



A READER'S DIGEST SONGBOOK

REMEMBERING YESTERDAY'S HITS

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*Instrumental

Introduction

Calling all nostalgia lovers, trivia buffs and, of course, music fans of all stripes — have we got a book for you! Think back to those happy bygone days of Your Hit Parade, the immensely popular radio and, later, television program that each week from 1935 to 1957 documented America's top song hits. No fewer than 50 (count 'em, 50) of the 91 songs in this book attained the coveted No. 1 position on the show. Of the remainder, some reached the runner-up spot, some were No. 1 best-selling records, and some were best-sellers before charts became the music industry's yardstick of popularity.

As always, the musical arrangements were specially commissioned by us. And, once again, they're by Dan Fox. Dan has arranged all of our songbooks, beginning with the first one, which we published in 1969. Over the years, he has delighted us — and, we hope, you — with brand-new arrangements for more than 1,000 songs, both old and new.

And, as with our previous books, the repertoire of this one was compiled by Bill Simon, musician and musicologist. Bill, who was Senior Music Editor of the Digest's Recorded Music Division for many years, continues to be in charge of our songbook program.

We'd also like to introduce — for those who don't know him already — a new addition to our songbook team, radio personality and pop-music maven Jim Lowe. If reading the "stories behind the songs" that Jim has written for us reawakens some of your happiest memories, well, that's the general

idea. It's the sort of happy occurrence that takes place daily on New York City's "good music" radio station, WNEW, where Jim — the acclaimed King of Trivia — presides. Jim takes to the music business naturally. He spent much of his childhood in his grandfather's music store in Springfield, Missouri, and learned about Bing Crosby, Ruth Etting and The Mills Brothers long before he found out that Franklin D. Roosevelt was President of the United States. Later, he got to know about song hits firsthand. In 1953, he wrote "Gambler's Guitar," which sold a million records for Rusty Draper. And three years later, his own recording of "The Green Door" sold 2 million copies. Most of the artists and songwriters Jim discusses on these pages became his personal friends.

As is obvious from our 11 music books — with more to come in the future — the reservoir of great popular songs is bottomless. But not every hit song is suitable for parlor pianists. Most contemporary hits, for example, rely more on recording techniques than on melody, harmony or lyrics. It's impossible to duplicate such effects on your own piano, organ or guitar. But we hope that the younger musicians in your home will discover and share with you and us the many joys that were built into "our" songs back in the 1920s, '30s, '40s and '50s.

Working on this collection of yesterday's hits has been a joy. We trust that it will give you as much pleasure as putting it together gave us.

HOW TO USE THIS SONGBOOK

The arrangements in this book were designed to be easy to play while still being musically interesting and artistically gratifying. For players of any treble clef instrument, the melody is on top, clear and uncluttered, with the stems of the notes turned up. However, if one is to play 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 any of the new electronic keyboards. 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 chord 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

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Section 1 HITS FROM THE SHOWS

from *On a Clear Day
You Can See Forever*

ON A CLEAR DAY

Words by Alan Jay
Lerner; Music by Burton Lane

(You Can See Forever)

On a Clear Day You Can See Forever opened on Broadway in 1965 to mixed reviews. The plot of the musical, by its lyricist, Alan Jay Lerner, revolves around reincarnation and extrasensory perception. (Under hypnosis by a psychiatrist in order to stop smoking, a girl decides that she has lived an earlier life, in 19th-century England.) Lerner had just had a phenomenally successful decade, what with *My Fair Lady* and *Camelot*, both written with Frederick Loewe. For *On a Clear Day*, his collaborator was the veteran composer Burton Lane (*Finian's Rainbow*; *Royal Wedding*). Barbara Harris starred as the ESP conduit on Broadway; Barbra Streisand played the role in the film version. The title song was sung on stage by John Cullum as the psychiatrist and in the film by Yves Montand. It later became a hit recording by Robert Goulet. Although addressing the theme of the show directly, it has the feel of a love ballad. It is traditional in its AABA construction, but the elevation of the second eight bars gives it an airy, soaring feeling, lifting it above the banal.



Moderately, with feeling

mp

On a

Gmaj7



Gm+7



clear day, Rise and look a-round you, And you'll

Gmaj7



Bm7



E7



see who you are. On a

Am7



F9



C#7



D7



clear day, How it will as- tound you That the

Bm7



Bbdim



Am7



G#dim



Am/C



glow of your be - ing Out- shines ev - 'ry star. You feel

Dm7



G7



Dm7



Db7-5

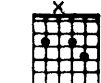


part of Ev - 'ry moun- tain, sea and shore. You can

Cmaj7



Bm7(no 5th)



A7



Am7



Am7/D



N. C.

hear from far and near a world you've nev-er heard be-fore. And on a

On a Clear Day (You Can See Forever)

Gdim Gmaj7 F9 E7 Bm7 E7 E7 Am7 Bm7

clear day, On that clear day, You can see for -

Cmaj7 Bm7 1. Am7 D7-9 G6 Gm+7

ev - er And ev - er more!

Gmaj7 Am7/D N.C. 2. Am7 Bm7 Cmaj7 Bm7 Am7

On a ev - er And ev - er And ev -

D7-9 G6 Gm+7 Gmaj7 G9 9fr. Both hands 8va-7

er more!

HEART

from *Damn Yankees*

Words and Music by Richard Adler and Jerry Ross



"Heart" and the next two songs in this book have a common — and tragic — denominator. They come from the only two Broadway musicals written by the team of Richard Adler and Jerry Ross. The partnership was severed by Ross's death at the much too early age of 29. "Heart" is from *Damn Yankees*, based on Douglass Wallop's novel *The Year the Yankees Lost the Pennant*. The 1955 *Faustian* show starred Gwen Verdon as the witch Lola, who tempts a baseball fan to sell his soul to the Devil (Ray Walston) in exchange for a chance to play for the Washington Senators. (And, as another hit from the show put it, whatever Lola wanted, Lola got.) Largely through Eddie Fisher's recording, "Heart" became one of the big hits of the year, vying for position in the Top Ten with "Hernando's Hideaway" from Adler and Ross's *The Pajama Game*.

Moderate soft-shoe tempo

E \flat m6



Gm11



C7



You've got - ta have heart; All you real - ly need is

F



D7



G9



heart. When the odds are say-in' you'll nev-er win, —

Gm7-5



C7-9



F6



F#dim



C7



E \flat m6



That's when the grin_ should start. You've got - ta have

The musical score is written for piano and voice. It consists of five systems of music, each with a treble and bass clef staff. The lyrics are written below the treble staff. Chord diagrams are provided above the treble staff for various chords. The lyrics are: "hope, Must-n't sit a-round and mope. Noth-in's half as bad as it may ap-pear; Wait - 'll next year_ and hope. When your luck is bat-tin' ze-ro, Get your chin up off the floor. Mis-ter, you can be a he-ro; You can o-pen an-y door; There's noth-in' to it, But to".

System 1: Chords: Gm11, C7, F. Lyrics: hope, Must-n't sit a-round and mope.

System 2: Chords: D7, G9, Gm7-5, C7-9. Lyrics: Noth-in's half as bad as it may ap-pear; Wait - 'll next year_ and

System 3: Chords: F6, N.C., F7. Lyrics: hope. When your luck is bat-tin' ze-ro,

System 4: Chords: Bb, N.C. Lyrics: Get your chin up off the floor. Mis-ter, you can be a

System 5: Chords: G7 3fr., C7. Lyrics: he-ro; You can o-pen an-y door; There's noth-in' to it, But to

Ebm6 Gm7 C7

do it, You've got-ta have heart, Miles 'n' miles 'n' miles of

F D7 G9

heart. Oh, it's fine to be a gen-ius of course,— But

Gm7-5 Cm6

keep that old horse— be-fore the cart;

1. D7 Gm7 C7 F6 Ebm6

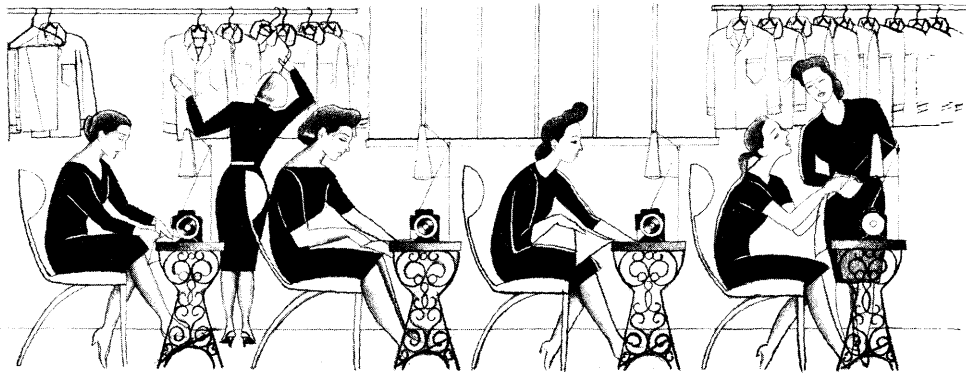
First you've got-ta have heart. You've got-ta have

2. D7 Gm7 C9+5 F6 Gm7 C9+5 F6

First you've got - ta have heart.

pp

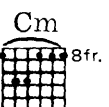
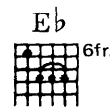
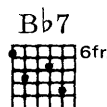
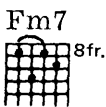
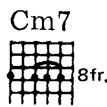
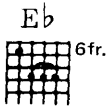
HEY THERE



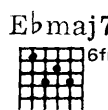
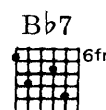
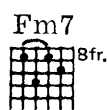
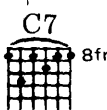
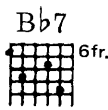
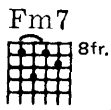
from *The Pajama Game* Words and Music by Richard Adler and Jerry Ross

"Hey There" first saw the light of day in Richard Adler and Jerry Ross's 1954 hit musical *The Pajama Game*, which was based on Richard Bissell's novel *7½ Cents*. The original cast version was sung by John Raitt, in the role of the superintendent of a pajama factory. If you remember that he sang it into a dictaphone, give yourself 7½ trivia points. Through the 1950s and well into the '60s, whenever Columbia or RCA Victor recorded the cast album of a show, you could bet that at least one of their top singers would soon record at least one song from it. In the case of *The Pajama Game*, the company was Columbia, the song was "Hey There" and the performer was Rosemary Clooney, then one of the hottest wax artists in the country. "Hey There" was a No. 1 hit for Rosemary in the late summer of 1954, and also became a successful recording for Sammy Davis, Jr.

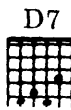
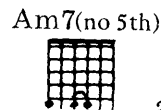
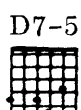
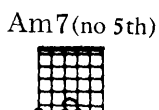
In a relaxed 2 (♩ = 1 beat)



Hey there, *mp* You with the stars in your eyes,



Love nev-er made a fool of you; You used to be too wise!



Hey there, You on that high-fly-ing

G6



Am7(no 5th)



D7



Gmaj7



G7



C7



8fr.

C7



8fr.

cloud,

Though she won't throw a crumb to you, You think some-day she'll

Fm



Fm+7



Fm7



Bb7



Eb



Cm7



come to you.

Bet - ter for - get her,

Fm7



Bb7



Eb



Cm



Fm7



Bb7



C7



Her with her nose in the air,

She has you danc-ing on a string;

Fm7



Bb7



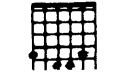
Bbm7



Eb9



Abmaj7



Ab6



Break it and she won't care! Won't you take this ad-vice I

Hey There

Am7 (no 5th)



D7-5



Gm7



Cm7



8fr.

Gø7



10fr.

C7-9



9fr.

Fm7



8fr.

hand you like a broth-er? Or are you not see-ing things too

cresc.

Aøm6



8fr.

Db9



8fr.

Ebmaj7



6fr.

Fm7



10fr.

Gø7



9fr.

C7-9



9fr.

clear; Are you too much in love to hear; Is it

Fm7



8fr.

Gm7



Abmaj7



D/Bb



6fr.

1. D/Eb



6fr.

Eb



6fr.

Cm7



8fr.

Fm7



8fr.

Bb7-9



7fr.

all go-ing in one ear And out the oth - er?

p suddenly

2.

D/Eb



5fr.

Eb



6fr.

Fm7



8fr.

E9



6fr.

Eb⁶



5fr.

oth - er?

HERNANDO'S HIDEAWAY

from *The Pajama Game*

Words and Music by Richard Adler and Jerry Ross

Through most of the 1950s, Arthur Godfrey was the king of network television and radio. His musical conductor at that time was Archie Bleyer, whom Godfrey fired, along with singer Julius La Rosa. Bleyer's misdemeanor was to have started his own record company, Cadence, which, in time, became very successful. One of the label's biggest hits was Archie's own recording of "Hernando's Hideaway." Richard Adler and Jerry Ross used the song in *The Pajama Game* as an elaborate spoof of the tango. Keeping the Latin tempo intact, Archie's vocal group's quiet staccato approach gave the words just the right touch. Also, the recording, it should be noted, gave castanets a good name. The song reached No. 1 on Your Hit Parade and remained on the survey for 14 weeks in 1954.

Very steady 4

p *mysterioso*

know a dark se-clud-ed place, A place where no one

sim.

sim.

B7 Em

F#07 B7

knows your face, A glass of wine, a fast em-brace, It's

Em B7 Em B7 Em B7

called Her-nan-do's Hide-a-way! O - lay! All you see are

Em F#07

sil-hou-ettes, And all you hear are cas-ta-nets, And

Hernando's Hideaway

B7 Em B7

no one cares how late it gets, Not at Her-nan-do's Hide-a-

Em B7 Em B7

way! O - lay! *mf* *more smoothly*

Em N. C. B7

At the Gold-en Fin-ger-bowl or an-y place you go,

Em N. C.

You will meet your Un-cle Max and ev-'ry-one you know.

E7 Am N. C.

But if you go to the spot that

Am F#7 Cdim F#7 F#7

I am think-in' of, You will be free To gaze at me

B7 N.C. B7 F#07 B7

And talk of love! Just knock three times and whis-per low That

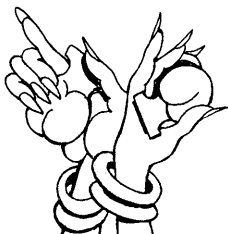
Em F#07 B7

you and I were sent by Joe; Then strike a match and you will know You're

1. 2.

Em B7 Em F#07 Em B7-5 Em

in Her-nan-do's Hide-a-way! O - lay! I way! O - lay!



BUT NOT FOR ME

from *Girl Crazy* Words by Ira Gershwin; Music by George Gershwin



In "But Not for Me," we find lyricist Ira Gershwin in his best form, with lines like "With love to lead the way, I've found more clouds of gray than any Russian play could guarantee" and, as the denouement, "When ev'ry happy plot ends with the marriage knot, and there's no knot for me." The song is from the explosive 1930 musical *Girl Crazy*, which made a star of a lady who would go on to become the leading performer of the Great White Way. But Ethel Merman didn't sing this song in the show. Rather, it was warbled by a young lady who arrived in New York by way of Texas and Missouri. Her name was Ginger Rogers, and she became, of course, better known for her dancing and beauty than for her singing. But her ingratiating vocal style allowed her to put "But Not for Me" across handsomely. Verses aren't often sung these days, but this one is so special that we had to include it, if for no other reason than that Gershwin rhymed "try it" and "riot."



Freely
Verse C* B+ Gm F+ Ab+ Em

L.H. *p*
Old Man Sun - shine, lis - ten you! Nev - er tell me

(no pedal till chorus)

F#+ Dm G13-9 C/E G9 G13-9 C6/E

"Dreams come true!" Just try it, And I'll start a ri - ot.

F#+m7 B7 E Eb+ Bm A+ C+ G#+m

L.H.
Bea - trice Fair - fax,** don't you dare Ev - er tell me

B \flat + F \sharp m B13-9 E B9 B13-9

he will care. I'm cer - tain It's the fi - nal

E E \flat E Gdim Dm7

cur - tain. I nev - er want to hear from an - y

Dm/C G7/B Dm7/A G7 B7 Gm/B \flat A7 Am11

cheer - ful Pol - ly - an - nas Who tell you fate sup - plies a

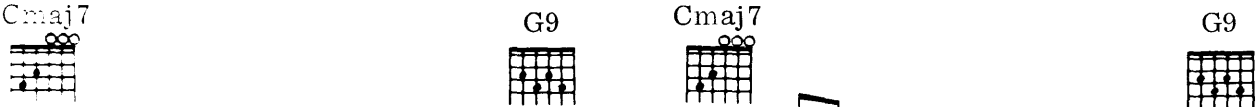
Fm/A \flat G13-9 B \flat 9 F/G

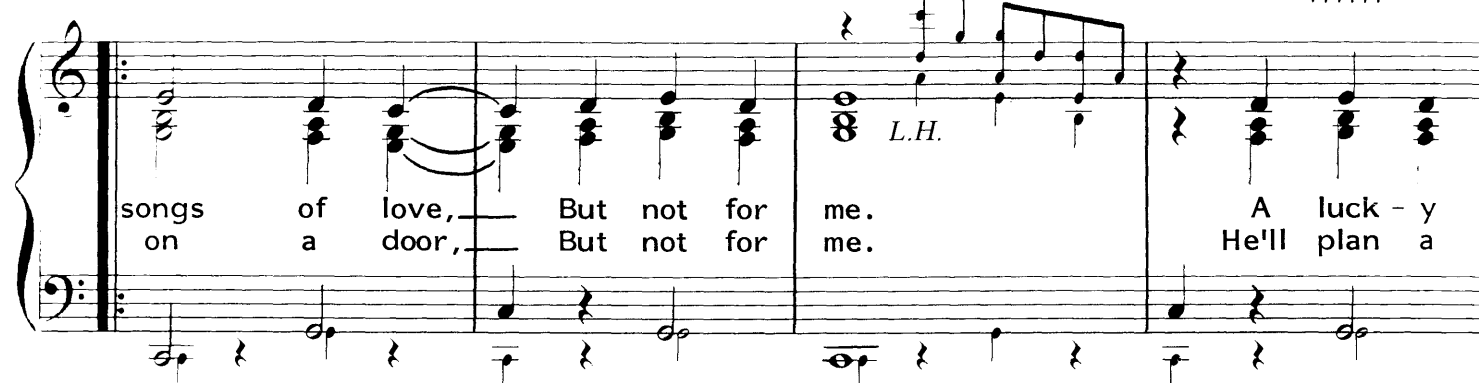
Very moderately
Chorus
N. C.

mate; It's all ba - na - nas. They're writ - ing

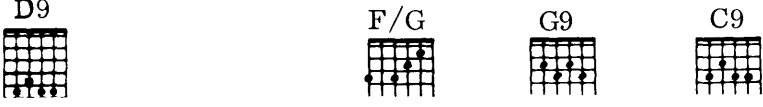
* on verse, chord symbols are for keyboard only. Guitar, if used, comes in at the chorus.


But Not for Me






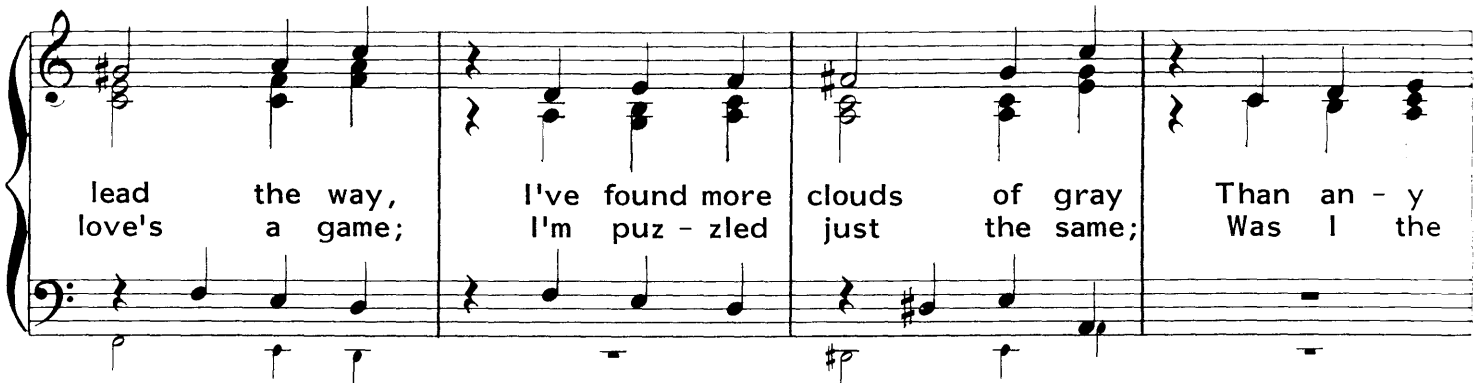
songs of love, But not for me. A luck - y
 on a door, But not for me. He'll plan a






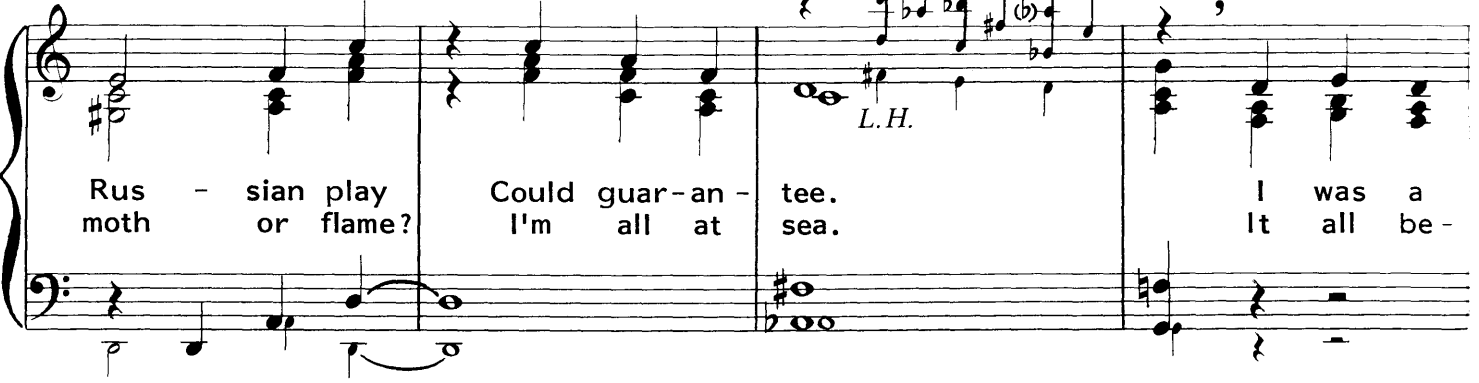
star's a - bove, But not for me. With love to
 two - by - four, But not for me. I know that





lead the way, I've found more clouds of gray Than an - y
 love's a game; I'm puz - zled just the same; Was I the





Rus - sian play Could guar - an - tee. I was a
 moth or flame? I'm all at sea. It all be -

Cmaj7 G9 Cmaj7 G9

fool to fall And get that way. Heigh-ho! a -
 gan so well, But what an end! This is the

L.H.

D9 F/G G9 C9

las! and al - so lack - a - day! Al-though I
 time a fel - ler needs a friend. When ev - 'ry

L.H. (b)

F Dm7 D#dim Am7 E9 Dm9

can't dis - miss The mem - 'ry of his kiss, I guess he's not
 hap - py plot Ends with the mar - riage knot, And there's no knot

N.C.

G7-9 1. C6 G9 2. C6

for for me. He's knock-ing me.



Since they're probably the three most popular words in the English language, it was inevitable that "I Love You" should serve as the title of more than one song. One was from a 1923 Broadway musical called Little Jessie James. Another served as the theme song for a band led by Tommy Tucker. But the best of all possible "I Love You"s comes from a 1944 Cole Porter musical called Mexican Hayride. And yet, when the show opened at the Winter Garden Theatre, critics were lukewarm about the score. Porter — as if he had to — would answer later with the hit-laden Kiss Me Kate and his excellent songs for the film High Society. But even had he never written another lyric, "It's spring again, / And birds on the wing again / Start to sing again / The old melody" should have been proof positive that his musical well was far from dry.



from Mexican Hayride
Words and Music by Cole Porter

I Love You

Moderate beguine rhythm

mp

G δ 7 G δ 7/C C7-9 Fdim Fmaj7 F6

love you"
Hums the A - pril breeze.

Gm7 Gm7/C C7 F δ 9 F \sharp dim

love you"
Ech - o the hills.

G \emptyset 7 G \emptyset 7/C C7-9 Fdim Fmaj7 F6 Dm6

love you," The gold - en dawn a - grees As once

A Bm7 E7 Aadd9 A

more she sees daf - fo - dils. It's

Gm7 C7 Fmaj7

spring a - gain, And birds on the wing a - gain Start to

A \emptyset 7 F \sharp dim D7 Db9-5 C11

sing a - gain The old mel - o - dy. "

I Love You

G^b7 G^o7/C C7-9 Fdim Am7/E Cm6/E^b D7

love you," That's the song of songs, And it

G7 Gm7 C7-9 1. F⁶ F[#]dim

all be-longs to you and me.

2. F⁶ E^b9 F⁶ E^b9

me. And it all be-longs to you and

F⁶ C11 F⁶

me.

ff *pp*
R.H.

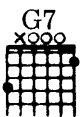
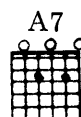
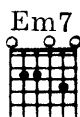
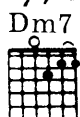
Bewitched

The 1940 Rodgers and Hart Broadway classic *Pal Joey* was based on a hard-hitting story by John O'Hara and was the first musical in which a heel (Gene Kelly) was the protagonist. It's also often cited as the first musical in which the songs were integrated into the plot — although there had been flashes of this in other shows, as early as *Show Boat* in 1927. But in earlier years, when creating musicals, most songwriters simply delved deep into their "trunks" and pulled out tunes that had been written and placed on hold, as it were, until they could be interpolated into a show. Besides "I Could Write a Book," "You Mustn't Kick It Around" and other songs, *Pal Joey* produced "Bewitched," sung by the aging female lead, who is in love with the young Joey and in the song addresses the pitfalls of a May-December romance.

from *Pal Joey*
 Words by Lorenz Hart
 Music by Richard Rodgers



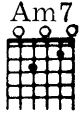
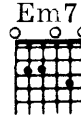
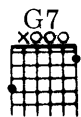
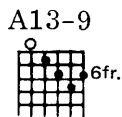
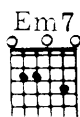
Slowly, in 2 (♩ = 1 beat)



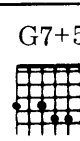
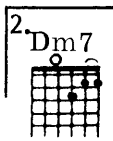
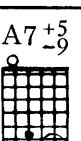
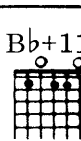
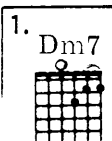
Verse

He's a fool and don't I know it, But a fool can
 Love's the same old sad sen - sa - tion; Late - ly I've not

mp



have his charms. I'm in love and don't I show it,
 slept a wink, Since this half - pint im - i - ta - tion



Like a babe in arms? Put me on the blink. I'm

Bewitched

Chorus-Not too slow, in 4

C Dm7 C/E C+/E F Fdim

wild a-gain, Be-guiled a-gain, A sim-per-ing, whim-per-ing child a-gain; Be-

C/E Ebdim Dm7 G7 A7 Dm7 Dm7/G

witched, both-ered and be-wil-dered am I. L.H. R.H.

C Dm7 C/E C+/E F Fdim

Could-n't sleep And would-n't sleep, When love came and told me I should-n't sleep; Be-

C/E Ebdim Dm7 G7 A7 Fmaj7 A7⁵₉

witched, both-ered and be-wil-dered am I. L.H.

Dm 10fr. Dm+7 10fr. Dm7 10fr. Dm6 9fr. Am 5fr. Am+7 5fr. Am7 5fr. Am6 4fr.

Lost my heart, But what of it? He is cold I agree.

Dm7 G13 Dm7 G7+5 Em7 Ebdim Dm7 G7+5

He can laugh, But I love it, — Al-though the laugh's on me. I'll

C Dm7 C/E C+/E F Fdim

sing to him, Each spring to him, And long for the day when I'll cling to him; Be-

C/E Ebdim Dm7 G7 C6 Fm6 Cmaj7

witched, both-ered and be-wil-dered am I. *L.H. slowing*

from *Red, Hot and Blue*

Words and Music by Cole Porter

The year was 1936. Ethel Merman and Jimmy Durante were big Broadway names, few bigger. For the musical *Red, Hot and Blue!*, they were joined by a young comedian whose fame in time would eclipse theirs. Bob Hope would in fact, dominate America's funny men for decades to come. But Red.

Hot and Blue! was Merman's show. In addition to "It's De-Lovely" (which she sang with Hope), she also introduced "Ridin' High" and "Down in the Depths, on the Ninetieth Floor." For Cole Porter, who wrote the score for the show, with a libretto by the noted playwriting team of Howard Lindsay and Russell Crouse, 1936 was a busy and productive year. One of the first of the bi-coastal tunesmiths, Porter also scored heavily that year in Hollywood with the tunes for his first film assignment, MGM's *Born to Dance*, which included "Easy to Love" and "I've Got You Under My Skin." Not bad for a fellow who a decade before had been dismissed as a dilettante, simply because he had gone to Yale, was a millionaire in his own right, had lived the sophisticated life of a wealthy expatriate in Paris and Venice before moving to New York, and had probably never even seen the Lower East Side, that spawning ground for so many of America's great popular songwriters.



Moderate swing ($\text{♩} = \text{♩}^3$)

mf

The

night is young, — The skies are clear, — And if you want — to go

walk - ing, dear, It's de-light - ful, — it's de-li - cious, — it's de-love - ly. —

I un - der-stand — the rea-son why — You're sen - ti-men - tal, 'cause

F F+ F6 F6 F#dim C7 A7-5 Gm Gm+5 Gm6

Gm

Gm+5

Gm6

Gm7

G#dim



so am I; It's de-light-ful, it's de-li-cious, it's de-

F6/A

Fmaj9

F6

Cm7

F7

Cm7

F7-5



love-ly. You can tell at a glance What a

Bbmaj7

Cm7

C#m7

Dm7

Bbm7

Eb7



swell night— this is for ro-mance.— You can hear dear Moth-er

Bbm7

Eb7-5

Gm11

C7-5



Na-ture mur-mur-ing low, "Let your-self go." So

It's De-Lovely

Chord diagrams: F, F+, F6

please be sweet, my chick - a - dee, And when I kiss you just

Chord diagrams: F, F+, F6, F, F/E

say to me, "It's de - light - ful, it's de - li - cious, It's de -

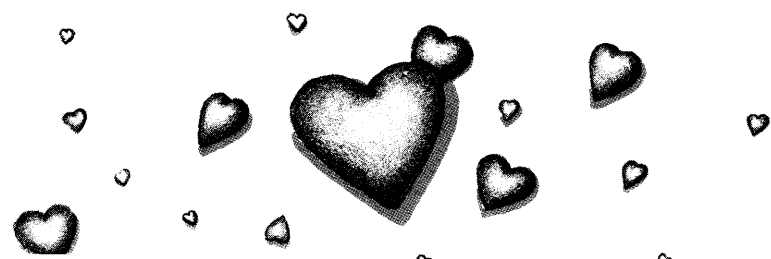
Chord diagrams: Cm6/Eb, D7, F/Db, C11

lect - a - ble, it's de - lir - i - ous, It's di - lem - ma, it's de - lim - it.

Chord diagrams: C11, G#dim, F6/A, G7, Gbmaj7, F

It's de-luxe,* it's de - love - ly.

* pronounced "de-lukes"



from *Wish You Were Here*
 Words and Music by Harold Rome



WISH YOU WERE HERE

Eddie Fisher

There's a common denominator between the 1952 musical *Wish You Were Here* and singer Eddie Fisher, who turned this title song from the show into a best-selling recording. Fisher got his start as a performer in the Catskill Mountains of New York State, and that is the mise-en-scène of the show. As noted earlier, when the record companies, particularly the two largest, RCA and Columbia, did a cast album, they saw to it that their biggest artists also recorded the best songs from the show. (Sometimes they had a financial interest in the show themselves, as was the case with Columbia and *My Fair Lady*.) For "Wish You Were Here," RCA chose Eddie Fisher, at that time in the Army but still turning out hit after hit for the label. (Jack Cassidy sang the song on Broadway.) *Wish You Were Here*, with its score by Harold Rome and under the direction of Joshua Logan, will always be remembered as having had a swimming pool on the stage. It will also always be remembered for this lovely song.

Moderate Latin feel (in 2, each ♩ = 1 beat)




Wish You Were Here



Gm7



C+



morn-ings don't seem as new, Brand-new as they did with you. Wish you were

Gm7



C+



F



here! Wish you were here! Wish you were here!

Some-one's paint-ing the leaves all wrong this

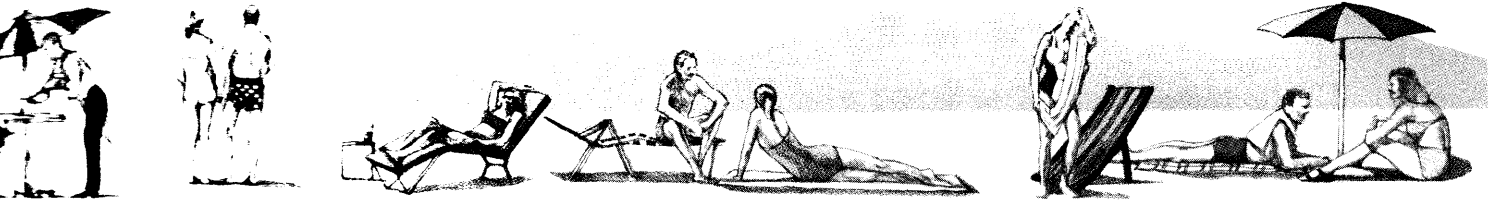
Fm6



F



year. Wish you were here! And why did the birds change their



F+  Bb 

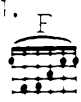



song this year? Wish you were here! They're not

B7m  F/C 

shin - ing the stars as bright; They've sto - len the joy from the

B9+11  N.C.  Gm7  C+ 

night! Wish you were here! Wish you were here! Wish you were

1.  2.   

here! They're not here! *slowly*

from
Babes in Arms

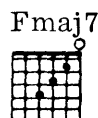
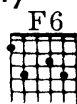
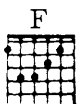
Where or When

Words by Lorenz Hart; Music by Richard Rodgers

"Where or When," from the 1937 Babes in Arms, appeared on Your Hit Parade for almost the entire summer of that year. The first song to address the subject of déjà vu, it shows Lorenz Hart at his remarkable best ("The clothes you're wearing are the clothes you wore"; "Some things that happen for the first time seem to be happening again"), accompanied by one of Richard Rodgers' most celebrated melodies. Babes in Arms contained one of the composing team's strongest scores, perhaps the strongest of all as far as songs that have become standards are concerned. In addition to "Where or When," the show offered "The Lady Is a Tramp," "I Wish I Were in Love Again," "My Funny Valentine" and "Johnny One Note."



Not too fast and very smoothly



It seems we stood and talked like this be-fore; We
The clothes you're wear-ing are the clothes you wore; The

B \flat maj9

B \flat 6

B \flat maj9

B \flat 6

B \flat maj9

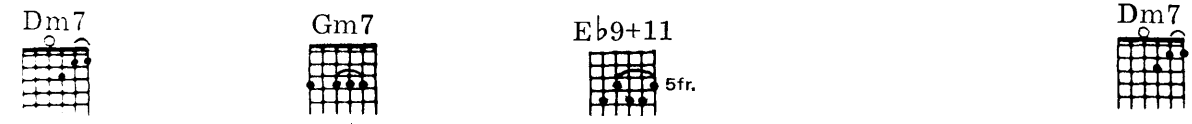
B \flat 6

looked at each oth-er in the same way then, But I can't re-mem-ber!
smile you are smil-ing you were smil-ing then, But I can't re-mem-ber!

1. Fmaj9 F6 Gm7/C C7-9

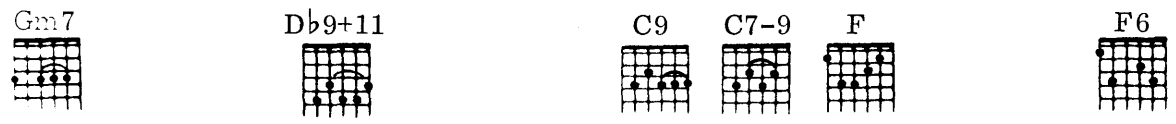
2. Fmaj9 F6 Gm6 A7 \flat 9

where or when. when.

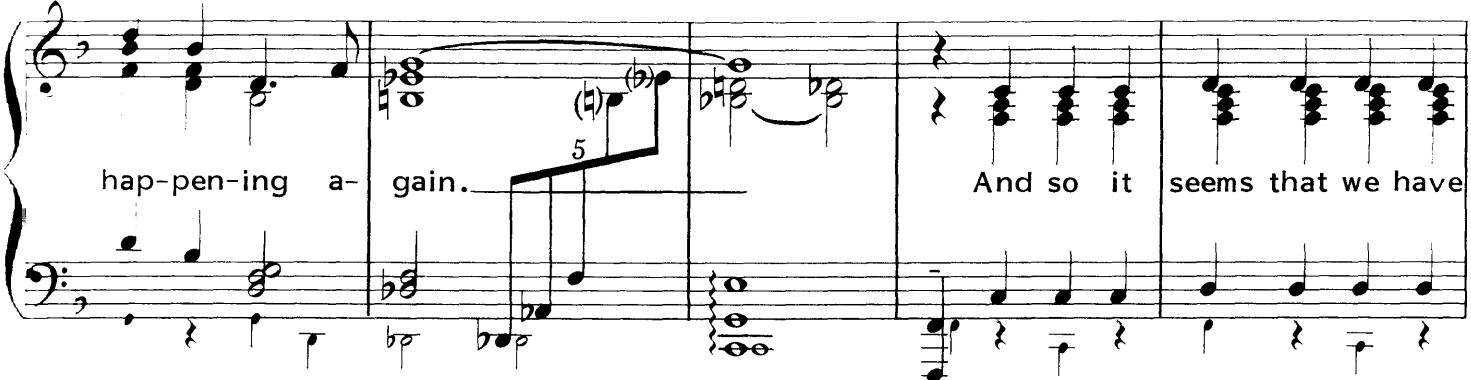



Some things that hap-pen for the first time Seem to be






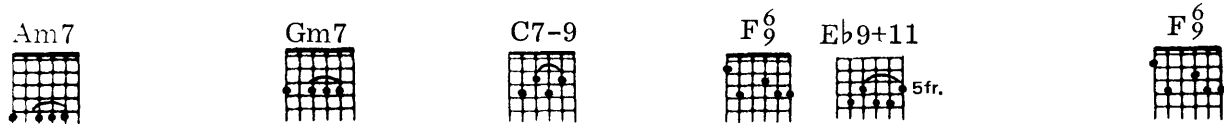
hap-pen-ing a- gain. And so it seems that we have



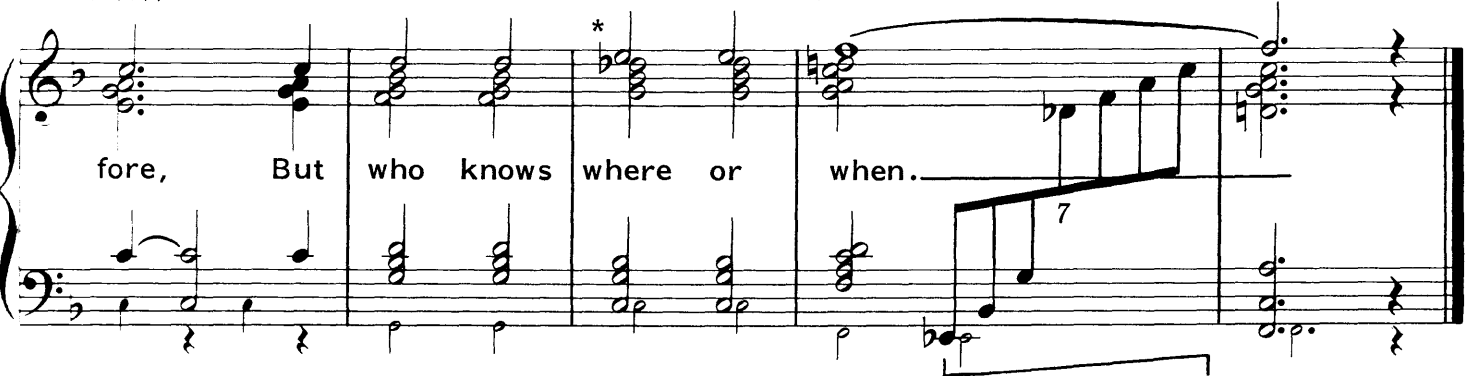


met be- fore And laughed be - fore And loved be-

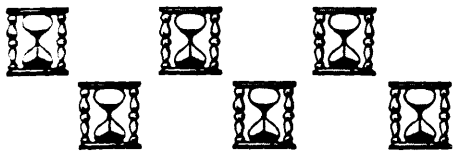




fore, But who knows where or when.

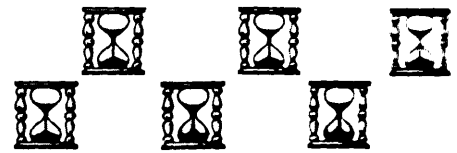


* Last 3 bars may be sung an 8va lower.



Yesterdays

from *Roberta*



Words by Otto Harbach; Music by Jerome Kern

"Yesterdays" is one of the most poignant and appealing of all of Jerome Kern's songs, and the lovely melody — like so many of Kern's, rangy and somewhat unpredictable — is matched by Otto Harbach's sensitive, nostalgic lyric. It's from *Roberta* (1933) and was sung as the lady of the title, an aging couturiere, lay dying. The Broadway cast included a bumper crop of future Hollywood greats, among them Bob Hope, Fred MacMur-

ray, George Murphy and a rotund British import who became one of filmdom's favorite heavies, Sidney Greenstreet. Easy on the ears, "Yesterdays," the milestone score included the charming "Smoke Gets in Your Eyes," "The Touch of Your Hand" and "You're Devastating." *Roberta* soon found its way to *Times Square* and became a vehicle for Fred Astaire and Ginger Rogers, along with Irene Dunne and Randolph Scott

Slowly, but without dragging

Dm

Gm6

Dm

Gm6

Yes - ter - days, Yes - ter - days,

Dm

Bø7

Days I knew as hap - py, sweet se - ques - ter'd

E7+5
oxo

A7+5
5fr.

D9

days. Old - en days,

G13-9



C9



F9



Gold - en days, Days of

B7



Gm7



Eø7



A7⁺⁵₉



5fr.

E^b9+11



5fr.

mad ro - mance and love. Then gay

Light jazz feel (but subdued)

Dm⁶



Gm6



Dm⁶



Gm6



youth was mine, Truth was mine,

Dm



Cm7



F7-5



Bø7



E7+5



Joy - ous, free and flam - ing youth, for - sooth, was mine.

Yesterdays

A7^{♯5}₉



D9



G13-9



C9



Sad

am

I;

Glad

am

I,

F13-9



B \flat



Gm7



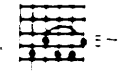
E ϕ 7



A7^{♯5}₉



E \flat 9-11



For

to -

day

I'm dream -

ing

of

Yes -

ter -

Dm7



B \flat maj7



G9



E \flat 9+11



days.

D ϕ



8va -

R.H.

L.H.

R.H.

L.H.

R.H.

8 bassa

from *The Girl from Utah*

They Didn't Believe Me

There is a growing conviction that if a listing were made of the top 100 songwriters in the history of Broadway and Hollywood, Jerome Kern would emerge as No. 1. He was the master of melody, creating big sweeping, majestic songs that transcend time and point of origin. For proof, examine "They Didn't Believe Me," written, unbelievably, in 1914! It doesn't have the scope of some of his later ballads, but it is beautifully constructed, and the notes that accompany the title itself somehow fit it just perfectly. The song was one of seven tunes that Kern wrote for an

Words by Herbert Reynolds;
Music by Jerome Kern

Jerome Kern

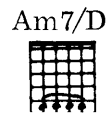
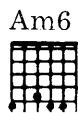
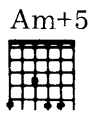


English musical called *The Girl from Utah*. All were interpolated into the show when it came to New York. (The plot revolves around — what else? — a girl from Utah who, trying to avoid a polygamous marriage to a Mormon, flees her native state and goes to London.) Beginning with the film version of *Roberta*, for which he added "I Won't Dance" and "Lovely to Look At" for Fred Astaire and Ginger Rogers, Kern spent nearly all of the last decade of his life in Hollywood, writing such song classics as "The Way You Look Tonight," "I'm Old Fashioned" and "Long Ago (and Far Away)."

Slowly, with expression

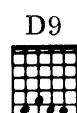
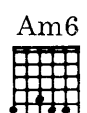
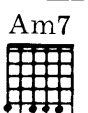
mp

slowing



4
2
1

(He) And when I told them How beau-ti-ful you are,
(She) And when I told them How won-der-ful you are,



They did - n't be - lieve me; They did - n't be - lieve me.
They did - n't be - lieve me; They did - n't be - lieve me.

They Didn't Believe Me

Edim(Triad) 5fr. Am7 D9 Bm7 7fr.

— Your lips, your eyes, your cheeks, your hair
 — Your lips, your eyes, your curl - y hair

Are in a class be-yond com-
 Are in a class be-yond com-

G/F 8fr. Em6 8fr. Bm 7fr. Bm+7 7fr. Bm7 7fr. Bm6 7fr. G7 8fr. F#7 7fr. Bm 7fr.

pare; You're the love-li-est girl
 pare; You're the love-li-est thing

That one could see!
 That one could see!

E7-9 Am Am+5 Am6 D7 4 3 G

— And when I tell them,
 — And when I tell them,

And I cert-'nly am goin' to tell them,
 And I cert-'nly am goin' to tell them,

Am7 D9 Dm6

— That I'm the man whose wife one day you'll be,
 — That I'm the girl whose boy one day you'll be,

E7-9 Am7 Cm6

They'll nev - er be - lieve me; They'll nev - er be -

Bm7 E7-9 N. C. Eb9+11 D7-9

lieve me That from this great big world you've chos - en

F13 E7-9 N. C. Am7 Bm7 Cmaj7

me, That from this great big world you've

Eb9+11 D7-9 G6 N. C. G6

chos - en me! slowing - - - -

NO OTHER LOVE

from *Me and Juliet*

Words by Oscar Hammerstein II; Music by Richard Rodgers



Perry Como

By the time Richard Rodgers and Oscar Hammerstein II wrote *Me and Juliet* in 1953, they had already established themselves as the most successful team in the history of the musical theater. Such dazzling smashes as *Oklahoma!*, *Carousel*, *South Pacific* and *The King and I* had all appeared on Broadway (the last two were still running in 1953), and they had all been produced in a period of less than 10 years! With such triumphs, it's hard to believe that people weren't standing in line for all of their shows, but even Rodgers and Hammerstein didn't top themselves every time out. However, even their secondary shows, such as *Flower Drum Song* and *Me and Juliet*, would have been considered successes by most songwriters' criteria. The latter musical ran for 358 performances and, thanks largely to Perry Como's recording, produced this popular song hit. Actually, Rodgers had used the melody before. It was first heard as "Beneath the Southern Cross," one of the themes from his score for the television series *Victory at Sea*.

Slow habanera tempo

mp

F

No oth - er love have I,
Watch - ing the night go by,

E Gm G

On - ly my love for you,
Wish - ing that you could be

On - ly the dream we knew,
Watch - ing the night with me.

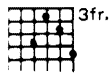
1. C7-5 Fmaj7

2. C7 C7-5 F

No oth - er love.

In - to the night I cry, "Hur - ry home, come

E⁷/G



B^b7/F



C/E



G7/D



A/C#



home to me; Set me free, Free from

D/C



G/B



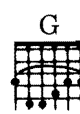
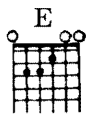
C7



F

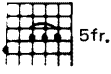


doubt and free from long-ing." In-to your arms I'll fly,

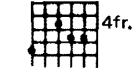


Locked in your arms I'll stay, Wait-ing to hear you say,

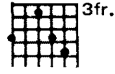
C/B^b



C7-5/B^b



F/A



B^b



Gm7



F



"No oth-er love have I, No oth-er love." *cresc.* *f*





from *Cats*

From words by Trevor Nunn after T.S. Eliot; Music by Andrew Lloyd Webber

Andrew Lloyd Webber, whose previous successes include *Evita*, *Joseph and the Amazing Technicolor Dreamcoat* and *Jesus Christ, Superstar*, produced one of the greatest musical hits in history with *Cats*, which opened on Broadway in 1982. Based on T.S. Eliot's book of poems *Old Possum's Book of Practical Cats*, the show is a feline fancier's fantasy, filled with the antics of *Gumbiecat*, *Rum Tum Tugger*, *Old Deuteronomy*, *Mungojerrie* and others. A famous songwriter is alleged to have remarked that every song should be a little familiar. With "Memory," the hit song from *Cats*, sung by Grizabella the Glamour Cat, Webber may have overdone it; guesses as to the melody's musical origins run from Ravel to Offenbach and Puccini. The interesting lyric, which *Cats* director Trevor Nunn adapted from Eliot's poetry, takes up from "Midnight, not a sound from the pavement" to "The stale cold smell of morning" and "A new day has begun." These words should keep singers purring for a long time.

Flowing, in 4 (♩ = 1 beat)

Dm7/G

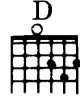
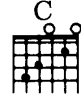
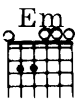
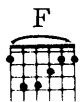
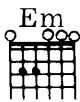
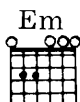


1.

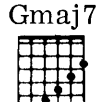
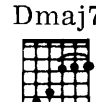
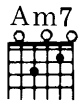
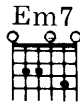
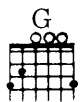
2.

wind mem - 'ry Be-gins to a moan. gain.

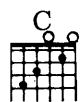
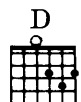
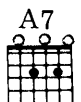
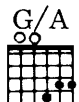
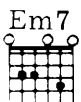
Live a -



Ev - 'ry street lamp seems to beat a fa - tal - is - tic
 Burnt - out ends of smok - y days, The stale cold smell of



warn - ing. Some - one mut - ters, and a street lamp gut - ters,
 morn - ing, The street lamp dies; An - oth - er night is o - ver;



And soon it will be morn - ing. Day - light, I must wait for the
 An - oth - er day is dawn - ing. Touch me; It's so eas - y to

Am F

sun - rise; I must think of a new life, And I must-n't give
 leave me All a - lone with the mem - 'ry Of my days in the

Em Dm7

in. When the dawn comes, to-night will be a
 sun. If you touch me, you'll un - der-stand what

Am 1. Dm7/G C

mem-o - ry too, And a new day will be - gin.
 hap-pi-ness is. Look, a

2. Dm7/G C Ab 4fr. F D C

new day Has be-gun.



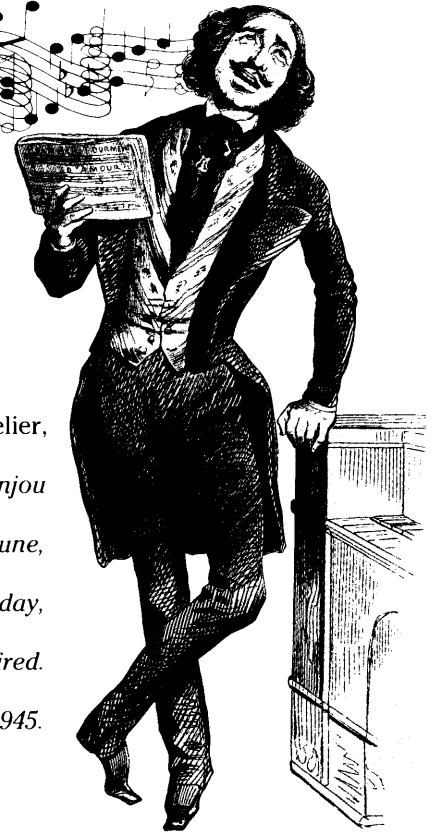
Section 2

HITS FROM HOLLYWOOD FILMS



Words by Johnny Mercer
Music by Jerome Kern

from *You Were Never Lovelier*

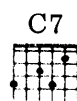
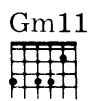
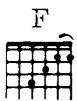


I'm Old Fashioned

"I'm Old Fashioned" was introduced in the 1942 Columbia musical *You Were Never Lovelier*, which starred Fred Astaire, Rita Hayworth (it was their second film together: their first, *You'll Never Get Rich*, had appeared the year before), Adolphe Menjou and Xavier Cugat. The movie marked the first collaboration between Jerome Kern and Johnny Mercer and produced three exquisite ballads — the title tune, "Dearly Beloved" and this song, which is made up of one of Kern's loveliest melodies and one of Mercer's favorites among all the lyrics he wrote. Even today, the film — despite its rather silly mistaken-identity plot — holds up well, thanks to the beauty and power of these songs and the beautiful dancing they inspired. Unfortunately, Kern and Mercer collaborated only once more (on "Two Hearts Are Better Than One" for the film *Centennial Summer*) before Kern's death in 1945. However, with "I'm Old Fashioned" alone, they left a great legacy.

With a lilt

mp



I'm old fash-ioned; I love the moon - light; I

Old Fashioned

Gm7/F Fmaj7 Gm11 C7 Em7(no 5th) A7

love the old - fash - ioned things: _____ The

Dm7 G₆⁷ Dm7 G₆⁷

sound of rain up - on a win - dow - pane, The

Gm7 G/B Bbm6 Am7 Ab7 Gm7 Gb7

star - ry song that A - pril sings. _____

F₉⁶ Gm7 C7-9 Fmaj7 Bm11 E7-5

This year's fan - cies Are pass - ing fan - cies, But

* *P*rists: Release C to play these 2 measures.

Amaj7 5fr.

Bm7 7fr.

C#m7 9fr.

D7

E7 5fr.

F#dim

Gm7

C7-5

sigh - ing sighs, hold - ing hands; These my heart un - der - stands.

Bm7-5 6fr.

Bbm7 6fr.

Am7

Ab7

Gm11

C7-5

Fmaj7

Gm11

C7-5

I'm old fash - ioned, But I don't mind it; That's

Am7

F7/C 6fr.

Bm7-5 6fr.

Bbm6 5fr.

Am7

F7/C 6fr.

Bm7-5 6fr.

Bbm6 5fr.

how I want to be As long as you a - gree To

Am7

Ab7

Gm11

C7-5

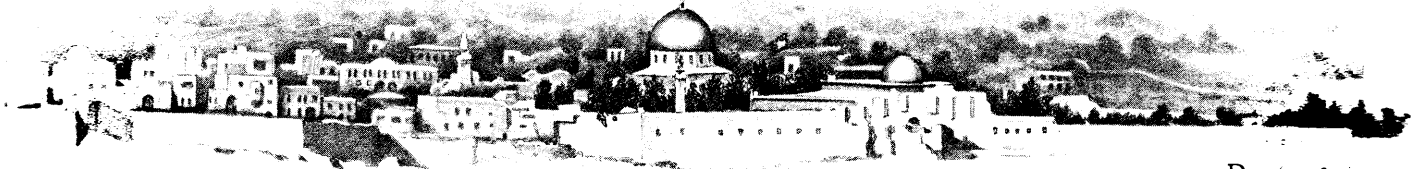
F6

stay old fash - ioned with me.

from *Exodus*

Words by Pat Boone; Music by Ernest Gold

THE EXODUS SONG



Broadly

mf

This land is mine, God gave this land to me, This
brave and an-cient land to me. And when the morn-ing sun Re-veals her
hills and plains, Then I see a land where chil-dren can run free. So
take my hand And walk this land with me, And walk this {love-ly
gold-en land with

Chord diagrams: Dm, G, Bb, C, Dm(no 3rd), Am, F, G, A, Am, D, Dm, Am, C, Gm, Am, C, Dm, A, Dm, G, Bb, C, Dm, Am, F, G

5 2 1 2

p

Composer Ernest Gold's "Exodus" was the title theme for Otto Preminger's 1960 blockbuster film. It was used as a recurring motif throughout the movie, which concerned the modern immigration of Jews into Palestine before the state of Israel was established. With Exodus, Gold won an Academy Award for Outstanding Score of a Dramatic Film and also received a Grammy from the National Academy of Recording Arts and

Sciences for Song of the Year. The theme became a best-selling instrumental recording via a two-piano rendition by the team of Ferrante & Teicher which was on the charts for five months and reached No. 2 in the Top Ten in the spring of 1961. Singer Pat Boone later wrote the lyrics for Gold's melody that are included here and recorded his version of the song under the title "The Exodus Song (This Land Is Mine)."

A Am D Dm Am C

me. ——— Though I am just a man, — When you are by my side, With the

Detailed description: This system contains the first six measures of the song. The guitar chords are A, Am, D, Dm, Am, and C. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "me. ——— Though I am just a man, — When you are by my side, With the".

Gm Am Bb C 1. Dmsus4 Dm 2. Dm

help of God, I know I can be strong. So strong. To

Detailed description: This system contains measures 7-12. The guitar chords are Gm, Am, Bb, C, Dmsus4, Dm, and Dm. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "help of God, I know I can be strong. So strong. To". There is a first ending bracket over measures 10-11 and a second ending bracket over measure 12.

Am7 D Dmsus4

make this land our home, ——— If I must fight, — I'll fight to

Detailed description: This system contains measures 13-16. The guitar chords are Am7, D, and Dmsus4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "make this land our home, ——— If I must fight, — I'll fight to".

Am7 N.C. Dm6 N.C. A

make this land our own. ——— Un- til I die, — This land is mine.

Detailed description: This system contains the final four measures of the song. The guitar chords are Am7, N.C., Dm6, N.C., and A. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "make this land our own. ——— Un- til I die, — This land is mine." The word "Un-" is written below the first measure of this system.

I'LL GET BY

(As Long As I Have You)

"I'll Get By," written in 1928, was one of the biggest hits of the late '20s and became a hit again in 1943 when it served as the theme of the Spencer Tracy-Irene Dunne film *A Guy Named Joe*. Roy Turk and Fred Ahlert collaborated on a number of other standards, including "Mean to Me," "I Don't Know Why," "Walkin' My Baby Back Home" and Bing Crosby's theme, "Where the Blue of the Night (Meets the Gold of the Day)." Besides being a composer of no small merit, Ahlert worked for many years for the music-licensing organization known as ASCAP, first as a director and later as president.

from *A Guy Named Joe*

Words by Roy Turk

Music by Fred E. Ahlert



Slow and rhythmic

mp nice and easy

C Bdim C G7 C E7 E+

I'll get by As long as I Have

F6 A7/E Dm7 D9

you. Though there be rain And

G9 Ebdim G9 Eb+

dark-ness too, I'll not com-plain, I'll

Em7 C#dim Dm7 G9 C Bdim C G7 C E7

see it through. ————— Though I may ————— Be far a - way, —

E+ F6 A7 Dm/C Dm/B Bbdim

It's true; ————— Say, what care I, —

Am6 G#dim C7/G B7/F# Fdim A7/E Bb7_6 A7+5 D9 G13-9

Dear, I'll get by ————— As long as I ————— Have

1. C6 Cdim Dm7 Ab7-5 G7_6 2. C6 Bb9 C6

you. 3 3 you. 3 3

"Love Walked In" was introduced in *The Goldwyn Follies*, a 1938 musical that starred Adolphe Menjou, Andrea Leeds, Vera Zorina and The Ritz Brothers. The film, a rather mediocre hodgepodge revolving around a frantic producer (Menjou) who hires Miss Leeds to judge his movies from the average fan's point of view, contains several of George Gershwin's last songs — "Love Is Here to Stay," "I Was Doing All Right" and this love-tune, which Gershwin referred to as his "Brahmsian" melody. The composer died while writing the score, which was completed by Vernon Duke. In the last year of his

Love Walked In

from *The Goldwyn Follies*

Words by Ira Gershwin; Music by George Gershwin



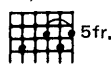
life, Gershwin produced a string of standards that is virtually unmatched in American popular songwriting — "Shall We Dance?," "They All Laughed," "They Can't Take That Away from Me," "Let's Call the Whole Thing Off," "Things Are Looking Up," "A Foggy Day" and "Nice Work If You Can Get It," besides the three Goldwyn Follies songs. The fact that he had to audition for Sam Goldwyn provides an interesting example of the low esteem that Hollywood had for songwriters in the '30s. But as George's lyricist brother Ira asked in their song "They All Laughed": "Who's got the last laugh now?"

Very romantically

E♭maj7



F/E♭



A♭/B♭



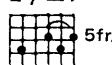
B♭7



E♭maj7



F/E♭



Bb7



Eb6



day. One mag - ic mo - ment

Am7-5



D7-9



Gm7



C7



Gm7-5



C7-5



and my heart seemed to know That love said "Hel-

Fm7-5



Dbmaj7



Dmaj7



Ebmaj7



Fm7



Gm7



F9



Ab/Bb



Bb7



lo," Though not a word was spo - ken.

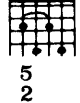
Emaj7



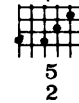
F/Eb



B7



Ab/Bb



Emaj7



One look and I for - got the gloom of the past;

E♭maj7 3fr.

F/E♭ 5fr.

One look and I had found my fu - ture at

B♭7

E♭11 6fr.

E♭7 4fr.

F9/A 7fr.

A♭m7 6fr.

last. One look and I had found a

Gm7 5fr.

Fm7-5

E♭maj7 3fr.

D♭9

C7-9

Fm7

B♭7-9

world com - plete - ly new, When love walked in with

1. E♭6 4fr.

A♭/B♭ 4fr.

E♭maj7 3fr.

2. E♭6 4fr.

E♭6 5fr.

you. you.

I Can't Begin to Tell You

from *The Dolly Sisters*
 Words by Mack Gordon
 Music by James V. Monaco



Betty Grable

Betty Grable introduced "I Can't Begin to Tell You" in the 1945 20th Century-Fox musical *The Dolly Sisters*. This was among the last songs written by composer James V. Monaco, whose career stretched back to 1912, when he first caught the public's imagination with his melodies "You Made Me Love You" and "Row, Row, Row." In 1927, in the first "talking" film, *The Jazz Singer*, Al Jolson sang "Dirty Hands, Dirty Face" — by none other than Jimmy Monaco. The songwriter went to Hollywood in 1930 and contributed tunes to more of the early "talkies." He also had his own dance orchestra in the mid-'30s. Then, in 1936, he went to work at Paramount Studios, where, along with Johnny Burke, he wrote for no fewer than seven Bing Crosby films. Among his best-known songs of this period were "On the Sentimental Side," "I've Got a Pocketful of Dreams," "An Apple for the Teacher" and "Only Forever." When his partnership with Burke ended, Monaco wrote with several other lyricists, receiving Academy Award nominations for "We Mustn't Say Goodbye" (1943), "I'm Making Believe" (1944) and, with Mack Gordon, "I Can't Begin to Tell You," which hit the top of *Your Hit Parade* in 1945, the year he died at the age of 60.

Slowly

mp

C Gm6/Bb A7 Dm7

can't be-gin to tell you How much you mean to me. My

G9 F/A 5fr. Bb/Ab 6fr. G7 5fr. C⁶ Eb9 5fr. Abmaj7 3fr. Dm7 Db7-5

world would end if ev - er we were through. I

I Can't Begin to Tell You

C Gm6/Bb A7 Dm7

can't be-gin to tell you How hap-py I would be If

Em7 A7 Dm7 G7 C Eb9 Abmaj7 Bb C

I could speak my mind like oth-ers do. I

Bm7-5 F7/Eb E7 A7 G6/B

make such pret-ty speech-es When-ev-er we're a-

Cm6 A7/C# D7 D7+5

part, But when you're near The words I choose Re-

F#^b7 9fr. F9 7fr. Em7 7fr. Eb9 5fr. D9 4fr. G7+5 F#^b7 9fr. F9 7fr.

fuse to leave my heart. So take the sweet - est

Em7-5 A7-5/Eb Dm7 C6/G Ebdim

phras - es The world has ev - er known And make be - lieve I've

Dm7 G7 5fr. 1. C⁶ Eb9 5fr. Abmaj7 3fr. Dm7 Db7-5

said them all to you.

2. C⁶ Eb9 5fr. Abmaj7 3fr. Dm7 Db7-5 Cmaj7

you.

All Through the Day

from *Centennial Summer*

Words by Oscar Hammerstein II; Music by Jerome Kern

This song was written for the 1946 20th Century-Fox musical *Centennial Summer*, which was set during the Philadelphia Exposition of 1876 and involved sisters Jeanne Crain and Linda Darnell pursuing Cornel Wilde. The real riches of the movie lie in the exquisite score — his last complete

Moderately

R.H. L.H. R.H.

pp

All through the day, I

dream a-bout the night; I dream a-bout the night here with you.

All through the day, I wish a-way the time, Un-

til the time when I'm here with you.

F Gm11 C7

F F#dim Gm7 C7+5 F A7+5 Dm7 Abdim Gm11 6fr.

E9 5fr. Gb9 8fr. F Gm11 C7 F F#dim Gm7 C7+5

F Eb9 Dm7 G7 G7 C7-9 F6 Bb13 A7 D7-9

Detailed description: This is a musical score for the song 'All Through the Day'. It is arranged for piano and guitar. The score is divided into four systems, each with a vocal line and a piano accompaniment line. Above the piano accompaniment, guitar chord diagrams are provided for each measure. The tempo is marked 'Moderately'. The piano part begins with a dynamic marking of *pp*. The lyrics are: 'All through the day, I dream a-bout the night; I dream a-bout the night here with you. All through the day, I wish a-way the time, Un-til the time when I'm here with you.' The guitar chords include F, Gm11, C7, F#dim, Gm7, C7+5, A7+5, Dm7, Abdim, E9, Gb9, F, Gm11, C7, F, F#dim, Gm7, C7+5, Eb9, Dm7, G7, G7, C7-9, F6, Bb13, A7, and D7-9. The piano part includes dynamic markings like *pp* and *p*.

one — by composer Jerome Kern. In the process, Kern worked with three lyricists — Johnny Mercer (“Two Hearts Are Better Than One”), Leo Robin (“In Love in Vain”) and Oscar Hammerstein II (“All Through the Day”). Kern and Hammerstein had collaborated often in the past, creating such shows as Show Boat

(“Can’t Help Lovin’ Dat Man,” “Ol’ Man River,” “Only Make Believe,” “Why Do I Love You?”), Very Warm for May (“All the Things You Are”) and Music in the Air (“I’ve Told Ev’ry Little Star”). Kern died in 1945, before Centennial Summer was released, after a heart attack in New York City at the age of 60.

System 1: Chord: Gm7. Lyrics: Down falls the sun, I run to meet you, The eve-ning

System 2: Chords: G9-5, G7 (3fr.), Am7, Ab9, Gm9, C7-9, Abmaj7, Bbm11 (4fr.), Eb7 (4fr.). Lyrics: mist melts a-way. Down smiles the moon, And

System 3: Chords: Abmaj7, Bbm7 (6fr.), Cm7 (8fr.), F7-9 (7fr.), Bbm7 (6fr.), Eb9 (5fr.), Gb7+5, Fmaj7, Gm7, Am7, Eb9 (5fr.). Lyrics: soon your lips re-call The kiss I dreamed of

System 4: Chords: Dm7, G7 (3fr.), G[♭]7, C7-9, F6, Bb13 (6fr.), Eb9 (5fr.), Ab13 (4fr.), Db9, Gb13, Fmaj9. Lyrics: All through the day. *rushing forward* *slowing* *pp*

* Anyone finding this crossover difficult may reverse hands; i.e., R.H. on lower staff, L.H. on upper staff until

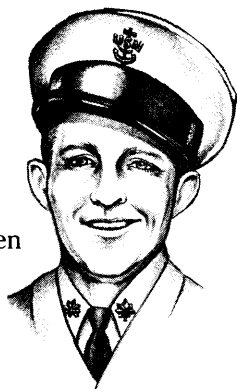
Ac-cent-tchu-ate the Positive

(Mister In-Between)

from *Here Come the Waves*

Words by Johnny Mercer; Music by Harold Arlen

Bing Crosby introduced "Ac-cent-tchu-ate the Positive" in *Here Come the Waves*, a 1944 Paramount musical in which Bing co-starred with Betty Hutton. The song featured music by



Bing Crosby

Harold Arlen and lyrics by Johnny Mercer. These inspired collaborators had already received Academy Award nominations for "Blues in the Night" (1941), "That Old Black Magic" (1942) and "My Shining Hour" (1943). They were nominated for the fourth time in four years with "Ac-cent-tchu-ate the Positive," losing to Johnny Burke and Jimmy Van Heusen's "Swinging on a Star," from another Crosby film, *Going My Way*. On Broadway in 1946, Arlen and Mercer teamed up on *St. Louis Woman*, which was a commercial failure. But not many Broadway hits boast as impressive a score as this "flop." From it came "Come Rain or Come Shine," "Any Place I Hang My Hat Is Home," "Legalize My Name" and "A Woman's Prerogative."

With a bounce (♩ = $\frac{3}{4}$)

First system of musical notation. The piano part features chords: F, F+, F6, F7, Gm7, Bbm6, Db9, G7⁺⁵₋₉, and C9. The vocal line begins with the lyrics "You've got to".

Second system of musical notation. The piano part features chords: F, F+, F6, F7, Gm7, and C11. The vocal line continues with the lyrics "ac-cent-tchu-ate the pos-i-tive, E-lim-i-nate the neg-a-tive,".

Third system of musical notation. The piano part features chords: F, F+, F6, F7, Gm7, and C11. The vocal line continues with the lyrics "Latch on to the af-fir-ma-tive, Don't mess with Mis-ter In-Be-".

Fourth system of musical notation. The piano part features chords: F6, F, F+, F6, F7, Gm7, and Bbm6. The vocal line concludes with the lyrics "tween. You've got to spread joy up to the max-i-mum, Bring gloom".

Db9 G7⁺⁵₋₉ C9 F F+ F6 F7

down to the min - i - mum, - Have faith or pan - de - mo - ni - um

Gm7 C11 F6 F7^{6fr.} E7^{5fr.}

Li - 'ble to walk up - on the scene. To il - lus - trate my last re -

Eb7^{4fr.} D7 Db7 C11 N.C. Eb^{6fr.} E^{7fr.} F^{8fr.}

mark, Jo - nah in the whale, No - ah in the ark, What did they

F9^{7fr.} E9^{6fr.} Eb9^{5fr.} D7⁺⁵₋₉^{4fr.} G9 C7+5 F9 Db9-5

do Just when ev - 'ry - thing looked so dark?

Ac-cent-tchu-ate the Positive (Mister In-Between)

Chord diagrams: C11, F, F+, F6, F7

— "Man," they said, "We bet-ter ac - cent - tchu-ate the pos - i - tive

Chord diagrams: Gm7, Bbm6, Db9, G7-9, C9, F, F+, F6, F7

E - lim - i-nate the neg-a-tive,-- Latch on to the af-fir-ma-tive,

Chord diagrams: Gm7, C11, Eb9 5fr., D7+5 4fr., Gm7, C11

Don't mess with Mis-ter In-Be-tween. No! Don't mess with Mis-ter In-Be-

1. N.C. Eb 6fr. E 7fr. F 8fr.

2. N.C. Eb 6fr. E 7fr. F 8fr.

tween." You've got to tween."



"Lullaby of Broadway," introduced by Wini Shaw in *Gold Diggers of 1935*, was the second song to receive an Academy Award (the first was "The Continental" from *The Gay Divorcee* the previous year). Among the many other famous songs that Al Dubin and Harry Warren composed before their nine-year partnership ended in 1939 were "Forty-Second Street," "Shuffle Off to Buffalo," "You're Getting to Be a Habit with Me," "The Boulevard of Broken Dreams," "I Only Have Eyes for You," "About a Quarter to Nine" and "September in the Rain." "Lullaby of Broadway" and other Warren-Dubin tunes were revived — with great success — in the long-running musical *Forty-Second Street*, which opened on Broadway in 1980.



LULLABY OF BROADWAY

Light, bouncy swing (♩ = $\overset{\text{3}}{\text{♩}}$)

mp

Cmaj7

Dm7

Dm7/G

Dm7/C

C

Come on a-long and lis - ten to — The lull - a - by of Broad - way.
 Come on a-long and lis - ten to — The lull - a - by of Broad - way.

Cmaj7

Dm7

Dm7/G

Dm7/C

C

The hip hoo-ray and bal - ly - hoo, — The lull - a - by of Broad - way.
 The hi - dee - hi and boop - a - doo, — The lull - a - by of Broad - way.

Fmaj7

Gm7

Gm7/C

Gm7/F

F

The rum - ble of a sub - way train, — The rat - tle of the tax - is,
 The band be - gins to go to town, — And ev - 'ry - one goes cra - zy.

Fmaj7

Gm7

Gm7/C

Gm7/F

F

G7+5

The daf-fy-dils who en-ter-tain— At An-ge-lo's and Max-ie's. When a
 You rock-a-bye your ba-bby round— Till ev-'ry-thing gets ha-zy. "Hush-a-

Cmaj7

Bm11

Bb7-5

Am7

Ab7-5

F/G

Dm7/G

Dm7/C

C

Broad-way ba-by says "Good-night," It's ear-ly in the morn-ing.
 bye, I'll buy you this and that,"— You hear a dad-dy say-ing.

Cmaj7

Bm11

Bb7-5

Am7

Ab7-5

F/G

Dm7

Dm7/G

Gm7/C

'Man-hat-tan ba-bies don't sleep tight— Un-til the dawn.
 And Ba-by goes home to her flat— To sleep all day.

Fmaj7

Gbmaj7

Fmaj7

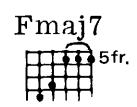
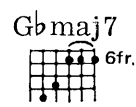
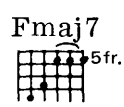
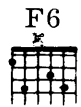
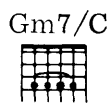
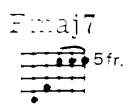
Ebmaj7

Fmaj7

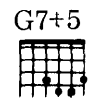
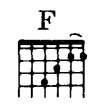
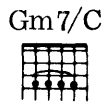
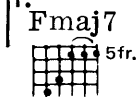
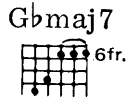
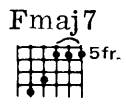
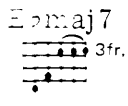
Gbmaj7

Good - night, Ba - by, Good - night,

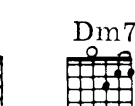
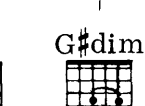
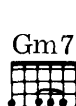
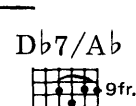
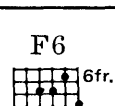
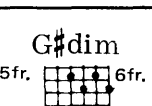
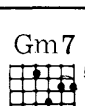
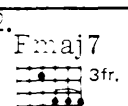
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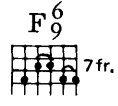
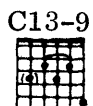
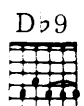
Milk-man's on his way. Sleep tight, Ba -



by, Sleep tight, Let's call it a day. Hey! -

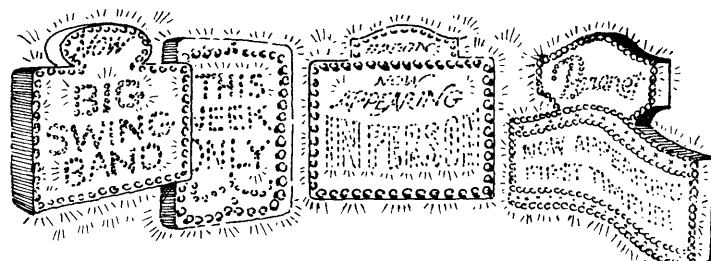


Let's call it a day! Lis-ten to the lull-a-by of



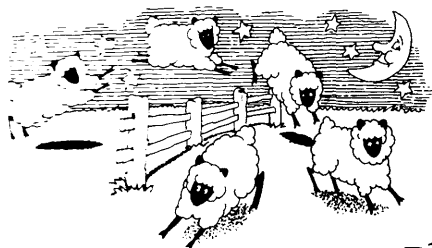
old Broad way.

Both hands 8va-7



I Couldn't

Words by Harold Adamson
Music by Jimmy McHugh

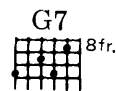


"I Couldn't Sleep a Wink Last Night" first appeared in the 1943 RKO musical *Higher and Higher*, sung by a young man making his acting debut in films — Frank Sinatra. In the movie, Sinatra, who received third billing behind Michele Morgan and Jack Haley, also sang "The Music Stopped" and "A Lovely Way to Spend an Evening." For trivia buffs, this wasn't Sinatra's first film appearance. He had previously appeared as a singer in *Las Vegas Nights* (1941), *Ship Ahoy* (1942) and *Reveille with Beverly* (1943). Not long after, Sinatra moved on to greater Hollywood fame in a series of MGM musicals, including *Anchors Aweigh* and *On the Town*. If you should see *Higher and Higher* on late-night TV and watch carefully, you might catch a glimpse of another aspiring young singer — a teenaged Mel Tormé.

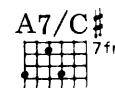
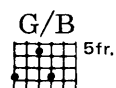
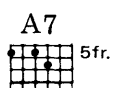
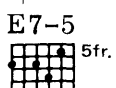
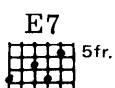
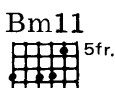
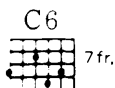
Sleep a Wink Last Night

from *Higher and Higher*

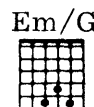
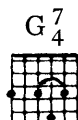
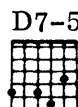
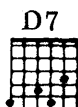
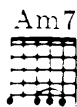
Easy phrasing (♩ = $\frac{3}{4}$)



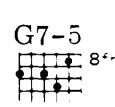
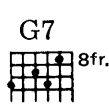
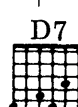
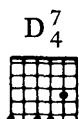
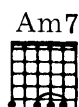
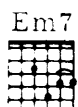
mf



could-n't sleep a wink last night, ——— Be- cause we had that sil - ly



fight. ——— I thought my heart would break The



whole night through; I knew that you'd be sor-ry, And I'm sor-ry too. ——— !

C6 7fr. Bm11 5fr. E7 5fr. E7-5 5fr. A7 5fr. G/B 5fr. A7/C# 7fr.

did-n't have my fav - 'rite dream, _____ The one in which I hold you

Am7 D7 D7-5 G⁷₄ Em/G Fdim Em7 Am7

tight. _____ I had to call you up this morn - ing _____ To see if

F#^o7 7fr. F13 6fr. E7+5 5fr. E7 5fr. A7⁺⁵₋₉ Dm7 Em/G Fdim

ev - 'ry - thing was still all right. Yes, I had to call you up this

Em7 Am7 C#dim D7 Fmaj7/G G13-9 C⁶₉

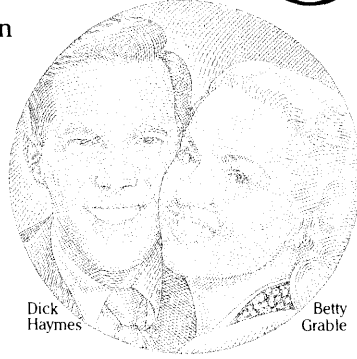
morn - ing, 'Cause I could-n't sleep a wink last night. _____
rall. - - - - -

The More I See You

Words by Mack Gordon

Music by Harry Warren

"The More I See You" is from the 1945 20th Century-Fox musical Diamond Horseshoe. The film was set in showman-composer Billy Rose's famous New York City cabaret of that name and starred Dick Haymes as a stagestruck young doctor and Betty Grable as a gold-digging nightclub girl. By this time, Harry Warren and Mack Gordon's partnership was in full bloom. The two had received Academy Award



Dick Haymes

Betty Grable

nominations for four consecutive years and were the top songwriting team at Fox. "The More I See You" is one of their loveliest tunes and has that rare quality of seeming to sing itself. Diamond Horseshoe, which also featured the lovely "I Wish I Knew," was Warren's last chore for Fox. Soon after, he moved to MGM where he wrote a series of outstanding scores including the one for The Harvey Girls.

Moderately

mp

The more I

see you, The more I want you. Some-how this

feel - ing Just grows and grows. With ev-'ry sigh I be-

come more mad a - bout you, More lost with- out you, And so it

F6 Gm11 F/A Ab7 Gm7 Db9 C11

F6 Gm11 F/A Ab7 Gm7 C7 Fm C/E

E♭m6 Ab7 Db Ab/C Bbm7 C7+5 Fm G7 Ab7

Gm7 C11 F6 Gm11 F/A Ab7 Gm7 Db9

goes. Can you im- ag - ine How much I'll love you

C11 F6 Gm11 F/A C+ Cm7 Cm7/F F7/Eb

The more I see you As years go by? I know the

Dm7 Gm7 Bbm7 Eb9 Am7 Ab7 Gm7 C7 B7-5 Bb7/6 A7+5 Ab7-5

on-ly one for me can on-ly be you. My arms won't free you;

1. Gm7 C11 C7-9 F6 Gm7 F/A C11 2. F6 F9

My heart won't try. The more I try.

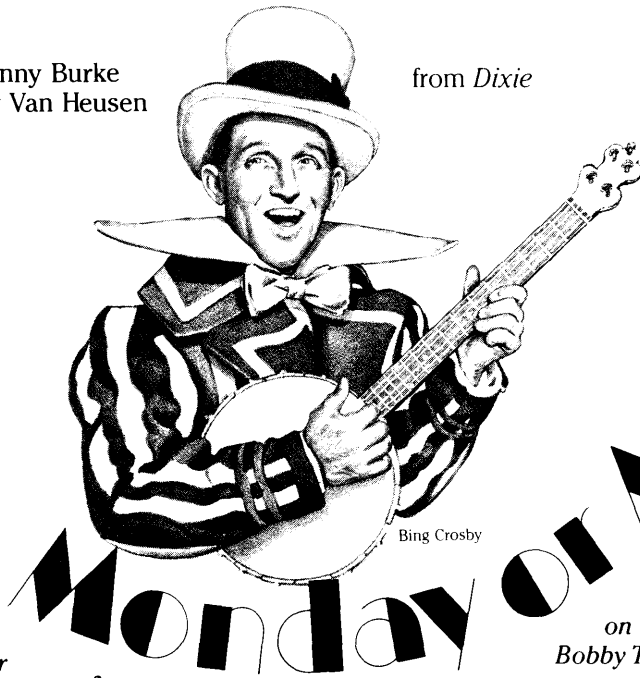
8va lower

Words by Johnny Burke
Music by Jimmy Van Heusen

from *Dixie*

Bing Crosby introduced "Sunday, Monday or Always" in the 1943 Paramount musical *Dixie*.

Bing also sang it off screen in *The Road to Utopia* (two years later.) This was just about the time during World War II when Bing was evolving from a superstar into a world figure. Despite Bing's movie and No. 1 Decca Record versions, "Sunday, Monday or



"Always" is also closely identified with Frank Sinatra. Sinatra cut the song (one of his initial solo efforts with Columbia) in June 1943, during the ban on all recording called by the musicians' union. Because of the ban instead of an orchestra to supply the musical background on the record, a vocal chorus — the Bobby Tucker Singers — was substituted

SUNDAY, MONDAY OR ALWAYS

Slowly, with expression (♩ = ♪³)

Dm7 G7 Cmaj7 Am Dm7 G7 G7+5

Won't you tell me when We will meet a-gain, Sun-day, Mon-day or

C6 C#dim Dm7 G7 Cmaj7 Am

al-ways? If you're sat-is-fied, I'll be at your side

Dm7 G7 Gm7 C7 Fmaj7 G7

Sun-day, Mon-day or al-ways. — No need to tell me now what

Cmaj7 C6 F#°7 9fr. Fm6 5fr.

makes the world go round, When at the sight of you, my

Em7 A7+5 Dm7 G7 Em7 Gm6 A7-9

heart be-gins to pound and pound. And what am I to do; Can't I be with you
held back - - - in tempo

Dm7 G7 G7+5 1. C6 C#dim 2. C6

Sun-day, Mon-day or al-ways? — al-ways?



I'll Walk Alone

from *Follow the Boys*

Words by Sammy Cahn; Music by Jule Styne

Deitch Shore introduced "I'll Walk Alone" in the 1944 film Follow the Boys. It is one of the definitive love songs of World War II, expressing the mood of the nation as well as any other tune of

the era did. Like "Ac-cent-tchu-ate the Positive" (see page 60), it was nominated for an Academy Award for 1944 but lost to "Swinging on a Star." Songwriters Jule Styne and Sammy Cahn had already hit the jackpot two years earlier with one of their first collaborations, "I've Heard That Song Before." The team quickly became associated with Frank Sinatra, for whom they wrote "The Charm of You," "I Fall in Love Too Easily," "Time After Time" and a number of other hits. Interestingly, Styne had written another "walk" song three years earlier with lyricist Frank Loesser — "I Don't Want to Walk Without You."

Moderately slow, but with a lilt (♩ = ♪³♩)

mp I'll walk a -

G F7 E7

lone lone; Be - cause, to tell you the truth, I'll be lone; They'll ask me why and I'll tell them I'd

Am7 D7 Dm/F E7

lone rath - ly. I don't mind be - ing rath - er; There are dreams I must

A7 Am7-5 D7 G Em7

lone gath - ly er, When my heart tells me you Are lone-ly Are lone-ly
 Dreams we fash-ioned the night You held me

1. A7+5 D9 2. Dm/F G7 C

too. I'll walk a- tight. I'll al-ways be near_ you, Wher-

Cm6 Gmaj7/B G9

ev - er you are, Each night in ev - 'ry prayer. If

C#m7-5 F#7 C#m7-5 F#7

you call, I'll hear_ you, No mat - ter how far; Just close your

I'll Walk Alone

Bm7-5

E7-9

Am7-5

D7-9

eyes _____ And I'll be there. _____ Please walk a -

G

(F G \flat G)

F7

E7

lone _____ And send your love and your kiss - es to

Am7

D7

Dm/F

E7

A7

guide me. _____ Till you're walk-ing be- side me,

Am7

G \sharp dim

Am7

D7-9

G6

Am11

A \flat 7-5

G6

I'll walk a - lone. _____

My Foolish Heart

from *My Foolish Heart* Words by Ned Washington; Music by Victor Young



"My Foolish Heart" first appeared as the title song of a 1949 tearjerker starring Dana Andrews and Susan Hayward, who was, with the possible exception of Barbara Stanwyck, the greatest film crier of her time. The Victor Young-Ned Washington song was nominated for an Academy Award and made the No. 1 spot on Your Hit Parade via a recording by Billy Eckstine. Composer Young was a true musical renaissance man. He began his career as a concert violinist and achieved great success as a songwriter and arranger, scoring more than 350 films before his death in 1956. Among his most famous compositions are "Love Letters," "When I Fall in Love," "Golden Earrings," "Around the World" and "Street of Dreams." As if all that weren't enough, Young also served as a musical director at Decca Records, working with such veterans as Peggy Lee and helping develop such young singers as Jeri Southern.

Slowly and romantically

mp flowing

The

C Am Dm7 G9 G7-9

night is like a love-ly tune, Be- ware, my fool-ish heart! How

sim.

Cmaj7 Am Dm7 Dm7/G

white the ev-er- con-stant moon, Take care, my fool-ish heart! There's a

My Foolish Heart

line be-tween love and fas-ci-na - tion — That's hard to see on an eve-ning such as

this, For they both give the ver-y same sen-sa - tion When you're

lost in the mag-ic of a kiss. {His
Her} lips — are much too close to mine, Be-

ware, — my fool-ish heart, But should — our ea-ger lips com-bine, Ther

from *Tammy and the Bachelor*

Words and Music by Jay Livingston
and Ray Evans

In late August 1957, "Tammy," from the film *Tammy and the Bachelor* starring Debbie Reynolds, became the No. 1 hit in the country. "Tammy," bless her heart, stayed on the charts for the next eight months. In all, over 10 million copies of the tune were sold by dozens of

TAMMY



different performers, with Debbie's own recording selling more than a million. It all started with Debbie ("Tammy") pursuing bachelor Leslie Nielsen after nursing him back to health following a plane crash. In 1961, our girl returned, with Sandra Dee doing the honors, in *Tammy Tell Me True*. Miss Dee reprised the role two years later in *Tammy and the Doctor*. And finally, in 1967, we even had a TV pilot called *Tammy and the Millionaire*. Quite a busy young lady.

Slow, gentle waltz

C Em F C Em

I hear the cot - ton-woods whis-p'rin' a - bove,
Whip-poor - will, whip-poor - will, you and I know Tam - my!
Tam - my!

Am Dm/F Em/G G7 C Em

Tam - my! Tam - my's {my} love! The old hoot - ie owl hoot - ie -
Tam - my! Can't let him in} go! The breeze from the bay - ou keeps

F C Em Am Dm/F G7

hoo's to the dove, Tam - my! Tam - my! Tam - my's {my}
mur - mur - ing low, Tam - my! Tam - my! You love him
in}

C C/E F D/F#

love. Does my {dar-ling} feel what I feel When {she} comes
so! When the {lov-er} night is warm, soft and warm, I long for his

G E/G# 4fr. Am 5fr. F C/E Em/G Am7

near? My heart beats so joy-ful-ly You'd think that {she} could
charms! I'd sing like a vi-o-lin If I were in his

N.C. Fm6 G7 C Em F C

held back in tempo

hear! Wish I knew if {she} knew what I'm dream-ing of!
arms. Wish I knew if he knew what I'm dream-ing of!

Am Em G7

1. C Fm G7 2. C

2nd time, slower

Tam-my! Tam-my! Tam-my's {my} love!
Tam-my! Tam-my! Tam-my's in in love!

from *Sweet Rosie O'Grady*

Words by Mack Gordon

Music by Harry Warren

My Heart Tells Me

Betty Grable



Betty Grable supposedly once said: "I can't sing; I can't dance. I can only do one thing — be a star." She displayed that particular talent clearly when she introduced this tune in 1944 in *Sweet Rosie O'Grady*, first singing it in a bathtub and then later in a beer hall. The song's composers, Harry Warren and Mack Gordon, began writing together in 1940 after extended partnerships with others: Warren with Al Dubin and Gordon with Harry Revel. Besides "My Heart Tells Me," which was a big hit for Glen Gray and the Casa Loma Orchestra, with a vocal by Eugenie Baird, the Warren-Gordon team produced a string of other successes, including "Down Argentina Way," "Chattanooga Choo Choo," "I Know Now," "At Last," "I Had the Craziest Dream," "You'll Never Know" (an Academy Award winner), "Serenade in Blue" and many others.

Moderate and smooth in 2 (♩ = 1 beat)

C C#dim Dm7 Dm

My heart tells me this is just a fling; Yet you

G7 F/C C6 C C+

say our love means ev - 'ry - thing. Do you mean what you are

F6 G7 G#dim Am Am+5 Am6 Dm7 Dø7 G7 G7+5

say - ing, Or is this a lit - tle game you're play - ing?

C C#dim Dm7 Dm G7

My heart tells me I will cry a-gain; Lips that kiss like yours could

F/C C9 C C+ Am Am/G F#7 F7

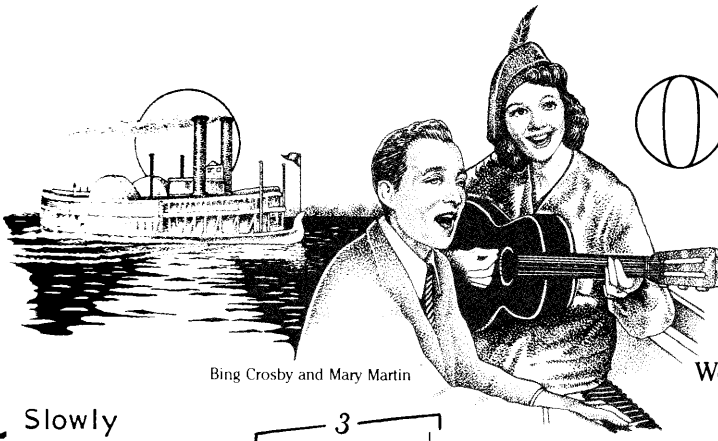
lie a-gain. If I'm fool e-nough to see this through, Will

Em7 7fr. Eb7 6fr. Dm7 5fr. G7 4fr. Bb7-5 5fr. A7+5 5fr. D9 Dm7 5fr. G7 4fr.

I be sor-ry if I do? Should I be-lieve my heart or

1. C9 G7+5 2. Abmaj7 Bbadd9 C9

you? you? slowing



Only Forever

from *Rhythm on the River*

Words by Johnny Burke; Music by James V. Monaco

Bing Crosby and Mary Martin

Slowly

mf

Do I want to be

G

N. C.

Am

B \flat 7

with you
wish - es

As the years come and
And be proud of the

go?
task?

Am/C

Am7

A \flat 7

D7

On - ly for - ev - er,
On - ly for - ev - er,

If you care to
If some - one should

1.

G

N. C.

2.

G

F/G

N. C.

know. Would I grant all your
ask. How long would it

"Only Forever" was introduced in *Rhythm on the River*, a 1940 Paramount musical starring Bing Crosby, Mary Martin and Basil Rathbone and directed by Victor Schertzinger. In the film, Bing and Mary are ghostwriting songs for Basil, and Mary, inspired by Bing's music, "writes" a lyric that consists of four questions all answered by two words: "Only forever." The movie song was actually composed by Jimmy Monaco, who first started writing

for Bing in 1936. Along with lyricist Johnny Burke, he contributed to the scores for a number of Crosby films, including *Dr. Rhythm*, *Sing You Sinners*, *The Star Maker*, *If I Had My Way*, *Rhythm on the River* and *Road to Singapore*. "Only Forever" earned Monaco his first Academy Award nomination (it lost to "When You Wish Upon a Star" from Walt Disney's *Pinocchio*) and was on *Your Hit Parade* for several months.

The musical score for "Only Forever" is presented in a piano arrangement. It features a treble and bass clef with a key signature of one sharp (F#). The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for various chords: C, B7, Bm6, A7, Am7, N.C., G, Am, B♭7, Am/C, Am7, A♭7, D7, G, and G⁹. The lyrics are: "take me To be near if you beck-oned? Off-hand, I would fig-ure Less than a sec-ond. Do you think I'll re-mem-ber How you looked when you smiled? On-ly for-ev-er, That's put-ting it mild." The score includes triplets and various rhythmic patterns in both hands.



Section 3 HITS FROM THE '30s THAT BECAME HITS AGAIN

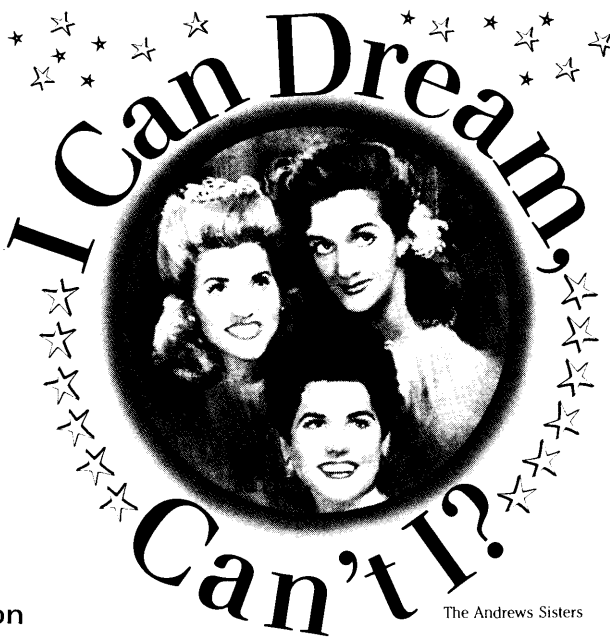


Words by Irving Kahal

"I Can Dream, Can't I?" was introduced in a 1938 musical, *Right This Way*, by the singer known only as

Tamara. It was a million-selling hit 11 years later for *The Andrews Sisters*. Composer Sammy Fain is one of the underappreciated — though certainly not unsung — stars of American popular song.

With Irving Kahal, with whom he worked from the mid-'20s until Kahal's death in 1942, Fain produced a series



Music by Sammy Fain

of standards, including "When I Take My Sugar to Tea," "You Brought a New Kind of Love to Me" and "I'll Be Seeing You," which, like "I'll Walk Alone," was one of the prototypical World War II songs. With other lyricists, Fain's hits include "That Old Feeling," "April Love" and two Academy Award winners, both written with Paul Francis Webster, "Secret Love" (1953) and "Love Is a Many-Splendored Thing" (1955).

Slowly, with expression

Piano introduction for the song. The score is in 4/4 time and begins with a piano (*pp*) dynamic. The right hand features a melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and eighth notes. Fingering numbers (1-5) are indicated above and below notes.

Vocal line and guitar accompaniment for the first part of the song. The vocal line starts with the lyrics "I can see, No mat-ter how near you'll be, You'll nev-er be-". The guitar accompaniment includes chord diagrams for C, D⁶7, and G7. The vocal line includes a triplet of eighth notes.

Vocal line and guitar accompaniment for the second part of the song. The vocal line continues with the lyrics "long to me, But I can dream, can't I?". The guitar accompaniment includes chord diagrams for C, A7+5 (5fr.), and A7 (5fr.). The vocal line includes a triplet of eighth notes.

Dm7 Bm7(no 5th) E7-9 Am

Can't I pre-tend that I'm locked in the bend of your em - brace?

Am7/D D7

For dreams are just like wine, And I am




Fm6 G7 Ab7 4fr. G7 6 C

drunk with mine. I'm a - ware My heart is a

Dø7 G7 Cdim Cmaj9


sad af - fair. There's much dis - il - lu - sion there, But I can



I Can Dream, Can't I?

A7+5  5fr. A7-9  Dm 

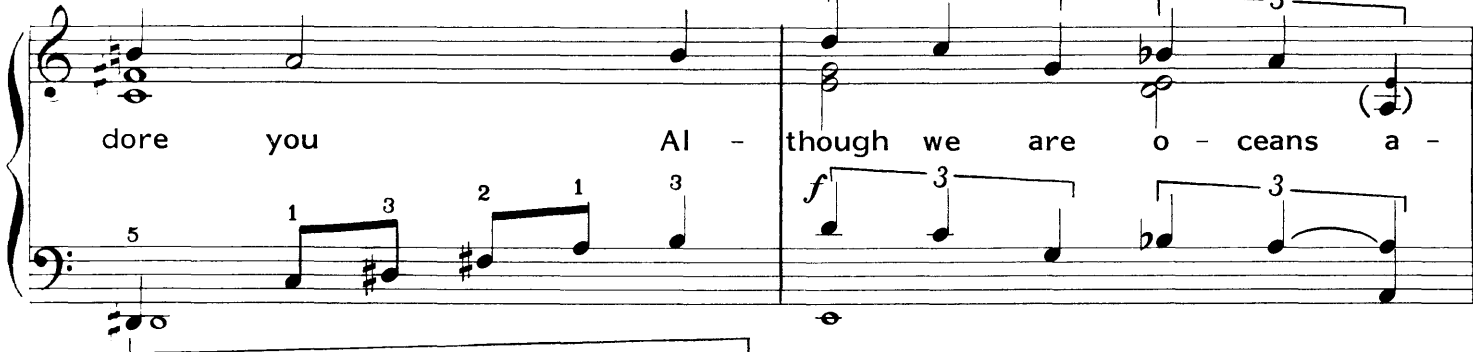
dream, can't I? Can't I a -



cresc.



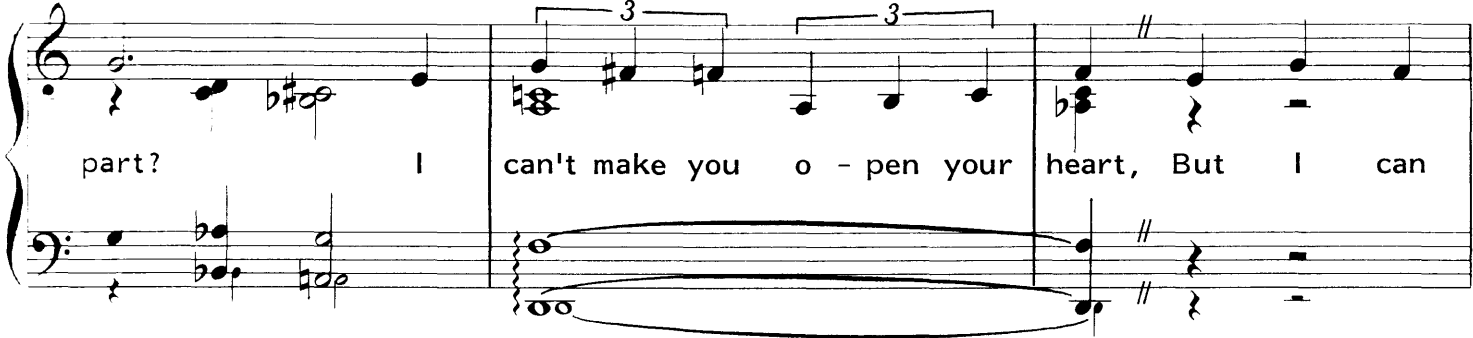
D#dim  C/E 

dore you Al - though we are o - ceans a -



B>9  A7-9  Dm7  Fm6 

part? I can't make you o - pen your heart, But I can



Dm7/G  G9 

1. B6  C6  2. B6  C6 

dream, can't I? can't I?



Walkin' My Baby Back Home

Words and Music by Roy Turk, Fred E. Ahlert and Harry Richman

Fred Ahlert and Roy Turk, who were principally Tin Pan Alley songwriters — as opposed to Broadway or Hollywood — turned out some very handsome tunes together, including "Walkin' My Baby Back Home," "I'll Get By," "Mean to Me," "Where the Blue of the Night (Meets the Gold of the Day)" and a too-often-overlooked lovely called "I'll Follow You." "Walkin' My Baby Back Home" was first popularized by one of the great song-and-dance men of the 1920s and '30s. His name was Harry Richman, and while the theater and movies weren't his metiers, in nightclubs few entertainers could touch him. Nearly a quarter of a century later, the song was made famous again by a young man from Oregon who set the country afire for a couple of years just before the advent of rock 'n' roll. Indeed, Johnnie Ray may have helped to usher rock 'n' roll in. His wild, abandoned — and tearful — caterwauling and arm thrashing earned him the title Prince of Wails. But after several hits, including "Cry" and "The Little White Cloud That Cried" ("Walkin' My Baby Back Home" was his only fairly cheerful success), Ray descended almost as abruptly as he had arrived. The Prince was gone. Elvis was now King.



Lighthearted swing (♩ = $\overset{\frown}{\underset{\frown}{\text{3}}}$)

Cmaj7 Dm7 Em7 Dm7 Cmaj7 Em7 Eb9 D9

Gee, it's great, af-ter be-in' out late, — Walk-in' my ba - by back home.
 Gee, it's great, af-ter be-in' out late, — Walk-in' my ba - by back home.

Dm7 G7 Dm7 G7 Dm7 G7 C G13

Arm in arm, o-ver mead-ow and farm, — Walk-in' my ba - by back home.
 Arm in arm, o-ver mead-ow and farm, — Walk-in' my ba - by back home.

Walkin' My Baby Back Home

Cmaj7 Dm7 5fr. Em7 7fr. Dm7 5fr. Cmaj7 Em7 7fr. Eb9 6fr. D9

We go 'long har-mo-niz-in' a song,— Or I'm re-cit - ing a poem.
 We go 'long har-mo-niz-in' a song,— Or I'm re-cit - ing a poem.

Dm7 5fr. G7 Dm7 5fr. G7 Bb7 6fr. A7 5fr. Ab7 4fr. G7 C D#dim

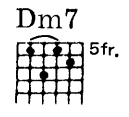
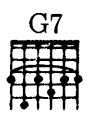
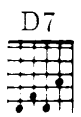
Owls go by, and they give me the eye,— Walk-in' my ba - by back home. We
 Owls go by, and they give me the eye,— Walk-in' my ba - by back home. She's

Em Em+7 Em7(open) A7(open) Am/G C7

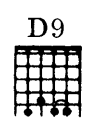
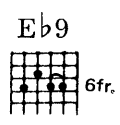
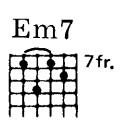
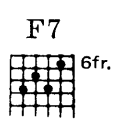
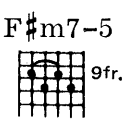
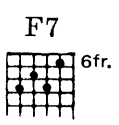
stop for a while;— She gives me a smile— And snug-gles her head— to my
 'fraid of the dark,— So I have to park— Out- side of her door— till it's

B7 Em Em+7 Em7(open) A7 5fr.

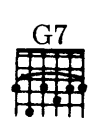
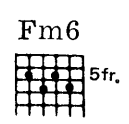
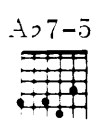
chest. light. We start in to pet,— And that's when I get—
 She says if I try— To kiss her, she'll cry.—



Her tal - cum all o - ver my vest. — Af - ter I kind - a
I dry - her tears all through the night. — Hand in hand to a

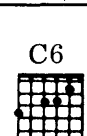
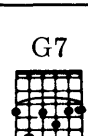
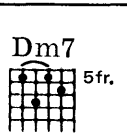
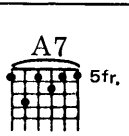
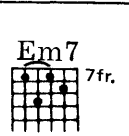
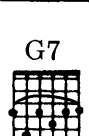
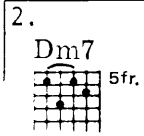


straight-en my tie, — She has to bor - row my comb. bar - be-cue stand, — Right from her door - way we roam.



1.

One kiss, then I con - tin - ue a - gain, — Walk - in' my ba - by back home.
Eats! and then it's a pleas - ure a - gain, —



2.

Walk - in' my ba - by, Walk - in' my ba - by, Walk - in' my ba - by back home.

Life Is

Words
and Music
by
Lew Brown
and
Ray
Henderson

It was Ethel Merman who introduced this song in George White's Scandals of 1931. Miss Merman had made her epic stage debut the prior season in *Girl Crazy*, in which she held the high C note in "I Got Rhythm" for 16 bars, half a chorus, while the orchestra played the melody. She recorded "Life Is Just a Bowl of Cherries," as did Rudy Vallee, and, in one of the earliest attempts at recording a Broadway score, Bing Crosby and The Boswell Sisters sang it — and other hits from the 1931 Scandals — on both sides of a 12-inch Brunswick record. The song had a resurgence of popularity in the mid-1950s, via a recording by singer Jaye P. Morgan.



Ethel Merman

Just a Bowl of Cherries

Nice and easy (♩ = ♩^3)

mp

C

C#dim

Life is just a bowl of cherries; — Don't make it se-ri-ous; — Life's too mys-

G7 3fr. Dm7 5fr. G7 3fr. C Bb7 6fr. A7 5fr.

te-ri-ous. — You work, you save, you wor-ry so, But you

Dm 5fr. D9 Ab7 4fr. G7 3fr. C

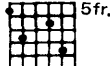
can't take your dough when you go, go, go. So keep re-peat-ing it's the

mp

Gm6

A7

Dm



ber - ries;

The

strong - est oak must

fall.

The

F#o7

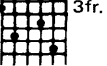
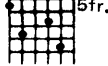
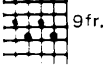
B7

Em7

A7

Dm7

G7



sweet things in life

To

you were just loaned,

So

how can you lose what

D9

G9

C

Em/B

Gm6

A7

Bb7-5

A7



you've nev-er owned?

Life

is just a bowl of

cher - ries,

So

D9

Dm7

G7+5

1.

C6

G9+5

2.

C6



live and laugh at it

all.

all.



HEARTACHES

Words by John Klenner
Music by Al Hoffman

Back in the glorious Big Band Era (roughly 1935 to 1945), a good many of the orchestras were "Chicago bands," working in and out of the Windy City from places like the Aragon and

Trianon ballrooms, the Marine Dining Room of the Edgewater Beach Hotel and the Blackhawk Restaurant. One of those bands was led by Ted Weems, whose young vocalists were Perry Como and Marvel (her real name, which Hollywood later changed to Marilyn) Maxwell. The Weems band recorded "Heartaches" in the mid-'30s with a pseudo-Latin beat, but nothing happened. Then, in 1947, a disc jockey found the recording in his station's 78-rpm archives and started playing it. Others picked it up, and the song became a hit. Elmo Tanner did the whistling on the record, and the maracas were played by a singer who was just launching an apparently unending career — Perry Como.



Perry Como

Moderately (♩ = $\overset{\frown}{\text{J}} \overset{\frown}{\text{J}} \overset{\frown}{\text{J}}$)

pp fading in

G6 F#7 G

Heart - aches, Heart - aches, My lov - ing

F7 E7 Am D7

you meant on - ly heart - aches. Your kiss was such a sa - cred

G/B Em A7 Cm/Eb D7

thing to me; I can't be - lieve it's just a burn - ing

G6



F#7



mem-o - ry. Heart - aches, Heart - aches,

G



G7



F#7



F7



E7



What does it mat - ter how my heart breaks?

Am



Cm



G



A7



Am7



D7



I should be hap - py with some - one new, — But my heart

Am7



D7



1.

G6



2.

G6



aches for you. you. *fading* *pp*





South of the Border

(Down Mexico Way)

Words and Music by Jimmy Kennedy and Michael Carr

"South of the Border," a song about Mexico written by two Englishmen, gave its name to a 1939 movie starring the king of the singing cowboys, Gene Autry, who also recorded it. Today, royalties from that multimillion-seller would seem small potatoes to Autry, whose possessions include the California Angels baseball team and a chain of television and radio stations. In the early 1950s, "South of the Border" was one of Frank Sinatra's first recordings for Capitol after he switched labels from Columbia. That recording was arranged by Nelson Riddle, who went on to provide the fine touch and excellent taste that would be a major factor in much of Sinatra's best work.

With a lilt (♩ = ♪³)

mp

South of the

C Dm7 Dm7/G C6

bor - der Down Mex - i - co way, That's where I
pic - ture in old Span - ish lace. Just for a

C Dm7 C/E Ebdim Dm7 Ab7-5 G7 N.C.

fell in love when stars a - bove came out to play. And now as I
ten - der while I kissed the smile up on her face, For it was fi -

C F6 Dm7/G C

wan - der, My thoughts ev - er stray South of the bor - der
es - ta And we were so gay, South of the bor - der

Small notes indicate alternate vocal pitches

1. 2.

Dm7 G7 C6 C

Down Mex-i-co way. She was a way. Then she lightly

slight Latin touch

G7 C

sighed as she whis-pered "Ma ña-na," Nev-er dream-ing that we were part-ing. And I

C#dim Dm C G7 C

lied as I whis-pered "Ma ña-na,"— For our to-mor-row nev-er came. South of the

Em7 Eb7 Dm7 Dm7/G Bb B C F#7 Fm7

bor - der. I rode back one day. There in a veil of white by

mf-full and rich more lightly

South of the Border (Down Mexico Way)

Em7

E \flat 9

Dm7

Ab7-5 G7

B \flat

B

C

N.C.

N.C.

can - die - light she knelt to pray. The mis - sion bells told me

N.C.

E \flat 6fr.

E 7fr.

F 8fr.

B \flat 7-5 5fr.

A7 5fr.

Dm7

G7

That I must-n't stay South of the bor - der Down Mex-i-co

C6

G7

C6

way. Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay!

Latin again

G7

C6

Ay! Ay! Ay! Ay! Ay! Ay! Ay!



Words and Music by Mann Holiner.
 Alberta Nichols, Sammy Cahn.
 Saul Chaplin and
 L. E. Freeman

Until the Real Thing Comes Along

Among the several writers of this song, we find a name that has had as much staying power as any in the history of American popular music. That name is Cahn — as in Sammy Cahn. Sammy must have known that he was destined to become a towering figure in his chosen profession. Early on, he changed his name from Kahn to Cahn because he didn't want to be confused with another songwriter, Gus Kahn — just one indication of the disarming chutzpah that has always been part of his charm. Sammy's early successes, before teaming up with Jule Styne and later Jimmy Van Heusen, were written with Saul Chaplin. The two created hits primarily for the big bands — Jimmie Lunceford's, Tommy Dorsey's and, in the case of "Until the Real Thing Comes Along," a Kansas City orchestra, Andy Kirk and His Clouds of Joy, featuring the great Mary Lou Williams on piano.



Slow and pretty

8va - - - - -

E \flat 6fr.

B \flat + 7fr.

E \flat 6fr.

B \flat + 7fr.

Gm7 10fr.

C9 7fr.

F9 7fr.

B \flat 9 5fr.

G7-9 7fr.

Cm 8fr.

Fm7 8fr.

B \flat 7 6fr.

E \flat 6fr.

Until the Real Thing Comes Along

Bb+ 7fr. Eb 6fr. Bb+ 7fr. Gm7 10fr. C9 7fr.

earth for you To prove my love, dear, and its worth for you. If

F9 7fr. 4 2 1 5 2 1 Bb7 6fr. Dm11 8fr. Db7-5 8fr. Cm7 8fr. Cm6 7fr. Fm7 8fr. Fm7/Bb 6fr.

that is - n't love, - It will have to do Un - til the real thing comes a -

Aø7 D7/A D7-5/Ab G G#dim Am7 D7 6

long. 3 With all the words, dear, at my com - mand, *ring out nice and easy*

G/B 5fr. Bbdim 5fr. Am7 D9 G G#dim

I just can't make you un - der - stand. I'll al - ways love you, dar - ling,

Am7



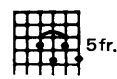
D7₆



G



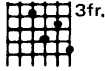
Gdim



come what may;

My heart is yours, what more

Fm11



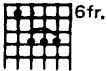
Gdim



Bb7



Eb



Bb+



can

I

say?

I'd

sigh

for

you;

I'd

cry

for

you;

Eb 6fr.

Bb+ 7fr.

Gm7 10fr.

C9 7fr.

F9 7fr.

I'd tear the stars down from the sky for you. If that is-n't love, It will

Bb₆ 6fr.

Dm11 8fr.

Db7-5 8fr.

Cm7 8fr.

Cm6 7fr.

Fm7 8fr.

Fm7/Bb 6fr.

Eb₆ 5fr.

slowing-

have to do

Un-til the real thing comes a - long.



Words and Music by Walter Donaldson

This song was first popularized in 1930 by Guy Lombardo and His Royal Canadians, became a hit for Tommy Dorsey and Frank Sinatra in the early '40s, and had its greatest success in 1948 through a million-selling recording by Dick Haymes. Walter Donaldson was a prolific, vastly underrated compos-

Little White Lies

er. During his career (which began before World War I and ended in 1947, when he died at the age of 54), he teamed up with many lyricists — Gus Kahn, Johnny Mercer and Harold Adamson among them. ("Little White Lies" is one of the few songs for which he wrote both the words and the music.) These collaborations resulted in such standards as "My Buddy," "Carolina in the Morning," "Yes Sir, That's My Baby," "My Blue Heaven," "Makin' Whoopee," "Love Me or Leave Me" and "You're Driving Me Crazy!"

With a lilt (♩ = $\overset{\frown}{\text{J}}^3$)

f The *mf*

G Am/G G Am/G G Cm6/G

moon was all a - glow, And heav-en was in your eyes,
stars all seemed to know That you did-n't mean all those sighs,

The night that you told me The night that you told me
Those lit - tle white lies. The

1. D7 G6 G#dim D9

Those lit - tle white lies. I try, but there's

2. D7 G6 A#dim Am7 A#dim Bmaj7 B6

C#m11 7fr. F#7 7fr. Bmaj7 7fr. B6 6fr. C#m11 7fr. F#7 7fr. Em7(no5th) 7fr.

no for-get - ting when ev' - ning ap - pears.

Dmaj7 10fr. D6 9fr. Em11 10fr. A7 10fr. F#m7(no5th) 9fr. F7 8fr. Em7(no5th) 7fr.

sigh, but there's no re-gret - ting in spite of my

Eb9 5fr. D9 G6 C6 7fr. G6

tears. The dev - il was in your heart, But

C6 7fr. G6 Cm6 7fr. G x000 G#dim

heav-en was in your eyes, The night that you

Am7 D7 10fr. D7+5 10fr. G6 8fr.

told me Those lit - tle white lies.

Stormy Weather

(Keeps Rainin' All the Time)

Words by Ted Koehler; Music by Harold Arlen

"Stormy Weather" is one of the great American popular songs. Though Harold Arlen and Ted Koehler originally wrote it for Cab Calloway in 1933, it was Ethel Waters who sang it in the Cotton Club Revue at the famed Harlem nightspot that year. "Stormy Weather" quickly became her song. Singing it, she wrote in her autobiography, proved to be a turning point in her life. Later, it also became strongly associated with Lena Horne, who first recorded it in 1941 and sang two different renditions of it in her one-woman Broadway show in the early 1980s. The song is unique in its construction, with two extra measures added in the second and fourth sections. Arlen commented on the unusual structure: "It fell that way. I didn't count the measures till it was all over. That was all I had to say and the way I had to say it." Today, even after countless performances, "Stormy Weather" remains fresh and still speaks volumes. Mr. Arlen said it just right.

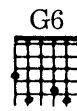
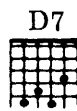
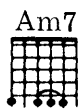
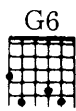


Slow and bluesy (♩ = ♪³♩)

mp

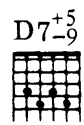
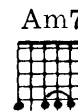
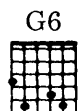
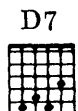
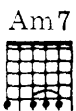
5 3 2 1 5 3 2 1 5 3 2 1 5

Don't know



why _____ There's no sun up in the sky, Storm-y weath-er. —
bare, _____ Gloom and mis-'ry ev-'ry-where, Storm-y weath-er. —

5 3 2 1 2 5



Since my {man gal} and I ain't to- geth-er, — Keeps rain-in' all the
Just can't get my poor self to- geth-er, — I'm wear-y all the

2 1 5 1 2 3

2 1

1. G6 G#dim Am7 D7

2. G6 C9 G6 G#dim

time. Life is time, The time,

Am7 D7+5 G Db9+11 C6

So wear-y all the time. When {he/she} went a-way, the blues walked

very steady

G6 C6 G6

in and met me; If {he/she} stays a-way, old rock-in' chair will get me;

C6 C#dim G F#9 8fr. F9 7fr. E7+9 6fr. E7-5 5fr.

All I do is pray the Lord a-bove will let me Walk in the sun once

Stormy Weather (Keeps Rainin' All the Time)

A7+5

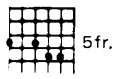
D9

G6

G#dim

Am7

D7



*triplet shake

more.

Can't go

on,

Ev-'ry-

thing I had is gone, Storm-y

G6

G#dim

Am7

D9

weath - er.

Since my {man gal} and I ain't to-

G6

G#dim

Am7

D7⁺⁵₉

G6

G#dim

geth - er,

Keeps rain-in' all

the time,

Am7

D7⁺⁵₉

G6

C9

G6

Keeps rain-in' all

the

time.

trio

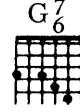
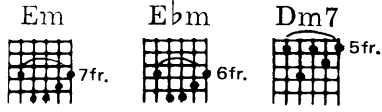
PRISONER OF LOVE



Words by Leo Robin; Music by Russ Columbo

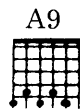
Crooner Russ Columbo introduced "Prisoner of Love" in 1931, sharing the writing credit with Leo Robin. Another crooner, Perry Como, revived the song 15 years later. In 1942, after six years with Ted Weems' band, Como had returned to his hometown of Canonsburg, Pennsylvania, determined to follow his original profession, barbering. But a year later, an agent lined him up with a deal he couldn't refuse — a CBS radio show and an RCA recording contract. Perry went on to turn out hit after hit, including "Till the End of Time," "Because," "Temptation" and his blockbuster version of "Prisoner of Love."

Slowly, but with intensity (♩ = $\frac{3}{4}$ except where marked)



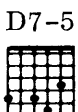
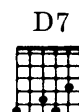
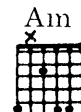
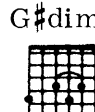
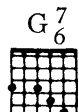
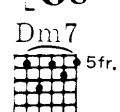
mf (even)
R.H.

A-lone from night to night you'll find me, —



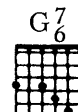
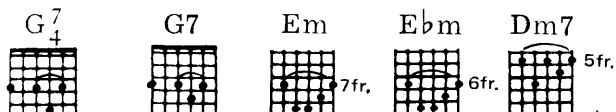
R.H.

Too weak to break the chains that bind me; —



R.H.

I need no shack-les to re-mind me — I'm just a pris-'ner of



love. (even)
R.H.

For one com-mand I stand and wait now —

Prisoner of Love

C A9 Dm7 5fr.

From one who's mas-ter of my fate now. I can't es-cape for it's too

G⁷₆ G[#]dim Am Fm/Ab 3fr. C/G F[#]°7 F7-5

late now; I'm just a pris-'ner of love. What's the

Em 7fr. B7/E 7fr. Em 7fr. B7/E 7fr. Em 7fr. F9+11 7fr.

good of my car-ing if some-one is shar-ing those arms with

Em 7fr. F9+11 7fr. E 7fr. B7/E 7fr. E 7fr. B7/E 7fr.

me? Al-though {he she} has an-oth-er, I can't have an-oth-er, for

E 7fr. B7/D# 4fr. G7/D 4fr. Em 7fr. Ebm 6fr. Dm7 5fr.

I'm not free. { He's / She's } in my dreams, a-wake or

G7 G6 Cmaj7

sleep - ing, Up - on my knees to { him / her } I'm

A9 Dm7 5fr. G7 G#dim

creep-ing. My ver-y life is in { his / her } keep-ing;—

Am Fm/Ab 3fr. 1. C6 Em 7fr. Ebm 6fr. 2. C6

I'm just a pris - 'ner of love. (even) love. —

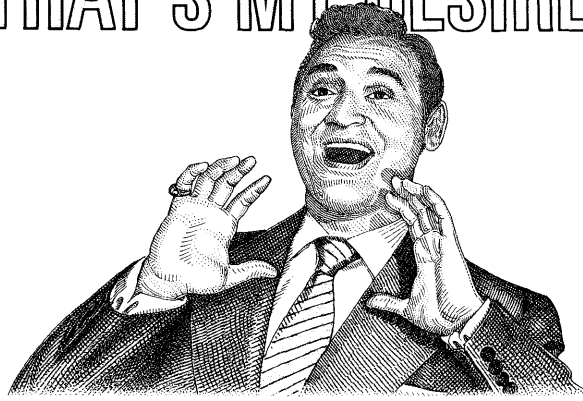
2nd time slower



Words by Carroll Loveday
Music by Helmy Kresa

THAT'S MY DESIRE

A man named Helmy Kresa wrote the melody of "That's My Desire" in 1931. It turned out to be his only hit. But then, Kresa wasn't primarily a songwriter. For many years he was the musical arranger for none other than Irving Berlin (whose genius was coupled with minimal ability on the piano and understanding of chord structure). Later, Kresa also became the professional manager of Berlin's publishing company. "That's My Desire" made



Frankie Laine

a star of a highly stylized singer from Chicago named Frankie Laine, who pursued fame for a dozen years before he finally caught up with it (or it caught up with him). Frankie found the song while working in a defense plant in Cleveland during World War II. He wandered into a little club one night and heard a lady singing the by-then-forgotten tune in a sultry, bluesy way. He recorded the number in 1947, and the best-selling disc changed his life. Unfortunately, his attempts to find the singer in order to thank her proved fruitless.

Slowly

Chords: Cmaj7, C⁶, C/E, Ebdim, G7, Dm7

Lyrics:
 To spend one night with you In our old ren-dez-vous
 mp gyp-sies play Down in that dim ca-fé

Chords: G7, Ebdim, G7, Ab7-5, G7

Lyrics:
 And rem-i-nisce with you, That's my de-
 And dance till break of day, That's my de-
 1. sire. To meet where

Chords: C, Dm7, D#dim, C/E, F6, G7, Ebdim

Lyrics:
 2. sire. We'll sip a lit-tle glass of wine; I'll gaze in -

C6/E



Am7



D7



Eb9



D9



D7-9



to your eyes di - vine; I'll feel the touch of your lips Press - ing on

Dm7/G



G7



Cmaj7



F13



Cmaj7



C/E



Ebdim



mine. To hear you whis - per low Just when it's

G7



Dm7



G7



Ebdim



G7



Ab7-5



G7



time to go, "Che - rie, I love you so," That's my de -

C



Fm6



C6



Fmaj7/G



G13



G13-9



C6



Em7



Ebm7



Dm7



Db7



C



sire, That's my de - sire.

A Little Bit Independent

Words by Edgar Leslie; Music by Joe Burke

Through the years, there have been many songs written either about New York City or at least mentioning The Big Apple in the lyrics. (There probably would have been a lot more but for the fact that there isn't much — an exception is Mamie O'Rourke — that even comes close to rhyming with "New York.") In "A Little Bit Independent," however, lyricist Edgar Leslie added a touch of a New York accent and came up with "A little bit independent in your walk, / A little bit independent in your talk, / There's nothing like you in Paris or New York." The rhyme works

especially well in the big city itself, where the true "New Yorker" doesn't pronounce the letter r in words. The song was introduced by Fats Waller in 1935 and recorded in the late '40s first by Dick Haymes and later by Georgia Gibbs with Bob Crosby's orchestra. It was successfully revived in the early '50s by both Nat King Cole and Eddie Fisher. Besides "A Little Bit Independent," Leslie and Joe Burke got together on such other hits as "Moon Over Miami," "On Treasure Island," "In a Little Gypsy Tearoom" and the World War II song "We Must Be Vigilant."



With a lilt

Am7

D7

Gm

C7



in your talk;— There's noth-ing like you in Par-is or New York;—
 t'ward ro - mance,— A bit of so-phis-ti-ca-tion in your glance,—

F/A

Db9

C9

1. F6

2. F6



You're aw - f'ly ea - sy on the eyes!
 And yet you're ea - sy on the eyes!

F7

Gb7

F7

A7

Bb

F+



When-ev - er I'm with you a - lone,
 You weave a mag - ic

Bb

A7

Ab7

G7

Ab7

G7

Db9



spell,
 And though it be a dan-ger zone,

A Little Bit Independent

C7 Gm7 C7 F

I on-ly know that you're swell. A lit-tle bit in-de-pen-dent

3

Am7 D7

with your smile, — A lit-tle bit in - de-pen-dent in your style, — But

3

Gm C7

how can I help but love you all the while, —

3

F/A Db9 C7 F6 Eb6 E6 F6

When you're so ea - sy on the eyes?

8fr. 9fr. 10fr.



Nevertheless (I'm in Love with You)

Words and Music by Bert Kalmar and Harry Ruby

One of the great songwriting teams — lyricist Bert Kalmar and composer Harry Ruby — wrote “Nevertheless” in 1931. Their collaboration, begun in 1916, spanned the early days of vaudeville through the Broadway musicals of the 1920s, into the beginnings of the film musical in the '30s and ended only with Kalmar's death in 1947. In 1928, the duo collaborated with The Marx Brothers on the stage version of Animal Crackers and soon found themselves in Hollywood. Two years later, they wrote the first of their many hit film songs, “Three Little Words.” Among their best-known songs are “Who's Sorry Now?,” “I Wanna Be Loved by You,” “A Kiss to Build a Dream On” and “Thinking of You.” Fred Astaire and Red Skelton portrayed the pair in the 1950 MGM musical biography Three Little Words. And a year later, Oscar Hammerstein II revised and retitled one of their songs, originally called “Moonlight on the Meadows.” As “A Kiss to Build a Dream On,” it earned Kalmar and Ruby their final Academy Award nomination.

With an easy swing (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

mf

C/E Ebdim G7/D

May-be I'm right_ and may-be I'm wrong,_ And may-be I'm weak_ and

E♭7 A7+5 Dm B♭7 A7+5 D9 G7

may-be I'm strong,_ But nev-er-the-less_ I'm in love with

C G7 G7+5 C/E

you. May-be I'll win_ and

Nevertheless (I'm in Love with You)

E^odim G7/D E^o7 A7+5

may-be I'll lose, — And may-be I'm in — for cry-in' the blues, — But

Dn. Bb⁷/₆ A7+5 D9 G⁷/₆ C

nev-er-the-less — I'm in love with you. —

N. C. Gm7 C7 Gm7 C7

— Some - how I know at a glance — the ter-ri-ble chanc - es I'm

F Am7 D7

tak - ing; Fine at the start, — then

Am7 D7 Ab7-5 G⁷/₆ G7+5

left with a heart that is break - ing.

C/E Ebdim G7/D

May-be I'll live - a life of re-gret, - And may-be I'll give - much

E^o7 A7+5 Dm B^b7₆ A7+5 D9 G⁷/₆

more than I'll get, - But nev-er-the-less - I'm in love with

1. C G⁷/₆ G7+5 2. C B^bmaj7 Bmaj7 Cmaj7

you. - you.

Your Feet's Too Big

Words and Music by Ada Benson and Fred Fisher

"Your Feet's Too Big" was made a hit by one of the great characters of American popular music — Thomas "Fats" Waller. (So closely is the song associated with Fats and his recording of it that Dan Fox based this arrangement on the record.) Born in Harlem in 1904, Waller learned to play the organ at the Abyssinian Baptist Church, where his father preached. At 15, he took first prize in a contest for amateur pianists, and upon graduating from high school he got his first job, as a console player at the Lincoln Theatre on 135th Street. Though Fats was an accomplished pianist, organist and performer, it was as a composer that he made his greatest mark. Among his songs are

"Ain't Misbehavin'" (his biggest hit, which he reportedly wrote in 45 minutes), "Honeysuckle Rose" (he took the lyrics over the phone and came up with the melody within the hour), "The Joint Is Jumpin'," "I've Got a Feelin' I'm Fallin'" and "Keepin' Out of Mischief Now." (But Ada Benson and Fred Fisher supplied him with "Your Feet's Too Big.") Fats had many other talents as well. Louis Armstrong described him as the funniest man he had ever met, and he lived faster and harder than most people. He died in 1943, at the age of 39, but as the saying goes, "There are 39-year-olds and there are 39-year-olds." He and his work were immortalized in the late-1970s hit musical *Ain't Misbehavin'*.



Moderate bounce

mf

G7 3fr. Dm7 C#dim G7 3fr.

Up in Har - lem at a ta - ble for two, — There were
 girl she likes you — and thinks you are nice. — You

C Dm7 C/E F C/E Ebdim

four of us, me, your big feet and you. — From
 got — what it takes to be in par - a - dise. — She

G7 3fr. C#dim G7 3fr. G7+5

your said an - kle up, I'll say that and you she sure are sweet; rig,

that she likes your face and she likes your rig,

C N. C. Chorus

From there down, you're too feet's much feet big } Your
 Oh, man, but your feet's too too big }
 Opt. (spoken) Oh, your

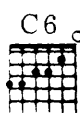
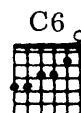
F6 Ab7 G7 3fr. C6


feet's too big, pedal extremities are colossal, Don't want_ you 'cause your feet's too big,
 To me you look just like a

C Dm7 C/E Ebdim G7 3fr. Bb7/6 6fr. A7 5fr. Ab7/6 4fr. G7

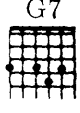

Can't use } you 'cause your feet's too big. I real-ly hate you 'cause your feet's too
 Mad at } You got me walkin', talkin', squawkin', (sung) 'Cause your feet's too
 fossil.


Your Feet's Too Big



<p><i>to Interlude</i></p> <p>C6</p> 	<p><i>Last time</i></p> <p>C6</p> 
--	--




Interlude

<p>G7</p> 	<p>C6</p> 
---	---



<p>G7</p> 	<p>C6</p> 
---	---



D. S. al Fine %

Additional Words

When you go and die, a body will sob;
 That old undertaker will have quite a job.
 You'll look mighty funny when you lay in that casket,
 Your feet stickin' out that basket.
CHORUS and INTERLUDE





Section 4

HITS FROM THE GREAT BAND ERA

Words by
Johnny Burke

IMAGINATION

Music by
Jimmy Van Heusen

"Imagination," a 1940 hit for Glenn Miller and His Orchestra on a Bluebird recording, was one of the earliest collaborations by the songwriting team of Johnny Burke and Jimmy Van Heusen. It was also one of the few times when the songwriters weren't writing for a film or for a stage show but were simply turning out a pop song. In 1941 the two began a 10-year association with Bing Crosby that was quite unlike anything the popular music world had ever seen. They reportedly wrote more than 75 songs for Crosby during that period, songs that



Glenn Miller

virtually defined the singer as we think of him today. The best of these, whether ballads such as "Moonlight Becomes You," "It Could Happen to You" and "But Beautiful," or rhythm numbers such as "Road to Morocco," "Swinging on a Star" and "Aren't You Glad You're You," capture so much of the Crosby character we have come to know — the warmth, the humility, the gentleness, the almost romantic diffidence. That rare understanding and empathy between songwriters and singer is something we'll probably never see the likes of again.

Slow and dreamy

Musical notation for the first system, including treble and bass clefs, notes, rests, and dynamic markings (L.H., pp). The lyrics "Im - ag - i -" are written below the notes.

Chord diagrams for the first system: C, C#dim, Dm7, G7, C, G+, Gm6, A7.

Musical notation for the second system, including treble and bass clefs, notes, rests, and dynamic markings (L.H.). The lyrics "na - tion is fun - ny; It makes a cloud - y day sun - ny," are written below the notes.

Chord diagrams for the second system: Dm, Dm+7, Dm7, Dm6, Gm6, A7, Fm6, G7.

Musical notation for the third system, including treble and bass clefs, notes, rests, and dynamic markings (L.H.). The lyrics "Makes a bee think of hon - ey, Just as I think of you. Im - ag - i -" are written below the notes.

Imagination

Cmaj7 C#dim Dm7 G7+5 C G+ Gm6 A7

na - tion is cra - zy; Your whole per - spec - tive gets ha - zy,

mp

Dm Dm+7 Dm7 Dm6 Cmaj7 C6 Gm7 C7 E

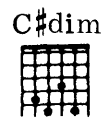
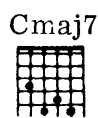
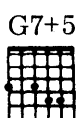
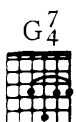
Starts you ask - ing a dai - sy, What to do? What to do?

F Dm7 F#o7 B7 Em7 A7

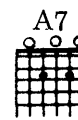
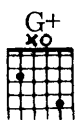
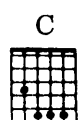
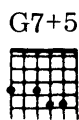
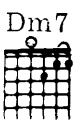
Have you ev - er felt a gen - tle touch and then a kiss and

Gm6 A7 G/B Em7 Am7 D7-9

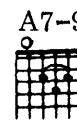
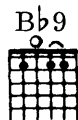
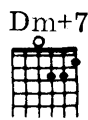
then and then Find it's on - ly your im - ag - i - na - tion a -



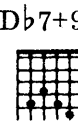
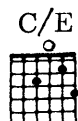
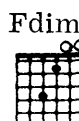
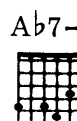
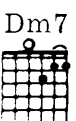
gain? Oh, well, Im - ag - i - na - tion is



sil - ly; You go a - round wil - ly - nil - ly.



For ex - am - ple, I go a - round want - ing you, And yet I



can't im - ag - ine that you want me too. *pp*

Words by Jack Lawrence; Music by Arthur Altman

Harry James



Frank Sinatra together with Harry James recorded "All or Nothing at All" in 1940, with only modest success. Then, in the summer of 1945, in the middle of the singer's Paramount days and the ban on recording called by the musicians' union, that same record was revived and sold more than a million copies. Since then "All or Nothing at All" has remained one of the most popular numbers in Sinatra's repertoire. He recorded it again in 1961 with Don Costello and in 1967 with Nelson Riddle. In 1977, Sinatra even cut a disco version of the song which was intended to be the flip side of his disc "Night and Day" but was never released.

All or Nothing at All

Moderately in 2 (♩ = 1 beat)

Am Am+7 Am7 Am6 Am

All _____ or noth- ing at all! _____ Half a love _____
 All _____ or noth- ing at all! _____ If it's love, _____

Bb9 5fr. Gm Gm+7

_____ nev - er ap - pealed to me. _____ If your heart _____
 there is no in - be - tween. _____ Why be - gin, then _____

Gm7 Gm6 Dm Dm+7 Dm7 F#o7 F7 Em7 Eb7 12fr. 11fr.

_____ nev - er could yield to me, _____ Then I'd rath - er have
 cry for some-thing that might have been. _____ No, I'd rath - er have _____

Dm11 8fr. Db7-5 8fr. 1. Cmaj7 8fr. C6 8fr. Bm11 5fr. E7 5fr. 2. Cmaj7 8fr. C6 8fr. Bbm11 5fr. Eb7 4fr.

noth- ing at all. all. But
 noth- ing at

Ab Ab+ Ab6 Ab+ Ab Ab+ Ab6 Ab+ Ab

please don't bring your lips so close to my cheek; Don't

Ab+ Ab6 Ab+ Eb9 5fr.

smile or I'll be lost be- yond re- call. The

Bbm7 6fr. Bbm6 5fr. Bbm+5 4fr. Bbm6 5fr. Bbm 6fr. Bbm+7 6fr. Bbm7 6fr. Gm11 10fr. C7-5 10fr.

kiss in your eyes, the touch of your hand makes me weak, And my

All or Nothing at All

Fm 10fr. Fm/Eb 10fr. Dm7-5 10fr. Db7 8fr. Cmaj7 8fr. C6 8fr. Bm11 5fr. E7 5fr. Am

heart may grow diz - zy and fall. And if I fell

Am+7 Am7 Am6 Am

Un - der the spell of your call, I would be caught in the

B9 5fr. Gm Gm+7 Gm7 Gm6 Dm6 E7-9

un - der - tow. So, you see, I've got to say, no! no!

Am Fm6 C Fm6 C

All or noth - ing at all! Or noth - ing at all! *slowing*

Music, Maestro, Please!



Tommy Dorsey

Words by Herb Magidson; Music by Allie Wrubel

When Tommy and Jimmy Dorsey broke up the Dorsey Brothers Band after their legendary fight on the bandstand at the Glen Island Casino in New Rochelle, New York, in 1935, Tommy took over what had basically been the Joe Haymes orchestra. Haymes was an excellent arranger but never quite made it as a band leader. Tommy's vocalists in those long-ago pre-Frank Sinatra Pied Piper days were Edythe Wright and Jack Leonard. Edythe was the singer on "Music, Maestro, Please!," which became a No. 1 hit for the Dorsey organization in the summer of 1938. She left the band the following year, in October, and ultimately was replaced by Connie Haines, along with The Pied Pipers and the great Jo Stafford. Jack Leonard, who at times almost sounded as if he were whispering or cooing — but with intimate and effective results — left that November after a spat with Tommy while the band was performing at the Palmer House in Chicago. He was replaced three months later by Sinatra. Alas, neither Jack nor Edythe ever recaptured their glory days with Dorsey.

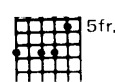
Am7



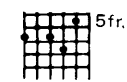
D9



Bm11



Bb7-5



Verse—Freely

A ta - ble near the band, A small one, Some

Am7



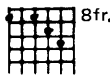
D9



Bm7



C13



Bmaj7

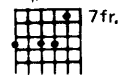


D9

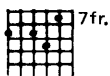


cig - ar - ettes, a drink, Yes, a tall one, And wait - er, I could

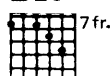
C#m11



C7-5



B13



A13



G7+5



F7-5



Eb9+11



Am7/D



use A chas - er for my blues.

Chorus-Slowly, in tempo (♩ = $\frac{3}{4}$)

D7 G6 F#°7 B7 E7 Dm6

To - night I must-n't think of her, — Mu - sic, maes - tro,
 Play your lilt - ing mel - o - dies, — Rag - time, jazz - time,

E7 5fr. F9 7fr. E9 6fr. A7 5fr. Bb 7/6 6fr. A7 5fr. Am7 D7+5 4fr.

please! swing, An - y old To - night, — To - night I must for - get — How
 thing, — To help me ease the pain — That

1. G/B 5fr. Bbdim 5fr. Am7 D7-9 2. G/B 5fr. Am7

much I need her, — So, Mis - ter Lead - er, sol - i - tude can

G G7 G+ 4fr. C C#dim Dm7 5fr. G7 G7+5

bring. She used to like waltz - es, — So please don't play a

C Bb7-5 5fr. A7 5fr. D 5fr. D#dim 5fr. Em7 7fr. A7 5fr.

waltz. She danced di-vine-ly, And I loved her so,— But

Am7 D7+5 4fr. G6 F#o7 B7/4 B7

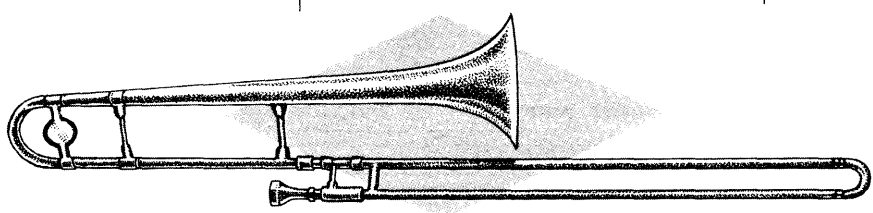
there I go.— To-night I must-n't think of her,—

E7 5fr. F7 6fr. E7 5fr. F9 7fr. E9 6fr. Cmaj7 8fr. Cm6 7fr.

No more mem-o-ries. Swing out,— To-night I

Bm7 7fr. Bbm11 4fr. Am7 freely D7-9 F9 8fr. Bb7/6 6fr. Ebmaj7 6fr. Ab7-5 G6/9

must for-get, Mu-sic, maes-tro, please!



I'M BEGINNING TO SEE THE LIGHT

Words and Music by Harry James,
Duke Ellington, Johnny Hodges and Don George

Throughout the Big Band Era, a song written by a member of an orchestra was often credited not only to the composer but to his bandleader and sometimes even to the music publisher as well. A prime example is this 1945 hit, which credits no fewer than four collaborators — Duke Ellington, his star alto saxophonist Johnny Hodges, Don George and Harry James. Each had a hand in the song. Ellington worked on the melody; George wrote the

lyrics; and James' orchestra had the big hit with it. But a rule of thumb was that if Hodges got a credit on a tune, you could figure he had pretty substantial input. The joke in the Ellington band was that when Johnny would whip off a gorgeous phrase or chorus while they were playing a blues tune, Duke would write it down, name it and suddenly have himself another song. And "The Rabbit" would sit in the sax section and just glare.

Medium bounce (♩ = $\overset{3}{\text{♩}}$)

mf

G6 Eb7 4fr. D7 G6 Eb7 4fr. D7

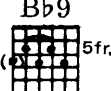

nev-er cared much for moon-lit skies; — I nev-er wink back at
nev-er went in for af - ter - glow — Or can-dle-light on the

E♭7 4fr. G6 A7 D7 G Dm/F E7

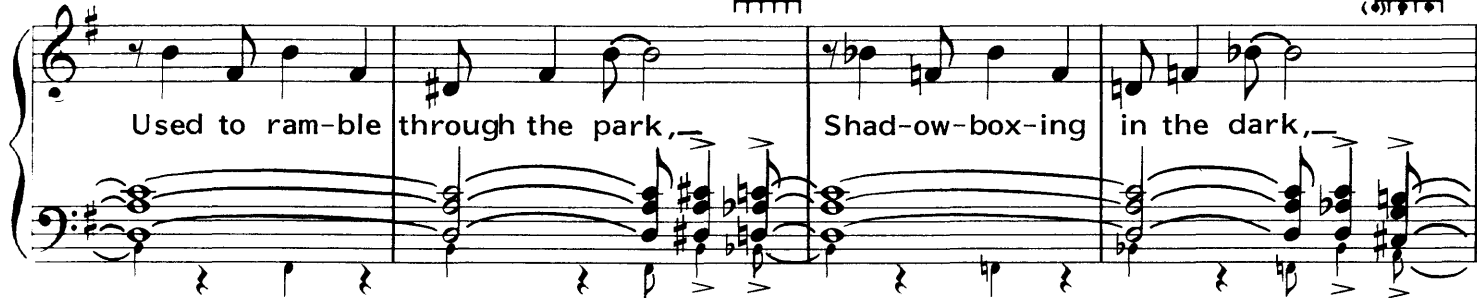
fire - flies; — But now that the stars are in your eyes, — I'm be-
mis-tle - toe, — But now when you turn the lamp down low, — I'm be-

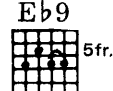
A7 A7 Am7 D7-9 1. G6 2. G6 C9 7fr. B9 6fr.

gin-ning to see the light. 1
gin-ning to see the light. 2


Bb9  5fr. A9 

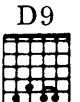
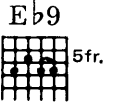
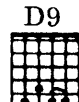
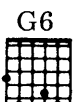
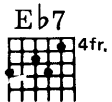
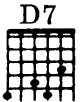
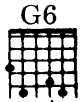
Used to ram-ble through the park, Shad-ow-box-ing in the dark,




Eb9  5fr.

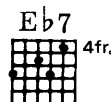
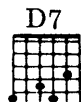
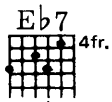
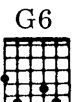
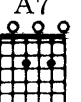
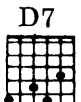
Then you came and caused a spark_ That's a four-a-larm fire_




D9  Eb9  5fr. D9  G6  Eb7  4fr. D7  G6 

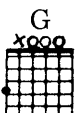
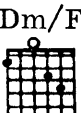
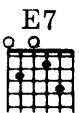
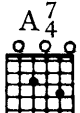
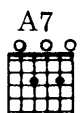
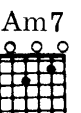
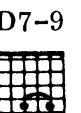
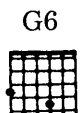
now. I nev-er made love by lan-tern - shine;_ I




Eb7  4fr. D7  Eb7  4fr. G6  A7  D7 

nev-er saw rain - bows in my wine;_ But now that your lips are



G  Dm/F  E7  A7  A7  Am7  D7-9  G6 

burn - ing mine,_ I'm be-gin-ning to see the light.



Memories of You

Words by Andy Razaf
 Music by Eubie Blake
 Moderately

Ethel Waters introduced "Memories of You," one of the greatest and most enduring American popular songs, in an all-black revue, *Blackbirds* of 1930. Since then it has been associated with Benny Goodman, Glen Gray and the Casa Loma Orchestra (featuring a spectacular solo by trumpeter Sonny Dunham) and many others. Musicians gravitate to the song because of the beauty, simplicity and logic of Eubie Blake's melody, and Andy Razaf's lovely lyrics almost seem to sing themselves. In a 1983 celebration at Washington, D.C.'s Kennedy Center, honoring Blake's 100th birthday (he died just five days later), singer Joe Williams resurrected another Blake-Razaf evergreen — "I'd Give a Dollar for a Dime." After hearing the song, Eubie reportedly said, "Did I write that? Gee, that's pretty."

mp

E♭ Edim Fm F♯dim E♭/G Cm7 F13 E♭9 D9

p

Wak-ing skies at sun-rise, Ev-'ry sun-set too, Seems to be

D♭9 C9 F7 B♭9 E♭6 A♭m6 B♭7 E♭ Edim

bring-ing me Mem - o - ries of you. Here and there,

Fm F♯dim E♭/G Cm7 F9 E9 E♭9 D9 D♭9 C9

ev-'ry-where, Scenes that we once knew, And they all just re-call

F7

Bb9

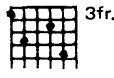
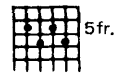
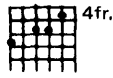
Eb6

Dm7-5

G7

Cm

Ab7



Mem - o - ries of you.

How I wish I could for - get those
poco cresc.

Cm

Cm6

Cm

F9

Bb13

B13



hap - py yes - ter - years

That have left a ro - sa - ry of tears.

Bb13

Abm6

Bb7

Eb

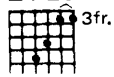
Edim

Fm

F#dim

Eb/G

Cm7



Your face beams

in my dreams

Spite of all I

F9

E9

Eb9

D9

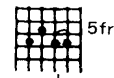
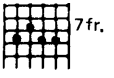
Db9

C9

F7

Bb9

Eb6



do.

Ev - 'ry - thing

seems to bring

Mem - o - ries of
slowing

you. —

8va lower

Somebody



In the 1930s and '40s, "Mickey Mouse bands" was a derogatory name for the sugary-sounding members of the Russ Morgan-Sammy Kaye-Kay Kyser-Guy Lombardo-Jan Garber school. A better name might have been Hotel bands, because of their popularity in hotel ballrooms. They played very danceable music and they were entertaining to watch and listen to as well. Russ Morgan, for example, played a trombone so schmaltzily that one could say he had to drain it regularly of chicken fat. His singing was equally caloric. Yet his was a warm, easy-to-listen-to sound. This song, which Russ co-wrote, was his biggest hit.

Else Is Taking My Place

Words and Music by Dick Howard, Bob Ellsworth and Russ Morgan

Slowly, with expression

mf *held back*

G F# Dm6 E7 A7 D7 Ddim

Some - bod - y else is tak - ing my place; Some - bod - y

D7 G G7 C G+ C

else now shares your em - brace. While I am try - ing

G F# Dm6 E7 A7

To keep from cry - ing, You go a - round with a

D7



Ddim



D7



C



Eb7



D7



G



F#



Dm6



E7



in tempo

smile on your face. *held back* Lit - tle you care for

A7



D7



Ddim



D7



G



vows that you made; Lit - tle you care how much I have

G7



C



G+



C



G



F#



E7



Dm6



E7



paid. My heart is ach-ing; My heart is break-ing, For

A7



D7



G7



C



Eb7



G/D



D7-5



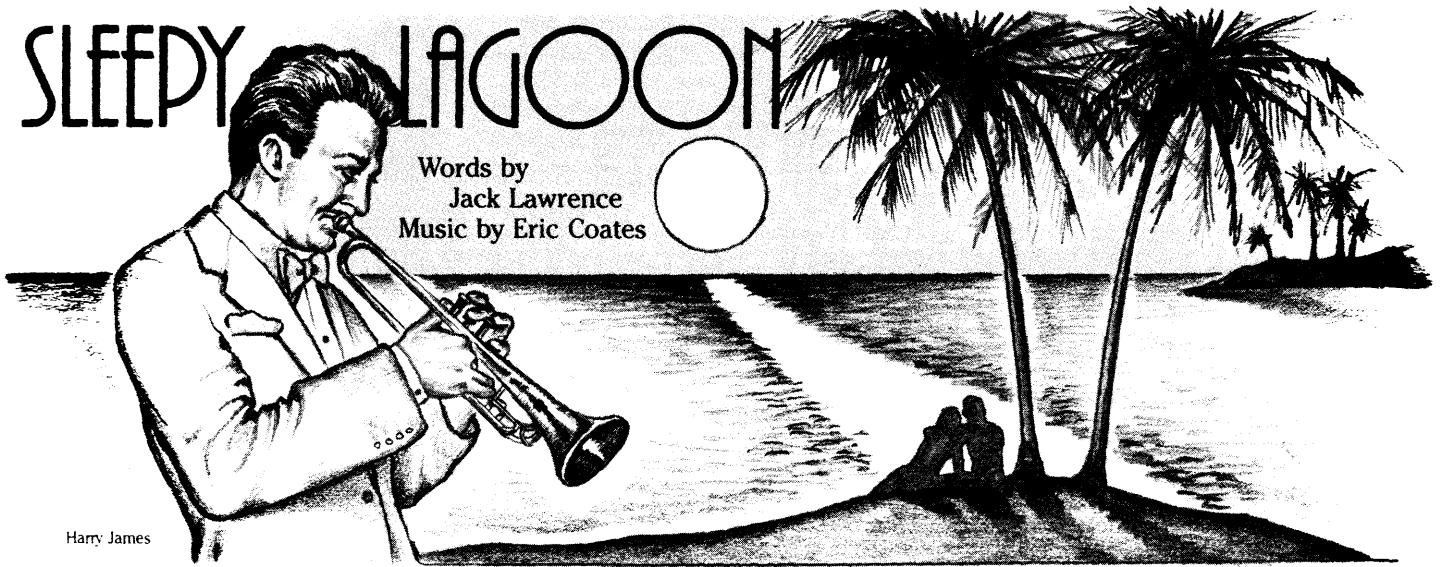
G9



some - bod - y's tak - ing my place.

SLEEPY LAGOON

Words by
Jack Lawrence
Music by Eric Coates



Harry James

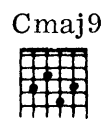
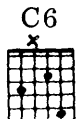
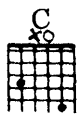
"Sleepy Lagoon" has an interesting lineage. English light-classical composer Eric Coates wrote the melody in 1930, and 10 years later, American Jack Lawrence added the lyrics. Tommy Dorsey was the first to popularize the song, via a trombone solo on Red Seal, RCA's classical-music label. In 1942, the song appeared on Your Hit Parade 18 times and became a No. 1

success for Harry James on Columbia. It was one of Harry's first big hits and, along with other performances such as "Ciribiribin," "Two O'Clock Jump" and "The Flight of the Bumble Bee," allowed him to maintain one of the few bands that lasted well past the end of the Big Band Era. Astonishingly, that era, sainted in memory, lasted only 10 years — roughly from 1935 to 1945.

Slowly
8va

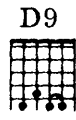
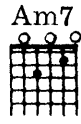
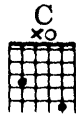
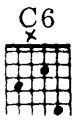
pp very smoothly

A sleep-y la-



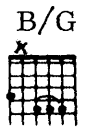
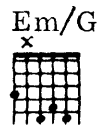
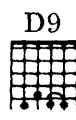
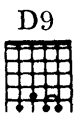
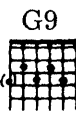
Slow, graceful waltz

goon, a trop-i-cal moon and two on an is-land.

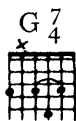
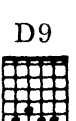
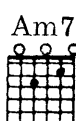
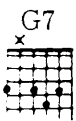


A sleep-y la- goon and two hearts in tune in some lull-a- by - land.

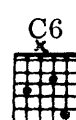
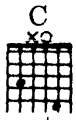
sim.



The fire - flies' gleam re- flects in the stream, They spar- kle and shim - mer.



A star from on high falls out of the sky And slow-ly grows dim - mer.



The leaves from the trees all dance in the breeze And float on the

Sleepy Lagoon

Cmaj9 C6 C7 C+

rip - ples. — We're deep in a spell as night-in-gales tell Of ros-es and

F6 E7 F6 D9/F# Fm6

dew. — The mem-o-ry of this mo-ment of love Will haunt me for-

C/E A7 Dm7 Fm6 G7 G7+5

ev - er. — A trop-i-cal moon, a sleep-y la- goon And *rall.* . . .

1. C Ab9 G7

2. C6

in tempo you. — A sleep-y la- you. — *fading away* — *ppp*

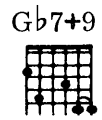
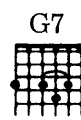
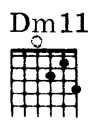
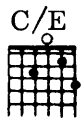
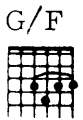


(There Is)

No Greater Love

Words by Marty Symes; Music by Isham Jones

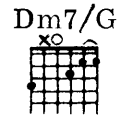
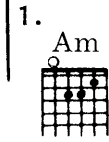
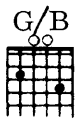
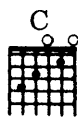
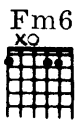
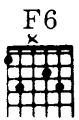
"(There Is) No Greater Love" was the last big hit written (in 1936) by another of the under-recognized talents that seem to populate the music field — Isham Jones. As a composer, Jones was responsible for a small but extremely fine list of standards, including "On the Alamo," "Swingin' Down the Lane," "It Had to Be You," "I'll See You in My Dreams" and "The One I Love Belongs to Somebody Else," all featuring lyrics by Gus Kahn. (Marty Symes was his collaborator on "No Greater Love.") As a bandleader, he was the pride of Chicago, working the Green Mill, the Rainbow Gardens and the College Inn. But when the Depression started to empty dance floors, Jones retired to his ranch in California. Some members of his orchestra then formed a cooperative band. At the helm was a young clarinetist who didn't do too badly himself — Woody Herman.



Verse—Freely

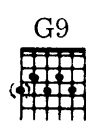
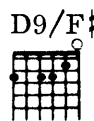
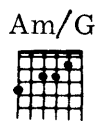
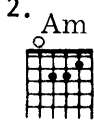
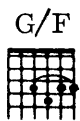
The sun - shine loves the flow - ers; The flow - ers love the
 stars all love the moon - beams A - way up in the

mp



1.

dew. There are man - y dif - f'rent kinds of love, it's true.
 blue, But there nev - er was a




2.

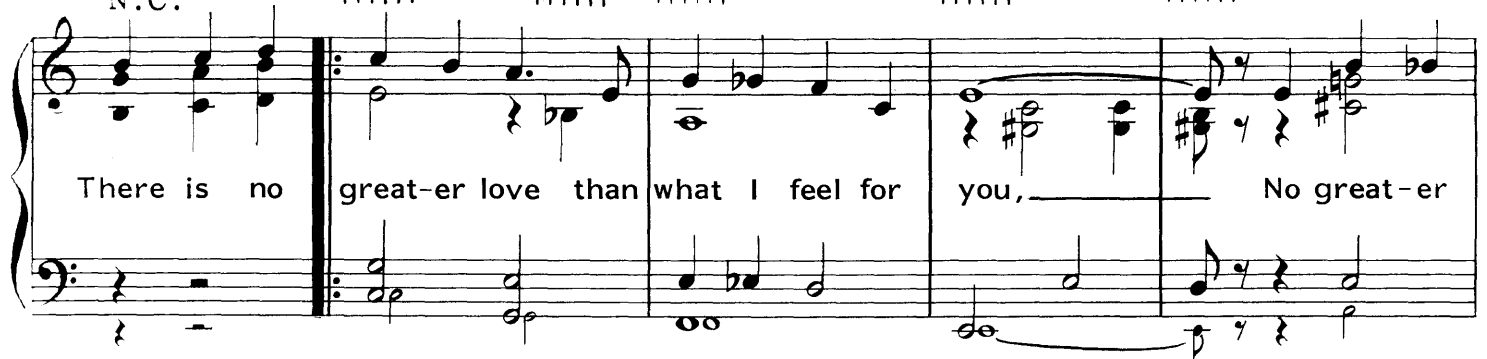
The love like mine for you.

(There Is) No Greater Love

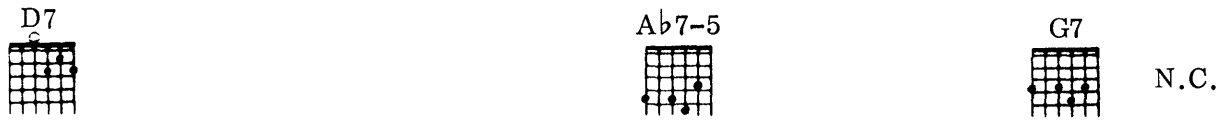
Moderately slow
Chorus
N.C.



C C7 F E+ E7 A7



There is no great-er love than what I feel for you, No great-er



D7 Ab7-5 G7 N.C.



love, no heart so true. There is no



C Gm7 Gb7+9 F E+ E7 A7



great-er thrill than what you bring to me, No sweet-er



D7 F#o7 Fm6 G7-9 C Fm E7 Dm6 E7



song than what you sing to me. You're the sweet-est

Am E7 Am E7 Dm6 E7

thing I have ev - er known And to think that

Am Am7 Ab7-5 G7 N.C. C C7

you are mine a - lone! There is no great - er love in

F E+ E7 A7 D7 F#7 Fm6 G7-9

all the world, it's true, No great - er love than what I feel for

1. C6 Ab9 G7 N.C. 2. C6 Ab9 Bb9 Cmaj7

you. There is no you.

UNDECIDED

Words by Sid Robin; Music by Charles Shavers

"Undecided" was introduced in 1939 by Chick Webb and His Orchestra, featuring a vocal by Ella Fitzgerald. It has also been associated with Don Redman and with Benny Goodman, who played it throughout his career, obviously finding its unusual rhythmic feel most interesting. The song, though, had its greatest success in 1951, when The Ames Brothers had a million-selling recording of it. The story behind the title is amusing. Composer Charlie Shavers dropped his tune off with New York music publisher Lou Levy as he was about to go on tour. Levy wired him on the road: "What's the title?" Shavers hadn't thought about one, so wired back: "Undecided." And that's what the name became.



Benny Goodman

Swing four (♩ = ♪³)

mp

C6
7fr.

First you say you do, And then you don't, And
Now you want to play, And then it's no, And

F9
7fr.

Eb9
5fr.

D9

then you say you will, And then you won't. You're un-de-cid-ed now, So
when you say you'll stay, That's when you go. You're un-de-cid-ed now, So



1.

Dm7 5fr. Ab9 10fr. G9 9fr. C6 7fr. Cdim 5fr. Dm7 5fr. Cdim 5fr. Dm7/G 5fr.

what are you gon - na do?
what are you gon - na do?

2.

C6 7fr. Cdim 5fr. Dm7 5fr. Cdim 5fr. C6 7fr. Gm7

I've been sit-ting on a fence, And it

C9 F6

does - n't make much sense, 'Cause you keep me in sus-pense And you

Eb9 5fr. D9 Eb9 5fr.

know it. Then you prom - ise to re - turn; When you

D9 Ab⁷₆ G⁷₆

don't, I real - ly burn. Well, I guess I'll nev - er learn And I

Ab⁹ G⁹ C⁶

show it. If you've got a heart And if you're kind, Then

F⁹ Eb⁹ D⁹

don't keep us a - part; Make up your mind. You're un - de - cid - ed now, So

Dm⁷ Ab⁹ G⁹ C⁶ Dm⁷ Cdim C⁶

what are you gon - na do? a la Basie

Both hands
8va-

EAST OF THE SUN

(and West of the Moon)

In the 1930s, the Ivy League was not only a major force in U.S. college football, but it also occasionally cracked the Top Ten with songs — tunes that were written for the Pennsylvania University Masque and Wig Club and the Princeton Triangle Club shows. After all, the Ivy League Tin Pan Alley connection goes back to Cole Porter's writing the "Yale Bulldog Song" in the early part of the century.) The Princeton Triangle show of 1935, Stags at Bay, contained the



longest-lasting and loveliest of these collegiate tunes, "East of the Sun (and West of the Moon)," written by a very talented young man named Brooks Bowman. It was a great misfortune of the music world that Bowman was killed in a car crash in 1937 at the age of 24. "East of the Sun" enjoyed its greatest success in 1940, when Tommy Dorsey recorded it with Frank Sinatra, using the band as choir, as he had done so successfully a few years earlier with "Marie" and "Who?"

Words and Music by Brooks Bowman

Moderately, in 2 (♩ = 1 beat)

Piano introduction musical notation. The score is in G major, 2/4 time. It begins with a piano (pp) dynamic. The melody is simple, consisting of quarter notes and chords. The bass line provides a steady accompaniment with chords and eighth notes.

Gmaj7

G6

F7-5

E9

Vocal line musical notation. The melody is in G major. It features triplet rhythms and slurs. The lyrics are: "East of the sun And west of the moon,". The bass line continues with chords and eighth notes.

Am7

Am7-5

Vocal line musical notation. The melody continues with triplet rhythms and slurs. The lyrics are: "We'll build a dream-house of love, dear." The bass line continues with chords and eighth notes.

East of the Sun (and West of the Moon)

Am7



D9



F#°7



B7

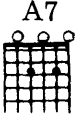
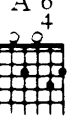


Em

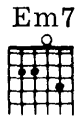
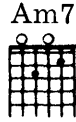
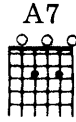


Near to the sun in the day, Near to the moon at night, We'll

A⁷₆₄



Bb7+5



Eb9+5



5fr.



live in a love-ly way, dear, Liv-ing on love and pale moon-light.

Gmaj7



F#7-5



F7-5



E9



Just you and I For - ev-er and a day,

Am7



Cm6



7fr.

Love will not die; We'll keep it that way.



Am7 C/G F#°7 F7 C#°7 Cm6

Up a - mong the stars we'll find A har - mo - ny of life to a

Bm7 Bbdim Am7 Cm6/Eb D13-9 Bm7

love - ly tune, East of the sun and west of the moon,

Bbm7 Am7 Am7/D D13-9

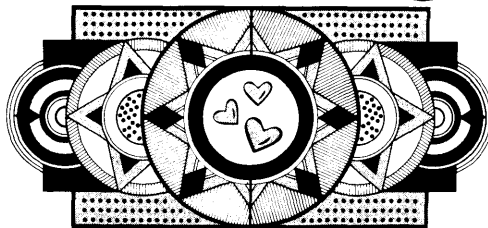
dear, East of the sun and west of the

1. G Ab7-5 2. G Ab7-5 G

moon. moon.

Buddy DeSylva did it all — songwriting, producing, heading a major film studio. And sometimes he did more than one thing at a time. A case in point is a 1939 film called *Love Affair*, which starred Charles Boyer and Irene Dunne and this song, "Wishing." (A 1957 remake was entitled *An Affair to Remember*.) Leo McCarey, the film's director, needed a wistful ballad to enhance the story. On whom did he call? Buddy DeSylva, of course. De-

Wishing

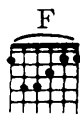


Words and Music by B. G. DeSylva

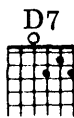
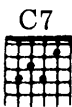
Sylva, then producing at Fox, had always been a good lyricist, and, in addition to the other two members of the team of DeSylva, Brown and Henderson, he had worked with George Gershwin, Jerome Kern and Victor Herbert, so obviously he knew his way around a melody. Several bands were successful with this tune, but many people remember Skinnay Ennis singing it on Bob Hope's Pepsodent radio show and putting his stamp on it.

Moderately slow, but in 2 (♩ = 1 beat)

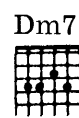
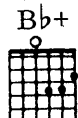
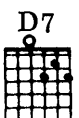
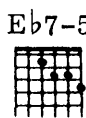
p very smoothly



Wish - ing — will make it so, — Just keep on wish - ing —



— and care will go. — Dream-ers tell us dreams come true,



It's no mis - take, — And wish - es are the dreams we dream

Gm7/C Cdim C7 C+ F G7 3fr.

When we're a - wake. The cur - tain of night will part

Gm7 C7 F Eb7 D7 Aø7 D7

Slower

— If you are cer - tain with-in your heart. So if you

Gm7 Gø7 F G9

wish long - e-nough, wish strong - e-nough, You will come to know

gliss. on white keys

Gm7 Gm6 Gm7/C C9 F Ab 4fr. G Gb F

Wish - ing will make it so.

I've Heard That Song Before

Words and Music by Jule Styne and Sammy Cahn

By 1940, Jule Styne had been a vocal arranger and singing coach at 20th Century-Fox for some time. Tiring of his routine and confident that he could write songs with the best of them, he approached Darryl Zanuck, the head of the vast studio. Just at that time, however, Zanuck had announced a halt on musicals. After fulfilling his Fox contract by going on the road as coach and accompanist with actress Constance Bennett, Styne signed on with Republic Studios, known primarily for "oaters" starring Gene Autry, Roy Rogers and other Western heroes. But sometimes the company turned out cheap musicals such as the 1942 film *Youth on Parade*, which Jule was assigned to write with a

man he had never met, a struggling young lyricist named Sammy Cahn. When the two were introduced, Styne was busy plucking out a melody. Years later, Sammy recounted that the first sentence he uttered to the sensitive composer almost ended their association before it began. What he said was, "It seems to me I've heard that song before." Well, the mere suggestion of plagiarism is enough to incite the mildest-mannered songwriter to riot, and Styne exploded. It took Sammy some time to explain that he meant that the last five words of his sentence should be the title of the tune that Jule was working on. It was the beginning of a beautiful — and most profitable — friendship

Moderate swing (♩ = $\overset{3}{\text{♩}}$)

The musical score is written for piano in 4/4 time with a moderate swing feel. It consists of three systems of music. The first system shows the piano introduction with a treble clef and a bass clef. The melody is in the treble clef, starting with a piano (*pp*) dynamic. The bass line is in the bass clef. The second system includes the vocal melody with lyrics: "seems _____ to me I've heard that song be - fore; _____ It's from an". The piano accompaniment continues. The third system includes the piano accompaniment with lyrics: "old fa - mil - iar score; _____ I know it well that mel - o -". The score includes guitar chord diagrams for C, Bm11, E7, and A7. The tempo is marked as "Moderate swing" with a note value of a quarter note equal to a triplet of eighth notes.

pp

mp

C

Bm11

E7

A7

seems _____ to me I've heard that song be - fore; _____ It's from an

old fa - mil - iar score; _____ I know it well that mel - o -

D9



Em/G



G7



G7+5



dy.
R.H. 1 2 1

It's fun - ny how a theme -
cresc. little by little

C



G7+5



C



Am



Am+7



Re - calls a fav - or - ite dream, - A dream that

Am7



D7



Ab9+11



G9



brought you so close - to me. I know each

f

C



Bm11



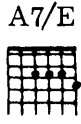
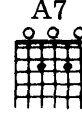
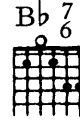
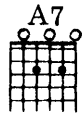
E7



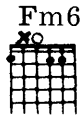
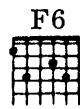
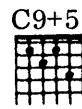
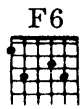
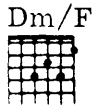
word - - - - - Be-cause I've heard that song be - fore; - - - - - The ly-ric

mp

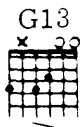
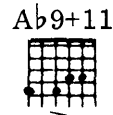
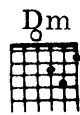
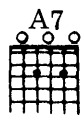
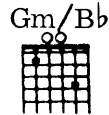
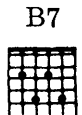
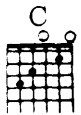
I've Heard That Song Before



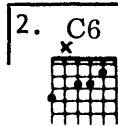
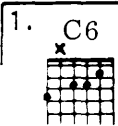
said "For - ev - er - more"; For-ev-er-more's a mem - o - ry.



cresc. 1 2 1 1 2 Please have them play it a - gain,



And I'll re - mem-ber just when I heard that love - ly song be -



fore. it fore.

Amapola

(Pretty Little Poppy)

Words by Albert Gamse
Music by Joseph M. Lacalle

Another band was built around its singers as much as Jimmy Dorsey's. And that was by accident. Furthermore, his singers, Bob Eberly and Helen O'Connell, had been with the band for several years when that accident happened. In 1939, Jimmy took on a radio series for Raleigh Cigarettes. (In those days, cigarette companies were big big-band sponsors.) It was only a 15-minute show, and one of Dorsey's arrangers, Tutti Camarata,



worked out a plan to feature both singers. He would take a song, slow it down as a ballad for Bob, then speed it up and let Helen swing it. The formula was an immediate success. "Amapola" was their first hit and was followed by many others, including "Green Eyes" and "Brazil." Eberly was perhaps the most popular of all the big-band singers, Frank Sinatra included, with a rich, romantic baritone that won him most of the band-singer polls of 1939-42. It was his misfortune to be drafted into the Armed Forces at the peak of his career, just after filming *The Fleet's In*, in which he scored on "Tangerine" with Helen and on "I Remember You" with Dorothy Lamour. When Bob returned from the war, Sinatra, Dick Haymes and Perry Como had left the bands they sang with and become big singing stars on their own. Eberly found himself largely forgotten.

Jimmy Dorsey with Bob Eberly and Helen O'Connell

Moderate Latin feel

Amapola (Pretty Little Poppy)

F7



heav-en-ly. Since I found you,

My heart is wrapped a-round you, And lov-ing you it

Bb



F7



seems to beat a rhap-so-dy. A - ma -

Bb



po - la, The pret-ty lit-tle pop - py



Guitar chord diagrams: G7 (x000), Dm7 (9), G7 (x000)

Must cop-y its en-dear - ing charm from

Guitar chord diagrams: Cm, Eb (6fr.), Ebm (6fr.)

you. A - ma - po - la, A - ma -

Guitar chord diagrams: Bb/D (3fr.), C7, F7 (x)

po - la, How I long to hear you say "I

1. Bb, F7 (x) | 2. Bb

love you." A - ma - love you."

OUR LOVE

Words and Music by Larry Clinton, Buddy Bernier and Bob Emmerich



In 1938, Larry Clinton adapted French composer Claude Debussy's "Reverie" for his band. He called the ballad "My Reverie," and his vocalist, Bea Wain, sang it into the No. 1 spot on Your Hit Parade. From then on, the classical masters were fair game for Tin Pan Alley. Soon, Maurice Ravel had been tapped for "The Lamp Is Low," Sergei Rachmaninoff for "Full Moon and Empty Arms," Frédéric Chopin for "Till the End of Time" and Peter Ilyich Tchaikovsky for "Moon Love," "Tonight We Love" and others. It was to the Russian master that Clinton turned in 1939 for another No. 1 song. This time, he took his pencil to Tchaikovsky's "Romeo and Juliet Fantasy Overture." The result was this lovely song, perhaps the most haunting of all the adaptations.

Moderately sustained (♩ = 1 beat)

G⁻⁵ G D7 G C7

Our love, I feel it ev-'ry-where; Through the
 Our love is like an eve-ning pray'r; I can

B7 E7-9 A^o7 D₄ D7-5

night-time, It is the mes-sage of the
 hear it In ev-'ry whis-per of the

1. G

breeze.

2. G

trees.

Eb 3fr. Fm7 Bb7 Ab/Eb 4fr. Eb 3fr.

> And so you're al - ways near to me
cresc. little by little

Cm6/Eb A7/E Eb9+11 5fr. D+ D7

> Wher-ev-er you may be.

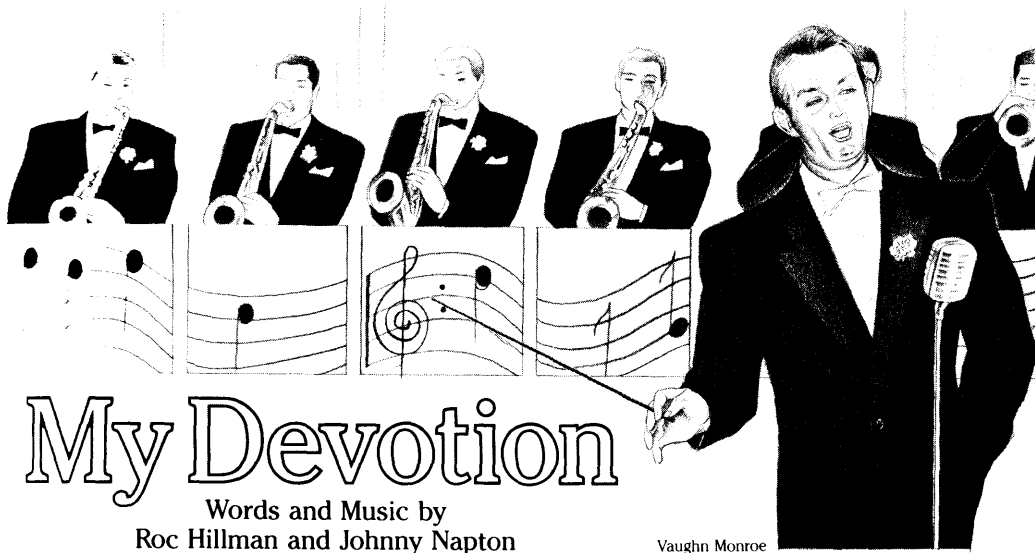
1 2 1 2 3 1 2 1 2 3 4

G⁵ 3/2 G D7 G^{xo} C7 B7

I see > Your face in > stars a - bove > As I > dream on
f grandly *dim.*

E7-9 Aø7 D⁷₄ D7-5 G⁶ C¹³₉ G⁶

In all the mag-ic of Our love.
p dim. *ppp*



"My Devotion" was a big hit for Vaughn Monroe on Victor Records in 1942. It was the first success for the singer-bandleader, who had been around since the mid-'30s. After a three-year dry spell, he struck gold again in 1945 with "There. I've Said It Again." From then on, it was hit after hit. In the early 1950s, Monroe was so hot that RCA Victor signed him to a long-term contract. But when you're not, you're not. Within a few months of the signing, Vaughn's records abruptly stopped selling. Eventually, the story has it, he worked out his contract by becoming a television pitchman for RCA TV sets. There's no business like show business.

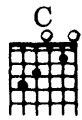
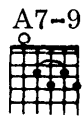
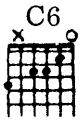
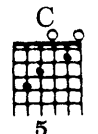
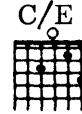
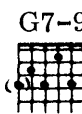
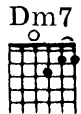
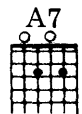
My Devotion

Words and Music by
Roc Hillman and Johnny Napton

Vaughn Monroe



Slowly, with much expression

1. D7 D7 G7 2. D7 G7

5 2 1 3

mains for - ev - er the same. love will kin - dle the

C Dm7 Edim Dm/F Edim Dm G9

flame. What a sweet be - gin - ning

Cmaj7 G+ C F#b7

To the dream I planned. All I own is

B7+5 E7+5 Am7 D7-5 Dm7/G G7

3

yours a - lone; Your wish is my com - mand. And

My Devotion

C6 A7-9 Dm7 G7 C Em

this sen - sa - tion Was nev - er a mere fas - ci -

Gm6 A7 Dm7 G7-9

na - tion. Here in my heart one sweet

C/G F#dim Fdim C/E Dm/F Em7 Dm7 Dm/C Bb7 Bb7-5 A7 A7+5

day it start - ed, Then with time it grew,

Dm7 G7 C

My de - vo - tion to you. slowing - - - - -

ppp freely



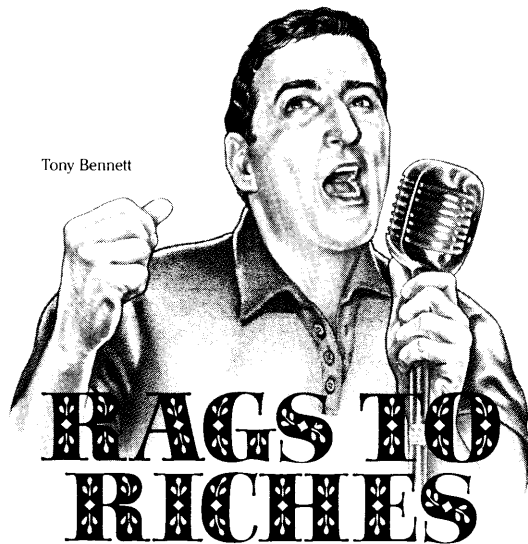
Section 5

RECORD HITS OF THE '40s AND '50s



Words and Music by
Richard Adler and Jerry Ross

In 1950, Mitch Miller went to Columbia Records, and the music business was never quite the same again. The former classical oboist immediately brought his own strong opinions about popular music into play. He believed in "sounds" and songs with simple-to-the-point lyrics. Soon the airwaves were alive with tunes like "Come On-a My House," sung by Rosemary Clooney; "Jezebel," by Frankie Laine; and "Feet Up (Pat Him on the Po-Po)," by Guy Mitchell. This is not to say that during Miller's long tenure all of Columbia's recordings

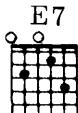
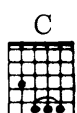


Tony Bennett

were novelty tunes. Given the company's connection with the musical theater, Miller recorded many lovely ballads during the 1950s and early '60s. And, to Mitch's credit in many people's eyes, he kept rock 'n' roll from surfacing at Columbia during his reign. One of Miller's protégés was a young Italian-American from New York City who called himself Tony Bennett. The Columbia people — and Tony — were wise in the material they selected for him: "sound" songs to be sure, yet tunes for which he had a special feel, with his rich, romantic baritone. One of these songs was "Rags to Riches," a No. 1 hit for Tony in 1953.

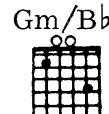
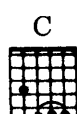
Slowly

mf



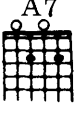

2 1

I know I'd go from rags to rich - es
My clothes may still be torn and tat - tered,



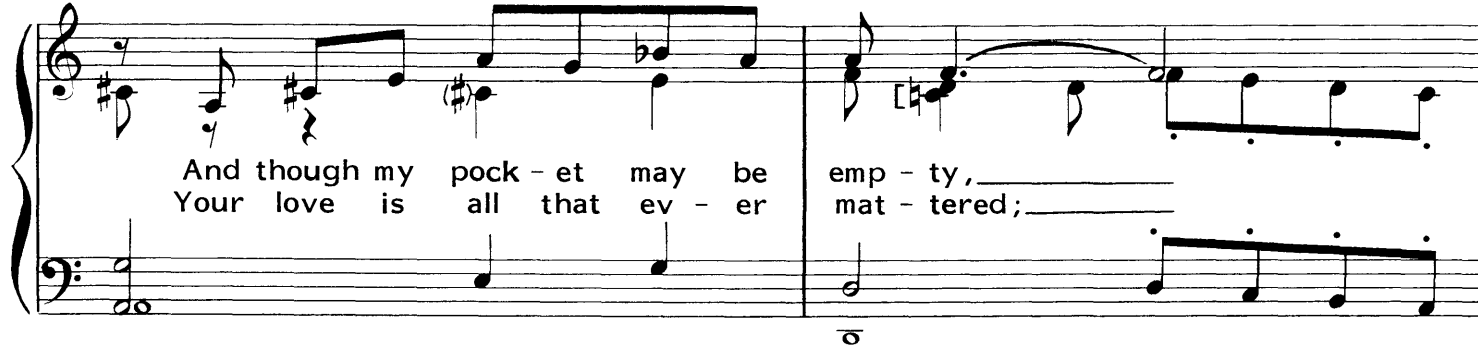
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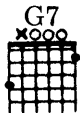
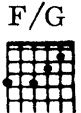

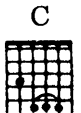
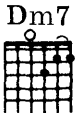
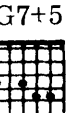

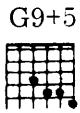
If you would on - ly say you care;
But in my heart I'd be a king.

A7  Dm7 

And though my pock - et may be
Your love is all that ev - er


emp - ty,
mat - tered;

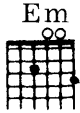

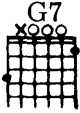
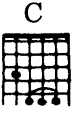


1.       2.  

I'd be a mil - lion - aire!

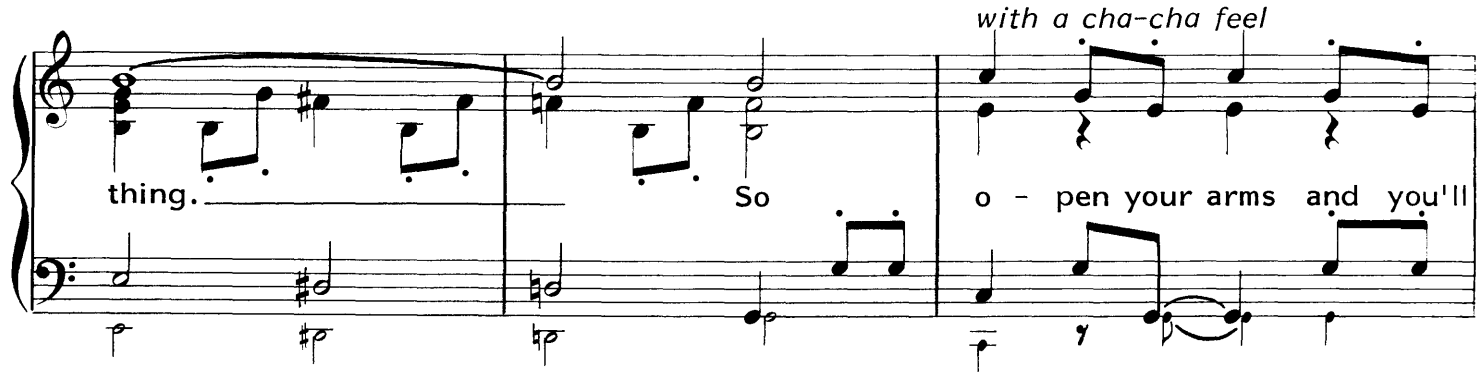
It's ev - 'ry -



thing. So o - pen your arms and you'll

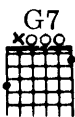
with a cha-cha feel



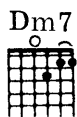
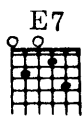
 

o - pen the door To all the trea - sures that I'm hop - ing for.

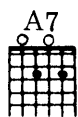
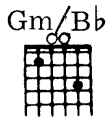
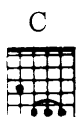




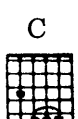
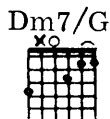
Hold me and kiss me and tell me you're mine ev-er- more!



as before
Must I for-ev-er stay a beg-gar— Whose gold-en dream will not come



true, Or will I go from rags to rich-es?—



My fate is up to you!

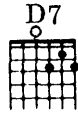
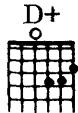
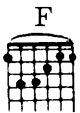
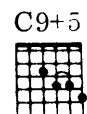
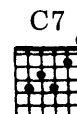
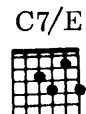
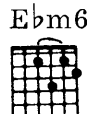
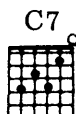
Melody of Love

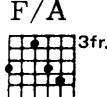




Words by Tom Glazer; Music by H. Engelmann

"Melody of Love," with lyrics by Tom Glazer, was based on a melody published in 1903 by one H. Engelmann. It became a best-selling instrumental hit in 1955 for Billy Vaughn and His Orchestra on Dot Records and was also a vocal hit for The Four Aces on Decca and for Dinah Shore and Tony Martin on RCA Victor. The song first landed on the charts on January 8, 1955, and a month later hit No. 1, where it remained for six weeks. "Melody of Love," in fact, remained in the Top Ten for nearly six full months. This type of success naturally spawned a series of "cover" records by other artists. One of the most notable of these belonged to Frank Sinatra, who recorded the song with Ray Anthony and His Orchestra while he was with Capitol. It was released as a single (the flip side was "I'm Gonna Live Till I Die") and to this day remains one of the hardest-to-find Sinatra Capitol recordings.



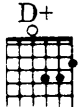
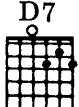
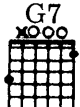
Moderate waltz

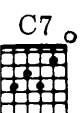


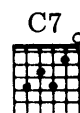


F/A  3fr. Ab9  Gm7  C7  F 

ten mine, - der all - ly, mine. *held back...* While a choir of Heav - en wrote the


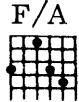
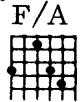


in tempo

D+  D7  G7 

an mu - gels sic from up a a bove bove

C7  Gm7  Am/C  C7  1. F  Gm7 

Sings our mel - o - dy of love. For our mel - o - dy of

Abdim  F/A  3fr. 2. F/A  3fr. G \flat 7  F 

love.

8va lower ∇

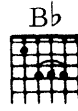
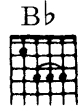
CRY

★
Words
and
Music
by
Churchill
Kohlman

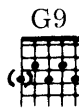
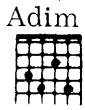
Elsewhere in these pages we've talked about that rara avis, the song so big that it provided a hit for more than one artist. But there's an even rarer rara avis in the music business — the single record that provides two hit songs, one on each side of the disc. That happened in 1952 for a young man named Johnnie Ray. "Cry" was on one side of his recording, while one of Johnnie's own tunes, "The Little White Cloud That Cried," was on the other. Furthermore, both songs hit the charts in the same week that January! In less than a month, "Cry" reached No. 1, and its companion soon got as high as No. 4. This was the start of the cliché "He cried all the way to the bank." But as somebody once said, "What's trite is right."



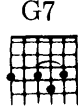
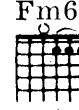
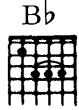
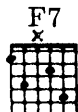
Slowly



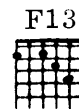
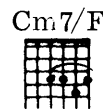
If your sweet-heart sends a let - ter of good - bye, It's no



se - cret you'll feel bet - ter if you cry. When



wak - ing from a bad dream, Don't you some - times think it's real? But it's



on - ly false e - mo - tions that you feel! If your

Ebm Bb Ebm Bb D7

heart-aches seem to hang a-round too long And your

Adim Gm7 Adim Gm7 G9

blues keep get-ting blu-er with each song, Re-

Cm E ϕ 7 Cm7-5 Bb A7 A \flat 7 G9 G7 F \sharp 7 G7

mem-ber sun-shine can be found be-hind a cloud-y sky, So let your

C9 Cm9 F13-9 Bb Ebm6 Bb6

hair down and go on and cry.



Pianist Frankie Carle, one of the composers of "Oh! What It Seemed to Be," had one of the best-selling recordings of it, in 1946, with his daughter Marjorie Hughes, as vocalist. And one of the great show-business stories revolves around George Weiss, who collaborated on the song with Carle and Bennie Benjamin. After the trio had finished the tune, Weiss's publisher managed to arrange an audition with Frank Sinatra. Although George wasn't really a pianist, the publisher told him that even after he played the first chorus he should continue playing in order to hammer the song home. Off they went to Sinatra's office. With Bennie Benjamin harmonizing, George performed one chorus. At that point, Sinatra called Mannie Sachs, an A&R (Artists and Repertoire) man at Columbia Records, to tell him that he had a great new song and that Sachs should arrange a recording session. The conversation then drifted on . . . and on . . . to other matters. Weiss, meanwhile, continued to pound out the melody as instructed. Eventually, after about 20 minutes, his publisher had to go over to the piano, lift George's hands off the keys, pull him up from the piano bench by his armpits, tell him

to say good-bye and lead him out of the room. It was worth it, though. Sinatra recorded "Oh! What It Seemed to Be" in late 1945. and, oh, what a smash it was!

OH! WHAT IT SEEMED TO BE

Words and Music by Bennie Benjamin, George Weiss and Frankie Carle

With a lilt (♩ = $\overset{3}{\text{♩}}$)

L.H. *mp*

It was

F Gm7

just a neigh- bor- hood dance, That's all that it was, But,
just a ride on a train, That's all that it was, But,

Am7 Abdim C7 Cdim C7

oh, what it seemed to be. oh, what it seemed to be. It was

Gm C7 D+

like a mas-quer-ade ball With cos-tumes and all, 'Cause
like a trip to the stars, To Ven-us and Mars, 'Cause

3

1.

Gm7 C7 C7+5 F C7-9

you were at the dance with me. It was

3

2.

Gm7 C7 C7-5 F6 Bb

you were on the train with me. And when I kissed you,

F Dm7 Gm C7 F

dar-ling, It was more than just a thrill for me. It was the

Oh! What It Seemed to Be

B \flat F G9

prom-ise, dar-ling, Of the things that fate had willed for

N.C. D \flat 9 C7 F Gm7

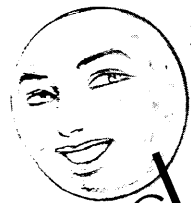
me. It was just a wed-ding in June, That's all that it was, But.

Am7 A \flat dim C7 Cdim C7 Gm

oh, what it seemed to be. It was like a roy-al af-fair With

C7 D+ Gm7 C7 G \flat 9 F6

ev - 'ry - one there, 'Cause you said "Yes, I do" to me.
slower



TEACH ME TONIGHT

Words by Sammy Cahn
Music by Gene De Paul

This song marks the first collaboration between lyricist

Sammy Cahn and composer Gene De Paul. At the time,

Cahn was under contract to Warner Brothers in Hollywood, and the studio had the

right of first refusal on the tune. After Warners

decided to turn it down, the song finally wound up at a

company called Hub Music. "Teach Me Tonight" was originally

recorded on Decca by a singer named Janet Brace and sold, according

to Sammy, exactly three copies — one bought by Miss Brace, one by Gene

De Paul and one by Sammy himself. But The DeCastro Sisters' 1954

recording turned the song into a big hit which was on the charts from

September 1954 through February 1955. The song subsequently became

one of Cahn's most enduring standards. Among the diverse performers

who have recorded it over the years are Jo Stafford, Joe Williams, Erroll

Turner, Sammy Davis and many others, including rock singer Phoebe

Snyder in the '70s. In 1983, Frank Sinatra commissioned Sammy to write a

new set of lyrics for "Teach Me Tonight" and another Cahn song, "Until

the Real Thing Comes Along" (see page 97), and recorded the two tunes

with the new verses. As is usually the case, however, great lyrics are better

left alone. We've therefore used Sammy's original wordings in this book.



Nice and easy (♩ = ♪³ ♪)

mp Did you say I've got a

Cmaj7 F9 Em7 A7 Dm7 G7

lot to learn? Well don't think I'm try-ing not to learn.

E♭7 A7 Dm7 Dm7/G G7

Since this is the per-fect spot to learn, Teach me to -

Teach Me Tonight

C C#dim G7 Bbdim (add A) G9 G9+5 Cmaj7 F9-5

night. Start-ing with the A - B - C of it

Em7 A7 Dm7 G7 Eø7 A7

Right down to the X - Y - Z of it, Help me solve the mys-ter-

Dm Dm7/G G7 C F Em Dm C Em7 D#m7

y of it; Teach me to - night. The sky's a

Dm7 G7+5 Cmaj7 C#dim Dm7 G7+5

black-board high a - bove you; If a shoot - ing star goes

Cmaj7



C6



F#°7



B7-9



Em



A7



by, I'll use that star to write I love you A

F9 7fr.



E9 6fr.



Eb9 5fr.



D9



G7 4



Bbdim (add A)



G9



G9+5



Cmaj7



F9-5



L.H. thou-sand times a-cross the sky. One thing is-n't ver-y clear, my love,

Em7



Eb9 5fr.



Dm7



G7



E°7



A7



Should the teach-er stand so near, my love? Grad-u-a-tion's al-most

Dm7



G7 4



G7



Db7+9



C6



Eb9 5fr.



D9



Db7+9



Cmaj9



here, my love, Teach me to - night. slower



A Dreamer's Holiday

Words by Kim Gannon; Music by Mabel Wayne

Although female songwriters are now commonplace, that hasn't always been so. Until fairly recently, the field was pretty much a male preserve. The distaff exceptions, however, were major ones. Lyricist Dorothy Fields, for example, had hits ranging through four decades and, shortly before her death in 1974, was represented on Broadway with *Seesaw*, written with Cy Coleman. Some of Dorothy's bellringers were "On the Sunny Side of the Street," "I'm in the Mood for Love" and the Academy Award-winning "The Way You Look Tonight." Ann Ronell gave us one of the great standards of all time in 1932, with "Willow Weep for

Me." Kay Swift had scored earlier with, among others, "Fine and Dandy." And one of the biggest exceptions to the male-preserve rule was a young woman from Brooklyn who was barely out of her teens when she wrote the two biggest Latin-flavored melodies of the late 1920s, "In a Little Spanish Town" and "Ramona." As if these weren't enough, she gave us "It Happened in Monterey" in 1930. Her name was Mabel Wayne. She added the lovely "A Dreamer's Holiday" to her long list in the late 1940s, and it became a hit for a particularly good singer named Buddy Clark, who died from injuries received in a plane crash in 1949.

Sort of lazy (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

The musical score is written in 4/4 time and consists of three systems. The first system shows the piano introduction with a treble and bass clef, a piano (*p*) dynamic, and guitar chords for C and B7. The second system contains the first two lines of lyrics: "Climb a-board a but-ter-fly And take off on the breeze. Ev-'ry day for break-fast, There's a dish of scam-bled stars," with guitar chords Dm7, G7, and A7. The third system contains the final two lines of lyrics: "Let your wor-ries flut-ter by And do the things you please And for lunch-eon, you'll be munch-in' Rain-bow can-dy bars." The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 5, 2, 1, 2).

Dm7
Fm6
C
E7
A7

In the land where dol - lar bills Are fall - ing off the trees
 You'll be liv - in' à la mode On Ju - pi - ter or Mars

D9
Ab7-5
G7
2.
D⁷/₄
D7
Dm7
G7-5

On a dream-er's hol - i - day. On a dream-er's hol - i -

C
Gm7
C7
F
Gm7
C7

day. Make it a long va - ca - tion; Time there is plen - ty

F
Am7
D7
G
Gdim
Am7
D7

of. You need no res - er - va - tion; Just bring a-long the one you

G7 C B7

love. Help your-self to hap-pi-ness And sprin-kle it with mirth.

Dm7 G7 Gm6 A7 Bb7 A7

Close your eyes and con - cen - trate, And dream for all you're worth.

Dm7 Fm6 C E7 A7

You will feel ter - rif - ic When you get back down to earth

D7 D7 Dm7 G7-5 C

From a dream-er's hol - i - day.

(I Love You)

For Sentimental Reasons

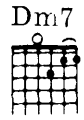
"(I Love You) For Sentimental Reasons" was among Nat King Cole's many hits. He recorded it in 1946, before he concentrated on singing and when he was still playing piano with his trio. For years, the word "sentimental" has been a favorite with songwriters: "I'm Getting Sentimental Over You," "In a Sentimental Mood," "Sentimental Me" and "Sentimental Journey" immedi-



ately come to mind. (Aside from its sentimental value, the word has four syllables and scans well. "For Sentimental Reasons," with lyrics by Deek Watson of The Ink Spots, made the No. 1 spot on the charts in January, 1947 and held that enviable position for more than a month. The song was such a hit that Jo Stafford (as Cinderella Q Stump) and Red Ingle did a send-up of it called "For Seventy Mental Reasons".

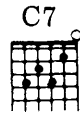
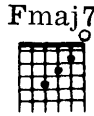
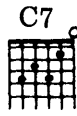
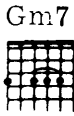
Words by Deek Watson; Music by William Best

Slow and easy (♩ = $\overset{\frown}{\underset{\frown}{\text{J}}}$ $\overset{\frown}{\underset{\frown}{\text{J}}}$)

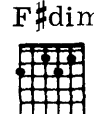
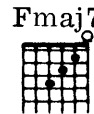
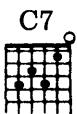
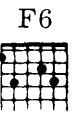


mp

I love you



For sen-ti-men-tal rea-sons. I hope you do be-



lieve me; I'll give you my heart.

(I Love You) For Sentimental Reasons

Fmaj7
Dm7
Gm7
C7
Fmaj7
Dm7

love you, — And you a-lone were meant for me; —

Gm7
C7
F6
Dm7
Gm7
C7

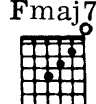
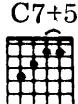
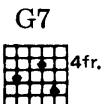
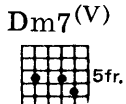
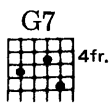
— Please give your lov-ing heart to me — And say we'll nev-er

F
Gm7
G#dim
F/A
Gm7
C7
Am7
D7-9

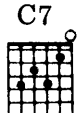
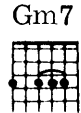
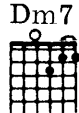
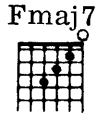
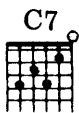
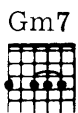
part. — I think of you ev - 'ry morn-ing, pushing forward

Gm7
C7+5
Fmaj7
F6
Gm6
A7+5
Dm
Dm7(V)

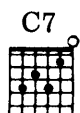
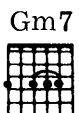
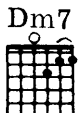
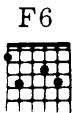
Dream of you ev - 'ry night. Dar-ling, I'm nev - er lone-ly When -



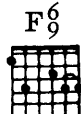
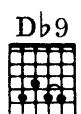
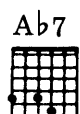
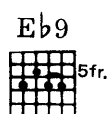
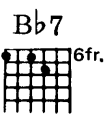
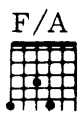
ev - er you're in sight. I love you _____
slowing nice and easy, as before



For sen-ti-men-tal rea-sons. I hope you do be-



lieve me; I've giv-en you my heart.



gradually slowing

Music by F. D. Marchetti



FASCINATION

F. D. Marchetti wrote this valse tzigane (gypsy waltz) in 1904 as a piano piece, as we've used it here. For years, it was one of the staples of the light-classical repertory, but by the 1950s it was heard less and less often, as the kinds of groups that might play it — string ensembles in restaurants, for example — disappeared. The melody returned to prominence in 1957 when, played by a troupe of violinists, it was the recurring theme in the film *Love in the Afternoon*. "Fascination" might have faded into

oblivion again if New England-born Jane Morgan, who had spent so many years singing in Paris that she was considered a "Continental chanteuse," hadn't had a tremendous hit with it the same year. A nice coincidence for this songbook: Our annotator, Jim Lowe, recorded his one big hit, "Green Door," in the same studio in which Miss Morgan recorded "Fascination." His recording session followed hers by just a few hours. Jim says that he'd be most happy to follow Jane into a studio again, anytime.

Slow, graceful waltz

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic. Chord diagrams for C, B/C, and Cmaj7 are shown above the first three measures. The second system features chords C/E, Ebdim, Dm7, and Dm. The third system features Dm7 and Dm. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord in the Dm7 position.

Fm/Ab 3fr. G7 3fr. C B/C C Cmaj7

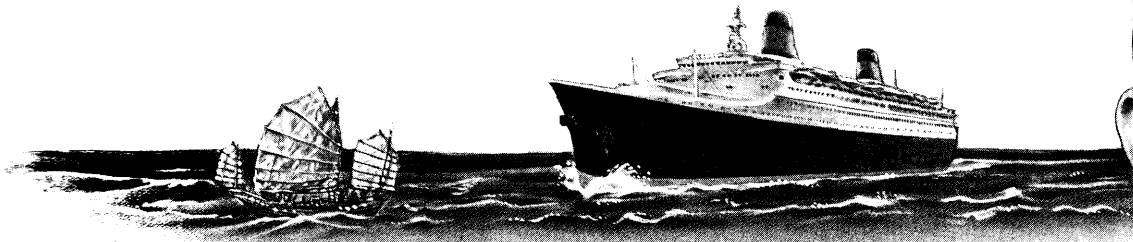
C/E Ebdim Dm7

Dm Dm7

1. G7-9 C G7+5 N.C. 2. C

On a Slow Boat to China

Words and Music by Frank Loesser



Kay Kyser

"On a Slow Boat to China," written by Frank Loesser, was a hit for Kay Kyser and appeared on the charts for 15 weeks in late 1948 and early 1949. In fact, at one point, Loesser had songs at No. 1 and No. 2 on the charts — this one and "My Darling, My Darling." "On a Slow Boat to China" was later interpolated into the MGM musical Neptune's Daughter (1949) as background music for a bathing-suit fashion-show sequence. The film also featured another Loesser standard, the Academy Award-winning "Baby, It's Cold Outside." Earlier in his career, Loesser had worked in Hollywood as lyricist for many composers, including Hoagy Carmichael, Arthur Schwartz and Jimmy McHugh. How-

ever, during World War II, he began writing music as well as lyrics and in 1948 scored a great success on Broadway with the show Where's Charley? From then on, he devoted himself almost exclusively to the Broadway stage. In 1950, he produced Guys and Dolls, followed by The Most Happy Fella (1956), Greenwillow (1960) and How to Succeed in Business Without Really Trying (1961), for which he received a Pulitzer Prize. Loesser was a true heir to the mantle of Irving Berlin and Cole Porter — the complete songwriter. His death in 1969 at the age of 59 was a tremendous blow to the American musical stage.

Moderate swing (♩ = ♪ 3/4)

B♭ Dm7 G⁷₄ G⁷ Cm7 C#dim

I'd love to get you On a slow boat to Chi-na,

B♭ D⁷₄ D7 E♭ A[♭]7 Fm6 G⁷

All to my-self a-lone.

Cm7 C#dim Bb Ab7-5

Get you and keep you _____ in my arms ev - er -

G7 C9 Gm7 C9

more, Leave all your lov - ers _____ (love-lies) 3

Cm7 F7/6 Gb7/6 F7/6 Bb Dm7

Weep-ing on the far - a - way shore. Out on the

G7/4 G7 Cm7 C#dim

brin-y _____ With the moon big and shin-y, _____ 3

On a Slow Boat to China

Bb D7 Eb Cm7

Melt - ing your heart of stone.

Fm6 G7 Db7-5 Cm7 Ab9 A7

I'd love to get you On a

Bb Ab7 G7 C9 Ebdim C9

slow boat to Chi - na, All to my -

Cm9 F13-9 Bb6

self a - lone.

Words and Music by Dick Robertson,
Nelson Cogane and Sammy Mysels

We Three

(My Echo, My Shadow and Me)



The Ink Spots

boxes. The Ink Spots' 1939 recording of "If I Didn't Care" launched them on their tremendous career. Indeed, there are at least two singing groups around who still call themselves by that name — even though the last surviving member of the original foursome, Bill Kenny, died in 1978. Kenny, with his fantastic falsetto tenor, was the star attraction. His high, romantic singing was balanced by a heartfelt spoken interlude, delivered (originally by "Hoppy" Jones and, later, by Bill Kenny's brother Herb) in a bass voice full of despair.

Unfortunately, "We Three" came out in late 1940, just before ASCAP banned its tunes from being played on the radio. The ban deprived people of their favorite songs for nearly a year and killed off or compromised the popularity of several new ones, including "We Three." But the song, thanks to The Ink Spots' recording, had already received enough air play to reach No. 1 on the eve of the ban and to be played on the nation's tens of thousands of juke-

Easy swing (♩ = $\frac{3}{4}$)

C9+5



F6



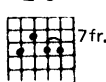
Db7



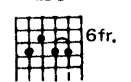
F



F9



E9



We three, we're all alone, Liv-ing in a mem - o -

Eb9



D7



G9



C9



C7-9



F6



F#dim



ry, My ech-o, my shad-ow and me.

C7



C9+5



F6



Db7



We three, we're not a crowd;

We Three (My Echo, My Shadow and Me)

Gm7 F9 Eb9 D7⁺⁵9 Db9 C7 C9+5 F6

where is the one I love? We three, we'll wait for

Db7 F F9 7fr. E9 6fr.

you E - ven till e - ter - ni -

Eb9 5fr. D7 G9 C9 C7-9 Bb7

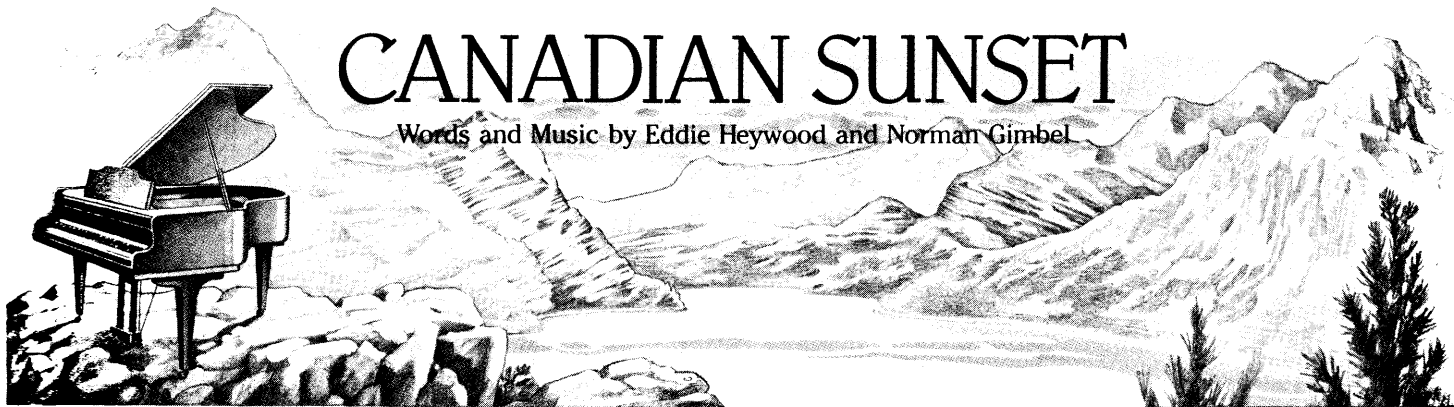
ty, My ech - o, my shad - ow and

1. F6 F#dim C7 C9+5 2. F6 Eb6 4fr. E6 5fr. F6 6fr.

me. We me.

CANADIAN SUNSET

Words and Music by Eddie Heywood and Norman Gimbel



"Canadian Sunset" is among that rare breed of song — one that sells more than a million copies for two different artists. The year was 1956. The artists were Hugo Winterhalter, who recorded his instrumental on RCA Victor, and Andy Williams, whose vocal version on Cadence was his first big hit. The song was composed by the great jazz pianist Eddie Heywood, who played the piano part on Winterhalter's recording. Eddie has a bad stutter, and, as with Ray Charles, that stutter or stammer some-

times comes out and even permeates his playing. And to great advantage. Eddie had a long association with Billie Holiday. They first recorded together in the late 1930s, and by the early '40s, Eddie had pretty much replaced Teddy Wilson as Lady Day's primary accompanist on records. You can hear them together on countless Columbia and Commodore small-group recordings. Their association ended, on discs at least, when the recording ban by the musicians' union hit in 1942.

Moderately

with a light swing
mp

The first system of music features a piano accompaniment in the bass clef and a vocal line in the treble clef. The piano part consists of a steady eighth-note accompaniment. The vocal line begins with a whole rest, followed by a quarter rest, and then a series of eighth notes.

F₉ **Fmaj7**

The second system includes guitar chord diagrams for F₉ and Fmaj7. The vocal line continues with the lyrics: "Once Cold, I was a lone, cold was the wind;". The piano accompaniment continues with eighth notes and includes triplet markings.

F₆ **Fmaj7**

The third system includes guitar chord diagrams for F₆ and Fmaj7. The vocal line continues with the lyrics: "So Warm, lone - ly and then warm were your lips,". The piano accompaniment continues with eighth notes and includes triplet markings.

G9 Bb9

You came _____ out of no - where _____
 Out there _____ on that ski trail _____

Bbm6 F6 Bbmaj7

Like the sun _____ up from the
 Where your kiss _____ filled me with

1. Gm7 C11 2. F6

hills. _____ thrills. _____

Gm7 C11 Gm7 C7-9 Fmaj7

A week - end in Can - a - da, _____ A change of

F6 Gm7 C9 Fmaj7

scene Was the most I bar - gained for;

Gm7 C11 Gm7 C7-9

And then I dis - cov - ered you,

F Am Am+5 Am6 Am+5 E7-9

And in your eyes I found a love that

Grandly

Am7 D7-9 Gm7 C11 Fmaj7 Gm7 Am7 Gm7

I could - n't ig - nore. Down, down came the

Fmaj7

Gm7

Am7

Gm7

Fmaj7

Gm7

Am7

Gm7



sun; _____ Fast, _____ fast beat my

Fmaj7

Gm7

Am7

Gm7

G9



heart; _____ I knew _____ as the
lightly swinging

B \flat 9

B \flat m6

F6

C11



sun set, _____ From that day _____ we'd nev - er

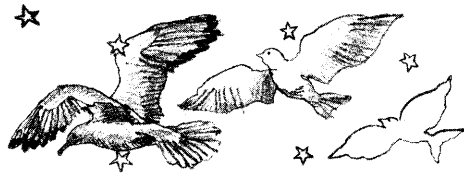
F6



part. _____

The Gypsy

Words and Music by Billy Reid



"The Gypsy" was first popularized by that great WSM and WNEW alumna Fanny Rose Shore — better known as Dinah Shore. It was also a big hit for The Ink Spots on Decca Records. There was one other famous — or, if you prefer, infamous — recording made of the song in 1946. The great bebop alto saxophonist Charlie "Bird" Parker was then working at Billy Berg's Jazz Club in Los Angeles and recorded the tune for Dial Records. At that time, Bird's drug habits were getting the better of him, and in the studio that day he had what amounted to



a breakdown. He managed to record two ballads — "The Gypsy" and "Lover Man." Both recordings are available today and are beautiful, frightening and excruciating at the same time. You can almost see the man falling to pieces in front of you. Shortly thereafter, Parker was put into a mental institution. Six months later he emerged a changed man (although his years of addiction eventually caused his death in 1955, at the age of 34), but his rendition of "The Gypsy" remains as a terrifying record of one man's descent into a hell on earth.

Moderately slow

C

Gm/Bb

A7

D7

In a quaint car-a - van, — There's a la - dy they call The Gyp - sy.

Dm7

G7

Fm6

G7

She can look in the fu - ture And drive a - way all your

C C#dim Dm7 G7 C

fears. Ev-'ry thing will come right_ If you

Gm/Bb A7 D7 Dm7 G7

on-ly be-lieve The Gyp-sy. She could tell at a glance_ That my

Dm7 G7-9 C F9 C C#dim

heart was so full of tears. She

Dm7 G9+5 Cmaj7 C#dim Dm7 G+ Cmaj7 B7-9

looked at my hand and told me My lov-er was al-ways true. And

The Gypsy

Em6 B7-9 Em6 Dm7

yet in my heart I knew, dear, — Some-bod-y else — was kiss-ing

Ab7-5 G7 C B+^{4fr.} Gm/Bb A7

you. But I'll go there a - gain — 'Cause I want to be-lieve The

D7 D9 Eb9^{5fr.} D9 Dm7 G7

Gyp - sy That my lov - er is true — And will

Dm7 B/G C F9^{7fr.} Eb9^{5fr.} Db9 Cmaj9

come back to me some day. *slower*

Blue Velvet



Bobby Vinton

"Blue Velvet" was first popularized in 1951 by Tony Bennett. For years, comedians have had a field day with this tune, mimicking Tony's New York accent and ever-so-slight and entirely endearing speech impediment. They somehow manage to turn "She wore blue velvet" into "See woah bwew velvut." Now, decades later, with his singing career going stronger than ever and his paintings (done under his real name, Anthony Benedetto) yielding large amounts of acclaim and income, Tony probably doesn't spend much time brooding about his mimics. "Blue Velvet"

was revived in 1963 with tremendous success on Epic Records, this time by that Polish Prince Bobby Vinton. It proved to be an even greater hit than Tony's version and to this day remains one of the singer's most requested songs. Vinton, at the time, was going against the rock 'n' roll of the era, recording such other smooth ballads as the 1940s' "There, I've Said It Again" and another "blue" song, Burt Bacharach and Hal David's "Blue on Blue." Bobby, by the way, is a product of Canonsburg, Pennsylvania, hometown of another singer of no small repute — Perry Como.

Words and Music by
Bernie Wayne and Lee Morris

Slowly, with expression

Chord diagrams: C6, Em6, Dm7, G7-9, C, Dm7, G7, Dm7, G7, C, Dm7/G, C6, Em6

She wore *mf* blue vel - vet, Blu - er than vel - vet was the night, Soft - er than sat - in was the light From the stars. She wore blue vel - vet,

The musical score is written for guitar and voice. It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line. Chord diagrams are provided above the piano line for each measure. The first system covers the first four measures, the second system covers the next four measures, and the third system covers the final four measures. The tempo and mood are indicated as 'Slowly, with expression'.

Blue Velvet

Dm7
G7-9
C
Dm7
G7

Blu - er than vel - vet were her eyes, Warm - er than May her ten - der

Dm7
G7
Gm7
C7-9
Fmaj7

sighs; Love was ours. Ours a love I held

Fm7
Cmaj9
C7-9

tight - ly, Feel - ing the rap - ture grow

Fmaj7
Fm7
Em7
Ebdim

Like a flame burn - ing bright - ly, But when she left,

Dm7



G7-9



F#°7



9fr.

Fm6



5fr.

Em6



Ebdim



Dm7



G7



gone was the glow of Blue *p* suddenly vel - vet, But in my heart there'll al-ways



Dm7



G7



Dm7



G7



be, Pre-cious and warm, a mem-o-ry Through the

Gm7



Gm7/C



Fmaj7



G7⁵₉



years, And I still can see blue vel-vet Through my

1. C₉



8va-7

2. C₉



tears. She wore tears.

My Sugar Is So Refined

"My Sugar Is So Refined," written by the team of Sylvia Dee and Sidney Lippman, was one of those songs that arrive, make a small ripple and then pretty much disappear. The tune had its greatest success in 1946 in the hands of Johnny Mercer, marking one of the few occasions when the lyricist had a hit (though a modest one) with someone else's material. Of course, Mercer's biggest hit with a song that wasn't his own was with "Personality," by Johnny Burke and Jim-



Johnny Mercer



Words by
Sylvia Dee;
Music by
Sidney Lippman

my Van Heusen. "My Sugar Is So Refined" was also recorded by Nat Cole and by The Hi-Lo's. This modest little number can't help but bring to mind other "sugar" songs — "When I Take My Sugar to Tea," "Sugar Blues," "Sugar" and the like. Not the greatest song ever written, far from the worst, it is simply, in its melodic freshness and lyric inventiveness, an example of the good, solid American songwriting craftsmanship of its era. An era that now, sadly, appears to have passed.



Easy swing (♩ = $\overset{\frown}{\underset{\frown}{\text{J}}}$ $\overset{\frown}{\underset{\frown}{\text{J}}}$)

mp

F6 G9

My sug-ar is so re-fined;—
My sug-ar is so re-fined;—
She's one o' them
She's one o' them

Gm7 C9

high-class kind.— She does-n't wear a hat; She wears a cha-peau.— She
high-class kind.— She nev-er says "good-bye"; It's al-ways "fare-well."— She

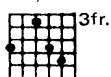
Fmaj7



Gm7



F/A



Abdim



Gm7



C9



goes to see a cin - e - ma but
al - ways says "mag - ni - fi - cent"; She

nev - er a show. —
nev - er says "swell. —"

F6



G9



My sug - ar is so re - fined; —
My sug - ar is so re - fined; — 3

She's got a real
She's got a real

Gm7



C9



high - class mind. — She nev - er buys a dress; It's al - ways a frock. — She
high - class mind. — She nev - er eats a meal; She dines or she sups, — And

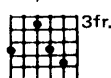
Fmaj7



Gm7



F/A



Abdim



Gm7



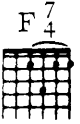
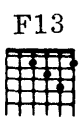
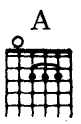
C9



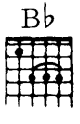
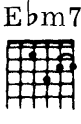
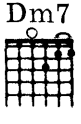
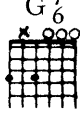
al - ways winds her time - piece up but
dogs are lit - tle ca - nine friends; They're

nev - er her clock. —
nev - er just pups. —


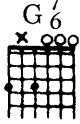
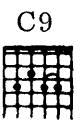

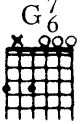
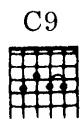
My Sugar Is So Refined


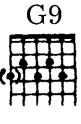
She says "to - mah - to" in - stead of "to - ma - to";
 She says "ba - nah - na" in - stead of "ba - na - na";

She says "po-tah-to" in- stead of "po-ta-to." And you should see how she
 She says "pi- ah- no" in- stead of "pi- a- no." And you should see how she

holds a cup of tea, With just two fin - gers while she sticks out three.
 sits on her set-tee With cake and cof - fee bal-anced on one knee.

My sug-ar is so re - fined;
 My sug-ar is so re - fined;
 She's one o' them
 She's one o' them

Gm7



C9



high-class kind... She nev-er shares a kiss; She lets our lips u-nite, But,
 high-class kind... She acts just like her name Is Mis-sus Van Der Loon, And

F



F/E



F/Eb



D7⁺⁵₉



oh, it feels like kiss-in', and each kiss is dy-na-mite. |
 though I love my sug-ar and though we'll be mar-ried soon, |

3>6



Bdim



F/C



D7



won-der what she thinks of each time I hold her tight?
 bet that she'll read Shake-speare the whole darn hon-ey-moon.

Gm7



Gb7+9



F6



1.

C9+5



2.

(F6)

> Oh, she's so re-fined!

CARELESS

Words and Music by Lew Quadling, Eddy Howard and Dick Jurgens

Eddy Howard



Dick Jurgens



"Careless" came out of Chicago. Although never really a rival of New York with its Tin Pan Alley, the Windy City was in direct competition with Gotham when it came to bands. A number of songs originated with or were written for Chicago-based crews, particularly by Isham Jones for his orchestra in the early 1920s and later by Ted Fiorito, Art Kassel and Dick Jurgens. Jurgens' own band was particularly productive in generating hits, turning out "My Last Goodbye," "Cecilia," "A Million Dreams Ago," "Elmer's Tune" and this song, among others. "Careless" was written by Jurgens, his vocalist, Eddy Howard, and his pianist, Lew Quadling, and became No. 1 in February 1940. Notice the clever word usage at the end of the tune: "Are you just careless as you seem to be, or do you just care less for me?" The song's publisher — none other than Irving Berlin — suggested this twist, which was responsible for making "Careless" a big hit.

In a lazy 4 (but not too slow)

B7 7fr. C7 8fr. B7 7fr. C7 8fr. B7 7fr. C7 8fr. B7 7fr. Gm7 5fr. Am7 7fr.

C13 5fr. C13-9 5fr. E 4fr. F 5fr. E 4fr. F 5fr. E 4fr. F 5fr. E 4fr.

Cm6



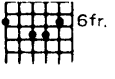
D7



Gm7



Am7 Bbmaj7



thing

you

do.

You break ap -

C7 8fr.



C7-9 8fr.



E^ø7 7fr.



A7-9 6fr.



Dm7 5fr.



G7 3fr.



point-ments > and

think you are

smart;

If you're not

Gm7



C7⁺⁵₉



B7 7fr.



C7 8fr.



care - ful,

You'll break my heart.

Care - less

B7 7fr.



C7 8fr.



B7 7fr.



C7 8fr.



B7 7fr.



Gm7 5fr.



Am7 7fr.



C9



C7-9



Now that my

bridg - es

all

are

burned;

You're

Careless

E 4fr. F 5fr. E 4fr. F 5fr. E 4fr. Cm6

care - less, Care - less in things where I'm con -

D7 Gm7 Am7 Bbmaj7 C7 C/Bb Am7 Eb9+11

cerned. Are you just care - less as you seem to

D9 G9 Gm7 C7-9 1. Db7 F6

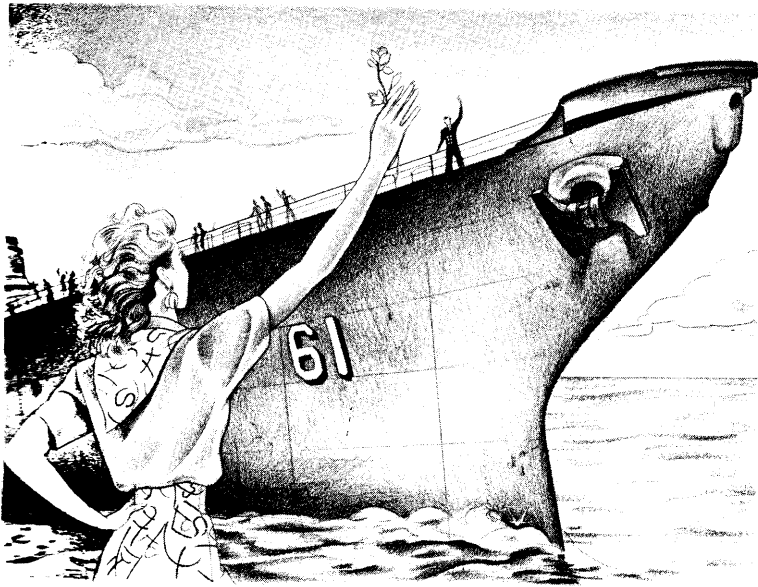
be, Or do you just care less for me?

Gm7 Gm7/C 2. F6 E6 F6 E6 F6 E6 F6

me?

We'll Meet Again

Words and Music by
Ross Parker
and Hughie Charles



"We'll Meet Again," by the English songwriting team of Ross Parker and Hughie Charles, was introduced in 1939 by the British Kate Smith — Vera Lynn. One might go so far as to say of Miss Lynn that, although she didn't win World War II singlehandedly, she certainly made a significant contribution to the effort. The song itself is another of the great ballads of the war years. It could be called a British cousin to such American wartime ballads as "I'll Be Seeing You," "I'll Walk Alone" and the like. Years later, in 1964, the song was to reappear with blistering effectiveness at the end of Stanley Kubrick's black comedy *Dr. Strangelove*, or *How I Learned to Stop Worrying and Love the Bomb*. At the end of that film, when the dreaded *Doomsday Machine* has been activated, triggering a slow-motion, almost balletic, series of nuclear explosions and mushroom clouds, we hear a chorus singing "We'll Meet Again." The effect of the words on the listener is simply overwhelming: "So will you please say hello to the folks that I know, / Tell them I won't be long, / They'll be happy to know that as you saw me go, / I was singing this song."

Moderately, with a strong pulse

mf

G B7 E7 E7+5

We'll meet a - gain, Don't know where, don't know when, But I

mf

A7 A7 Am7 A7 Cm6 D7

know we'll meet a - gain some sun - ny day.

We'll Meet Again

Keep smil - in' through Just like you al - ways do, Till the

blue skies drive the dark clouds far a - way.

So will you please say hel - lo to the folks that I know, - Tell them

I won't be long. - They'll be hap - py to know - that as

A7 A⁷₄ A7+5 F9 E9 Eb9 D9

you saw me go, — I was sing - ing this song.

G B7 E7

We'll meet a - gain, Don't know where, don't know

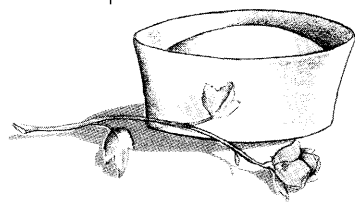
E7+5 A⁷₄ A7 Am7 Am7/D D7-9

when, But I know we'll meet a - gain some sun - ny

1. 2.

G6 Cm6 Gdim D7 G6 Am7 Abmaj7 G⁶

day. day.





The Glow-Worm

Original words by Lilla Cayley Robinson; Modern words by Johnny Mercer; Music by Paul Lincke

This musical salute to the lightning bug is really two different songs. The original, written in Germany in 1902, was a sprightly little dance tune. Enter, in 1952, The Mills Brothers and Johnny Mercer. "The Glow-Worm," a song based upon the old tune with lyrics by Lilla Cayley Robinson, had long been a favorite of beginning pianists, and that's how the quartet first heard it, played by a little girl at a piano recital. Intrigued with the melody, they asked Mercer, the sentimental gentleman from Georgia and commercial gentleman from Tin Pan Alley, to write new lyrics for it. On the best-selling recording that resulted, The Mills Brothers used both Johnny's breezy modern verses and Miss Robinson's charming though archaic original ones — as we have done here.



The Mills Brothers



Medium jump (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

mf

C Cdim C G7 3fr.

1. Glow lit - tle glow - worm, fly of fire; — Glow like an in - can -
 2. Glow lit - tle glow - worm, glow and glim - mer; Swim through the sea of
 3. Glow lit - tle glow - worm, turn the key on; You are e - quipped with

C G7 3fr.

(1) des - cent wire; — Glow for the fe - male of the spe - cie;
 (2) night, lit - tle swim - mer; Thou aer - o - nau - ti - cal boll — wee - vil,
 (3) tail - light ne - on. You got a cute vest - pock - et Maz - da,

(1) Turn on the A - C and the D - C. This night could use a
 (2) Il - lu - mi - nate yon woods prim - e - val. See how the shad - ows
 (3) Which you can make both slow or "faz - da." I don't know who you

(1) lit - tle bright-nin'; Light up you lit - tle ol' bug of light-nin'.
 (2) deep and dark - en; You and your chick_ should get to spark-in'.
 (3) took a shine to Or who you're out_ to make a sign to.

(1) When you got - ta glow, you got - ta glow,
 (2) I got_ a gal that I love so,
 (3) I got_ a gal that I love so,

Glow lit - tle glow - worm, glow. glow.

Original Words

Shine little glow-worm, glimmer, (glimmer);	Shine little glow-worm, glimmer, (glimmer);
Shine little glow-worm, glimmer! (glimmer!)	Shine little glow-worm, glimmer! (glimmer!)
Lead us lest too far we wander,	Light the path below, above,
Love's sweet voice is calling yonder!	And lead us on to love!



Section 6

PRE-SWING POP AND JAZZ HITS

HONEYSUCKLE ROSE

Words by Andy Razaf; Music by Thomas "Fats" Waller



Fats Waller

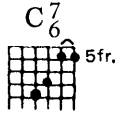
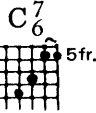
Much has been written about Fats Waller, but let's take a moment to talk about his longtime lyricist, Andy Razaf. Andy was born in Washington, D.C., the son of a Malagasy nobleman. In fact, his real name was the exotic Andrea Paul Razafkeriefo. After joining ASCAP as early as 1929, he started working with Waller. The tunes they turned out were just glorious. Some of them, in addition to the one you're looking at, were: "Ain't Misbehavin'," "Keepin' Out of Mischief Now," "Blue Turning Gray Over You" and that early protest song "What Did I Do to Be So Black and Blue." In addition, he wrote the words to "In the Mood" after it became an instrumental hit for Glenn Miller. That was Andy Razaf, another of the many songwriters whose tunes we know but whose name we don't. Alas.



Andy Razaf

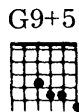
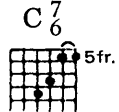
Lightly swinging (♩ = $\frac{3}{4}$)

mp



Ev - 'ry hon - ey - bee
When you're pass - in' by,

Fills with jeal - ous - y
Flow - ers droop and sigh,



When they see you out with me.
And I know the rea - son why;

I don't blame them,
You're much sweet - er,

F6 Gm7 G#dim F6/A G9 Gm7 G#dim

good - ness knows, 3 Hon - ey - suck - le
 good - ness knows, Hon - ey - suck - le

1. F6 G#dim Gm7 G#dim F6 2. F6 G#dim

Rose. 2 1 3 Rose.

Gm7 G#dim F6 F7 Cm7 Fdim F7

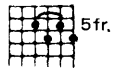
Don't buy sug - ar, 3 3

Bb 3fr. N.C. G7 Dm7

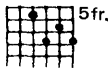
You just_ have to touch my cup. — You're my

Honeysuckle Rose

Bbdim



G7



C



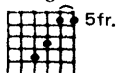
N.C.

sug - ar; It's sweet when you stir it up.

Gm7



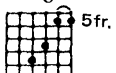
C7



Gm7



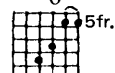
C7



Gm7



C7



Eb9



When I'm tak-in' sips From your tast-y lips, Seems the hon-ey fair - ly

D9



Db9



C9



F6



Gm7



G#dim



F6/A



drips. You're con - fec - tion, good - ness knows,

G7



C9



F6



G#dim



Gm7



G#dim



F6



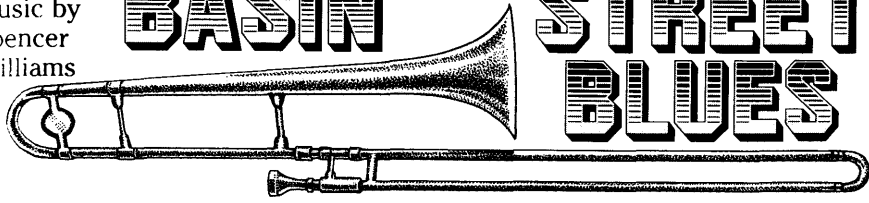
Hon-ey-suck-le Rose.

8va lower
(piano only)



Words and
Music by
Spencer
Williams

BASIN STREET BLUES



Give Nobody None of This Jelly Roll." "Basin Street Blues" became famous via a 1931 recording that featured a vocal by the great jazz trombonist Jack Teagarden. The band was The Charleston Chasers, organized for the date by Benny Goodman, with Teagarden and Glenn Miller on trombones. Miller's biographer George T. Simon maintains that Glenn arranged the song and also wrote words and music for what subsequently became the published verse — the part that begins "Won't-cha come along with me" — though he never claimed credit or royalties.

"Basin Street Blues" was written by one of the best and most overlooked early jazz composers — Spencer Williams. Williams, a Louisianan, was a rarity for his time: a black man with a college education. Among his other hits are "Everybody Loves My Baby," "I've Found a New Baby," "I Ain't Got Nobody" and two songs made famous by Louis Armstrong and Bessie Smith — "Mahogany Hall Stomp" and "I Ain't Gonna

Slow blues (♩ = $\frac{3}{4}$)

N.C.

Won't-cha come a - long with me

mf L.H.

To the Mis-sis-sip-pi? We'll take the boat to the

L.H.

C C/Bb 5fr.



land of dreams, — Steam down the riv - er down to

F/A 3fr. Fm6/Ab C/G

New Or - leans. The band's there to meet us,

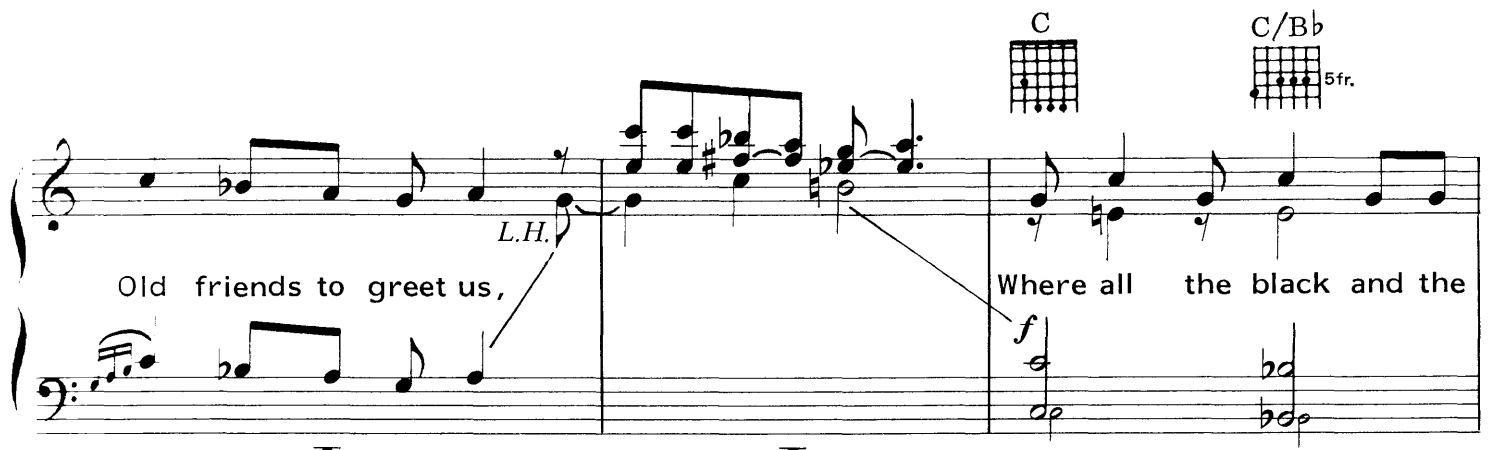
G7+5 C N.C.







Basin Street Blues

C  C/Bb 

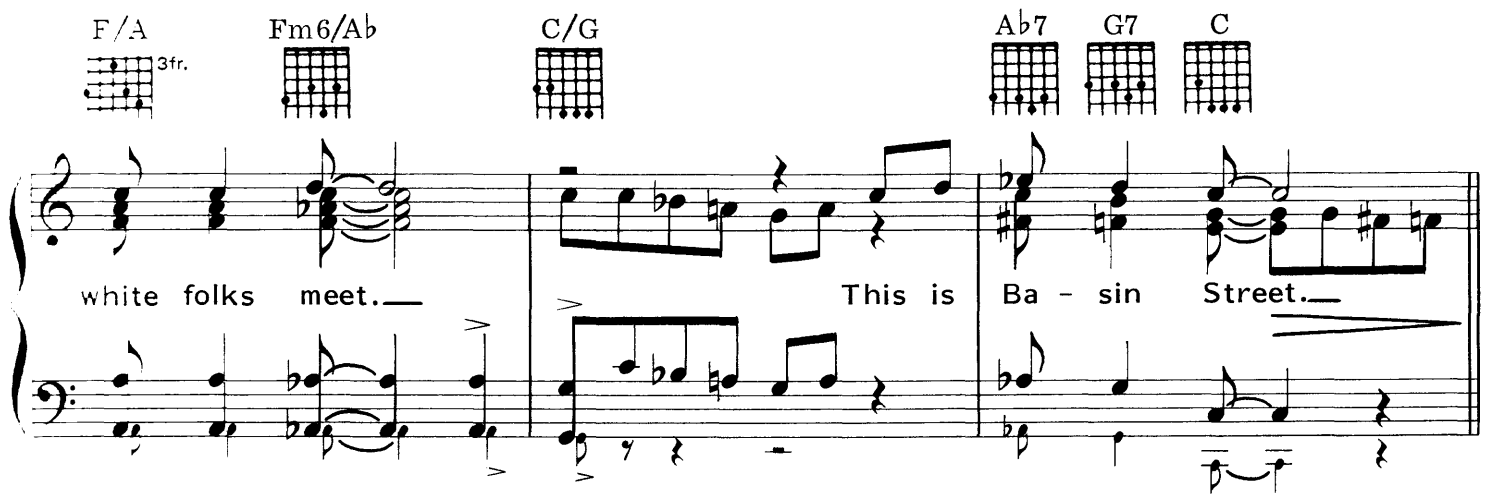
L.H. *f*





Old friends to greet us, Where all the black and the



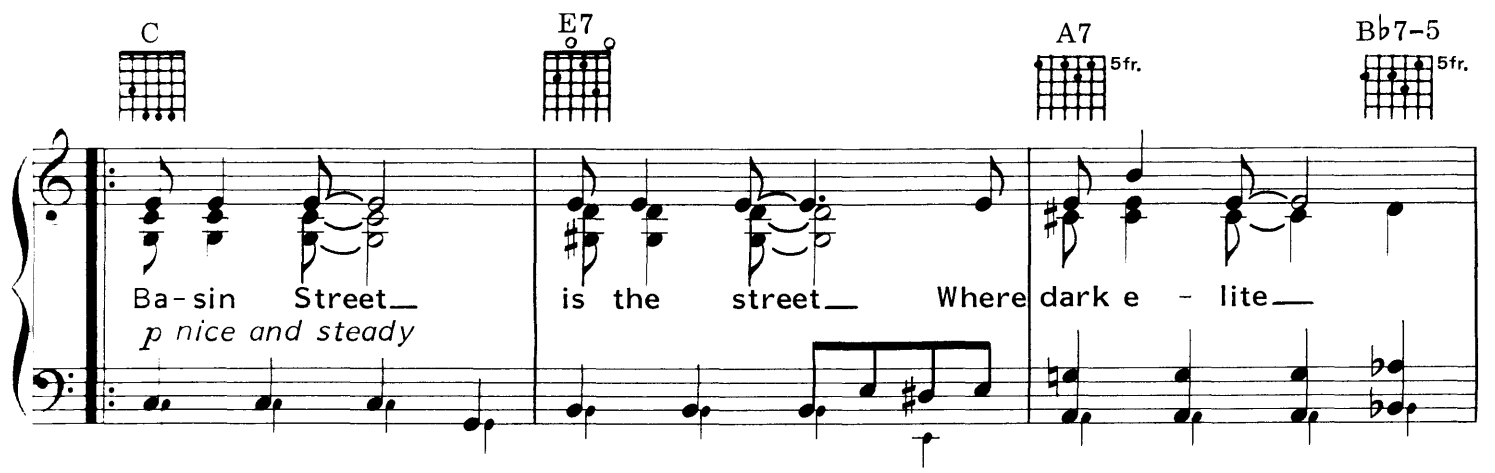
F/A  Fm6/Ab  C/G  Ab7  G7  C 




white folks meet. This is Ba - sin Street.



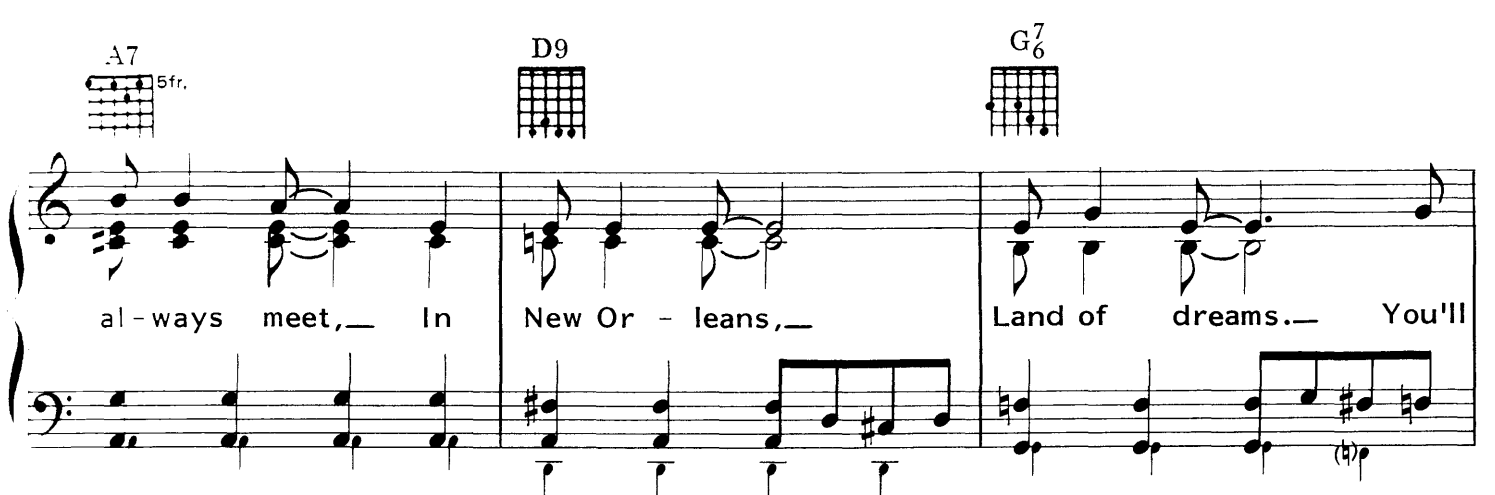
C  E7  A7  Bb7-5 

Ba - sin Street *p* nice and steady is the street Where dark e - lite



A7  D9  G7/6 

al - ways meet, In New Or - leans, Land of dreams. You'll



C/E Ebdim Dm7 G7 C

nev-er know how nice it seems Or just how much it real-ly means. Glad to be,—

E7 A7 5fr. Bb7 5fr. A7 5fr.

Yes, sir - ee,— Where wel-come's free,— Dear to me,— Where

D9 G7/6

I can lose— My Ba-sin Street blues.

1. C C7/Bb 8fr. Adim 7fr. Fm6 6fr.

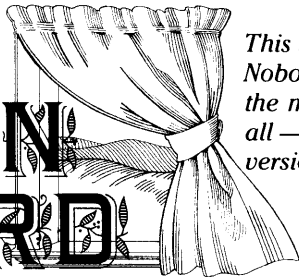
C G7/6

blues.

2. C C7/Bb 8fr. Adim 7fr. Fm6 6fr. C G7+5 C9

(tremolo)

BACK IN YOUR OWN BACK YARD



This song, though with different lyrics and a different title ("It's Nobody's Fault But Mine"), was one of the many introduced by the man who has been called the greatest entertainer of them all — Al Jolson. As "Back in Your Own Back Yard," the revised version was first performed by Paul Ash and His Orchestra at the

Words and Music by
Al Jolson, Billy Rose and Dave Dreyer



Moderate bounce (♩ = $\frac{3}{4}$)

5 4 5

mf

The bird with

G G/B Bbdim Am7 Am7-5 D7 C#7 D7

feath - ers of blue Is wait - ing for you Back in your

Am7 D+ G6 F#7 G6 N.C. G G/B Bbdim

own back yard. You'll see your cas - tle in Spain Through

Am7 Am7-5 D7 C#7 D7 Am7 D7 G

your win-dow-pane Back in your own back yard.

New York Paramount. It is one of the ironies of show business that Jolson, the first person to sing a song in talking pictures and therefore a seminal figure in Hollywood's history, was declared box-office poison by film distributors a few years later and appeared but sparingly in movies afterward. It is a testimonial

to his stamina and self-confidence that when they filmed The Jolson Story he wanted to play himself, despite the fact that he was getting on in years. However, the role went to Larry Parks, for whom Jolson dubbed on the sound track. But the stage was Jolson's *métier*, and that's where he sang this song.

Chords: F#7+5, Bm, A#+, D/A, E9, E7-9, Em/A, G+, G/A, Em6, Am7, Am7-5, D7, N.C., G, Am7, G/B, Bbdim, Am7, D7, Am7, D7, G, N.C.

Lyrics: Oh, you can go to the East, go to the West, But some-day you'll come Wear - y at heart back where you start-ed from. You'll find your hap - pi - ness lies Right un - der your eyes Back in your own back yard.

Performance Notes: Fingerings: 3 2 1 2 1 2 3; 5.

Words and Music by Irving Caesar, Sammy Lerner and Gerald Marks

IS IT TRUE WHAT THEY SAY ABOUT DIXIE?



Like "Back in Your Own Back Yard," "Is It True What They Say About Dixie?" was made popular by Al Jolson, who often sang in black face. Stephen Foster, who wrote so many lovely tunes, traveled to the South, sojourned there only briefly. On this song, three New York tunesmiths, who perhaps had never ventured south of New Jersey, got themselves off the geographic hook by posing a question about the Southland. One of the writers, Irving

Caesar, had peaked in the '20s, contributing the lyrics for such songs as "Swanee" and the score for No, No, Nanette. Caesar was still going strong in 1984. That year, at a big night for songwriters at the Palace Theatre in New York, with such greats as Burton Lane, Johnny Green, Cy Coleman and Jerry Herman in attendance, Caesar, then nearing 90 and with failing vision, stole the show with a spirited performance of his own songs.

Exuberant cakewalk tempo

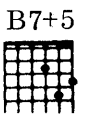
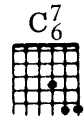
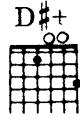
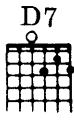
sfz *mf* Is it

G F# G D9+5

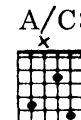
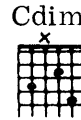
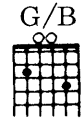
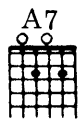
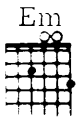
true what they say a - bout Dix - ie? Does the

G F# Am

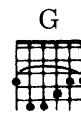
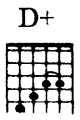
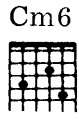
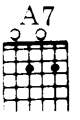
sun real - ly shine all the time? Do the



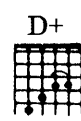
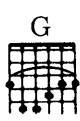
sweet mag - nol - ias blos - som at ev - 'ry - bod - y's



door? Do folks keep eat - ing pos - sum Till



they can't eat no more? Is it true what they



say a - bout Swan - ee? Is a

Is It True What They Say About Dixie?

G G7 G+ C B7 C B7 C G7

dream by that stream so sub - lime? Do they

C6/E Eb7 G/D C#°7 F9

laugh, do they love, like they say in ev - 'ry

E9 A7 D7

song? If it's true, that's where I be -

1. 2.

G D9+5 G D9+5 G6

long. long.

The Music Goes 'Round and Around

Words by "Red" Hodgson; Music by Edward Farley and Michael Riley



Without any doubt, this was the nonsense song of 1935. Introduced and first popularized in a New York nightclub by its composers, Edward Farley and Michael Riley, it is one of those novelty tunes that, even to this day, seem intermittently to come from way out in left field and command attention by their very absurdity. And this one for a while threatened to become a national craze, if not, some thought, a national menace. You might describe "The Music Goes 'Round and Around" as a deliberately silly primer on how the French horn is played. Riley and Farley recorded it for the then newly organized recording company Decca, and the tune was the label's first release to show a profit. It was revived by Danny Kaye in the 1959 film *The Five Pennies*, the story of cornet player Red Nichols. It has also been recorded by many different vocalists, including Ella Fitzgerald and Mel Tormé. Which all just goes to show that sometimes you can't keep a bad song down.

Moderately, with a lilt (♩ = ♩³)

mf rather heavily

C C7 F#°7 Fm+7 C Dm7 Ebdim Cmaj7/E Em7 Ebdim

slow through here, The mu-sic goes 'round and a-round; Whoa-ho-

Dm7 C#dim G7 C G7-5

ho - ho - ho - ho, And it comes up here.

The Music Goes 'Round and Around

C C7 F#^b7 Fm+7 C Dm7 Ebdim Cmaj7/E Em7 Ebdim

push the first valve down, The mu-sic goes 'round and a-round; Whoa - ho -

Dm7 C#dim G7 C E7⁺⁹₅

ho - ho - ho - ho, And it comes up here.

Am7 E7-9 Am E7 Am7 E7-9

push the mid-dle valve down, — The mu-sic goes down a-round

Am E7 Am E7 Cm/Eb G/D D7

— be - low, — be - low, — be - low, — Dee-dle-dee ho - ho - ho,

G7 Edim G7 C Dm7 Ebdim C/E

Lis-ten to the jazz come out. I push the oth-er valve

C Dm7 C/E F9 F#°7 Fm7 Em7 Ebdim

down, The mu-sic goes 'round and a-round, Whoa - ho -

Dm7 C#dim G7 C

ho - ho - ho - ho, And it comes out here.

G7-5 C G7-5 C

sfz

8va lower

"That Old Gang of Mine" was written in 1923 by the odd triumvirate of Billy Rose, Mort Dixon and Ray Henderson. At the time, Rose was working as a court stenographer for New York City. He collaborated with Dixon on the lyrics (which were inspired by Charles Lamb's famous poem "Old Familiar Faces"), and Henderson later wrote a melody for them. The result was used in The Ziegfeld Follies of 1923, where it proved to be a great



hit for the team of Van and Schenck. For several months, sheet-music sales topped 30,000 copies a week. The tune was one of Henderson's first hits and the third hit for Rose. His first came with "You Tell Her, I S-t-u-t-t-e-r," in 1922. The song had a stuttering lyric, and Rose tried a similar device the following year with "Barney Google." "That Old Gang of Mine," a song without gimmicks, gave Rose legitimacy as a lyric writer.

THAT OLD GANG OF MINE

Words and Music by Billy Rose, Mort Dixon and Ray Henderson

Slow, in 2 (♩=1 beat)

mp

G

B7

Em

Gee, but I'd give the world to see That
 very smoothly, like a barbershop quartet

A7

Em7/A

A7

D7

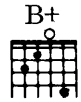
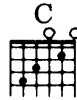
old gang of mine. I can't for-get that

G/B

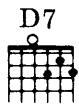
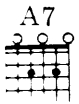
Bbdim

D7

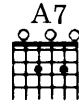
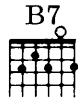
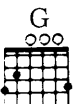
old quar-tet That sang "Sweet Ad-e-line."



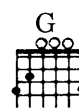
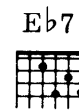
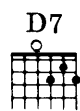
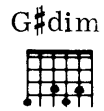
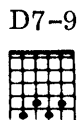
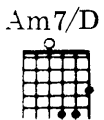
Good-bye for-ev-er old fel-lows and gals, Good-



bye for-ev-er old sweet-hearts and pals, (God bless them.)



Gee, but I'd give the world to see That old



gang of mine. mine. *slowing*



Walter Donaldson

YOU'RE DRIVING ME CRAZY!

(What Did I Do?)

Words and Music by Walter Donaldson

"You're Driving Me Crazy! (What Did I Do?)" was written by one of the most prolific and successful composers in popular-music history — Walter Donaldson. Today, Donaldson is shockingly little known, but his contribution is enormous. Early in his career, he collaborated extensively with lyricist Gus Kahn, but by the late 1920s he had begun on occasion to write both words and music, as he did here. He originally named the song "What Did You Do to Me?" and turned it over to Guy Lombardo. However, just before Lombardo and His Royal Canadians introduced it, Donaldson revised the title to "You're Driving Me Crazy!" Lombardo played the tune nightly on his radio program, and in no time at all it took off. Today, "You're Driving Me Crazy!" stands as one of Donaldson's most enduring standards and, along with "My Blue Heaven," "At Sundown," "Makin' Whoopee" and "Love Me or Leave Me," ranks among his finest works as a composer and lyricist.

Easy swing tempo

mp *mf*

You, you're driv-ing me

cra-zy! What did I do?

What did I do? My tears for

F6 F/A G#dim

Gm7 C7 Gm7 C7 G7 Ab7-5

G7 C7 F6 F#dim C7/G N.C.

The musical score is written in 4/4 time with a key signature of one flat (Bb). It features a piano accompaniment with a steady bass line and a melody line with triplets and slurs. The lyrics are: "You, you're driv-ing me cra-zy! What did I do? What did I do? My tears for". The score includes guitar chord diagrams for various chords: F6, F/A, G#dim, Gm7, C7, Ab7-5, G7, F6, F#dim, and C7/G. The piece ends with a 'N.C.' (No Chords) instruction.

F6 F/A G#dim Gm7 C7

you make ev - 'ry-thing ha - zy,

Gm7 C7 G7 C7

Cloud - ing the skies of

F6 Db7 F6 E7-5 A A/C# Am/C

blue. How true! Were the

Bm7 E7 A A/C# Cdim Bm7 E7 E7-5

friends who were near me to cheer me, Be - lieve me they knew. But

You're Driving Me Crazy! (What Did I Do?)

A A/C# Am/C Bm7 E7 A Dm/F D#°/F#

you! Were the kind who would hurt me, de- sert me When I need - ed

C7/G C7+5 F6 F/A G#dim

you. Yes! you, you're driv - ing me

Gm7 C7 Gm7 C7 G7 C7

cra - zy! What did I do to

1. F6 F#dim C7/G C7+5 2. F6 Db7 F E6 6fr. F6 7fr.

you? you?



Nagasaki

Words by Mort Dixon
Music by Harry Warren

Bright and spirited

This song contains one of the most memorable of all lines in the long history of American popular music, one so outrageously abrasive and gloriously insane that one wonders what went through the mind of that excellent lyricist Mort Dixon when he wrote "Back in Nagasaki where the fellers chew tobacco and the women wicky-wacky-woo." The melody was written by Harry Warren. Both Warren and Dixon ended up at Warner Brothers, where the former was paired with the mercurial Al Dubin. In those salad days at the big Burbank studios, theirs was one of the most successful of the Hollywood teams. Although Dixon's career wasn't to be as heady, he did hit pay dirt on several occasions, with scores for such movies as the 1934 Flirtation Walk, which starred Dick Powell and Ruby Keeler.

C6 C#dim7 G7 C6 C#dim7 G7

Cm Ab7 Cm Ab7

Fel-lows, if you're on, I will spin a yarn That was
When the day is warm, You can keep in form With a

C/G D9 G7 C Ab7 G7

told to me by a - ble sea - man Jones.
bowl of rice be - neath a par - a - sol.

Cm Ab7 Cm

Once he had the blues, Far a -
Ev - 'ry gen - tle - man Has to use a fan, And they

G/D D⁷₄ D7 G7 Edim7 G7

way from night-clubs and from sax - o - phones. *sfz*
 on - ly wear sus- pend-ers in the fall.

Fm6 G7 Edim7 G7

He said, "Yo - ho, I made a cer - tain port, *sfz*
 That's where the gals don't think of rings and furs.

Fm6 G7 Edim7 G7

And when you talk a - bout real he-man sport." *sfz*
 Gee, it's the grand-est place there ev - er was.

C6 C#dim7 G7 C6 C#dim7 G7

Chorus

Hot gin-ger and dy - na - mite, There's noth - ing but that at night,
 They give you a car-riage free; The horse is a Jap - an - ee,

C E7 Am E7 F C#dim7 Dm7 D#dim7

Back in Nag - a - sak - i where the fel - lers chew to - bac - cy And the

C/E Ab7 G7 C6 C6 C#dim7 G7

wom - en wick - y - wack - y - woo. The way they can en - ter - tain
They sit you up - on the floor;

C6 C#dim7 G7 C E7 Am E7

Would hur - ry a hur - ri - cane, Back in Nag - a - sak - i where the
No won - der your pants get sore,

F C#dim7 Dm7 D#dim7 C/E Ab7 G7 C6

fel - lers chew to - bac - cy And the wom - en wick - y - wack - y - woo.

F Fm6 C/E

Oh, Fu - ji - a - ma,
Oh, sweet ki - mo - nah,

You get a mom - mer
I pulled a bon - er;

And then your trou - bles in -
I kept it up at high

C7 D9 Fm6

crease.
speed.

In some pa - go - da,
I got rheu - mat - ics

She or - ders so - da; The
And then sci - at - ics Of

C/E F C/E F Eb7 D7 G7 C6 C#dim7 G7

earth shakes milk shakes
hal - i - to - sis,

ten cents a - piece.
that's guar - an - teed.

They kiss - ee and hug - ee nice.
You must have to act your age

C6 C#dim7 G7 C E7 Am E7

By jing - o, it's worth the price,
Or wind up in - side a cage,

Back in Nag - a - sak - i where the

F C#dim7 Dm7 D#dim7 C/E Ab7 G7 C6

Fine

fel-lers chew to-bac-cy And the wom-en wick-y-wack - y - woo.

N. C. C D7

With an ice-cream cone and a bot-tle of tea, You can rest all day by a

G7 Am Em/G F C/E

rall. - - - - - held back - - - - -

hick - o - ry tree, But when night comes round, Oh, gosh, oh, gee,

G7 C#dim7 G7 N.C.

in tempo

D.C. al Fine

Moth - er, Moth - er, Moth - er, pin a rose on me.



"Baby Won't You Please Come Home" was written by Charles Warfield and Clarence Williams in 1919. It was recorded and made a jazz classic by Jimmie Lunceford, who led what today is perhaps the most unjustly neglected of the great swing bands. It was a band that, alongside Duke Ellington's and Count Basie's groups, ranks as one of the greatest black bands of the Big Band Era. Lunceford, born in Fulton, Missouri, in 1902, earned a bachelor of music degree from Fisk University. In 1926, he became a



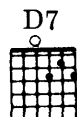
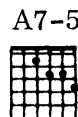
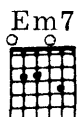
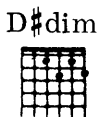
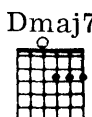
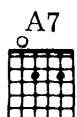
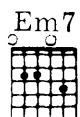
Jimmie Lunceford

music teacher at Manassa High School in Memphis, where he formed his first band, which gained fame on local radio. After the group moved to New York in 1933, an engagement at the Cotton Club drew widespread attention. For years afterward, Lunceford's was the most popular band in Harlem and toured extensively as well. Sy Oliver, Willie Smith, Trummy Young and Paul Webster were among the greats who played with him. He died suddenly in 1947, while touring the Pacific Northwest.

Baby Won't You Please Come Home

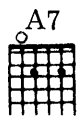
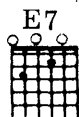
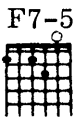
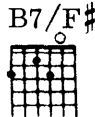
Words and Music by Charles Warfield and Clarence Williams

Freely



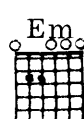
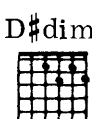
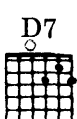
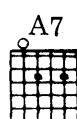
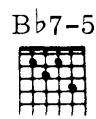
Med. dixieland bounce (♩ = ♩³)

When you're gone, I'm all for-lorn; I wor-ry all day long.



Chorus

Ba-by, won't you please come home, 'Cause your mam-ma's all a -



lone? I have tried in vain Nev-er no

A7



E^b9



D9



G



B7/F#



more to call your name. When you left, you broke my

E7



Am7



C6



C7



B7



heart _____ Be- cause I nev-er thought we'd part. Ev -'ry

C6/E



E^b7



G/D



F7-5



E7



A7



D7



hour_in the day, You will hear me say, _ 3 "Ba-by, won't you please come

G



B7



E7



Am7



N.C.

D⁷/₆



G6



D9+5



G



home? Dad-dy needs mam-ma, Ba-by, won't you please come home?"



Section 7



AMERICAN HITS FROM FOREIGN PLACES



A Day in the Life of a Fool

(Manhã de Carnaval) Words by Carl Sigman; Music by Luiz Bonfá

As "Manhã de Carnaval" (Morning of the Carnival), "A Day in the Life of a Fool" first appeared in the stunning 1959 Academy Award-winning film Black Orpheus. The Brazilian movie is a contemporary retelling of the tragic Greek myth of Orpheus and Eurydice, set against Carnival time in Rio de Janeiro. The film's score was a sneak preview of the bossa nova craze that swept

north from Brazil just a few years later. Luiz Bonfá, the composer of this theme and an accomplished guitarist and vocalist, went to New York in 1958 and performed and recorded with the brilliant saxophonist Stan Getz. His mood-filled song, for which Carl Sigman supplied English lyrics, has been recorded often, most notably by Frank Sinatra and Jack Jones.

Slow samba feel

p

Am

B ϕ 7

E7

Am

B ϕ 7

E7

day in the life of a fool, A

Am

Dm7

G7

Cmaj7

C6

sad and a long, lone-ly day. I walk the

Dm7 G7 Cmaj7 Fmaj7

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

B \flat 7 E7 Am B \flat 7 E7

sight of you com - ing my way. I

Am B \flat 7 E7 Am B \flat 7 E7

stop just a - cross from your door, But

E \flat 7 A7 E \flat 7 A7 Dm

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

A Day in the Life of a Fool (Manhã de Carnaval)

B ϕ 7 E7-9 Am B ϕ 7

So back to my room And there in the gloom I

E $\frac{7}{4}$ E7 Am

cry Tears of good-bye. Till you

Dm7 Am7 Dm7 Am7 Dm7 Em7

come back to me, that's the way it will be ev-'ry day in the life of a

Am Am $\frac{+7}{9}$ 5fr.

fool. *gradually fading* *pp*

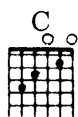
S * Y * M * P * H * O * N * Y

Original French words by André Tabet and Roger Bernstein;
English words by Jack Lawrence; Music by Alstone



Jo Stafford

Johnny Desmond, who had sung with the Glenn Miller Air Force Band, brought "Symphony" to America from France after World War II. In addition to Johnny's recording (using Jack Lawrence's English lyrics), the song was waxed by Freddy Martin and His Orchestra and by a lady who, through the years, has been many people's favorite singer. Certainly no vocalist ever had better intonation than Jo Stafford, and, equally certainly, no pop singer had a wider range. Jo first came to the public's attention as a member of Tommy Dorsey's vocal group The Pied Pipers. Tommy didn't let her solo very often, but when he did she soared. (Anyone who's heard her recording of "For You" will know just how high.) Johnny Mercer was one of those listening, and after she left Dorsey in 1942, he signed her for Capitol. Jo rewarded his confidence by becoming one of America's biggest-selling recording artists during the next 10 years. Her 1945 version of "Symphony" sounds just as good today as it did more than 40 years ago, if not better.



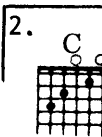
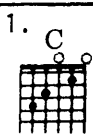
Broadly

p

Sym - pho - ny,
You walk in



Sym - pho - ny of love,
And the song be - gins,
Mu - sic from a - bove,
Sing - ing vi - o - lins
How does it
start in my



start?
heart.

Symphony

A \flat 7 4fr. Db 4fr.

Then you speak, The mel - o - dy seems to rise.
gradually building in intensity

F#7

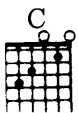
Then you sigh, It sighs and it

B G $\frac{7}{4}$ G7

soft - ly dies. Sym - pho - ny

G $\frac{7}{4}$ G7 G $\frac{7}{4}$ G+

Sing to me.



Then we kiss,

mf

And it's clear to

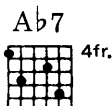
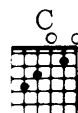
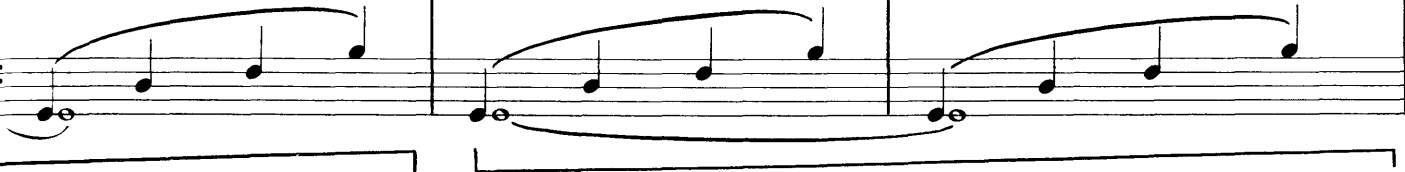


me

When you're near to me,

You are my

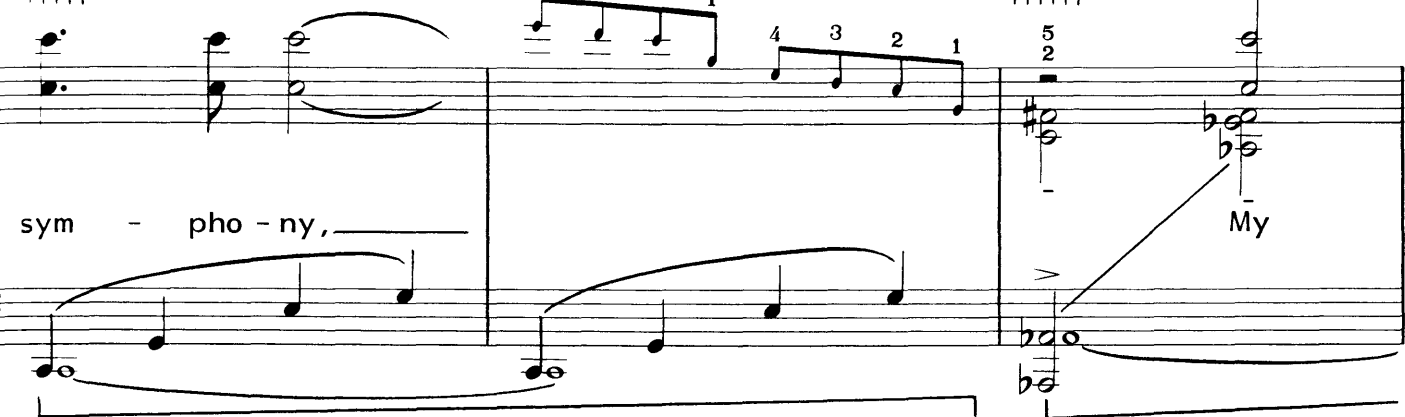
3



sym - pho - ny,

4 3 2 1 4 3 2 1

My



sym - pho -

ny.

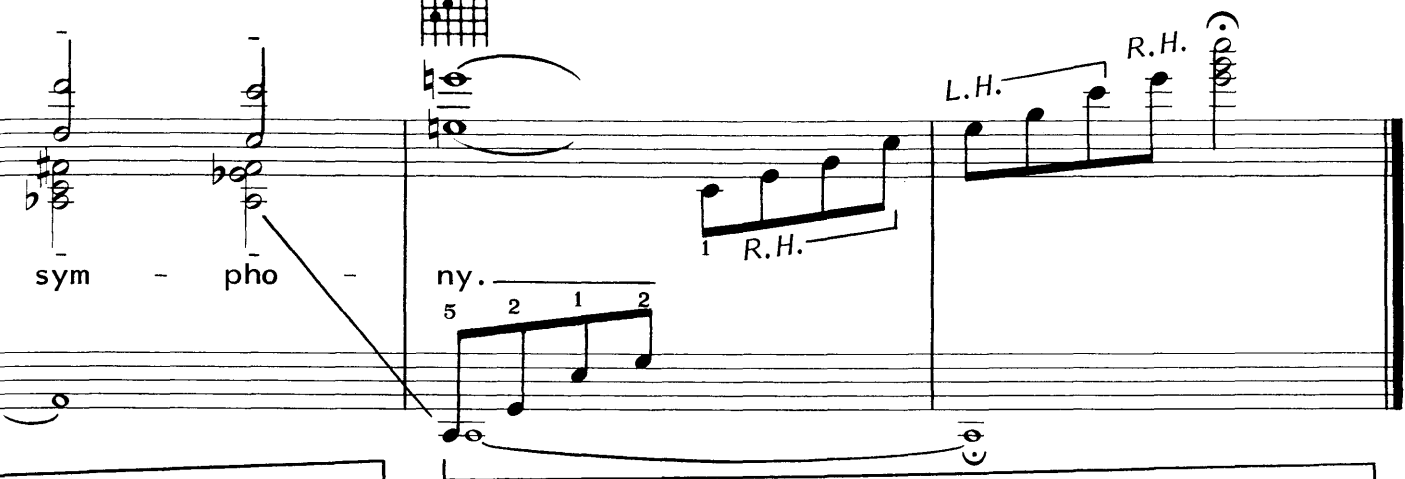


5 2 1 2

R.H.

L.H.

R.H.



If You Love Me, Really Love Me

(Hymne à l'Amour)

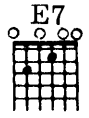
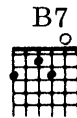
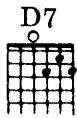
English words by Geoffrey Parsons; French words by Edith Piaf; Music by Marguerite Monnot



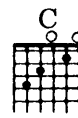
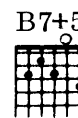
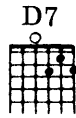
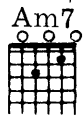
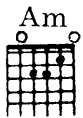
The French chanteuse Edith Piaf, "The Little Sparrow," introduced "Hymne à l'Amour" (Hymn to Love) to the world in 1949. She had written it with Marguerite Monnot, who also composed "The Poor People of Paris" (see page 243). Piaf's mother, who abandoned her, was an Italian café singer; her father, a circus acrobat. With her frail presence and melancholy songs, including "La Vie en Rose," she became a living metaphor for the disillusionment so rife in France, particularly Paris, in the aftermath of two World Wars. With English lyrics (we've included both the English and French here), her "Hymne" became "If You Love Me, Really Love Me," a hit for Kay Starr in 1954.

Freely

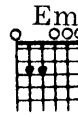
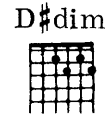
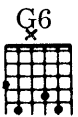
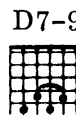
in tempo



care. If it seems that ev-'ry-thing is lost, I will
 tier. Tant qu'il'a-mour i-non-dra mes ma-tins, Que mon

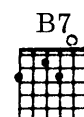
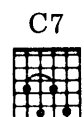
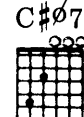
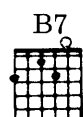
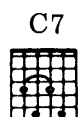
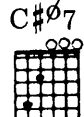
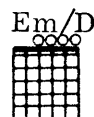
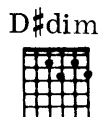


smile and nev-er count the cost, If you love me, real-ly love me, Let it
 corps fré-mi-ra sous tes mains, Peu m'im-porte les grands pro-blèmes, Mon a-



hap-pen, dar-ling, I won't care. Shall I catch a shoot-ing star? Shall I
 mour puis-que tu m'ai - mes. J' - vais jus-qu'au bout du monde, Je me

Freely



bring it where you are? If you want me to, I will. You can
 fe-rais tein-dre blonde, Si tu me le de-man-dais. On peut

If You Love Me, Really Love Me (Hymne à l'Amour)

Am7 D7 Gmaj7 Cmaj7 F#°7 B7 Em7 Am/C C7

set me an - y task; I'll do an - y-thing you ask, If you'll on - ly love me
 bien ri - re de moi, Je fe - rais n'im - por - te quoi, Si tu me le de - man -

B7 D7 G B7 Em E7

in tempo

still. When at last our life on earth is through, I will
 dais. Nous aur - ons pour nous l'é - ter - ni - té, Dans le

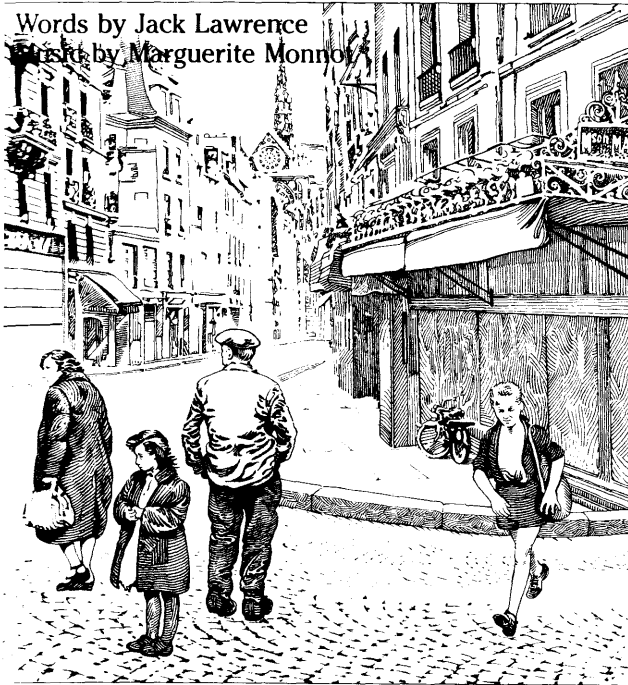
Am Am7 D7 G/B B7+5 C Cm6

share e - ter - ni - ty with you. If you love me, real - ly love me, Then what -
 bleu de toute l'im - men - si - té. Dans le ciel plus de pro - blè - mes, Dieu ré -

G Em7 Eb9 D7-9 1. G6 D7 2. G6

ev - er hap - pens, I won't care. If the care.
 u - nit ceux qui s'ai - ment. Le ciel ment.

Words by Jack Lawrence
 Music by Marguerite Monnot



THE POOR PEOPLE OF PARIS

(La Goulante du Pauvre Jean)

Songwriters have always loved "city songs." In the U.S. alone (not even considering New York and New Orleans), one can think of dozens: "St. Louis Blues," "Sioux City Sue," "Wichita Lineman," "Galveston," "Seattle," "San Francisco," "By the Time I Get to Phoenix," "Chattanooga Choo Choo" and "Kalamazoo," to name just a few. Internationally, no city has received the melodic attention accorded the City of Light: "I Love Paris," "The Last Time I Saw Paris," "April in Paris." This addition to the long list of Parisian salutes was written by Marguerite Monnot and was an instrumental success for Les Baxter. Jack Lawrence, whose many hits include "If I Didn't Care," "Beyond the Sea" and "All or Nothing at All," penned these lyrics — and very well, too. But perhaps Lawrence was thinking of the French word gens instead of Jean when he heard the original title, for he turned one poverty-stricken Frenchman into all of Paris's poor.

Old-time fox-trot tempo

8va-----

f *mf* Just got

G7 3fr.

(8va)

back from Pa - ris, France; All they do is sing and dance; All they've
 wa - ter from the sink Make a true Pa - ri - sian shrink. Wine is

C

B/G

C

N. C.

A7

as written

(8va)

got there is ro - mance. What a trag - e - dy. Ev - 'ry bou - le - vard has
 all he'll ev - er drink, And it wor - ries me. For with wine as cheap as

The Poor People of Paris (La Goulante du Pauvre Jean)

Dm G7 3fr. C/E E♭dim G7 3fr. C C♯dim

lov-ers; Ev-'ry lov - er's in a trance, The poor_ peo-ple of Pa - ree.
 wa - ter, Oh, it makes one stop and think, The poor_ peo-ple of Pa - ree.

G7 3fr. C N. C. G7 3fr.

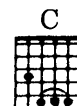
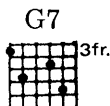
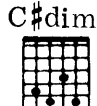
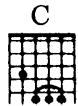
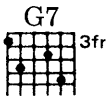
I feel sor-ry for the French; Ev-'ry guy has got a
 Sis - ter met a boy named Pierre, Had the cra- zi - est af -

C B/G C N. C.

wench; Ev-'ry cou-ple's got a bench, Kiss-ing shame - less - ly. Night and
 fair, And the day they part-ed there, He cried bit - ter - ly. Pierre was

A7 Dm G7 3fr. C/E E♭dim

day they're mak-ing mu - sic While they're mak - ing love in French, The poor_
 there to bid her fare - well, But he brought his new girl, Claire, The poor_

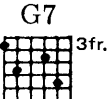


N. C.

8va-----

peo - ple of Pa - ree.
 peo - ple of Pa - ree.

Milk or (repeat)
 So don't (continue)

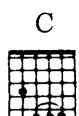
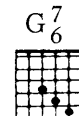
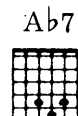
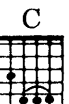


(8va)-----

go to Pa - ris, France, Not un - less you like to dance, Not un -

(8va)-----

less you want ro - mance, Like those poor in - hab - i - tants of Pa -



(8va)-----

as written

ree.

ff



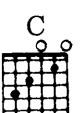
LILLI MARLENE

(My Lilli of the Lamplight)

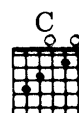
English words by Tommie Connor; German words by Hans Leip; Music by Norbert Schultze

"Lilli Marlene" was one of the important songs of World War II. It, of course, shares that distinction with such novelty tunes as "Rosie the Riveter" and such lovely nostalgic favorites as "The White Cliffs of Dover." The difference is that "Lilli" was a favorite with both German and Allied troops. The song's international flavor was accentuated when Marlene Dietrich adopted it as her own. Most people probably look back upon even the most calamitous of times as "the good old days," and no doubt some ex-soldier-boy, now gray at the temples and somewhat long of tooth, will smile wanly and take on a faraway look in his eye as he plunks out this tune, thinking of the girl "underneath the lantern by the barrack gate."

Slowly



Un - der-neath the lan - tern by the bar - rack gate,
 Time would come for roll call, time for us to part;
 Vor der Ka - ser - ne vor dem gros - sen Tor
 Uns' - re bei - den Schat - ten sah'n wie ei - ner aus;



Dar - ling, I re-mem - ber the way you used to wait. 'Twas
 Dar - ling, I'd ca-ress — you and press you to my heart. And
 Stand ei - ne La - ter - ne und steht sie noch da - vor,
 Dass wir so lieb uns hat - ten sah man gleich da - raus.

there that you whis - pered ten - der - ly That you lov'd me, You'd
 there neath that far - off lan - tern light, I'd hold you tight; We'd
 So woll'n wir da uns wie - der - sehn, Bei der La - ter - ne
 Und al - le Leu - te soll'n es sehn Wenn wir bei der La -

al - ways be } My Lil - li of the lamp - light, My
 kiss good - night, }
 woll'n wir steh'n, } Wie einst Li - li Mar - leen, Wie
 ter - ne steh'n, }

own Lil - li Mar - leene.*
 einst Li - li Mar - leen.

* pronounced "Lily Marlane"

Orders came for sailing somewhere over there,
 All confined to barracks was more than I could bear.
 I knew you were waiting in the street;
 I heard your feet but could not meet
 My Lilli of the lamplight, my own Lilli Marlene.

Resting in a billet just behind the line,
 Even though we're parted, your lips are close to mine.
 You wait where that lantern softly gleams;
 Your sweet face seems to haunt my dreams,
 My Lilli of the lamplight, my own Lilli Marlene.

Schon rief der Posten: sie blasen Zapfen seich;
 Es kann drei Tage kosten! Kamerad ich komm' ja gleich.
 Da sagten wir auf Wiedersehn.
 Wie gerne wollt ich mit dir geh'n
 Mit dir Lili Marleen, mit dir Lili Marleen.

Deine Schritte kennt sie, deinen zieren Gang,
 Alle Abend brennt sie mich vergass sie lang.
 Und sollte mir ein Leid gescheh'n,
 Wer wird bei der Laterne steh'n,
 Mit dir Lili Marleen, mit dir Lili Marleen.

Aus dem stillen Raume, aus der Erde Grund
 Hebt mich wie im Träume dein verliebter Mund.
 Wenn sich die späten Nebel dreh'n,
 Werd ich bei der Laterne steh'n,
 Wie einst Lili Marleen, wie einst Lili Marleen.

A TREE IN

Margaret Whiting had the big hit record of this bucolic tune, and, as is usually the case, there's a story behind it. She recorded it in 1948. The musicians' strike was on, so Capitol Records dispatched conductor-arranger Frank DeVol to Europe to cut the instrumental track that would eventually accompany her. "I knew nothing about it," Maggie recalls. "They called me

THE MEADOW

Words and Music by Billy Reid

Margaret Whiting



Slowly

pp-as though from far away

There's a

C G7-9 Cmaj7 Gm7 Gb7-5 F9 Bb7 C

tree in the mead-ow With a stream drift-ing by eye And
al - ways re- mem-ber The love in your eye The

F6 F#dim C/G C7 F/C Fm/C 1. C Am7 D7 Fm6 G7

carved up - on that tree I see "I love you till I die." I will
day you carved up - on that tree "I

2. C Am7 Ab7-5 G7 C D7 G G+ Am7 D7

accel. - - - a little faster

love you till I die." But fur-ther on down lov - ers' lane A

to the studio and said that they were going to try something different, that I was going to sing to a track already cut. Today, of course, the custom is commonplace, but at that time it was a brand-new technique. They never told me that it was cut overseas. It was perfectly legal, but I guess they were afraid that I might balk. In my naiveté, I remember saying, 'What a coinci-

dence; it's in my key!' " She forgot all about the recording until she was stopped on the street by a song plucker a couple of weeks later. He congratulated her on her smash. "With what?" she asked. " 'A Tree in the Meadow,' " he replied. "Oh, if it were only that easy today," laments Margaret, who continues to be a smash in nightclubs and concert halls.

G/B Bbdim Am7 D7 D7-5 G G+ Am7 D7 D#dim

sil-hou-ette I see. I know you're kiss-ing some-one else; I

Em7 C#dim Dm7 G7 C7 G7-9 Cmaj7 Gm7 Gb7-5

wish that it were me. By that tree in the mead-ow, My
slowing -- to -- 1st tempo

F9 Bb7 C F#o7 B7

thoughts al - ways lie, And wher - e'er you go, you'll

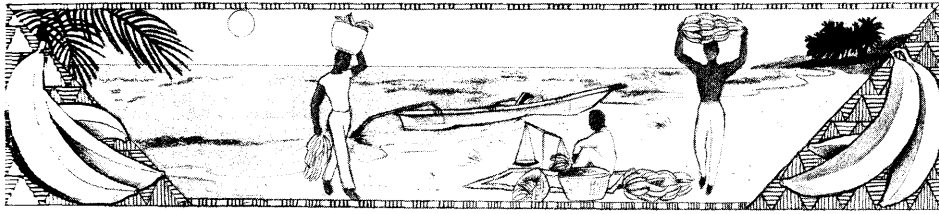
C C7 F/C Fm6/C C C/Bb Ab7-5 G7 C

al - ways know I love you till I die.

THE BANANA BOAT SONG

(Day-O)

Arranged and Adapted by Dan Fox



"The Banana Boat Song," or "Day-O" as it may be more commonly known to most people, was introduced by a group called The Tarriers in late 1956 on a Glory recording. However, the song was made famous by Harry Belafonte, whose 1957 version on RCA Victor sold more than a million copies. That same year it was interpolated into a Columbia film, *Calypso Heat Wave*, which starred none other than singer Johnny Desmond. Belafonte was, of course, almost singlehandedly responsible

for the calypso and West Indian folk-song craze that became so popular in 1956 and 1957, with such hits as "Matilda, Matilda," "Jamaica Farewell," "Come Back, Liza" and "Brown Skin Girl." In fact, Harry Belafonte was second only to Elvis Presley as the most popular singer of the '50s. Soon after Belafonte's recording, Stan Freberg did a marvelously funny parody. Freberg's version involves an attempt to record the song and centers on a recalcitrant beatnik bongo player who can't stand the singer's yelling "Day-o" and forces him to sing the phrase more and more quietly. Eventually, the bongoist locks the singer out of the studio, so that he has to sing through a glass window. But not for long. He crashes back in and utters the memorable words, "I came in through the window."

Moderate calypso tempo

Day - o, Day - o, Day be light_ and I wan-na go home._

(sung without accompaniment)
mf

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are "Day - o, Day - o, Day be light_ and I wan-na go home._". The piano part has a simple harmonic accompaniment.

Six han', sev-en han',
Checker he come_ to

The second system of the musical score. It includes guitar chords for D, A7, and D. The piano accompaniment continues with a rhythmic pattern. The lyrics are "Six han', sev-en han', Checker he come_ to".

eight han' bunch, }
check de bunch, }

Day be light_ and I wan-na go home._

The third system of the musical score. It includes guitar chords for A7 and D. The piano accompaniment continues. The lyrics are "eight han' bunch, } check de bunch, } Day be light_ and I wan-na go home._".

Day - o, Day - o, Day be light_ and I wan-na go home._

The fourth system of the musical score. It includes guitar chords for D, A, G, D, A7, and D. The piano accompaniment continues. The lyrics are "Day - o, Day - o, Day be light_ and I wan-na go home._".

D A7

Come mis-ter tal-ly man tal-ly me ba-na-na,

D A7 D

Day be light_ and I wan-na go home._ > > Come mis-ter tal-ly man

A7 D A7 D

tal-ly me ba-na-na, Day be light_ and I wan-na go home._ > >

D A G D

Day o, Day o, Day be light_ and I

A7 D A7 D

wan-na go home._ > > Day be light_ and I wan-na go home._ > >

Repeat and fade gradual;

