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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 down. 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, melody 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

ART CREDITS: Jerry Allison: 64; George Angelini: 91; Kevin Callahan: 13, 15, 23, 65, 66, 219; David Gatton: 80, 189, 197, 199; Barbara Kelly: 89; Ray Lago; title page, 72, 82, 83, 122, 168, 172, 181, 205, 206, 208, 209, 210; James Leonard: 7; Ted Lewin: 87; Tom McKevney: 78, 82, 123, 127, 211; Bob McMahon: section head design, 10, 10, 20, 25, 28, 48, 50, 57, 59, 64, 100, 107, 110, 116, 119, 121, 126, 143, 146, 154, 156, 161, 179, 186, 187, 205, 214, 221, 231, 232, 237, 243, 246, Janet Recchia: 113; Jill Karia Schwan: 4, 20; Laura Smith: cover; Kevin Sprouls: 50, 86, 119, 134, Pat Zadaick: 52, 137, 190

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from On a Clear Day
You Can See Forever
Words by Alan Jay Lerner; Music by Burton Lane

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

Gmaj7

Gm+7

Bm7 E7

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clear day, How it will astound you. That the glow of your being outshines every star. You feel part of every mountain, sea and shore. You can hear from far and near a world you've never heard before. And on a
On a Clear Day (You Can See Forever)

Gdim Gmaj7    F9    E7    Bm7    E7    E7    Am7  Bm7

On that clear day,  You can see for-

Cmaj7 Bm7

ever  And ever  more!

Gmaj7 Am7/D N.C.

On a ever  And ever  And ever  more!

D7-9 G6 Gm7+7 Gmaj7

Both hands

G6
"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.
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

You can o-pen an-y door; There's noth-in' to it, But to
First you've got to have heart.
You've got to have heart.
Miles 'n' miles 'n' miles of heart.
Oh, it's fine to be a genius of course, but keep that old horse before the cart;
First you've got to have heart.
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 7 1/2 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.

Hey there, _ _ _ _ _ _ _
You with the stars in your eyes,

Love never made a fool of you;
You used to be too wise!

Hey there, _ _ _ _ _ _ _
You on that high-flying
cloud,

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

come to you.

Bet-ter for-get her,

Her with her nose in the air,

She has you danc-ing on a string;

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

Hey There

hand you like a brother? Or are you not seeing things too
cresc.

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

all going in one ear And out the other?

p suddenly

2.
other?
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.
Hernando's Hideaway

B7

no one cares how late it gets, Not at Hernando's Hideaway

Em B7 Em B7

O - lay! more smoothly

Em N. C.

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.

N. C.

But if you go to the spot that
I am thinkin' of,
You will be free
To gaze at me

And talk of love!
Just knock three times and whisper low
That

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

in Hernando's Hideaway! O-lay! I way! O-lay!
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.”
B♭+ F♯m B13-9 E

he will care. I'm certain

B9 B13-9

It's the final

E E♭ E Gdim Dm7

curtain. I never want to hear from any

Dm/C G7/B Dm7/A G7 B7 Gm/B♭ A7 Am11

cheerful Pol-ly-an-nas Who tell you fate supplies a

Fm/Ab G13-9 B♭9

mate; It's all bananas. They're writ-ing

Very moderately

Chorus

N.C.

* on verse, chord symbols are for keyboard only. Guitar, if used, comes in at the chorus.
But Not for Me

Cmaj7
G9
Cmaj7
G9

songs on a door, But not for me. A lucky

D9
F/G
G9
C9

star's above, But not for me. With love to

F
Dm7
Ddim
Am7

lead the way, I've found more clouds of gray Than any

Dm7
Ab7-5
F/G

Russian play or flame? Could guarantee I was a

I'm all at sea.
fool to fall. And get that way. Heigh-ho! a -
gan so well, But what an end! 

This is the

las! and all - so lack - a -
time a fel - ler needs a day! friend. 

Al-though I When ev 'ry

can't dis - miss The mem'ry of his kiss, I guess he's not knot

Ends with the mar - riage knot. And there's no knot

for me. He's knock - ing

for 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

Moderate beguine rhythm
love you,"

The golden dawn agrees

As once

more she sees daffodils.

It's

spring again,

And birds on the wing again

Start to

sing again

The old melody.
I Love You

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

to you and

all belongs to you and me.

And it all belongs to you and me.
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.

Slowly, in 2 \( (\frac{4}{4}) \) beat

He's a fool and don't I know it,
Love's the same old sad sensation;
But a fool can

have his charms.
I'm in love and don't I show it,
Since this half-pint imitation

Like a babe in arms?
Put me on the blink. I'm
Verse: Not too slow, in 4

Chorus: wild a-gain, Be-guiled a-gain, A sim-pering, whim-pering child a-gain; Be-

C/E Ebdim Dm7 G7 A7 Dm7 Dm7/G

witched, both-ered and be-wil-dered am 1.

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 A7

witched, both-ered and be-wil-dered am 1.
Lost my heart, But what of it? He is cold I agree.

He can laugh, But I love it, Although the laugh's on me. I'll

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

witched, both-ered and be- wil-dered am I. /L.H. slowing
Moderate swing ($\frac{4}{4}$)

It's De-Lovely

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.

Night is young, the skies are clear, and if you want to go walking, dear, it's delightful, it's delicious, it's de-lovely.

I understand the reason why you're sentimental, 'cause...
Gm  Gm+5  Gm6  Gm7  G#dim

so am I; It's delightful, it's delicious, 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  4fr.

swell night this is for romance._ You can hear dear Moth-

Bbm7  Eb7-5  Gm11

Nature mur-mur-ing low, "Let your-self go._ So
please be sweet, my chick-a-dee, And when I kiss you just

say to me, "It's delightful, it's delicious, It's deli-

lectable, it's delirious, It's dilemma, it's delimit.

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

*pronounced "de-lukes"
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 $d=1$ beat)

They're not mak-ing the skies as blue this year. Wish you were here! As

blue as they used to when you were near. Wish you were here! And the
Wish You Were Here

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

Some-one's paint-ing the leaves all wrong this
year. Wish you were here! And why did the birds change their
song this year? Wish you were here! They're not shining the stars as bright; They've stolen the joy from the night! Wish you were here! Wish you were here! Wish you were here! They're not
“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.”

Where or When

Words by Lorenz Hart; Music by Richard Rodgers

It seems we stood and talked like this clothes before; We

The clothes you’re wearing are the clothes you wore; The

looked at each other in the same way then, But I can’t re-mem-ber

smile you are smiling you were smiling then, But I can’t re-mem-ber

where or when.

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Some things that happen for the first time seem to be happening again.

And so it seems that we have met before and laughed before and loved before.

But who knows where or when.

* Last 3 bars may be sung an 8va lower.
"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, was dying. The Broadway cast included a bumper crop of future Hollywood greats, among them Bob Hope, Fred MacMurray, George Murphy and a rotund British import who became one of filmdom's favorite heavies, Sidney Greenstreet. Even "Yesterdays," the milestone score included the "Smoke Gets in Your Eyes," "The Touch of Your Hair." "You're Devastating." Roberta soon found its way to Town and became a vehicle for Fred Astaire and Ginger Rogers, along with Irene Dunne and Randolph Scott.

Slowly, but without dragging
Gold - en days,

mad ro - mance and love.

Light jazz feel (but subdued)

youth was mine,

Joy - ous, free and flam - ing youth, for - sooth, was mine.
Sad am I; Glad am I,

For today I'm dreaming of Yesterday.
days.

D9 G13-9 C9
The Girl from Utah

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 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 mellifluous; it just perfectly.

The song was one of seven that Kern wrote for an 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)."

They Didn't Believe Me

Slowly, with expression

Words by Herbert Reynolds; Music by Jerome Kern


g#dim Am Am+5 Am6 Am7/D G

(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)  Am7  D9  Bm7

Your lips, your eyes, your cheeks, your hair Are in a class be-yond com-
pare; You're the love-liest girl That one could see!

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

That I'm the man whose wife one day you'll be,
That I'm the girl whose boy one day you'll be,
They'll never believe me; They'll never believe me.

That from this great big world you've chosen me,
That from this great big world you've chosen me.

slowing
NO OTHER LOVE

from Me and Juliet

Words by Oscar Hammerstein II; Music by Richard Rodgers

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.

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home to me; Set me free, Free from doubt and free from longing. In- to your arms I'll fly,

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

"No other love have I, No other love."
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 (d=1 beat)

Midnight, not a sound from the pavement, Has the moon lost her light, I can smile at the

memory? She is smiling alone in the moonlight, I can smile at the

old days; I was beautiful then, In the

lamp-light, the withered leaves collect at my feet, And the
wind begins to moan.
mem'ry Live again.

Every street lamp seems to beat a
Burnt-out ends of smoky days. The
fatalsitic_

warning.
morning.
The

Some-one mutters, and a street lamp
dies; An-othe-er

And soon it will be
An-othe-er day is
dawn - ing.

Day light, I must wait for the
me. It's so easy to

It's

Dmaj7 Gmaj7

Em7 Am7 Dmaj7 Gmaj7

Em7 G/A A7 D C

Em7
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
mem - o - ry too, And a new day will be - gin.
hap - pi - ness is Look, a

2. Dm7/G      C    Ab
new day Has be - gun.
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

I'm old fashioned; I love the moonlight; I
Old Fashioned

love the old-fashioned things: The

sound of rain upon a window-pane, The

starry song that April sings.

This year's fancies Are passing fancies, But
sighing sighs, holding hands; These my heart understands.

I'm old fashioned, But I don't mind it; That's how I want to be As long as you agree To

stay old fashioned with me.

Amaj7     Bm7    C#m7     D7       E7     Fdim    Gm7    C7-5

Bm7-5     Bbm7   Am7    Ab7    Gm11    C7-5     Fmaj7    Gm11    C7-5

Am7       F7/C    Bm7-5  Bbm6  Am7       F7/C    Bm7-5    Bbm6

Am7       Ab7    Gm11    C7-5     F6
from Exodus

Words by Pat Boone; Music by Ernest Gold

THE EXODUS SONG

This land is mine, God gave this land to me, This

brave and ancient land to me. And when the morning sun reveals her

hills and plains. Then I see a land where children can run free.

So

take my hand And walk this land with me, And walk this lovely golden land with
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

Gm

Am

Bb

C

Dmsus4

Dm

D

Dmsus4

Am7

D

Dm6

N.C.

N.C.

A

Am7

N.C.

Dm6

N.C.

A
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.

Slow and rhythmic

C Bdim C
G7 C E7 E+
F6 A7/E Dm7 D9
G9 Ebdim G9 Eb+

I'll get by As long as I Have you.
Though there be rain And darkness too,
I'll not complain, I'll
Dear, I'll get by As long as I Have you.

Though I may Be far away,

It's true; Say, what care I,

C6 Cdim Dm7 Ab7-5 G7 C6 Bb9 C6

you.
"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 save his movies from the average viewer'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 "Brahmsian" melody. The composer died while writing the score which was completed by Vernon Duke. In the last year of his 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

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One magical moment

and my heart seemed to know

That love said "Hello,"

Though not a word was spoken.

One look and I forgot the gloom of the past;
One look and I had found my future at

last.

One look and I had found a

world completely new, When love walked in with

you.
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.
"Can't Begin to Tell You"

C

Gm6/Bb  A7  Dm7

"can't begin to tell you How happy I would be"

Em7  A7  Dm7  G7  C  Eb9  Abmaj7  Bb  C

I could speak my mind like others do.

Bm7-5  F7/Eb  E7  A7  G6/B

"make such pretty speeches Whenever we're a"

Cm6  A7/C#  D7  D7+5

"part, But when you're near The words I choose Re-"
fuse to leave my heart. So take the sweetest phras-es The world has ever known And make believe I've said them all to you.

1. C6 Eb9 Abmaj7 Dm7 Db7-5

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

Gm7

0.5 Down falls the sun, I run to meet you, The evening

G9-5 G7 Am7 Ab9 Gm9 C7-9 Abmaj7 Bbm11 Eb7

mist melts away.

Abmaj7 Bbm7 Cm7 F7-9 Bbm7 Eb9 Gb7+5 Fmaj7 Gm7 Am7 Eb9

soon your lips recall The kiss I dreamed of

Dm7 G7 G67 C7-9 F6 Bb13 Eb9 Ab13 Db9 Gb13 Fmaj9

All through the day, rushing forward slowing

* 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

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.”

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: conducted by Norman Stringfield, piano and arrangements by McVay Ford. Now, let’s sing along:

With a bounce (\( \frac{4}{3} \))

You’ve got to

ac-cent-tchu-ate the pos-i-tive, Elim-i-nate the neg-a-tive.

Latch on to the af-fir-ma-tive, Don’t mess with Mis-ter In-Be-

tween. You’ve got to spread joy up to the max-i-mum, Bring gloom...
down to the minimum,
Have faith or pandemonium

Liable to walk upon the scene.
To illustrate my last remark,

mark, Jonah in the whale, Noah in the ark.

What did they do just when every thing looked so dark?
"Man," they said, "We better accent-tchu-ate the pos-i-tive.

Elim-i-nate the neg-a-tive, Latch on to the af-fir-ma-tive.

Don't mess with Mis-ter In-Between. No! Don't mess with Mis-ter In-Between. You've got to..."
"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.

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Lullaby of Broadway

The daffy-dils who entertain
You rock-a-bye your baby round
At Angelo's and Maxie's. When a
till everything gets hazy. "Hush-a-

Broadway baby says "Good-night,"
It's early in the morning.
You hear a daddy saying.

'Jan-hat-tan babies don't sleep tight
And baby goes home to her flat
Until the dawn.

Good-night, baby, Good-night,
Man's on his way.
Sleep tight,
Let's call it a day!

Listen to the lullaby of old Broad way.

Both bands

65
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.
I didn't have my fav'rite dream, The one in which I hold you tight. I had to call you up this morning, To see if ev'rything was still all right. Yes, I had to call you up this morn-ing, 'Cause I could-n't sleep a wink last night.

Am7 D7 D7-5 G 7 Em/G Fdim Em7 Am7
Fmaj7 Em/G Fdim

Am7 C#dim D7 Fmaj7/G G13-9 C 6

C6

Bm11 E7 E7-5 A7 G/B A7/C7
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 song was set in showman-composer Billy Rose's famous New York City cabaret of that name and starred Dick Haymes as a stagestruck doctor and Betty Grable as a gold-digging nightclub girl. By this time, Harry Warren and Mack Gordon's partnership was in full force. The two had received Academy Award 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.
Can you imagine How much I'll love you

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

only one for me can only be you My arms won't free you;

My heart won't try The more I try.
Words by Johnny Burke
Music by Jimmy Van Heusen

from Dixie

Bing Crosby
Introduce
Monday or
Alway's in
the 1943
Paramount
musical Dixie.
Bing also sang
in screen in
The Road to Utopia
20 years later.)
This was just about
the time during World
War II when Bing was
coming 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 a
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.

Slowly, with expression (\( \text{\( \frac{3}{4} \)} \))
Sun-day, Mon-day or al-ways.
No need to tell me now what
makes the world go round,
When at the sight of you, my
heart be-gins to pound and pound. And what am I to do; Can't I be with you
held back — in tempo
I'll Walk Alone
from Follow the Boys
Words by Sammy Cahn; Music by Jule Styne

Frank 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 690), 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 lyrics by Frank Loesser — "I Don't Want to Walk Without You."

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

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When my heart tells me you are lonely gather, Dreams we fashioned the night you held me
too, I'll walk a-tight. I'll always be near you, Where-
ever you are, Each night in ev'ry prayer. If 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  Gb  G)

lone  And send your love and your kisses to

guide  me.  Till you're walking beside me,

Am7  Gdim  Am7  D7-9  G6

I'll walk a- lone.
"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
line between love and fascination. That's hard to see on an evening such as this,
For they both give the very same sensation When you're
lost in the magic of a kiss. (His) lips are much too close to mine, Be-
ware, my foolish heart, But should our eager lips combine, Then-
let the fire start. For this time it isn't fasci-

na - tion Or a dream that will fade and fall a - part.

love, This time it's love, my fool - ish heart.

The
TAMMY

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 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

I hear the cotton-woods whisper, "Whip-poor-will, whip-poor-will, you and I know Tammy!"

Tammy! Can't let him go!

The old hootie-oo bayou keeps hoo's to the dove, low, Tammy! You love him

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love. Does my darling feel what I feel when he comes near? My heart beats so joyfully. You'd think that he could hear! Wish I knew if he knew what I'm dreaming of.

Does my lover feel what I feel when the night is warm, I long for his near? My heart beats so joyfully. You'd think that he could hear! Wish I knew if he knew what I'm dreaming of.

Tam-my! Tam-my! Tam-my's in love!
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 Argentine 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.
My heart tells me I will cry again;
Lips that kiss like yours could
lie again.
If I'm fool enough to see this through, Will
I be sorry if I do?
Should I believe my heart or

1. C G
G7-5
2. Abmaj7 Bbadd9 C G
Only Forever
from Rhythm on the River
Words by Johnny Burke; Music by James V. Monaco

Slowly

Do I want to be

with you

As the years come and
And be proud of the

go?
task?

Only forever,
Only forever,

If you care to
If some-one should

1. G
N. C.

know.
Would I grant all your

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"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.
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 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).

Music by Sammy Fain

Slowly, with expression

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Can't I pretend that I'm locked in the bend of your embrace?

For dreams are just like wine, And I am drunk with mine.

I'm aware My heart is a sad affair. There's much disillusion there, But I can
I Can Dream, Can't I?

A7+5

dream,
can't I?

Can't I a-

Ddim
done you
Although we are o-

C/E
ceans a-

d part?
I can't make you o-
pen your

heart, But I can

B9
A7-9
Dm7
Fm6

Dm7/G
dream,
can't I?

1. B6 C6
2. B6 C6
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 Waits. 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.

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We go 'long harmonizin' a song,
We go 'long harmonizin' a song,

Or I'm reciting a poem.
Or I'm reciting a poem.

Owls go by, and they give me the eye,
Owls go by, and they give me the eye,

Walkin' my baby back home.
Walkin' my baby back home.

She's stop for a while;
She gives me a smile.

And snug-gles her head to my chest.
And that's when I get.

"She says if I try._
To kiss her, she'll cry._

Itt'II II
Ilr'lI II
Itt" II
~gr'
II

By, and they give me the eye,_
Walk-in' my baby back home.

We go 'long harmonizin' a song,
We're reciting a poem.

Owls go by, and they give me the eye,
Walk-in' my baby back home.

She's stop for a while;
She gives me a smile.

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To kiss her, she'll cry._

Itt'II II
Ilr'lI II
Itt" II
~gr'
II

By, and they give me the eye,_
Walk-in' my baby back home.
Her talcum all over my vest. I dry her tears all through the night.

After I kind-a Hand in hand to a straighten my tie,

barbecue stand. She has to borrow my comb.

Right from her doorway we roam.

One kiss, then I continue again. One kiss, then I continue again.

Walk-in' my baby back home. Walk-in' my baby back home.

Walk-in' my baby, Walk-in' my baby, Walk-in' my baby back home.
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.

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berries; The strongest oak must fall. The

sweet things in life To you were just loaned, So how can you lose what

you've never owned? Life is just a bowl of cherries, So

live and laugh at it 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.*

Moderately \( \left( \frac{\text{}7}{\text{}} \right) \)  

pp fading in

Heartaches,  

Heartaches,  

My loving

you meant only heartaches.  

Your kiss was such a sacred

thing to me;  

I can’t believe it’s just a burning

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Heart aches, memory,
What does it matter how my heart breaks?
I should be happy with someone new,
But my heart aches for you.

1. G6
2. G6
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.

Small notes indicate alternate vocal pitches.
Down Mexico way. She was a Down Mexico way. Then she lightly

sighed as she whispered "Manana," Never dreaming that we were parting. And I

lied as I whispered "Manana," For our tomorrow never came. South of the

border I rode back one day. There in a veil of white by

"..."
candlelight she knelt to pray. The mission bells told me

That I mustn't stay South of the border Down Mexico

Latin again

Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay!
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.
Until the Real Thing Comes Along

earth for you

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

that isn't love, it will have to do Un-til the real thing comes a-

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

I just can't make you un-der-stand. I'll al-ways love you, dar-ling,
I'd tear the stars down from the sky for you. If that isn't love, it will have to do. Until the real thing comes along.
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 composer. 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 (\( \frac{5}{4} \))

\[
\begin{array}{c}
\text{The moon was all a - } \\
\text{stars all seemed to } \\
\text{glow,} \\
\text{And you } \\
\text{heav-en was in your } \\
\text{eyes,} \\
\text{sighs,} \\
\text{The night that you } \\
\text{told me } \\
\text{Those lit - tle white lies.} \\
\text{The night that you } \\
\text{told me } \\
\text{Those lit - tle white lies.} \\
\text{Those lit - tle white lies.} \\
\text{try, } \\
\text{but there's}
\end{array}
\]
no forgetting when evening appears.
sigh, but there's no regretting in spite of my tears.

The devil was in your heart, But

heaven was in your eyes, The night that you
told me Those little white lies.
“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 ($T = \frac{3}{4}$)

\[\text{Don't know}\]

\[\text{G6, G#dim, Am7, D7, G6, G#dim}\]

\[\text{why, There's no sun up in the sky, Storm-y weath-er,}\]

\[\text{babe, Gloom and mis-ry ev-ry-where, Storm-y weath-er.}\]

\[\text{Am7, D7, G6, G#dim, Am7, D7}\]

\[\text{Since my man and I ain't to-geth-er,}\]

\[\text{Just can't get my poor self to-geth-er,}\]

\[\text{Keeps rain-in' all the time,}\]

\[\text{I'm wear-y all the time.}\]
All I do is pray the Lord above will let me Walk in the sun once

C6
C#dim
G
F#9
F9
E7+9
E7-5

All I do is pray the Lord above will let me Walk in the sun once
Stormy Weather (Keeps Rainin' All the Time)

A7+5    D9           G6   G#dim       Am7    D7
more.  Can't go on.  Ev'-ry-thing I had is gone, Storm-y

G6               G#dim           Am7    D9
weath-er.  Since my man and gal and I ain't to-

G6   G#dim   Am7   D7:5   G6   G#dim
geth-er,  Keeps rain-in' all the time,

A7    D7:5       G6   C9   G6
Keeps rain-in' all the time.
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 \( \text{ mf (even) } \)

\( \text{ mf (even) } \)

A-lone from night to night you’ll find me,

Too weak to break the chains that bind me;

I need no shack-les to re-mind me—

I’m just a pris-’ner of

\( \text{ love. (even)} \)

For one com-mand I stand and wait now—
From one who's master of my fate now_
I can't escape for it's too late now;
I'm just a prisoner of love. What's the good of my caring if someone is sharing those arms with me?

Although she has another, I can't have another, for
I'm not free. He's in my dreams, a-wake or

sleeping.

Up-on my knees to (him) I'm

creeping.

My very life is in (her) keeping;

I'm just a prisoner of love. (even)

2nd time slower
Words by Carroll Loveday  
Music by Helmy Kresa

A man named Helmy Kresa wrote the melody of "That's My Desire" in 1931. It turned out to be his only. 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 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.

Frankie Laine

Slowly

To spend one night with you, gypsies play. In our old rendez-vous, down in that dim café.

And reminisce with you, That's my desire. To meet where break of day, That's my desire.

We'll sip a little glass of wine; I'll gaze in

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to your eyes di-vine; I'll feel the touch of your lips Press-ing on
"Che-rie, I love you so," That's my de-sire._

mine. To hear you whis- per low Just when it's
time to go, "Che-rie, I love you so," That's my de-

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 Yarker" 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 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 lift

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in your talk; there's nothing like you in Paris or New York; t'ward romance, a bit of sophistication in your glance.

You're awfully easy on the eyes! And yet you're easy on the eyes!

When ever I'm with you alone, You weave a magic spell,

And though it be a danger zone,
I only know that you're swell. A little bit independent

with your smile, A little bit independent in your style.

how can I help but love you all the while,

When you're so easy on the eyes?
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 (\( \frac{3}{4} \) = \( \frac{3}{4} \))
Nevertheless (I'm in Love with You)

Edim

G7/D

E67

A7+5

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

Dm

Bb7

A7+5

D9

G7

C

never-the-less I'm in love with you.

Gm7

C7

Gm7

C7

Some-how I know at a glance the terrible chances I'm taking; Fine at the start, then
left with a heart that is breaking.

May-be I’ll live a life of regret, And may-be I’ll give much

more than I’ll get, But never-the-less I’m in love with

1. C G7 G7+5

you.

2. C Bbmaj7 Bmaj7 Cmaj7

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

Up in Harlem at a table for two, There were four of us, me, your big feet and you. She got what it takes to be in paradise.

A girl she likes you and thinks you are nice. You
G7
Cdim

your said ankle up, I'll say that she likes your face and you sure are sweet;

N. C.

G7

From Oh, there down, you're too much feet's too big.

Chorus

Your Opt. (spoken) Oh, your

N.C.

C6

pedal extremities are colossal,

Don't want you 'cause your feet's too big, To me you look just like a

Can't use you 'cause your feet's too big. I really hate you 'cause your feet's too

fossil. You got me walkin', talkin', squawkin'; (sung) 'Cause your feet's too
Your Feet's Too Big

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
Words by
Johnny Burke

"Imagination," a 1940 hit for Glenn
Miller and His Orchestra on a Bluebird
recording, was one of the earliest
collaborations by the songwriting team
Johnny Burke and Jimmy Van
Heusen. It was also one of the few times
the songwriters weren’t writing
for a film or for a stage show but were
simply turning out a pop song. In
1944, 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

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

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Imagination

Imagination is crazy; Your whole perspective gets hazy,

Starts you asking a daisy, What to do? What to do?

Have you ever felt a gentle touch and then a kiss and

then and then Find it's only your imagination a-
gain?

Oh, well, Imagination is

silly; You go around willy-nilly.

For example, I go around wanting you.

And yet I

can't imagine that you want me too.
Frank Sinatra together with Harry James recorded "All or Nothing at All" in 1940, with only modest success. Then, in the summer of 1941, in the middle of the singer's Paramount deal and the ban on recording called by the musicians' union, that same record was reissued 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 Costa 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 disco "Night and Day" but was never released.

**All or Nothing at All**

Moderately in 2 ($\frac{1}{4}$ = 1 beat)

\[ \text{Am} \quad \text{Am}+7 \quad \text{Am7} \quad \text{Am6} \quad \text{Am} \]

\[ \text{Bb9} \quad \text{Gm} \quad \text{Gm7} \]

\[ \text{Gm7} \quad \text{Gm6} \quad \text{Dm} \quad \text{Dm7} \quad \text{F#7} \quad \text{F7} \quad \text{Em7} \quad \text{Eb7} \]

Words by Jack Lawrence; Music by Arthur Altman
nothing at all.

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

smile or I'll be lost beyond recall.

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

And my
All or Nothing at All

Heart may grow dizzy and fall. And if I fell
Under the spell of your call, I would be caught in the under-tow.

So, you see, I've got to say, no! no!

All or nothing at all! Or nothing at all!
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 bandleader. 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.
Music, Maestro, Please!

To-night I mustn't think of her,
Play your lilt-ing mel-o-dies,
Music, maes-tro,
Rag-time, jazz-time.

Please! swing,
To-night, To-night I must for-get
How much I need her,
So, Mis-ter Lead-er,
sol-i-tude can bring.

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

She danced divinely, And I loved her so— But

there I go— Tonight I mustn't think of her—

No more memories. Swing out— Tonight I

must forget, Music, maestro, please!
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.

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

Medium bounce (\( \frac{4}{4} \))
Used to ramble through the park,
Shadow-boxing in the dark,

Then you came and caused a spark,
That's a four-alarm fire,

now.
I never made love by lantern-shine;

never saw rainbows in my wine;
But now that your lips are

burning mine, I'm beginning 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."
Memories of you.

How I wish I could forget those poco cresc.

happy years

That have left a rosary of tears.

Your face beams in my dreams Spite of all I

do.

Ev'rything seems to bring slowing

Memories of you.
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

To keep from crying,

You go around with a

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smile on your face. held back

Little you care for

vows that you made;

Little you care how much I have paid.

My heart is aching;

My heart is breaking, For

some-body's taking my place.
“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, sanctified in memory, lasted only 10 years — roughly from 1935 to 1945.
A sleepy lagoon and two hearts in tune in some lullaby-land.

The fireflies' gleam reflects in the stream, They sparkle and shimmer.

A star from on high falls out of the sky And slowly grows dimmer.

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

Cmaj9
C6
C7
C+

ripples. We're deep in a spell as nightingales tell of roses and dew.
The memory of this moment of love will haunt me forever.

F6 E7 F6
D9/F# Fm6

C/E A7
Dm7 Fm6 G7 G7+5

ever. A tropical moon, a sleepy lagoon and rall.
in tempo

1. C Ab9 G7
2. C6

you. A sleepy lagoon you. fading away—PPP
"(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.

The sunshine loves the flowers;
The stars all love the moonbeams; The flowers love the dew.
There are many different kinds of love, it's true.

Verse-Freely
There is no greater love than what I feel for you.

There is no greater love than what you bring to me.

You're the sweetest song than what you sing to me.
thing

I have ever known

And to think that

you are mine alone!

There is no greater love in

all the world, it's true.

No greater love than what I feel for

1. C6 Ab9 G7 N.C.

There is no

2. C6 Ab9 Bb9 Cmaj7

you.
"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.

Swing four (\( \frac{3}{4} \))

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

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I've been sitting on a fence, And it
doesn't make much sense, 'Cause you
know it.

Then you promise to return; When you
Undecided

D9  Ab7  G6

Don't, I really burn. Well, I guess I'll never 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 apart; Make up your mind. You're undecided now, So

Dm7  Ab9  G9  C6  Cdim  C6

What are you gonna do? a la Basie

Dm7

Both hands

8va
East of the sun and west of the moon,
We'll build a dream-house of love, dear.

East of the sun, and west of the moon,
We'll build a dream-house of love, dear.

Words and Music by Brooks Bowman

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Near to the sun in the day,
Near to the moon at night,
We'll live in a lovely way, dear,
Living on love and pale moonlight.

Just you and I forever and a day,
Love will not die; We'll keep it that way.
Up among the stars we'll find A harmony of life to a

lovely tune, East of the sun and west of the moon,

dear, East of the sun and west of the moon.

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

Words and Music by B. G. Desylva

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

- very smoothly

Wishing will make it so,

Just keep on wishing-

and care will go.

Dream-ers tell us dreams come true,

It's no mistake,

And wishes are the dreams we dream.
When we're awake, the curtain of night will part...

If you are certain within your heart, so if you wish long enough, wish strong enough, you will come to know gliss, on white keys.

Wishing will make it so.
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 (\( \frac{3}{4} \))
It's funny how a theme cresc. little by little

Recalls a favorite dream,

A dream that brought you so close to me.

I know each word—Because I've heard that song before; The lyric
I've Heard That Song Before

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

Please have them play it a-gain.

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

1. C6

2. C6
Amapola
(Pretty Little Poppy)

Words by Albert Gamse
Music by Joseph M. LaCalle

Her 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 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.

Moderate Latin feel

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heavenly.
Since I found you,

My heart is wrapped around you, And loving you it seems to beat a rhapsody. Amapola,

The pretty little poppy
Must copy its endearing charm from

you. Ama-pola, Ama-pola,

How I long to hear you say "I

love you." Ama-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 (d = 1 beat)

Our love, I feel it ev'rywhere; Through the
Our love Is like an evening pray'r; I can

night-time, It is the message of the
hear it In ev'ry whisper of the

breeze, trees.
and so you're always near to me
cresc. little by little

Wherever you may be.

I see Your face in stars above

In all the magic of

Our love.
"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

Slowly, with much expression

My devotion Is endless and deep as the ocean; And like a star shining from afar Re-motion; It will be constantly burning, And your...
Your wish is my command. And
My Devotion

Day it started, Then with time it grew,

My devotion to you.

ppp freely
Words and Music by Richard Adler and Jerry Ross

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 "On a My House," sung by Rosemary Clooney; "Jezebel," by Frankie Laine; and "Feel Up (Pat Him the Po-Po)," by Guy Mitchell. This was to say that during Miller's long tenure all of Columbia's recordings 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

I know I'd go from rags to riches
My clothes may still be torn and tattered,

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

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And though my pocket may be empty,
Your love is all that ever mattered.

I'd be a millionaire!
It's every-

thing.

So open your arms and you'll

open the door
To all the treasures that I'm hoping for.
Hold me and kiss me and tell me you're mine ev-er-more!

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

Hold me in your arms, dear; Heart to heart for ever, dream lips, me, twine;
Heart to heart forever, dear; dream lips with en
C7 Gm7/D Ebm6 C7/E C7 C9+5
Cradled by your and kiss you - es are
I am yours and you
While a choir of angels
sang our melody of love.

For all the melody of our love.
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 cliche “He cried all the way to the bank.” But as somebody once said, “What's trite is right.”
heart-aches seem to hang around too long And your

blues keep getting bluer with each song.

member sunshine can be found behind a cloudy sky, So let your

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 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.

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

Oh! What It Seemed to Be

With a lilt (d = 3/4)

It was just a neighborhood 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, oh, what it seemed to be. It was

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like a masquerade ball, With costumes and all, 'Cause
like a trip to the stars, To Venus and Mars, 'Cause

you were at the dance with me. It was

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

darling, It was more than just a thrill for me. It was the
Oh! What It Seemed to Be

Promise, darling, of the things that fate had willed for me.

It was just a wedding in June, That's all that it was, But.

Oh, what it seemed to be, It was like a royal affair With
ev'-ry one there, 'Cause you said "Yes, I do" to me.
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 November 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 Garner, Sammy Davis and many others, including rock singer Phoebe Snow in the ‘70s. In 1983, Frank Sinatra commissioned Sammy to write a 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 (\( \frac{3}{8} \))

Did you say I’ve got a lot to learn? Well don’t think I’m trying not to learn.

Since this is the perfect spot to learn, Teach me to...
Teach Me Tonight

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

night.

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

Em7 A7 Dm7 G7 E67 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 Dm7

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
I'll use that star to write I love you.

thousand times across the sky. One thing isn't very clear, my love.

Should the teacher stand so near, my love? Graduation's almost here, my love,

Teach me tonight.
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 "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 (\( \frac{3}{4} \))

C \hspace{1cm} B7

Climb a-board a butterfly, and take off on the breeze. Ev'ry day for breakfast, there's a dish of scrambled stars.

Let your worries flutter by and do the things you please. And for lunch-eon, you'll be munch-in' rainbow candy bars.
In the land where dollar bills are falling off the trees
You'll be livin' à la mode on Jupiter or Mars

On a dreamer's holiday. Make it a long vacation;
Time there is plenty of.
You need no reservation; Just bring along the one you

A Dreamer's Holiday

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.
For Sentimental Reasons

Words by Deek Watson; Music by William Best

Slow and easy ($\frac{3}{4}$)

(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" immediately 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's Stump) and Red Ingle did a send-up of it called "For Seventy Mental Reasons.

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I love you, and you alone were meant for me;

Please give your loving heart to me And say we'll never part.

I think of you every morning, pushing forward

Dream of you every night. Dar-ling, I'm never lonely When...
ever you're in sight.

For sentimental reasons.

I hope you do believe me;

I've given you my heart.

gradually slowing
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
On a Slow Boat to China
Words and Music by Frank Loesser

"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. However, 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 ( \( \frac{3}{4} \) )
Get you and keep you* in my arms ever-
more, Leave all your lovers (love-lies)
Weeping on the far-away shore.
Out on the

briny With the moon big and shin-y,
On a Slow Boat to China

Melt ing your heart of stone.

I'd love to get you On a slow boat to China,

All to my self a lone.
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 be played on the nation's tens of thousands of juke-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.

Words and Music by Dick Robertson, Nelson Cogane and Sammy Mysels

We Three
(My Echo, My Shadow and Me)
We're not even company, My echo, my own

What good is the moon-light, The silver moon-light that shines above?

I walk with my shadow; I talk with my echo, But
where is the one I love? We three, we'll wait for you
Even till eternity
My echo, my shadow and me.

1. F6 Fdim C7 C9+5
2. F6 Eb6 E6 F6
"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 sometimes 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.

\[\text{Moderately} \]

\[\text{with a light swing} \]

\[\text{F6} \]

\[\text{Fmaj7} \]

Once I was a lone, wind;

So I was a lone, wind;

Warm, then.

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You came out of nowhere
Out there on that ski trail

Like the sun up from the hills.
Where your kiss filled me with thrills.

A weekend in Canada,
A change of
And in your eyes I found a love

that I couldn't ignore.

Down, down came the
I

sun;

Fast,

card;

as the

heart;

lightly swinging

totally:

we'd never

definitely

part.
"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 "Lower 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 a man's descent into a hell on earth.
Iii

C#dim

G7

C

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

yet in my heart I knew, dear, _ Somebody else__ was kissing

you. But I'll go there again_ 'Cause I want to believe The

Gypsy That my lover is true_ And will

come back to me some day._

slower
Words and Music by
Bernie Wayne and Lee Morris

Slowly, with expression

“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 velvet.” 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.
Blue Velvet

Dm7  G7-9  C  Dm7  G7
Blur-er than vel-vet were her eyes.

Dm7  G7  Gm7  C7-9  Fmaj7
Warm-er than May her ten-der sighs; Love was ours.

Fm7  Cmaj9  C7-9
Ours a love I held

tight-ly, Feeling the rapture grow

Fmaj7  Fm7  Em7  Ebdim
Like a flame burn-ing bright-ly, But when she left,
gone was the glow of
gone was the glow of
Blue
Blue
Blue suddenly
Blue suddenly
But in my heart there'll always
But in my heart there'll always
be,
be,
be,
Pre-cious and warm, a mem-o-ry
Pre-cious and warm, a mem-o-ry
Through the
Through the
years,
years,
years,
And I still can see blue vel-vet
And I still can see blue vel-vet
Through my
Through my

She wore tears.
She wore tears.
"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 "Personal¬ity," by Johnny Burke and Jim-

Words by Sylvia Dee; Music by Sidney Lippman

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goes to see a cinema but never a show.
always says "magnificent"; She never says "swell."

My sugar is so refined;
She's got a real
high-class mind.
She never buys a dress; It's always a frock.
She never eats a meal; She dines or she sups;
And
always winds her time-piece up but never her clock.
dogs are little canine friends; They're never just pups.
My Sugar Is So Refined

She says "to-mah-to" instead of "to-ma-to"
She says "ba-nah-na" instead of "ba-na-na"

She says "po-tah-to" instead of "po-ta-to"
She says "pi-ah-no" instead of "pi-a-no"

holds a cup of tea, With just two fingers while she sticks out three
sits on her set-tee With cake and coffee balanced on one knee

My sugar is so refined; She's one o' them
My sugar is so refined; She's one o' them
high-class kind. She never shares a kiss; She acts just like her name Is Missus Van Der Loon, And

Oh, it feels like kiss-in', and each kiss is dynamite. I love my sugar and though we'll be married soon, I

won-der what she thinks of each time I hold her tight? Bet that she'll read Shake-speare the whole darn honey-moon.

Oh, she's so refined!
Words and Music by Lew Quadling, Eddy Howard and 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)
thing do. You break ap-
point-ments > and think you are smart;
care-ful, You'll break my heart. Care-
Now that my bridg-
es all are burned; You're
Careless

Careless, Careless in things where I'm concerned.
Are you just careless as you seem to be, or do you just care less for me?

It

D7 Gm7 Am7 Bbmaj7 C7 C/Bb Am7 Eb9+11

D9 G9 Gm7 C7-9 1. Db7 F6

Gm7 Gm7/C 2. F6 E6 F6 E6 F6 E6 F6
"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

We'll meet again, Don't know where, don't know when, But I know we'll meet again some sunny 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
you saw me go, I was singing this song.

We'll meet again, Don't know where, don't know when, But I know we'll meet again some sunny day.

day.
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.

Medium jump ($\frac{3}{4}$)

1. Glow little glow-worm, fly of fire; Glow like an in-can-
2. Glow little glow-worm, glow and glimmer; Swim through the sea of
3. Glow little glow-worm, turn the key on; You are e-quipped with

(1) descent wire; Glow for the female
(2) night, little swim-mer; Thou aer-o-nau-ti-cal
(3) tail-light ne-on. You got a cute vest-

C   Cdim   C   G7
(1) Turn on the A-C and the D-C. This night could use a
(2) I-lu-mi-nate you woods prime-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, got-ta glow,
(2) I got a gal that I love so,
(3) I got a gal that I love so,


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!
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.

Lightly swinging (mp = 140)

Every honey-bee
When you’re passing by,
Fills with jealousy
Flowers droop and sigh,

When they see you out with me,
And I know the reason why;
I don’t blame them,
You’re much sweeter,

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Sugar;
It's sweet when you stir it up.

When I'm takin' sips
From your tasty lips,
Seems the honey fairly drips.
You're confection, goodness knows,

Honeysuckle Rose.
"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 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.

Slow blues

Won't-cha come along with me

We'll take the boat to the land of dreams,

Steam down the river down to New Orleans. The band's there to meet us,
Old friends to greet us,

Where all the black and the white folks meet.

This is Basin Street.

Basin Street

is the street

Where dark elite

always meet, In New Orleans,

Land of dreams... You'll
never know how nice it seems Or just how much it really means, Glad to be,

Yes, sir-ee, Where welcome's free, Dear to me, Where

I can lose My Basin Street blues.

Yes, sir-ee, Where welcome's free, Dear to me, Where

I can lose My Basin Street blues.
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 (\( \frac{5}{4} \))

The bird with

feathers of blue is waiting for you

Back in your own back yard. You'll see your castle in Spain Through

your window-pane Back in your own back yard.
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.
“Back in Your Own Back Yard,” “Is True What They Say about Dixie?” was made popular by Al Jolson, who often sang face. Stephen Foster, who wrote so many lovely tunes 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 asking 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

sweet magnolias blossom at everybody's
door?
Do folks keep eating possum Till
you can't eat no more? Is it true what they
say about Swanee? Is a
Is It True What They Say About Dixie?

G    G7    G+   C    B7   C    B7   C    G7

Dream by that stream so sublime? Do they

C6/E   Eb7   G/D   C#6   F9

Laugh, do they love, like they say in every

E9   A7   D7

Song? If it's true, that's where I belong.

1. G    D9+5

Long.

2. G    D9+5    G6

Long.
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.

The music goes 'round and a-round;
Whoa-ho-

ho - ho - ho - ho, And it comes up here.
push the first valve down,

The music goes 'round and around; Whoa-ho-

ho-ho-ho-ho, And it comes up here.

push the middle valve down,

The music goes down around

be-low, be-low, be-low, Dee-dle-dee ho-ho-ho,
Listen to the jazz come out. I push the other valve.

down, The music goes 'round and around, Whoa-ho-

ho-ho-ho-ho, And it comes out here.

G7-5 C G7-5 C
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.

Words and Music by Billy Rose, Mort Dixon and Ray Henderson

Slow, in 2 (d=1 beat)

G

B7

Em

Gee, but I'd give the world to see That old gang of mine.

Em7/A

A7

D7

G/B

Bbdim

D7

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Good-bye forever old fellows and gals,
bye forever old sweethearts and pals,
(God bless them.)

Gee, but I'd give the world to see That old
gang of mine.

1.

2.
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.
Friends who were near me to cheer me, Believe me they knew. But

Cloud-ing the skies of blue. How true! Were the
You're Driving Me Crazy! (What Did I Do?)

A A/C# Am/C Bm7 E7 A Dm/F D#o/F#

you! Were the kind who would hurt me, desert me When I needed you.

C7/G C7+5 F6 F/A G#dim

you. Yes! you, you're driving me

crazy! What did I do to you?

1. F6 F#dim C7/G C7+5

2. F6 Db7 F E§ F §

you? you?
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.
Nagasaki

G/D

G7 Edim7 G7

way from night-clubs and from saxophones.

D7

only wear suspenders in the fall.

G7

He said, "Yo-ho, I made a certain port.

Edim7

That's where the gals don't think of rings and furs.

G7

And when you talk about real he-man sport."

Edim7

Gee, it's the grand-est place there ev-er was.

G7

Chorus

C6 C#dim7 G7 C6 C#dim7 G7

Hot ginger and dynamite,

C#dim7

They give you a carriage free;

G7

There's nothing but that at night,
Back in Nagasaki where the fel-lers chew tob-ac-cy And the wom-en wick-y-wack-y woo.

The way they can en-ter-tain They sit you up

on the floor;

Would hur-ry a hur-ri-cane, No won-der your

pants get sore, Back in Nag-a-sak-i where the

fel-lers chew to-bac-cy And the wom-en wick-y-wack-y woo.
Oh, Fuji-ama, You get a mom-mer
Oh, sweet ki-mo-nah, I pulled a bon-er;
And then your trou-bles in-
I kept it up at high
crease.
In some pa-go-da, speed.
I got rheu-mat-ics
She or-ders so-da; The
cart 
And then sci-at-ics Of
earth shakes milk shakes
ten cents a-piece.
that's guar-an-teed.
They kiss-ee and hugs-ee nice.
You must have to act your age

By jing-o, it's worth the price,
Or wind up in-
worth the price,
side a cage.
Back in Nag-a-sak-i where the
With an ice-cream cone and a bottle of tea, You can rest all day by a hickory tree, But when night comes round, Oh, gosh, oh, gee, 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 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
Em7 A7 Dmaj7 D#dim Em7 A7-5 D7

When you’re gone, I’m all forlorn; I worry all day long.

Chorus
Gallop
Bb7-5 A7 D7 D#dim Em Gm6/Bb

Baby, won’t you please come home, ’Cause your mamma’s all alone?

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more to call your name.

When you left, you broke my heart

Because I never thought we'd part.

Ev'ry hour in the day, You will hear me say,

"Ba-by, won't you please come home?"

Dad-dy needs mam-ma,

Ba-by, won't you please come home?"
A Day in the Life of a Fool

(Manhã de Carnaval) Words by Carl Sigman; Music by Luiz Bonfa

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 Bonfa, 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

day in the life of a fool,

sad and a long, lonely day.

I walk the...
avenue
And hope I'll run into
The welcome

sight of you coming my way

stop just across from your door

you're never home anymore
A Day in the Life of a Fool (Manhã de Carnaval)

So back to my room

And there in the gloom

Tears of good-bye.

come back to me, that's the way it will be every day in the life of a fool.

gradually fading
Symphony

Original French words by Andrée Tabet and Roger Bernstein;
English words by Jack Lawrence; Music by Alstone

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. Many 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. 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.
Then you speak,  
The melody seems to rise.  
gradually building in intensity

Then you sigh,  
It sighs and it

softly dies.  

Symphony

Sing to me.
Then we kiss,

And it's clear to me

When you're near to me, You are my symphony.
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.

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If it seems that ev'rything is lost, I will care.

Tant qu'il'aura-mour i-non-dra mes ma-
tins, Que mon

smile and never count the cost, If you love me, really

corps frémi-ra sous tes mains, Peu m'im-
portes grands pro-

blemes, Mon a-

happen, darling, I won't care. Shall I catch a shoot-ing star? Shall I

mourn puis-que tu m'ai-

mes. J'vais j'ai-

qu'au bout du monde, Je me

bring it where you are? If you want me to, I will.

fe-rais tein-dre blonde, Si tu me le de-man-dais.
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

B7  D7  G  B7  Em  E7

in tempo

still. When at last our life on earth is through, I will share e-ter-ni-ty with you.

Am  Am7  D7  G/B  B7+5  C  Cm6

bleu de toute l'im-men-si-te. If you love me, real-ly love me, Then what-

G  Em7  Eb9  D7-9

ev-er hap-pens, I won't care. If the Le ciel care.

event.
Old-time fox-trot tempo

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.

Words by Jack Lawrence
Music by Marguerite Monnot

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The Poor People of Paris (La Goualante du Pauvre Jean)

lovers; Ev'ry lover's in a trance, The poor people of Paris.

I feel sorry for the sister, met a boy named Pierre, Had the craziest affair.

wench; Ev'ry fair, And the couple's got a bench, Kiss-ing shame-less-ly. Night and Pierre was

day they're making music While they're making love in Paris, The poor-

Milk or (repeat)
So don't (continue)

go to Paris, France. Not unless you like to dance. Not unless you want romance. Like those poor inhabitants of Paris.
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 plucks 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,
Vor der Ka - ser - ne vor dem gro - 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.
Stand ei - ne La - ter - ne und steht sie noch da - vor,
Dass wir so lieb uns hat - ten sah man gleich da - raus.
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.

Schon rief der Posten: sie blasen Zapfen seich;
Es kann drei Tage kosten! Kamerad ich komm' ja gleich.
Da sagten wir auf Wiederseh'n.
Wie gerne willt ich mit dir geh'n
Mit dir Lilli Marleen, mit dir Lilli Marleen.

Resting in a billet just behind the line,
Even though we're parted, your lips are close to mine.
Your sweet face seems to haunt my dreams,
My Lilli of the lamplight, my own Lilli Marlene.

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 Lilli Marleen, mit dir Lilli 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 Lilli Marleen, wie einst Lilli Marleen.
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..."

**A Tree in the Meadow**

Words and Music by Billy Reid

Margaret Whiting
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 coincidence; it's in my key!' She forgot all about the recording until she was stopped on the street by a song plugger 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.

I see. I know you're kissing someone else; I wish that it were me. By that tree in the meadow, My slowing tempo

thoughts always lie, And wher-ever you go, you'll always know I love you till I die.
The Banana Boat Song, or "Day-O" as it may be more commonly known, 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,
(sung without accompaniment)
Day be light and I wanna go home.

Six han', sev-en han',
Checker he come to

eight han' bunch,
check de bunch,
Day be light and I wanna go home.

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Come mister tally man tally me banana,
Day be light and I wanna go home.

Come mister tally man tally me banana,
Day be light and I wanna go home.

Day o, Day o, Day be light and I wanna go home.

Repeat and fade gradually.