

"C"
INSTRUMENTS

THE BEST FAKE BOOK EVER

OVER 1000 SONGS

2ND
EDITION

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FOR KEYBOARD, VOCAL, GUITAR, AND ALL "C" INSTRUMENTS



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What Is a Fake Book?

One of the most useful possessions any musician can have is a fake book. The concise, one-line music notation consisting of melody, lyrics and chord symbols acts as a “musical shorthand” that makes it possible to have hundreds of songs in just one book. As a reference guide to “fake” arrangements or for singing purposes, the fake book is an invaluable resource for all musicians – hobbyists to professionals.

Two special listings provide handy references and can be found on the following pages:

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All songs are listed alphabetically with the page number on which each song can be found.

11 Classified Song Listing

Songs are grouped into popular categories to simplify locating various styles of music.

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676 Stop! In the Name of Love
680 Stormy Weather
677 Stranger on the Shore
681 Strangers in the Night
682 The Stripper
679 Stupid Cupid
680 Sugar Blues
684 Sugar Shack
683 Sugar, Sugar
684 Sukiyaki
686 Sultans of Swing
687 Summer Rain
688 Summer Samba (So Nice)
689 Summertime, Summertime
690 A Sunday Kind of Love
692 Sunrise Serenade
690 Superstar
692 Superstar
694 Surfin' Bird
696 Suspicious Minds
698 Swanee
700 Sweet Caroline
693 Sweet Leilani
702 Sweet Love
697 Sweet Nothin's
704 Sweet Talkin' Guy
705 Sweet Violets
695 The Sweetheart of Sigma Chi
699 Sweethearts
706 A Swingin' Safari
701 Symphony

T

708 T'ain't What You Do (It's the Way That Cha Do It)
705 Ta-Ra-Ra-Boom-De-E
703 Take Five
707 Take Good Care of Her
708 Take Good Care of My Baby
707 Take Me Out to the Ball Game
709 Take the "A" Train
710 Take the Money and Run
712 Takes Two to Tango
712 Takin' Care of Business
713 Tammy
711 Tampico
714 Tango of Roses
714 A Taste of Honey
715 Tenderly
716 That Naughty Waltz
718 That Old Feeling
720 That'll Be the Day
716 That's a Plenty
718 That's My Desire
721 That's the Way I've Always Heard It Should Be
719 There Are Such Things
722 There! I've Said It Again
724 There Is No Greater Love
723 There Is Nothin' Like a Dame

724 There Will Never Be Another You
725 There'll Be Some Changes Made
732 There's a Kind of Hush (All Over the World)
726 There's a Place
726 There's No Tomorrow
728 These Dreams
730 Things Ain't What They Used to Be
734 This Could Be the Start of Something
727 This Guy's In Love with You
729 This Is My Country
731 This Is My Song
730 This Love of Mine
736 This Masquerade
733 This One's for You
734 Thoroughly Modern Millie
735 Three Little Words
737 Three Times a Lady
738 Through the Years
740 Thumbelina
739 Tic-Tock Polka
741 Tie Me Kangaroo Down Sport
740 Till Then
741 Till There Was You
744 Time
744 To All the Girls I've Loved Before
742 To Know You (Is to Love You)
746 To Love a Child
748 To Sir, with Love
748 Tomorrow
747 Tonight I Celebrate My Love
749 Tonight's the Night (Gonna Be Alright)
750 Too Close for Comfort
750 Too Late Now
751 (I Stayed) Too Long at the Fair
752 Too-Ra-Loo-Ra-Loo-Ral (That's an Irish Lullaby)
751 Topsy
754 Torn Between Two Lovers
752 Touch Me in the Morning
756 Trains and Boats and Planes
755 True Colors
756 True Love Ways
757 Truly
760 Tubular Bells
758 Tutti Frutti
758 The Twelfth of Never
759 Twelfth Street Rag
762 26 Miles (Santa Catalina)
762 The Twist
761 Twist and Shout

U

763 The Unbirthday Song

768 Unchained Melody
768 Undecided
764 Under a Blanket of Blue
764 Under Paris Skies
770 Under the Boardwalk
766 Under the Sea
769 Up on the Roof
770 Up, Up and Away
772 Uptown Girl

V

771 Vaya Con Dios
773 Venus
774 Vincent (Starry Starry Night)
775 Violets for Your Furs

W

774 Waitin' for the Light to Shine
776 Wake Me Up before You Go-Go
778 Wake the Town and Tell the People
777 Walk of Life
778 Walk On By
779 Walking in the Sunshine
779 The Wang Wang Blues
780 Watching the Wheels
781 Wave
782 The Way We Were
784 The Way You Do the Things You Do
783 We Are the Champions
784 We Need a Little Christmas
785 We Will Rock You
786 We'll Be Together Again
788 We're In This Love Together
789 Wear My Ring around Your Neck
790 Wedding Bell Blues
786 Wedding Bells (Are Breaking Up That Old Gang of Mine)
787 Welcome to My World
792 What a Diff'rence a Day Made
791 What a Wonderful World
792 What Are You Doing New Year's Eve?
793 What Do You Do in the Infantry
794 What Have They Done to My Song, Ma?
794 What I Did for Love
796 What Kind of Fool
797 What the World Needs Now Is Love
795 What's Forever For
798 What's Going On
799 What's New?
800 When I Need You

801 When I'm Sixty-Four
802 When My Sugar Walks Down the Street
802 When Sunny Gets Blue
803 When the Red, Red Robin Comes Bob, Bob Bobbin' Along
805 When You're Smiling (The Whole World Smiles with You)
804 Where Did Our Love Go
806 Where Do Broken Hearts Go
807 Where Have All the Flowers Gone?
805 Where Is Your Heart
808 While My Guitar Gently Weeps
809 Whispering
810 Whispering Bells
810 Who Can It Be Now?
811 Who Needs You?
812 Who Put the Bomp (In the Bomp Ba Bomp Ba Bomp)
813 Who Wouldn't Love You
813 Who's Sorry Now
814 Why Don't We Do This More Often
814 Why Don't You Do Right
815 Why Me?
816 Wild Thing
816 Will You Love Me Tomorrow (Will You Still Love Me Tomorrow)
817 Will You Still Be Mine
818 Will You Still Love Me
820 Witchcraft
820 With a Little Help from My Friends
822 With a Little Luck
822 With a Song in My Heart
824 With One Look
823 Without a Song
825 Woman
823 The Wonder of You
826 Wonderful Copenhagen
826 Wonderful! Wonderful!
827 Wonderland by Night
828 Woodchopper's Ball
828 Woody Woodpecker
828 Woolly Bully
830 Words of Love
831 Working My Way back to You
829 Would You Like to Take a Walk

Y

- 837** Y.M.C.A.
- 832** Yakety Sax
- 833** Year of the Cat
- 834** Yellow Days
- 834** Yellow Submarine
- 835** Yes Indeed
- 836** Yesterday
- 836** Yesterday's Songs
- 838** You Always Hurt the One You
Love
- 838** You Are Beautiful
- 840** You Belong to Me
- 839** You Call Everybody Darling
- 844** You Can Do Magic
- 842** You Can't Hurry Love
- 841** You Decorated My Life
- 852** You Don't Bring Me Flowers
- 848** You Don't Own Me
- 846** You Keep Me Hangin' On
- 845** You Made Me Love You (I
Didn't Want to Do It)
- 851** You You You
- 843** You're Breaking My Heart
- 848** You're So Vain
- 850** You're the Inspiration
- 853** You've Got a Friend
- 854** You've Lost That Lovin'
Feelin'
- 856** You've Made Me So Very
Happy
- 857** You've Really Got a Hold on
Me
- 855** Young at Heart
- 858** Young Love
- 849** Your Cheatin' Heart
- 859** Your Song
- 860** Yours

Z

- 860** Zip-A-Dee-Doo-Dah

CLASSIFIED LISTING

Blues/ Dixieland/ Jazz

- 51** Angry
56 Anthropology
64 Avalon
69 Baby, Won't You Please
 Come Home
71 Back Bay Shuffle
72 Ballin' the Jack
75 Basin Street Blues
78 Beat Me Daddy, Eight to the
 Bar
81 Bell Bottom Blues
88 The Birth of the Blues
95 Blue Prelude
96 Bluesette
100 (The Original) Boogie
 Woogie
100 Boogie Woogie Bugle Boy
108 Bugle Call Rag
113 Bye Bye Blackbird
115 Caldonia (What Makes Your
 Big Head So Hard?)
126 Cast Your Fate to the Wind
131 Chicago (That Toddlin' Town)
144 Come Sunday
145 Confessin' the Blues
157 Daddy
164 Dardanella
168 'Deed I Do
172 Dinah
172 Do Nothin' till You Hear from Me
179 Don't Get Around Much
 Anymore
185 Don't Sit under the Apple
 Tree (With Anyone Else but
 Me)
202 Ev'ry Time We Say Goodbye
203 Everybody Loves My Baby
 (But My Baby Don't Love
 Nobody but Me)
207 Fever
236 God Bless' the Child
243 Gravy Waltz
258 Hard Hearted Hannah (The
 Vamp of Savannah)
307 I Gotta Right to Sing the
 Blues
313 I Let a Song Go Out of My
 Heart
319 I Mean You
337 I'll Remember April
345 I'm Gonna Sit Right Down
 and Write Myself a Letter
370 Is That All There Is
372 Is You Is, or Is You Ain't (Ma'
 Baby)
397 The Jazz-Me Blues

- 418** Leap Frog
454 Lover Man (Oh, Where Can
 You Be?)
462 Lush Life
471 The Man That Got Away
473 Manhattan
485 Milenberg Joys
488 Milestones
491 Misty
498 Moonlight on the Ganges
518 My Shawl
526 A Night in Tunisia
530 No Moon at All
537 The Old Piano Roll Blues
546 One for My Baby (And One
 More for the Road)
551 Opus One
559 Perdido
573 Prelude to a Kiss
574 Prisoner of Love
579 Ragtime Cowboy Joe
586 Rhumboogie
593 Rockin' Chair
600 Route 66
599 S'posin'
601 Saint James Infirmary
672 St. Louis Blues
608 Salt Peanuts
614 Scrapple from the Apple
667 Spinning Wheel
670 Squeeze Me
674 Star Dust
671 Stompin' at the Savoy
680 Stormy Weather
680 Sugar Blues
703 Take Five
709 Take the "A" Train
714 A Taste of Honey
716 That's a Plenty
724 There Will Never Be Another
 You
725 There'll Be Some Changes
 Made
730 Things Ain't What They Used
 to Be
734 This Could Be the Start of
 Something
736 This Masquerade
759 Twelfth Street Rag
779 The Wang Wang Blues
788 We're In This Love Together
802 When My Sugar Walks Down
 the Street
805 When You're Smiling (The
 Whole World Smiles with You)
811 Who Needs You?
813 Who's Sorry Now
814 Why Don't You Do Right
828 Woodchopper's Ball

Broadway Show Tunes

- 29** Ah! Sweet Mystery of Life—
Naughty Marietta
33 Alice Blue Gown—*Irene*
54 Any Dream Will Do—*Joseph
 and the Amazing
 Technicolor Dreamcoat*
58 As If We Never Said
 Goodbye—*Sunset
 Boulevard*
77 Be Kind to Your Parents—
Fanny
84 The Best Thing for You—*Call
 Me Madam*
107 Brotherhood of Man—*How to
 Succeed in Business with-
 out Really Trying*
107 Brush Up Your
 Shakespeare—*Kiss Me,
 Kate*
111 A Bushel and a Peck—*Guys
 and Dolls*
112 Bye Bye Baby—*Gentlemen
 Prefer Blondes*
114 Cabaret—*Cabaret*
136 Chinatown, My Chinatown—
Up and Down Broadway
138 Civilization (Bongo, Bongo,
 Bongo)—*Angel in the
 Wings*
138 Close Every Door—*Joseph
 and the Amazing
 Technicolor Dreamcoat*
142 The Colour of My Love—
Scream
165 Day by Day—*Godspell*
170 Diamonds Are a Girl's Best
 Friend—*Gentlemen Prefer
 Blondes*
178 Don't Cry for Me Argentina—
Evita
243 Goodnight My Someone—
The Music Man
252 The Happy Time—*The
 Happy Time*
267 Hello, Dolly!—*Hello, Dolly!*
295 I Ain't Down Yet—*The
 Unsinkable Molly Brown*
306 I Don't Know How to Love
 Him—*Jesus Christ
 Superstar*
323 I Still Get Jealous—*High
 Button Shoes*
335 I'll Know—*Guys and Dolls*
338 I'll Never Fall In Love
 Again—*Promises,
 Promises*

- 349** If He Walked into My Life—*Mame*
354 If I Were a Bell—*Guys and Dolls*
373 It Only Takes a Moment—*Hello, Dolly!*
379 It's a Big Wide Wonderful World—*All In Fun*
399 Joey, Joey, Joey—*The Most Happy Fella*
422 Lazy Afternoon—*The Golden Apple*
432 Lida Rose—*The Music Man*
459 Luck Be a Lady—*Guys and Dolls*
472 Mame—*Mame*
473 Manhattan—*The Garrick Gaities*
500 Mr. Wonderful—*Mr. Wonderful*
508 My Darling, My Darling—*Where's Charley?*
511 My Hero—*The Chocolate Soldier*
534 Oh, Promise Me—*Robin Hood*
542 Once In Love with Amy—*Where's Charley?*
544 One—*A Chorus Line*
575 Promises, Promises—*Promises, Promises*
616 Second Hand Rose—*Ziegfeld Follies*
621 Seventy Six Trombones—*The Music Man*
625 She (He) Touched Me—*Drat! The Cat!*
638 Sing for Your Supper—*The Boys from Syracuse*
639 Sit Down You're Rockin' the Boat—*Guys and Dolls*
670 Standing on the Corner—*The Most Happy Fella*
690 Superstar—*Jesus Christ Superstar*
723 There Is Nothin' Like a Dame—*South Pacific*
741 Till There Was You—*The Music Man*
748 Tomorrow—*Annie*
750 Too Close for Comfort—*Mr. Wonderful*
774 Waitin' for the Light to Shine—*Big River*
784 We Need a Little Christmas—*Mame*
794 What I Did for Love—*A Chorus Line*
824 With One Look—*Sunset Boulevard*

Children's Songs

- 77** Be Kind to Your Parents
73 The Ballad of Davy Crockett
86 Bibbidi-Bobbidi-Boo
123 The Candy Man
132 Chim Chim Cher-ee
344 I'm Late
366 The Inch Worm
382 It's a Small World
464 Mairzy Doats
485 Mickey Mouse March
580 The Rainbow Connection
668 A Spoonful of Sugar
746 To Love a Child
763 The Unbirthday Song
766 Under the Sea
860 Zip-A-Dee-Doo-Dah

Christmas/ Inspirational

- 136** The Christmas Song
(Chestnuts Roasting on an Open Fire)
378 It Is No Secret (What God Can Do)
384 It's Beginning to Look Like Christmas
441 The Lonesome Road
446 The Lord's Prayer
475 May the Good Lord Bless and Keep You
519 My Sweet Lord
578 Put Your Hand in the Hand
784 We Need a Little Christmas
815 Why Me?

College

- 532** Notre Dame Victory March
542 On Wisconsin!
584 Rambling Wreck from Georgia Tech
695 The Sweetheart of Sigma Chi

Country

- 37** All the Gold in California
46 Always On My Mind
277 (Hey, Won't You Play) Another Somebody Done Somebody Wrong Song
142 Cold, Cold Heart
147 Could I Have This Dance
150 Coward of the County
156 Crazy
156 Cryin' Time
223 Funny How Time Slips Away

- 238** God Bless the U.S.A.
242 Grandpa (Tell Me 'bout the Good Old Days)
246 Green Green Grass of Home
264 Heartaches by the Number
268 Help Me Make It Through the Night
275 Hey, Good Lookin'
297 I Believe In You
304 I Fall to Pieces
374 I.O.U.
325 I Was Country When Country Wasn't Cool
331 I Wouldn't Have Missed It for the World
342 I'm Easy
375 It Was Almost Like a Song
394 Jambalaya
405 King of the Road
414 The Last Word in Lonesome Is Me
456 Lucille
460 Luckenbach, Texas
464 Make the World Go Away
470 Mamas Don't Let Your Babies Grow Up to Be Cowboys
587 (Ghost) Riders in the Sky
614 Scotch and Soda
633 Silver Threads and Golden Needles
645 Snowbird
744 To All the Girls I've Loved Before
779 Walking in the Sunshine
787 Welcome to My World
795 What's Forever For
815 Why Me?
841 You Decorated My Life
849 Your Cheatin' Heart

Hawaiian/ Polynesian

- 261** The Hawaiian Wedding Song
497 The Moon of Manakoora
532 Now Is the Hour
693 Sweet Leilani

Hits of the Big Band Era

- 25** Ac-cent-tchu-ate the Positive
41 All or Nothing at All
50 Angel Eyes
57 Are You Havin' Any Fun?
64 Avalon
70 Baby, It's Cold Outside
71 Back Bay Shuffle
75 Basin Street Blues
78 Beat Me Daddy, Eight to the Bar

- 83** Between the 18th and 19th
on Chestnut Street
85 Between the Devil and the
Deep Blue Sea
88 The Birth of the Blues
90 Black Coffee
92 Blame It on My Youth
94 Blue Champagne
95 Blue Prelude
97 Boo-Hoo
100 Boogie Woogie Bugle Boy
106 The Breeze and I
105 Breezin' Along with the
Breeze
108 Bugle Call Rag
113 C'est Si Bon
115 Caldonia (What Makes Your
Big Head So Hard?)
124 Careless Hands
146 The Continental
155 Cruising Down the River
157 Cuddle Up a Little Closer,
Lovey Mine
157 Daddy
180 Don't Blame Me
179 Don't Get Around Much
Anymore
185 Don't Sit under the Apple
Tree (With Anyone Else but
Me)
187 Don't Take Your Love from
Me
189 Donkey Serenade
202 Enjoy Yourself (It's Later
Than You Think)
202 Ev'ry Time We Say Goodbye
206 Everything Happens to Me
210 Five Minutes More
215 For Every Man There's a
Woman
218 (I Love You) For Sentimental
Reasons
226 Galway Bay
228 A Gay Ranchero
236 Good Morning Heartache
249 Guess I'll Hang My Tears Out
to Dry
250 Guilty
258 Haunted Heart
259 Have I Told You Lately That I
Love You
264 Heartaches
273 Hey! Ba-Ba-Re-Bop
284 The Honeydripper
288 Hooray for Love
294 The Hucklebuck
299 I Can't Give You Anything but
Love
304 I Cried for You
305 I Don't Know Enough about
You
306 I Found a Million Dollar Baby
(In a Five and Ten Cent
Store)
307 I Gotta Right to Sing the
Blues
313 I Let a Song Go Out of My
Heart
313 I Like the Likes of You
321 I See Your Face before Me
323 I Still Get Jealous
322 I Thought about You
328 I Wish You Love
329 I Wished on the Moon
336 I'll Never Smile Again
337 I'll Remember April
340 I'll Walk Alone
341 I'm a Lonely Little Petunia (In
an Onion Patch)
346 I'm Forever Blowing Bubbles
344 I'm Glad There Is You
354 I've Heard That Song Before
355 If I Didn't Care
364 In a Shanty in Old Shanty
Town
363 In Love In Vain
368 Indian Summer
368 Into Each Life Some Rain
Must Fall
369 Is It True What They Say
about Dixie
371 It Looks Like Rain in Cherry
Blossom Lane
380 It Only Happens When I
Dance with You
380 It's a Good Day
383 It's a Pity to Say Goodnight
383 It's Been a Long, Long Time
389 It's the Talk of the Town
398 Jim
402 Just Because
418 Leap Frog
428 Let's All Sing Like the Birdies
Sing
429 Let's Dance
428 Let's Get Away from It All
433 Linda
438 Little Girl
454 Lover Man (Oh, Where Can
You Be?)
468 Mama Inez
476 (I'm Afraid) The Masquerade
Is Over
490 Mister Five by Five
497 The Moon of Manakoora
497 Moon over Miami
498 Moonlight on the Ganges
518 My Shining Hour
524 Nature Boy
527 The Night Is Young (And
You're So Beautiful)
528 The Night We Called It a Day
530 No Moon at All
530 No, Not Much
538 Ole Buttermilk Sky
539 On a Slow Boat to China
546 One for My Baby (And One
More for the Road)
548 Open the Door, Richard!
551 Opus One
555 The Peanut Vendor
559 Perdido
565 Pigalle
573 Prelude to a Kiss
574 Prisoner of Love
577 Put the Blame on Mame
586 Rhumboogie
597 Rosetta
600 Route 66
601 Saint James Infirmary
672 St. Louis Blues
608 Salt Peanuts
616 Seems Like Old Times
618 Sentimental Journey
622 Serenade of the Bells
631 Shoe Shine Boy
634 Shoo Fly Pie and Apple Pan
Dowdy
638 Sioux City Sue
641 Skylark
643 Smoke Rings
651 Somebody Loves Me
649 Somebody Loves You
653 Someday (You'll Want Me to
Want You)
660 Song of India
664 Soon
669 Spring Will Be a Little Late
This Year
674 Star Dust
675 Steppin' Out with My Baby
671 Stompin' at the Savoy
680 Stormy Weather
680 Sugar Blues
690 A Sunday Kind of Love
692 Sunrise Serenade
701 Symphony
708 T'ain't What You Do (It's the
Way That Cha Do It)
709 Take the "A" Train
711 Tampico
715 Tenderly
718 That Old Feeling
718 That's My Desire
719 There Are Such Things
722 There! I've Said It Again
724 There Is No Greater Love
724 There Will Never Be Another
You
725 There'll Be Some Changes
Made
726 There's No Tomorrow
730 Things Ain't What They Used
to Be
730 This Love of Mine
735 Three Little Words
740 Till Then
768 Undecided
764 Under a Blanket of Blue
775 Violets for Your Furs
786 We'll Be Together Again
792 What a Difference a Day
Made

- 792** What Are You Doing New Year's Eve?
793 What Do You Do in the Infantry
799 What's New?
802 When My Sugar Walks Down the Street
809 Whispering
813 Who Wouldn't Love You
814 Why Don't We Do This More Often
814 Why Don't You Do Right
817 Will You Still Be Mine
822 With a Song in My Heart
823 Without a Song
828 Woodchopper's Ball
829 Would You Like to Take a Walk
835 Yes Indeed
838 You Always Hurt the One You Love
839 You Call Everybody Darling
845 You Made Me Love You (I Didn't Want to Do It)
843 You're Breaking My Heart
860 Yours

Hits of the 1950s

- 43** Along Came Jones
49 Anema E Core
51 Angry
61 Around the World
62 At the Hop
62 Autumn Leaves
73 The Banana Boat Song
78 A Beautiful Friendship
82 Belle, Belle (My Liberty Belle)
88 The Birth of the Blues
88 Black Denim Trousers and Motorcycle Boots
106 Broken-Hearted Melody
113 Bye Bye Blackbird
123 Cara, Mia
128 Catch a Falling Star
127 Chain Gang
128 Changing Partners
129 Charmaine
134 Cindy, Oh Cindy
143 Come Go with Me
144 Comme Ci, Comme Ca
152 Count Every Star
158 Daddy's Little Girl
159 Dance with Me Henry
177 Do You Want to Dance?
185 Don't Sit under the Apple Tree (With Anyone Else but Me)
190 Dream Lover
191 Drifting and Dreaming (Sweet Paradise)
193 Dungaree Doll
194 Early in the Morning
200 Earth Angel
198 The End of a Love Affair
198 The End (Of a Rainbow)
197 Endless Sleep
207 Fever
214 Fools Fall In Love
218 For Your Love
237 Goodnight My Love, Pleasant Dreams
241 Graduation Day
246 The Green Door
251 The Happy Organ
261 The Hawaiian Wedding Song
262 He
266 Heartbreak Hotel
285 Honeycomb
286 The Hot Canary
288 Hot Diggity (Dog Ziggity Boom)
292 How Much Is That Doggie in the Window
315 I Left My Heart in San Francisco
317 I May Never Pass This Way Again
330 I Wonder Why
358 (If I Knew You Were Comin') I'd've Baked a Cake
343 I'm a Fool to Want You
347 I'm Walking Behind You
382 It's All in the Game
384 It's Just a Matter of Time
386 It's So Easy
390 It's So Nice to Have a Man around the House
392 Ivory Tower
392 Jailhouse Rock
408 Kansas City
410 Keep A-Knockin'
412 Kiss of Fire
438 The Little White Cloud That Cried
441 Lollipop
445 Long Tall Sally
452 Love Me
455 A Lover's Question
469 Mambo Italiano
471 The Man That Got Away
474 Maybe Baby
479 Meet Mister Callaghan
480 Memories Are Made of This
490 Mister Sandman
496 Moments to Remember
493 Money (That's What I Want)
511 My Heart Is an Open Book
517 My One and Only Love
528 No Arms Can Ever Hold You (Like These Arms of Mine)
533 Oh Baby Mine (I Get So Lonely)
534 Oh Boy!
535 Oh, Oh I'm Falling In Love Again
536 Old Cape Cod
562 Peggy Sue
560 The Petite Waltz
564 Pittsburgh, Pennsylvania
569 Please Mr. Sun
567 Pledging My Love
570 Poison Ivy
574 Pretend
581 Queen of the Hop
585 Rave On
591 Rip It Up
598 Rock and Roll Is Here to Stay
595 Rockin' Robin
602 Ruby Baby
615 Sea of Love
617 Secretly
620 See You in September
622 Seven Lonely Days
636 Shrimp Boats
637 Sincerely
640 (Seven Little Girls) Sitting in the Back Seat
640 Sixteen Candles
642 Sleepwalk
642 Slippin' and Slidin'
646 Smokey Joe's Cafe
658 Somewhere along the Way
679 Stupid Cupid
689 Summertime, Summertime
697 Sweet Nothin's
705 Sweet Violets
712 Takes Two to Tango
713 Tammy
720 That'll Be the Day
734 This Could Be the Start of Something
742 To Know You (Is to Love You)
750 Too Late Now
751 (I Stayed) Too Long at the Fair
751 Topsy
756 True Love Ways
758 Tutti Frutti
758 The Twelfth of Never
762 26 Miles (Santa Catalina)
768 Unchained Melody
764 Under Paris Skies
771 Vaya Con Dios
773 Venus
778 Wake the Town and Tell the People
789 Wear My Ring around Your Neck
802 When Sunny Gets Blue
805 Where Is Your Heart
810 Whispering Bells
813 Who's Sorry Now
820 Witchcraft
826 Wonderful! Wonderful!
827 Wonderland by Night
851 You You You
855 Young at Heart

Hits of the 1960s

- 26** Ain't No Mountain High Enough
30 Ain't Too Proud to Beg
35 All My Loving
39 Alley Cat
43 Along Came Jones
48 And I Love Her
50 Angel of the Morning
66 Baby I Need Your Lovin'
68 Baby Love
74 Barbara Ann
86 Big Girls Don't Cry
87 The Birds and the Bees
91 Blame It on the Bossa Nova
97 Bobby's Girl
104 Born Free
101 Bossa Nova Baby
103 The Boy from New York City
105 Bristol Stomp
108 Brown Eyed Girl
110 Bus Stop
112 By the Time I Get to Phoenix
114 Cab Driver
116 Calcutta
116 California Dreamin'
117 Call Me
119 Can't Buy Me Love
125 Carpet Man
126 Carrie-Anne
126 Cast Your Fate to the Wind
130 Cherish
154 Creeque Alley
156 Cryin' Time
160 Dancing in the Street
162 Danke Schoen
165 Day Tripper
166 Daydream
166 Daydream Believer
168 Delaware
169 Delilah
171 Different Drum
173 Do Wah Diddy Diddy
174 Do You Believe In Magic
175 Do You Know the Way to San Jose
180 Dominique
183 Don't Let the Sun Catch You Crying
184 Don't Make Me Over
184 Don't Make Promises
187 Don't Sleep in the Subway
191 Downtown
197 Eleanor Rigby
199 The End of the World
208 Ferry 'cross the Mersey
213 The Fool on the Hill
218 For Your Love
222 From Me to You
225 Galveston
228 Georgie Porgie
230 Get Ready
231 The Girl from Ipanema
229 Glad All Over
235 Go Away, Little Girl
233 Go Now
246 Green Green Grass of Home
245 Greenfields
247 Groovin'
248 A Groovy Kind of Love
248 Guantanamera
253 Happy Together
255 A Hard Day's Night
262 He'll Have to Go
266 Heatwave
268 Hello Mary Lou
270 Here Comes the Sun
274 Hey Joe
276 Hey Jude
278 Hey There Lonely Girl
278 Hippy Hippy Shake
282 Holly Holy
286 The Horse
293 How Sweet It Is (To Be Loved by You)
294 A Hundred Pounds of Clay
302 I Can't Help Myself (Sugar Pie, Honey Bunch)
310 I Hear a Symphony
312 I Heard It through the Grapevine
314 I Keep Going Back to Joe's
314 I Know a Place
316 I Love How You Love Me
320 I Saw Her Standing There
322 I Say a Little Prayer
324 I Want to Be Wanted
328 I Want to Hold Your Hand
326 I Will Follow Him
338 I'll Never Fall In Love Again
339 I'm a Believer
340 I'm a Woman
346 I'm Henry VIII, I Am
348 I'm Sorry
357 If I Were a Carpenter
359 If You Go Away
360 Iko Iko
362 Impossible
366 In My Life
365 In the Ghetto
370 Is That All There Is
377 It's a Beautiful Day for a Ball Game
386 It's My Party
385 It's Not Unusual
388 It's the Same Old Song
391 Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini
394 Jackson
398 Johnny Angel
410 Just One Look
405 King of the Road
414 Lady Madonna
415 Last Train to Clarksville
413 The Last Waltz
424 Leader of the Laundromat
419 Leader of the Pack
422 Lemon Tree
425 Let It Be Me
429 Let's Twist Again
434 Little Boat
436 Little Egypt
437 The Little Old Lady (From Pasadena)
440 The Loco-Motion
439 Lollipops and Roses
446 The Look of Love
448 L-O-V-E
449 Love Is Blue
457 Love Me Do
451 Love Potion Number 9
454 A Lover's Concerto
461 Lucy in the Sky with Diamonds
463 Mah-Na Mah-Na
467 Make Your Own Kind of Music
474 Mary in the Morning
478 Meditation
483 Michelle
484 Midnight Cowboy
486 Midnight Special
494 Misty Blue
494 Misty Roses
496 Monday, Monday
498 Mountain of Love
499 Music to Watch Girls By
503 My Boyfriend's Back
504 My Coloring Book
505 My Girl
509 My Guy
512 My Life Is an Open Book
514 My Love
515 My Love, Forgive Me
520 The Name Game
523 (You Make Me Feel Like) A Natural Woman
525 Never on Sunday
532 Norwegian Wood
539 On Broadway
544 Once upon a Summertime
543 One Fine Day
545 One Less Bell to Answer
547 One Note Samba
550 One of Those Songs
548 One Paddle, Two Paddle
550 Our Day Will Come
553 Our Everlasting Love
576 P.S. I Love You
556 Paper Maché
557 Pass Me By
558 Penny Lane
568 Please Mr. Postman
572 Poor Side of Town
578 Quiet Nights of Quiet Stars
582 A Rainy Night in Georgia
580 Ramblin' Rose
584 Red, Red Wine
592 Rock Me Baby
600 Roses Are Red (My Love)
607 San Francisco (Be Sure to Wear Some Flowers in Your Hair)

614 Scotch and Soda
620 See You in September
623 Share Your Love with Me
624 She Cried
624 She Loves You
629 Sherry
632 Shop Around
633 Silver Threads and Golden Needles
650 Solitary Man
654 Someday We'll Be Together
655 Somethin' Stupid
656 Something
660 Somewhere, My Love
659 Son-of-a-Preacher Man
664 (You're My) Soul and Inspiration
668 Spanish Eyes
667 Spinning Wheel
676 Stop! In the Name of Love
677 Stranger on the Shore
681 Strangers in the Night
682 The Stripper
684 Sugar Shack
683 Sugar, Sugar
684 Sukiyaki
688 Summer Samba (So Nice)
694 Surfin' Bird
696 Suspicious Minds
700 Sweet Caroline
704 Sweet Talkin' Guy
706 A Swingin' Safari
703 Take Five
707 Take Good Care of Her
708 Take Good Care of My Baby
714 A Taste of Honey
732 There's a Kind of Hush (All Over the World)
726 There's a Place
727 This Guy's In Love with You
731 This Is My Song
734 Thoroughly Modern Millie
741 Tie Me Kangaroo Down Sport
748 To Sir, with Love
756 Trains and Boats and Planes
762 The Twist
761 Twist and Shout
768 Unchained Melody
770 Under the Boardwalk
769 Up on the Roof
770 Up, Up and Away
778 Walk On By
779 Walking in the Sunshine
781 Wave
784 The Way You Do the Things You Do
790 Wedding Bell Blues
787 Welcome to My World
791 What a Wonderful World
797 What the World Needs Now Is Love
801 When I'm Sixty-Four
804 Where Did Our Love Go

807 Where Have All the Flowers Gone?
808 While My Guitar Gently Weeps
811 Who Needs You?
812 Who Put the Bomp (In the Bomp Ba Bomp Ba Bomp)
816 Wild Thing
816 Will You Love Me Tomorrow (Will You Still Love Me Tomorrow)
820 With a Little Help from My Friends
823 The Wonder of You
828 Wooly Bully
830 Words of Love
831 Working My Way back to You
832 Yakety Sax
834 Yellow Days
834 Yellow Submarine
836 Yesterday
842 You Can't Hurry Love
848 You Don't Own Me
846 You Keep Me Hangin' On
854 You've Lost That Lovin' Feelin'
856 You've Made Me So Very Happy
857 You've Really Got a Hold on Me

Hits of the 1970s

28 ABC
24 After the Love Has Gone
26 Ain't No Mountain High Enough
31 The Air That I Breathe
42 Alone Again (Naturally)
46 Always On My Mind
46 American Pie
48 And I Love You So
277 (Hey, Won't You Play) Another Somebody Done Somebody Wrong Song
53 Anticipation
60 Attitude Dancing
64 Baby Come Back
66 Baby Don't Get Hooked on Me
68 Baby, I'm-a Want You
72 Bad Case of Loving You
74 Band on the Run
76 Bandstand Boogie
81 Bell Bottom Blues
82 Ben
84 Bennie and the Jets
92 Black and White
93 Bless the Beasts and Children
98 Bohemian Rhapsody
100 Boogie Woogie Bugle Boy
104 Brand New Key

122 Can't Smile without You
120 Candle in the Wind
121 Candle on the Water
123 The Candy Man
137 Clair
140 (They Long to Be) Close to You
148 Copacabana (At the Copa)
152 Could It Be Magic
149 Cracklin' Rosie
153 Crocodile Rock
162 Daniel
167 December 1963 (Oh, What a Night)
170 Desirée
176 Do You Know Where You're Going To?
181 Don't Go Breaking My Heart
186 Don't Let the Sun Go Down on Me
192 Dreams
193 Dust in the Wind
200 Early in the Morning
195 The Entertainer
204 Even Now
208 Fire and Rain
209 The First Time Ever I Saw Your Face
211 Fly Like an Eagle
214 For All We Know
216 Forever in Blue Jeans
222 Free Bird
227 Garden Party
235 Go Away, Little Girl
239 Goodbye Yellow Brick Road
252 The Hands of Time
254 Happy Xmas
260 Haven't Got Time for the Pain
263 He Ain't Heavy...He's My Brother
266 Heatwave
268 Help Me Make It Through the Night
269 Here Comes That Rainy Day Feeling Again
272 Here You Come Again
283 Honesty
293 How Sweet It Is (To Be Loved by You)
296 I Am...I Said
300 I Believe In Music
306 I Don't Know How to Love Him
308 I Feel the Earth Move
311 I Just Fall In Love Again
316 I Like Dreamin'
332 I Will Be In Love with You
333 I Write the Songs
334 I'll Be There
342 I'm Easy
350 If
356 If I Were Your Woman
362 Imagine
367 In the Navy

374 Island Girl
376 It Don't Matter to Me
378 It Never Rains (In Southern California)
375 It Was Almost Like a Song
386 It's So Easy
390 It's Too Late
393 Jesse
401 The Joker
400 Jump Shout Boogie
403 Just My Imagination (Running Away with Me)
406 Just the Way You Are
411 Knock Three Times
418 Laughter in the Rain
421 Let 'em In
426 Let It Be
432 Let It Shine
431 Lido Shuffle
435 Listen to What the Man Said
440 The Loco-Motion
442 The Long and Winding Road
443 Longer
453 Love Will Keep Us Together
452 Love's Theme
458 Lovin' You
456 Lucille
461 Lucy in the Sky with Diamonds
465 Make It with You
477 Me and Bobby McGee
488 Midnight Blue
492 Mississippi Queen
501 Mull of Kintyre
506 My Eyes Adored You
508 My Girl Bill
510 My Heart Belongs to Me
513 My Life
514 My Love
516 My Melody of Love
519 My Sweet Lord
522 Nadia's Theme
524 Never Can Say Goodbye
526 New World Coming
539 On Broadway
549 One Tin Soldier
556 Paloma Blanca
554 Papa Was a Rollin' Stone
560 Philadelphia Freedom
566 Playground in My Mind
568 Please Mr. Postman
578 Put Your Hand in the Hand
582 Raindrops Keep Fallin' on My Head
583 Ramblin' Man
585 Reach Out and Touch (Somebody's Hand)
586 Rhiannon
590 The Right Thing to Do
589 Right Time of the Night
592 Rock'n Me
594 Rocket Man
595 Rockin' Robin
604 Sailing
603 Sally G

618 September Morn
626 She's Always a Woman
630 Ships
632 Shop Around
633 Silver Threads and Golden Needles
643 Smile a Little Smile for Me
645 Snowbird
648 So Far Away
650 Solitaire
647 Some Guys Have All the Luck
657 Sometimes When We Touch
661 Song Sung Blue
663 Sorry Seems to Be the Hardest Word
666 Southern Nights
678 Stoney End
686 Sultans of Swing
687 Summer Rain
690 Superstar
692 Superstar
710 Take the Money and Run
712 Takin' Care of Business
721 That's the Way I've Always Heard It Should Be
732 There's a Kind of Hush (All Over the World)
736 This Masquerade
733 This One's for You
737 Three Times a Lady
749 Tonight's the Night (Gonna Be Alright)
754 Torn Between Two Lovers
752 Touch Me in the Morning
760 Tubular Bells
769 Up on the Roof
774 Vincent (Starry Starry Night)
782 The Way We Were
783 We Are the Champions
785 We Will Rock You
794 What Have They Done to My Song, Ma?
798 What's Going On
800 When I Need You
815 Why Me?
822 With a Little Luck
837 Y.M.C.A.
833 Year of the Cat
838 You Are Beautiful
840 You Belong to Me
841 You Decorated My Life
852 You Don't Bring Me Flowers
848 You're So Vain
853 You've Got a Friend
859 Your Song

Hits of the 1980s

22 Abracadabra
36 All Night Long
38 All Those Years Ago
40 Alone
50 Angel of the Morning
52 Another One Bites the Dust
63 Axel F
94 Blue Eyes
102 Boogie Down
103 The Boy from New York City
124 Careless Whisper
129 Chariots of Fire
147 Could I Have This Dance
166 Daydream Believer
182 Don't Know Much
188 Don't Worry, Be Happy
200 Earth Angel
196 Ebony and Ivory
201 Eternal Flame
205 Eye in the Sky
221 Friends & Lovers
224 From a Distance
232 Gloria
240 Got My Mind Set on You
244 Theme from "The Greatest American Hero"
248 A Groovy Kind of Love
256 Hard Habit to Break
257 Hard to Say I'm Sorry
265 Hello Again
277 Hill Street Blues Theme
279 Hit Me with Your Best Shot
287 Hot Rod Hearts
290 How Am I Supposed to Live without You
297 I Believe In You
309 I Guess That's Why They Call It the Blues
312 I Heard It through the Grapevine
318 I Love Rock 'n Roll
325 I Was Country When Country Wasn't Cool
331 I Wouldn't Have Missed It for the World
360 Iko Iko
387 It's Still Rock and Roll to Me
396 Jesse
404 Just Once
416 Leader of the Band
420 Leather and Lace
440 The Loco-Motion
444 Look What You've Done to Me
447 Lost in the Fifties Tonight
450 Love on the Rocks
482 Miami Vice
490 Mister Sandman
495 Money for Nothing
529 Nightshift
541 On the Wings of a Nightingale

- 563 Physical
- 571 The Power of Love
- 584 Red, Red Wine
- 588 Rhythm of the Night
- 596 Romeo and Juliet
- 606 Sad Songs (Say So Much)
- 665 St. Elsewhere
- 608 Same Old Lang Syne
- 610 Sara
- 611 Saving All My Love for You
- 612 Say You, Say Me
- 615 Sea of Love
- 623 Share Your Love with Me
- 628 She Works Hard for the Money
- 634 Silhouette
- 644 Smooth Operator
- 647 Some Guys Have All the Luck
- 662 Songbird
- 673 Stand Back
- 684 Sukiyaki
- 702 Sweet Love
- 728 These Dreams
- 738 Through the Years
- 744 Time
- 744 To All the Girls I've Loved Before
- 746 To Love a Child
- 747 Tonight I Celebrate My Love
- 755 True Colors
- 757 Truly
- 766 Under the Sea
- 772 Uptown Girl
- 776 Wake Me Up before You Go-Go
- 777 Walk of Life
- 780 Watching the Wheels
- 788 We're In This Love Together
- 791 What a Wonderful World
- 796 What Kind of Fool
- 795 What's Forever For
- 798 What's Going On
- 806 Where Do Broken Hearts Go
- 810 Who Can It Be Now?
- 818 Will You Still Love Me
- 825 Woman
- 836 Yesterday's Songs
- 844 You Can Do Magic
- 842 You Can't Hurry Love
- 850 You're the Inspiration
- 858 Young Love

Hits of the 1990s

- 34 All for Love
- 44 Always
- 79 Beautiful in My Eyes
- 80 Believe
- 98 Bohemian Rhapsody
- 118 Can You Feel the Love Tonight
- 134 Circle of Life
- 140 Colors of the Wind
- 142 The Colour of My Love
- 186 Don't Let the Sun Go Down on Me
- 211 Fly Like an Eagle
- 217 Forever In Love
- 234 God Help the Outcasts
- 257 Hard to Say I'm Sorry
- 271 Hero
- 280 Hold My Hand
- 298 I Believe
- 301 I Can Love You Like That
- 334 I'll Be There
- 352 If I Never Knew You
- 409 The Keeper of the Stars
- 430 Letters Never Sent
- 466 Lullabye (Goodnight, My Angel)
- 552 Ordinary Miracles
- 572 The Preacher
- 652 Someday
- 768 Unchained Melody

Latin

- 45 Amapola
- 48 And I Love Her
- 49 Anema E Core
- 73 The Banana Boat Song
- 91 Blame It on the Bossa Nova
- 101 Bossa Nova Baby
- 106 The Breeze and I
- 133 Chiquita Banana
- 148 Copacabana (At the Copa)
- 174 Dindi
- 230 The Gift!
- 231 The Girl from Ipanema
- 248 Guantanamera
- 289 How Insensitive
- 319 I Love Lucy
- 434 Little Boat
- 468 Mama Inez
- 469 Mambo Italiano
- 474 Mary in the Morning
- 478 Meditation
- 481 Miami Beach Rumba
- 499 More
- 518 My Shawl
- 547 One Note Samba
- 550 Our Day Will Come
- 556 Paloma Blanca
- 555 The Peanut Vendor

- 578 Quiet Nights of Quiet Stars
- 584 Red, Red Wine
- 586 Rhumboogie
- 588 Rhythm of the Night
- 668 Spanish Eyes
- 688 Summer Samba (So Nice)
- 711 Tampico
- 714 Tango of Roses
- 736 This Masquerade
- 766 Under the Sea
- 771 Vaya Con Dios
- 781 Wave
- 860 Yours

Marches and Polkas

- 47 Anchors Aweigh
- 295 I Ain't Down Yet
- 381 It's a Long, Long Way to Tipperary
- 382 It's a Small World
- 402 Just Because
- 485 Mickey Mouse March
- 516 My Melody of Love
- 532 Notre Dame Victory March
- 542 On Wisconsin!
- 551 Over There
- 557 Pass Me By
- 584 Rambling Wreck from Georgia Tech
- 599 Row, Row, Row
- 621 Seventy Six Trombones
- 705 Ta-Ra-Ra-Boom-Der-E
- 729 This Is My Country
- 740 Thumbelina
- 739 Tic-Tock Polka
- 763 The Unbirthday Song
- 784 We Need a Little Christmas
- 793 What Do You Do in the Infantry
- 834 Yellow Submarine

Movie and TV Themes

- 32 Airport Love Theme—*Airport*
- 32 Alice in Wonderland—*Alice in Wonderland*
- 34 All for Love—*The Three Musketeers*
- 56 Anywhere I Wander—*Hans Christian Andersen*
- 61 Around the World—*Around the World in Eighty Days*
- 63 Axel F—*Beverly Hills Cop*
- 70 Baby, It's Cold Outside—*Neptune's Daughter*
- 73 The Ballad of Davy Crockett—*Davy Crockett*
- 76 Bandstand Boogie—*American Bandstand*

- 86** Bibbidi-Bobbidi-Boo—*Cinderella*
104 Born Free—*Born Free*
109 Bugler's Dream (Olympic Fanfare)—*Olympics*
118 Can You Feel the Love Tonight—*The Lion King*
121 Candle on the Water—*Pete's Dragon*
123 The Candy Man—*Willie Wonka and the Chocolate Factory*
129 Chariots of Fire—*Chariots of Fire*
132 Chim Chim Cher-ee—*Mary Poppins*
134 Circle of Life—*The Lion King*
140 Colors of the Wind—*Pocahontas*
146 The Continental—*The Gay Divorcee*
176 Do You Know Where You're Going To?—*Mahogany*
190 A Dream Is a Wish Your Heart Makes—*Cinderella*
212 Love Theme from "Flashdance"—*Flashdance*
212 (Meet) The Flintstones—*The Flintstones*
220 Forrest Gump—Main Title—*Forrest Gump*
234 God Help the Outcasts—*The Hunchback of Notre Dame*
244 Theme from "The Greatest American Hero"—*The Greatest American Hero*
252 The Hands of Time—*Brian's Song*
265 Hello Again—*The Jazz Singer*
277 Hill Street Blues Theme—*Hill Street Blues*
319 I Love Lucy—*I Love Lucy*
342 I'm Easy—*Nashville*
344 I'm Late—*Alice in Wonderland*
352 If I Never Knew You—*Pocahontas*
366 The Inch Worm—*Hans Christian Andersen*
380 It Only Happens When I Dance with You—*Easter Parade*
450 Love on the Rocks—*The Jazz Singer*
482 Miami Vice—*Miami Vice*
485 Mickey Mouse March—*The Mickey Mouse Club*
484 Midnight Cowboy—*Midnight Cowboy*
499 More—*Mondo Cane*
502 The Muppet Show Theme—*The Muppet Show*
522 Nadia's Theme—*The Young and the Restless*
525 Never on Sunday—*Never on Sunday*
531 No Two People—*Hans Christian Andersen*
540 On Golden Pond—*On Golden Pond*
580 The Rainbow Connection—*The Muppet Movie*
582 Raindrops Keep Fallin' on My Head—*Butch Cassidy and the Sundance Kid*
665 St. Elsewhere—*St. Elsewhere*
613 Theme from "Schindler's List"—*Schindler's List*
652 Someday—*The Hunchback of Notre Dame*
658 Somewhere in Time—*Somewhere in Time*
660 Somewhere, My Love—*Doctor Zhivago*
668 A Spoonful of Sugar—*Mary Poppins*
713 Tammy—*Tammy and the Bachelor*
734 Thoroughly Modern Millie—*Thoroughly Modern Millie*
740 Thumbelina—*Hans Christian Andersen*
748 To Sir, with Love—*To Sir, with Love*
750 Too Late Now—*Royal Wedding*
760 Tubular Bells—*The Exorcist*
763 The Unbirthday Song—*Alice in Wonderland*
766 Under the Sea—*The Little Mermaid*
782 The Way We Were—*The Way We Were*
805 Where Is Your Heart—*Moulin Rouge*
826 Wonderful Copenhagen—*Hans Christian Andersen*
828 Woody Woodpecker—*Woody Woodpecker*
860 Zip-A-Dee-Doo-Dah—*Song of the South*

Novelty Songs

- 23** Aba Daba Honeymoon
25 Ac-cent-tchu-ate the Positive
39 Alley Cat
43 Along Came Jones
73 The Banana Boat Song
74 Barbara Ann
80 Be My Little Baby
 Bumblebee
123 The Candy Man
133 Chiquita Banana
138 Civilization (Bongo, Bongo, Bongo)
173 Do Wah Diddy Diddy
188 Don't Worry, Be Happy
286 The Hot Canary
288 Hot Diggity (Dog Ziggity Boom)
291 How 'Ya Gonna Keep 'em Down on the Farm? (After They've Seen Patee)
320 I Said My Pajamas (And Put On My Pray'rs)
327 I Wanna Be Loved by You
358 (If I Knew You Were Comin') I'd've Baked a Cake
341 I'm a Lonely Little Petunia (In an Onion Patch)
345 I'm Gonna Sit Right Down and Write Myself a Letter
346 I'm Henry VIII, I Am
351 I've Got a Lovely Bunch of Coconuts
367 In the Navy
372 Is You Is, or Is You Ain't (Ma' Baby)
391 Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini
424 Leader of the Laundromat
428 Let's All Sing Like the Birdies Sing
437 The Little Old Lady (From Pasadena)
441 Lollipop
451 Love Potion Number 9
463 Mah-Na Mah-Na
464 Mairzy Doats
480 Mention My Name in Sheboygan
490 Mister Sandman
502 The Muppet Show Theme
508 My Girl Bill
520 The Name Game
550 One of Those Songs
548 Open the Door, Richard!
565 Piccolo Pete
595 Rockin' Robin
599 Row, Row, Row
627 The Sheik of Araby
634 Shoo Fly Pie and Apple Pan Dowdy
638 Sioux City Sue
640 (Seven Little Girls) Sitting in the Back Seat
670 Standing on the Corner
682 The Stripper
694 Surfin' Bird
706 A Swingin' Safari
705 Ta-Ra-Ra-Boom-De-E
716 That Naughty Waltz
723 There Is Nothin' Like a Dame
734 Thoroughly Modern Millie
740 Thumbelina
741 Tie Me Kangaroo Down Sport
758 Tutti Frutti
762 The Twist
763 The Unbirthday Song

- 785** We Will Rock You
- 793** What Do You Do in the Infantry
- 801** When I'm Sixty-Four
- 812** Who Put the Bomp (In the Bomp Ba Bomp Ba Bomp)
- 816** Wild Thing
- 828** Woody Woodpecker
- 828** Woolly Bully
- 837** Y.M.C.A.
- 832** Yakety Sax
- 834** Yellow Submarine

Singalongs

- 29** Ain't She Sweet
- 47** Anchors Aweigh
- 57** April Showers
- 111** By the Light of the Silvery Moon
- 163** Danny Boy
- 189** Down by the Old Mill Stream
- 210** Five Foot Two, Eyes of Blue
- 330** I Wonder Who's Kissing Her Now
- 348** I'm Looking Over a Four Leaf Clover
- 347** I'm Sitting on Top of the World
- 381** It's a Long, Long Way to Tipperary
- 427** Let Me Call You Sweetheart
- 472** Margie
- 487** Miss America
- 497** Moonlight Bay
- 516** My Melancholy Baby
- 516** My Melody of Love
- 522** My Wild Irish Rose
- 536** Oh! You Beautiful Doll
- 551** Over There
- 562** Peg o' My Heart
- 576** Put Your Arms around Me, Honey
- 579** Ragtime Cowboy Joe
- 599** Row, Row, Row
- 630** Shine On, Harvest Moon
- 637** Show Me the Way to Go Home
- 656** Sometimes I'm Happy
- 698** Swanee
- 705** Ta-Ra-Ra-Boom-Der-E
- 707** Take Me Out to the Ball Game
- 716** That's a Plenty
- 729** This Is My Country
- 752** Too-Ra-Loo-Ra-Loo-Ral (That's an Irish Lullaby)
- 783** We Are the Champions
- 785** We Will Rock You
- 786** Wedding Bells (Are Breaking Up That Old Gang of Mine)
- 794** What Have They Done to My Song, Ma?

- 803** When the Red, Red Robin Comes Bob, Bob Bobbin' Along
- 805** When You're Smiling (The Whole World Smiles with You)
- 807** Where Have All the Flowers Gone?
- 837** Y.M.C.A.
- 834** Yellow Submarine
- 845** You Made Me Love You (I Didn't Want to Do It)

Songs in 3/4 Time

- 44** Always
- 61** Around the World
- 96** Bluesette
- 107** Brush Up Your Shakespeare
- 123** Cara, Mia
- 129** Charmaine
- 132** Chim Chim Cher-ee
- 138** Close Every Door
- 147** Could I Have This Dance
- 155** Cruising Down the River
- 158** Daddy's Little Boy
- 158** Daddy's Little Girl
- 169** Delilah
- 189** Down by the Old Mill Stream
- 206** Falling In Love Again
- 219** Forty-Five Minutes from Broadway
- 234** God Help the Outcasts
- 243** Goodnight My Someone
- 243** Gravy Waltz
- 288** Hot Diggity (Dog Ziggity Boom)
- 292** How Much Is That Doggie in the Window
- 330** I Wonder Who's Kissing Her Now
- 359** If You Go Away
- 361** If You Were the Only Girl in the World
- 364** In a Little Spanish Town. ('Twas on a Night Like This)
- 366** The Inch Worm
- 379** It's a Big Wide Wonderful World
- 392** Ivory Tower
- 393** Jesse
- 413** The Last Waltz
- 414** The Last Word in Lonesome Is Me
- 427** Let Me Call You Sweetheart
- 439** Lollipops and Roses
- 456** Lucille
- 470** Mammás Don't Let Your Babies Grow Up to Be Cowboys
- 484** Mexicali Rose
- 489** The Missouri Waltz

- 497** The Moon of Manakoora
- 501** Mull of Kintyre
- 504** My Coloring Book
- 511** My Hero
- 522** My Wild Irish Rose
- 523** (You Make Me Feel Like) A Natural Woman
- 524** Nature Boy
- 532** Norwegian Wood
- 532** Now Is the Hour
- 540** On Golden Pond
- 544** Once upon a Summertime
- 560** The Petite Waltz
- 565** Pigalle
- 564** Pittsburgh, Pennsylvania
- 580** The Rainbow Connection
- 585** Reach Out and Touch (Somebody's Hand)
- 626** She's Always a Woman
- 660** Somewhere, My Love
- 660** Song of India
- 705** Sweet Violets
- 695** The Sweetheart of Sigma Chi
- 699** Sweethearts
- 707** Take Me Out to the Ball Game
- 713** Tammy
- 714** A Taste of Honey
- 715** Tenderly
- 716** That Naughty Waltz
- 737** Three Times a Lady
- 752** Too-Ra-Loo-Ra-Loo-Ral (That's an Irish Lullaby)
- 764** Under Paris Skies
- 771** Vaya Con Dios
- 797** What the World Needs Now Is Love
- 800** When I Need You
- 805** Where Is Your Heart
- 811** Who Needs You?
- 815** Why Me?
- 826** Wonderful Copenhagen
- 838** You Always Hurt the One You Love
- 848** You Don't Own Me
- 843** You're Breaking My Heart

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Words and Music by
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Moderately

Am Dm E7#9

I heat up, mag - ic I can't cool down. You got me spin - nin' when I
I feel the mag - ic in your ca - ress; I feel mag - ic when I

Am Dm

'round and 'round. 'Round and 'round and 'round it goes;
touch your dress: — silk and sa - tin, leath - er and lace;

E7#9 Am

where it stops, no - bod - y knows. Ev - 'ry time you
black — pant - ies with an an - gel's — face. I see mag - ic

Dm E7#9 Am

call my name, I heat up like a burn - in' flame,
in your eyes, I hear the mag - ic - in your sighs.

Dm E7#9

burn - in' flame, full of de - sire. Kiss me, ba - by; let the
Just when I think I'm gon - na get a - way, I hear those words that —

Am Dm

fire get high - er. Ab - ra, Ab - ra - ca - dab - ra,
you al - ways say: Ab - ra, Ab - ra - ca - dab - ra,

E7#9 Am

I wan - na reach out and grab — ya. Ab - ra, Ab - ra - ca - dab -
I wan - na reach out and grab — ya. Ab - ra, Ab - ra - ca - dab -

Dm E7#9 Am

- ra, Ab - ra - ca - dab - ra. You make me hot, you
- ra, Ab - ra - ca - dab - ra. Ev - 'ry time you

Dm E7#9 Am

make me sigh, you make me laugh, you make me cry;
call my name, I heat up like a burn - in' flame,

To Coda ⊕ E7#9

Dm

keep me burn - in' for your love with the touch of a vel -
burn - in' flame, full of de - sire. —

Am Dm E7#9

- vet glove. Ab - ra, Ab - ra - ca - dab - ra, I wan - na reach out and grab -

Am Dm E7+9
 ya. Ab - ra, Ab - ra - ca - dab - ra, Ab - ra - ca - dab -

Am D.C. al Coda
 ra.

CODA E7#9
 Kiss me, ba - by; let the

Am
 fire get high - er. I heat up, I

G Am G Am Repeat and Fade
 can't cool down. My sit - u - a - tion goes 'round and 'round.

ABA DABA HONEYMOON

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Words and Music by ARTHUR FIELDS and WALTER DONOVAN

Moderately

C
 "Ab - a, dab - a, dab - a, dab - a dab - a, dab - a, dab," said the Chim - pie to the Monk.

G
 "Bab - a, dab - a, dab - a, dab - a, dab - a, dab - a, dab," said the Mon - key to the Chimp.

C D7
 All night long they'd chat - ter a - way, all day long they're hap - py and gay, swing - ing and

G7 Dm7 G7 C
 sing - ing in their hun - key, ton - key way. "Ab - a, dab - a, dab - a, dab - a,

E7 Bm7 E7 D E7
 dab - a, dab - a, dab," means - "Monk, I love but you." "Bab - a, dab - a, dab," in mon - key talk means

Am E7 Am E7 Am F C
 "Chimp, I love you too." Then the big ba - boon, one night in June, he mar - ried them, and

Ab7 Dm7 G7 C
 ver - y soon they went up - on their Ab - a Dab - a Hon - ey - moon.

AFTER THE LOVE HAS GONE

© 1978 EMI BLACKWOOD MUSIC INC., IRVING MUSIC INC.,
FOSTER FREES MUSIC, GARDEN RAKE MUSIC and MUSIC SALES CORP.

Words and Music by DAVID FOSTER,
JAY GRAYDON and BILL CHAMPLIN

Slowly

F Bbm/F F Bb

For a while, — to love was all — we could do; — we were young and we knew, — and our eyes —
to love each oth - er with all — we would ev - er need. — Love was strong —

Dm7 Bbmaj7 Eb7 C7

_____ were a - live. — Deep in - side — we knew — our love — was true. — For a - while —
_____ for so long, — nev - er knew — that what — was wrong, — ba - by, — was - n't right. —

F7 Bbm/F F F/A

_____ we paid no mind — to the past, — we knew love would last. — Ev - 'ry
_____ We tried to find — what we had — 'til — sad - ness was all — we

Dm7 Bb Gm7/C C7

_____ night — some - thin' right would in - vite — us to — be - gin — the dance. —
_____ shared. — We were scared this af - fair — would lead — our love — in - to.... — To Coda ⊕

Bb F/A Dm7 Gm7 F B7

Some - thin' hap - pened a - long — the way; — { what used to be — hap - py was sad. — }
yes - ter - day was all — we had. — { yes - ter - day was all — we had. — }

Emaj7 B/D# G#m7 C#m7 Bmaj7

Some - thin' hap - pened a - long — the way — and yes - ter - day was all — we had. —

Cm7 Fm7 Bbm7 Bbm7/Eb Abm7 Abm7/Db

Oh, Af - ter The Love — Has Gone, — how could you lead — me on — and not let me stay — a - round? —

Gbmaj7 Abm7 Bbm7 Cm7 Fm7 Bbm7 Bbm7/Eb

Oh, — Af - ter The Love — Has Gone, — what used to be right — is wrong. —

Abm7 Abm7/Db Gbmaj7 C7 D.S. al Coda

Can love that's lost — be found? — For a - while, —

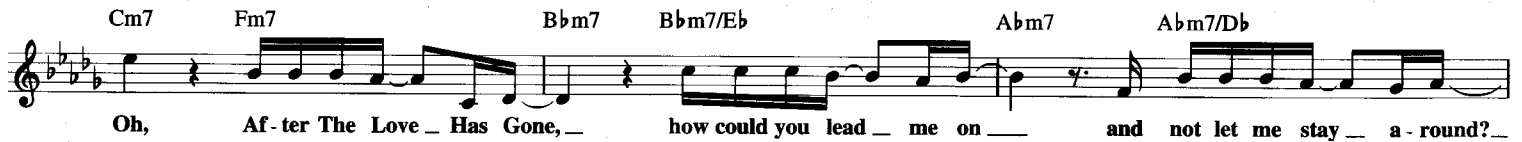
CODA ⊕ Bb F/A Dm7 Gm7 F B7

Some - thin' hap - pened a - long — the way; — what used to be hap - py is sad. —

Emaj7 B/D# E/G# C#m7 Bmaj7

Some - thin' hap - pened a - long — the way; — what used to be was all — we had. —

Cm7 Fm7 Bbm7 Bbm7/Eb Abm7 Abm7/Db



Oh, Af-ter The Love Has Gone, how could you lead me on and not let me stay a-round?

Gbmaj7 Abm7 Bbm7 Cm7 Fm7 Bbm7 Bbm7/Eb

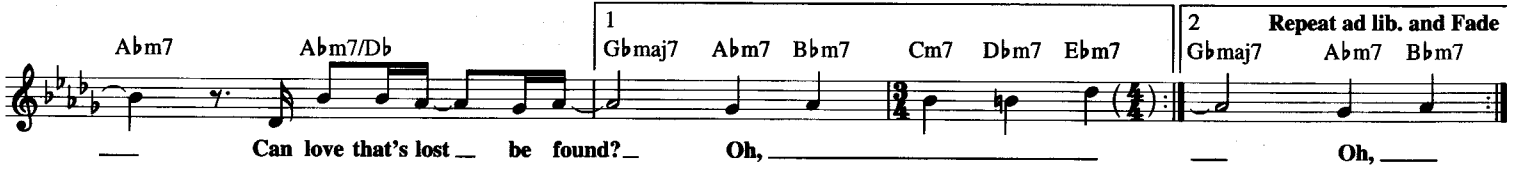


Oh, oh, Af-ter The Love Has Gone, what used to be right is wrong.

Abm7 Abm7/Db

1 Gbmaj7 Abm7 Bbm7 Cm7 Dbm7 Ebm7

2 Repeat ad lib. and Fade Gbmaj7 Abm7 Bbm7



Can love that's lost be found? Oh, Oh,

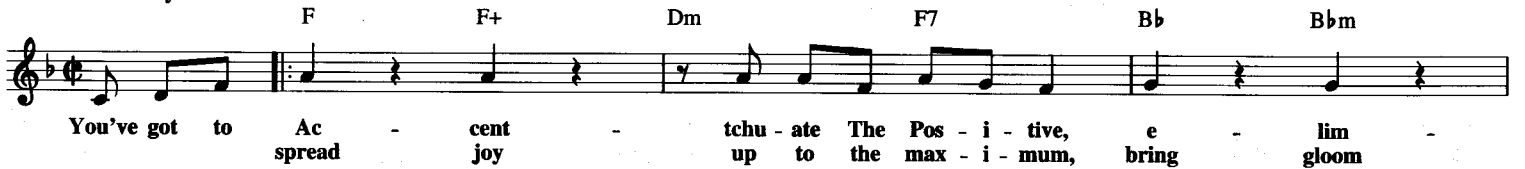
AC-CENT-TCHU-ATE THE POSITIVE
from the Motion Picture **HERE COME THE WAVES**

© 1944 (Renewed) HARWIN MUSIC CO.

Lyric by JOHNNY MERCER
Music by HAROLD ARLEN

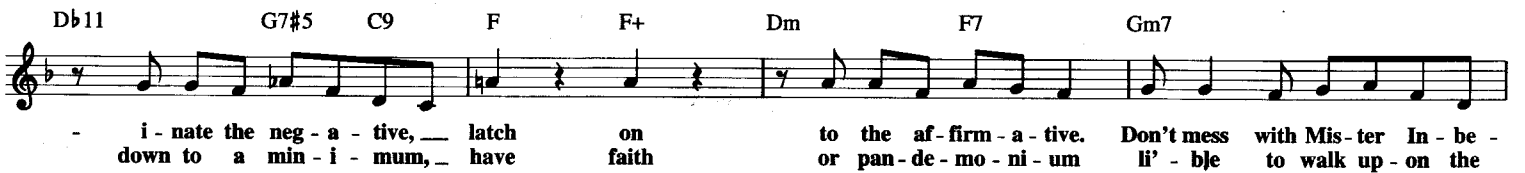
Moderately

F F+ Dm F7 Bb Bbm



You've got to Ac spread - cent joy - tchu - ate The Pos - i - tive, e - lim -

Db11 G7#5 C9 F F+ Dm F7 Gm7



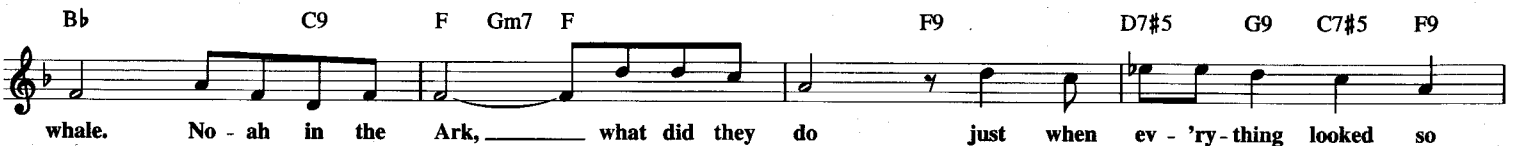
i - nate the neg - a - tive, - latch on faith to the af - firm - a - tive. Don't mess with Mis - ter In - be -

1 F Gm7 F 2 F Gm7 F C+ F9 F7#5



tween. - You've got to scene. - To il - lus - trate my last re - mark Jo - nah in the

Bb C9 F Gm7 F F9 D7#5 G9 C7#5 F9



whale. No - ah in the Ark, - what did they do just when ev - 'ry - thing looked so

Db11 C9 C9#5 F F+ Dm F7



dark! - "Man," they said, "We bet - ter Ac - cent - tchu - ate The Pos - i - tive,"

Bb Bbm Db11 G7#5 C9 F F+ Dm F7



E - lim - i - nate the neg - a - tive, - latch on to the af - firm - a - tive.

Gm7 F D7#5 Gm7 C9 F Gm7 F



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

AIN'T NO MOUNTAIN HIGH ENOUGH

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Words and Music by NICKOLAS ASHFORD
and VALERIE SIMPSON

With a steady beat

Bm7/A G#m7b5 Gmaj7 F#m7 Em9

Now, if you need me, call me. No mat - ter where you are, no mat - ter how
I set you free? I told you you could al - ways count on me.

D/F# G E/G# Bm7/A G#m7b5

far. Don't wor - ry, ba - by. Just call out my name. I'll be there in a hur -
And from that day on, I made a vow: I'll be there when you want.

Gmaj7 F#m7 Em7 F#m7

ry. You don't have to wor - ry, 'cause ba - by there }
me, some way some - how. 'Cause ba - by there }

Gmaj7 Em9 F#m7 Bm Gmaj7 Em9 F#m7

Ain't No Moun - tain high E - nough, ain't no val - ley low

Bm Gmaj7 Em9 F#m7 Bm

e - nough, ain't no riv - er wide e - nough to

Esus E D/F# G 1 2

keep me from get - ting to you, babe. Re - mem - ber the day babe. And no wind,

A7sus A/G F#sus F#

and no rain or win - ter's cold

B7sus B7 Gmaj7 A/G

can stop me, ba - by. Oh, ba - by if you are my
(If you're

Bm/A A Bm/A A Bm/A Cm/Bb Bb Fm

goal.
ev - er in trou - ble, I'll be there on the dou - ble. Just send for me ba - by! Oh,

Eb/G Fm7b5/Cb Cm7/Bb Am7b5

ba - by!) My love is a - live deep down in my heart,

Abmaj7 Gm7 Fm9 Eb/G Ab F7/A Cm7/Bb Am7b5

al - though we are miles a - part. If you ev - er need a help - ing hand,

Abmaj7 Gm7 Fm7 Gm7

I'll be there on the dou - ble just as fast as I can. Don't you know that there

Abmaj7 Fm9 Gm7 Cm Abmaj7 Fm9 Gm7

Ain't No Moun - tain High E - nough, ain't no val - ley low

Cm Abmaj7 Fm9 Gm7 Cm

e - nough, ain't no riv - er wide e - nough to

Fsus F Db9 Bbm7 A7b5 Abmaj7 N.C.

keep me from get - ting to you, babe. Ain't No Moun - tain High E - nough,

Gm7 N.C. Fm9 N.C.

ain't no val - ley low e - nough, ain't no riv - er wide e - nough to

1 Ebmaj7 Gm7/C C7 2 Ebmaj7 Gm7/C C7

keep me from you. keep me from you.

Abm7/Db Gbmaj7 Abm7/Db Bbm7 Eb9sus Eb7

(Instrumental)

Abm7/Db Gbmaj7 Abm7/Db

Ah. Noth - ing can keep me,

Gbmaj7 Eb9sus Eb7 Abm7/Db Gbmaj7

keep me from you. Ain't No Moun - tain High E - nough.

Abm7/Db Bbm7 Eb9sus Eb7

Noth - ing can keep me, keep me from you.

Repeat and Fade

ABC

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Words and Music by ALPHONSO MIZELL, FREDERICK PERREN,
DEKE RICHARDS and BERRY GORDY

With drive

You went to school to learn, girl, things you nev-er, nev-er knew be-fore, like
 Read-ing and writ-ing, 'rith-me-tic are the branch-es of the learn-ing tree. With

"T" be-fore "E" ex-cept af-ter "C" and why two plus two makes four. Now, now, now,
 out the roots of a love ev-'ry day girl, your ed-u-ca-tion ain't com-plete.

I'm gon-na teach you all a-bout love, dear. Sit your-self down; take a seat;
 Teach-er's gon-na show you how to get an "A". Spell me you add the two,

all you got-ta do is re-peat af-ter me: } A B C eas-y as
 lis-ten to me ba-by, that's all you got-ta do.

1 2 3 as sim-ple as Do, Re, Mi; A B C; 1 2 3; ba-by, you and me girl;

A B C eas-y as 1 2 3 as sim-ple as Do, Re, Mi; A B C;

1 2 3; ba-by, you and me girl. Come on, let me love you just a lit-tle bit;

I'm gon-na teach you how to sing it out; Com-a, com-a, come on let me show you what it's all a-bout.

2
 Yah sit down girl I think I love you No get up girl

show me what you can do. Shake it, shake it ba-by come on now

shake it, shake it ba-by, Oo, Shake it, shake it ba-by hey. D.S. and Fade

AH! SWEET MYSTERY OF LIFE

from NAUGHTY MARIETTA

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Music by VICTOR HERBERT
Lyrics by RIDA JOHNSON YOUNG

Flowing Bb Cm7 F7

Ah! Sweet Mys - ter - y Of Life, at last I've found thee. Ah! I know at last the se - cret of it

Bb Bbm F/C

all; All the long - ing, seek - ing, striv - ing, wait - ing, yearn - ing, the burn - ing

C C7 F7 Bb Cm7

hopes the joy and i - dle tears that fall! For 'tis love, and love a - lone, the world is seek - ing; and 'tis love, and love a - lone, the world is seek - ing; for 'tis

F7 Bb G7

love, and love, a - lone that can re - pay! 'Tis the an - swer, 'tis the end and all of love, and love a - lone, that can re - pay! 'Tis the an - swer, 'tis the end and all of

Cm Ebm Bb/F Cm/D Dm

liv - ing, for it is love a - lone that rules for aye! For 'tis liv - ing, For it is love a - lone that rules for aye!

1 Bb 2 Bb

AIN'T SHE SWEET

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and WARNER BROS. INC.

Words by JACK YELLEN
Music by MILTON AGER

Moderately

Eb A9 Bb7 Eb A9 Bb7 Eb G7

Ain't She Sweet? See her com - ing down the street! Now I ask you ver - y
Ain't she nice? Look her o - ver once or twice. Now I ask you ver - y

C7 F7 Bb7 1 Eb Bb7 2 Eb7 Ab7 Eb

con - fi - den - tial - ly Ain't She Sweet? nice? Just cast an eye in her di - rec - tion.

Eb7 Ab7 Eb Fm7 Bb7 Eb A9 Bb7

Oh, me! Oh, my ain't that per - fec - tion? I re - peat, don't you

Eb A9 Bb7 Eb G7 C7 F7 Bb7 Eb Ab7 Eb

think that's kind of neat? And I ask you ver - y con - fi - den - tial - ly, Ain't She Sweet?

AIN'T TOO PROUD TO BEG

Copyright © 1966 Jobete Music Co., Inc.

Words and Music by EDDIE HOLLAN and NORMAN WHITFIELD

Moderately, with a beat

1. I know — you wan - na leave me, but I re - fuse to let you
 2.-4. (See additional lyrics)

go. If I have to beg, plead — for your sym - pa - thy, I don't mind —
 — 'cause you mean that much to me. Ain't Too Proud To Beg — and you know it. Please don't leave —
 — me, girl, don't you go. — Ain't too proud to plead, — ba - by, ba - by. Please don't leave —

1 me, girl, don't you go. — 2 me, girl, don't you go. —

Additional Lyrics

2. Now I've heard a cryin' man
 Is half a man with no sense of pride,
 But if I have to cry to keep you,
 I don't mind weepin' if it'll keep you by my side.
Chorus
3. If I have to sleep on your doorstep all night and day
 Just to keep you from walking away,
 Let your friends laugh, even this I can stand,
 'Cause I wanna keep you any way I can,
Chorus
4. Now I've got a love so deep in the pit of my heart,
 And each day it grows more and more,
 I'm not ashamed to call and plead to you, baby,
 If pleading keeps you from walking out that door.
Chorus

AIN'T WE GOT FUN?

from BY THE LIGHT OF THE SILVERY MOON

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Words by GUS KAHN and RAYMOND B. EGAN
 Music by RICHARD A. WHITING

With a bounce

Ev - 'ry morn - ing, ev - 'ry eve - ning, Ain't We Got Fun? Not much mon - ey,
 oh! by hon - ey, Ain't We Got Fun? The rent's un - paid, dear, — we have-n't a
 car. But an - y - way, dear, — we'll stay as we are.

Eb *Bb7*

E - ven if we owe the gro - cer, don't we have fun. Tax col - lec - tor's get - ting clos - er,

Eb7 *Ab* *G* *Cm Cm/Bb Fm/Ab* *D7/A*

still we have fun. There's noth - ing sur - er, the rich get rich and the

Eb/Bb *Cm Abm6/Cb Eb* *F9* *Bb7*

1	<i>Eb</i>	<i>Edim</i>	<i>Fm</i>	<i>Bb+</i>
2	<i>Eb</i>			

poor get poor - er. In the mean-time, in be-tween time, Ain't We Got Fun. Fun.

THE AIR THAT I BREATHE

© 1972, 1973 EMI APRIL MUSIC INC.

Words and Music by ALBERT HAMMOND and MICHAEL HAZELWOOD

Moderately

Bb *D7* *Eb*

If I could make a wish — I think I'd pass; — can't think of
No cig - ar - ettes, no sleep, — no light, no sound, — noth - ing to

Ebm

1	<i>Bb</i>
2	<i>Bb</i>

Dm

an - y - thing — I need. — Mak - ing love with
eat, no books — to read. —

Ebm *Bb* *Dm*

you — has left me peace - ful warm and tired, — what — more could I ask — there's noth - ing

Ebm *Bb* *Bb* *D7*

left to be de - sired. — Peace came up - on me and it leaves me weak, —

Eb *Ebm* *To Coda* *Bb*

sleep, si - lent an - gel go — to sleep.

F *Bb*

Some - times — all I need is The Air — That I Breathe — and to love you, — all I need is The Air —

F *Bb* *F*

— That I Breathe, — yes to love you, — all I need is The Air — That I Breathe. —

Fm *Eb* *Bb*

Ah, ah, ah, ah, ah, ah,

1	<i>F</i>
2	<i>F</i>

D.S. al Coda

ah. ah.

CODA *Bb*

sleep.

AIRPORT LOVE THEME

(Winds of Chance)

from AIRPORT

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Words by PAUL FRANCIS WEBSTER

Music by ALFRED NEWMAN

Slowly

Fmaj7 A7#5 A7 Am7b5 D7b9 D7#5 Gm7

The Winds Of Chance _____ may blow my way _____ and on _____ that shin - ing

Bbm7 C7b9 F A7#5 D7b9 G7#5

day _____ I'll feel _____ your pres - ence near, _____ and thrill to hear _____

Gm7b5 C7b9 C7 Am7b5 D7b9 3 Am7b5

_____ your A - pril laugh - ter _____ no more. _____ I'll sit and sigh a - gain, _____

D9 D7b9 Gm7 3 C7 C11 C9 C7#5 Fmaj7

_____ I'll soar. _____ My heart will fly a - gain, _____ and then, _____

A7 D7b9 Gm Gm7b5 F Dm7 Gm7

_____ with - out a back - ward glance _____ I'll fol - low the winds, _____ the gen - tle

1 C7b9 C9#5 Fmaj9 Gm7 C7 2 Db7 C9 Fmaj9

winds of chance. _____ The Winds Of winds of chance. _____

ALICE IN WONDERLAND

from Walt Disney's ALICE IN WONDERLAND

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Copyright Renewed

Words by BOB HILLIARD

Music by SAMMY FAIN

Moderately

Fdim F C7 F Gm7 C7 F

A - lice In Won - der - land, how do you get to Won - der - land,

Gm7 C7 F Gm7 C7 F

o - ver the hill - or un - der - land or just be - hind the tree?

Fdim F C7 F Gm7 C7 F

When clouds go roll - ing by, they roll a - way and leave the sky.

Gm7 C7 F E7 Am7 D7
 Where is the land be - yond the eye that peo - ple can - not see?
 Gm7 C7 Bb F Gm7 C7 F Gm7 C7
 — Where can it be? Where do stars go? Where is the cres - cent
 F E7 Am7 D7 Gm C7
 moon? They must be some - where in the sun - ny af - ter - noon.
 Fdim F C7 F Gm7 C7 F
 A - lice In Won - der - land, where is the path to Won - der - land,
 Gm7 C7 F G7 Gm7 C7 F
 o - ver the hill or here or there? I won - der where.

ALICE BLUE GOWN
 from IRENE

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Lyric by JOSEPH McCARTHY
 Music by HARRY TIERNEY

Slowly
 C A7 D7
 In my sweet lit - tle A - lice Blue Gown, when I first wan - dered
 G7 G7#5 C
 down in to town, I was both proud and shy, as I felt ev - 'ry
 A7 Am D7 G7
 eye, but in ev - 'ry shop win - dow I'd primp, pass - ing by. Then in
 C A7 Dm A7/E Dm/F G7
 man - ner of fash - ion I'd frown, and the world seem'd to smile all a -
 E7 F F#dim C Gm
 round, till it wilt - ed I wore it, I'll al - ways a -
 A7 Dm A7/E Dm/F G7 1 C C#dim G7 2 C G7 C
 dore it, my sweet lit - tle A - lice Blue Gown. In my Gown.

ALL FOR LOVE

from Walt Disney Pictures' THE THREE MUSKETEERS

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Words and Music by BRYAN ADAM
ROBERT JOHN "MUTT" LANGE and MICHAEL KAME

Moderately (not too fast)

When it's love you give — (I'll be a man of good faith.) then in love you'll live. —
 — (I swear I'll al - ways be strong.) then there's a rea - son why. —
 — (I'll be the fire in your night.) then it's love you take. —

— (I'll make a stand. I won't break.) I'll be the rock you can build on, —
 — (I'll prove to you we be - long.) I'll be the wall that pro - tects you —
 — (I will de - fend, I will fight.) I'll be there when you need me. —

be there when you're old, to have and to hold. When there's love in - side —
 from the wind and the rain, from the hurt and —
 When hon - or's at stake, this vow I will

2,3 A D Dsus/E D/F# N.C. G
 pain. Let's make it all for one and All For Love. —
 make: that it's }

Em7 D/A A D/F#
 Let the one you hold be the one you want, the one you need, 'cause when it's

G Bm A D/F# G Em7 D/F#
 all for one it's one for all. — When there's some - one that should know then just

G D/A G D/F# Em7 A To Coda ⊕ D
 let your feel - ings show and make it all for one and All For Love. —

D.S. al Coda CODA ⊕ D Bm G
 When it's love you make — Don't lay our love to rest 'cause we could

Em7 D/F# G A Bm D/F#
 stand up to the test. We got ev - 'ry - thing and more — than we had planned, —

G A Bm D/F#
 — more than the riv - ers that run — the land. — We've got it all —

G A G Em7 Dsus D
 — in our hands. (Instrumental)

Dsus D G Em7

Asus A N.C.

Now it's all for one and All For Love...

G Em7

(It's All For Love.)_ Let the one you hold be the one you

D/A A D/F# G Bm A D/F#

want, the one you need, 'cause when it's all for one it's one for all.

G Em7 D/F# G D/A

(It's one for all.) When there's some - one that should know then just let your feel - ings show. When there's

Bm7 D/F# G D/A

some - one that you want, when there's some - one that you need let's make it

Em7 Gm Gm7 Asus D

all, all for one and All For Love.

ALL MY LOVING

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Fab groove Gm C7 F Dm Bb Gm

Close your eyes and I'll kiss you, to - mor - row I'll miss you; re - mem - ber I'll al - ways be
 tend that I'm kiss - ing the lips I am miss - ing and hope that my dreams will come

Eb Gm C7 F Dm

true. _____ } And then while I'm a - way, I'll write home ev - 'ry day, and I'll
 true. _____ }

Bb C7 F 1 D7 2 Dm

send All My Lov - ing to you. I'll pre - All My Lov - ing

A7 F Dm A7 F

I will send to you. All My Lov - ing, dar - ling, I'll be true.

ALL NIGHT LONG (All Night)

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Words and Music by
LIONEL RICHIE

Moderate Caribbean feel

Ab Gb Bbm Ab

Well, my friends, — the time has come raise the roof and have some fun.
Peo - ple danc - ing all in the street, see the rhy - thm all in their feet.

Ab Bbm Ab

Throw a - way the work to be done. — Let the mu - sic play on (play on, play on.)
Life is good, wild, and sweet. — Let the mu - sic play on (play on, play on.)

Ab Bbm Ab

Ev - 'ry - bod - y sing, — ev - 'ry - bod - y dance, lose your - self in wild ro - mance. We're going to
Feel it in your heart and feel it in your soul, let the mu - sic take con - trol. We're going to

Ab Bbm Ab

par - ti' ka - ra - mu, fi - es - ta, for - ev - er. Come on — and sing a - long: — We're going to
par - ti' lim - ing, fi - es - ta, for - ev - er. Come on — and

Ab Bbm Ab

par - ty, ka - ra - mu, fi - es - ta, for - ev - er. Come on — and sing a - long: —
sing my — song: —

Ab Bbm Ab

All Night — Long, — (All night) all night, — All Night Long, — (All night) all night, —

Ab Bbm Ab

All Night — Long, — all night, — All Night — Long, — Oh. —

Ab N.C.

(All night) — Long, — (All night) Yeah! Once you get start - ed — you can't sit — down.

Ab N.C. Gb

Come join — the fun, it's — a mer - ry - go - round.

N.C. Gb

Ev - 'ry - one's danc - ing — their trou - bles — a - way.

N.C. Gbmaj7 Fm7 Gbmaj7 Fm7 N.C.

Come join our par - ty, — see — how we play! (Instrumental)

Ab N.C.

Tom bo li — de say — de moi ya

Ab N.C. Gbmaj7 Fm7 Gbmaj7 Fm7 Gb/Ab

Yeah, Jam - bo Jum - bo Way to par - ti' o — we goin' — Oh, jam - ba - li. —

Ab N.C. Gbmaj7 Fm7 Gbmaj7 Fm7 Gb/Ab

Tom bo li de say — de moi ya Yeah, Jam - bo Jum - bo. Oh —

Gbmaj7 Fm7 Ab
 yes. We're gon-na have a par - ty All Night
 Gb Ab
 Long, (All night) all night, All Night Long, (All night) all night,
 Gb
 All Night Long, all night, All Night
 Ab Gb
 Long, (All night) (All night) Ev - 'ry - one you meet, they're
 Ab Gb
 jam-ming in the street, All Night Long, (All night) (All night) (Instrumental)
 Ab Repeat and Fade
 (All night) (All night)

ALL THE GOLD IN CALIFORNIA

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Words and Music by
 LARRY GATLIN

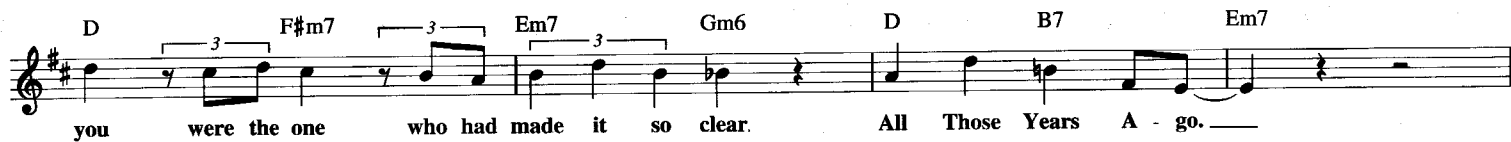
Moderately F Bb F Bb F Bb
 All The Gold In Cal - i - for - nia is in a
 F C C7
 bank in the mid - dle of Bev - er - ly Hills in some - bod - y el - se's name. So if you're
 F Bb F Bb F Bb F
 dream - in' a - bout Cal - i - for - nia, it don't mat - ter at all where you've played
 C To Coda Bb/C F Bb F Bb
 be - fore Cal - i - for - nia's a brand new game. Try - in' to be a he - ro
 F Bb/F F
 wind - ing up a ze - ro can scar a man for - ev - er right down to your
 C Bb/C F Bb F
 soul. Liv - ing on the spot - light can kill a man out - right
 Bb F C Bb/C F Bb F D.S. al Coda
 CODA 'cause ev - 'ry - thing that glit - ters is not gold. And All The
 Bb Eb Bb F
 game, a brand new game.

ALL THOSE YEARS AGO

© 1981 GANGA PUBLISHING B.V.

Words and Music by
GEORGE HARRISONBright Rock-Blues (♩ = $\frac{3}{4}$)

I'm shout-ing all a - bout _ love, while they treat-ed you - like a dog, _____ when



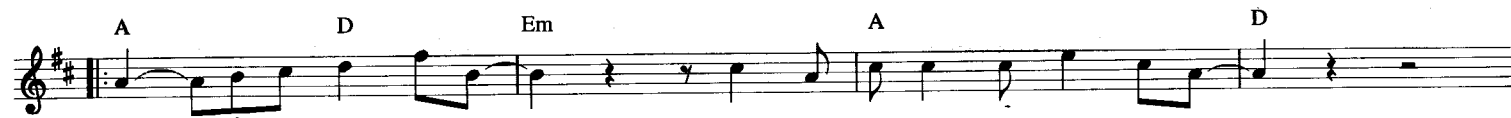
you were the one who had made it so clear. All Those Years A - go. _____



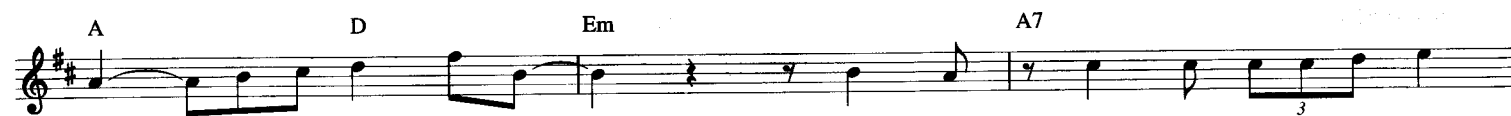
I'm talk-ing all a-bout how to give, they don't act with much - hon - es - ty, _____ but



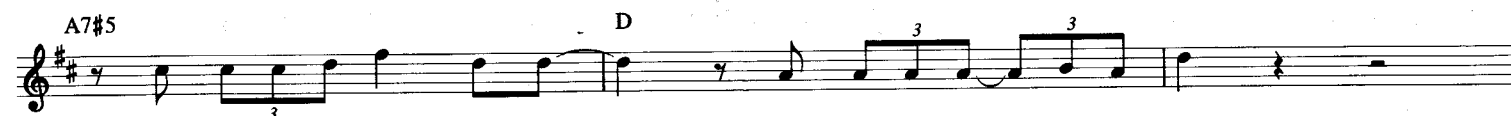
you point the way to the truth when you say, all you need is love. _____



Liv - ing with good and bad, _____ I _____ al - ways looked up to you. _____
Deep _____ in the dark - est night, _____ I _____ send out a prayer to you. _____



Now _____ we're left cold and sad _____ by some - one, the dev - il's best friend,
Now _____ in the world of light _____ where the spir - it free of the lies



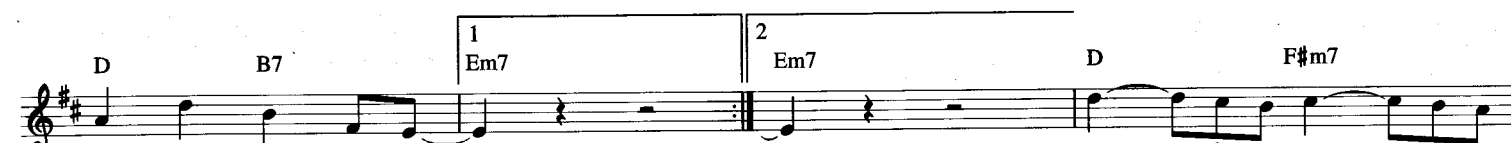
some - one who of - fend - ed all. _____ We're liv - ing in _____ a bad dream.
and all else that we de - spised. _____ They've for - got - ten all a - bout God.



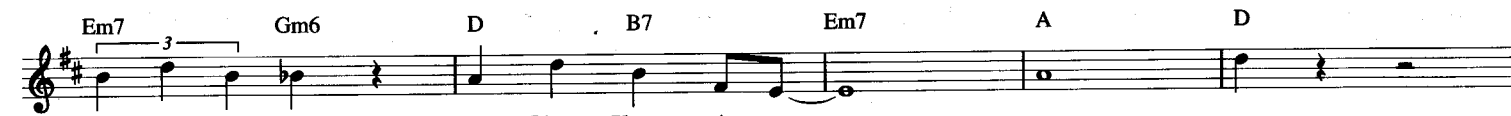
They've for - got - ten all a - bout man - kind. _____ And you were the one they backed
He's the on - ly rea - son we ex - ist. _____ Yet you were the one that they



up to the wall All Those Years A - go. _____ You were the one who im - ag - ined it all
said was so weird All Those Years A - go. _____ You said it all, though not man - y had ears,



All Those Years A - go. _____ You _____ had con - trol _____ of our
All Those Years A - go. _____



smiles and our tears All Those Years A - go. _____

ALLEY CAT

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Music by FRANK BJORN

Moderately slow

The musical score for "Alley Cat" is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "Moderately slow". The score consists of ten staves of music. The first nine staves are the main body of the piece, featuring a melody with various chords (C, G7, F, D7, A7) and a bass line. The tenth staff is a coda section, marked "CODA" and "D.S. al Coda", with a key signature change to one flat (F) and a 4/4 time signature. The coda includes a double bar line with first and second endings, and a final chord of C.

Chord progression for the first nine staves:
 Staff 1: C, G7
 Staff 2: C
 Staff 3: C, G7
 Staff 4: C
 Staff 5: F, C, D7
 Staff 6: A7, G7, C
 Staff 7: G7
 Staff 8: To Coda, C
 Staff 9: C, G7

Coda section (Staff 10):
 CODA, D.S. al Coda, C, F, F#dim7, C

ALONE

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Words and Music by BILLY STEINBERG
 and TOM KELLY

Moderate Rock

Bbm Gb(add9 Ab Ab/Gb Bbm Gb(add9)

I hear the tick - ing of the clock; I'm ly - ing here, the room's pitch - dark.
 You don't know how long I have wait - ed to touch your lips and hold you tight.

Ab F/A Bbm Gb(add9 Ab Ab/Gb

I won - der where you are to - night, no an - swer on your
 You don't know how long I have wait - ed and I was gon - na

Bbm Gb(add9 Ab F7/A Gb Db/F

tel - e - phone. And the night goes by so ver - y slow,
 tell you to - night. But the se - cret is still my own,

Gb/Eb Db Gb Db/F Gb/Eb Absus Ab Db

oh. I hope that it won't end though, A - lone.
 and my love for you is still un - known, A - lone.

To Coda ⊕

Ebm Cb Gb Db Ebm Cb

'Til now I al - ways got by on my own, I nev - er real - ly

Gb Db Ebm Cb Gb Db

cared un - til I met you. And now it chills me to the bone.

Gb/Bb Cb Db Gb/Bb Cb Db

How do I get you A - lone? How do I get you A - lone?

D.C. al Coda
 Fm

CODA ⊕

Ebm Cb Gb Db Ebm Cb

(Instrumental)

Oh,

Gb Db Ebm Cb Gb Db

oh, oh. 'Til now I al - ways got by on my own,

Ebm Cb Gb Db Ebm Cb

I nev - er real - ly cared un - til I met you. And now it

Gb Db Gb/Bb Cb Db

chills me to the bone. How do I get you A - lone?

Gb/Bb Cb Db Gb/Bb Cb

How do I get you A - lone? How do I get you A - lone?

Db Gb/Bb Cb Db

How do I get you A - lone, A -

loner, A - lone?

Bbm Gb(add9) Ab Gb Bbm

(Instrumental)

ALL OR NOTHING AT ALL

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 and Arthur Altman assigned and effective June 24, 1995 to Range Road Music Inc.

Words by JACK LAWRENCE
 Music by ARTHUR ALTMAN

Moderately

Am Am7 Am6 Am Am6

All Or Noth - ing At All! Half a
 All Or Noth - ing At All! If it's

Am Bb9 Gm Gm6

love nev - er ap - pealed to me. If your heart nev - er could
 love, there is no in be - tween. Why be - gin, then cry for some-thing that

Dm G7 G7#5 1 Cmaj7 Bm7 E7

yield to me, then } I'd rath - er have noth - ing at all!
 might have been. no;

2 Cmaj7 Bbm7 Eb7 Ab Ab+ Ab6 Ab+ 3 Ab Ab+ Ab6 Ab+ Eb7

all. But, please, don't bring your lips so close to my cheek. Don't

Ab Ab+ Db Ab 3 Eb9 Bbm7 Eb7

smile, or I'll be lost be - yond re - call. The kiss in your eyes, the

Bbm7 Eb7 3 Bbm7 Eb7 Bbm6 C7 Fm Db7 C7

touch of your hand makes me weak. And my heart may grow diz - zy and fall.

E7 Am Am7 Am6 Am Am6

And if I fell un - der the spell of your call, I would

Am Bb9 Gm Gm6 3

be caught in the un - der - tow. So, you see, I've got to say:

Dm Bm7b5 E7 Am Fm6 C 3

No! No! All Or Noth - ing At All!

ALONE AGAIN (NATURALLY)

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Words and Music by
GILBERT O'SULLIVAN

Oh in a lit - tle while from now, — if I'm not feel - ing an - y less sour; — I prom -
— that on - ly yes - ter - day, — I was cheer - ful bright and gay; — look - ing
look - ing back o - ver the years, — and what - ev - er else that ap - pears; — I re -

— ise my - self to treat — my - self and vis - it a near - by tow - er. And climb -
for - ward to, well, who would - n't do the role — I was a - bout to play: — But as
mem - ber I cried, when my fa - ther died, nev - er wish - ing to hide the tears: — And at

— ing to the top — will throw — my - self off — in an
if to knock me down, — re - al - i - ty came a - round; and with -
six - ty - five years old, — my moth - er, God rest her soul, could - n't

ef - fort to — make it clear to who - ev - er what it's like when you're shat - tered, left
out so much, — as a mere — touch, — cut me in - to lit - tle piec - es: —
un - der - stand — why the on - ly man — she had ev - er loved had been tak - en: —

stand - ing in the lurch — at a church — where peo - ple say - ing My God —
leav - ing me to doubt — talk a - bout — God in his mer - cy, who, if —
leav - ing her to start — with a heart — so bad - ly bro - ken, des - pite —

— that's tough, she's stood him up, — no point — in us — re - main - ing we
— he real - ly does ex - ist — why did — he de - sert — me
— en - cour - age - ment from me — no words — were ev - er spo - ken: and

may as well — go hone — as I — did on — my own; — A - lone —
in my hour — of need? — I tru - ly am — in - deed — A - lone —
when she passed — a - way — I cried — and cried — all day; — A - lone —

— A - gain, — nat - 'ral - ly. — To think — It seems —
— A - gain, — nat - 'ral - ly. —
— A - gain, — nat - 'ral - ly. —

to me — that there — are more — hearts bro - ken in the world — that can't be mend -

— ed, left un - at - tend - ed: — What do we do? — What do we do? —

Now

CODA
A - lone — A - gain — nat - 'ral - ly. —

ALONG CAME JONES

© 1959 (Renewed) JERRY LEIBER MUSIC and MIKE STOLLER MUSIC

Words and Music by JERRY LEIBER and MIKE STOLLER

Moderately bright

F

I plopped down in my easy chair and turned on Channel Two. A
 mer-cial came on so I got up to get my-self a snack. You
 got so bugged I turned it off and turned on an-oth-er show. But

F

bad gun-sling-er called Salt-y Sam was a-chas-in' poor Sweet Sue. He
 should have seen what was go-in' on by the time that I got back.
 there was the same old shoot 'em up and the same old ro-de-o.

F

trapped her in the old saw-mill and said with an e-vil laugh: "If
 Down in the old a-ban-doned mine Sweet Sue was a-hav-in' fits. That
 Salt-y Sam was try-in' to stuff Sweet Sue in a bur-lap sack He said: "If

F

you don't gim-me the deed to your ranch I'll saw you-all in
 vil-lain said "Gim-me the deed to your ranch or I'll blow you-all to
 you don't gimm-me the deed to your ranch I'm gon-na throw you on the rail-road

Bdim ad lib.

half." } And then he grabbed her. And then? He tied her up. And then? And
 bits." }
 track." }

N.C. Moderately bright F C7

then, and then? Eh, eh. And then A-long Came

F C7 F C7

Jones. (Instrumental) Tall, thin

F

Jones. (Instrumental) Slow-walk-in' Jones,

Bb N.C. C7

Slow-talk-in' Jones. A-long came long, lean,

F Bdim C7 F 1,2 Bb7 C7 3 Bb7 F

lank y Jones (Instrumental) Com-I

*Repeat measure for 3rd verse only

ALWAYS

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Words and Music by
JON BON JOVI

Slow Rock ballad

C#m(add9) B

This Ro - me - o is bleed - ing, but you can't see
pic - tures that you left be - hind are just mem - o - ries of a

A

his blood. It's noth - ing but some feel - ings that this old
dif - f'rent life. Some that made us laugh, some that made us cry, one that

G#m7 C#m(add9)

made dog you kicked up. I've been rain - ing since you
have to say good - bye. What I'd give to run my fin - gers

B

left me, now I'm drown - ing in the flood.
through your hair, to touch your lips, to hold you near.

A G#m7

You see, I've al - ways been a fight - er but with - out you, I give
When you say your prayers try to un - der - stand, I've made mis - takes. I'm

A B C#m(add9)

up. Now I can't sing a love song like the
just a man. When he holds you close, when he pulls you near, when he

B/D# A/E

way it's meant to be. Well, I guess I'm not that
says the words you've been need - ing to hear, I'll wish I was him 'cause those

B/F# A B E

good an - y - more, but, ba - by, that's just me. Yeah, I
words are mine to say to you 'til the end of time.

B F#m7 C#m B E

will love you, ba - by, Al - ways. And I'll be there

B A C#m To Coda B

for - ev - er and a day, Al - ways. Now your

2 B D G Asus A D

ways. If you told me to cry for you, I could. If you

G Asus A Bm A/B

told me to die for you, I would. Take a look at my face.

G D/F# A

There's no price I won't pay to say these words to you.

E B F#m7 C#m B

Guitar solo - ad lib.

E B/F# A B A B

A B Well, there

ain't no luck in these load-ed dice, but, ba-by, if you'd give me just

A/C# 3 3

one more try we can pack up our old dreams and our old lives. We'll

B/D# E B D.S. al Coda CODA B

find a place where the sun still shines, yeah. ways.

E B/F#

I'll be there 'til the stars don't shine, 'til the heav-ens burst and the

A

words don't rhyme. I know when I die you'll be on my mind and I'll

B A B E B

love you, Al ways.

Guitar solo - ad lib. and Fade

C#m Bsus A Repeat ad lib. and Fade

Lead vocal ad lib.

AMAPOLA
(Pretty Little Poppy)

By JOSEPH M. LACALLE
New English Words by ALBERT GAMSE

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With pep Bb

A - ma - po - la my pret - ty lit - tle pop - py you're like that love - ly

Bb/D Dbdim7 F7/C F7

flow'r so sweet and heav-en - ly. Since I found you, my heart is wrapped a -

F+ Bb

round you and lov-ing you, it seems to beat a rhap-so - dy. A - ma -

po - la, the pret - ty lit - tle pop - py must cop - y its en -

G7 Dm7 G7 Cm G7 Cm Ebm

dear - ing charm from you. A - ma - po - la, A - ma -

Bb C7 F7 Bb

po - la, how I long to hear you say "I love you."

ALWAYS ON MY MIND

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Words and Music by WAYNE THOMPSON,
MARK JAMES and JOHNNY CHRISTOPHER

Slow and steady

G **D** **D#dim Em** **G/D** **C** **D** **G**
 May-be I did-n't treat_ you quite as good_ as I should have, may-be I did-n't
 May-be I did-n't hold_ you all those lone-ly, lone-ly times, and I guess nev-er

D **D#dim Em** **G/D** **A/C#** **C**
 love_ you quite as of- ten as I should_ have; Lit- tle things I should have
 told_ you I'm so hap- py that you're mine; If I made you feel_

G/B **C** **G/B** **Am** **C/G** **C/E** **D** **G/D** **D7**
 said_ and done, I just nev- er took the time. You were Al- ways On My
 sec- ond best, girl, I'm so sor- ry I was blind.

G **D/A** **G7/B** **C** **D7** **To Coda** **G** **C** **D** **G** **C** **D** **G** **D/F#**
 Mind; (You were Al- ways On My Mind.) You were Al- ways On My_ Mind. Mind. Tell_

Em **G/D** **C** **G/B** **Am** **Am7/D** **G** **D/F#**
 me, tell me that your sweet love_ has-n't died. Give_

Em **G/D** **C** **G/B** **Am** **D7** **G** **D.C. al Coda**
 me, give me one more chance to keep you sat- is- fied, sat- is- fied.

CODA
G **D/F#** **Em** **G/D** **C** **G/D** **Am** **D7** **G**
 Mind; You were Al- ways On My Mind.

AMERICAN PIE

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Words and Music by
DON McLEAN

Moderately

G **C** **G** **D** **G** **C**
 So bye - bye, Miss A - mer - i - can Pie_ drove my Chev - y to the lev - ee but the

G **D** **G** **C** **G** **D** **To Coda**
 lev - ee was dry. Them good ol' boys_ were drink - in' whis - key and rye_ sing - in'

Em **A7** **Em** **D7**
 this - 'll be the day_ that I die, this - 'll be the day_ that I die.

G Am C Am

Did you write the book of love and do you have faith in God above?

Em D G D Em

If the Bible tells you so now do you believe in rock and roll, can

Am7 C Em A7 D

music save your mortal soul and can you teach me how to dance real slow?

Em D Em D

Well, I know that you're in love with him 'cause I saw you dancin' in the gym, you

C G A7 C D7

both kicked off your shoes. Man I dig those rhythm and blues. I was a

G D Em Am C

lonely teen - age bronc - in' buck with a pink car - na - tion and a pick-up truck. But

G D Em C D7

I knew I was out of luck the day the music died.

G C G D7 D.S. al Coda

I start - ed sing - in'

CODA C D7 G

this - 'll be the day that I die.

ANCHORS AWEIGH

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Words and Music by ALFRED HART MILES
and CHARLES A. ZIMMERMAN

Moderately

C G/B Am C G7 C

Stand Na - vy out to sea, fight our bat - tle cry;

F C Cdim7 G7 C D7 G7

We'll nev - er change our course, so vi - cious foe steer shy - y - y - y.

C G/B Am C G7 C

Roll out the T. N. T. An - chors A - weigh.

F F#dim7 C/G G#dim7 Am C G7 C

Sail on to vic - to - ry and sink their bones to Da - vy Jones hoo - ray!

AND I LOVE YOU SO

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Words and Music by DON McLEAN

Moderately

C Dm Dm7 C Cmaj7 Am

And I Love You So, the peo-ple ask me how, how I've lived 'til
stand, how lone-ly life has been, but life be-gan a-

Dm7 F 1 G7 C 2 C

now, I tell them I don't know. I guess they un-der- And
gain, the day you took my hand.

C Dm7

yes, I know how lone-ly life can be, the shad-ows fol-low
I don't let the eve-ning get me down, now that you're a-

1 G7 G7b9 C F C F Cmaj7 2 G7 G7b9 C

me and the night has set me free. But round me.

AND I LOVE HER

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately

F#m C#m F#m C#m

I give her all my love, that's all I do.
She gives me ev'ry thing and ten-der-ly.
Bright are the stars that shine, dark is the sky.

F#m C#m A B7 E To Coda ⊕

And if you saw my love you'd love her too. I love her.
The kiss my lov-er brings she brings to me. And I Love Her.
I know this love of mine will nev-er die. And I Love Her.

1 2 C#m B C#m

A love like ours could nev-er die

G#m C#m G#m B D.C. al Coda

as long as I have you near me.

CODA

Instrumental Solo
Bright are the stars that shine, dark is the sky.
I know this love of mine will never die. And I Love
Her. (Instrumental)

ANEMA E CORE
(With All My Heart)

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English Lyric by MANN CURTIS and HARRY AKST
Italian Lyric by TITO MANLIO
Music by SALVE d'ESPOSITO

Tenderly G B♭dim7 Am7 D7 Am Am(maj7)

English: My life I'd give for you À - ne - ma_E Co - re, I on - ly live for
Italian: Te - nim - mo - ce ac - cus - si À - ne - ma_E Co - re, Nun - nce las sam - mo

Am7 D7 G Am7 D7 G Gm6

you, À ne ma_E Co - re. I have but one de - sire and it's to
cchiù, man - co pe' n'o - ra Stu de - si - de - rio'e te, me fà pa -

D B7 Em A7 Am7 D7 D7b9

love you, with all my heart, with all my soul, my whole life through. {From
u - ra, Cam - pà cu tte! Sem - pre cu tte! pe' nun mu - ri! In
Che

G B♭dim7 Am7 D7 Am Am(maj7) Am7 D7

stars I'll make your crown and kneel be - fore you. } I pray you'll take my hand, for I a -
ev - 'ry dream I stand breath - less be - fore you. } Si'o be - ne po' cam - pà cu nu re -
ce di - cim - mo a - ffà pa - ro - le a - ma - re,

G Dm6 E7 Am Cm6

dore you. O - pen up the doors lead - ing to heav - en, a
spi - ro? Si sma - nie pu - re tu pe' chi - st 'am - mo - re Te

G Am7 D7 G Am7 D7 G

1 2
heav - en mine and yours, À - ne - ma_E Co - re. My Co - re.
nim - moce ac - cus - si À - ne - ma_E Co - re. Te Co - re.

ANGEL EYES

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Words by EARL BRENT
Music by MATT DENNIS

Slow Blues

Dm6 Bb9 Dm6 Bb9 A7b9 Dm6 Bm7b5
 Try to think that love's not a - round. Still it's un - com - fort - bly near.
 An - gel Eyes that old dev - il sent they glow un - bear - a - bly bright.

Em7 A7 Dm6 Bb9 Dm6 Bb9 Dm Bb9 A7b9
 My old heart ain't gain - in' no ground be - cause my An - gel Eyes ain't here.
 Need I say that my love's mis - spent, mis - spent with An - gel Eyes to - night.

1 Dm A7b9 2 Dm Cm9 F7b9 Bbmaj9 Dm9 G7b9 Cm9 F7b9
 So drink up all you peo - ple, or - der an - y - thing you see.

Bbmaj9 Bb6 Bm9 E7b9 Amaj7 A6 Ebm7 Ab7
 Have fun, you hap - py peo - ple, the drink and the laugh's on me.

Em7 A7b9 Dm6 Bb9 Dm6 Bb9 A7b9 Dm Bm7b5
 Pardon me, but I got - ta run, the fact's un - com - mon - ly clear.

Em7 A7 Dm6 Bb9 Dm6 Bb9
 Got - ta find who's now "Num - ber One" and

Dm Bb9 A7b9 Dm Bb9 A7#5 Dm6/9
 why my An - gel Eyes ain't here. 'Scuse me while I dis - ap - pear.

ANGEL OF THE MORNING

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Words and Music by
CHIP TAYLOR

Slowly

Bb Eb F Eb Bb Eb F Eb
 There'll be no strings to bind your hands not if my love can't bind your heart;
 May - be the sun's light will be dim, and it won't mat - ter an - y - how;

Bb Eb F Eb Bb Eb F Eb
 and there's no need to take a stand, for it was I who chose to start.
 if morn - ing's ech - o says we've sinned, well, it was what I want - ed now.

Cm Eb F Cm Eb F Eb
 I see no need to take me home, I'm old e - nough to face the dawn.
 And if we're vic - tims of the night, I won't be blind - ed by the light.

Bb Eb F Eb F Bb Eb

Just call me An - gel — Of The Morn - ing, — (An - gel) just touch my cheek be - fore you

F Eb F Bb Eb F Eb F

leave me, ba - by. Just call me An - gel — Of The Morn - ing, — (An - gel)

1 Eb Bb Eb F Eb 2 Eb

then slow - ly turn a - way from me. Then slow - ly turn a - way,

Bb Eb

I won't beg you to stay with me. — Through the tears of the

Bb Eb F F7

day, — of the years. Ba - by, — ba - by, ba - by.

Bb Eb F Eb F Bb Eb F Eb F

Just call me An - gel — Of The Morn - ing, — (An - gel) just touch my cheek be - fore you leave me, ba - by.

Repeat and Fade

ANGRY

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Words by DUDLEY MECUM
Music by JULES CASSARD,
HENRY BRUNIES and MERRITT BRUNIES

Moderately

Bb Bdim7 C7 Cm7 F7

An - gry — please don't be An - gry — 'cause I was on - ly teas - ing

Bb Bb7 Eb Ebm Bb D7/A G7 C9

you. — { I would - n't e - ven let you think of leav - in' don't you know I
Some - bod - y's ly - in' if they say I'm try - in' to step a - round with

F7 Bb7

love you true. — Just be - cause I took a look at some - bod - y else,
some - one new. — Don't be - lieve a thing you hear just wait 'til you see,

Eb Bb7#5 Eb Bb7#5 Eb Ebm Bb Bdim7 C7

that's no rea - son you should put poor me on the shelf. } An - gry — please don't be An - gry —
then you'll find no cause to show you're jeal - ous of me. }

Cm7 F7 1 Bb F9 2 Bb

— 'cause I was on - ly teas - ing you. you. —

ANOTHER ONE BITES THE DUST

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Words and Music by
JOHN DEACON

Steady Rock

Em Am

Steve walks wa - ri - ly down _ the street with the brim pulled way down low. ___ You
How do you think I'm going to get a - long with - out you, when you're gone? ___ Are you
plen - ty of ways you can hurt - a man, and bring him to the ground. - You can

Em Am

Ain't no sound but the sound of his feet; _ ma - chine guns read - y to go. ___ Are you
took me for ev - 'ry - thing that I had ___ and kicked me out on my own. ___ Are you
beat him you can cheat him you can treat him bad ___ and leave him when he's down. - But I'm

C G C G

read - y, hey! ___ Are you read - y for this? ___ Are you hang - ing on the edge of your seat? _
hap - py? ___ Are you sat - is - fied? ___ How long can you stand the heat? _
read - y, ___ yes, I'm read - y for you. ___ I'm stand - ing on my own two feet. _

C G Am B

Out of the door - way the bul - lets rip ___ to the sound of the beat. _
Out of the door - way the bul - lets rip ___ to the sound of the beat. _
Out of the door - way the bul - lets rip, ___ re - peat - ing the sound of the beat. _ }

Em Am Em

An - oth - er One Bites The Dust. _ An -

Am Em

oth - er One Bites The Dust. _ And an - oth - er one gone, and an - oth - er one gone. An -

Am F#m To Coda

oth - er One Bites The Dust. ___ Hey! ___ I'm gon - na get you too. An -

1 B 2 B

oth - er One Bites The Dust. _ oth - er One Bites The Dust. _

Em N.C.

(Hand Clapping) An -

Em

oth - er One Bites The Dust; _ An - oth - er One Bites The Dust. _ An -

D.C. al Coda

oth - er One Bites The Dust. _ An - oth - er One Bites The Dust. _ There are

CODA

F#m B Em Am

oth - er One Bites The Dust. _ (Instrumental)

C G 1 C G 2 Am B Em

ANTICIPATION

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Words and Music by
CARLY SIMON

Moderately

D G D

We can never know about the days to come,
you, how we might not sy it feels to be with you.
row we might not be to geth - er.

G Em7

but we think a - bout them an - y - way.
I'm no And how right your arms feel a - round me.
proph - et, and I don't know na - ture's ways.

Asus A D G D

And I won - der if I'm real - ly with you now,
But I, I re - hearsed those words just late last night,
So I'll try and see in - to your eyes right now,

G To Coda ⊕ Em7 A

or just chas - ing af - ter some fi - ner day.
when I was think - ing a - bout how right to - night might be.
and stay right here, 'cause

D D7sus D G Dmaj7

An - ti - ci - pa - tion, An - ti - ci - pa -

Em7 A Em7 A

tion is mak - ing me late, is keep - ing me wait

1 2 D.C. al Coda

ing. And I tell to - mor -

CODA

⊕ Em7 A D Dmaj7 G6 D

these are the good old days. These are the good old days. And

G Em7 A D G6

stay right here, 'cause these are the good old days. These are the

D Dmaj7 G6 D Dmaj7 G6

good old days. These are the good old days; these are the

D Dmaj7 G6 D

good old days. These are the good old days. (Instrumental)

ANY DREAM WILL DO

from JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

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Music by ANDREW LLOYD WEBBER
Lyrics by TIM RICE

Moderately
G6(no5th)

Joseph:

I closed my eyes drew back the curtain to see for
cer - tain what I thought I knew. Far far a - way some - one was
weep - ing, but the world was sleep - ing, an - y dream will do. I wore my
coat with gold - en lin - ing, bright col - ours

Choir:

I wore my coat, ah,
shin - ing won - der - ful and new. And in the
ah,
east the dawn was break - ing, and the world was
and in the east, ah,
wak - ing, an - y dream will do. A

ah.

F F6(no5th) Fmaj7 F6(no5th) D7 D D9

crash of drums _ a flash of light, _ my gold - en coat flew out of sight. _ The

The

C/G G C G7 C/G G7 C/G G Dm/G G D7/G G

col - ours fad - ed in - to dark - ness, I was left a - lone. _____

col - ours fad - ed in - to dark - ness, ah, _____ ah, _____

Dm7/G G7 C G6 C

_____ May I re - turn, _____ to the be - gin - ning,

ah, _____ May I re - turn, _____ ah, _____

F C G7 C G6(no5th) G7

the light is dim - ming and the dream is too, the world and

ah, _____

C G6 C F C

I, we are still wait - ing, still he - si - ta - ting

The world and I, _____ ah, _____ ah, _____

G C Dm7/C C Dm7/C

an - y dream will do, an - y dream will

_____ An - y dream, an - y dream will, a - ny dream, an - y dream will

C Dm7/C C Dm/G *rall.* C

do, an - y dream will do.

do, an - y dream, an - y dream will, an - y dream, an - y dream will do.

rall.

ANTHROPOLOGY

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By CHARLIE PARKER and DIZZY GILLESPIE

Fast

Musical score for 'Anthropology' in B-flat major, 4/4 time. The score consists of eight staves of music. The first staff begins with a double bar line and a repeat sign. Chord symbols are placed above the notes: Bb6, Cm7, F7, Bb6, Gm7. The second staff continues with C7, F7, Bb7, Eb6, Ebm6. The third staff has a first ending bracket over the first two measures (Dm7, G7) and a second ending bracket over the next two measures (Dm7, G7). The fourth staff has Cm7, F7, Bb6, D7. The fifth staff has G7, C7. The sixth staff has F7, Bb6, Cm7, F7. The seventh staff has Bb6, Gm7, C7, F7, Bb7. The eighth staff has Eb6, Ebm6, Dm7, G7, Cm7, F7, Bb6. There are triplets in the third and seventh staves.

ANYWHERE I WANDER

from the Motion Picture HANS CHRISTIAN ANDERSEN

© 1951, 1952 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

Rubato Am G F E Am G F E Am G

Musical score for 'Anywhere I Wander' in F major, 4/4 time. The score consists of four staves of music. The first staff is a vocal line with lyrics: {Her/His} arms were warm as they wel- comed me {her/ his} eyes were fire — bright. And then I knew that my voice was oh such a soft ca - ress of love it gent - ly told. And in {her/ his} smile was the path must be Thru the ev - er haunt - ed night. For } An - y - where I Wan - der, ten - der - ness I may nev - er more be - hold. But } an - y - where I roam till I'm in the arms of my dar - ling a - gain my heart will find no home. An - y - where I Wan - der, an - y - where I roam. {Her/His} roam. The second staff has lyrics: path must be ten - der - ness I may nev - er more be - hold. For } An - y - where I Wan - der, an - y - where I roam till I'm in the arms of my dar - ling a - gain my heart will find no home. An - y - where I Wan - der, an - y - where I roam. {Her/His} roam. The third staff has lyrics: an - y - where I roam till I'm in the arms of my dar - ling a - gain my heart will find no home. An - y - where I Wan - der, an - y - where I roam. {Her/His} roam. The fourth staff has lyrics: home. An - y - where I Wan - der, an - y - where I roam. {Her/His} roam. Chord symbols are placed above the notes: Am, G, F, E, Am, G, F, E, Am, G, F, E, Am, G, C, C7, D7b9, C, C7, F, G7, C, Am, F, C, Gsus, G, D7b9, C, C7, F, G7, C. There are first and second endings in the fourth staff.

APRIL SHOWERS

from BOMBO

Words by B.G. DeSYLVA
Music by LOUIS SILVERS

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With an easy flow D7 G D7 G E7

Though A - pril Show - ers may come your way, they bring the flow - ers that bloom in May; so if it's rain - ing, —

Am A7 D7 Am D7

— have no re - grets — be - cause it is - n't rain - ing rain you know, it's rain - ing vi - o - lets. And where you see clouds

G E7 Am

up - on the hills, you soon will see crowds of daf - fo - dils; so keep on look - ing for a

Cm G Em A9 Am7 D9

1 G D7 2 G

blue - bird and lis - t'ning for his song, when - ev - er A - pril Show - ers come a - long. Though A - pril long.

ARE YOU HAVIN' ANY FUN?

from GEORGE WHITE'S SCANDALS (1939 Edition)

Words by JACK YELLEN
Music by SAMMY FAIN

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Moderately bright

§ Bb F7 Bb

Are You Hav - in' An - y (D.S.) Fun? What y' get - tin' out o' laughs? Are you get - tin' an - y

F7

liv - in'? What good is what you've got if you're not hav - in' an - y
lov - in'? If oth - er peo - ple do so can you, have a lit - tle

1 Bb Eb6 Bb 2, 3 Bb Eb6 Bb

fun? Are you hav - in' an - y fun. Af - ter the
Why do you

Ebm7 Bbm

hon - ey's in the comb lit - tle bees go out and play; —
work and slave and save? Life is full of ifs and buts; —

Gm7b5 C7 F7

— E - ven the old grey mare down home has got to have hay,
— You know the squir - rels save and save, and what have they got,?

N.C. Bb F7 Bb F7

Hey!) Bet - ter have a lit - tle fun. You ain't gon - na live for - ev - er;
Nuts!)

Dm7 G7 Cm7 F7

Be - fore you're old and gray — still o - kay, — have your lit - tle

Bb G7 Cm7 F7

1 Bb D.S. 2 Bb

fun, son! Have your lit - tle fun! Are You Hav - in' An - y fun!

AS IF WE NEVER SAID GOODBYE

from SUNSET BOULEVARD

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Music by ANDREW LLOYD WEBBER
Lyrics by DON BLACK and CHRISTOPHER HAMPTON
with contributions by AMY POWERS

Moderato

Norma: Ebmaj7 Ab/Eb

I don't know why I'm fright - ened I know my way a - round here. The

card - board trees, the paint - ed seas, the sound here. Yes, a

world to re - dis - cov - er, but I'm not in an - y hur - ry, and I

need a mo - ment. The whis - pered con - ver - sa - tions in

o - ver - crowd - ed hall - ways, the at - mos - phere as thrill - ing here as

al - ways. Feel the ear - ly morn - ing mad - ness, feel the

mag - ic in the mak - ing. Why, ev - ery - thing's as if we nev - er said good -

bye. I've spent so ma - ny morn - ings, just

try - ing to re - sist you. I'm trem - bling now, you can't know how I've

missed you, missed the fair - y - tale ad - ven - tures in this

ev - er - spin - ning play - ground. We were young to - geth - er, I'm

Fm7 Ebmaj7 Bb7 Ebmaj7

Fm/Eb Eb Ebmaj7

Dbmaj7 Ab/C

Fm7 Db Ab/C Bb7

Eb *maj7* *Ab/Eb* *Eb*

com-ing out of make - up, the light's al-read - y burn - ing, not long un - til the

Eb *maj7* *Db* *maj7* *Ab/C*

cam - eras will start turn - ing, and the ear - ly morn-ing mad - ness, and the

Fm *Eb* *maj7/Bb* *Fm7/Bb* *Eb* *molto accel.*

mag-ic in the mak - ing, yes, ev - ery-thing's as if we nev - er said good - bye.

Gm7 *Cm7* *Gm7* *Cm7* *Bb*

I don't want to be a - lone, that's all in the past. This world's wait - ed

Cm *Gm* *Cm* *Bb7* *Eb* *maj7*

long e - nough, I've come home at last, and this time will be big - ger,

Ab/Eb *Eb* *Eb* *maj7*

and bright-er than we knew it. So watch me fly, we all know I can

Db *maj7* *Ab/C* *Fm7*

do it. Could I stop my hand from shak - ing? Has there ev - er been a mo - ment

Db *Ab/C* *Bb7* *Eb* *maj7*

with so much to live for? The whis-pered con - ver - sa - tions in

Fm/Eb *Eb* *Eb* *maj7* *Db* *maj7*

o - ver-crowd-ed hall - ways, so much to say, not just to - day, but al - ways.

Ab/C *Fm*

We'll have ear - ly morn-ing mad - ness, we'll have mag - ic in the mak - ing, yes,

Eb *maj7/Bb* *Ab6/Bb* *Cm* *Cm/A* *Eb* *maj7/Bb*

ev - ery-thing's as if we nev - er said good - bye, yes, ev - ery-thing's as if we

Ab6/Bb *Bb7* *Eb* *Db/Eb* *Ab* *Bb* *sus4* *Eb* *Bb* *Ab/Eb* *Eb*

nev - er said good - bye. We taught the world new ways to dream.

ATTITUDE DANCING

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Words and Music by CARLY SIMON
and JACOB BRACKMAN

Moderate Rock

G C G

There's a new kind of danc - ing, _____ it's gon - na be _____ the rage. _____

Instrumental solo

C G C

You just leave your - self _____ be - hind, _____ like an

G C F

ac - tor on _____ a stage. _____ *End solo* But it Cop don't a dif - f'rent real - ly

Bb F Bb Gm7

pose, from the pose you're in. Shine a dif - f'rent
mat - ter what steps you choose to do. The on - ly thing - that

A7#5

at - ti - tude _____ from un - der - neath your skin. _____ } At - ti - tude Danc -
mat - ters _____ is your at - ti - tude. _____ }

Dm Bb7 Dm

Strut a - round the floor _____ in a new at - ti - tude. _____ { An - y at - ti - tude _____ is the
ing. Do the lo - co - mo - tion in a

Bb7 Dm Bb7

prop - er at - ti - tude. Don't be a - fraid to change your at - ti - tude.
new at - ti - tude. Do the mashed po - ta - to in a new at - ti - tude.

Dm Bb7 G

Free up your spir - it with a new at - ti - tude. _____ It don't real - ly mat -
Do the hul - ly gul - ly in a new at - ti - tude. _____ Find a role you like, _____

C G C G

_____ ter _____ if you stretch or shake. _____ And it don't real - ly mat -
_____ cap - ture it, and freeze. _____ Then turn it _____ a - round _____

C G C

_____ ter what moves your bod - y makes. _____ And
_____ a hun - dred eight - y de - grees. _____ Or

F Bb F

it don't real - ly mat - ter _____ what steps you choose _____ to do. _____
if you're at _____ a loss _____ just _____ ob - serve some nat - 'ral dude, _____

Bb Gm7

_____ and On - ly one _____ thing _____ mat - ters, and that's your
_____ and turn in - to _____ a mir - ror of his

A7#5 A7#5(#9) To Coda ⊕ Dm

at - ti - tude, _____ your at - ti - tude.) At - ti - tude Strut a - round the floor _____ in a
 at - ti - tude, _____ his at - ti - tude.) Danc - - - ing. _____

Bb7 Dm Bb7

new at - ti - tude. _____ Learn to move _____ in an - oth - er at - ti - tude.

Dm Bb7 Dm

Find the groove _____ in a new at - ti - tude. _____ Don't be a - fraid _____ of a

Bb7 D.C. al Coda CODA ⊕ Dm

new at - ti - tude. _____ Danc - - - ing, _____

Bb7 Dm Bb7 Repeat ad lib. and Fade

At - ti - tude Danc - - - ing. _____ At - ti - tude

AROUND THE WORLD

from AROUND THE WORLD IN EIGHTY DAYS

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Words and Music by VICTOR YOUNG
 and HAROLD ADAMSON

Moderately

C

A - round The World I've searched for you, I trav - eled on when hope was

C#dim7 Dm7 G7 Dm7 G7 Dm7 G7

gone to keep a ren - dez - vous. I knew some - where, some - time, some - how, you'd look at

Dm7 G9#5 C C#dim7 Dm7 G7 C

me and I would see the smile you're smil - ing now. It might have been in Count - y

C#dim7 Dm7 F6

Down, or in New York, in Gay Pa - ree, or e - ven Lon - don Town. No more will

F#dim7 C A7 Dm7 G7 C

I go all A - round The World, for I have found my world in you. _____

AT THE HOP

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Words and Music by ARTHUR SINGER,
JOHN MADARA and DAVID WHITE

Bright Rock G

Well, you can rock it, you can roll it, do the stomp and e - ven stroll it At The Hop.
swing it, you can groove it, you can real - ly start to move it At The Hop.

C7

When the rec - ord starts a spin - nin', you ca - lyp - so when you chick - en At The
Where the jump - in' is the smooth - est and the mu - sic is the cool - est At The

G D C

Hop. Do the dance sen - sa - tion that is sweep - in' the na - tion At The
Hop. All the cats an' the chicks can get their kicks At The

G G6

Hop.) (Let's go!) Let's go to the hop! - (Oh, ba - by) Let's go to the hop! -
Hop.)

C7 G6 D

- (Oh, ba - by!) Let's go to the hop! - (Oh, ba - by) Let's go to the hop! - (Oh ba - by) Ah,

1	2
C	G6
G6	G6

ah, let's go to the hop! - Well, you can let's go to the hop! -

AUTUMN LEAVES

(Les Feuilles Mortes)

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English lyric by JOHNNY MERCER
French lyric by JACQUES PREVERT
Music by JOSEPH KOSMA

Slowly Am7 D7 G Fm7b5 B7

The fall - ing leaves _____ drift by the win - dow, _____ the Au - tumn Leaves, _____ of red and

Em Am7 D7 G Am6 B7

gold. I see your lips, _____ the sum - mer kiss - es, _____ the sun - burned hands _____ I used to

Em B7 Em D7

hold. Since you went a - way _____ the days grow long, _____ and soon I'll hear _____ old win - ter's

G B7b9 B7 Em A/C# Am/C B7 Em Am Em

song. But I miss you most of all my dar - ling, when Au - tumn Leaves start to fall.

AXEL F

Theme from the Paramount Motion Picture BEVERLY HILLS COP

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By HAROLD FALTERMEYER

Moderately fast, with a strong beat

N.C.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of multiple staves of music. The first staff begins with a treble clef and a common time signature, followed by a key signature change to one sharp. The music features a mix of eighth and sixteenth notes, often beamed together. There are several repeat signs and first/second endings. Chord symbols are placed above the notes, including F#, E, B, F#, E, B, F#, D, E, F#, E/F# F#, F#7sus, N.C., A(no3rd), A(no3rd)/F#, A(no3rd)/G, A(no3rd)/E, A(no3rd), A(no3rd)/F#, A(no3rd)/G, A(no3rd)/E, A(no3rd), A(no3rd)/F#, A(no3rd)/G, A(no3rd)/E, F#, E, B, F#, E, B, F#, D, E, F#, E/F# F#, F#, E, F#, E/F# F#, and D.S. al Fine.

F# E B F# E B F# D E

F# E/F# F# F#7sus N.C.

1,3 2 To next strain 4

Fine A(no3rd) A(no3rd)/F# A(no3rd)/G

A(no3rd)/E A(no3rd) A(no3rd)/F#

A(no3rd)/G A(no3rd)/E A(no3rd)

A(no3rd)/F# A(no3rd)/G A(no3rd)/E

F# E B F# E B F# D E

F# E/F# F# F# E F# E/F# F# D.S. al Fine

AVALON

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Words by AL JOLSON and B.G. DeSYLVA
Music by VINCENT ROSE

Lively

Musical score for 'Avalon' in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: 'I found my love in A - va - lon be - side the bay. I left my love in A - va - lon and sail'd a - way. I dream of her and A - va - lon from dusk 'til dawn. And so I think I'll trav - el on to A - va - lon. I lon.' The score includes a first and second ending for the final phrase.

BABY COME BACK

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Words and Music by JOHN C. CROWLEY
and PETER BECKETT

Moderately slow

Musical score for 'Baby Come Back' in G minor, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: 'Spend-in' all my nights, all my mon - ey go - in' out on the town. All day long wear - in' a mask of false bra - va - do, Do - in' an - y - thing just to get you off of my mind. But when the try'n' to keep up a smile that hides a tear. But as the morn - ing comes, I'm right back where I start - ed a - gain. And sun goes down, I get that emp - ty feel - ing a - gain. try'n' to for - get you is just a waste of time. Ba - by Come Back, How I wish to God that you were here. an - y kind of fool could see there was

Fm7 Gm7 Cm

some - thing in ev - 'ry - thing _ a - bout _ you. Ba - by Come Back,

Abmaj7 Gm7 Cm

you can blame it all on _ me. _ I was

Fm7 Gm7 To Coda Cm Dbmaj7

wrong _ and I just _ can't live with - out _ you.

Ab/Bb Gm7 Cm Dbmaj7 Bbsus Bb

(Instrumental) _ you.

Gbmaj7 Dbmaj7

Now that I've pulled _ it all _ to - geth - er, _

Gbmaj7 Dbmaj7

give me the chance _ to make _ you see. _

Gbmaj7 Fm7 Bbm

Have you used up all the love in your heart? _

Bbsus 8va

Noth - in' left for me, ain't there noth - in' left for me? _

N.C. loco D.S. al Coda

Ba - by Come Back,

CODA Cm

_ you. I was

Fm7 Gm7 N.C.

wrong _ and I just _ can't live... Ba - by Come Back,

Abmaj7 Gm7 Cm

an - y kind of fool could _ see _ there was

Fm7 Gm7 Cm

some - thing in ev - 'ry - thing _ a - bout _ you. Ba - by Come Back,

Abmaj7 Gm7 Cm

you can blame it all on _ me. _ I was

Fm7 Gm7 Cm Repeat and Fade

wrong _ and I just _ can't live with - out _ you. Ba - by Come Back,

BABY DON'T GET HOOKED ON ME

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Words and Music by
MAC DAVIS

Slowly A D/A A

Girl you're get-tin' that look in your eyes;— and it's starting to wor - ry me.
Girl you're a hot-blood - ed wom-an, child, — and it's warm where you're touch - ing me.

D/A A D/A A

I ain't read-y for no fam-i - ly ties; — no - bod-y's gon-na hur - ry me.
But I can tell by your trem-bl - in' smile; — you're see-ing way to much in me

D/A C#m C#m7 F#m Bm7

Just keep it friend-ly girl - 'cause I — don't want to leave. — Don't start cling-in' to — me girl; —
Girl don't let your life — get tan-gled up with mine. — Cause I'll just leave you I can't take —

E7 A Bm

— cause I can't breathe. — } Ba - by, Ba - by Don't - Get Hooked On Me. —
— no cling-in' vine. — }

E7 A Bm7

Ba - by, Ba - by Don't - Get Hooked On Me. — 'Cause I'll just use - you then I'll set you free. —

E7 D/A

Ba - by, Ba - by Don't - Get - Hooked On Me. —

1 D C#m Bm A
(Instrumental)

2 D D.C. and Fade
C#m Bm

BABY I NEED YOUR LOVIN'

Copyright © 1964 Jobete Music Co., Inc.

Words and Music by BRIAN HOLLAND,
LAMONT DOZIER and EDDIE HOLLAND

Moderately slow

F Bb F Bb

Ba - by, I Need Your Lov - in'; Ba - by, I Need - Your - Lov - in'.

F Bb F Bb

Al - though you're — nev - er near, — your voice I — of - ten hear. —

F Bb F Bb

An - oth - er day, — 'noth - er night, I long — to hold you tight, —

F Bb Eb Cm

'cause I'm — so lone - ly. Ba - by, I Need - Your Lov - in';

Bb Gm Eb Cm
 got to have all your lov - in'; Ba - by, I Need Your Lov - in';

Bb Gm F Bb
 got to have all your lov - in'. Some say it's a sign of weak - ness -

F Bb F Bb
 for a man to beg. Then weak I'd rath - er be,

F Bb F Bb
 if it means hav - ing you to keep, 'cause late - ly I've been los - ing sleep.

Eb Cm Bb Gm
 Ba - by, I Need Your Lov - in'; got to have all your lov - in'.

Eb Cm Bb Gm
 Ba - by I Need Your Lov - in'; got to have all your lov - in'.

F Bb F Bb F
 Lone - ly nights e - cho your name, oh, some - times I won - der

Bb F Bb F
 will I ev - er be the same? Oh yeah! When you see me

Bb F Bb F
 smil - ing, you know things have got - ten worse. An - y smile you

Bb F Bb F
 might see has all been re - hears'd. Dar - ling, I

Bb F Bb
 can't go on with - out you. This emp - ti - ness won't let me live with - out you.

F Bb F Bb
 This lone - li - ness in - side me, dar - ling, makes me feel half a - live.

Eb Cm Bb Gm
 Ba - by, I Need Your Lov - in'; got to have all your lov - in';

Eb Cm Bb Gm Repeat and Fade
 Ba - by, I Need Your Lov - in'; got to have all your lov - in'.

BABY LOVE

Copyright © 1964 Jobete Music Co., Inc.

Words and Music by BRIAN HOLLAND,
EDDIE HOLLAND and LAMONT DOZIER

Moderately

F F7 D7 Gm Bb6

Ba - by Love, my Ba - by Love, I need you oh how I need you. But all you do is
Ba - by Love, my Ba - by Love, why must we sep - a - rate my love? All of my
me my love, my Ba - by Love, I need ya oh how I need - ya. Why you do me

F Bb6 F Bb6 3

treat me bad, break my heart and leave me sad. Wan-na know what did
whole life through, I nev - er love no one but you. Why - you do me
like you do, af - ter I've been true to you. So deep in

F Bb Am Gm7 C7 To Coda ⊕ F

I do wrong to make you stay a way so long 'cause Ba - by Love, my
like you do, I guess it's me ooh, need to hold you once a -
love with you. ba - by, ba - by ooh, 'til it

F7 D7 Gm Bb6

Ba - by Love, been miss - ing ya, miss kiss - ing ya. In - stead of
gain my love, feel your warm em - brace my love. Don't throw our

F Bb6 F

break - ing up, let's start some kiss - ing and mak - ing up.
love a - way, please don't do me this way.

Bb6 F Bb Am

Don't throw our love a - way. In my arms why
Not hap - py like I used to be lone - li - ness has

1 Gm7 C9 2 Gm7 C9 D.C. al Coda

don't you stay? got the best of hurt me, 'til it

F7 D7 Gm Bb6 F Repeat and Fade

hurt me. Ooh Ba - by Love, Don't throw our love a - way.

BABY, I'M-A WANT YOU

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Words and Music by
DAVID GATES

Slowly, with feeling

Ab Bbm7/Ab

Ba - by, I'm - A Want You. Ba - by, I'm - a need you. You're the on -
lov - in' an' af - fec - tion. Giv - in' me di - rec - tion, like a guid -

Abmaj7 Db Db/C

ly one I care e - nough to hurt a - bout.
ing light to help me through my dark - est hour.

§ Bbm7 1 Db/Eb

May - be I'm - a cra - zy; but I just can't live with - out your
Late - ly I'm - a pray - in', that you'll al -

2,3 Db/Eb Ab

- ways be a - stay in' be - side me.

Cm Eb/Db Db To Coda ⊕

Used to be my life was just e - mo - tions pass - ing by;

(take 3rd ending)
D.S. al Coda

Cm Eb/Db Db

Feel - ing all the while and nev - er real - ly know - ing why.

CODA ⊕

Cm Eb/Db Db F7/A

Then you came a - long and made me laugh and made me cry; you

Bbm Db/Eb Ab Bbm7/Ab

taught me why. Ba - by, I'm - A Want You. Ba - by, I'm - a need you.

Abmaj7 Gbmaj7/Ab

Oh, it took so long to find you, ba - by. Ba -

Ab Bbm7/Ab Abmaj7

- by, I'm - A Want You. Ba - by, I'm - a need you.

Gbmaj7/Ab Ab Bbm7/Ab Abmaj7 Gbmaj7/Ab **Repeat and Fade**

BABY, WON'T YOU PLEASE COME HOME

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Words and Music by CHARLES WARFIELD
and CLARENCE WILLIAMS

Medium bounce tempo

G F#m7 F9 E9 A7 Em7 A7

Ba - by, Won't You Please Come Home, 'cause your mam - ma's all a - lone.

D7 Em Gm6 A7 Eb7 D9 D7b9

I have tried in vain, nev - er no more to call your name.

G F#m7 B7 E7 Am7 C C7 B7

When you left you broke my heart be - cause I nev - er thought we'd part. Ev - 'ry

C C#dim7 G F7 E7 A7 D7

hour in a day, you will hear me say, Ba - by Won't You Please Come

1 2

G A7 Ab9 G B7 3 E7 Am7 D7 Ab7 G

Home. Home. Dad - dy needs Mam - ma, Ba - by Won't You Please Come Home.

BABY, IT'S COLD OUTSIDE

from the Motion Picture NEPTUNE'S DAUGHTER

© 1948 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

Moderately

F Fmaj7 F6 Fmaj7 Gm7 C7

I real - ly can't stay _____ I've got to go 'way. _____
 sim - ply must go _____ the ans - wer is No! _____

But Ba - by, It's Cold _____ Out - side! _____ But Ba - by, It's Cold _____
 But Ba - by, It's Cold _____ Out - side! _____ But Ba - by, It's Cold _____

Gm7 C7 F Fmaj7 F6 F F9

_____ This eve - ning has been _____ so ver - y nice. _____
 _____ The wel - come has been _____ so nice and warm. _____

_____ Out - side! - _____ Been hop - ing that you'd _____ drop in! - _____ I'll hold your hands - _____
 _____ Out - side! - _____ How luck - y that you _____ dropped in! - _____ Look out the win - _____

Bb6 Bb9

_____ My moth - er will start to wor - ry _____ and fa - ther will be pac - ing the _____
 _____ My sis - ter will be sus - pi - cious _____ my broth - er will be there at the _____

_____ they're just like ice. _____ Beau - ti - ful, what's your hur - ry? _____
 _____ dow at that storm. _____ Gosh, your lips look de - li - cious. _____

F6 G7

floor. _____ So real - ly I'd bet - ter scur - ry, _____ well, may - be just a half a drink _____
 door. _____ My maid - en aunt's mind is vi - cious _____ well, may - be just a ci - ga - rette _____

Lis - ten to the fi - re - place roar! _____ Beau - ti - ful, please, don't hur - ry. _____
 waves up - on a trop - ic - al shore! _____ Gosh, your lips are de - li - cious. _____

C7 F Fmaj7 F6 Fmaj7

more. _____ The neigh - bors might think _____ say, _____
 more. _____ I've got to get home _____ say, _____

Put some re - cords on while I pour. _____ But, ba - by, it's bad _____ out there _____
 nev - er such a bliz - zard be - fore. _____ But, ba - by, you'd freeze _____ out there _____

Gm7 C7 Gm7 C7 F Fmaj7 F6 F

what's in this drink? _____ I wish I knew how _____ to break the _____
 lend me a comb. _____ You've real - ly been grand _____ but don't you _____

no cabs to be had _____ out there. _____ Your eyes are like star - light now _____
 it's up to your knees _____ out there. _____ I thrill when you touch _____ my hand _____

F9 Bb6 F6 Fm6

spell. I ought to say "No, no, no, Sir!" At
 see. There's bound to be talk to - mor - row. At

I'll take your hat your hair looks to swell. Mind if I move in
 how can you do this thing to me. Think of my life - long

G7 C7sus C7 F6 Eb7sus

least I'm gonna say that I tried. I real - ly can't stay
 least there will be plenty implied. I real - ly can't stay

clos - er? What's the sense of hurt - ing my pride. Oh, ba - by, don't hold
 sor - row. If you caught pneu - mo - nia and died. Get o - ver that old

D7 G7 C7b9 1 F6 C7 2 F6

ah, but it's cold out - side. I side.
 ah, but it's cold out - side. I side.

out, Ba - by, It's Cold Out - side.
 doubt, Ba - by, It's Cold Out - side. side.

BACK BAY SHUFFLE

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By ARTIE SHAW
 and TEDDIE MacRAE

Up-tempo Swing

E B7 E E7

A Am E B7 E Abm

Eb7 B

F#7 B7 E B7

E E7 A Am E B7 E

BAD CASE OF LOVING YOU

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 8 Music Square West, Nashville, TN 37203

Words and Music by
 JOHN MOON MARTIN

Moderate Rock ♩ E5 D5/E E5 D5/E A

Hot sum-mer night. — Fell like a net; I got - ta find —
 don't make no pret - ty heart. — I learned that —
 twen - ty to zip; A smile of Ju —

B E5 D5/E E5 D5/E

— my ba - by yet. — I need you, to sooth my
 bud - dy from the start. You think I'm cute, a lit - tle bit
 — das on your lip. — Shake my fist, knock on

E5 D5/E A B E5 D5/E

head, to turn my blue heart to red. —
 shy, ma - ma, I ain't — that kind of guy. —
 wood. I got it bad and I got it good. — }

N.C. A

Doc - tor, doc - tor, give me the news, — I got a Bad Case Of Lov - in' You. — No pill's gon - na

E5 B7 To Coda ⊕ E5 D5/E

cure my ill, — I got a Bad Case Of Lov - in' You. —

E5 1 2 E5 D5/E E5 A

A pret - ty face — I know you like — it,

E5 A C#m B

you like it on top. Tell me ma - ma are you gon - na stop. —

E5 N.C. D.S. al Coda CODA ⊕ E5

You had me down —

BALLIN' THE JACK

Copyright © 1997 by HAL LEONARD CORPORATION

Words by JIM BURRIS
 Music by CHRIS SMITH

Moderately

G7 C7

First you put your two knees close up tight, — then you sway 'em to the left, then you sway 'em to the right.

F7 Bb D7 Gdim7 D7

Step a-round the floor kind of nice and light, — then you twis' a-round and twis' a-round with all — your might. —

G7 C7

Stretch your lov - in' arms straight out in space, — then you do the Ea - gle Rock with style — and grace. — Swing your

Gb7 Bb F#dim7 Gm G7 Cm7 F7 Bb

foot way 'round then bring it back, — now that's what I call "Ball - in' The Jack." —

THE BALLAD OF DAVY CROCKETT

from Walt Disney's DAVY CROCKETT

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Words by TIM BLACKBURN
Music by GEORGE BRUNS

Moderately

F B \flat F G C7

Born on a moun-tain top in Ten - nes - see, green - est state in the Land of the Free.

F B \flat Gm C7 F

Raised in the woods so he knew ev - 'ry tree. Kilt him a b'ar when he was on - ly three.

B \flat F C7 F

Da - vy, Da - vy Crock - ett, king of the wild fron - tier!

B \flat F G C7

Off through the woods_ he's a march - in' a - long, mak - in' up yarns an' a - sing - in' a song,

F B \flat Gm C7 F

itch - in' for fight - in' an' right - in' a wrong, he's ring - y as a b'ar an' twict as strong.

B \flat F C7 F

Da - vy, Da - vy Crock - ett, the man who don't know fear!

THE BANANA BOAT SONG

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Lyric and Music by ERIK DARLING,
BOB CAREY and ALAN ARKIN

Moderately

F6 C B \flat F C F F6 C

Day - o, Day - o, Day de light and I wan - na go home. _ Day - o,

B \flat F C F

Day - o, Day de light and I wan - na go home. _ { Well, I'm load - in' de ba - na - na boats
Well, I sleep by sun and I
Well, I pack up all my things and I'll

B \flat F C F

all night long, _ } Day de light and I wan - na go home. _ { Hey!
work by moon, _ } When I
go to sea, _ } Den de

B \flat F C F

All of de work - men sing this song _ } Day de light and I wan - na go home. _
get some mon - ey, gon - na quit so soon _ }
ba - nan - as see the last of me _ }

BAND ON THE RUN

© 1974 PAUL and LINDA McCARTNEY
Administered by MPL COMMUNICATIONS, INC.

Words and Music by
McCARTNEY

Moderately bright

1. Well, the rain ex - plod - ed with a might - y crash — as we fell in - to — the sun, —
un - der - tak - er drew a heav - y sigh — see - ing no one else — had come, —
3. (See additional lyrics)

and the first one said to the sec - ond one there — I hope you're hav - ing fun. —
and a bell was ringing in the vil - lage square — for the rab - bits on the run. —

Band On The Run, — Band On The Run; — And the

jail - er man — and sail - or Sam — were search - ing ev - 'ry - one. For the

Band On The Run, — Band On The Run, — Band On The Run, —

Band On The Run. — 2. Well, the Band On The Run. —

Additional Lyrics

3. Well the night was falling as the desert world began to settle down.
In the town they're searching for us ev'rywhere but we never will be found.
Band On The Run; Band On The Run;
And the country judge who held a grudge will search for evermore.
For the Band On The Run, Band On The Run,
Band On The Run, Band On The Run.

BARBARA ANN

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Words and Music by
FRED FASSERT

Bright Rock tempo

(Bar - bar Ann, Bar - bar - bar Ann, Bar - bar Ann, Bar - bar - bar Ann.) Bar - bar Ann, —

— take — my — hand. — Bar bar Ann, — you got me

C7 Bb F Fine

rock-in' and a-roll-in', rock-in' and a-roll-in', Bar-bar Ann, Bar-bar bar-bar Ann.

F F6 F7

{ Went to a dance, look-in' for ro-mance, saw Bar-bar Ann, so I thought I take a chance, } Oh, Bar-bar
 { Played my fav-'rite tune, danced with Bet-ty Lu, tried Peg-gy Sue, but I knew they would-n't do. }

Bb F

Ann, Bar-bar Ann, take my hand. Oh, Bar-bar Ann, Bar-bar Ann, Take my hand. You got me

C7 Bb F 2nd time D.C. al Fine

rock-in' and a-roll-in', rock-in' and a-roll-in', Bar-bar Ann, Bar-bar bar-bar Ann.

BASIN STREET BLUES

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Words and Music by
 SPENCER WILLIAMS

Moderately C G7 Cdim7 C Cdim7 C C7 G7#5 C Bb G7#5

Won't - cha come a-long with me. To the Mis - sis - sip - pi?

C C/Bb F/A G7 C G7 C

We'll take the boat _ to the lan' of dreams, _ steam down the riv - er down to New Or - leans; _ The

G7 Cdim7 C Cdim7 C C7 G7#5 C Bb G7#5 C C/Bb

band's there to meet us, old friends to greet us, we'll see the place the

Ab7 G7 C D7 Ab7 G7 C E7

folks all meet, _ this is Ba - sin Street; _ Ba - sin Street, _ is the street, _ where

A7 D7 G7 G7#5 C/E Ebdim7

the e - lite _ al - ways meet, _ in New Or - leans _ lan' of dreams, _ you'll nev - er know how nice it seems or

Dm7 G7 Dm7 G7 C E7 A7

just how much it real - ly means. Glad to be: _ Yes, sir - ee, _ where wel - come's free, _

Bb7 A7 D7 G7 C F Fm C

dear to me, _ where I can lose, _ my Ba - sin Street Blues. _

BANDSTAND BOOGIE

from the Television Series AMERICAN BANDSTAND

© 1954 (Renewed) CHERIO CORP.

Words by BARRY MANILOW and BRUCE SUSSMAN
Music by CHARLES ALBERTINE

Fast swing

A6 D9

We're go - in' hop - pin' Hop! we're go - in' hop - pin' to - day, where things are pop - pin' Pop! the Phil - a -
swing - in', Swing! we're gon - na swing in the crowd, and we'll be cling - in' Cling! and float - in'

E11 B7 Bbmaj7

del - phi - a way; we're gon - na drop in Drop! on all the mu - sic they play on the Band - stand. _
high on a cloud, the phones are ring - in' Ring! my mom and dad are so proud I'm on Band - stand. _

1 A 2 A D Ebdim7

(Band - stand) _ We're go - in' (Band - stand) _ And I'll jump and, hey, I may e - ven show 'em my
dance real slow I'll show all the guys in the

A B7 A D9 C#7#5 C13 B7 Bbmaj7

hand - stand, _ because I'm on, be - cause I'm on the A - mer - i - can
grand - stand, _ what a swing - er I am, I am on A - mer - i - can

1 A G# A 2 A A6

Band - stand. _ When we Band - stand. _ We're go - in' hop - pin', we're go - in'

D9

hop - pin' to - day where things are pop - pin' the Phil - a - del - phi - a way. We're gon - na

E11 B7 Bbmaj7 A

drop in on all the mu - sic they play on the Band - stand. _ Band - stand. _

Bm B

Band - stand. _ Band - stand. _ Band - stand. _

B7 E11

What - da - ya know, here on the show read - y to go, _ what _ a pro! Hey! _ I'm mak - in' my mark;

A6 D9 D9 C#7#5 C13 B7 Bbmaj7

Gee, this joint is jump - in'. _ They made such a _ fuss _ just _ to see us ar - rive.

A E11 A6 D9

Hey! _ It's Mis - ter Dick Clark; what a place you've got here, swell spot, the

B7 Bbmaj7 A

mu - sic's hot here. Best in the East, give it at least a sev - en - ty - five!

A D Cdim7 A B7

Now for all you Joe's here goes my A - mer - i - can hand - stand; _ because
dance real slow I'm show - in' the guys in the grand - stand, _ that

D9 Am7b5 C13 B7 Bbmaj7 | 1 A G# | 2 A

I'm on, be-cause I'm on the A-mer-i-can Band - stand. _ As we
 I like my girl, but I love A-mer-i-can Band - stand. _

A6 N.C. Bb6 Eb9

The sing-er's croon-in', he ain't the great-est, but gee, my ba-by's swoon-in'
 hop-pin', and we'll be hop-pin' all day where things are pop-pin' in front of
 the Phil-a-

F11 C7 Bmaj7

all of T. V. So if you tune in, you'll see my ba-by and me on the Band - stand, _
 del-phi-a way. And you can drop in on all the mu-sic they play on the Band - stand, _

1 Bb | 2 Bb Eb C#dim7

Band - stand. _ And now we're Band - stand. _ And we'll rock and roll and Stroll on A-mer-i-can,
 Bb Eb C#dim7 Eb9 D7#5 Db13 C7 Bmaj7

Lin-dy Hop and Slop, it's A-mer-i-can tune in, I'm on, turn on, I'm in, I'm on!

Bb6 Eb9

To-day, _

Eb C7 Bmaj7 Bb6

Band - stand. _

BE KIND TO YOUR PARENTS from FANNY

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 Rhythmic, like a Polka

Words and Music by
 HAROLD ROME

F C7

Be Kind To Your Par-ents, tho' they don't de-serve it. Re-mem-ber they're
 apt to be ner-vous, and o-ver ex-cit-ed, con-fused from their

1 F | 2 F F7 Bb

grown-ups, a dif-fi-cult stage of life. They're dai-ly storm and strife. Just keep in mind, _

F B C F#9 G9 C Gm C7

tho' it sounds odd I know _ most par-ents once were chil-dren long a-go. In-cred-i-ble! So

F C7 Fmaj7

treat them with pa-tience, and sweet un-der-stand-ing, in spite of the fool-ish things they do! _

F7 Bb Bbm C7 F

Some-day you may wake up and find you're a par-ent too. _

BEAT ME DADDY, EIGHT TO THE BAR

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Words and Music by DON RAYE,
HUGHIE PRINCE and ELEANOR SHEEHY

Medium Boogie Woogie

Bb **Bb7**

The peo - ple gath - er a - round when he gets on the stand, then when he plays he gets a hand. The

Eb **Bb**

rhy - thm he beats puts the cats in a trance, no - bod - y there both - ers to dance. But when he

F7 **Bb** **Bbdim7** **Eb6** **Bb**

jams with the bass and gui - tar, — they hol - ler "Aw Beat Me, Dad - dy, Eight To The Bar." — **A**

Bb7 **Eb**

plink, a plink, a plink plink plink plunk - in' on the keys, — a riff, a raff, a

Bb **F7**

riff raff riff raff riff - in' out with ease. — And when he jams with the bass and gui - tar, —

Bb **Bbdim7** **Eb6** **Bb** **Eb6** **Bb**

— they hol - ler "Aw, Beat Me, Dad - dy, Eight To The Bar." — The peo - ple Eight To The Bar." —

A BEAUTIFUL FRIENDSHIP

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Lyric by STANLEY STYNE
Music by DONALD KAHN

Moderately

Cmaj7 **F#7** **Fmaj7** **Bb7** **A7** **Am7**

This is the end of A Beau - ti - ful Friend - ship it end - ed a

D7 **Dm7** **G7** **Cmaj7** **F#7** **Fmaj7**

mo - ment a - go. — This is the end of A Beau - ti - ful

Bb7 **A7** **Am7** **D7** **Dm7** **G7**

Friend - ship I know for your eyes told me so. —

Gm7 **C7** **F** **Fm7** **Bb7** **Em7**

We were al - ways like sis - ter and broth - er, un - til to -

A7 **Am7** **Ab7** **G7#5** **Cmaj7** **F#7**

night when we looked at each oth - er. That was the end of A

Fmaj7 **A7** **Dm7** **G7** **C**

Beau - ti - ful Friend - ship and just the be - gin - ning of love. —

BEAUTIFUL IN MY EYES

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Words and Music by
JOSHUA KADISON

Moderately (not too fast)

Bb/Eb Eb Bb/Eb Abmaj7 Gm7

You're my peace of mind in this cra - zy world.
The world will turn and the sea - sons will change,
lines up - on my face from a life - time of smiles,

Cm7 Abmaj7 Abm/Cb

You're ev - 'ry - thing I've tried to find. Your love is a
and all the les - sons we will learn will be beau - ti - ful and
when the time comes to embrace for one long last

Eb/Bb Bb Abmaj7

pearl. _____ You're my Mo - na Li - sa, you're my
strange. _____ We'll have our fill of tears, _____ our
while; _____ we can laugh a - bout _____ how time

Bb/Ab Gm7

rain - bow skies, and my on - ly prayer is that you
share of sighs. My on - ly prayer is that you
real - ly flies. We won't say good - bye 'cause true love

Cm7 Fm7 Eb/G

re - al - ize } you'll al - ways Be Beau - ti - ful
re - al - ize }
nev - er dies; }

Ab(add9) Bbsus Bb 1 Eb Eb/Bb Bb 2,3 Eb Bb Eb/Bb

In My Eyes. Eyes. You will al - ways be

Bb Eb Ab/Eb Eb

Beau - ti - ful In My Eyes. And the pass - ing years will show

Bb Ab Eb/G

that you will al - ways grow ev - er more Beau - ti - ful

Fm7 Bb To Coda Eb Fm7 Eb/G Ab Bb D.C. al Coda

In My Eyes. When there are

CODA

Eb Bb

Eyes. The pass - ing years will show that you will al - ways

Ab Eb/G Fm7 Bb Eb Fm7 Eb/G Ab Bb Eb

grow ev - er more Beau - ti - ful In My Eyes.

BE MY LITTLE BABY BUMBLEBEE

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Words by STANLEY MURPHY
Music by HENRY I. MARSHALL

Moderately

Be My Lit - tle Ba - by Bum - ble - bee, (buzz a - round, buzz a - round, keep a buzz - in 'round)

bring home all the hon - ey, love, to me. (lit - tle bee, lit - tle bee, lit - tle bee)

Let me spend the hap - py hours - roving with you 'mongst the flow'rs - and when we get where

no - one else can see. (cud - dle up, cud - dle up, cud - dle up) Be My Lit - tle Ba - by Bum - ble -

bee, (buzz a - round, buzz a - round, keep a buzz - in 'round) we'll be just as hap - py as can

be. (you and me, you and me, you and me) Hon - ey keep a buzz - in' please, I've got a doz - en

cou - sin bees, but I want you to be my ba - by bum - ble - bee.

BELIEVE

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Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slow Rock ballad

I Be - lieve in love, it's all we've got. Love has no bound - ries, cost
I Be - lieve in love, It's all we've got. Love has no bound - ries, no
With - out love would - n't Be - lieve in an - y - thing

noth - ing to touch. War makes mon - ey, can - cer sleeps,
bor - ders to cross. Love is sim - ple. Hate breed
that lives and breathes. With - out love have no an - ger.

curled up in my fa - ther and that means some - thing to me. Church - es and dic - ta - tors,
those who think dif - fer - ence is the child of dis - ease. Fa - ther and son
I would - n't Be - lieve in the right to stand here. With - out love

pol - i - tics and pa - pers, ev - 'ry - thing crum - bles soon - er or lat - er, but
make love and guns. Fam - i - lies to - geth - er kill some - one with - out
I would - n't Be - lieve. I could - n't Be - lieve in you and I would - n't Be - lieve in me with - out

To Coda

Cm Cm/Bb Ab G7#5 Cm | 1 Dsus D | 2 Dsus D

love. _____ I Be-lieve in love. _____ } (Instrumental)
 love. _____ I Be-lieve in love. _____ }

Gm Gm7/F Eb Cm Dsus D Gm Gm/F

D.C. al Coda CODA

Eb Cm D7sus D7

Cm Cm/Bb Ab(add9) G7#5

love. _____ I Be-lieve in love. _____

Cm Cm/Bb Ab(add9) G7#5

I Be-lieve in love. _____ I Be-lieve in love. _____

Cm G7/D Cm/Eb Fm Gsus G Cm

(Instrumental)

Cm Ab/C Fm/C G/C Cm A/C Fm/C G/C Cm

Repeat and Fade

BELL BOTTOM BLUES

Copyright © 1953 (Renewed) Casa David and Music Sales Corporation

Lyric by HAL DAVID
 Music by LEON CARR

Moderately C C7/E F G7 C C/E

I've got the Bell Bot - tom Blues 'cause my sweet - ie is a sail - or and he's sail - ing some - where on the
 head and re - fuse when the fel - lers come a - call - in' and they want to take me on a

Dm7 G7 C C7/E F G7

sea. _____ I got the Bell Bot - tom Blues 'cause I'm cra - zy 'bout a sail - or and I
 date. _____ I got the Bell Bot - tom Blues while the oth - er gals are fall - in'. I just

C Dm7 G7 | 1 C G7 | 2 C Gm7 C7

don't know when he's com - in' back to me. _____ I shake my
 sit a - round the liv - in' room and wait. _____ I won - der if he's look - in' at the

Cm7 C7 Gm7 C7 Gm7 C7 F9

same moon I'm look - in' at ev - 'ry night I'm look - in' at the moon. I know that if he's pray - in' for the

Cm7 F9 C/E Ebdim7 Dm7 G7 C C7/E

same thing I'm pray - in' for we'll be to - geth - er soon. _____ I got the Bell Bot - tom Blues just a -

F G7 C C/E Dm7 G7 C C7/E

wait - in' for a let - ter, heav - en knows, I'm lone - ly as can be. _____ I got the Bell Bot - tom Blues and I

F G7 C Dm7 G7 C

won't be feel - in' bet - ter till my sail - or boy comes sail - in' home to me.

BELLE, BELLE (MY LIBERTY BELLE)

© 1951 (Renewed 1979) Golden Bell Songs
Administered in the USA and Canada by All Nations Music

By BOB MERRILL

March tempo

C Am Dm G7 C Am G7

Oh, My Lib - er - ty Belle, my pret - ty lit - tle Belle, you kissed me once and you knew darn well; oh, you

C Am Dm7 Am Dm7 D7 G7 C Em C F C

knew darn well, My Lib - er - ty Belle, I'd love no - bod - y but you! There's pret - ty girls in Sing - a - pore
stars are like a string of pearls

G7 Dm7 G7 $\text{\textcircled{C}}$ C F C C#dim Dm7 G7

and the Phil - ip - pines, all a - long Kil - ar - ney's shore, oh, the fair col - leens! There's
'round a blue la - goon, how the Ba - li Ba - li girls, dance be - neath the moon. Now,
you're the girl that I a - dore, kiss in all my dreams! I'll

C Am C7 F A7 Dm G7 Am F

sweet Fi - fi from gay Pa - ree and Wil - hel - min - a, too, but
while they dance, I'll take a chance and steal a kiss or two, but
hold you soon be - neath the moon 'til then, sweet - heart, be true, 'cause } Belle, Belle, My

To Coda $\text{\textcircled{C}}$ 1 C G7 2 C F

C F Dm7 G7

Lib - er - ty Belle, I'm still in love with you. When you! I'll march, march,

Dm7 G7 C C7 F A7 Dm G7

march the whole world o - ver, I'll sail, sail, sail the o - cean

C C7 F Dm G7 C

blue: _____ They made my blink - in' heart a rov - er, _____ but it's

D7 Dm7 G7 C

nev - er, hard - ly ev - er a - way from you. _____ Of all the girls in

F C G7 Dm7 G7

Sing - a - pore and the Phil - ip - pines.

CODA $\text{\textcircled{C}}$ C

you.

BEN

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Lyrics by DON BLACK
Music by WALTER SCHARF

Moderately

F C7/E F C7/E

Ben, the two of us need look no more, we both found what we were look - ing for.
Ben, you're al - ways run - ning here and there, you feel you're not want - ed an - y - where.

F A7sus A7/C# Eb9#11 D7

With a friend to call my own, I'll nev - er be a - lone, and you my friend will
If you ev - er look be - hind and don't like what you find there's some - thing you should

Gm7b5/Db C7 | 1 F Bb/F F Bb/F | 2 F Bb F Bb

see, you've got a friend in me. — know you've got a place to go. — I

Gm C7/E Fmaj7 F6 Gm C7/E F Gm C7/E Fmaj7 F6

used to say I and me, now it's us, now it's we. I used to say I and me,

Gm C7/E F C7/E

now it's us, now it's we. Ben, most peo - ple would turn you a - way,

F C7/E F

I don't lis - ten to a word they say. They don't see you as I

C7/E Eb7 D7 Gm7b5/Db C7

do, I wish they would try to I'm sure they'd think a - gain if they had a friend like

F Gm7/F F Gm7/F F Gm7/F F Gm7/F F

Ben. Chorus: (Like Ben) Like — Ben, (Like Ben) Like Ben. —

BETWEEN THE 18TH AND 19TH ON CHESTNUT STREET

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Words and Music by WILL OSBORNE
and DICK ROGERS

Medium Boogie Woogie

Ab Ebdim7 Eb7 Ab Ebdim7

There is a Rib - joint where the folks all meet, — meet ev - 'ry morn - in' for to
You'll hear pi - an - o played by Sta - cy Trent, — he is a fa - mous Boo - gie
The man that owns it is Syl - ves - ter Brown, — his girl - friend Bes - sie wears a

Eb7 Ab Ebdim7 Eb Gm7 C7 N.C.

drink and eat, — it's not so high class, but it can't be beat, —
Woo - gie gent, — you ought to stop there if you're plea - sure bent, — } Be - tween Eigh -
rhine - stone gown, — it's on the south side on the edge of town, — }

1 To Coda Eb Bb9 Eb | 2 Eb Bb9 Eb G7 Cm

- teenth And Nine - teenth On Chest - nut Street. — Chest - nut Street. — Come a - long — some night,

Fm G7 Cm Eb Ebdim7

if you're feel - in' right, wear a cloud — for a hat! You'll have a

Bb7 Eb Ebdim7 Bb7 G7 Ebdim7 G7

res - er - va - tion for some day - break syn - co - pa - tion. That's where the

Cm Ddim7 Cm F7 Gb9 F9 Bb7 Eb7

Hoi - ty - toi — meet the Hoi - pol - loi. —

D.C. al Coda CODA

⊕ Eb Bb9 Eb

Chest - nut Street. —

BENNIE AND THE JETS

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Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slow Rock

(Instrumental)

Hey kids shake it loose to - geth - er the spot - light's hit - ting some - thing that's been known to change the wea - ther.
Hey kids plug in - to the faith - less may - be they're blind - ed but Ben - nie makes them age - less.

We'll kill the fat - ted calf to - night so stick a - round. You're
We shall sur - vive let us take our - selves a - long. Where we

gon - na hear e - lec - tric mu - sic sol - id walls of sound. } Say
fight our par - ents out in the streets to find who's right and who's wrong. }

Can - dy and Ron - nie have you seen them yet but they're so spaced out Ben - nie And The Jets.

But they're weird and they're won - der - ful oh, Ben - nie she's real - ly keen, she's got e -

lec - tric boots a mo - hair suit you know I read it in a mag - a - zine oh.

Be - Be - Be - Ben - nie And The Jets. *(Instrumental)* D.S. al Coda

CODA
Ben - nie Ben - nie Ben - nie Ben - nie Ben - nie Ben - nie And The Jets.

THE BEST THING FOR YOU

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Words and Music by
IRVING BERLIN

Moderately

Please let me say from the start, I don't pre - tend to be smart.

I just sug - gest, what I think best, hav - ing your in - t'rest at heart.

B7 Em/G Edim7 Dm/F Dm7b5 C/G

I on - ly want what's The Best Thing For You and The Best Thing For

Dm7 F/G G7 C/E G7/D C B7 Em/G Edim7

You would be me. I've been con - vinced af - ter think - ing it

Dm/F Dm7b5 C/G Dm7 F/G G7 C Ab

through, that The Best Thing For You would be me. Ev - 'ry day

Bbm/Ab Ab Db/Eb Eb7 Db/Eb Eb7 Fm Dm7b5 3

to my - self I say point the way, what will it

C/E G7/D C B7 Em/G Edim7 Dm/F Dm7b5

be? I ask my - self what's The Best Thing For You, and my -

C/G Am D7sus D7 Fm6/Ab

self and I seem to a - gree that The

C/G Dm7 F/G G7 1 C Ebdim Dm7 G7 2 C F C6/9

Best Thing For You would be me. me.

BETWEEN THE DEVIL AND THE DEEP BLUE SEA

from RHYTHMANIA

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Lyric by TED KOEHLER
 Music by HAROLD ARLEN

Swing

F C7 F C7 F7 Bb To Coda ⊕

I don't want you, but I'd hate to lose you, }
 I for - give you, 'cause I can't for - get you, } you've got me in Be - tween - The
 I should hate you, but I guess I love you, }

F C7 1 F 2 F A Bm7 E9

Dev - il And The Deep Blue Sea. I ought to cross you off my list,

A Adim A E7 C Fm6

but when you come knock - ing at my door, - fate seems to give my heart a twist, - and

Ab7 Fm6 G7 C7 D.S. al Coda CODA ⊕ F C7 F

I come run - ning back for more. Dev - il And The Deep Blue Sea. -

BIBBIDI-BOBBI-BOO

(The Magic Song)
from Walt Disney's CINDERELLA

© 1948 Walt Disney Music Company
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Words by JERRY LIVINGSTON
Music by MACK DAVID and AL HOFFMAN

Brightly

F C7 F C7 F C7 F Bb

Sa - la - ga - doo - la men - chic - ka boo - la Bib - bi - di - Bob - bi - di - Boo, put 'em to - geth - er and what have you got

Bib - bi - di - Bob - bi - di - Boo. Sa - la - ga - doo - la men - chic - ka boo - la Bib - bi - di - Bob - bi - di - Boo,

it - 'll do mag - ic be - lieve it or not, Bib - bi - di - Bob - bi - di - Boo. Sa - la - ga - doo - la means

F Dm G7 C7

men - chic - ka boo - le - roo, but the thing - a - ma - bob that does the job is Bib - bi - di - Bob - bi - di - Boo.

F C7

Sa - la - ga - doo - la men - chic - ka boo - la Bib - bi - di - Bob - bi - di - Boo, put 'em to - geth - er and what have you got

bib - bi - di - bob - bi - di bib - bi - di - bob - bi - di Bib - bi - di - Bob - bi - di - Boo.

BIG GIRLS DON'T CRY

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Words and Music by BOB CREWE
and BOB GAUDIO

Moderately

Ab F7 Bbm7 Eb7 Ab F7 Bbm7 Eb7 Ab F7 Bbm7 Eb7

Big — Girls — Don't — Cry, — they don't cry. — Big — Girls — Don't —

Ab F7 Bbm7 Eb7 Ab F7 Bbm7 Eb7 Ab F7 Bbm7 Eb7

Cry. — (Who said they don't cry) — { My — girl — said good - bye, — my, oh my, —
Ba — by, — I was true, — I was true, —

Ab F7 Bbm7 Eb7 Ab Db Ab Ab+ F7

my — girl — did - n't cry. — (I won - der why) (Sil - ly boy) Told my girl we
ba - by, — I'm a fool. — (I'm such a fool) (Sil - ly girl) Shame on you, you're

Bb7 Eb7

had to break up, (Sil - ly boy) thought that she would call my bluff; (Sil - ly boy) Then she said to
ma - ma said, (Sil - ly girl) shame on you, you're cryin' in bed; (Sil - ly girl) Shame on you, you

Ab Cm Db Eb7 Ab F7 Bbm7 Eb7 Ab F7

my sur - prise, - }
told a lie, - }

Big Girls Don't Cry. Big Girls Don't Cry,

Bbm7 Eb7 Ab F7 Bbm7 Eb7

they don't cry. Big Girls Don't Cry. (Who said they don't cry) Cry. (That's just an

Bbm7 Eb7 Ab Cm Db Eb7 Ab Cm Db Eb7

al - i - bi) Big Girls Don't Cry. Big Girls Don't Cry.

THE BIRDS AND THE BEES

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Words and Music by
HERB NEWMAN

Moderately, with a beat

G D7

Let me tell ya 'bout The Birds And The Bees and the flow - ers and the trees and the moon up a - bove

G

and a thing - called love. Let me tell ya 'bout the stars in the sky and a

D7 G

girl and a guy and the way they could kiss, on a night - like this.

G7 C G Em7

When I look in - to your big brown eyes - it's so ver - y plain to see that it's

A7 D7 Am7 D7

time you learned - a - bout the facts of life - start - ing from "A" to "Z". Let me tell ya 'bout The

G D7

Birds And The Bees and the flow - ers and the trees and the moon up a - bove and a thing - called

1 2

G G Am7 Gmaj7

love. Let me tell ya 'bout The love.

THE BIRTH OF THE BLUES

from GEORGE WHITE'S SCANDALS OF 1924

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Words by B.G. DeSYLVA and LEW BROWN
 Music by RAY HENDERSON

Tempo di Blues

The musical score for "The Birth of the Blues" is written in 4/4 time with a key signature of one flat (Bb). The melody is on a single treble clef staff. The lyrics are written below the staff, with some words split across lines. Chord symbols are placed above the staff at various points. The score includes a double bar line with repeat signs and first/second endings. The lyrics are as follows:

They heard the breeze in the trees — sing - ing a weird — mel - o - dies. —
 jail came a wail — of a down - heart - ed frail. —

And they made — that — the start — of the blues. — And from a
 And they played — that — as part — of the

blues. — From a whip - poor - will out on a hill, — they took a new —

note. — Pushed it through a horn 'til it was worn — in - to a blue —

note! — And then they nursed it, re - hearsed — it, and gave —

out the news — that the South - land gave birth — to the

blues! — They heard the blues! —

BLACK DENIM TROUSERS AND MOTORCYCLE BOOTS

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Words and Music by JERRY LEIBER
 and MIKE STOLLER

Briskly

The musical score for "Black Denim Trousers and Motorcycle Boots" is written in 4/4 time with a key signature of three flats (Bbb). The melody is on a single treble clef staff. The lyrics are written below the staff. Chord symbols are placed above the staff. The score includes a double bar line with repeat signs. The lyrics are as follows:

He wore Black Den - im Trou - sers And Mo - tor - cy - cle Boots and a black leath - er jack - et with an

ea - gle on the back. He had a hopped - up cy - cle that took off like a gun. That

fool was the ter - ror of high - way 1 0 1.

Cm6/9 Cm(maj9) Cm G7

Well, he nev - er washed his face and he nev - er combed his hair. He had
Lou, poor girl, she plead - ed and she begged him not to leave. She

Cm

ax - le grease em - bed - ded un - der - neath his fin - ger - nails. On the mus - cle of his arm was a
said, "I've got a feel - ing if you ride to - night I'll grieve." But her tears were shed in vain, and her

Fm G7 Cm

red tat - too, a pic - ture of a heart say - ing, "Moth - er I love you." He
ev - 'ry word was lost in the rum - ble of his en - gine and the smoke from his ex - haust. He

G7

had a pret - ty girl - friend by the name of Ma - ry Lou, but he treat - ed her just like he
took off like a dev - il, there was fi - re in his eyes. He said, "I'll go a thou - sand miles be -

Cm Fm

treat - ed all the rest. And ev - 'ry - bod - y pit - ied her 'cause ev - 'ry - bod - y knew he
fore the sun can rise. But he hit a scream - ing die - sel that was Cal - i - for - nia bound, and

G7 Cm

loved that dog - gone mo - tor - cy - cle best. He wore } Black Den - im Trou - sers And
when they cleared the wreck - age all they found. was his }

G7 Cm

Mo - tor - cy - cle Boots and a black leath - er jack - et with an ea - gle on the back. { But they

G7 Fm Db Cm

had a hopped - up cy - cle that took off like a gun, That fool was the ter - ror of high - way 1 0 1.
could - n't find the cy - cle that took off like a gun, and they

Cm6/9

(Instrumental)

Db13(#11) Cm Fm G7 Cm

Mar - y nev - er found the ter - ror of high - way 1 0

D/C Db/C Cm6/9 Cm(maj9) Cm

1.

BLACK COFFEE

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Words and Music by PAUL FRANCIS WEBSTER and SONNY BURKE

Very slow and bluesy

F7#9 Gb7#9 F7#9 Gb7#9 F7#9 Gb7#9
Girl: I'm feel - in' might - y lone - some, have - n't slept a wink, I walk the floor and watch the door and
 feel - in' might - y lone - some, have - n't slept a wink, I walk the floor and watch the door and

F7#9 B9 Bb9 Bbdim7 Bb9 F7#9 Gb7#9 F7#9 D7#9
 in be - tween I drink Black Cof - fee. Love's a hand - me - down broom. I'll
 in be - tween I drink Black Cof - fee. Since my gal went a - way my

Gm Gm7/C Gm7 Gm7/C F7#9 D7#9 Gm7 C13
 nev - er know a Sun - day, in this week - day room. I'm
 nerves have gone to pic - es and my hair's turn - in' gray. I'm

F7#9 Gb7#9 F7#9 Gb7#9 F7#9 Gb7#9
 talk - in' to the shad - ows, one o' - clock to four. And Lord, how slow the mo - ments go when
 talk - in' to the shad - ows, one o' - clock to four. And Lord, how slow the mo - ments go when

F7#9 B9 Bb9 Bbdim7 Bb9 F7#9 Gb7#9 F7#9 D7#9
 all I do is pour Black Cof - fee. Since the blues caught my eye. I'm
 all I do is pour Black Cof - fee. Love's a sor - ry af - fair. I

Gm Gm7/C Gm7 Gm7/C F7#9 Gb7#9 F B7b5 Bbm7
 hang - in' out on Mon - day my Sun - day dreams to dry. Now a man is born to go a -
 know where all the blues are, 'cause, ba - by, I've been there. Now a man is born to love a

Fm Bbm C7#5 Am7 Dm7 Am7 Abm7 G9
 lov - in', a wom - an's born to weep and fret. To stay at home and tend her
 wom - an, to work and slave to pay her debts. And just be - cause he's on - ly

Gbmaj7 Gb6 Abm7 Db9 Gm7 C7 F7#9 Gb7#9
 ov - en, and drown her past re - grets in cof - fee and cig - a - rettes! I'm moon - in', all the morn - in', and
 hu - man, to drown his past re - grets in cof - fee and cig - a - rettes! I'm moon - in', all the morn - in', and

F7#9 Gb7#9 F7#9 Gb7#9 F7#9 B9
 mourn - in' all the night, and in be - tween it's nic - o - tine and not much heart to fight Black
 mourn - in' all the night, and in be - tween it's nic - o - tine and not much heart to fight Black

Bb9 Bbdim7 Bb9 F7#9 Gb7#9 Fmaj7 D7b9 Gm7 Gm7/C
 Cof - fee. Feel - in' low as the ground. It's driv - in' me cra - zy, this wait - in' for my ba - by,
 Cof - fee. Feel - in' low as can be. It's driv - in' me cra - zy, this wait - in' for my ba - by,

Gm7 C9 Gm7/C 1 **F7#9 Gb7#9 F7#9 Gb7#9** 2 **F7#9 Gb7#9 F7#9**
 to may - be come a - round. *Boy:* I'm
 to may - be come a - round.

BLAME IT ON THE BOSSA NOVA

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Words and Music by BARRY MANN
and CYNTHIA WEIL

Moderately

F C7

I was at a dance _____ when she caught my eye, _____
is my bride - to - be _____

F

stand - in' all a - lone, _____ look - in' sad and shy, _____
and we're gon - na raise _____ a fam - i - ly. _____

Bb

We be - gan to dance, _____ sway - in' to and fro _____
And when our kids ask _____ how it came a - bout, _____

F C7 F

and soon I knew _____ I'd nev - er let her go. _____
I'm gon - na say _____ to them with - out a doubt: _____

C7 F

_____ } Blame It On The Bos - sa No - va _____ with its mag - ic spell. _____

C7 F

_____ } Blame It On The Bos - sa No - va _____ that she did so well. _____

Bb

_____ Oh, it all be - gan with just one lit - tle dance, _____ but soon it end - ed

F C7

up a big ro - mance. _____ Blame It On The Bos - sa No - va, _____

F

_____ the dance of love. _____ Now was it the moon _____

C7 F

No, no, the Bos - sa No - va! _____ No, no, the

_____ or the stars a - bove? _____

Bos - sa No - va! C7 Yeh, yeh, the Bos - sa No - va!

Now was it the tune _____ the Bos - sa No - va

F Bb F

1 2

the dance of love? _____ Now that lit - tle girl _____

BLACK AND WHITE

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Words by DAVID ARKIN
Music by EARL ROBINSON

Moderate Rock

G D G D G C D G D

The ink is black, the page is white; to - geth - er we learn — to read and write. A child is black, a

G D G C D D7 3 G 3 C 3

child is white; the whole — world looks up - on the sight, — a beau - ti - ful sight! —

G C D G D

— And now a child — can un - der - stand — that this is the law of all the land,

D7 Bm D7 G D G D G C

all the land! — The world is black, the world is white; it turns by day — and

D G D G D G C D To Coda ⊕

then by night. A child is black, a child is white; to - geth - er they grow — to see the light, —

D7 3 G C G C D G D

to see — the light. — And now at last — we plain - ly see; — we'll have a dance — of

D.S. al Coda CODA Repeat and Fade

D7 Bm D7 ⊕ D7 3 G C G D G D

lib - er - ty, lib - er - ty! — The to see — the light! —

BLAME IT ON MY YOUTH

Copyright © 1934 PolyGram International Publishing, Inc.
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Words by EDWARD HEYMAN
Music by OSCAR LEVANT

Moderately, with feeling

Eb Fm7 3 Bb7 Eb/G B7/F# Bb7/F Edim7 3 3

If I ex - pect - ed love — when first we kissed, Blame It On My Youth. —

Fm7 Bb7 Fm7 Bb7 Bb7/Ab Eb/G Fm7 3 Bb7 3

— If on - ly just for you — I did ex - ist, Blame It On My Youth. —

Eb Eb7 Ab Bb7 Eb Fm7 Bb7 G7#5 G7 C7

— I — be - lieved in ev - 'ry - thing like a child of three.

Fm7 Bb7 G7+5 G7 C7 F9 B7#5 Bb7

You — meant more than an - y - thing, all the world to me!

Eb Fm7 Bb7 Eb/G B7/F# Bb7/F Edim7 Fm7 Bb7
 If you were on my mind — all night and day, Blame It On My Youth; —
 Fm7 Bb7 Eb/G Fm7 Bb7
 If I for - got to eat — and sleep and pray, Blame It On My Youth. —
 Eb Eb7 Ab Bb7 Eb Edim7 Fm7 G7#5 G7 C7
 If I cried a lit - tle bit when first I learned the truth,
 Fm7 F9 Bb7 Eb Fm7b5 Eb6
 don't blame it on my heart, — Blame It On My Youth. —

BLESS THE BEASTS AND CHILDREN

© 1971 SCREEN GEMS-EMI MUSIC INC.

Words and Music by BARRY DeVORZON and PERRY BOTKIN, JR.

Slowly
 Bb(add9) Bb Bbmaj7 Bb Fm6/Ab G7#5 Cm9 Cm
 Bless The Beasts And The Chil - dren, for in this world they have no voice, —
 Eb6/F F Bb(add9) Bb Bb(add9) Bb Bbmaj7
 they have no choice. — Bless The Beasts And The Chil - dren,
 Fm6/Ab G7#5 Cm9 Cm Eb/F F Bb(add9) Bb F/G G
 for the world can nev - er be, — the world they see. —
 Eb Ebmaj7 Db/Eb Ab/Eb Eb F Cb/Gb
 Light their way — when the dark - ness — sur - rounds them; Give them love, —
 Gb Db Eb/F F To Coda ⊕ Bb(add9) Bb
 let it shine all a - round — them. — Bless The Beasts And The
 Bbmaj7 Fm/Ab G7#5 Cm9 Cm7 Eb/F F7 Bb(add9) Bb
 Chil - dren; Give them shel - ter from a storm; — Keep them safe; —
 F/G G7 Cmaj7 C C(add9) C D.S. al Coda CODA ⊕ Bb
 Keep them warm. —
 Bb(add9) Bb Bbmaj7 Fm/Ab G7#5 Cm7 Eb/F F7
 Bless The Beasts And The Chil - dren; Give them shel - ter from a storm; —
 Bb(add9) Bb Am7 G7 Cmaj7 C C(add9) C
 Keep them safe; — Keep them warm. —

BLUE CHAMPAGNE

Copyright © 1941 (Renewed) by Music Sales Corporation (ASCAP)

Words and Music by GRADY WATTS,
FRANK RYERSON and JIMMY EATON

Slowly

F Fdim7 C7 F Db7 Bbm

Blue Cham - pagne _ pur - ple shad - ows and Blue Cham - pagne _ with the ech - oes that
Bub - bles rise _ like a foun - tain be - fore my eyes _ and they sud - den - ly

F Fdim Bbm C7

1 F Dm7 Gm7 C7 2 F Bb

still re - main _ I keep a blue ren - dez - vous.
crys - tal - ize _ to form a vis - ion of you. _

F A7 Dm Dm(maj7) Dm7 C9 F Gm7 C7#5

— All the plans we start - ed, all the songs we sang, each lit - tle dream we

F A7/E Dm Dm(maj7) Dm7 G9 F G9

knew seems to o - ver - take me like a boom - er - ang. Blue is the spar - kle

Db7 Gm7 C7 F Fdim7 C7 F

gone is the tang each old re - frain, _ keeps re - turn - ing as I re - main _

Db7 Bbm F D7 Bbm C9 F

with my mem - 'ries and Blue Cham - pagne _ to toast the dream that was you. _

BLUE EYES

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Words and Music by ELTON JOHN
and GARY OSBORNE

Soulfully

Bb6 F Fm Gm Eb11 Bb

Blue Eyes _ ba-by's got Blue Eyes, { like a deep blue sea _ on a blue, blue
{ like a clear blue sky _ watch - ing o - ver

F F7 Bb6 F Fm Gm Eb11

day. Blue Eyes, _ ba-by's got Blue Eyes, when the morn - ing comes, _
me. Blue Eyes, _ ooh, I love Blue Eyes, when I'm by _ her side _

Em7b5 A+ A3 A+ A % Dm

I'll be far _ a - way, _ and I _ say; _ (1.) Blue Eyes hold - ing back the tears _
where I long _ to be, _ I will see; _ (2.,3.) Blue Eyes laugh - ing in the sun, _

B \flat F Fm Gm Eb11 To Coda \oplus

hold - ing back the pain
laugh - ing in the rain

ba - by's got Blue - Eyes,
ba - by's got Blue - Eyes,

and she's a - lone
and am I home

1 C11 C F Eb Ab G \flat D \flat Ab Eb 2 C11 C D.S. al Coda

a - gain.

and am I home a - gain.

CODA \oplus C11 C F Eb Ab G \flat D \flat Ab Eb

a - gain.

BLUE PRELUDE

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Words by GORDON JENKINS
Music by JOE BISHOP

Slow Blues

Dm Dm7 E7 Gm6 A7 Dm

Let me sigh, let me cry when I'm blue. Let me go 'way from this
long till my song will be thru' 'cause I know I'm on my

B \flat 7 A7 1 Dm6 A7 2 Dm6 A7

lone last ly go town. Won't be round. All the

Dm Fm Dm6 A7 Dm B \flat 7

love I could steal, beg or bor - row would - n't heal all this pain in my

A7 B \flat 7 Dm7 Dm6

soul. What is love but a pre - lude to sor - row with a

B \flat 7 A7 Dm A7 Dm Dm7 E7 Gm6

heart - break a - head for your goal. Here I go, now you know why I'm

A7 Dm B \flat 7 A7 Dm Gm6 Dm6

leav - ing. Got the blues, what can I lose, good - bye.

BLUESETTE

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Words by NORMAN GIMBEL
Music by JEAN THIELEMANS

Moderate Waltz

G F#m7b5 B7b9 Em7 A7b9 Dm7

(1.) Poor lit - tle, sad lit - tle Blue heart Blues - ette. Don't you cry, don't you
(2., D.C.) Long as there's love in your heart to share, dear Blues - ette, don't des -

G7 Cmaj7 C6 Cm7 F9 Bbmaj7

fret. You can bet one luck - y day, you'll wak - en to and find your blues will
pair. Some blue boy is long - ing just like you, to find a some - one

Bbm7 Eb9 Ab Am7b5 D9 Bm7 To Coda ⊕

be for - sak - en. One luck - y day, love - ly love will come your way.
to be true to. { Two lov - ing arms he can nes - tle in and stay.
One luck - y day, love - ly love will come your

Bb7 Am7 D7 G F#m7b5 B7 Em7

Get set, Blues - ette, true love is com - ing. Your trou - bled

A7 Dm7 G7 Cmaj7 C6 Cm7 F7 Bbmaj7

heart soon will be hum - ming. Hum

Bb6 Bbm7 Eb9 Ab Am7b5

Doo - ya, Doo - ya, Doo - ya, Doo - ya, Doo - ya, Doo - oo³ -

D9 Bm7 Bb7 Am7 D7 G

oo Blues - ette. Pret - ty lit - tle Blues - ette

F#m7b5 B7 Em7 A7 Dm7 G7

must - n't be a mourn - er. Have you heard the news yet? Love is 'round the cor - ner.

Cmaj7 C6 Cm7 F7 Bbmaj7 Bb6 Bb7

Love wrapped in rain - bows and tied with pink rib - bon to make your next Spring - time your gold wed - ding

Eb7 Ab Am7b5 D7 Bm7

ring time. So dry your eyes. Don't - cha pout, don't - cha fret, good - y good times are

Bb7 Am7 D7 D.C. al Coda CODA ⊕ Bm7 E7 E7#5 E7

com - ing, Blues - ette. way. That mag - ic

Am7 D7 G D7#9 D9 Bm7 Am7 Abmaj7 Gmaj7

day may just be to - day.

BOBBY'S GIRL

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Words and Music by GARY KLEIN and HENRY HOFFMAN

Moderately

C Am F Em

When peo - ple ask of me what would you like to be, now that you're not a kid an - y - more?_
 Each night I sit at home hop - ing that he will phone, but I know Bob - by has some-one else._

F G C Am F

I know just what to say, I an - swer right a - way. There's just one
 Still in my heart I pray, there soon will come a day when I will

Em F6 G7 N.C. C Am

thing I've been wish - ing for. } I wan - na be Bob - by's Girl, I wan - na be Bob - by's Girl.
 have him all to my - self. }

F G Dm7 G7 N.C. C

That's the most im - por - tant thing to me. And if I was Bob - by's Girl; if I was

F G7 C

Bob - by's Girl, what a faith - ful, thank - ful girl I'd be.

BOO-HOO

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Lyric and Music by EDWARD HEYMAN, CARMEN LOMBARDO and JOHN JACOB LOEB

Moderately

C Dm7 G7 C Bb7 A7sus A7 Dm A7 Dm

Boo - Hoo, you've got me cry - ing for you, and as I
 Hoo, I'll tell my ma - ma on you; the lit - tle

G7 Bb7 A7 Fm G7 C G7

1 2
 C G7 C B7 E C#m7

sit here and sigh, says I, 'I can't be - lieve it's true'. Boo -
 game that you played has made her ba - by oh! so blue. You left me

Cdim E6 F#7 Am6 G Em7 A7 A7#5 Am7 D Dm7 G7

in the lurch, you left me wait - ing at the church. Boo -

C Dm7 G7 C Bb7 A7sus A7 Dm A7 Dm

Hoo, that's why I'm cry - ing for you, some day you'll

G7 Bb7 A7 Fm G7 C G7 C D7 G7 C

feel like I do and you'll be Boo - hoo - hoo - in' too.

BOHEMIAN RHAPSODY

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Words and Music by
FREDDIE MERCURY

Slowly

Bb6 C7 Bb6 C7 F7 Cm7 F7 Bb Cm7 Bb

Is this the real life? Is this just fan-ta-sy? Caught in a land-slide, no es-cape from re-al-i-ty.

Gm Bb7 Eb Cm

O - pen your eyes, — look up to the skies — and see, I'm just a poor boy,

F7 B Bb A Bb B Bb A Bb Eb Bb/D

I need no sym-pa-thy, be-cause I'm eas-y come, eas-y go. Lit-tle high, lit-tle low, an-y way the wind blows

C#dim 7 F/C F Bb Bb

does - n't real - ly mat - ter to me, to — me. Ma - ma — just Too late, — my

Gm Cm F Bb

killed a man, put a gun a - gainst his head, pulled my trig - ger, now he's dead. Ma - ma, — life had time has come, sends — shiv - ers down my spine, bod - y's ach - ing all the time. Good - bye, — ev-'ry-bod-y I've

Gm Cm7 B+ Eb/Bb F/A Fm/Ab Eb Bb/D Cm

just be - gun, but now I've gone and thrown it all a - way. Ma - ma, — ooh, — did - n't got to go, got - ta leave you all be - hind and face the truth. Ma - ma, — ooh, —

Fm Bb Eb Bb/D Cm Abm

mean to make you cry. If I'm not back a - gain this time to - mor - row, car - ry on, car - ry on as if noth - ing real - ly I don't want to die, I some - times wish I'd nev - er been born at

Eb Ab/Eb Eb Ebdim Fm7/Eb Bb Eb Bb/D Cm Fm Bb7

mat - ters. — all.

L'istesso tempo

Eb Gm/D Cm Fm Db Db/Cb Bbm A D/A A Adim A

I see a lit - tle sil - hou -

D/A A Adim A D/A A D/A A Adim A D/A A Db/Ab Ab

et - to of a man, Scar - a - mouche, Scar - a - mouche, will you do the Fan - dan - go? Thun - der - bolt and light - ning,

C/G E A N.C.

ver - y, ver - y fright - 'ning me. (Gal - li - le - o.) Gal - li - le - o. (Gal - li - le - o.) Gal - li - le - o, Gal - li - le - o fig - a -

B Bb A Bb B Bb A Bb Ab/Eb Eb Ebdim Eb

ro Mag-ni - fi - co. I'm just a poor boy and no - bod - y loves me. He's just a poor boy

Ab/Eb Eb Ebdim Eb Ab Eb/G F Bb Ab Eb/G F#dim7 Fm7 B Bb A Bb

from a poor fam - i - ly. Spare him his life from this mon - stros - i - ty. Eas - y come, eas - y go,

B Bb A Bb Eb Bb Eb Bb

will you let me go, Bis - mil - lah? No, we will not let you go. (Let him go!) — Bis - mil - lah! We

Eb Bb

will not let you go. (Let him go!) — Bis - mil - lah! We will not let you go. (Let me go.) — Will not let you go. (Let me go.) —

Gb7 Bm A D Db Gb Bb Eb N.C. Eb

Will not let you go. (Let me go.) — Ah. No, no, no, no, no, no, no. (Oh ma-ma mi - a, ma-ma mi - a.) Ma-ma

Bb Eb Ab D Gm Bb

mi - a, let me go. Be - el - ze-bub has a dev - il put a - side for me, for me, for me.

Eb F7 Bb7 3 Eb/Bb 3 Bb 3 Eb 3

So you think you can stone me and spit in my

Bb Db Bb7 3 Eb/Bb 3 Bb 3 Eb 3 Ab

eye. So you think you can love me and leave me to die.

Fm Bb Fm 3 Bb Fm7 Bb Fm7 Bb 3

Oh, ba - by, can't do this to me, ba - by, just got-ta get out, just got-ta get right out - ta

Eb Bb7 Eb Bb/D

here. — (Instrumental)

here. — (Instrumental)

Cm G/B Cm G7/B Cm Bb7 Eb D Gm Ab Eb

Noth - ing real - ly mat - ters, an - y - one can see, noth - ing real - ly mat - ters, noth - ing real - ly mat - ters to

Cm Gm Cm Gm Cm Abm Bb11

Eb Ab/Eb Eb Ebdim7 Bb/D Bbm/Db C7 C7b9 C7 F Bb F/A Abdim7 Gm7 F

me. An - y way the wind blows.

(THE ORIGINAL) BOOGIE WOOGIE

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By CLARENCE "PINE TOP" SMITH

Lively

Chords: F, Bb, F, Bb6, C7, Bb7, F, Bb, F, F7, C7, Bb, C7, F, Bb, F, Bb, F6, Bb7, F6, C7, Bb9, F, Bb, Bb9, F

BOOGIE WOOGIE BUGLE BOY
frm BUCK PRIVATES

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Words and Music by DON RAYE
and HUGHIE PRINCE

Medium Boogie Woogie

Chords: C, C7, F, C, G7, F7, C, F

They made him blow a bu - gle for his Un - cle Sam, — it real - ly brought him down be - cause he
puts the boys to sleep with "boo - gie" ev - 'ry night, — and wakes them up the same way in the
could - n't jam. — The cap - tain seemed to un - der - stand — be - cause the next day the "cap" — went out and
ear - ly bright. They clap their hands and stamp their feet — be - cause they know how he plays — when some - one
draft - ed a band. — And now the com - p'ny jumps } when he plays re - veil - le, he's the
gives him a beat. — He real - ly breaks it up }

Boo - gie Woo - gie Bu - gle Boy of Com - pa - ny B. — A toot! A toot! A toot did - dle an - da toot. He blows it
eight to the bar — in "boo - gie" rhy - thm. He can't blow a note un - less a bass and gui - tar — is play - in'

C G7 F7

with 'im. — He makes the com - p'ny jump when he plays re - veil - le he's the

C

Boo - gie Woo - gie Bu - gle Boy Of Com - pa - ny B. — He Com - pa - ny B! —

BOSSA NOVA BABY

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Words and Music by JERRY LEIBER
and MIKE STOLLER

Bossa Nova tempo

G7

I said, "Take it eas - y, ba - by, I worked all day — and my feet feel just like lead. —
"Hey, — lit - tle ma - ma, — let's sit down, — have a drink and dig the band."
"Come — on, — ba - by, it's hot in here — and it's oh, so cool out - side. —

You got my shirt - tails fly - in' all o - ver the place. — And the
She said, — "Drink, drink, — oh, fid - dle - de - dink. — I can
If you — lend me a dol - lar, I can buy some gas. — And we can

C7

sweat pop - pin' out of my head." — } She said, "Hey, Bos - sa No - va, Ba - by,
dance with a drink in my hand." — }
go for a lit - tle ride." — }

keep on a - work - in', child, { This ain't no time to quit." — }
{ This ain't no time to drink." — } She said,
{ I ain't got time for that." — }

G7

"Go, Bos - sa No - va, Ba - by, keep on danc - in', { I'm a - bout to have my - self a fit." — }
{ 'Cause I ain't — got — time to think." — }
{ Or I'll find my - self an - oth - er cat." — }

G Am/G G Am/G G

Bos - sa No - va, — Bos - sa No - va, —

G7 C7

(Instrumental)

I said,
I said,

1,2 3
G G

G Am/G G Am/G G

Bos - sa No - va, — Bos - sa No - va. —

C7 G Repeat and Fade

(Instrumental)

BOOGIE DOWN

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Words and Music by AL JARREAU
 and MICHAEL OMARTIAN

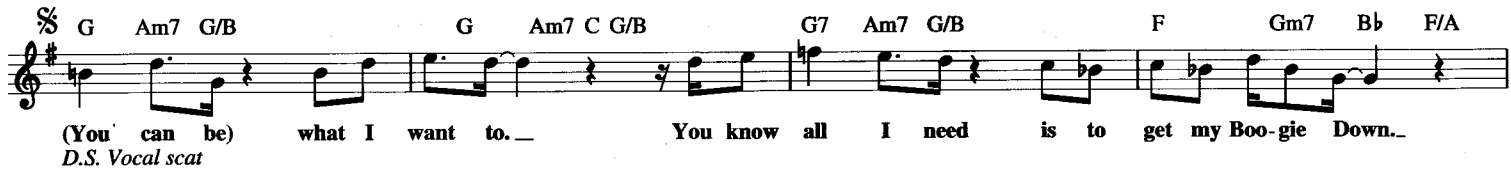
Moderate funk

G Am7 G/B G Am7 C G/B G7 Am7 G/B F Gm7 Bb F/A



I can be what I want to and all I need is to get my Boo-gie Down...

G Am7 G/B G Am7 C G/B G7 Am7 G/B F Gm7 Bb F/A



(You can be) what I want to. You know all I need is to get my Boo-gie Down...
D.S. Vocal scat

G Am7 G/B G Am7 C G/B G7 Am7 G/B F Gm7 Bb F/A



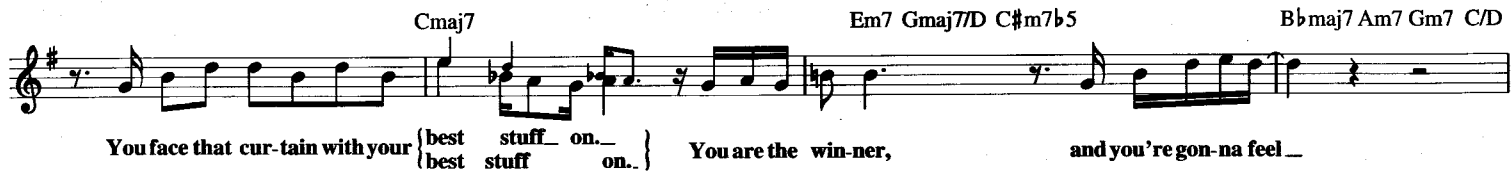
(You can be) what I want to and all I need is to get my Boo-gie Down...
Vocal scat ends

Em7 A13 C/D G/B C(no3rd) G/D B7#5 Em11



I got my cer-tain and my sure 'nough on and I'm put-tin'on my real-ly for real...

Cmaj7 Em7 Gmaj7/D C#m7b5 Bbmaj7 Am7 Gm7 C/D



You face that cur-tain with your best stuff on. You are the win-ner, and you're gon-na feel...

G Am7 G/B G Am7 C G/B G Am7 G/B F Gm7 Bb F/A



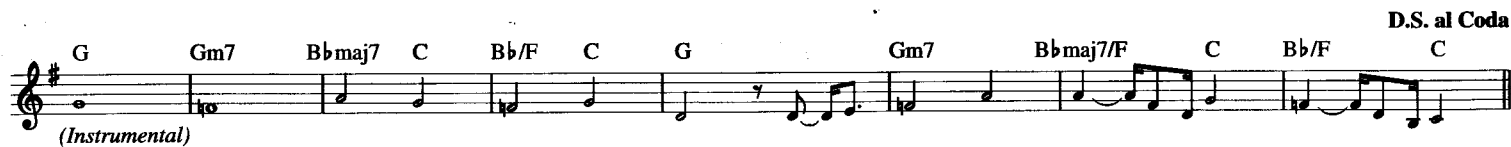
{you can be what you want to and all you need is to get your Boo-gie Down...
 you can be what you want to and all you need is to get your Boo-gie Down...

G Am7 G/B G Am7 C G/B G7 Am7 G/B F Gm7 Bb F/A



I can be all I want to and all I need is to get my Boo-gie Down...
 You can be all you want to and all you need is to get your Boo-gie Down...

G Gm7 Bbmaj7 C Bb/F C G Gm7 Bbmaj7/F C Bb/F C



(Instrumental)

CODA N.C. Vocal 2nd time only



Now you go one and two and three. Here's a lit-tle step for you and me. Come and...



strut your stuff but leave e-nough for the near-est boo-gie and tru-est boo-gie woo-gie

G Am7 G/B G Am7 C G/B G7 Am7 G/B F Gm7 Bb F/A



I can be what I want to and all I need is to get my Boo-gie Down...
Repeat and Fade

THE BOY FROM NEW YORK CITY

© 1964 (Renewed) TRIO MUSIC CO., INC.

Words and Music by JOHN TAYLOR and GEORGE DAVIS

Moderate and very steady

Bb Eb Bb7 Eb Bb Eb Bb7 Eb

Oo - wah oo - wah cool, cool kit - ty, tell us a - bout The Boy From New York Cit - y.

Bb Eb/Bb Bb7 Eb/Bb Bb7 Eb/Bb Bb7 Eb/Bb

Oo - wah oo - wah, come on, Kit - ty, tell us a - bout The Boy From New York Cit - y.

1. He's kind - a
2. He's real - ly
3. He can

Bb Eb/Bb Bb7 Eb/Bb Bb Eb/Bb Bb7 Eb/Bb

tall. _____ He's real - ly fine. _____ Some
dance, _____ And he's no clown. _____ He has the
and make ro - mance. _____ And that's

Bb Eb/Bb Bb7 Eb/Bb Bb Eb/Bb Bb7 Eb/Bb

day I hope to make him mine, all mine. _____ And he's
fin - est pent - house I've ev - er seen in town. _____ And he's
when I fell in love with just one glance. _____ He was

Eb Ab/Eb Eb7 Ab/Eb Eb Ab/Eb Eb7 Ab/Eb

neat _____ and oh so sweet. _____ And just the
cute _____ in his mo - hair suit. _____ And he
shy, _____ and so was I. _____ And now I

Bb Eb/Bb Bb7 Eb/Bb Bb Eb/Bb Bb7 Eb/Bb

way he looked at me swept me off my feet. _____
keeps his pock - ets full of spend - ing loot. _____
know we'll nev - er say good - bye. _____

F7 Eb7

Ooh _____ ee, _____ you ought to come and see _____ how he
Ooh _____ ee, _____ you ought to come and see _____ his pret - ty
Ooh _____ ee, _____ you ought to come and see _____ he's the

Bb Eb/Bb Bb7 Eb/Bb Bb Eb/Bb

walks, _____ and now he talks. _____
bar, _____ and his brand new car. _____
most _____ from coast to coast. _____

Bb7 Eb/Bb Eb Ab/Eb Eb7 Ab/Eb Bb Eb/Bb

Ev - 'ry time he says he loves me, chills run down my

Bb7 Eb/Bb Eb Ab/Eb Eb7 Ab/Eb C7 F7 D.S. al Coda

spine. _____ Ev - 'ry time he wants to kiss me, ooh, he makes me feel so fine. _____ Yeah! _____

CODA Repeat and Fade

Bb7 Eb/Bb Bb Eb/Bb Bb7 Eb/Bb Bb Eb/Bb Bb7 Eb/Bb

Ooh - wah oo - wah, come on, kit - ty, tell us a - bout The Boy From New York Cit - y.

BORN FREE

from the Columbia Pictures' Release BORN FREE

© 1966 (Renewed 1994) SCREEN GEMS-EMI MUSIC INC.

Words by DON BLACK
Music by JOHN BARRY

Slowly

F Bb F Bb Am

Born Free, as free as the wind blows, as free as the grass grows, Born
Live free, and beau - ty sur - rounds you, the world still a - stounds you, each

1 Gm7 C7 F C7 2 Gm7 C

Free to fol - low your heart. time you look at a star.

C7 Gm C7 Dm Dm7

Stay free, where no walls di - vide you, you're free as a

Dm7b5 Bbm6/Db C C7 F Bb

roar - ing tide, so there's no need to hide. Born Free, and life is worth

F Bb Am Gm7 C7sus F

liv - ing, but on - ly worth liv - ing 'cause you're Born Free.

BRAND NEW KEY

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Words and Music by
MELANIE SAFKA

Fast bounce

C G7

I rode my bi - cy - cle past your win - dow last night. I roll - er skat - ed to your
I ride my bike, I roll - er skate, don't drive no car. Don't go too fast, but I
I asked your moth - er if you were at home. She said "Yes" but you

C

door at day - light. It al - most seems like you're a - void - ing me.
go pret - ty far. For some - bod - y who don't drive I been all a - round the world.
were - n't a - lone. Well, some - times I think that you're a - void - ing me.

F G7

I'm o - kay a - lone, but, you got some - thing I need.
Some - peo - ple think I done all right for a girl. Well
I'm o - kay a - lone but, you got some - thing I need.

§ C G7 C

I got a brand new pair of roll - er skates, you got a Brand New Key. I think that we should

G7 C F

get to - geth - er and try them out, you see. I been look - ing a - round a - while, you got some - thing for

G7 C G7 C

me. Oh, I got a brand new pair of roll - er skates, you got a Brand New Key. Last time D.S. and Fade

BREEZIN' ALONG WITH THE BREEZE

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Words by HAVEN GILLESPIE and SEYMOUR SIMONS
Music by RICHARD A. WHITING

Moderately

F A7 A7b5 D7 G7 G7b5 C7 Gm7 C7

I'm just Breez-in' A - long With The Breeze, trail - in' the rails, roam - in' the
Like the bird-ies that sing in the trees, pleas - in' to live, liv - in' to

1 F Db7 2 F F7 Bb F+ Bb Bbm6 Bb F7 Bb

seas. please. The sky is the on - ly roof I have o - ver my

Bbm F Fdim7 F Dm G9 C7 F

head, and when I'm wea - ry Moth - er Na - ture makes me a bed. I'm just

A7 A7b5 D7 G7 C9 C7 F Fdim7 F

go - in' a - long as I please, Breez - in' A - long With The Breeze.

BRISTOL STOMP

Copyright © 1961 Kalmann Music, Inc.
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Words and Music by KAL MANN
and DAVID APPELL

Moderately

C Em C D

The kids in Bris - tol, 're sharp as a pis - tol } when they do the Bris - tol Stomp.
Real - ly sump - in' when the joint is jump - in' }

% G Em C D G Em C

The sounds are spin - nin' ev - 'ry Fri - day night, the kids start danc - in' an' they do it
It start-ed in Bris - tol at a D. J. hop, they hol-ler and whis - tle nev - er wan - na

D G Em C D G

right. One dance is spec - ial it's a cra - zy sight to see.
stop. We po-ny and twist - ed and we rocked with dad - dy gee.
Kids in Bris - tol 're

Em C D G Em

sharp as a pis - tol when they do the Bris - tol Stomp. Oh yea. Real - ly sump-in' when the joint is jump - in'

C D To Coda ⊕ C

when they do the Bris - tol Stomp. It's got that groov-y beat that makes you stomp y'r feet, so

G C

come on get in line y'r gon-na feel fine. And when she danc-es with me,

D C# D D.S. al Coda

we'll fall in love you'll see, the Bris - tol Stomp - 'll make you mine all mine.

CODA ⊕ G Em C D Repeat and Fade

Kids in Bris - tol 're sharp as a pis - tol when they do the Bris - tol Stomp.

THE BREEZE AND I

Copyright © 1928 by Edward B. Marks Music Company
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Words by AL STILLMAN
Music by ERNESTO LECUONA

Rhumba Eb Bb7 Eb Abm6 Eb Ebdim Bb7 Dbm

The Breeze And I are say - ing with a sigh that you no long - er
Breeze And I are whis - per - ing good - bye to dreams we used to

care. The
share. Fm7 Bb7 Ours was a love song that seemed con - stant as the

moon, end - ing in a strange, mourn - ful tune; And all a -
Fm7 Bb7 Eb Abm6 Fm Bb9

bout me, they know you have de - part - ed with - out me and we won -
Bb7 Eb Bb7 Eb

der why, The Breeze And I.

BROKEN-HEARTED MELODY

Copyright © 1959 (Renewed) Casa David and Keith-Valerie Music Corp.

Lyric by HAL DAVID
Music by SHERMAN EDWARDS

Moderately
Bb Bb+ Bb6 Bbmaj7 Bb6 Bb Bb+ Bb6 Bbmaj7 Bb6 Cm Ab Cm7

Bro - ken - heart - ed Mel - o - dy, once you were our

Bb Bb+ Bb6 Bbmaj7 Bb6 Bb Bb+ Bb6 Bbmaj7 Bb6 Bb Bb+ Bb6 Bbmaj7 Bb6

song of love. Now you just keep taunt - ing me!

Cm Ab F7 Cm7 Bb N.C. Bb Gm

With the mem - o - ry of { his - a } ten - der love. Oh! Bro - ken - heart - ed Mel - o - dy, -
{ her - a } Bro - ken - heart - ed Mel - o - dy, -

Bb Gm Eb F7 Eb

must you keep re - mind - ing me, of the lips I long to kiss and the love I
won't you bring { him } back to me? Sing to him un - til { he } yearns. For when { he } re -
{ her }

F7 Bb F7 Bb

miss, since { he } went a - way, night and day they play. That
turns, no more will you

Bb F7 Bb

be a Bro - ken - heart - ed Mel - o - dy!

BROTHERHOOD OF MAN

from HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING

By FRANK LOESSER

© 1961 (Renewed) FRANK MUSIC CORP.

Handclapper feeling

There is a Broth-er-hood mem-ber-ship Of is Man. free. A be-nev-o-lent Keep a-giv-ing each

Broth-er-hood Of Man. A no-ble Oh aren't you

tie that binds all hu-man hearts and minds in the to one proud to be in that fra-ter-ni-ty, great big

Broth-er-hood Of Man. Your life-long Broth-er-hood Of Man?

BRUSH UP YOUR SHAKESPEARE

from KISS ME, KATE

Words and Music by
COLE PORTER

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Waltz

Brush Up Your Shake-speare, start quot-ing him now.

Brush Up Your Shake-speare, and the wom-en you will wow. } Just de- If your If you

claim a few lines from O-thel-la, and they'll think you're a heck-uv-a fel-la. goil is a Wash-ing-ton Heights dream, treat the kid to A Mid-sum-mer Night's Dream. can't be a ham and do Ham-let, they will not give a damn or a damn-let.

If your blonde won't re-pond, when you flat-ter'er tell her what To-ny told Cle-o- With the wife of the Brit-ish em-bes-si-da try a crack out of Troi-lus and Just re-cite an oc-ca-sion-al son-net, and your lap-'ll have Hon-ey up-

pa-ter-er. And if still to be shocked she pre-tends, well, just re-mind her that Cres-si-da. If she says she won't buy it or tike it, make her tike it, what's on it. When your ba-by is plead-ing for plea-sure, let her sam-ple your

"All's Well That Ends Well." } Brush Up Your Shake-speare, and they'll all more, As You Like It. } kow - tow! tow!

"Mea-sure for Mea-sure." }

BROWN EYED GIRL

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Words and Music by
VAN MORRISON

Moderately

1. Hey, where did we go? Days when the rains came, down in the
2., 3. (See additional lyrics)

hol-low play-in' a new game, laugh-ing and a-run-ning, hey, hey,
skip-ping and a jump-ing. In the mis-ty morn-ing fog with our
hearts a-thump-in', and you, my Brown Eyed Girl.

You, my Brown Eyed Girl. Do you re-mem-ber when

Chorus
we used to sing: sha la la la la la la la la la te da. Sha la la la
la la la la la la la te da. la te da.

Additional Lyrics

2. Whatever happened to Tuesday and so slow
Going down the old mine with a transistor radio
Standing in the sunlight laughing
Hiding behind a rainbow's wall
Slipping and a-sliding
All along the water fall
With you, my Brown Eyed Girl
You, my Brown Eyed Girl.
Do you remember when we used to sing: -
Chorus

3. So hard to find my way, now that I'm all on my own
I saw you just the other day, my, how you have grown
Cast my memory back there, Lord
Sometime I'm overcome thinking 'bout
Making love in the green grass
Behind the stadium
With you, my Brown Eyed Girl
With you, my Brown Eyed Girl.
Do you remember when we used to sing:
Chorus

BUGLE CALL RAG

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By JACK PETTIS,
BILLY MEYERS and ELMER SCHOEBEL

Brightly

You're bound to fall for the bu-gle call; you're gon-na brag
'bout the Bu-gle Call Rag. Thin or fat, young or old; shake their should-ers

Bb7 Fm7 Bb7 Eb Eb7 Bb Bbdim F7 F9#5



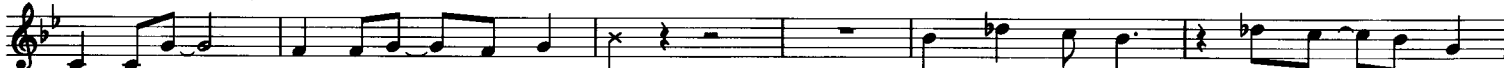
bold. You're bound to fall for the bu - gle call; you're gon - na brag 'bout the Bu - gle Call

Bb Eb7 Bb Gm Bb7 Eb7 Bb Fm6 G7



Rag. _____ Hold me ba - by; let's syn - co - pate to that blue mel - o - dy; just

C7 F7 F9#5 Bb Bbdim Bb Gm Bb7 Eb7



hes - i - tate _ while a break _ they take Shh! While we're danc - ing please hold _ me tight;

Bb Fm6 G7 C7 F7 F9#5 Bb Ab A6 Bb6



step live - ly don't lag. Swing a - long _ to that Bu - gle Call Rag. _____

BUGLER'S DREAM (OLYMPIC FANFARE)

Copyright © 1968 by Shawnee Press, Inc. (ASCAP)

By LEO ARNAUD

Martial, in a moderate tempo

Eb Bb Eb Bb Eb Bb



Eb Gm Cm Bb Eb Eb/G Bb Eb Eb Bb Eb

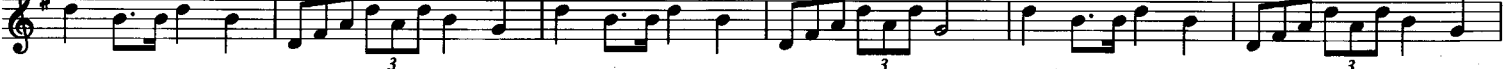


Bb Eb Bb Eb Gm Cm Bb Eb Eb/G Bb Eb To Coda ⊕



A little faster

G D3 G D73 G D3 G



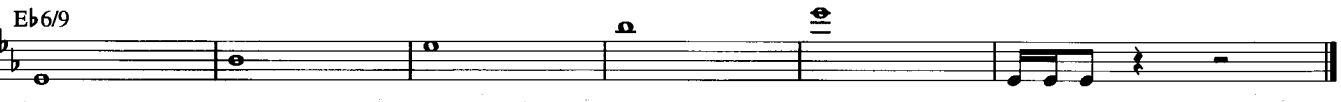
D73 G Bb F Bb F Bb



G D3 G D73 G Tempo I D.S. al Coda



CODA ⊕



BUS STOP

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Words and Music by
GRAHAM GOULDMAN

Moderately

Em
 Bus Stop wet day she's there I say please share my um - brel - la. Bus comes bus goes she

— stays love grows un - der my um - brel - la. All that sum - mer we en - joyed it

C Bm Em
 wind and rain and shine. That um - brel - la we em - ployed it by Au - gust she was mine.

G F#7 Bm A G
 — Ev - 'ry morn - ing I would see her wait - ing at the stop — some - times she'd

Em F#7 Bm G F#7
 shop and she would show me what she'd bought. Oth - er peo - ple stared as if we

Bm A G Em F#7 Bm
 were both quite in - sane. — Some day my name and hers are go - ing to be the same.

Em
 That's the way the whole thing start - ed sil - ly but it's true. Think - ing of a sweet ro - mance be -

G D Em C Bm
 gin - ning in that queue. Came the sun the ice was melt - ing no more shel - 'tring now.

Em
 Nice to think that that um - brel - la led me to a vow. —

A BUSHEL AND A PECK

from GUYS AND DOLLS

© 1950 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

Moderately

G D7 G D7 G A7 D

I love you A Bush - el And A Peck, A Bush - el And A Peck and a hug a - round the neck.
I love you A Bush - el And A Peck, A Bush - el And A Peck tho' you make my heart a wreck.

D7 G Em7 A7

Hug a - round the neck and a bar - rel and a heap, bar - rel and a heap and I'm
Make my heart a wreck and you make my life a mess, make my life a mess yes a

D G9 C A7b9 F#7b9 G D+ Dm D+

talk - in' in my sleep a - bout } you _____ a - bout you. _____ 'Cause
mess of hap - pi - ness a - bout }

G D7 G D7 G D7 G

I love you A Bush - el And A Peck y' bet your pur - ty neck I do. _____ Doo - dle oo - dle doo - dle

G7 C G D7

doo - dle oo - dle oo - dle doo - dle oo - dle oo - dle ooo. _____

1 G D7
2 G

BY THE LIGHT OF THE SILVERY MOON

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Lyrics by ED MADDEN
Music by GUS EDWARDS

With rhythmic bounce (not too fast)

G7 C G7 C C7 F A7/E D7

By The Light _____ Of The Sil - ver - y Moon _____ I want to

G Cdim7 G7 C6 C#dim7 Dm7 G7 C G7 C C7

spoon, _____ to my hon - ey I'll croon love's tune. _____ Hon - ey moon _____ keep a - shin - ing in

F A7/E Dm7 F6 A7/E Dm7 C/G C/Bb D/A Fm/Ab C/G Am E7/B Em7b5 A7

June. _____ Your sil - v'ry beams will bring love dreams, we'll be cud - dling soon _____

D7 C/G G7

_____ by the sil - ver - y moon. _____ By The moon. _____

1 C C/E D#dim7 Dm7 C Am G7
2 C C/E D#dim7 Dm7 C

BY THE TIME I GET TO PHOENIX

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Words and Music by JIMMY WEBB

Gently Gm7 C7 Fmaj7 F6

By The Time I Get To Phoe - nix she'll be ri - sin', she'll
 time I make Al - bu - quer - que she'll be work - in', she'll
 time I make Ok - la - ho - ma she'll be sleep - in', she'll turn

Gm7 C7 Fmaj7 F7 Bb

find the note I left hang - in' on her door. She'll laugh when she reads the
 pro - 'bly stop at lunch and give me a call. But she'll just hear that
 soft - ly and call my name out low. And cry just to

C7 Am Dm 1 Gm7 Eb

part that says I'm leav - in', 'cause I've left that girl so man - y times be - fore.
 phone keep on ring - in', off the
 think I'd real - ly leave her tho

C7 2 Gm7 Eb C7 3 Gm7 C7

By the wall, that's all. By the time and time I've tried to tell her

Fmaj7 F7 Bb Gm A7 D

so, she just did - n't know I would real - ly go.

BYE BYE BABY

from GENTLEMEN PREFER BLONDES

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Words by LEO ROBIN
 Music by JULE STYNE

Freely F Fm#7 Fm7 Db Bbm

If you hate me af - ter what I say. *Spoken: Can't put it off any longer* Ooh

Shuffle beat

Eb7 Ab Ab+ Ab6 Adim7 % C

Spoken: I just gotta tell ya anyway Bye, Bye, Ba - by, Ba - by, Good -

Dm7 G7 Dm7 G7 Dm7 G7 C Dm7 G7 Dm7

Group: Bye, ba - by, ba - by, bye, bye, Bye, ba - by,

Bye, Bye, Ba - by, don't make me cry.

G7 Dm7 G7 Eb

ba - by, bye, bye. Fine

You're the one girl in town I'd mar - ry, girl, I'd mar - ry you
 Guess I nev - er will know you bet - ter, wish I knew you be -

Ab Ab6 Abmaj7 Ab6 Eb Ab Bb7 Eb

now if I were free, I wish it could be. I could love you, but
 fore I met her, gee, I wish you would be for me. Should - a told you that

Ab Ab+ Ab6 Adim7

Group: She's D.S. al Fine

why be - gin it? 'Cause there ain't an - y fu - ture in it, she's got me and I'm not free, so
 I can't lin - ger, there's a wed - ding band on my fin - ger,

BYE BYE BLACKBIRD

from PETE KELLY'S BLUES

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Lyric by MORT DIXON
 Music by RAY HENDERSON

Moderately

F D7 Gm7 C9 F F/A Abdim7

Pack up all my care and woe, here I go sing - ing low, Bye Bye

Gm7 C7 Gm Eb/G Gm6 Eb/G Gm7 C7

Black - bird. Where some - bod - y waits for me, sug - ar's sweet, so is she,

Gm7 C7 Fmaj7 F6 F7 Am7b5

Bye Bye Black - bird. No one here can love and un - der - stand

D7 Gm Gm7b5 C7 F

me, oh what hard luck sto - ries they all hand me. Make my bed and light the light,

Eb7 D7 Gm7 C7

1	F	Dm7	Gm7	C7
2	F	Bb	Bbm	F6

I'll ar - rive late to - night black - bird bye bye. bye.

C'EST SI BON

(It's So Good)

English Words by JERRY SELEN
 French Words by ANDRE HORNEZ
 Music by HENRI BETTI

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Smoothly

Cm7 F7 Bb Bbm Cm7

"C'est Si Bon," lov - ers say that in France, when they thrill to ro - mance,
 Bon," so I say it to you, like the French peo - ple do,

1	F7	Bb6	F+
2	F7	Bb6	

it means that it's so good. "C'est Si be - cause it's oh, so good. Ev - 'ry

Gb Cb Gb C7

word, ev - 'ry sigh, ev - 'ry kiss, dear, leads to on - ly one thought and it's

F7 N.C. Cm7 F7 Bb Bbm

this, dear. It's so good, noth - ing else can re - place, just your slight - est em -

Cm7 F7 Fm G7 Cm7 Ebm

brace. And if you on - ly would, be my own, for the rest of my

Bbmaj7 Bb B7 F7 Bb Gm7

days. I will whis - per this phrase, my dar - ling, "C'est Si Bon."

F7 Bb Gm7 F7 Bb Gm7 F7

I mean that it's so good, when I say "C'est Si Bon." And I say "C'est Si Bon,"

Bb Gm7 F7 Bb

be - cause it's oh, so good.

CAB DRIVER

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Words and Music by
C. CARSON PARKS

Moderately, with a beat

Chorus:
Cab Driv - er, — drive by Ma - ry's place, — I just want a
Driv - er, — once more down the street, — there's the lit - tle
Driv - er, — bet - ter take me home, — I guess that I was

Verse:
chance to see her face: — Don't stop the me - ter, let it
place we used to eat; — That's where I laid my fu - ture at her
meant to be a lone; — I hope God sends me a

Bridge:
race, — Cab Driv - er, — drive by Ma - ry's place. —
feet, — Cab Driv - er, — once more down the street. —

Chorus (2nd time):
— Cab Driv - er, — once more 'round the block, — Per -
— Cab Driv - er, — wait here by the door, —

Verse (2nd time):
Nev - er mind the tick - ing of the clock; — I on - ly wish we
haps I'll hold her in my arms once more; — And then things will be just

Chorus (3rd time):
could have had a talk, — Cab Driv - er, — once more 'round the
like they were be - fore, — Cab Driv - er, — wait here by her

Coda:
block. — loved one of my own. —
door. — Cab — Cab

Final Chorus:
— Cab Driv - er, — bet - ter take me home. — Cab

CABARET

from the Musical CABARET

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Words by FRED EBB
Music by JOHN KANDER

Lively

Verse:
What good is sit - ting a - lone in your room? — Come hear the mu - sic
Put down the knit - ting the book and the broom, — time for a hol - i -
No use per - mit - ting some proph - et of doom — to wipe ev - 'ry smile a -

Chorus:
Life is a Cab - a - ret, old chum, — come to the

1 Eb Fm7 Bb7 2 Eb Abm

Cab - a - ret. ret. Come taste the wine. Come hear the

Eb Cm Cm#7 Cm7 F9 Bb7 D.C. al Coda

band. Come blow the horn, start cel - e - brat - ing, right this way, your ta - ble's wait - ing.

CODA Gm7 C9 Fm7 Bb11 Eb

ret, old chum, come to the Cab - a - ret.

CALDONIA (WHAT MAKES YOUR BIG HEAD SO HARD?)

© 1945 (Renewed) CHERIO CORP.

Words and Music by FLEECIE MOORE

Medium Boogie Woogie tempo

G

Walk - in' with mah ba - by, she's got great big feet. She's long, lean and lan - ky, ain't had

C7 G

noth - in' to eat, but she's my ba - by and I love her just the same.

D7 G

Cra - zy 'bout that wom-an 'cause Cal - don - ia is her name. Cal - don - ia! Cal -

C

don - ia! What Makes Your Big Head So Hard? But I love you, love you just the

G D7 G

same. Cra - zy 'bout that wom-an 'cause Cal - don - ia is her name.

C9 G Am7

(Instrumental)

D7 G

Cal - don - ia! Cal - don - ia! What Makes Your Big Head So Hard?

CALCUTTA

from the German hit KALKUTTA LIEGT AM GANGES

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By HEINO GAZE

Moderately

Musical score for 'CALCUTTA' in G major, 4/4 time. The score consists of five staves of music with lyrics. Chords are indicated above the notes: G, D7, G, G7, C, Cm, G, A7, D7, G, D7, G.

I've kissed the girls of Na - ples, they're pret - ty as can be; I've al - so kissed some
 Span - ish girls are love - ly, oh, yes, in - deed they are, but the la - dies of Cal -
 French girls who came from Pa - ree; The sweet - er by far. The
 la - dies of Cal - cut - ta will steal your heart a - way. And af - ter it is
 stol - en, you'll say, I've kissed the girls of Na - ples, I've kissed them in Pa -
 ree, but the la - dies of Cal - cut - ta do some - thing to me.

CALIFORNIA DREAMIN'

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Words and Music by JOHN PHILLIPS
 and MICHELLE PHILLIPS

Musical score for 'CALIFORNIA DREAMIN'' in G major, 4/4 time. The score consists of six staves of music with lyrics. Chords are indicated above the notes: Am, G, F, G, Bm7, E7, F, C, E7, Am, F6, E, Dm6, E7, Am, G, F, G, Bm7, E7, F, C, E7, Am, G, F, G, Bm7, E7, F, C, E7, Am, F, E, Dm6, E7, Am, G, F, G.

All the leaves are brown, and the sky — is grey. — I've been — for a walk
 on a win - ter's day. — { I'd be safe and warm, — if I was in L. A. —
 If I did - n't tell her — I could leave to - day. —

To Coda ⊕

Cal - i - for - nia Dream - in' — on such a win - ter's day. — Stopped in - to a
 church, I passed a - long the way. Oh, I got down on my knees,
 and I pre - tend — to pray. — You know the preach - er likes the cold, — he knows I'm gon - na

Bm7 E7 Am G F G Bm7 E7 D.S. al Coda

stay. Cal - i - for - nia Dream - in' on such a win - ter's day. All the leaves are

CODA F G Am G F G

on such a win - ter's day. (Cal - i - for - nia Dream - in') On such a win - ter's

Am G F G F Am7

day. (Cal - i - for - nia Dream - in') On such a win - ter's day.

CALL ME

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Words and Music by
 TONY HATCH

Moderately

C Cm7 F7

If you're feel - ing sad and lone - ly, there's a ser - vice I can ren - der.
 When it seems your friends de - sert you, there's some - bod - y think - ing of you,
 If you call, I'll be right with you. You and I should be to - geth - er.

Bb Bbm7 Eb7 Abmaj7 Ab6

Tell the one who loves you on - ly I can be so warm and ten - der,
 I'm the one who'll nev - er hurt you. May - be that's be - cause I love you. } Call Me!
 Take this love I long to give you, I'll be at your side for - ev - er. }

Fm Abmaj7 Ab6 Fm Abmaj7 Ab6 To Coda ⊕

Don't be a - fraid; you can Call Me. May - be it's late, but just Call Me.

Fm 1 C 2 C

Tell me and I'll be a - round. round. Now don't for -

Dm7 G7 Dm7 G7 C

get me, 'cause if you let me, I will al - ways stay by you. You got - ta

Dm7 G7 Dm7 G7 C Dm7 G7 D.C. al Coda

trust me; that's how it must be. There's so much that I can do.

CODA Fm C

Tell me and I'll be a - round.

CAN YOU FEEL THE LOVE TONIGHT

from Walt Disney Pictures' THE LION KING

© 1994 Wonderland Music Company, Inc.

Music by ELTON JOHN
Words by TIM RICE

Freely
B \flat F/A B \flat F/A B \flat F/A

Pumbaa: What? Who?

Timon: I can see what's hap-p'ning. And they don't have a clue. They'll fall in love and here's the bot-tom line: Our

Gm C Oh. B \flat F/A B \flat F/A B \flat

tri - o's down to two. The sweet ca - ress of twi-light; there's mag - ic ev - 'ry-where. And with all this ro -

Moderately slow
Dm Am/C B \flat (add9) B \flat E \flat C C/B \flat C/A C/G

man - tic at - mos - phere, - dis - as - ter's in the air.

F C/E Dm B \flat F B \flat C

Chorus: Can You Feel - The Love - To - night, - the peace the eve - ning brings? The

B \flat F Dm7 Am/C B \flat Gm F/A B \flat Dm C

world, for once, - in per - fect har-mo-ny - with all its liv - ing things. - Simba: So

B \flat F B \flat F B \flat F

man - y things - to tell - her, but how to make her see the truth a - bout my past? - Im-pos-si-ble.

Gm Csus C B \flat F B \flat F

She'd turn a - way from me. Nala: He's hold - ing back, - he's hid - ing. But what? I can't - de - cide. - Why

B \flat Dm/A E \flat /G C F C/E

won't he be - the king - I know he is, the king I see in - side? Chorus: Can You Feel - The Love -

Dm B \flat F B \flat C B \flat F

- To - night, - the peace the eve - ning brings? The world, for once, - in

Dm7 Am/C B \flat Gm F/A B \flat Dm C G D/F \sharp

per - fect har-mo-ny - with all its liv - ing things. - Can You Feel - The Love. -

Em C G C D C/G G Em Bm/D C

- To - night? - You need-n't look too far. Steal-ing through the night's un - cer-tain-ties,

Am7 G/B C D G D/F# Em C G/B C

love is where they are. — Timon: And if he falls in love — to - night, — it can be as -

D C G/B Em7 Bm/D C Timon & Pumbaa: Am G/B Dsus D C G/B Am7 G

sumed Pumbaa: his care-free days with us are his-tory. In short, our pal is doomed.

CAN'T BUY ME LOVE

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Words and Music by JOHN LENNON
 and PAUL MCCARTNEY

Bright shuffle Em Am Em Am Dm7

Can't Buy Me Love, — oh, — love — oh, — Can't Buy Me Love, — oh, —

G C

I'll buy you a dia-mond ring, — my friend, — if it makes you feel al - right, — I'll
 give you — all I've got — to give — if you say you love me too, — I

Instrumental Solo

F7 C G

get you an - y - thing, — my friend, — if it makes you feel al - right. — 'Cause I don't care too
 may not have a lot — to give — but what I've got I'll give to you. — 'Cause I don't care too

F7 C Em

much for mon-ey, for mon-ey Can't Buy Me Love. — I'll — Can't Buy Me Love, —
 much for mon-ey, for mon-ey Can't Buy Me Love. —

Solo Ends

Am C Em Am

oh, ev - 'ry - bod - y tells, me so. — Can't Buy Me Love, — oh,

Dm7 G C

no no no — no! Say you don't need no dia - mond rings — and I'll be sat - is - fied, —

F7 C

tell me that you want the kind — of things — that mon - ey just can't buy. —

G F7 To Coda ⊕ C D.S. al Coda

I don't care too much for mon-ey, mon-ey Can't Buy Me Love. — *Scream*

CODA ⊕ C Em Am

mon - ey Can't Buy Me Love. — Can't Buy Me Love — love —

Em Am Dm7 G C

Can't Buy Me Love. —

CANDLE IN THE WIND

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Words and Music by ELTON JOHN
and BERNIE TAUPIN

In a slow 2

E A

Good - bye, Nor - ma Jean. _____ Though I nev - er knew you _____ at all, _____
Lone - li - ness _____ was tough, _____ the tough - est role you ev - er played. _____

E/G# A Asus

_____ you had the grace to hold _____ your - self _____ while those a - round _____ you crawled. _____
_____ Holly - wood cre - at - ed a su - per - star _____ and pain was the price _____ you paid. _____

A E A

They crawled out of the wood - work _____ and they whis - pered in - to _____ your brain. _____
And e - ven when you died, _____ oh, the press still hound - ed you. _____

E/G# A Asus

_____ They sent you _____ on a tread - mill _____ and they made you change _____ your name. _____
_____ All the pa - pers had _____ to say _____ was that Mar - i - lyn _____ was found in the nude. _____ }

A B B7 E A

And it seems to me _____ you lived your life _____ like a Can - dle In _____ The Wind, _____ nev - er

E A/E E B Bsus B A

know - ing who _____ to cling _____ to _____ when the rain _____ set in. _____ And I would _____ have liked _____ to know

C#m B Bsus B

you but I was just _____ a kid. _____ Your can - dle burned out long _____ be - fore _____ your

To Coda ⊕

A E/G# F#m7 E A E/G# F#m7 E B B7

leg - end ev - er did. _____ (Instrumental)

E A

Good - bye Nor - ma Jean. _____ Though I nev - er knew you _____ at all, _____ you had the grace to hold _____

E/G# A Asus A E

_____ your - self _____ while those a - round _____ you crawled. _____ Good - bye, Nor - ma Jean, _____

A

_____ from a young man in the twen - ty sec - ond row _____ who sees you as some - thing more _____

E/G# A Asus A D.S. al Coda

than sex - ual, more than just our Mar - i - lyn Mon-roe. And it

CODA

E E7/G# A

I would have liked to know

C#m B

you, oh, but I was just a kid. Your can - dle burned out long be - fore

Bsus B A E/G# F#m7 E

your leg - end ev - er did.

CANDLE ON THE WATER

from Walt Disney's PETE'S DRAGON

© 1978 Walt Disney Music Company and Wonderland Music Company, Inc.

Words and Music by AL KASHA and JOEL HIRSCHHORN

Spiritually

C Dm F G C Am F Bb G E/G#

I'll be your Can - dle On The Wa - ter, my love for you will al - ways burn. I know you're
I'll be your Can - dle On The Wa - ter, 'til ev - 'ry wave is warm and bright. My soul is

Am C7/G F C/E F G7 C/E

1	2
Dm7 G7	Dm7 G7

lost and drift - ing, but the clouds are lift - ing. Don't give up you have some - where to turn.
there be - side you, let this can - dle guide you. Soon you'll see a gold - en stream of light.

Bb C C7 Bb/F F Bb C C7 F Gm7 F

A cold and friend - less tide has found you, don't let the storm - y dark - ness pull you down.

Am7 D7 G F G F Bb6/9

I'll paint a ray of hope a - round you, cir - cling in the air light - ed by a prayer.

G7 C Dm F G C Am F

I'll be your Can - dle On The Wa - ter, this flame in - side of me will

Bb G E/G# Am C7/G F C/E F G7

grow. Keep hold - ing on, you'll make it. Here's my hand so take it, look for me reach - ing out to

C C7 F Fm C/G F#m7b5 Dm7/F Dm7/G C G F G7

show as sure as riv - ers' flow, I'll nev - er let you go, I'll nev - er let you

C G F G7 C G F C G C

go, I'll nev - er let you go.

CAN'T SMILE WITHOUT YOU

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Words and Music by CHRIS ARNOLD,
DAVID MARTIN and GEOFF MORROW

Moderately, with a relaxed beat

G Em Am

You know, I Can't Smile With-out You. I Can't Smile With-out You. I can't laugh and I

D11 D7 G

can't sing. I'm find-ing it hard _ to do an - y - thing. _ You see, I feel sad when you're sad,

Em Am D11

I feel glad when you're glad. If you _ on-ly knew what I'm _ go-ing through; I just can't

G D11 Gmaj9 G Em7 Am7

smile _ with-out you. You came a - long _ just like a song _ and bright-ened my day. _

D11 D7 Gmaj9 G Em7 Am7

Who'd-a be-lieved that you were part of a dream. _ Now it all seems light-years a - way.

D7 G Em Am

And now you know I Can't Smile With-out You. I Can't Smile With-out You. I can't laugh and I

D11 Db Ab

can't sing. I'm find-ing it hard _ to do an - y - thing. _ You see, I feel sad when you're sad,

Fm Bbm Eb11

I feel glad when you're glad. If you _ on-ly knew what I'm _ go-ing through; I just can't

Ebm7 Ab11

smile. _ Now, some peo - ple say _ hap - pi - ness takes _ so _ ver - y long to find. _

Dbmaj7 Dbm Eb7sus E7sus

Well, I'm find-ing it hard _ leav-ing your love be - hind _ me. And you see, I

A F#m Bm

Can't Smile With-out You. I Can't Smile With-out You. I can't laugh and I can't sing. I'm

E11 Eb Bb Gm

find-ing it hard to do an - y - thing. _ You see, I feel glad when you're glad, I feel sad when
(Instrumental till fade)

Cm F11

you're sad. If you _ on-ly knew what I'm _ go-ing through; I just Can't Smile With-out

Repeat and Fade

THE CANDY MAN

from WILLY WONKA AND THE CHOCOLATE FACTORY

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Words and Music by LESLIE BRICUSSE
and ANTHONY NEWLEYBrightly (♩-♩³♩)

Cmaj7 C6 A7b9 Dm7 G7 Gm7 C7 Fmaj7 Bb9

Who can take a sun - rise _____ sprin - kle it with dew, _____ cov - er it in choc - late and a
 Who can take a rain - bow _____ wrap it in a sigh, _____ soak it in the sun and make a
 Who can take to - mor - row _____ dip it in a dream, _____ sep - a - rate the sor - row and col -

C Am7 Dm7 Dm7/G C F C

mir - a - cle or two? } The Can - dy Man, _____ The Can - dy Man can. _____ The
 straw - b'ry lem - on pie? }
 lect up all the cream?

D7 Dm7 Dm7/G Cmaj7 To Coda 1 2
 F C Dm/G C

Can - dy Man can 'cause he mix - es it with love and makes the world - taste good. _____ The

Fmaj7 F#dim7 C F#m7b5 B7#5

Can - dy Man makes ev - 'ry - thing he bakes sat - is - fy - ing and de - li - cious. Talk a - bout your child - hood

Em7 A7 Dm7 A7 G7 Dm7 G7 D.C. al Coda CODA
 C

wish - es! You can e - ven eat the dish - es!

CARA, MIA

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and LEE LANGE

With feeling

F Am Bb F Bb Bbdim7 F G7

Ca - ra Mi - a why must we say good - bye? Each time we part, my heart wants to

C7 F Am Bb F Bbm6 F

die. My dar - ling, hear my pray'r, Ca - ra Mi - a fair. Here are my arms, you a -

Gm7 C7 F Db Bbm6 F Bbm6

lone will share. All I want is you for - ev - er - more, to have to hold, to

F Db7 C7 F Am Bb F Bbm6 F

love, a - dore. Ca - ra Mi - a mine say those words di - vine, I'll be your love till the

1 2
 Gm7 C7 F Gm7 Gb7 F

end of time. end of time.

CARELESS HANDS

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Words and Music by BOB MERRILL
and CARL SIGMAN

Moderately

F B \flat F B \flat 7 F Am Gm F C+ F C7 Cdim7 ¹ C7 E

I let my heart fall in - to Care - less Hands, Care - less Hands that broke my heart in
dreams like worth - less grains of sand. Care - less Hands don't

F B \flat B \flat m ² C7 F B \flat B \flat m F F7 B \flat B \flat m

two. You held my care when dreams slip through. I brought you joy and, dear, I loved you

F D+ D7 G7 C7 B \flat B \flat m F

so, but all that sun - shine did - n't make the ros - es grow. If you don't change some

F7 B \flat Bdim7 F/C C7 F

day you'll know the sor - row of Care - less Hands that can't hold on - to love.

CARELESS WHISPER

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All Rights for the U.S. Administered by Chappell & Co.Words and Music by GEORGE MICHAEL
and ANDREW RIDGELEY

Moderately

Dm7 Gm7 Am7 B \flat maj7

I feel so un - sure as I take your hand and lead you
Time can nev - er mend the Care - less Whis - per
night the mu - sic seems so loud, I wish that we could lose this crowd, may - be it's bet - ter this way, if we'd

Am7 Dm

to the dance floor; as the mu - sic dies
of a good friend; to the heart and mind
hurt each oth - er with the things we want to say. We could have been so good to - geth - er, we

Gm7 Am7 B \flat maj7

some - thing in your eyes calls to mind a sil - ver screen and
ig - nor - ance is kind there's no com - fort in the truth
could have lived this dance for - ev - er, but now who's gon - na dance with

Am7 Dm Gm7 Am7

you're it's sad good - bye. } I'm nev - er gon - na dance a - gain, guilt - y feet have got no rhy - thm,
pain is all you'll find. }
me. Please dance.

B \flat maj7 Am7 Dm

though it's eas - y to pre - tend, I know you're not a fool. I should have known bet - ter than to cheat a friend, and

Gm7 Am7 Bbmaj7 To Coda ⊕

waste a chance that I've been given so I'm nev - er gon - na dance a - gain the

1 Am7 Dm Gm7 Am7 Bbmaj7 Am7 2 Am7 D.C. al Coda

way I dance with you. way I dance with you, oh. To -

CODA ⊕ Am7 Dm Gm7 Am7 Bbmaj7 Am7 Repeat ad lib. and Fade

way I dance with you.

CARPET MAN

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Words and Music by JIMMY WEBB

Brightly F Eb F Eb

When you see some mud up - on the ground, you lay down so she don't. take good care to keep that girl's feet clean like she's some kind that's when they have to be thrown a way. That's what she'll say to her-self

Bb Dm F Eb F Eb F

have to walk a - round. You think that will pro - tect her from the of fig - u - rine. The world's so far be - low her it's not her some sun - ny day. And she'll say "Come to my wed - ding," and of

Eb Bb Dm F Bb

rain, but you'll nev - er ev - er stop the pain. And she'll scene, she de - pends on you to stand be - tween. And she'll course you do and the groom and her will have a dance on you. They'll

Eb Bb Dm Fm Db

you, she knows she can 'cause you're the Car - pet Man,

Eb Fm Db To Coda ⊕ 1 2

you're the Car - pet Man. You

Fm Bb7 Eb Fm7 Bb7 Eb

I would think you'd get tired of hurt - in' ev - 'ry now and then, it's

Fm7 Bb7 Eb Fm7 Bb7 Fm7 Bb

lone - ly down there, that's for cer - tain and car - pets do get thin. And

CODA ⊕ F Bb Eb Bb Eb Bb F Bb Eb Bb Eb Bb

Car - pet Man. Car - pet

CARRIE-ANNE

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Words and Music by ALLAN CLARKE,
 TONY HICKS and GRAHAM NASH

Moderately

C Dm C F C Fmaj7 C F C

When we were at school our games were sim - ple, I played a jan - i - tor you played a mon - i - tor.
 You were al - ways some - thing spe - cial to me, quite in - de - pen - dent nev - er car - ing.
 Peo - ple live and learn but you're still learn - ing, you use my mind and I'll be your teach - er.

F6 C F C Fmaj7 G7sus G7

Then you played with old - er boys and pre - fects, what's the at - trac - tion in what they're do - ing?
 You lost your charm as you were ag - ing, where is your mag - ic dis - ap - pear - ing.
 When the les - son's o - ver you'll be with me, then I'll hear the oth - er peo - ple say - ing:

C F G C F G7

Hey Car - rie - Anne what's your game now, can an - y - bod - y play?

C F G C F To Coda \oplus G7 $\begin{matrix} 1 \\ 2 \end{matrix}$ G7

Hey Car - rie - Anne what's your game now, can an - y - bod - y play? play? You're so

F Bb F

so like a wom - an to me. (So like a wom - an to me) So

Bb G7sus G7 G11 G7

(So) so like a wom - an to me. (Like a wom - an to me)

C6 G C F G7

Hey Car - rie - Anne what's your game now, can an - y - bod - y play?

C F G C F G7 D.C. al Coda

Hey Car - rie - Anne what's your game now, can an - y - bod - y play?

CODA G7 F C G7 C

play? Car - rie - Anne, Car - rie - Anne, Car - rie - Anne, Car - rie - Anne.

CAST YOUR FATE TO THE WIND

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Words and Music by VINCE GUARALDI
 and CAREL WERVER

Moderately, with a beat

C/F F C/F $\overset{3}{\text{Bb/F}}$

A month of nights, a year of days, Oc - to - bers drift - ing in - to Mays. { I }
 { You }

C/F F Bb C7 F Bb C

set { my } sail when the tide comes in and { I } just Cast { my } Fate To The Wind. (Instrumental)
 { your }

Bb F Bb C Bb C/F F C/F Bb/F

I shift my course a - long the breeze, won't sail up wind on mem - o -

ries. The emp - ty sky is my best friend and I just Cast my Fate To The Wind.

(Instrumental)

That time has such a way of chang - ing a

man through - out the years. And now I'm re - ar - rang - ing my

life thru all my tears a - lone, a - lone.

There nev - er was, there could - n't be a place in time for men like to

now I'm old, I'm wise I'm smart, I'm just a man with half a

me. Who'd drink the dark and laugh at day and let their wild - est dreams blow a - way.

be. I You won - der how it might have been had I not Cast my

heart. You Fate To The Wind.

(Instrumental)

So

CHAIN GANG

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Words and Music by SOL QUASHA and HERB YAKUS

Moderately

Em Em7 C#dim7 C7 B7 Em Em7 C#dim7 C7 B7 Em B7 Em

I know just where I went wrong. wom - an sings a sweet love song; want - ed mon - ey,

Late one night, I stole some dough. She took it all and she let me go; caught me strand - ed,

One fine day, well, they'll set me free. Find a gal who takes to me; won't be lone - ly,

C7 Em Bm7 Em Em Em7

want - ed hon - ey, } Chain Gang. They put me on a Chain Gang,

got me brand - ed, }

love me on - ly, }

Em6 C Em C7 B7 Em Em7

Chain Gang, Chain Gang, work - in' on a Chain Gang all day. They put me on a Chain Gang,

Em6 C Em B7 Em 1,2 C7 B7#5 Em 3 C7 B7#5 Em

Chain Gang, Chain Gang, sweat - in' on the Chain Gang ev - 'ry day. ev - 'ry day.

CATCH A FALLING STAR

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Words and Music by PAUL VANCE and LEE POCKRISS

With a beat

C F/G C F/G C F/G C F/G

Catch A Fall - ing Star and put it in your pock - et, nev - er let it fade a - way.

C F/G C F/G C F/G C C7

Catch a Fall - ing Star and put it in your pock - et, save it for a rain - y day. For

F6 E6 F6 Gm7 F6 C Cdim7 G9 C C7 F6 E6 F6

love may come and tap you on the shoul - der, some star - less night. And just in case you feel -
when your trou - bles start in mul - ti - ply - ing and they just might. It's eas - y to for - get -

Gm7 F6 C Cdim7 C G7 C/G G7 C F/G

— you want to hold her, you'll have a pock - et full of star - light. } Catch A Fall - ing Star and
— them with - out try - ing, with just a pock - et full of star - light. }

C F/G C F/G C F/G C F/G

put it in your pock - et, nev - er let it fade a - way. Catch A Fall - ing Star and

C F/G C F/G

1 C F/G C C7 2 C

put it in your pock - et, save it for a rain - y day. For day.

F C F C

Save it for a rain - y day. Save it for a rain - y day.

CHANGING PARTNERS

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Words by JOE DARION
Music by LARRY COLEMAN

Country Waltz

Bb Eb G7 Cm F7

We were waltz - ing to - geth - er, to a dream - y mel - o - dy, when they called out, "Change part - ners," and you
danced for one mo - ment and too soon we had to part, in that won - der - ful mo - ment, some - thing

Bb F7 Bb F9 Bb D7 G7

waltzed a - way from me! Now my arms feel so emp - ty, as I gaze a - round the floor, and I'll
hap - pened to my heart! So I'll keep Chang - ing Part - ners till you're in my arms and then, oh! my

Cm7 F7 Bb G7b9 1 Cm7 F7b9 Bb F9 2 Cm7 F7b9 Bb

keep on Chang - ing Part - ners, till I hold you once more! Though we
dar - lin', I will nev - er chang part - ners a - gain!

CHERISH

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Words and Music by
TERRY KIRKMAN

Moderately

F Gm7/F Eb C7

Cher - ish is the word I use to de - scribe all the
Per - ish is the word that more than ap - plies to the

F Gm7/F Eb

feel - ing that I have hid - ing here for you in - side.
hope in my heart each time I re - a - lize

C7 Am Bb

You don't know how man - y times I've wished that I had told you. You don't know
that I am not gon - na be the one to share your dreams. That I am

Am Bb Am

how man - y times I've wished that I could hold you. You don't know how man - y times I've wished that I could
not gon - na be the one to share your schemes. That I am not gon - na be the one to share what

To Coda ⊕

Bb Am Gm Bb

mold you in - to some - one who could Cher - ish me as much as I Cher - ish
seems to be the life that you could Cher - ish as much as I do

1 C 2 C

you. yours. Oh, I'm be -

Gm C Am E

gin - ning to think that man has nev - er found the words that could make you want me. That have the

C F Dm7 Bb Gm

right a - mount of let - ters, just the right sound, that could make you hear make you see that you are

Eb C N.C. F

driv - ing me out of my mind. Oh, I could say I need you, but then you'd

C/E Cm/Eb D7

re - a - lize that I want you. Just like a thou - sand oth - er guys who'd say they

Bb C7 Dm Bb

loved you with all the rest of their lies when all they want - ed was to touch your face, your

Gm7 Eb6 C D.C. al Coda (1st verse) CODA Eb

hands and gaze in - to your eyes. Cher - ish me as much as

I Cher - ish you. And I do

Cher - ish you. And I do Cher - ish

you. Cher - ish is the word.

CHICAGO (THAT TODDLIN' TOWN)

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Words and Music by
 FRED FISHER

Medium bounce (♩ - ♩³)

C Dm7 Em7 A7 Dm7 G7 Dm7 G7 A7#5

Chi - ca - go, Chi - ca - go, That Tod - dl - in' Town, (tod - dl - in' town,) Chi -

Dm7 G7 Ab9 G7 Fdim7 C/E Ebdim7 Dm7 G7 C

ca - go, Chi - ca - go, I'll show you a - round. I love it! Bet your bot - tom dol - lar you

D7 Eb7 Am7 D7 C#dim7 Dm7 G9 Dm7 G9 Fdim7

lose the blues in Chi - ca - go, Chi - ca - go. The folks who vis - it all wan - na set - tle

Em7 Eb9 Dm7 G7sus C Dm7 Em7 A7 Dm7 G7

down. On State Street, that great street, I just wan - na say,

Dm7 G7 A7#5 Dm7 G7 Bm7 E7 Am A7

(just wan - na say,) they do things they don't do on Broad - way. Say,

F Bb9 C/G G7#5 C/G Ebdim7 G7 Ab7

you'll have the time, the time of your life. Bring all your friends, your kids and your wife to Chi - ca - go, Chi -

G7

1 C Em7 Eb9 Dm7 G7sus 2 C Em7 Ebm6 Dm7 Dbmaj7 Cmaj7

ca - go, my home town. Chi -

CHIM CHIM CHER-EE

from Walt Disney's MARY POPPINS

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Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Lightly, with gusto

Chim chim-in-ey, chim chim-in-ey, Chim Chim Cher-ee! A sweep is as luck-y, as
luck-y can be. Chim chim-in-ey, chim chim-in-ey, chim chim cher-oo! Good luck will rub
off when I shakes 'ands with you, or blow me a kiss and that's luck-y, too. (Instrumental)
Now, as the lad-der of life 'as been strung, you
I choose me bris-tles with pride, yes, I do: a
may think a sweep's on the bot-tom-most rung. Though I spends me time in the
broom for the shaft and a brush for the flue. Though I'm cov-ered with soot from me
ash-es and smoke, in this 'ole wide world there's no 'ap-pi-er bloke.
'ead to me toes, a sweep knows 'e's wel-come wher-ev-er 'e goes.
Up where the smoke is all bill-ered and curled, 'tween pave-ment and star, is the chim-ney sweep
world. When there's 'ard-ly no day nor 'ard-ly no night, there's things 'alf in
shad-ow and 'alf-way in light. On the roof-tops of Lon-don, coo, what a sight!
Chim chim-in-ey, chim chim-in-ey, Chim Chim Cher-ee! When you're with a sweep you're in
glad com-pa-ny. No-where is there a more 'ap-pi-er crew than them wot sings,
"Chim Chim Cher-ee, chim cher-oo!" Chim chim-in-ey, Chim Chim, Cher-ee, chim cher-oo!

CINDY, OH CINDY

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Copyright RenewedWords and Music by BOB BARRON
and BURT LONG

Brightly

G D7

Cin - dy, Oh Cin - dy, Cin - dy, don't let me down. _ Write me a let - ter soon _ and

G Em G

I'll be home - ward bound. _ I joined the na - vy to see the world, _ but
see her face _ in ev - 'ry wave, _ her
know my Cin - dy's wait - ing as I

C G Em C

no - where could I find a girl as sweet _ as Cin - dy, _ the girl I left be - hind. _
lips kiss ev - 'ry breeze. Her lov - in' arms _ reach out for me, through calm and storm - y seas. _
walk the deck a - lone. Her lov - in' arms _ reach out for me, soon I'll be head - in' home. _

G Em C

I've sailed the wide _ world o - ver, _ can't get her out of my
At night I pace _ the lone ly _ deck, ca - ressed by mem - o -
Then my sail - in' day's will be o - ver, _ and no more will _ I

Em G D7

mind. _
ries. _
roam. _

Cin - dy, Oh Cin - dy, Cin - dy, don't let me down. _ Write me a

1,2 3
G G

let - ter soon _ and I'll be home - ward bound. _ I bound. _

CIRCLE OF LIFE
from Walt Disney Pictures' THE LION KING

© 1994 Wonderland Music Company, Inc.

Music by ELTON JOHN
Lyrics by TIM RICE

Moderately, with an African beat

Bb5 Eb F Bb Bb5 Bb

African chant

Eb F Gm Cm/Eb Gm F Bb

Gm Cm7/G

F7sus F Bb Gm Cm7/G

F7sus F7 Bb Cm7/Bb F/A Bb

From the day we ar - rive_ on the plan - et and blink - ing, step in - to_ the sun, _ there's

Gm Cm Ab Fsus F

more to see_ than can ev - er be seen, _ more to do than can ev - er_ be done. There's

Bb Cm7/Bb F/A Bb

far too much_ to take in_ here, more to find than can ev - er be found. But the

Gm Cm7 Ab

sun roll - ing high_ through the sap - phi - re sky_ keeps great and small on the end - less round._

Fsus F Bb Eb/Bb Bb Ab/Bb Eb Ab/Eb

_ It's the Cir - cle_ Of Life, and it moves us all_ through de - spair and hope, _

Eb Fsus F Bb/D G7

through faith and_ love, 'til we find our place_ on the path un - wind -

Cm Ebm6/Gb Bb/F Fsus F7 Eb/Bb

- ing_ in the cir - cle, _ the Cir - cle_ Of Life.

Bb Cm7/Bb F/A Bb Gm

(Instrumental)

Cm7 Ab Fsus F Bb Cm7/Bb F/A

Bb Gm Cm7 Ab Cm/G Fsus F

It's the Cir - cle_ Of

Bb Eb/Bb Bb Ab/Bb Eb Ab/Eb

Life, and it moves us all_ through de - spair and hope, _

Eb Fsus F Ab/Eb Db Bb7

through faith and love, _ 'til we find our place_ on the path un -

Ebm7 Gbm6/A Db/Ab Absus Ab7 Gb/Db Db

wind' - ing_ in the cir - cle, _ the Cir - cle_ Of Life. _

CHINATOWN, MY CHINATOWN

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Words by WILLIAM JEROME
Music by JEAN SCHWARTZ

Allegro

C G7 Am E7 Am

Chi - na - town, My Chi-na - town, where the lights are low. Hearts that know no oth-er land,

D7 G7 C G7 C7 C+ F

drift - ing to and fro. Dream - y, dream - y, Chi-na - town, al - mond eyes of brown.

Fm6 C Gm6 A7 D7 Dm7 G7

Hearts seem light and life seems bright in dream - y Chi - na - town.

1 C C#dim7 Dm Gm6 G7 2 C

town.

THE CHRISTMAS SONG

(Chestnuts Roasting on an Open Fire)

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A Division of MPL Communications, Inc.Music and Lyric by MEL TORME
and ROBERT WELLS

Moderately

Eb6 Bb7 Eb6 Fm9/Bb Bb9 Eb6 Bbm7 Eb9 Ab Ab7 G+

Chest - nuts roast - ing on an o - pen fire, Jack Frost nip - ping at your nose.

Cm7 Abm6 Eb 3 Am7 D7 G Abm6 Db9 Gb Bb7

Yule - tide car - ols be - ing sung by a choir and folks dressed up like Es - ki - mos. Ev - 'ry - bod - y

Eb6 Bb7 Eb6 Fm9/Bb Bb7 Eb6 Bbm7 Eb9 Ab Ab7 G+ Cm7 Abm6

knows a tur - key and some mis - tle - toe help to make the sea - son bright. Ti - ny tots with their

Eb 3 Am7 D7 Gm7 C7 Fm7 Bb7 Eb6 Bbm7 Eb9 Bbm7 Eb9 Eb7

eyes all a - glow will find it hard to sleep to - night. They know that San - ta's on his way; He's load - ed

Bbm7 Eb9 Ab Abm7 Db9 Gb

lots of toys and good - ies on his sleigh. And ev - 'ry moth - er's child is gon - na spy to see if

Cm7 F7 3 Bb7 Bb9 Bb7b9 Eb6 Bb7 Eb6 Fm9/Bb Bb9

rein - deer real - ly know how to fly. And so, I'm of - fer - ing this sim - ple phrase to

Eb6 Bbm7 Eb9 Ab Ab7 G7 Cm7 Abm7 Eb D7 Ab7 Gm7 Cm7 Fm7 Bb7b9 Eb6

kids from one to nine - ty - two. Al - tho' it's been said man - y times, man - y ways; 'Mer - ry Christ - mas to you.'

CLAIR

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Words and Music by
GILBERT O'SULLIVAN

Moderately

Gm7 Cm7 F7 Dm7 Gm7

Clair, the moment I met you I swear I felt as if some-thing some-where had

Cm7 F7 Gm7 Cm7 F7

hap-pened to me, which I could-n't see. And then the moment I met you a-gain I

Dm7 Gm7 Cm7 F7 Bb

knew in my heart that we were friends, it had to be so, it could-n't be no. But try as

Abdim7 Cm7 F7 Bbmaj7

hard as I might do, I don't know why you get to me in a way I can't de-scribe.

Ebmaj7 C9 Bb6

Words mean so lit-tle when you look up and smile. I don't care what peo-ple say, to me you're

C9 Cm7 F9 Gm7 Cm7

more than a child. Oh Clair, Clair. Clair, I've told you be-fore, don't you

F9 Bbmaj7 Gm7 Cm7 F9 Bbmaj7 Gm7

dare, get back in-to bed. Can't you see that it's late no you can't have a drink. Oh, all right

Cm7 F7 Bb Abdim Cm7

then but wait just a bit while I in an ef-fort to ba-by-sit,

F7 Bbmaj7 Ebmaj7 C9

cap-ture my breath, what there is left of it. You can be mur-der at this hour of the day, but in the

Bb6 C9 Cm7 F9 Bb

morn-ing the sun will seem a life-time a-way. Oh, Clair, Clair.

CIVILIZATION

(Bongo, Bongo, Bongo)

from the Broadway Musical ANGEL IN THE WINGS

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A Division of MPL Communications, Inc. and BETTER HALF MUSIC

Words and Music by BOB HILLIARD
and CARL SIGMAN

Medium Swing

C

Bon - go, Bon - go, Bon - go, I don't want to leave the Con - go, oh, no, no, no, no, no!

Bin - gle, ban - gle, bun - gle, I'm so hap - py in the jun - gle I re - fuse to go. Don't want no

bright lights, false teeth, door - bells, land - lords, I make it clear that, no mat - ter how they coax me,

I'll stay right here! They have things like the a - tom bomb, so, I

think I'll stay where I 'om', Civ - i - li - za - tion, I'll stay right here!

CLOSE EVERY DOOR

from JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

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Music by ANDREW LLOYD WEBBER
Lyrics by TIM RICE

Espressivo

Joseph:

Close ev - 'ry door to me, hide all the world from me, bar all the win - dows and

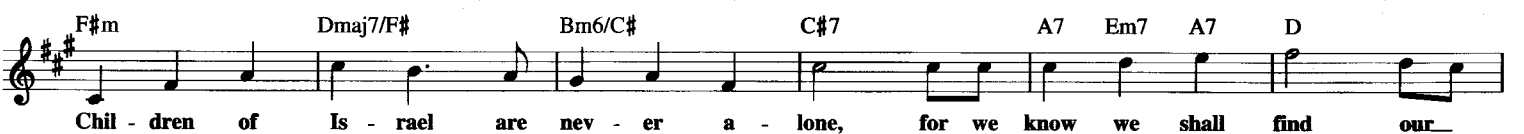
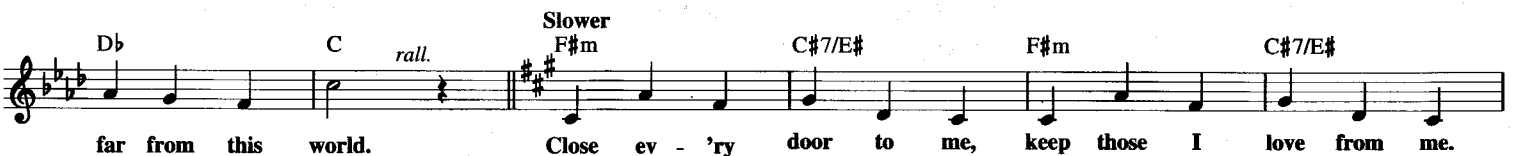
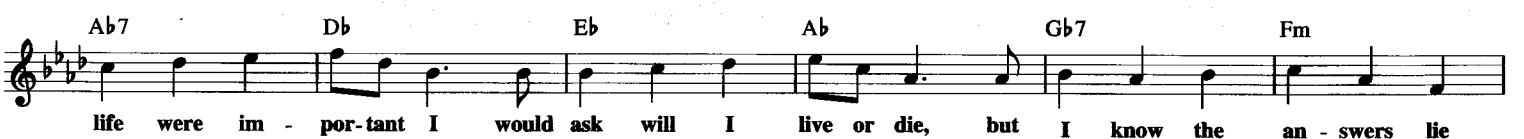
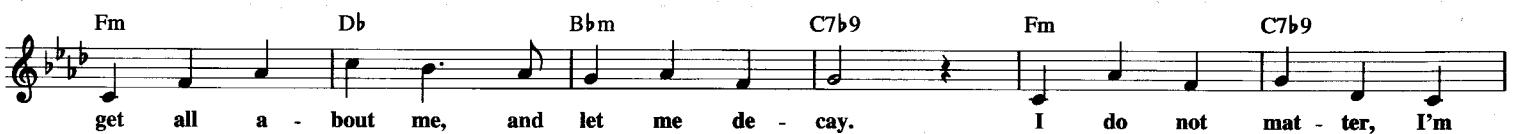
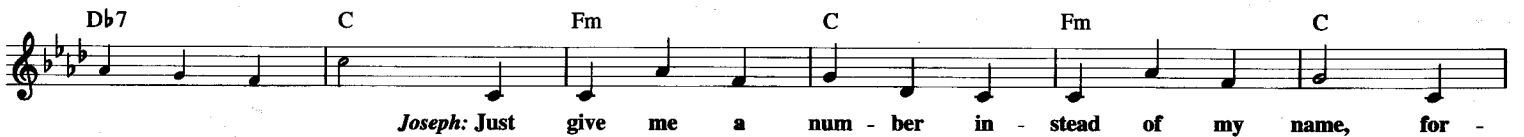
shut out the light. Do what you want with me, hate me and laugh at me,

dark - en my day - time and tor - ture my night. If my life were im - por - tant I would

ask will I live or die, but I know the an - swers lie far from this world.

Close ev - 'ry door to me, keep those I love from me. Chil - dren of Is - rael are nev - er a

lone for I know I - shall find my own peace of mind, for I have been



(THEY LONG TO BE) CLOSE TO YOU

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Lyric by HAL DAVID
Music by BURT BACHARACH

Slowly, with a steady beat (♩ = ♩♩)

Ab G7sus G7 Gm7 Cm7 Ab

Why do birds sud-den-ly ap-pear ev-'ry-time you are near. Just like me, —

Eb6 Ebmaj7 N.C. Ab G7sus G7

They Long To Be Close To You. — Why do stars fall down from the sky ev-'ry

Gm7 Cm7 Ab Eb6 Ebmaj7 Eb6 Eb7

time you walk by. Just like me, — They Long To Be Close To You. —

Ab Gm

On the day that you were born the an-gels got to-geth-er and de-cid-ed to cre-ate a dream come

C9sus C9 C7 Abadd9 Ab Abmaj7 Ab6

true. So they sprin-kled moon-dust in your hair of gold and star-light in your eyes of

Bb N.C. Ab Gm7 G7 Gm7 Cm7

blue. That is why all the boys in town fol-low you all a-round.

Ab Eb6 Ebmaj7 Eb6 Ebmaj7

Just like me, — They Long To Be Close To You. —

Repeat and Fade

COLORS OF THE WIND
from Walt Disney's POCAHONTAS

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Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

Moderately

Bb Gm Bb Dm

You think you own what-ev-er land you land on; the earth is just a dead thing you can claim; but
think the on-ly peo-ple who are peo-ple are the peo-ple who look and think like you, but

Gm Dm Eb6 Bb/D 1 Cm F6 Gm F

I know ev-'ry rock and tree and crea-ture has a life, has a spir-it, has a name. You
if you walk the foot-steps of a stran-ger you'll learn

2 Cm F Eb/F Bb Dm/A Gm Dm Eb

things you nev-er knew you nev-er knew. Have you ev-er heard the wolf cry to the blue corn moon or

Gm Dm Eb F/Eb Dm7 Gm7

{ asked the grin-ning bob-cat why he grinned? } Can you sing with all the voic-es of the moun-tain? Can you

{ let the ea-gle tell you where he's been? }

Eb6 Bb/D Gm7(add4) Cm7 Eb/F To Coda Bb

paint with all the Col-ors Of The Wind? Can you paint with all the Col-ors Of The Wind?

Gm F6 Eb Eb/F Bb F Gm Eb(add9) Bb Dm7

Come run the hid-den pine-trails of the for-est, come taste the sun-sweet ber-ries of the earth, come and

rain-storm and the riv-er are my broth-ers; the her-on and the ot-ter are my friends; and

Gm F6 Eb6 Bb/D Cm7 Bb/F F

roll in all the rich-es all a-round you, and for once nev-er won-der what they're

we are all con-nect-ed to each oth-er in a

Gm F(add9)/A Cm7 Eb/F Bb Dm/A D.S. al Coda

worth. The cir-cle in a hoop that nev-er ends. Have you

CODA Bb Dm7 F/Eb Dm7 Gm7 Abmaj9

Wind? How high does the syc-a-more grow? If you cut it down then you'll

Eb/F F6 Eb/F F Gm Dm7 Eb F

nev-er know. And you'll nev-er hear the wolf cry to the blue corn moon, for

Gm Dm7 Eb F(add9)/A Dm7 Gm7

wheth-er we are white or cop-per-skinned, we need to sing with all the voic-es of the moun-tain, we need to

Cm7 Dm7 Gm7(add4) Cm7

paint with all the Col-ors Of The Wind. You can own the earth and still all you'll

Dm7 Ebmaj9 F Gm7 Dm7 Ebmaj9 Cm7/F Bb

own is earth un-til you can paint with all the Col-ors Of The Wind.

Gm Ebmaj7 Gm F Eb Eb/F N.C. Bb(add9)

(Instrumental)

COLD, COLD HEART

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Words and Music by
 HANK WILLIAMS

Moderately

F C7⁺

I tried so hard, my dear, to show that you're my ev - 'ry dream. Yet you're a - fraid each
 nev - er know how much it hurts to see you sit and cry. You know you need and

F F7

thing I do is just some e - vil scheme. A mem - 'ry from your lone - some past keeps us so far a -
 want my love yet you're a - fraid to try. Why do you run and hide from life? To try it just ain't

Bb C7 F

part. Why can't I free your doubt - ful mind and melt you Cold, Cold Heart. An - oth - er love be -
 smart. Why can't I free your doubt - ful mind and melt your Cold, Cold Heart. There was a time when

C7

fore my time made your heart sad and blue. And so my heart is pay - ing now for things I did - n't
 I be - lieved that you be - longed to me. But now I know your heart is shack - led to a mem - o -

F F7 Bb C7

do. In an - ger, un - kind words are said that make the tear - drops start. Why can't I free your
 ry. The more I learn to care for you the more we drift a - part. Why can't I free your

1 F 2 F

doubt - ful mind and melt your Cold, Cold Heart. You'll
 doubt - ful mind and melt your Cold, Cold Heart.

THE COLOUR OF MY LOVE

from the Musical SCREAM

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Words and Music by DAVID FOSTER
 and ARTHUR JANOV

Slowly

Db(add9) Gbmaj7 Ab(add9) Adim7 Bbm(add9) Ab6

I'll paint my mood in shades of blue, _ paint my soul to be with you. _ I'll sketch your lips _
 I'll draw your arms a - round my waist _ then all doubt I shall e - rase. _ I'll paint the rain _

Gbmaj7 Fm7 Bbm7 1 Ebm7 2 Gb/Ab N.C.

in shad - ed tones, draw your mouth to my own. hair. I'll trace a
 that soft - ly lands on your wind - blown _

Ebm7 Ab(add9) Fm7 Bbm7 Ebm7 Fm7

hand _ to wipe your tears, a look to calm your fears, a sil - hou - ette _ of dark and light while we

Gbmaj7 Ab9sus Ab7 Db Gbmaj7

hold each oth - er, oh, so tight. I'll paint a sun to warm your heart, swear - ing that we'll _

Fm7 Bbm7 Ebm7 Ab7sus Ab7 Db(add9) Db/F

nev - er part. _ That's The Col - our Of _ My Love. I'll paint the truth _

Gbmaj7 Fm7 Bbm7 Ebm7 Fm7

show how I feel, try to make you completely real. I'll use a brush so light and fine to

Gbmaj7 Ab9sus Ab7 Db Gb/Db Ab/Db Db Cm7 Fmaj7

draw you close and make you mine. I'll paint a sun to warm your heart, swear-ing that we'll

Em7 Am7 Dm7 F/G G7 Cmaj9 C/E

nev - er, ev - er part. That's The Col-our Of My Love. I'll draw the

Fmaj7 Em7 Am7 Dm7 Em7

years all pass-ing by, so much to learn, so much to try. And with this ring our lives will start,

Dm7 Em7 Dm7 Em7 Fmaj7 F/G G

swear-ing that we'll nev - er part. I of-fer what you can - not buy, de - vot-ed love un - til we

C F/A C F/A C F(add9)/A G(add9)/B C

die. Ooh, ooh.

COME GO WITH ME

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Words and Music by
C.E. QUICK

Slow 2

G Em7 Am7 D7 G Em7 Am7 D7

Love, love me, dar - lin; come and go with me, please don't send me 'way be - yond the sea;

G Em7 Am7 D7 G Em7 Am7 D7 G Em7

I need you dar - lin'; so Come Go With Me. Come, come, come, come,

Am7 D7 G Em7 Am7 D7 G Em7

come in - to my heart, tell me, dar - lin', we will nev - er part; I need you, dar - lin',

Am7 D7 G C6 G G7 C7

so Come Go With Me. Yes, I need you, yes, I real - ly need you,

G G7 C7

please say you'll nev - er leave me. Well say, you nev - er yes, you real - ly nev - er; you

D7 G Em7 Am7 D7 G Em7

nev - er give me a chance. Come, come, come, come, come in - to my heart, tell me dar - lin',

Am7 D7 G Em7 Am7 D7 G C6 G

we will nev - er part; I need you dar - lin', so Come Go With Me.

COME SUNDAY

from BLACK, BROWN & BEIGE

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By DUKE ELLINGTON

Medium Swing

F9 Eb9 F7 D7#5(b9) G9 Cm9 F9

Lord, dear Lord a - bove, God al - might - y, God of love, please — look down and see my peo - ple

Bb Eb Edim Bb D7 Eb7 D9 Gm7 C9

through. — I be - lieve that God put sun and moon up in the sky. Heav - en is a good - ness time. A bright - er light on high. (Spoken) I be - lieve God is now, was then and al - ways will be.

F7 Cm7 F7 Bbsus G7#5 C9 F7#5

I don't mind the gray skies 'cause they're just clouds pass - ing by. "Do unto others as you would have them do to you," and have a bright - er by and by. With God's bless - ing we can make it through e - ter - ni - ty.

F9 Eb9 F9 D7#5(b9) G9

Lord, dear Lord a - bove, God al - might - y, God of love, please —

Cm9 F9

1,2	Bb Eb Bb Edim7 Bb6	3	Bb Eb Edim7 Bb
-----	--------------------	---	----------------

— look down and see my peo - ple through. — through. —

COMME CI, COMME CA

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English Lyric by JOAN WHITNEY and ALEX KRAMER

French Lyric by PIERRE DUDAN

Music by BRUNO COQUATRIX

Slowly

A7 D7 G A7 D7 G

I al - ways say, Comme Ci Comme Ca, — and go my way, Comme Ci, Comme Ca. Since you are

Et je m'en vais clo - pin clo - pant — dans le so - leil et dans le vent. De temps en

Am7 D7 G6 D7 G

gone, noth - ing ex - cites me, since you are gone, no one de - lights me, and I go

temps le coeur chan - cel - le ya des souv - nirs qui s'a - mon - cel - lent, et je m'en

A7 D7 G A7 D7 G

on, Comme Ci Comme Ca. — Mid - night 'til dawn, Comme Ci Comme Ca. But should we

vais clo - pin clo - pant. — En pro - me - nant mon coeur d'en - fant. Com - me s'en -

Am7 D7 G6 D7 G

meet, that would ex - cite me, and should you smile, that would de - light me. I'd live a -

vole une hi - ron - del - le. La vie s'en fait à ti - re d'ai - le Ca fait si

Cm6 G A7 D7

1	G6 Am7/D	2	G6
---	----------	---	----

gain to love a - gain; — but un - til then, Comme Ci, Comme Ca. — I al - ways Ca.

mal au coeur d'en - fant. — Qui s'en va seul, clo - pin clo - pant. — Et je m'en pant.

CONFESSIN' THE BLUES

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Words and Music by JAY McSHANN
and WALTER BROWN

Medium Blues

F C7 F

Ba - by here I stand be-fore you with my heart in my hand, I want you to read it {ma - ma} hop - in'
you're so nice and lov - in', and you have such pleas - in' ways. If you take me to your home, — be there,

F7 Bb7 F

that you'll un - der-stand. Well _____ babe, _____ {Ma - ma} please — don't dog me 'round. _____
be there all my days. That's the truth {Pa - pa} {Ma - ma.} Well, you know — I was - n't ly - in. _____
{Pa - pa.}

C7 F F7 Abdim7 Bbm

_____ I'd rath - er love you ba - by _____ than an - y - one else I know in town. _____
_____ If I don't love you babe, — well, I _____ swear I hope to

F F F7 Abdim7 Bbm F C7 F

_____ Be - cause die. _____ Well, ba - by

F6 F7 Bb7

don't you want a {man} like me? _____ Well, ba - by _____
gal

F C7

don't you want a {man} like me? _____ You think on - ly of our fu - ture, for -
gal

F F7 Abdim7 Bbm F F C7

get a-bout your used - to be. _____ When my days are long and drear - y and the
my con-fes - sion {ma - ma} and I'm
pa - pa

F F7 Bb7

sun re-fus-es to shine, I would nev-er be blue and lone - ly if I knew that you were mine. Well, _____ babe _____
thrilled by all — your charms. Well, it seems that I'm in heav - en when you hold me in your arms. Well, _____ babe _____

F C7

will you make — ev-'ry-thing all right? _____ Can I meet you to - day, babe —
you can have — me — for your - self. _____ You are meant for me {ma - ma} _____
pa - pa

F F7 Abdim7 Bbm F F

or will it be _____ to-mor - row night? _____ This is _____
I don't want — no-bod - y else. _____

THE CONTINENTAL

from THE GAY DIVORCEE

© Copyright 1934 (Renewed 1961) Magidson Music Company, Inc.

Words by CON CONRAD
Music by HERBERT MAGIDSON

Moderately

Beau - ti - ful mu - sic! Dan - ger - ous rhy - thm!

(Instrumental)

It's some - thing dar - ing, "The Con - ti - nen - tal," a way of

danc - ing that's real - ly ul - tra new. It's real - ly sub - tle, "The Con - ti - nen - tal," be - cause it

does what you want it to do. (Instrumental) It has a

pas - sion "The Con - ti - nen - tal," an in - vi - ta - tion to moon - light and ro - mance. It's quite the

fash - ion, "The Con - ti - nen - tal," be - cause you tell of your love while you dance. Your

lips whis - per, so ten - der - ly, her eyes an - swer your

song. Two bod - ies sway - ing "The Con - ti - nen - tal," and you are

say - ing just what you're think - ing of. So keep on danc - ing "The Con - ti - nen - tal," for it's the

song of ro - mance and of love. (Instrumental) You kiss

while you're danc - ing; it's con - ti - nen - tal, it's con - ti -

nen - tal. You sing, while you're danc - ing; your voice is

Ebmaj7 Eb7 Fm Bbm7 Ebmaj7 Eb7 Fm Bbm Ebmaj7 Eb7 Fm Bbm7
 Ebmaj7 Eb7 Fm Bb7 Fm Bb7 Eb Cm7
 Fm Bb7 Eb Cm7 Fm Bb7 Eb Cm7
 Fm7 Bb9 Bb7b9 Bb7 Eb Eb7 Fm Bbm7 Ebmaj7 Eb7 Fm Bb7
 Fm Bb7 Eb Cm7 Fm Bb7 Eb Cm7
 Fm Bb7 Eb Cm7 Fm7 Bb9 Bb7b9 Bb7 Eb Eb7
 Abm Abm#7 Abm7 Db7 Gb Gb7 Eb7 Abm Abm#7 Abm7 Db7
 Bb Ebm6 Bbdim7 Bb7 Fm Bb7 Eb Cm7
 Fm Bb7 Eb Cm7 Fm Bb7 Eb Cm7
 Fm7 Bb9 Bb7b9 Bb7 Eb Eb7 Ab Eb7 Ab
 Eb7/Bb Adim7 Eb7/Bb Eb9 Bbm
 Abdim7

Eb7/Bb Adim7 Eb7/Bb Bdim7 Ab/C Bdim7 Eb7 Ab Eb7 Ab Eb7
 gen - tle, and sen - ti - men - tal. You'll know, be - fore the
 Ab7 Em7 Ab7 F7 Bbm/Db F/C Bbm F/A Bbm Bbm7 Eb7
 dance is through, that you're in love with her and she's in love with you.
 Ab Eb7/Bb
 You'll find, while you're danc - ing, that there's a rhy - thm in your
 Adim7 Eb7/Bb Adim7 Eb7/Bb Adim7 Eb7/Bb Adim7 Eb7/Bb Eb9
 heart and soul. A cer - tain rhy - thm that you can't con - trol, and you will do "The Con - ti -
 Ebm7 Eb7 Ab Ab7 Bbm Ebm7 Abmaj7 Ab7 Bbm Ebm7 Abmaj7 Ab7
 nen - tal" all the time. *(Instrumental)* Beau - ti - ful mu - sic!
 Bbm Ebm7 Abmaj7 Ab7 Bb7 Ebm7 Abmaj7 Ab7 Bbm Eb7 Ab
(Instrumental) Dan - ger - ous rhy - thm!

COULD I HAVE THIS DANCE

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 8 Music Square West, Nashville, TN 37203

Words and Music by WAYLAND HOLYFIELD
 and BOB HOUSE

Moderately

A A7 D E7 D E7
 I'll al - ways re - mem - ber the song they were play - ing the first time we danced and I
 al - ways re - mem - ber that mag - ic mo - ment, when I held you close to
 A E11 A A7 D E7
 knew. As we swayed to the mu - sic and held to each oth - er,
 me. As we moved to - geth - er, I knew for - ev - er
 D E7 A E Bm E7 A A7
 I fell in love with you. } Could I Have This Dance for the
 you're all I'll ev - er need. }
 D E7 D E7
 rest of my life? Would you be my part - ner ev - 'ry night?
 A A7 D Dm A To Coda ⊕
 When we're to - geth - er, it feels so right. Could I Have This Dance for the
 E7 1 A E11 2 A E Bm E7 D.S. al Coda
 rest of my life? I'll life? Could
 CODA ⊕ E7 A Bm7 E7 A
 rest of my life?

COPACABANA

(At the Copa)

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Words by BRUCE SUSSMAN and JACK FELDMAN
Music by BARRY MANILOW

Moderately, with a Latin feel

Fm7 Bb11 Ebmaj7 Am7b5 D7

Her name was Lo - la; she was a show - girl with yel - low feath - ers in her hair and a
 Ri - co; he wore a dia - mond, he was es - cort - ed to his chair, he saw
 Lo - la; she was a show - girl, but that was thir - ty years a - go when they

Gm#7 Gm7 Gm6 Fm7 Bb11 Ebmaj7

dress cut down to there. She would Mer - en - gue and do the Cha - Cha, and while she
 Lo - la danc - ing there. And when she fin - ished, he called her o - ver. But Ri - co
 used to have a show. Now it's a Dis - co, but not for Lo - la. Still in the

Am7b5 D7 Gm7 Cdim7 Gm

tried to be a star, To - ny al - ways tend - ed bar. A - cross the crowd - ed floor they worked from
 went a bit too far, To - ny sailed a - cross the bar. And then the punch - es flew and chairs were
 dress she used to wear, fad - ed feath - ers in her hair. She sits there so re - fined and drinks her

Cdim7 D7b9 Gm Cm7 D7 Gm D7/F# Bb7/F

eight to four. They were young and they had each oth - er, who could ask for more?
 smashed in two. There was blood and a sin - gle gun - shot, but just who shot who? } At the
 self half - blind. She lost her youth and she lost her To - ny, now she's lost her mind!

Fm7 Bb11 Ebmaj7 Fm7 Bb11 Ebmaj7 C11 C7

Co - pa, Co - pa - ca - ba - na, the hot - test spot north of Ha - va - na. At the

Fm7 Bb11 C11 C7 Fm7 Bb7 Gm7 C9

Co - pa, Co - pa - ca - ba - na, mu - sic and pas - sion were al - ways the fash - ion, at the

To Coda ⊕

Fm7 D7b9 Gm9 F#m9 Fm9 F#m9 Gm9 F#m9

Co - pa (they fell in love, she lost her love,) Love, Co - pa - ca - ba - na.

1 Fm9 F#m9 Gm9 2 Interlude: Fm9 F#m9 Gm9 Abm9 Am9Bbm9 Bm9 Cm9

His name was Co - pa, Co - pa - ca - ba - na, Co - pa - ca -

Dbm9 Cm9 Bm9 Bbm9 Am9 Abm9 Gm9 F#m9 Fm9 F#m9

ba - na, mu - sic and pas - sion, al - ways in fash - ion. (Instrumental)

Gm9 F#m9 Fm9 F#m9 Gm9 D.S. al Coda CODA D7b9

Her name was don't fall in

Gm9 F#m9 Fm9 F#m9 Gm9 F#m9 Fm9 F#m9 Gm9

love, don't fall in love. Co - pa - ca - ba - na, Co - pa - ca - ba - na.

CRACKLIN' ROSIE

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Words and Music by
NEIL DIAMOND

Moderately

Db



Crack - lin' Ros - ie, get on board. _ We're gon - na ride _ till there ain't _ no _ more _ to

Gb

Ebm



go. Tak - in' it slow. _ And Lord don't you know. I'll have me a time _ with a poor _

Ab7

Db



_ man's la - dy! Hitch - in' on a twi - light train. _ Ain't noth - ing here _ that I care _
Crack - lin' Ros - ie, make me smile. _ And girl, if it lasts _ for a hour, _

Gb



_ to take _ a - long, may - be a song _ to sing when I want. _ Don't
_ that's _ al - right. We got all night _ to set the world right. _

Ebm

Ab7

Db

Gb



need to say please _ to no man _ for a hap - py tune. _ } Oh, I love my _
Find us a dream _ that don't ask _ no ques - tions, yeah! _ }

Ab

Db

Gb

Ab

Db

Gb

Ab

Db



_ Ros - ie child. _ You got the way to make _ me hap - py. You and me, we go _ in style. _

Ebm



Crack - 'l - in' Rose. you're a store - bought wom - an, but you make me feel _ like a gui - tar hum - min'. So

Ab

N.C.



hang on to me _ girl, our song _ keeps run - nin' on. _ Play it now! _ Play it now! _



1 Play it now, _ my ba - by! 2 Play it now, _ my ba - by! Crack - lin' Ros - ie, make me smile. _

G



_ And girl, if it lasts _ for an hour, _ that's al - right. We got all night _

Em

A7

D



to set the world right. _ Find us a dream _ that don't ask _ no ques - tions, yeah! _

COWARD OF THE COUNTY

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Words and Music by ROGER BOWLING
and BILLY EDD WHEELER

Moderate Country 2

C F C

Ev-'ry - one - con - sid - ered him - the Cow - ard Of - The Coun - ty, - he'd nev - er stood - one

G C

sin - gle time - to prove the coun - ty wrong. - His ma - ma named him Tom - my, the

F C

folks just called him yel - low, - But some - thing al - ways told me they were read - in' Tom - my wrong. -

F C

He was on - ly ten - years old - when his dad - dy died - in pri - son. -

G C

I looked af - ter Tom - my 'cause he was my broth - er's son. - I still re - call the

F C G

fi - nal words - my broth - er said - to Tom - my, "Son, my life is o - ver, but yours is just be - gun. -

C F C F

Prom - ise me son, - not to do - the things I've done, walk a - way from

C G C F C

trou - ble if you can. - It won't mean you're weak - if you turn - the oth - er cheek, - I

F G G7 C

hope you're old e - nough to un - der - stand: Son, you don't have to fight to be a man. - There's

Db Gb Db

some - one for ev - 'ry - one - and Tom - my's love - was Beck - y, - In her arms - he did - n't have - to

Ab Db Gb Db

prove he was a man. - One day while he was work - in' - the Gat - lin boys - came call - in',

Ab Db

they took turns - at Beck - y. - (Spoken:) There was three of them! (Sung:) Tom - my o - pened up -

Gb Db

- the door - and saw his Beck - y cry - in', the torn dress, the shat - tered look - was more than he - could

Ab Db Gb Db

stand. He reached a - bove_ the fire - place and took down his dad-dy's pic-ture. As his

Ab Db

tears fell on his dad-dy's face, he heard these words a - gain:_" "Prom - ise me son, not to do_

Gb Db Gb Db Ab Db

the things I've done, walk a-way from trou-ble if you can._ It won't mean you're weak_

Gb Db Gb Ab

if you turn the oth - er cheek, I hope you're old e-nough to un - der - stand:_

Ab7 Db D

Son, you don't have to fight_ to be a man. The Gat-lin boys_ just laughed at him_ when he

G D A

walked in - to the bar - room. One of them_ got up and met him half - way 'cross the floor._

D G D

When Tom-my turned a - round_ they said, "Hey look! ol' yel-low's leav-in'.'" (Spoken:) But you coulda heard a pin

A D G

drop when Tommy stopped and blocked the door. (Sung:) Twen-ty years of crawl - in' was bot-tled up_ in -

D A

side him, he was-n't hold-in' noth-in' back_ he let'em have it all._ When

D G D

Tom-my left_ the bar - room not a Gat-lin boy was stand-in', He said, "This one's_ for Beck - y," as he

A D G D

watched the last one fall. (Spoken:) And I heard him say, (Sung:) "I prom - ised you, Dad, not to do_ the things you done, I

G D A D G

walk a-way from trou-ble when I can._ Now please don't think I'm weak, I did-n't turn_ the oth - er cheek,_

D G A A7

and, Pop-pa, I sure hope you un-der - stand:_ Some-times you got - ta fight_ when you're a man. _

D G N.C. D

Ev - 'ry - one_ con - sid-ered him the Cow - ard Of The Coun - ty. _

COULD IT BE MAGIC

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Words and Music by ADRIENNE ANDERSON
and BARRY MANILOW

Very slowly **Faster**

Cm Fm7 G7#5 Cm Ab Db G7#5 Cm

(Instrumental)

Csus C Dsus D Ebmaj7 Dm7 Ebmaj7 Dm7

Spir-it move me ev-'ry-time I'm near you, whirl-ing like a cy-clone in my
La-dy take me high up-on a hill-side, high up where the stal-lion meets the

Gsus G F6 Csus C Dsus D Ebmaj7 Dm7

mind. Sweet Me-lis-sa, An-gel of my life-time,
sun. I could love you; build-ing my world a-round you,

Ebmaj7 D7sus Dm7 Gsus G G7/F Cm/Eb G7/D % Cm Ab/C

an-swer to all an-swers I can find; } ba-by I love you. Come, come
nev-er leave you till my life is done;

Gmaj9/B G/B Bbmaj7 Bb6 Am7 Ab7 Gsus G

come in-to my arms. Let me know the won-der of all of you.

G7/F Cm/Eb G/D Cm Ab/C Gmaj9/B G/B Bbmaj7 Bb6

Ba-by I want you. Now, now, now and hold on fast.

Am7 Ab7 Gsus G To Coda ⊕ F6 1 2 D.S. al Coda
G7/F Cm/Eb G/D

Could this be the mag-ic at last? Could It Be Mag-ic?

CODA
G7/F Cm/Eb G/D Cm Ab/C Gmaj9/B G/B

Could It Be Mag-ic? come, come come in-to my

Bbmaj7 Bb6 Am7 Ab7 Gsus G

arms. Let me know the won-der of all of you.

Cm Fm G7 Cm Ab Db G7#5 G7 Cm

(Instrumental)

COUNT EVERY STAR

© 1950 (Renewed) PIC CORP.

Words by SAMMY GALLOP
Music by BRUNO COQUATRIX

Slowly and expressively

G Em7 Am7 D7 G Em7 Am7 Am9 D7

Count Ev-'ry Star in the mid- night sky, count ev-'ry rose, ev-'ry fire fly.

G7 C Cm G Am7 D+ G Em7

For that's how man-y times I miss you, heav-en knows I miss you. Count ev-'ry leaf on a

Am7 D7 G *La* Am7 Am9 D7 Dm7 G7b9 Cmaj7 Cm6

wil - low tree, count ev-'ry wave on a storm - y sea. Count Ev-'ry Star and dar-ling, when you do,

G Em ³ Am7 D7b9

you'll know the times I have cried for you. you.

1 G Em Am D7 2 G Em Am Ab7 G

CROCODILE ROCK

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 Songs Of PolyGram International, Inc.

Words and Music by ELTON JOHN
 and BERNIE TAUPIN

Upbeat Rock

G Bm

I re - mem - ber when rock was young Me and Su - sie had so much fun.
 went by and rock just died Su - sie went and left me for some

C D

for - eign guy. Hold - ing hands and skim - min' stones Had and old gold Chev - y and a
 Long nights cry - in' by the rec - ord ma - chine dream - in' of my Chev - y and my

G

place of my own. But the big - gest kick I ev - er got was do - in' a
 old blue jeans. But they'll nev - er kill the thrills I got burn - ing

Bm C

thing called the Croc - o - dile Rock while the oth - er kids were rock - in' 'round the
 up to the Croc - o - dile Rock learn - ing fast till the weeks went past.

D Em D Em D

clock. We were hop - pin' and bop - pin' to the Croc - o - dile Rock, well }
 We real - ly thought the Croc - o - dile Rock would last, well } croc - o - dile rock - in' is

Em D Em D Em A7 D7

some - thing shock - in' when your feet just can't keep still. I nev - er knew me a

G E

bet - ter time and I guess I nev - er will. Oh Lawd - y ma - ma those Fri - day nights when

A7 D7

Su - sie wore her dress - es tight and the croc - o - dile rock - in' was out of

C 1 D 2 D (1st verse) 3 G D G

sight. But the years I re - mem -

CREEQUE ALLEY

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Words and Music by JOHN PHILLIPS
and MICHELLE GILLIAM

Moderately

C

John and Mitch - ie were get - tin' kind - a itch - ie just to leave the folk mu - sic be - hind; -
Cass was a soph - 'more planned to go to Swarth - more, but she changed her mind - one day. -

C7 F C

Zal and Den - ny work - in' for a pen - ny, Try'n' to get a fish on the line; -
Stand - in' on the turn - pike, thumb - out to hitch - hike, Take - her to New York right a - way. -

G7 F7

In a cof - fee house Se - bas - tian sat And af - ter ev - 'ry num - ber they -
When Den - ny met Cass he gave her love bumps. Call John and Zal and that -

C

passed the hat. Mc - Guinn and Mc - Guire { just still } a get - tin' high - er in L. A. you know where that's at. -
was the Mug - wumps. Mc - Guinn and Mc - Guire could - n't get no high - er, but that's what they were aim - in' at. -

F G7 To Coda ⊕ C

And no one's get - tin' fat - except Mom - ma Cass. -

1

Zal - lie said, "Den - ny, you know there are man - y who can

C7 F

sing a song the way that you do." (Let's go Zal!) Den - ny said, "Zal - lie, gol - ly,

C

don't you think that I'll win? I can play gui - tar like you." "Zal,"

G7 2 D.C. al Coda (1st verse)

Den - ny an - swered back and sat (Half the night out) And When

CODA ⊕ B7 C7 B7 C7 B7 C7 B7 C7

Mug - wumps, hi - jumps, low slumps, big bumps, don't -
bust - ed, dis - gust - ed, a - gents can't be trust - ed and Mitch -

F

you work as hard as you play. Drink up, break up, ev -
ie wants to go to the sea. Cass can't make it; she says -

- 'ry - thing is shake up. Guess it had to be that way. Se
 we'll have to fake it; we knew she'd come e - ven - tu - al - ly

G7 F7
 bas - tian and Zal formed the Spoon - ful, Mi - chelle, John and Den - ny get -
 Greas - in' on A - mer - i - can Ex - press card. Tents, low rents and keep -

C
 - tin' ver - y tune - ful, Mc - Guinn and Mc - Guire just a - catch - in' fire in
 - in' out the heat's hard. Duf - fy's good vi - bra - tions and our i - mag - i - na - tions

F G7
 L. A., you know where that's at. And ev - 'ry - bod - y's get - tin' fat ex - cept Mom - ma Cass.
 can't go on in - def - i - nite - ly. And "Cal - i - for - nia Dream - in'" is be - com - ing a re - al - i - ty.

1 C C7 2 C
 Broke,

CRUISING DOWN THE RIVER

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Words and Music by EILY BEADELL and NELL TOLLERTON

Moderate Waltz
 F Fdim7 F Fdim7 F D7 G7
 Cruis - ing Down The Riv - er, on a Sun - day af - ter - noon with

C7 Cdim7 C7 Cdim7 C7 F F#dim7 C C7
 one you love, the sun a - bove wait - ing for the moon. The

F Fdim7 F Fdim7 F D7 G7 G#dim7
 old ac - cord - ion play - ing a sen - ti - men - tal tune,
 two of us to - geth - er we'll plan a hon - ey - moon.

F Gm7 C7 F D7 G9 G7 Bb/C C7 F Fine
 Cruis - ing Down The Riv - er on a Sun - day af - ter - noon. The

F Cdim7 F9 Cdim7 F7 Cdim7 F9 Cdim7 F7 Cdim7 F9 Bb
 birds a - bove all sing of love, a gen - tle sweet re - frain. The

G7 Ddim7 G9 Ddim7 G7 Ddim7 G9 Ddim7 G7 Ddim7 G9 C7 D.S. al Fine
 winds a - round all make a sound like soft - ly fall - ing rain. Just

CRAZY

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 8 Music Square West, Nashville, TN 37203

Words and Music by
 WILLIE NELSON

Light and carefree

Cra-zy, Cra-zy for feel-in' so lone-ly; I'm Cra-zy, Cra-zy for feel-in' so blue. I knew you'd love me as long as you want-ed, and then some-day you'd leave me for some-bod-y new. Wor-ry, why do I let my-self wor-ry; Won-d'rin' what in the world did I do. Cra-zy for think-ing that my love could hold you, I'm Cra-zy for try-in', Cra-zy for cry-in', and I'm Cra-zy for lov-in' you.

CRYIN' TIME

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 8 Music Square West, Nashville, TN 37203

Words and Music by
 BUCK OWENS

Chorus

Oh, it's Cry-in' Time a-gain, you're gon-na leave me: I can see that far a-way look in your eye. I can tell by the way you hold me, dar-ling that it won't be long be-fore it's Cry-in' Time.

1. Now, they say that ab-sence makes the heart grow fond-er and the tears are on-ly rain to make love grow, well, my love for you could nev-er grow no strong-er if I live to be a hun-dred years old. Oh, it's door. Oh, it's

Additional Lyrics

2. Now, you say that you've found someone you loved better;
 That's the way it's happened every time before.
 And as sure as the sun comes up tomorrow
 Cryin' Time will start when you walk out the door.
 (Chorus)

CUDDLE UP A LITTLE CLOSER, LOVEY MINE

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Words by OTTO HAUERBACH
Music by KARL HOSCHNA

Slowly
C

Cud - dle Up A Lit - tle Clo - ser, Lov - ey Mine. Cud - dle up and
be my lit - tle cling - ing vine. Like to feel your cheek so ro - sy, like to make you com - fy,
co - zy, 'cause I love from head to toe - sy, Lov - ey mine.

C/E Ebdim7 G7
G7#5 C A7 D7 G7
G#dim7 Am D7 Ebdim7 C/E D7 G7 C

DADDY

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Words and Music by
BOB TROUP

Medium bounce tempo

Hey! Dad - dy! I want a di - mond ring, brace - lets, ev - 'ry - thing. Dad - dy!
You ought - a get the best for me. Hey! Dad - dy! Gee! Won't I look swell in
sa - bles, clothes with Pa - ris la - bels. Dad - dy! You ought - a get the best for me.
Here's 'n a - maz - ing rev - e - la - tion with a bit of stim - u - la - tion.
I'd be a great sen - sa - tion I'd be your in - spi - ra - tion. Dad - dy!
I want a brand new car, cham - pagne, ca - vi - ar. Dad - dy! You ought - a get the best for
me. Hey! Dad - dy! Dad - dy! You ought - a get the best for me.

Bb6 Cm7 F9 Bb Gm7 Cm7 F9 Bb6
Cm7 F9 Bb Ab Gb F9 Bb6 Cm7 F9
Bb Gm7 Cm7 F9 Bb6 Cm7 F9 Bb6 Cm7
Bb6 A9 D9
Gm7 C7 F Cm7 F7#5 Bb6
Cm7 F9 Bb Gm7 Cm7 F9
Bb6 Cm7 F9 Bb6 Cm7 F9 Bb6

1
Bb6 Cm7 F9
2
Bb6 Bbdim7 Cm7 F9 Bb6

DADDY'S LITTLE BOY

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Words and Music by
BILLY COLLINS

Moderate Waltz C Adim7 Dm7 G7 G7#5

You're an an - gel from heav - en, sent down from a - bove, you're Dad - dy's Lit - tle Boy to
world and its gold could - n't buy you from me, with Dad - dy's Lit - tle Boy, I'm

C A7 Dm G7

have and to love; Boy of mine, you're a fine lit - tle lad - die, you're the world to your
rich as can be; With your smile, you make life worth - while liv - ing, and you make ev - 'ry

Dm7 G7 C Gdim7 G7 C Adim7 Dm7

Mom - my and Dad - dy; You're a good lit - tle sol - dier who al - ways o - beys, you
day my Thanks - giv - ing; You're my proud - est pos - ses - sion, a gem from a - bove, you're

G7 G7#5 C C7 A7 Dm A7 Dm Adim7 C

bring me hap - pi - ness in so man - y ways; You're as cute as a toy, you're my pride and
all the pre - cious things that dreams are made of; When you grow up like me, you'll still al - ways

Gm6 A7 D7 Dm7 G7

joy, and you're Dad - dy's Lit - tle Boy. All the
be, just your Dad - dy's Lit - tle Boy.

1 C Adim7 G7 2 C

DADDY'S LITTLE GIRL

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Words and Music by BOBBY BURKE
and HORACE GERLACH

Moderately Bb D7 Gm

You're the end of the rain - bow my pot o' gold. You're Dad - dy's Lit - tle Girl to

D7 Eb Edim7 Bb Gm7 C9 C7

have and hold; A pre - cious gem is what you are, you're mom - my's bright and

F7 Cm7 F7 Bb D7 Gm D7

shin - ing star; { You're the spir - it of Christ - mas, my star on the tree, you're the East - er
You're the treas - ure I cher - ish, so spark - ling and bright, you were touched by

Gm D7 Eb7 Edim7 Bb Gm D7 Gm

bun - ny to mom - my and me; You're sug - ar, you're spice, you're ev - 'ry - thing nice, and you're
ho - ly and beau - ti - ful light; Like an - gels that sing, a heav - en - ly thing, and you're

C7 F7

1 Bb Dbdim7 Cm7 F7 2 Bb Ebm Bb6

Dad - dy's Lit - tle Girl. You're the
Dad - dy's Lit - tle Girl.

DANCE WITH ME HENRY

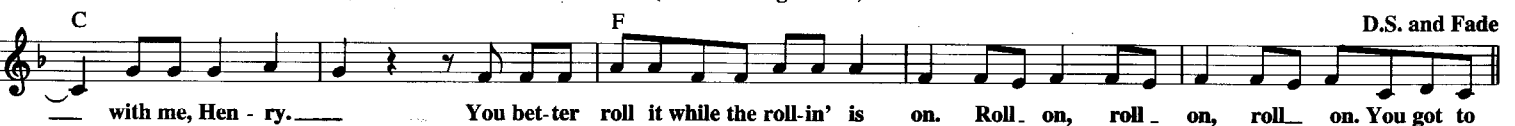
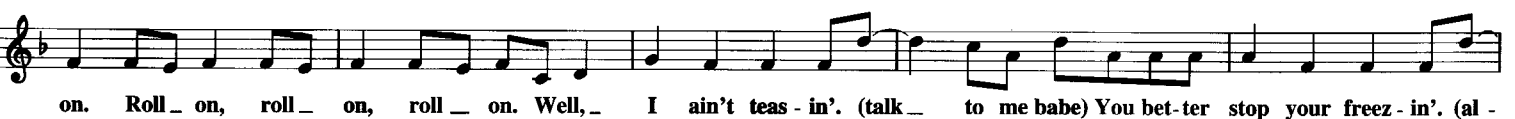
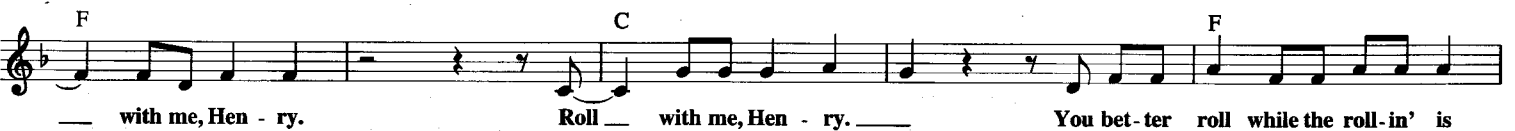
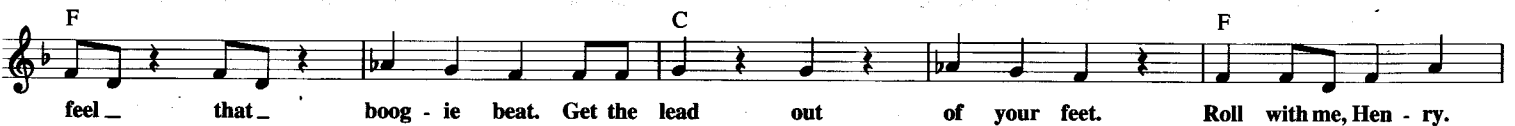
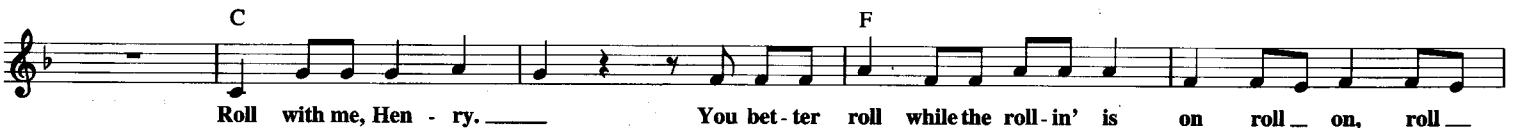
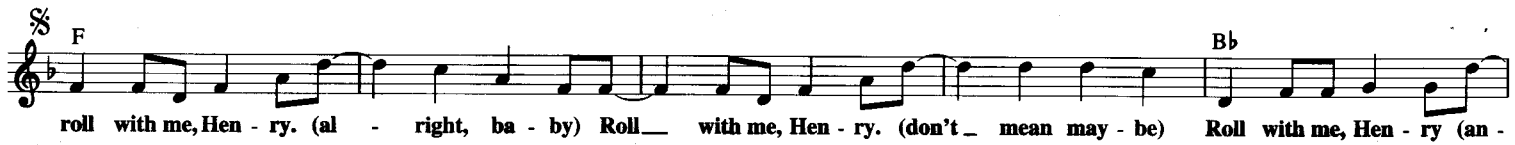
(The Wallflower)

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Words and Music by HANK BALLARD,
ETTA JAMES and JOHNNY OTIS

Moderately (♩ = 3̣)

N.C.



DANCE BALLERINA DANCE

TRO - © Copyright 1947 (Renewed) Cromwell Music, Inc. and Harrison Music Corp.

Lyrics by BOB RUSSELL
Music by CARL SIGMAN

Moderately - with a very marked rhythm

C C#dim7 Dm7 G7

Dance Bal - le - ri - na Dance, and do your pir - ou - ette in rhy - thm with your ach - ing heart.
Whirl bal - le - ri - na whirl, and just ig - nore the chair that's emp - ty in the sec - ond row.

Dm G7 Dm Dm#7 Dm7 G7#5

Dance Bal - le - ri - na Dance, you must - n't once for - get a danc - er has to
This is your mo - ment girl al - tho' he's not out there ap - plaud - ing as you

1 C G7 2 C E7 Dm

dance the part. steal the show. Once you said

Dm6 E7 Am9 Dm6 Am A7b9 Dm Dm#7 D9

his love must wait its turn. You want - ed fame in - stead I guess that's your con -

G9sus G7 C

cern, we live and learn. And love is gone, bal - le - ri - na gone. So on with your ca -

C#dim7 Dm7 G G7 Dm G9

reer, you can't af - ford a back - ward glance. Dance on and on and on.

Dm G7

A thou - sand peo - ple here have come to see the show as 'round and 'round you go. So bal - le - ri - na

C Bb13 C Db9b5 C

dance dance dance.

DANCING IN THE STREET

Copyright © 1964 Jobete Music Co., Inc.

Words and Music by MARVIN GAYE,
IVY HUNTER and WILLIAM STEVENSON

Steady Rock

§ E7

Call - ing out a - round the world, "Are you read - y for a brand new beat?"
in - vi - ta - tion a - cross the na - tion, a chance for the folks to meet.

Sum - mer's here, and the time is right for
There'll be laugh - ing, sing - ing, and mu - sic swing - ing and

danc - ing in the streets. They're danc - ing in Chi - ca - go,
danc - ing in the streets. Phil - a - del - phia P. A.,

down in New Or - leans, up in New York Cit -
Balt - i - more and D. C., now, and if we get to Mo - tor Cit -

A7
 y. All we need is mu - sic, sweet mu -
 y. All we need is mu - sic, sweet mu -

sic. There'll be mu - sic ev 'ry - where. } There'll be
 sic. There'll be mu - sic ev 'ry - where. }

E7 To Coda ⊕
 swing - ing, sway - ing, and re - cords play - ing and Danc - ing In The Street. Oh,

G# C#m7
 it does - n't mat - ter what you wear just as long as you are there.

F#7
 So come on, ev 'ry guy grab a girl.

A A/B E7
 Ev 'ry - where a - round the world they'll be danc - ing.

D.S. al Coda
 They're Danc - ing In The Street. Oo. This is an

CODA ⊕ E7
 Danc - ing In The Street. Yeah. (Instrumental)

1-3 4 G#
 Ah. Oh, it does - n't mat - ter

C#m
 what you wear just as long as you are there. So come on, ev -

F#7 A7
 'ry guy grasp a girl. Ev 'ry - where a - round

A/B Amaj7/B E7
 the world they'll be danc - ing.

They're Danc - ing In The Street. Phil - a - del - phia P. A.,

Balt - i - more and D. C. now, And if we get to that Mo - tor Cit -

Repeat and Fade
 y, Ah, way down in L. A., Cal - i - for - ni - a.

DANIEL

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Words and Music by ELTON JOHN
 and BERNIE TAUPIN

Moderately bright

C Dan - iel is trav - 'ling to - night on a plane
 They say Spain is pret - ty 'though I've nev - er been

G I can see the red tail - lights head - ing for Spain. Oh and
 well Dan - iel says it's the best place he's ev - er seen. Oh and

F I can see Dan - iel wav - ing good - bye God it looks like Dan - iel
 he should know he's been there e - nough Lord I miss Dan - iel

G7 must be the clouds in my eyes. (Instrumental)
 oh I miss him so much

To Coda **C** Oh Dan - iel my broth - er you are old - er than me do you still

F feel the pain of the scars that won't heal. Your eyes have died but

F you see more than I. **Fm** Dan - iel you're a star **C** in the face of the sky. **A7**

Dm7 **G7** **D.C. al Coda** **CODA** **C** Oh God it looks like Dan - iel
 (Verse 1)

G7 must be the clouds in my eyes. **F** **C**

DANKE SCHOEN

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Lyrics by KURT SCHWABACH and MILT GABLER
 Music by BERT KAEMPFERT

Moderately

C+ Dank - e Schoen, dar - ling, Dank - e Schoen, thank you for all the joy and pain.
C Dank - e Schoen, dar - ling, Dank - e Schoen, thank you for fun - ny cards from Spain.

C7b9 **C7** **F+** **F** **C** **G7#9** **G7**
 Pic - ture shows, sec - ond bal - con - y was the place we'd meet, sec - ond seat,
 I re - call Cen - tral Park in fall how you tore your dress, what a mess,

C+ C 1 G7b9 G7 2 G7b9 G7 % Db+ Db Ab7b9 Ab7
 go Dutch treat you were sweet. that's not all. Dank - e Schoen, dar - ling Dank - e - Schoen,
 I con - fess _____ walks down Lov - er's Lane. I can see _____ hearts carved
 thank you for _____ see - ing me a - gain. Tho' we go _____ on our
 Ab7b9 Ab7 Db+ Db Db7b9 Db7
 on a tree _____ let - ters in - ter - twined for all time. Yours and mine, that was fine.
 sep - 'rate ways _____ still the mem - 'ry stays for al - ways.
 To Coda ⊕ D.S. al Coda
 Gb+ Gb Db Ab7#9 Ab7 Db+ Db Ab7b9 Ab7
 My heart says Dank - e Schoen wied - er - sehn, Dank - e Schoen. _____
 CODA ⊕ Db+ Db Ab7b9 Ab7 Db+ Db Ab7b9 Ab7 Db

DANNY BOY (Londonderry Air)

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 Words by FREDERICK EDWARD WEATHERLY
 Music is Irish Traditional

Slowly C C7 F Dm G7 C Am
 1. Oh Dan - ny Boy the pipes the pipes are call - ing _____ from glen to glen and down the moun - tain
 2. (See additional lyrics)
 Dm G7 C C7 F
 side. _____ The sum - mer's gone and all the ro - ses fall - ing 'tis you 'tis
 C Dm G7 C Cdim7 G7 C Em
 you must go and I must bide. But come ye back when sum - mer's in the
 C C Cdim7 G7 Am F Em Dm G7 C7
 mead - ow, or when the val - ley's hushed and white with snow. 'Tis I'll be there in
 F C Am Am/G Am/F# Fm C/E Am Dm7 G7 C
 sun - shine or in shad - ow. Oh Dan - ny Boy, oh Dan - ny Boy I love you so. _____

Additional Lyrics

- And when ye come and all the flowers are dying
 If I am dead, as dead I well may be.
 You'll come and find the place where I am lying
 and kneel and say an Ave there for me.
- And I shall hear tho' soft you tread above me
 and all my grave will warmer sweeter be.
 If you will bend and tell me that you love me
 then I shall sleep in peace until you come to me.

DARDANELLA

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Words by FRED FISHER
Music by FELIX BERNARD and JOHNNY S. BLACK

Slowly

Down be-side the Dar-da-nel-la Bay, where Or-i-ent-al breez-es play,
When the Turk-ish sul-tan saw her eyes, oh, he was ta-ken by sur-prise,

there lives a lone-some maid, Ar-me-nian. By
he said, "I'll buy her for my ha-rem." I

the Dar-danelles with glow-ing eyes, she looks a-cross the seas and sighs,
just told the sul-tan to be nice, she can't be bought for an-y price.

and weaves her love spell so Si-re-nian. C Ab Eb7
She said to me she could-n't bear him. Soon I shall re-turn to Turk-e-neath the Or-i-en-tal
So be

stan. I will ask for her heart and hand:
moon, I'll be woo-ing my love real soon:

Oh, sweet Dar-da-nel-la, I love your ha-rem eyes. I'm a luck-y fel-low

to cap-ture such a prize. Oh, Al-lah knows my love for you and he tells you to be

true. Dar-da-nel-la, oh, hear my sigh, my O-ri-ent-al.

Oh, sweet Dar-da-nel-la, pre-pare the wed-ding wine. There'll be one girl in my

ha-rem, when you're mine. We'll build a tent just like the chil-dren of the O-ri-

ent. Oh, sweet Dar-da-nel-la, my star of love di-vine.

DAY BY DAY

from the Musical GODSPELL

Copyright © 1971 by Range Road Music Inc., Quartet Music Inc. and New Cadenza Music Corporation

Words and Music by STEPHEN SCHWARTZ

Moderately

Fmaj7 Gm7 Fmaj7 Gm7 Bbmaj7 Am7 Gmaj7

Day By Day — Day By Day, — oh, dear Lord, three things I pray.

Em A Em A Dm G

To see Thee more clear - ly, — love Thee more dear - ly, — fol-low Thee more near - ly —

1 Cmaj7 2 Cmaj7 Fmaj7 Cmaj7 Fmaj7 Amaj7

Day By Day. — Day By Day, — Day By Day — By Day By Day — By Day.

DAY TRIPPER

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Words and Music by JOHN LENNON and PAUL McCARTNEY

Moderate Rock
N.C.

(Instrumental)

E7 A7

Got a good rea - son for tak - ing the eas - y way out. — Got a good rea - son
She's a big teas - er, she took me half — the way there. — She's a big teas - er,
Tried — to please — her, she on - ly played — one - night stands. — Tried — to please — her,

E7 F#

for tak - ing the eas - y way out, — now. She was a Day — Trip - per,
she took me half — the way there, — now. She was a Day — Trip - per,
she on - ly played one - night stands, — now. She was a Day — Trip - per,

A7 G#7

one - way tick - et yeah; — It took me so — long — to find out, —
one - way tick - et yeah; —
Sun - day driv - er, yeah; — }

C# To Coda B 1 2 B B7

— and I found out. out. (Instrumental)

E/B F#m/B B6

Ah. —

A/B B7 D.C. al Coda CODA B N.C.

out. (Instrumental)

Play 3 times E7 Repeat and Fade

Day Trip - per, Day Trip - per, yeah! —

DAYDREAM

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Words and Music by
JOHN SEBASTIAN

Moderately (♩ = 100)

C A7 Dm7 G7

What a day for a Day - dream, — what a day for a day-dream-in' boy. —
I've been hav - ing a sweet — dream, — I've been dream - in' since I woke up to - day. —
Whistle Whistle

C A7 Dm7 G11 G7

And I'm lost in a Day - dream, — dream-in' bout my bun - dle of joy. —
It's star - ring me in my sweet — dream, — 'cause she's the one makes me feel — this way. —
Whistle Whistle

F F#dim C A7 F F#dim

And e - ven if time ain't real - ly on my side, — it's one of those days for tak - ing a
And e - ven if time is pass - ing me by a lot. — I could - n't care less a - bout the
And you can be sure that if you're feel - in' right, — a Day - dream will last a long —

C A7 F F#dim C A7 To Coda ⊕

walk out - side. — I'm blow - ing the day to take a walk in the sun, —
dues you say I — got. To - mor - row I'll pay the dues for drop - ping my load, —
in - to the night. — To - mor - row at break - fast you may prick up your ears, —

Dm7 1 G7sus G7 2 G7sus G7 D.C. al Coda

and fall on my face on some - bod - y's new mowed lawn. — sleep - y bull toad. —
a pie in the face for be - ing a

CODA ⊕ Dm7 G7sus G7 C A7

or you may be day-dream-in' for a thou - sand years. — What a day for a Day - dream, —

Dm7 G7 C A7 Dm7

cus - tom made for a day-dream-in' boy. — And I'm Lost in a Day - dream, — dream-in' 'bout my
Repeat and Fade

G11 G7 F F#dim7 C A7 F F#dim7 C A7

bun - dle of joy. — Whistle Whistle

DAYDREAM BELIEVER

featured in the Television Series THE MONKEES

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Words and Music by
JOHN STEWART

Moderately

F Gm Am Bb

Oh, I could hide 'neath the wings of the blue - bird as she sings. The
rings and I rise, wipe the sleep out of my eyes. My

1 F Dm G7 C7 2 F Dm

six o' - clock a - larm would nev - er ring. — But it shav - ing raz - or's

Gm7 C7 F Bb C7 Am

cold — and it stings. — Cheer up sleep - y Jean. —

Bb C7 Dm Bb F Bb F Dm G7

Oh, what can it mean to a Day-dream Be-liev-er and a home-com-ing queen.

C7 F Gm Am Bb F

You once thought of me as a white knight on a steed. Now you know how good times start and end with-out dol-lar one to spend, but

Dm G7 C7 F Dm Gm7 C7 F D.S. and Fade

hap-py I can be. Oh, and our how much, ba-by, do we real-ly need?

DECEMBER 1963
(Oh, What a Night)

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Words and Music by BOB GAUDIO and JUDY PARKER

Moderately

1. Oh, what a night, late De-cem-ber back in six-ty-three

(2.) You know I did-n't e-ven know her name, but

(3.) Hyp-no-tiz-in' mez-mer-iz-ing me,

4. (See additional lyrics)

what a ver-y spe-cial time for me, as I re-mem-ber, what a night.

I was nev-er gon-na be the same; what a la-dy, what a night.

she was ev-'ry-thing I dreamed she'd be; sweet sur-ren-der, what a night.

To Coda

2. Oh, what a night. Oh, I, I

got a fun-ny feel-in' when she walked in the room. Oh

my, as I re-call it end-ed much too soon.

3. Oh, what a night.

CODA (Instrumental)

I felt a rush like a roll-in' ball of thun-der, spin-nin' my head a-round 'n'

1 D.S.S. al Coda 2 G C F

tak-in' my bod-y un-der. Oh, what a tak-in' my bod-y un-der.

G C F G C F

Oh, what a night! Oh, what a night!

Repeat and Fade

Additional Lyrics

4. Oh, what a night.
Why'd it take so long to see the light,
Seemed so wrong, but now it seems so right.
What a lady, what a night.

'DEED I DO

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Words and Music by WALTER HIRSCH
and FRED ROSE

Moderately

To Coda ⊕

C C9 F Fm C D7 G7

Do I want you? Oh my, do I? Hon - ey, 'Deed I
Do I need you? Oh my, do I? Hon - ey, 'Deed I
Do I love you? Oh my, do I? Hon - ey, 'Deed I

1 C Dm7 G7 2 C C9 F E7

Do! Do! I'm glad that I'm the one who found

A7 D7 G7 D.C. al Coda

you, that's why I'm al - ways hang - in' 'round you.

CODA ⊕ C

Do!

DELAWARE

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Words and Music by
IRVING GORDON

March tempo

F F7 Bb F

1. Oh, what did Del - la - wear, boy? What did Del - la - wear? What did Del - la - wear, boy?
2. why did Cal - i - phone - ya? Why did Cal - i - phone? Why did Cal - i - phone - ya?
3. - 5. (See additional lyrics)

G7 C7 F Bb C7 Bb A7

What did Del - la - wear? She wore a brand New Jer - sey, she wore a brand New Jer - sey, she wore a brand New
Was she all a - lone? She called to say Ha - wai - a, she called to say Ha - wai - a, she called to say Ha -

1-4 Dm Bbm6 F C7 F C7 5 Dm Bbm F Dm Gm C7 F

Jer - sey, that's what she did wear. Oh, ri boy, She died in Mis - sou - ri.
wai - a, that's why she did phone. Oh,

Additional Lyrics

3. What did Mis-sis-sip, boy? What did Mis-sis-sip?
What did Mis-sis-sip, boy? Thro' her pretty lip?
She sipped a Min-ne-so-ta, she sipped a Min-ne-so-ta,
She sipped a Min-ne-so-ta, that's what she did sip.
4. Where has Or-e-gon, boy? Where has Or-e-gon?
If you want A-las-ka, A-las-ka where she's gone.
She went to pay her Tex-as, she went to pay her Tex-as,
She went to pay her Tex-as, that's where she has gone.
5. How did Wis-co-nsin, boy? She stole a New-brass-key,
too bad that Ar-kan-saw, and so did Ten-nes-see.
It made poor Flo-ra-die, boy, it made poor Flo-ra-die,
You see she died in Mis-sou-ri, boy, she died in Mis-sou-ri.

DELILAH

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Words and Music by LES REED
and BARRY MASON

Brightly

Em(add9) B7

I saw the light on the night that I passed by her win - dow.
At break of day when that man drove a way I was wait - ing.

Em(add9)

I saw the flick - er - ing shad - ows of she
I crossed the street to her house and she

B7 E

love on her blind. She
o - pened the door. She

E7 Am

was my wom - an.
stood there laugh - ing.

Em(add9) B7 Em

As she de - ceived me I watched and went out of my mind.
I felt the knife in my hand and she laughed no more.

D7 G

My, my, my

D7

De - li - lah, why,

F# G

why, why De - li - lah?

G7 C

I could see that they girl come was
So be - fore they come to

Am G D7

no good for me, but I was lost like a slave that
break down the door, for - give me, De - li - lah. I just could - n't

G

no man could free.
take an - y - more.

1 B7 2

Em(add9) B7 Em(add9)

For - give me, De - li - lah. I just could - n't take an - y - more.

A Em(add9)

DESIRÉE

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Words and Music by
NEIL DIAMOND

Moderate Rock beat

C F/C C F/C C

It was the third of June on that young - er day. Well, I be -
fourth of June on that sleep - less night. Well, I

came a man at the hands of a girl almost twice my age. And she came -
tossed and I turned while the thought of her burned up and down my mind. For she was

C F/C C F/C C

to me just like a morn - ing sun, and it was - n't so much her words, -
there and gone with - out one re - gret, but she con - tin - ues on like the

as such as the way they were sung. It was the way they were sung. -
words of a song I could not for - get. I could not for - get.

Am G/B C C6 Cmaj7 C F

De - si - rée, oh De - si - rée, there I was found by the sweet pas - sion sound of your lov -
ing song. Time was right, the night was long. Re - mem - ber, De - si - rée, oh De - si - rée?

C6 Cmaj7 C F G

Some - how I knew I could on - ly have you till the morn - ing light. { If on - ly for that
The night was long, the

1 G7 C F/C C Am

sin - gle night, sweet De - si - rée, you made it right. Then came the
time was right.

2 G7 C C6

Do you re - mem - ber, De - si - rée, oh De - si - rée? (Instrumental) Repeat and Fade

Cmaj7 C F G G7

Do you re - mem - ber, De -

DIAMONDS ARE A GIRL'S BEST FRIEND from GENTLEMEN PREFER BLONDES

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Words by LEO ROBIN
Music by JULE STYNE

Upbeat F Abdim

A kiss on the hand may be quite Con - ti - nen - tal but Dia - mons Are A Girl's Best
may come a time when a lass needs a law - yer, but Dia - mons Are A Girl's Best

C7 D7 Gm D7 G

Friend. A kiss may be grand but it won't pay the ren - tal on your hum - ble flat -
Friend. There may come a time when a hard - boiled em - ploy - er thinks you're aw - ful nice, -

C7 Cm Fdim7 F9 Bb A Bb Bbm

— or help you at the Au - to - mat. Men grow cold guy as girls grow old and we
 — but get that "ice" or else no dice. He's your guy when stocks are high, but be -

F A7 Dm G7 C7 F Cm6

all lose our charms in the end. But square - cut or pear - shape, these rocks don't lose
 ware when they start to de - scend. It's then that those lous - es go back to their

Am7 D7 Gm7 C7b9 | 1 F C7 | 2 F Bb6 F

their shape, Dia - monds Are A Girl's Best Friend. There
 spouses, Dia - monds Are A Girl's Best Friend.

DIFFERENT DRUM

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Words and Music by
MICHAEL NESMITH

Moderately

Eb Gm Ab Bb Eb Gm Ab Bb

You and I — trav - el to the beat of a Dif - ferent Drum. — Oh, can't you tell — by the

Eb Gm Ab Bb Eb Gm Ab Bb

way I run — ev - 'ry time you make eyes — at me? Woh, oh, —

Eb Gm Ab Bb Eb Gm Ab Bb

you cry — and you moan and say — it will work out, but, hon - ey child, I've

Eb Ab Bb

got my doubts. — You can't see the for - est for the trees. Oh,

Ab Bb

don't get me wrong, — it's not that I'm knock - in', it's just — that I'm — not —

Ab Bb Eb Gm Ab Eb F7

— in the mar - ket for a girl who wants — to love — on - ly me. — Yes, and

Ab Bb Eb Gm Ab Eb F7

I ain't say - in' you ain't pret - ty, all I'm say - in's I'm not read - y for an - y per - son, place or thing — to

Fm7 Bb7 Eb Gm Ab Bb

try and pull — the reins — in on me. So — good - bye, — I'll be leav - in' I

Eb Ab Bb Eb Gm | 1 Ab Bb7

see no sense — in this cry - in' and griev - in', we'll both — live a lot long - er if you live — with -

Eb Ab Eb | 2 Ab Bb7 Eb Ab Eb

out me. Oh, if you live — with - out me. —

DINAH

from THE BIG BROADCAST

Words by SAM M. LEWIS and JOE YOUNG
Music by HARRY AKST

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Moderately

G D7

Di - nah is there an - y - one fin - er in the state of Car - o - li - na?
Di - nah with her Dix - ie eyes blaz - in', how I love to sit and gaze in

1 G B \flat dim7 Am7 D7 2

If there is and you know 'er show 'er to me. to the eyes of Di - nah

G C7 G B7 Em Eb+ Em7 Em6 D/C B7 \flat 9

Lee. Ev - 'ry night, why do I, shake with fright, be - cause my

Em A7 D7 Am7 D7 G

Di - nah might change her mind a - bout me. Di - nah if she wan - dered to

D7 G C7 G

Chi - na, I would hop an o - cean lin - er, just to be with Di - nah Lee!

DO NOTHIN' TILL YOU HEAR FROM ME

Words and Music by BOB RUSSELL
and DUKE ELLINGTON

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Moderately slow

G Gmaj7 G7 Cmaj7

Do Noth - in' Till You Hear From Me. Pay no at - ten - tion to what's said,
Me, at least con - sid - er our ro - mance;

F9 G Am7 D9 1 G G \sharp dim7

why peo - ple tear the seam of an - y - one's dream is o - ver my head.
if you should take the word of oth - ers you've heard I have - n't a chance.

Am7 D9 2 G C7 Fm7 B \flat 7 Eb Ebmaj7

Do Noth - in' Till You Hear From True I've been seen

Eb Ebmaj7 Eb Eb9 Am7 D7

with some - one new, but does that mean that I'm un - true? When we're a - part the

G E9 Gm D A7 D7

words in my heart re - veal how I feel a - bout you. Some kiss may cloud my mem - o -

G Gmaj7 G7 Cmaj7 F9

ry, and oth - er arms may hold a thrill. But please do noth - in' till you

G Am7 D9 G

hear it from me and you nev - er will.

DO WAH DIDDY DIDDY

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Words and Music by JEFF BARRY
and ELLIE GREENWICH

Moderately

There I was, just a walk-in' down the street, Sing-in' Do Wah Did - dy Did - dy,
fore I knew it he was walk-in' next to me, sing-in' Do Wah Did - dy Did - dy,

down did - dy do. Pop - pin' his fin - gers and a - shuf - fl - in' his feet, sing - in'
down did - dy do. He took my hand just as nat - 'ral as can be, Sing - in'

Do Wah Did - dy Did - dy, down did - dy do. He looked good, (yeah, yeah) he looked
Do Wah Did - dy Did - dy, down did - dy do. We walked on, (yeah, yeah) to my

fine, (yeah, yeah). He looked good, he looked fine, and I near - ly lost my mind. Be -
door, (yeah, yeah). We walked on to my door, and he

1
2
stayed a lit - tle more. My, my, my, my, I knew we were fall - in' in
love, My, my, my, my, I told him all the things I was

dream - in' of. Now we're to - geth - er near - ly ev - 'ry sin - gle day, sing - in'

Do Wah Did - dy Did - dy, down did - dy do. We're so hap - py and that's

how we're gon - na stay, sing - in' Do Wah Did - dy Did - dy, down did - dy do. 'Cause I'm

his, (yeah, yeah) and he's mine, (yeah, yeah). Well, I'm his and he's mine and the

Repeat and Fade
wed - din' bells will chime, sing - in' Do Wah Did - dy Did - dy, down did - dy do.

DINDI

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Music by ANTONIO CARLOS JOBIM
Portuguese Lyrics by ALOYSIO DE OLIVEIRA
English Lyrics by RAY GILBERT

Gentle Bossa Nova

Oh, Din - di, if I on - ly had words I would say all the beau - ti - ful things that I see
 Ah, Din - di se sou - bes - ses o bem que te quero o mun - do se - ri - a Din - di

when you're with me. Oh, my Din - di. Oh, Din - di, like the
 lin - do Din - di tu - do Din - di. Ah, Din - di se um

song of the wind in the trees, that's how my heart is sing - ing, Din - di hap - py Din - di,
 dia vo - ce for em - bora nie la - va con - ti - go Din - di fi - ca, Din - di,

when you're with me. I love you more each day, yes, I do, yes, I
 Ol - ha Din - di. E as a - guas deste rio On - de vão, eu não

do. I'd let you go a way if you take me with
 sei, A min - ha vi - da inteira, es - per - ei, es - per -

you. Don't you know, Din - di, I'd be run - ning and search - ing for you like a riv - er that
 ei Por vo - ce Din - di Que é a coi - sa mais lin - da que e - xis - te vo - ce nao

can't find the sea, that would be me with - out you, my Din - di.
 e - xis - te Din - di Dei - xa Din - di que eu te a - dore Din - di.

DO YOU BELIEVE IN MAGIC

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Words and Music by
JOHN SEBASTIAN

Moderately

Do You Be - lieve In Mag - ic in a young girl's heart, how the
 mu - sic can free her when - ev - er it starts. And it's mag - ic if the mu - sic is groov - y it
 makes you feel hap - py like an old time mov - ie. I'll tell you 'bout the mag - ic and a
 free your soul, but it's like try - in' to tell a stran - ger 'bout a rock and roll.
 If you be - lieve in mag - ic don't both - er to choose, if it's jug band mu - sic or
 ic come a - long with me, we'll dance un - til morn - ing 'til there's

F C F C

rhythm and blues. Just go and listen, it'll start with a smile that won't wipe off your face no matter
 just you and me. And may be, if the music is right I'll meet you tomorrow sort of

F Dm7 Em7 F

how hard you try. Your feet start tap-pin' and you can't seem to find, how you
 late at night. And we'll go dancin' baby then you'll see, how the

1

G11 C F Em7 Dm7 Em7 G11

got there so just blow your mind. (Instrumental)

N.C. G11 2 G11 C G11

If you believe in magic's in the music and the music's in me. Yeah! Do

F C

mag-ic. In mag-ic. Repeat and Fade In

you believe like I believe? Do you believe like I believe? Do

DO YOU KNOW THE WAY TO SAN JOSE

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Lyric by HAL DAVID
 Music by BURT BACHARACH

Moderately

F Bb6 F C7sus

Do You Know The Way To San Jo-se? I've been a way so long. I may go
 You can really breathe in San Jo-se. They've got a lot of space. There'll be a

C7 F Bb6 F

wrong and lose my way. Do You Know The Way To San Jo-se? I'm going back to
 place where I can stay. I was born and raised in San Jo-se. I'm going back to

C7sus C7 Am7 Dm7

find some peace of mind in San Jo-se. L. A. is a great big free-way.
 find some peace of mind in San Jo-se. Fame and fortune is a mag-net.

Am7 Dm7 Am F#m7b5 Gm7/F

Put a hundred down and buy a car. In a week maybe two, they'll make you a
 It can pull you far away from home. With a dream in your heart you're never a

C/E Gm7 C N.C. C7

star. Weeks turn in to years. How quick they pass, and all the stars that never were
 lone. Dreams turn in to dust and blow away, and there you are without a friend.

F Bb6

are parking cars and pump-ing gas. I've got lots of friends in San Jo-se.
 You pack your car and ride a way. Repeat and Fade

Fmaj7 F Bb6 Fmaj7

(Instrumental) Do You Know The Way To San Jo-se? (Instrumental)
 Can't wait to get back to San Jo-se.

DO YOU KNOW WHERE YOU'RE GOING TO?

Theme from MAHOGANY

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Music by MIKE MASSER

Moderately

E_b A_b F_m G₇ C_m C_m/E_b

Do You Know — Where You're Go-ing To? Do you like the things that life is show-ing you? — Where are you

F_m6/A_b G₇ C E_b A_b F_m G₇

go-ing to? — Do you know? Do you get — what you're hop-ing for? When you look be-hind you there's no

C_m C_m/E_b F_m6/A_b G₇ To Coda ⊕ C D/C G/B G A

o-pen door. — What are you hop-ing for, — do you know? Once we were stand-ing still in time,

D_m7 D_m7/G C F/C C C D/C B_m7 E_m7

chas-ing the fan-ta-sies — that filled our minds. — And you knew — how I love you but — my spir-it was free,

A_m7 A_m7/D D₇ F/G G_{sus} G₇ E_b A_b

laugh-ing at the ques-tions that you once asked of me. — Do You Know — Where You're Go-ing To?

F_m G₇ C_m C_m/E_b F_m6/A_b G₇

Do you like the things that life is show-ing you? — Where are you go-ing to, — do you

C E_b A_b F_m G₇ C_m C_m/E_b F_m6 G₇

know? (Instrumental)

C D/C G/B G A D_m7 D_m7/G C F/C

Now — look-ing back at all we planned, we let — so man-y dreams just slip through our hands. —

C D/C B_m7 E_m7 A_m7 A_m7/D D₇ F/G G_{sus} G₇ D.C. al Coda

Why must we wait so long — be-fore we see, how sad the an-swers to those ques-tions can be. —

CODA

⊕ C F D_m E₇ A_m A_m/C D_m6/F E₇

know? (Instrumental)

A D B_m C_#7 F_#m F_#m/A B_m6/D C_#7

G_b6 C_b A_bm B_b7 E_bm E_bm/G_b A_bm6/C_b B_b7 E_b

DO YOU WANT TO DANCE?

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Words and Music by
BOBBY FREEMAN

Medium Rock F Dm7 Gm7 C7b9 F Dm7 Gm7 C7b9 F Dm7

Well, Do You Want To Dance and hold my hand? Tell me I'm your lover man oh, baby,

Gm7 C7b9 F Db9 C7 F Dm7 Gm7 C7b9 F Dm7

Do You Want To Dance? Well, Do You Want To Dance and make romance? Squeeze me all

Gm7 C7b9 F Dm7 Gm7 C7b9 F Db9 C7 F Dm7

through the night oh, baby, Do You Want To Dance? Well, Do You Want To Dance

Gm7 C7b9 F Dm7 Gm7 C7b9 F Dm7 Gm7 C7b9

under the moon light? Squeeze me all through the night, oh, baby, Do You Want To

F Eb9 F6 C7 C9 C7b9 C7

Dance? (Instrumental) Well, Do You

F Dm7 Gm7 C7 F Dm7 Gm7 C7b9 F Dm7

Want To Dance and to hold my hand? Squeeze me, say I'm your man, oh baby,

Gm7 C7b9 F Db9 C7 F Dm7 Gm7 C7b9

Do You Want To Dance? Well, Do You Want To Dance under the moon light,

F Dm7 Gm7 C7b9 F Dm7 Gm7 C7b9 F Db9 C7

squeeze me all through the night, oh, baby, Do You Want To Dance? Well, Do You

F Dm7 Gm7 C7b9 F Dm7 Gm7 C7b9 F Dm7

Want To Dance and to make romance? Kiss and squeeze? Mm yes! Do You

Gm7 C7b9 F Eb9 F6 F Dm7 Gm7 C7 F Dm7

Want To Dance? Do you, do you, do you, do you wanna dance? Do you, do you, do you, do you

Gm7 C7 F Dm7 Gm7 C7b9 F6 Eb9 F6

wanna dance? Do you, do you, do you, Do You Want To Dance?

C7 C9 C7b9 F6

(Instrumental)

DON'T CRY FOR ME ARGENTINA

from EVITA

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Words by TIM RICE
Music by ANDREW LLOYD WEBBER

Lento

Db Gb Ab7

It won't be ea - sy, you'll think it strange when I try to ex - plain how I feel, that I

3 Db Bbm 3

still need your love af - ter all that I've done. You won't be - lieve me all you will see is a

Eb Ab Eb7 Ab 3 3

girl you once knew, al - though she's dressed up to the nines at six - es and sev - ens with you.

Db Gb Ab7 3

I had to let it hap - pen, I had to change could - n't stay all my life down at heel, look - ing

3 Db Bbm 3

out of the win - dow, stay - ing out of the sun. So I chose free - dom run - ning a - round try - ing

Eb7 Ab Eb7 Ab 3 3 3 3

ev - 'ry - thing new, but noth - ing im - pressed me at all, I nev - er ex - pect - ed it to.

Slow Tango feel

Db 3 3

Don't Cry For Me Ar - gen - ti - na the truth is I nev - er left you, all through my

Ab Bbm Dbmaj7 Gbmaj7 To Coda ⊕

wild days my mad ex - ist - ence, I kept my prom - ise, don't keep your dis - tance. _

Db Gb Ab

And as for for - tune and as for fame I nev - er in - vit - ed them in, though it

Ab7 Db 3 Bbm

seemed to the world they were all I de - sired. They are il - lu - sions, they're not the so - lu - tions they

Eb7 Ab Eb7 Ab 3

prom - ised to be, the an - swer was here all the time I love you and hope you love me.

Slower

Db Gb Db Ab Bbm

Don't Cry For Me Ar-gen - ti - na mm m m m m.

Dbmaj7 D.S. al Coda CODA Gbmaj7

Have I said too much? There's noth - ing more I can think of to

Fm7 Gbmaj7 Db

say to you. But all you have to do is look at me to know that ev - 'ry word is true.

DON'T GET AROUND MUCH ANYMORE

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Words and Music by BOB RUSSELL
 and DUKE ELLINGTON

Medium Swing

C Dm7 D#dim7 C/E N.C. A Bm7 Cdim7 A7/C

Missed a Sat - ur - day dance, club, heard they crowd - ed the floor; got as far as the door;

N.C. D7 G7

could - n't bear it with - out you, they'd have asked me a - bout you, Don't Get A - round Much An - y - more.

N.C. 2 C C/E Ebdim7 Dm7 C Gm7 C7 F Bb

Thought I'd vis - it the more. Dar - ling, I guess my mind's

Cmaj7 C7 C7#5 D7 F#m7b5 B7

more at ease, but nev - er - the - less

Em7 Ebdim7 D7 G7 N.C. C Dm7 D#dim7 C/E

why stir up mem - o - ries? Been in - vit - ed on dates,

N.C. A Bm7 Cdim7 A7/C# N.C. D7

might have gone but what for? Aw - f'ly dif - f'rent with - out you,

G7 C C/E Ebdim7 Dm7 C C7#9

Don't Get A - round Much An - y - more.

DOMINIQUE

from THE SINGING NUN

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English Lyrics and Arrangement by NOEL REGNEY
By SOEUR SOURIRE

Brightly G C

Do - mi - ni - que, ni - que, nique, o - ver the land he plods a - long. And

G D7 G

sings a lit - tle song; Nev - er ask - ing for re - ward, he just

To Coda \oplus

C G/B C D D7 G C

talks a - bout the Lord, he just talks a - bout the Lord. At a time when John - ny

G/B D7/A G A7

Lack - land o - ver Eng - land was the king. Do - mi - nique was in the back - land fight - ing

D D7 **D.S. al Coda**

sin like an - y - thing. Do - mi -

CODA \oplus G

Lord.

DON'T BLAME ME

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Words by DOROTHY FIELDS
Music by JIMMY McHUGH

Slowly

C Bb A7 Dm7b5 G7 C Dm7b5 G7

Don't Blame Me for fall - ing in love with you, I'm un - der your spell but
Can't you see when you do the things you do! If I can't con - ceal the

Em7b5 A7 Dm7 G+ C G7 Dm7 G7 C C7

how can I help it! Don't Blame Me! Don't Blame Me!

F E7 Am D7

I can't help it if that gog - goned moon a - bove makes me need -

Dm7 Dm7b5 G7 C Bb7 A7 Dm7b5 G7

some - one like you to love! Blame your kiss, as sweet as a kiss can

C Dm7b5 G7 Em7b5 A7 Dm7 G7 C

be, and blame all your charms that melt in my arms, but Don't Blame Me.

DON'T GO BREAKING MY HEART

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Words and Music by CARTE BLANCHE
and ANN ORSON

Moderately

F Bb F Bb

Boy: Girl:

Don't Go Break - ing My Heart — I could - n't if I tried. —
And no - bod - y told us. 'Cause no - body showed us.

F C Bb G7 F Bb F C7

Boy: Girl:

Oh, hon - ey if I — get rest - less Ba - by you're not that kind. —
And now — it's up — to us — babe Oh, I think we can make it.

F Bb F Bb

Boy: Girl:

Don't Go Break - ing My Heart — You take the weight off me. —
So don't mis - un - der - stand me You put the light in my life. —

F Bb G7 F Bb F Bb

Boy: Girl:

O hon - ey when you knock at my door. — Ooo I gave up my key. —
Oh you put the — spark — to the flame — I've got your heart in my sights. —

Chorus

Am Cm7 Bb F

Together: Boy:

Oo oo — no - bod - y knows — it, but when I was down —

C G Am Cm7

Girl: Together:

I was your clown. — Oo oo — no - bod - y knows — it, no - bod - y know - ows it.

Bb F C G Ab C7 Bb

Boy: Girl:

Right from the start — I gave you my heart. — Oh — oh — I gave you my heart. —

F Bb C7 F Dm Bb C7 To Coda ⊕ F C7 Dm

Boy: Girl:

So, Don't Go Break - ing My Heart — I won't go break - ing your heart. —

Bb C7 F 1 Bb 2 Bb D.S. al Coda CODA ⊕ F Together:

Don't Go Break - ing My Heart — — Don't go break - ing my

Dm 1 Bb C7 2-4 Bb C Repeat ad lib. and Fade

don't go break - ing my Don't Go Break - ing My Heart. — I won't go break - ing your heart. —

DON'T KNOW MUCH

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Words and Music by BARRY MANN,
 CYNTHIA WEIL and TOM SNOW

Tenderly

C C/E F/A G/B C C/E

Look at this face, I know the years are show - ing. Look at this life, I

F G/B Am Fmaj7 G Em7 F

still don't know where it's go - ing. I Don't Know Much, but I know I love you,

F/A G/B C F G Csus C C/E

and that may be all I need to know. Look at these eyes,

F/A G/B C C/E F F/A G/B

they've nev - er seen what mat - ters. Look at these dreams, so beat - en and so bat - tered.

Am Fmaj7 G Em7 Fmaj7 F F/A

I Don't Know Much, but I know I love you, and

G/B C Fmaj7 G C G/B Am7 D7 Gmaj9 Cmaj7

that may be all I need to know. So man - y ques - tions still left un - an - swered.

F F/G C Cm7 Eb/F

So much I've nev - er bro - ken through. And when I feel you near me

Bbmaj9 Ebmaj9 Ab Eb/G Fm7 Eb/G

som - e - times I see so clear - ly the on - ly truth I've ev - er known is me and you.

Abmaj7/Bb Ab6/Bb Bb/D Eb(add9) Eb/G Ab/C Bb/D

Look at this man, so blessed with in - spi - ra - tion.

Eb Eb/G Ab Ab/C Bb/D Cm Abmaj7 Bb

Look at this soul, still search - ing for sal - va - tion. I Don't Know Much,

Gm7 Ab Ab/C Bb/D Eb Abmaj7 Bb Eb

but I know I love you, and that may be all I need to know.

Eb/G Ab Bb Eb Eb/G Ab Ab/C Bb/D Cm Abmaj7 Bb

I Don't Know Much,

Gm Ab Ab/C Bb/D Eb Abmaj7 Bb

but I know I love you, _____ and that may be _____ all I need to

Eb Cm Abmaj7 Bb Gm Ab Ab/C

know. I Don't Know _____ Much, but I know I love you, _____ and

Bb/D Eb Abmaj7 Bb Ebsus Eb(add9)

that may be _____ all there is to know. _____ Woh. _____

DON'T LET THE SUN CATCH YOU CRYING

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Words and Music by GERARD MARSDEN,
 FRED MARSDEN, LES CHADWICK and LES MAGUIRE

With an easy flow

Cmaj7 Fmaj7 Cmaj7 Fmaj7 Cmaj7 Fmaj7

Don't Let The Sun Catch You Cry - ing, _____ the night's the time for all your

G G7 Am E7 Am E7 Em

tears. _____ Your heart may be bro-ken to-night, but to-mor-row in the morn - ing light _____

Dm7 G7 Cmaj7 Fmaj7 Cmaj7 Fmaj7 Cmaj7

Don't Let The Sun Catch You Cry - ing. The night - time
 It may be

Fmaj7 Cmaj7 Fmaj7 Cmaj7 Fmaj7 G

shad - ows _____ dis - ap - pear _____ and with them go all your tears. _____
 hard _____ to dis - cov - er _____ that you've been left for an - oth

G7 Am E7 Am E7 Em Dm7

er. For the morn-ing will bring joy for ev - 'ry girl and boy so _____ } Don't Let The
 But don't for - get that life's a game and it can al - ways come a - gain oh _____ }

To Coda ⊕

G7 Cmaj7 Fmaj7 Cmaj7 Fmaj7 D7 G

Sun _____ Catch You Cry - ing. We know that cry - ing's _____ not a

Am Dm G7 D.S. al Coda

bad thing, _____ but stop your cry - ing _____ when the birds sing. _____

CODA ⊕ Fmaj7 Cmaj7 Fmaj7 Cmaj7

Don't Let The Sun Catch You Cry - ing Oh no oh - oh - oh.

DON'T MAKE ME OVER

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Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately slow

C Em Bm F Em/G G7

Don't Make Me O - ver, _____ now that I'd do an - y - thing for you.
Don't Make Me O - ver, _____ now that I can make it with - out you.

C Em Bm F Em/G G7 C Am

Don't Make Me O - ver, _____ now that you know how I a - dore you. Don't pick on the things I say, _____
Don't Make Me O - ver, _____ I would-n't change one thing a - bout you. Just take me in - side your arms _____

F G7

the things I do. _____ Just love me with all my faults _____ the way that I love you. _____ I'm beg - gin' you _____
and hold me tight _____ and al - ways be by my side. _____ If I am wrong or right. _____ I'm beg - gin' you to _____

C Em F F#dim7 C Am C/G

Don't Make Me O - ver, _____ Don't Make Me O - ver, _____ now that you've got me at your _____ com -

F G C Am

mand. Ac - cept me for what I am, _____

C Am C Am

ac - cept me for the things I _____ do. _____ Ac - cept me for what I am, _____

C Am To Coda ⊕ C Em Bm F Em/G G7 D.C. al Coda (with repeats)

Ac - cept me for the things I _____ do. _____

CODA ⊕ C Am C Am Repeat and Fade

Ac - cept me for what I am, _____ ac - cept me for the things I _____ do. _____

DON'T MAKE PROMISES

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Words and Music by
TIM HARDIN

With a moving beat

F Bb F7 Bb F Bb F7 Bb F Bb

It seems the songs we're sing - ing _____ are all a - bout to - mor - row. _____ Tunes of

F7 Bb F Bb F7 Bb F Bb F7 Bb

prom - is - es you can't keep. _____ Ev - 'ry mo - ment bring - ing _____ a

F Bb F7 Bb F Bb F7 Bb F Bb

love I can on - ly bor - row, _____ you're tell - ing me lies _____ in your sleep. _____

F7 Bb F Bb Eb Bb7 Eb Bb Eb Bb7 Eb

Do you think I'm not a - ware _____ of what you're say - ing? _____

F Bb F7 Bb F Bb F7 Bb F Bb Eb

Or why you're say - ing it? Is it hard to

Bb7 Eb Bb Eb Bb7 Eb F Bb F7 Bb

keep me where you want me stay - ing? Don't go on be -

F Bb F7 Bb F Bb F7 Bb F Bb

tray - ing it. Don't Make Prom - is - es you can't keep.

1 To next strain 2 Fine

F7 Bb F7 Bb F F Bb F7 Bb F Bb

We had then a chance to find it, our time was now or

the things be - hind it took a - way the chance for -

1 2 D.S. al Fine

F7 Bb F Bb F7 Bb F Bb F7 Bb

nev - er, You prom - ised me things that I need. But

ev - er, You're tell - ing me lies in your sleep.

DON'T SIT UNDER THE APPLE TREE (WITH ANYONE ELSE BUT ME)

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Words and Music by LEW BROWN, SAM H. STEPT and CHARLIE TOBIAS

Brightly

F C7 F D7 Gm7

Don't Sit Un - der The Ap - ple Tree With An - y - one Else But Me, an - y - one else but

Don't go walk - ing down Lov - er's Lane with an - y - one else but me, an - y - one else but

C7 F C7 F C7 Gm7/D C7/E F C7 F

me, an - y - one else but me. No! No! No! Just re - mem - ber that I've been true to

me, an - y - one else but me. No! No! No! Don't start show - ing off all your charms in

Am7b5 D7 G7 Gm7 C7

no - bod - y else but you. So just be true to me.

some - bod - y else - 's arms. You must be true to

F/A Gm7 2 F Gm7 F/A F7 Bb Gm7 C7

me. I'm so a - fraid that the plans we made un - der -

F C7 F A7/E Dm Dm7/C Dm6/B G7 C7

neath those moon - lit skies will fade a - way and you're bound to stray if the stars get in your

C7#5 F C7 F Am7b5 D7

eyes. So, Don't Sit Un - der The Ap - ple Tree With An - y - one Else But Me, you're

G7 Gm7 C7 1 F Bb F C7 2 F Bb6 F

my L - O - V - E. E.

DON'T LET THE SUN GO DOWN ON ME

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Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slowly

G G7 F C F C F

I can't light no more of your darkness. All my pictures

G C G C G C G7

seem to fade to black and white. I'm growing tired and time stands still before

F C F C C7 F G C G7

me. Frozen here on the ladder of my life.

C G7 C F C F C F Bb

Too late to save myself from falling. I took a chance

F G C G G7 C G7

and changed your way of life. But you misread my meaning when I

F C F C F C G F

met you. Closed the door and left me blinded by the light.

♩ C C/Bb Am7

Don't Let The Sun Go Down On Me although I search myself it's always

D7 C/G F G7 C

some-one else I see. I'd just allow a fragment of your life to wander free.

C/Bb F Dm7 C To Coda ⊕ F C

But losing every thing is like the sun going down on me.

F C F G G7 C

I can't find oh the right romantic line.

F G7 C G7 F G C

But see me once and see the way I feel. Don't discard me

G7 C F

just because you think I mean you harm but these cuts I have

C G G7 D.S. al Coda CODA ⊕ C

oh they need love to help them heal. me.

DON'T SLEEP IN THE SUBWAY

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Words and Music by TONY HATCH
 and JACKIE TRENT

Medium beat

C G Am Em F C

You wan-der a-round on your own lit-tle cloud when you don't see the why or the where -
 You try to be smart then you take it to heart 'cause it hurts when your e-go's de-flat-

G7 C G Am Em F

fore. You walk out on me when we both dis-a-gree 'cause the rea-son is
 ed. You don't re-al-ize that it's all com-pro-mise and the prob-lems are

C G7 E C#7 F#m7 B7 C#m

not what you care for. I've heard it all a mil-lion times be-fore
 so o-ver-rat-ed. Good-bye means noth-ing when it's all for show

G E7 Am7 D7 Gsus G Abmaj7 Eb

take off your coat my love and close the door.) Don't Sleep In The Sub-way dar-ling,
 so why pre-tend you've some-where else to go. }
 don't stand in the pour-ing rain. Don't Sleep In The Sub-way dar-ling the night is long for-

Fm7 Eb Abmaj7 Eb Fm7

1
 Eb/G Ab Am7b5 Bb7 To Coda Eb C

get your fool-ish pride noth-ing's wrong now you're be-side me a-gain.

2 D.S. al Coda
 Eb Fm7 Eb7

CODA Eb

gain. gain.

DON'T TAKE YOUR LOVE FROM ME

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 Slowly

Words and Music by
 HENRY NEMO

C § Ebdim7 G7 G7b5 G7

Tear a star from out the sky and the sky feels blue. Tear a
 take the wings from birds so they can't fly? Would you

To Coda

Dm7 G7 Cmaj7 C Ebdim7

pet-al from a rose and the rose weeps too. Take your heart a-way from mine and
 take the o-cean's roar and leave D.S. al Coda

Dm7 A7 Dm7 A7 Fm6 G7 Cmaj7 Ab7 G7 G7#5

mine will sure-ly break. My life is yours to make, so please keep the spark a-wake. Would you

CODA

C C7 C7b5 Fmaj7 Fm C

just a sigh? All this your heart won't let you do, this is what I

Em7b5 A7 Dm7 G7 C

beg of you, Don't Take Your Love From Me.

DON'T WORRY, BE HAPPY

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By BOBBY McFERRIN

Brightly (♩ played as ♩♩)

Whistle
add higher notes on repeat

Bb Cm Eb

Bb Eb Bb Eb Bb Cm

Ain't got no place to lay your head. — you might want to sing it note —
Ain't got no cash, ain't got no style. — Some-bod - y came and took —
Ain't got no gal to make —

— for note. — Don't Wor-ry, Be Hap-py. In ev-'ry life we have —
— your bed. — Don't Wor-ry, Be Hap-py. The land - lord say your rent —
— you smile. — Don't Wor-ry, Be Hap-py. 'Cause when you worry your face —

— some trou - ble but when you wor - ry you make - it dou - ble. Don't Wor - ry, Be
— is late, — he may have to lit - i - gate. Don't Wor - ry, Be
— will frown, — and that will bring ev'ry - bod - y down. Don't Wor - ry, Be

Hap - py. Don't Wor - ry, Be Hap - py now. Oo. ————— Oo. ————— Don't
Hap - py. Spoken: Look at me - I'm happy. }
Hap - py. Don't Wor - ry, Be Hap - py now. }

wor - ry. Oo. ————— Be hap - py. Oo. ————— { Don't Wor - ry, Be Hap - py.
Don't Wor - ry, Be Hap - py. }

Oo. ————— Oo. ————— Don't wor - ry. Oo. ————— Be

hap - py. Oo. ————— Don't Wor - ry, Be Hap - py. —

Don't Wor - ry, Be Hap - py. Oo. ————— Oo. —————

Oo. ————— Oo. —————

1 Bb Eb Bb Eb 2 Bb Eb Bb Eb

3 Bb Eb Bb Cm

Repeat and Fade

Additional Lyrics

Spoken ad lib. over repeat and fade:
Don't Worry. Don't Worry. Don't do it.
Be Happy. Put a smile on your face.
Don't bring everybody down. Don't
Worry. It will soon pass, whatever it is.
Don't Worry. Be Happy. I'm not worried.
I'm happy.

DONKEY SERENADE

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By RUDOLF FRIML
and HERBERT STOTHART

Fairly bright

C G7 Dm7 G7 C

There's a song in the air, but the fair se - no - ri - ta does-n't seem to

Dm7 G7 Dm7 G7 C Dm7 G7 Dm7 Em Dm7 G7 Dm7 Em C

care for the song in the air. So I'll sing to the mule if you're sure she won't

Dm7 G7 Dm7 G7 C

think that I am just a fool ser - e - nad - ing a mule. A - mi - go mi - o, does she

not have a dain - ty bray? She lis - tens care - ful - ly to each lit - tle tune you play.

E7 Am E7 Am7

Si, Si, mi mu - cha - chi - to, she'd love to sing it too if on - ly she knew the way. But try as she

Ddim7 Am E7 Am7 E7b9 E7 Am E7 Am7 D9 Dm7 G9 Dm7 G7

may, in her voice there's a flaw! And all that the la - dy can say is: "E -

Dm7 G7 C Dm7 G7 Dm7 G7

E - Aw!" (Instrumental) Se - no - ri - ta don - key - si - ta, not so fleet as

C

a mos - qui - to, but so sweet like my Chi - qui - ta, you're the one for me. me. O - le!

DOWN BY THE OLD MILL STREAM

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Words and Music by
TELL TAYLOR

Moderately slow Waltz

G Bbdim7 D7 Am7 D7 G

Down By The Old Mill Stream, where I first met you, with your

Bm C E7 Am D7 G

eyes of blue, dressed in ging - ham too. It was there

Bbdim7 D7 Cdim7 Em Eb7

I knew, that you loved me true, you were six - teen, my vil - lage

G Dm6 E7 C+ E7 A7 D7

queen, by the old mill stream. Down By The stream.

1 2

G G Am7 G

A DREAM IS A WISH YOUR HEART MAKES

from Walt Disney's CINDERELLA

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Words and Music by MACK DAVID,
AL HOFFMAN and JERRY LIVINGSTON

Moderately

G B7 C E7 Am

A Dream Is A Wish Your Heart Makes when you're fast a - sleep. In dreams you will

Am7 D7 G Am7 D7 G

lose your heart - aches; what - ev - er you wish for, you keep. Have faith in your

Dm7 G7 C N.C. Am

dreams and some - day your rain - bow will come smil - ing thru. No mat - ter how your heart is

F7 G A7 D7 G

griev - ing, if you keep on be - liev - ing, the dream that you wish will come true.

DREAM LOVER

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Words and Music by
BOBBY DARIN

Moderately

C Am C

Ev - 'ry night I hope and pray a Dream Lov - er will come my way. A girl to hold
Dream Lov - er, where are you with a love, oh, so true, and a hand that

Am C G7

in my arms and know the mag - ic of her charms. } Be - cause I want a girl to
I can hold to feel you near when I grow old? }

C F C Am Dm G7 C G7

call my own, I want a Dream Lov - er so I don't have to dream a - lone.

2 C C7 F C

Some - day, I don't know how, I hope you'll hear my plea.

D7 G7 C

Some way, I don't know how, she'll bring her love to me. Dream Lov - er,

Am C

un - til then I'll go to sleep and dream a - gain. That's the on - ly thing to do

Am C G7 C

un - til my lov - er's dreams come true. Be - cause I want a girl to call my

F C Am Dm G7 C

own, I want a Dream Lov - er so I don't have to dream a - lone.

DOWNTOWN

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Words and Music by
TONY HATCH

Medium Rock

G Gmaj7 C D7 G C D

When you're a - lone - and life is mak - ing you lone - ly, you can al - ways go - - Down - town.
 Don't hang a - round - and let your prob - lems sur - round - you, there are mov - ie shows - Down - town.
Instrumental

G Gmaj7 C D7 G C D

When you've got wor - ries, all the noise and the hur - ry seems to help, I know. - - Down - town. Just
 May - be you know - some lit - tle plac - es to go - - to where they nev - er close. - - Down - town. Just
 And

G Em G Em

lis - ten to the mu - sic of the traf - fic in the cit - y. Lin - ger on the side - walk where the ne - on signs are pret - ty.
 lis - ten to the rhy - thm of a gen - tle Bos - sa No - va. You'll be danc - ing with 'em too be - fore the night is o - ver,
 you may find som - bod - y kind to help and un - der - stand you. Some - one who is just like you and needs a gen - tle hand to

Bm C Em7 A

How can you lose? - } The lights - are much bright - er there, - you can for - get all your trou - bles, for -
 hap - py a - gain. - } So, may - be I'll see you there, - we can for - get all our trou - bles, for -
 guide them a - long. - }

Em7 A G Gmaj7 Am7 D6 D9 G Gmaj7

get all your cares. - So go Down - town { things - 'll be great - when you're Down - town
 get all our cares. - So go Down - town { where all the lights - are bright Down - town
 things - 'll be great - when you're Down - town

Am7 D6 D9 G Gmaj7 Am7 D6 D9 1, 2 G Am7 Gmaj7 Am7

no fin - er place - for sure Down - town. Ev - 'ry - thing's wait - ing for you. _____
 wait - ing for you, - to - night Down - town. You're gon - na be - al - right now. _____
 don't wait a min - ute more Down - town. Ev - 'ry - thing's wait - ing for

Gmaj7 Am7 Gmaj7 Am7 3 G Am7 G Am7 G Am7 G Am7 Gmaj7

Down - town _____ you. Down - town - Down - town. _____
 Down - town. _____

DRIFTING AND DREAMING (SWEET PARADISE)

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 A Division of MPL Communications, Inc.

Words by HAVEN GILLESPIE
 Music by EGBERT VAN ALSTYNE,
 ERWIN R. SCHMIDT and LOYAL CURTIS

Moderately

C Am7b5 G D7 D9 D7 G 1 G+

Drift - ing And Dream - ing, while shad - ows fall. _____
 Soft - ly at twi - light, I hear you call. _____

2 Am6 B7 E7 A7 D7 G

Love's old sweet sto - ry, told with your eyes. _____

G7 C Am7b5 G D7 D9 D7 G A9 Ab9 G7

Drift - ing And Dream - ing, Sweet Par - a - dise. _____

Moderately, with a beat

F G F G F

Now, here you go — a - gain. — You say you want your free - dom. Well who am I —
 Now, here I go — a - gain. — I see the crys - tal vi - sions. I keep my vi -

G F G F G F

— to keep - you down? It's on - ly right — that you should play the way — you feel —
 - sions to — my - self. It's on - ly me — who wants to wrap a - round your dreams. —

G F G F G

— it. But lis - ten care - ful - ly — to the sound — of your lone - li - ness, like a
 — And have you an - y dreams you'd like to sell. — Dreams of lone - li - ness, like a

F G F G F

heart - beat, drives you mad, — in the still - ness of re - mem - ber - ing — what you had —
 heart - beat, drives you mad, — in the still - ness of re - mem - ber - ing — what you had —

G F G F G

and what you lost — and what you had — and what you lost. —
 and what you lost — and what you had — and what you lost. —

F G Fmaj7 G6 Fmaj7

— } Oh, thun - der on - ly hap - pens when it's rain - ing.

G6 Fmaj7 G6 Fmaj7 G6 Fmaj7

Play - ers on - ly love — you when they're play - ing. — Say, wom - en, they will come —

G6 Fmaj7 G6 Fmaj7 G6 Fmaj7 To Coda ⊕

— and they will go. — When the rain wash - es — you clean, you'll know. —

G6 Fmaj7 G F Am G

You'll know. — (Instrumental)

F D.C. al Coda CODA ⊕ G6 Fmaj7

You'll know. —

G6 Fmaj7 G6 Fmaj7#11

You will know. — Oh, — you'll know. —

DUNGAREE DOLL

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Words by BEN RALEIGH
Music by SHERMAN EDWARDS

Moderate

G B7 E7

Dun - ga-ree Doll! Dun - ga-ree Doll!

Paint your in - i - tials on my jeans, so
Paste my pic - ture on your sleeve, so
Prom - ise me you nev - er will fall, for

A9 Am7 D7 To Coda ⊕ G6 Am D7

ev - 'ry-one in town will know we go a - roun' to - geth - er, to - geth - er, to - geth - er. _____
ev - 'ry-one can see that you be - long to me, for -
an - y oth - er guy tell me you are my,

2 G6 Am7 D7 G G9 Dm7 G7b5 G7 C6 G9

ev - er, for - ev - er, for - ev - er. _____ I want you to wear my or - ange sweat - er, the beat up sweat - er with the
Cdim7 C6 A9 Em7 Ab(b5) A7 D7 D.C. al Coda

high school let - ter. Gon - na make a chain of pa - per clips - and chain us to - geth - er, while I kiss your lips. You

CODA ⊕ G Em7 Am7 G A7 D7 G

Dun - ga-ree, Dun - ga-ree, Dun - ga-ree, Dun - ga-ree, Dun - ga-ree, Dun - ga-ree Doll!

DUST IN THE WIND

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Words and Music by
KERRY LIVGREN

Moderate folk style

♩ C G/B Am G Dm7 Am G/B C G/B Am

I close my eyes on - ly for a mo - ment, then the mo - ment's gone. All my dreams
Same old song. Just a drop of wa - ter in an end - less sea. All we do
Don't hang on. Noth - ing lasts for - ev - er but the earth and sky. It slips a - way.

To Coda ⊕

G Dm7 Am D/F# G Am Am/G D/F# G

pass be - fore my eyes a cu - ri - os - i - ty. _____ Dust In The Wind. All they are - is Dust In - The
crum - bles to the ground through we re - fuse to see. _____ Dust In The Wind.
All your mon - ey won't an - oth - er min - ute buy. _____

1 Am G/B 2 D/F# G Am G/A F/A

Wind. All we are - is Dust In - The Wind. _____ Oh _____

Am G/A F/A C Am D.S. al Coda G/B

(Instrumental)

CODA ⊕ D/F# G Am Am/G D/F# G Am Am/G D/F# G

Wind. Dust In The

Dust - In The Wind. All we are - is Dust In - The All we are - is Dust In - The Wind.

Am Am/G D/F# G Am

Wind. Ev - 'ry - thing is Dust In The Wind. Repeat and Fade

Ev - 'ry - thing is Dust In - The Wind. (Instrumental)

EARLY IN THE MORNING

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 and Hudson Bay Music, Inc.

Words and Music by WOODY HARRIS
 and BOBBY DARIN

Fast Mambo

You gon - na miss me Ear-ly In The Morn - in', _ one of these days. Oh,
 yeah! _____ Well, you gon - na want me Ear-ly In The Morn - in' when I'm _ a -
 way. _____ Hey, hey, _ don't-cha ' know? _____ Yes, you'll be sor - ry for the times I
 cried; _ you'll be sor - ry for the time you lied. _ Well, you gon - na miss me
 Ear - ly In The Morn-in', one of these days. _ Oh, yeah! _ Well, you know a
 roll-in' stone _ don't gath-er no moss, and you cross your bridge when it's time to cross. _
 Well, you broke my heart when you said good-bye. And now the milk is spilt,
 but you're gon - na cry. Ear - ly In The Morn - in', you _ gon - na
 know _ that I _ was right. _ Oh, yeah, yeah! Ear-ly In The Morn-in', when there's _ no -
 bod - y to hold _ you tight. _ Whoa, ho, ho. _ Well, you gon - na want me,
 want me bad. You gon - na miss _ the best man you ev - er had. Yes, you gon - na
 miss me, you gon - na want me, one of these days. Oh, yeah! _

THE ENTERTAINER

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Words and Music by
BILLY JOEL

Moderately

1. I am The En - ter - tain - er and I know just where I stand, an - oth - er ser - e - na -
der and an - oth - er long - haired band. To - day I am your cham - pi - on, I
may have won your hearts. But I know the game, you'll for - get my name and I won't be here in an -
oth - er year if I don't stay on the charts. 2. I
am The En - ter - tain - er and I've had to pay my price, the
3-7. (See additional lyrics)
things I did not know at first I learned by do - ing twice. But
still they come to haunt me, still they want their say. So I've
learned to dance with a hand in my pants I let 'em rub my neck and I write 'em a check and they
go their mer - ry way. 3. I

Additional Lyrics

3. I am The Entertainer, been all around the world,
I've played all kinds of palaces and laid all kinds of girls.
I can't remember faces, I don't remember names.
But what the hell, you know it's just as well
'cause after a while and a thousand miles
it all becomes the same.
4. I am The Entertainer, I bring to you my songs,
I'd like to spend a day or two but I can't stay that long.
I got to meet expenses, I got to stay in line,
Got to get those fees to the agencies
and I loved to stay but there's bills to pay
so I just don't have the time.
5. I am The Entertainer, I've come to do my show,
you've heard my latest record, it's been on the radio.
It took me years to write it, they were the best years of my life.
If you're gonna have a hit you gotta make it fit
so they cut it down to 3:05.
6. I am The Entertainer, the idol of my age.
I make all kinds of money when I go on stage.
You see me in the papers, I've been in the magazines.
But if I go cold, I won't get sold,
I get put in the back in the discount rack
like another can of beans.
7. I am The Entertainer and I know just where I stand,
another serenade and another long-haired band.
Today I am your champion, I may have won your hearts.
But I know the game, you'll forget my name,
I won't be here in another year
if I don't stay on the charts.

EBONY AND IVORY

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Words and Music by
McCARTNEY

Moderately

E F#m7 E F#m7

E - bo - ny And I - vo - ry live to - geth - er in per - fect har - mo - ny, side by

E F#m7 A B E C#m B G#m A F#m7

side on my pian - o key - board, oh Lord, why don't we?

§ E C#m B A E

We all know that peo - ple are the same wher - ev - er you go. There is good and bad in ev -

B D6 Ddim7 C#7 F#m

- 'ry - one, we learn to live we learn to give each oth - er what we need to sur - vive to -

A E F#m7 E

geth - er a - live. E - bo - ny And I - vo - ry live to - geth - er in per - fect

F#m7 E F#7 B A B E To Coda ⊕

har - mo - ny, side by side on my pian - o key - board, oh Lord, why don't we?

C#sus C# F# Double tempo G#7sus

E - bo - ny, I - vo - ry, liv - ing in per - fect

C# F# A D.S. a Tempo I

har - mo - ny, E - bo - ny, I - vo - ry, ooh.

⊕ CODA C#sus C# F#m7 B A B E F#m7

Side by side on my pian - o key - board oh Lord, why don't we.

E F#m7 E F#m7 B Repeat and Fade

E - bo - ny, I - vo - ry, liv - ing in per - fect har - mo - ny.

ELLANOR RIGBY

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately, with a beat

C Em C

Ah look at all the lone - ly peo - ple! (Instrumental) Ah look at all the lone - ly peo -

Em

ple! (Instrumental) El - ea - nor Rig - by, picks up the rice in the church -
Fa - ther Mc - Ken - zie, writ - ing the words of a ser -
El - ea - nor Rig - by, died in the church and was bur -

C Em

- where a wed - ding has been, lives in a dream. Waits at the win - dow, wear - ing the face that she keeps -
- mon that no one will hear, no one comes near. Look at him work - ing, darn - ing his socks in the night -
- ied a - long with her name, no - bod - y came. Fa - ther Mc - Ken - zie, wip - ing the dirt from his hands -

C Em Em7 Em6

- in a jar by the door, who is it for? } All the lone - ly peo - ple, where do -
- when there's no - bod - y there, what does he care? }
- as he walks from the grave, no one was saved. }

C/E Em Em7 Em6 C/E To Coda ⊕

- they all come from? All the lone - ly peo - ple, where do they all be - long? -

1 Em 2 Em D.C. al Coda

CODA Em

ENDLESS SLEEP

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Words and Music by JODY REYNOLDS
and DOLORES NANCE

Eb Bb7 Eb

The night was black, rain fall - in' down, looked for my ba - by, she's no - where a - roun' -
Why did we quar - rel, why did we fight, Why did I leave her a - lone to - night -
Ran in the wa - ter, heart full of fear, there in the break - ers I saw her near -

Bb7 Eb

Traced her foot - steps down to the shore, 'fraid she's gone for - ev - er - more -
That's why her foot - steps ran in - to the sea, that's why my ba - by has gone from me - } I
Reached for my dar - lin' held her to me, stole her a - way from the an - gry sea - }

Ab Eb Bb7 Eb Ab

looked at the sea and it seemed to say; - { 1., 2. "I took your ba - by from you a - way." I heard a voice
3. "You took your ba - by from me a - way." My heart cried out,

Eb 1, 2 Bb7 Eb 3 Bb7 Eb Bb7 Eb Repeat and Fade

cry - in' in the deep; "Come join me, ba - by in my End - less Sleep." End - less Sleep, End - less Sleep -
"She's mine to keep," I saved my ba - by from an

THE END (OF A RAINBOW)

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Lyric by SID JACOBSON
 Music by JIMMY KRONDES

Moderately, with feeling

C Em Dm7 G7 C Em

At The End Of The Rain - bow, you'll find a pot of gold. At The End of a sto - ry, you'll

Dm7 G7 C Am7 Dm7 G7 C G#dim7

find it's all been told: But our love has a treas - ure our hearts can al - ways spend. And it

Am7 D9 G7 C Em

has a sto - ry with - out an - y end. At The End of a riv - er, the

Dm7 G7 C Em Dm7 G7

wa - ter stops its flow. At The End of a high - way, there's no place you can go: But just

C Am7

tell me you love me and you are on - ly mine, and our love will go on till The

1 Dm7 G7 C G#dim7 Am7

End of time. At The you are on - ly mine, and our love will go on till The

2 Dm7 G7 C Am

End of time. Till The End of time.

Dm G C Am7 Dm7 G7 C

End of time. Till The End of time.

THE END OF A LOVE AFFAIR

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Words and Music by
 EDWARD C. REDDING

Gm7 C7 Fmaj7 F Fm7 Bb7 Ebmaj7 Eb

So I walk a lit - tle too fast, and I drive a lit - tle too fast, and I'm
 talk a lit - tle too much, and I laugh a lit - tle too much, and my

Ebm7 Ab7 Ebm7 Ab7 Dbmaj7 C7

reck - less, it's true, but what else can you do, at The End Of A Love Af - fair? So I
 voice is too loud, when I'm out in a crowd, so that peo - ple are apt to

2 F Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7

stare. Do they know, do they care, that it's on - ly that I'm lone - ly and low as can be? And the

Cmaj7 Am7 D7 Dm7 G7 Gm7 C7 Gm7 C7

smile on my face is - n't real - ly a smile at all! So I smoke a lit - tle too

Fmaj7 F Fm7 Bb7 Ebmaj7 Eb Ebm7 Ab7 Ebm7 Ab7

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

Dbmaj7 C7 Cm F7 Bbmaj7 Bbm F

ones where the trum - pets blare! So I go at a mad - den - ing pace, and I pre - tend that it's tak - ing ^{her} _{his}

To Coda ⊕

G#dim7 Gm7 C7 Gm7 C9 F6 Gm7 C7 D.S. al Coda (with repeat)

place but what else can you do, at The End Of A Love Af - fair? So I

CODA ⊕ F Bb7 F Bb7 F

fair?

THE END OF THE WORLD

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Words by SYLVIA DEE
Music by ARTHUR KENT

Slowly

Eb Bb Cm Gm Ab Fm

Why does the sun go on shin - ing? Why does the sea rush to shore? Don't they know it's The
Why do the birds go on sing - ing? Why do the stars glow a - bove? Don't they know it's The

Gm C7 1 Fm Bb7 2 Fm Bb7 Eb

End Of The World, 'cause you don't love me an - y - more? end - ed when I lost your love. I
End Of The World, It

Ab Eb Bb7 Eb Gm

wake up in the morn - ing and I won - der why ev - 'ry - thing's the same as it was. I can't un - der - stand, no I

C7 Fm Bb7 Eb Bb/D

can't un - der - stand how life goes on the way it does! Why does my heart go on beat - ing?

Cm Gm Ab Fm Gm C7 Fm Bb7 Eb

Why do these eyes of mine cry? Don't they know it's The End Of The World? It end - ed when you said good - bye.

EARTH ANGEL

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Words and Music
JESSE BELVIN

Slowly, with a beat (♩ = $\frac{3}{4}$)

Earth An-gel, Earth An-gel, will you be mine, — my dar-ling, dear, — love you all the time. —

I'm just a fool, — a fool in love with you. — Earth An-gel, Earth An-gel,

the one I a-dore, — love you for-ev-er and ev-er-more. — I'm just a fool, — a fool in love with

you. — I fell for you, — and I knew the vi-sion or your love's love-li-

ness. — I hope and I pray — that some day — I'll be the vi-sion of your hap-pi-ness. Earth

An-gel, Earth An-gel, please be mine, — my dar-ling dear, — love you all the time. — I'm just a fool, —

a fool in love with you. — Earth you. —

EARLY IN THE MORNING

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Sole Selling Agent MCA-DUCHESS MUSIC CORPORATIONWords and Music by MIKE LEANDER
and EDDIE SEAGO

Medium bounce

When it's Ear-ly In The Morn-ing o-ver by the win-dow day is dawn-ing when I feel the
Ear-ly In The Morn-ing ve-ry ve-ry ear-ly with-out warn-ing I can feel a

air I feel that life is ve-ry good to me you know. In the sun there's so much
new-ly born vi-bra-tion sneak-ing up on me a gain. There's a song-bird on my

yel-low some-thing in the ear-ly morn-ing mead-ow tells me that to-day } you're on your
pil-low I can see the fun in weep-ing wil-low, I can see the sun }

D7 To Coda 1 Gm D7 Gm

way and you'll be com - ing home, home to me.

F D7 2 Gm D7 G D.S. al Coda (Verse 1)

home to me. When it's

CODA

Gm D7 Gm F D7 Gm

home, home to me; home to me.

ETERNAL FLAME

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Words and Music by BILLY STEINBERG,
 TOM KELLY and SUSANNA HOFFS

Moderately steady beat

G Em7 C D G Em7 C D

Close your eyes give me to hand, dar-ling. Do you feel my heart beat - ing? Do you un - der - stand?
 I be - lieve it's meant to be, dar-ling. I watch you when you are sleep - ing. You be - long to me.

Em7 B7 Em7 A7 To Coda 1 D Bm Am7

Do you feel the same? Am I on - ly dream - ing? Is this burn - ing

2 D Bm7 Am7

an E - ter - nal Flame? dream - ing or is this burn - ing an E - ter - nal Flame?

D Dm G/D D F/D G C G/B Am7 C/G

Say my name, sun shines through the rain, a whole life so lone - ly, and then come and ease the pain.

D Bm7 F/C C 1 Dsus D Em B7

I don't wan - na lose this feel - ing, oh.

Em A7 D Bm7 Am7 2 D D.C. al Coda (Verse 1)

CODA

D Bm7 Am7 G Em7

dream - ing or is this burn - ing an E - ter - nal Flame? Close your eyes.

C D G Em7 C D Em B7

Give me your hand, dar - ling. Do you feel my heart beat - ing? Do you un - der - stand? Do you feel the same?

Em7 A7 D Bm7 Am7 Repeat and Fade

Am I on - ly dream - ing? Is this burn - ing an E - ter - nal Flame?

ENJOY YOURSELF (IT'S LATER THAN YOU THINK)

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Words and Music by HERB MAGIDSON
and CARL SIGMAN

Samba

C Dm7 G7 Dm7 G9 Dm7 G9

You work and work for years, and years, you're al - ways on the go. You nev - er take a min - ute off, too
gon - na take that o - cean trip, no mat - ter come what may. You've got your res - er - va - tions but, you

Dm7 G9 C C7 F

bus - y mak - ing dough. Some day you say you'll have your fun when you're a mil - lion - aire. I -
just can't get a - way. Next year for sure you'll see the world you'll real - ly get a - round. But

G7 C C#dim7 Dm7 G7 C

mag - ine all the fun you'll have in your old rock - in' chair. } En - joy Your - self, It's
how far can you trav - el when you're six feet un - der - ground. }

C#dim7 Dm7 G7 C

Lat - er Than You Think; En - joy Your - self, while you're still in the pink. The

C7 F Fm6 C C#dim7

years go by as quick - ly as a wink, En - joy Your - self, En - joy Your - self, It's

1 Dm7 G7 C 2 Dm7 Ab7 Dm7 G7 C F Cdim7 C Ab7 G7 C

Lat - er Than You Think. You're Lat - er Than You Think.

EV'RY TIME WE SAY GOODBYE from SEVEN LIVELY ARTS

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COLE PORTER

Slowly

Eb Cm Eb Cm Eb Cm Fm7 Bb7 Eb Bb7/F

Ev - 'ry Time _____ We Say Good - bye I die _____ a lit - tle, Ev - 'ry Time _____

Gb Bb7/F Eb Eb7 Abm Eb/G Gbdim7 Fm7b5 Bb7

_____ We Say Good - bye _____ I won - der why _____ a lit - tle, Why the gods a - bove me Who

Eb7 Ab Fm7b5 Eb/G Adim7 Bb7

must be _____ in the know Think so lit - tle of me. They al - low you to go _____

Abm/Bb Bb7 Eb Cm Eb Cm Eb Cm Fm7 Bb7

When you're near there's such an air of Spring a - bout it,

Eb Bb7/F Gb Bb7/F Eb Eb7 Ab Abm Eb/G Gbdim7

I can hear a lark some - where be - gin to sing a - bout it, There's no love song

Fm7b5 Bb7 Eb7 Ab Fm7b5 Eb/Bb C7

fi - ner, But how strange the change from ma - jor to mi - nor Ev - 'ry Time We Say Good -

1 F7 Bb7

2 Eb Ebdim7/Bb Bb7 F7 Bb7 Cm Adim7 Bb7/Ab

bye. We Say Good - bye. Ev - 'ry sin - gle

Gm7b5 C7 F7 Bb7 Eb Cm Eb Cm Eb Cm Eb

time we say good - bye.

EVERYBODY LOVES MY BABY (BUT MY BABY DON'T LOVE NOBODY BUT ME)

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Words and Music by JACK PALMER
and SPENCER WILLIAMS

Quickly

Dm Dm#7 Dm7 Dm6 G7

Ev - 'ry - bod - y Loves My Ba - by But My Ba - by Don't Love No - bod - y But Me,

C7 C+ F6 A7 Dm Dm#7 Dm7

no - bod - y but me. Ev - 'ry - bod - y wants my ba - by, but my ba - by don't

Dm6 A A#dim7 E7 A Abdim7 C7 F7 Fdim7

want no - bod - y but me, that's plain to see. { She is my sweet Pa -
Say when my ba - by
She's got a form like

F7 Fdim7 F7 Fdim7 F7 Bb F+ Bb G7

too - tie and I am her lov - in' man, knows how to do her du - ty, loves me
kiss - es me up - on my ros - y cheeks, I just let those kiss - es be, don't
Ve - nus, hon - est, I ain't talk - ing Greek, no one can come be - tween us, she's my

C7 A7 Dm Dm#7 Dm7

like no oth - er can. } That's why Ev - 'ry - bod - y Loves My Ba - by, But My Ba - by Don't
wash my face for weeks. }
She - ba, I'm her Sheik. }

Dm6 G7 C7

1,2 F Bb9 A7 3 F

Love No - bod - y But Me. No - bod - y but me. me.

EVEN NOW

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Words by MARTY PANZER
Music by BARRY MANILOW

Slowly Aadd9 Dmaj7 C\#m7 Bm7

E - ven Now when there's some - one else who cares, when there's some - one home who's wait - ing just for
 Now when I know it was - n't right, and I've found a bet - ter life than what we
 Now when I nev - er hear your name, and the world has changed so much since you've been

Amaj7 Dmaj7 C\#m7 F\#m7

me. E - ven Now I think a - bout you as I'm climb - ing up the stairs, and I
 had. E - ven Now I wake up cry - ing in the mid - dle of the night, and I
 gone. E - ven Now I still re - mem - ber and the feel - ing's still the same, and this

A/B B7 To Coda E9sus E9sus A Amaj7

won - der what to do so she won't see _____ that E - ven
 can't be - lieve it still could hurt so bad. E - ven Now when I have come so
 pain in - side of me goes on and

G\#m7 C\#7b9 F\#m7 B7sus B7 D/E D D/C\# Bm7

far, I won - der where you are, I won - der why it's still so hard with - out you, E - ven

Amaj7 G\#m7 C\#7b9 F\#m7 B7sus B7

Now when I come shin - ing through, I swear I think of you, and how I wish you

E9sus Aadd9 Dmaj7 Aadd9 Dmaj7 D.S. al Coda

knew _____ E - ven Now. E - ven

CODA E9sus Bb Bbmaj7 Am7 D7b9

on E - ven Now. E - ven Now when I have come so far, I won - der where you
 Now when I come shin - ing through, I swear I think of

1 Gm7 C7sus C7 Eb/F Eb Eb/D Cm7 2 Gm7 C7sus C7

are, I won - der why it's still so hard with - out you, E - ven you, and God, I wish you

F9sus Em7b5 F9sus Bb

knew _____ some - how _____ E - ven Now. _____

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Words and Music by ALAN PARSONS
and ERIC WOOLFSON

Moderately, with a steady beat

D Bm

(Instrumental)

D(add9) D D(add9) D Bm9 D(add9) D

Don't think _ sor - ry's eas - i - ly said. _ Don't try _
Don't say _ words you're gon - na re - gret. _ Don't let _
Don't leave _ false il - lu - sions be - hind. _ Don't cry _ 'cause

D(add9) D Bm9 G Gm

turn - ing ta - bles in - stead. _ You've tak - en lots of chanc - es be - fore, _
the fire rush - to your head. _ I've heard the ac - cu - sa - tion be - fore, _
I ain't chang - ing my mind. _ So find an - oth - er fool like be - fore, _

2nd & 3rd time 8va

Bm9 E9 D

— but I ain't gon - na give an - y - more. _ Don't ask _ me, that's how it goes; _ 'cause
— and I ain't gon - na take it an - y - more. _ Be - lieve _ me, the sun in your eyes _ made
— 'cause I ain't gon - na live an - y - more _ be - liev - ing some of the lies _ while

G D7 1 2,3 % D(add9) D

part of me knows _ what you're think - ing. I am the Eye In The Sky, _
some of the lies _ worth be - liev - ing. }
all of the signs _ are de - ceiv - ing. }

D(add9) D F#m7 D(add9) D

look - ing at you; _ I can read _ your mind. _ I am the mak - er of rules _

D(add9) D F#m7 G

deal - ing with fools; _ I can cheat _ you blind. _ And I don't need to see an - y - more _

Gm Bm7 G

— to know _ that I can read _ your mind. _ I can read _ your mind. _

Bm7 G To Coda ⊕ 1 2 D.S. al Coda

I can read _ your mind. _ I can read _ your mind. _ I am the

CODA Bm9 G Repeat ad lib. and Fade

(Instrumental)

EVERYTHING HAPPENS TO ME

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A Division of Music Sales Corporation

Words by TOM ADAIR
Music by MATT DENNIS

Slowly

Cm9 F9 Dm7 C#dim7 F7#5 Dm7b5 G7

I make a date for golf and you can bet your life it rains, I try to give a party and the guy up-stairs complains. I
nev-er miss a thing, I've had the measles and the mumps, and ev-'ry time I play an ace my part-ner al-ways trumps. I

Ddim7 Ebm6 Dm7 G7

guess I'll go thru life just catch-in' colds and miss-in' trains. — Ev-'ry-thing Hap - pens To Me. — I
guess I'm just a fool who nev-er looks be-fore he jumps. —

1 Cm7 B7 Bb7 Ebmaj9 Eb6

Ev-'ry-thing Hap - pens To Me. — At first my heart tho't you could break this jinx for me, that

Fm7 Bb7 Ebmaj9 Eb6 Em7 A7#5 Dmaj9 D6 Gm7 C7

love would turn the trick to end de-spair. But now I just can't fool this head that thinks for me. I've mort-gaged all my cas-tles in the

Cm7/F F7 Cm9 F9 Dm7 C#dim7 Cm7 F7#5

air. I've tel-e-graphed and phoned, I sent an "Air-mail Spe-cial" too, Your an-swer was "Good-by," and there was

Dm7b5 G7+5 G7 Ddim7 Ebm6 Dm7 G7 Cm7 B7 Bb6

e-ven pos-tage due. I fell in love just once and then it had to be with you. — Ev-'ry-thing Hap - pens To Me. —

FALLING IN LOVE AGAIN

(Can't Help It)

from the Paramount Picture THE BLUE ANGEL

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Words and Music by FREDERICK HOLLANDER
Revised Lyric by SAMMY LERNER

Slowly

Eb Eb7 Ab Abm Eb Fm7 Abm

Fall - ing In Love A - gain, nev - er want - ed to. What am I to

Bb7 Eb Adim7 Bb7 Eb Eb7 Ab Abm Eb

do? Can't help it! — Love's al - ways been my game, play it how I

Fm7 Abm Bb7 Eb Am7b5 D7 G7

may. I was made that way. Can't help it! — {Men} clus - ter
{Girls}

Cm F7

to me like moths a - round a flame. And if their wings burn, I

Bb Edim7 Bb7 Bb7#5 Eb Eb7 Ab Abm Eb Bbm/Db C7

know I'm not to blame. Fall - ing In Love A - gain, nev - er want - ed to.

Fm7 Bb7

What am I to do? Can't help it!

1 Eb Abdim7 Bb7

2 Eb

help it!

FEVER

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Words and Music by JOHN DAVENPORT
and EDDIE COOLEY

Moderate jump beat
Am

1. Nev - er know how much I love you, nev - er know how much I care.

2. Sun - lights - up the day - time, moon - lights - up the night.

3.-5. (See additional lyrics)

E7

When you put your arms a - round me, I get a Fe - ver that's so hard to

I light up when you call my name, and you know I'm gon - na treat you

Chorus

Am N.C. Am F6

bear. } You give me Fe - ver when you kiss me Fe - ver when you hold me

right. }

Am E7

tight. Fe - ver in the morn - ing, Fe - ver all through the night.

1,3,4
Am

2
Am

Ev - 'ry - bod - y's got the Fe - ver that is some - thing you all know.

E7 Am

Fe - ver is - n't such a new thing Fe - ver start - ed long a - go. burn.

5
Am

Additional Lyrics

3. Romeo loved Juliet,
Juliet she felt the same.
When he put his arms around her, he said,
"Julie, baby, you're my flame."

4. Captain Smith and Pocahontas
had a very mad affair.
When her Daddy tried to kill him, she said,
"Daddy-o don't you dare."

5. Now you've listened to my story
here's the point that I have made.
Chicks were born to give you Fever
be it Fahrenheit or Centigrade.

Chorus:

Thou givest Fever, when we kisseth
Fever with thy flaming youth.
Fever - I'm a fire
Fever, yea I burn forsooth.

Chorus:

Give me Fever, with his kisses,
Fever when he holds me tight.
Fever-I'm his Missus
oh Daddy won't you treat him right.

Chorus:

They give you Fever, when you kiss them
Fever if you live and learn.
Fever - 'til you sizzle
what a lovely way to burn.

FERRY 'CROSS THE MERSEY

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Words and Music by
GERARD MARSDEN

With a beat

C Gm7 C Gm7 C Gm7 C Gm7 C Gm7 C Gm7 C Gm7 C Gm7 G7

Life goes on day af - ter day. Hearts torn in ev - 'ry way. So
Peo - ple they rush ev - 'ry - where. Each with their own se - cret care. So
So I'll con - tin - ue to say. Hope I al - ways will stay. So

C Em Dm G7 To Coda \oplus C Gm7 C Gm7

Fer - ry 'Cross The Mer - sey 'cos this land's the place I love and here I'll stay.
Fer - ry 'Cross The Mer - sey and al - ways take me there the place I
Fer - ry 'Cross The Mer - sey 'cos this land's the place I love and here I'll

2 C Dm G7 C Dm G7

love. Peo - ple a - round ev - 'ry cor - ner they seem to smile and

C Dm G7 Em D7 G7 D.C. al Coda

say; We don't care what your name is boy we'll nev - er send you a - way.

CODA \oplus C Gm7 C Gm7 C Gm7 C Gm7 C Gm7 C Gm7 C

stay, and here I'll stay, here I'll stay.

FIRE AND RAIN

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Words and Music by
JAMES TAYLOR

Slowly C Gm7 F C

Just yes - ter - day morn - ing they let me know you were gone.
look down up - on me, Je - sus, you've got to help me make a stand.

G Bbmaj7 C Gm7

Su - san, the plans they made put an end to you. I walked out this morn - ing and I
You've just got to see me through an - oth - er day. My bod - y's ach - ing and my

F C G Bbmaj7 $\%$ F F/E Dm7 G7

wrote down this song I just can't re - mem - ber who to send it to. I've seen fire and I've seen
time is at hand and I won't make it an - y oth - er way.

C F F/E Dm7 G7 C

rain. I've seen sun - ny day's that I thought would nev - er end. I've seen

F F/E Dm7 G7 C Bb F/A Gm7 To Coda ⊕

lone - ly times - when I could not find a friend, - but I al - ways thought that I'd see you a - gain. -

C9 C Gm7/C F/C C

— Won't you
Now I'm walk - ing my mind to an eas - y time my back turned towards the sun. -

G/C Bb/C

Lord knows when the cold wind blows it - 'll turn your head - a - round. - Well, there's

C Gm7/C F/C C G/C

hours of time - on the tel - e - phone line - to talk a - bout things to come. - Sweet dreams and fly - ing ma - chines in

Bb/C D.S. al Coda CODA ⊕ C9

pie - ces on - the ground. -

THE FIRST TIME EVER I SAW YOUR FACE

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Words and Music by
EWAN MacCOLL

Slowly

Dm G7 C Am

The First Time _____ Ev - er I Saw Your Face, _____ I thought the sun _____
The first time _____ ev - er I kissed your mouth, _____ I felt the earth _____
The first time _____ ev - er I lay with you _____ and felt your heart _____

Em F

— rose _____ in your eyes. _____ And the moon _____
— move _____ in my hand. _____ Like the trem - _____
— so close to mine. _____ And I knew _____

G G7 C To Coda ⊕ Bb

— and the stars _____ were the gifts you gave _____ to the dark _____
— bling heart _____ of a cap tive bird _____ that was there _____
— our joy _____ would fill the earth _____

1 2
C C D.C. al Coda

— and the end of the skies. _____ mand, _____ my love. _____
— at my com - _____

CODA ⊕ C Bb C

— and last _____ till the end of time, _____ my love. _____

Dm C/G G Dm7 Em/B Fmaj7 Dm7 C

The First Time _____ Ev - er I Saw _____ Your Face, _____

Bb C Bb C

— your face, _____ your face, _____ your face. _____

FIVE FOOT TWO, EYES OF BLUE

(Has Anybody Seen My Girl?)

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Words by JOE YOUNG and SAM LEWIS
Music by RAY HENDERSON

Moderately

Five Foot Two, Eyes Of Blue, but oh! what those five foot could do. — } Has an - y - bod - y
Turned up nose, turned down hose, nev - er had no oth - er beaus. — }

1 | G7 G9#5 C D9 Dm7 G7#5 | 2 | Dm7 G7 C Dm7 C
seen my girl? — seen my girl? — Now if you

E7 A7 D7
run in - to a five foot two, cov - ered with fur, — dia - mond rings and

G7 Dm7 G9 G7#5 C E7
all those things, bet - cha' life it is - n't her. — But could she love, could she woo?

A7 D7 G7 G9#5 C
Could she, could she, could she coo? — Has an - y - bod - y seen my girl? —

FIVE MINUTES MORE

© 1946 (Renewed) MORLEY MUSIC CO.

Lyric by SAMMY CAHN
Music by JULE STYNE

Moderately $\frac{3}{4}$ C E+ E7 F A+ A7 Dm D7 G7 Dm7 To Coda \oplus

Give me Five Min - utes More. On - ly Five Min - utes More, let me stay, — let me stay —
I beg - ging for on - ly Five Min - utes More, on - ly Five — Min - utes More —

1 | G7 G9 C | 2 | G7 G9 C Dm7 C C+
— in your arms. — Here am — of your charms. —

F Fm C C7 F C E7 Am
All week long I dreamed a - bout our Sat - ur - day date. — Don't you know that Sun - day morn - ing

D7 G7 D.S. al Coda (Verse 1) CODA \oplus G7 G9 C
you can sleep late? — Give me — in your arms. —

FLY LIKE AN EAGLE

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Words and Music by
STEVE MILLER

Moderately, in 2

Play four times

Am7




Tip top tip. Doot doot doo doo.

Am7



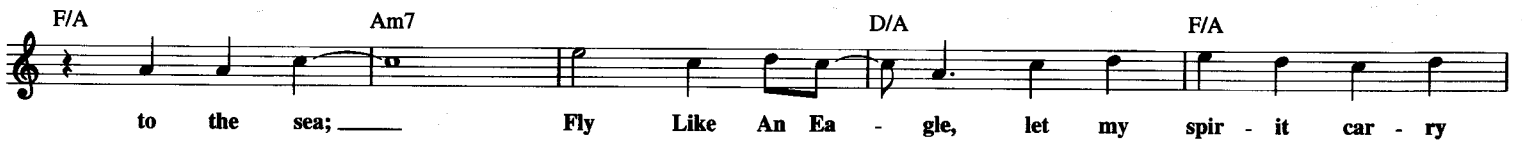
Time keeps on slip-pin', slip-pin', slip-pin' in - to the fu - ture.

1 2 D/A



I wan - na Fly Like An Ea - gle.

F/A Am7 D/A F/A



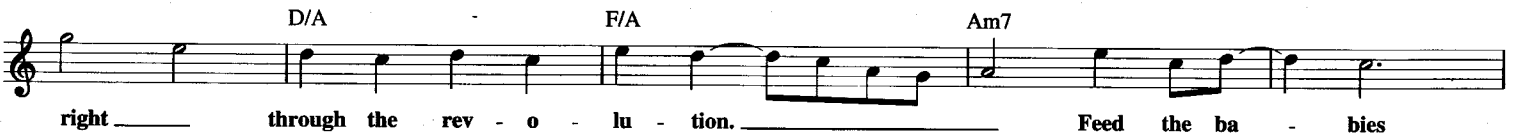
to the sea; Fly Like An Ea - gle, let my spir - it car - ry.

Am7 D/A F/A Am7



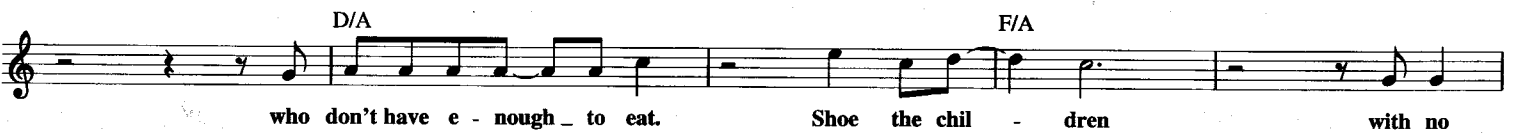
me. I want to Fly Like An Ea - gle till I'm free,

D/A F/A Am7



right through the rev - o - lu - tion. Feed the ba - bies.

D/A F/A



who don't have e - nough to eat. Shoe the chil - dren with no.

Am7 D/A



shoes on their feet. House the peo - ple liv - in' in the street.

F/A Am7



Oh, there's a so - lu - tion.

1-3 4 D.S. and Fade



Doo doot - n doo doot. Doo doot - n doo doot.

LOVE THEM FROM "FLASHDANCE"

from the Paramount Picture FLASHDANCE

Copyright © 1983 by Chappell & Co., Budde Music, Inc. and Famous Music Corporation
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Music by GIORGIO MORODER

Moderately slow

The musical score for "Love Them from Flashdance" is written in 4/4 time with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with the tempo marking "Moderately slow". The melody is primarily eighth-note based. Chord progressions are indicated above the staff: Am, E7, G, D, F, C, D, E, Am (first ending), E7, G, D, F, C, D, E, A, Dm, A, Dm, E7b9, Am, E7b9, Am (second ending), E7, G, D, F, C, D, E, A, Dm, A, Dm, E7b9, Am, F#m. The piece concludes with a "Repeat and Fade" instruction.

(MEET) THE FLINTSTONES

from THE FLINTSTONES

Copyright © 1960, 1962 by Barbera-Hanna Music
Copyright Renewed

Words and Music by WILLIAM HANNA,
JOSEPH BARBERA and HOYT CURTIN

Rather quick

The musical score for "(Meet) The Flintstones" is written in 4/4 time with a key signature of one flat (Bb). It consists of two staves of music. The first staff contains the lyrics: "Flint - stones, Meet The Flint - stones, they're the mod - ern stone age fam - i - From the town of Bed - rock, they're a place right out of his - to -". The second staff contains the lyrics: "ly. ry. Let's ride with the". Chord progressions are indicated above the staff: Fmaj7, Gm7, Am7, Bbmaj7, Fmaj7, Gm7, C7, Fmaj7, Gm7, C7, Fmaj7, Bb7, A7.

D7 G7 C7

fam - 'ly down the street, through the cour - te - sy of Fred's two feet.

Fmaj7 Gm7 Am7 Bbmaj7 Fmaj7 Gm7 C7 F

When you're with The Flint - stones, have a ya ba da ba gay old time.

Fmaj7 Gm7 Am7 Bbmaj7 Fmaj7

When you're with The Flint - stones, have a ya ba da ba

Gm7 C7 Fmaj7 Gm7 C7 Fmaj7 Gm7 C7b9 Fmaj7

doo time, a ya ba - doo time, you'll have a gay old time.

THE FOOL ON THE HILL

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Slowly

D6 Em/D D6

Day af - ter day a - lone on a hill, the man with the fool - ish grin is keep - ing
 Well on the way, head in a cloud, the man of a thou - sand voic - es talk - ing

Em/D Em7 A D6 Bm

per - fect - ly still; But no - bod - y wants to know him, they can see that he's just a fool, and
 per - fect - ly loud; But no - bod - y ev - er hears him, or the sound he ap - pears to make, and

Em7 A Dm Bb/D Dm Bb/D

he nev - er gives an an - swer. } But The Fool On The Hill sees the sun go - ing down and the eyes
 he nev - er seems to no - tice. }

C Dm Dm7 D6 D6 Em/D

in his head see the world spin - ning 'round. (Instrumental)

D6 Em/D Em7 A

No - bod - y seems to like him, they can
 He nev - er lis - tens to them he

D6 Bm Em7 A Dm Bb/D Dm

tell what he wants to do, and he nev - er shows his feel - ings, } but The Fool On The Hill sees the sun
 knows that they're the fools they don't like him, }

1	2 Repeat and Fade
D6	D6

Bb/D C Dm Dm7

go - ing down and the eyes in his head see the world spin - ning 'round.

FOOLS FALL IN LOVE

© 1957 (Renewed) JERRY LEIBER MUSIC, MIKE STOLLER MUSIC and CHAPPELL & CO.

Words and Music by JERRY LEIBER
and MIKE STOLLER

Moderately

F Am Gm7

Fools Fall In Love in a hur- ry,
Fools Fall In Love just like school girls,

C7 F Am7b5

fools give their hearts much too soon.
Blind ed by rose col- ored dreams.

D7 Gm

Just play them two cas- bars of "Star
They build their cas- ties on wish- es

G7 C7

Just hang out one sil- ly moon.
With on ly rain bows for beams.

F Am Gm7

They've got their love torch- es burn- ing when
They're mak- ing plans for the fu- ture when

C7 F Am7b5

they should be play- ing back it cool.
they should be right in school.

D7 Gm

I used to laugh but now I un- der- stand, shake the

G9 C7

hand of a brand new fool. fool.

FOR ALL WE KNOW

from the Motion Picture **LOVERS AND OTHER STRANGERS**

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Words by ROBB WILSON and JAMES GRIFFIN
Music by FRED KARLIN

Ballad

G A9 A7 C6 Am Cm

Love, look at the two of us, stran- gers in man- y ways.

G Bm7 Em7 G/D A7/C# Dmaj7

We've got a life- time to share. So much to say

Gmaj7 Cmaj7 D7sus G A9 A7

and as we go from day to day. I'll feel you close to me. But stran-

C6 Cm G Bm7 Em G/D A7/C#

time a-lone will tell. Let's take a life-time to say,

gers in man-y ways.

Dmaj7 Gmaj7 Cmaj7 Bm7 Em Em7/D

"I knew you well," for on-ly time will tell us so and love may

Cmaj7 D7sus D9 G Gmaj9 C D7 G Gmaj7

grow For All We Know. (Instrumental)

C D7 To Coda ⊕ G D.S. al Coda CODA ⊕ G

Love, look at the

FOR EVERY MAN THERE'S A WOMAN

from the Motion Picture CASBAH

© 1948 (Renewed) HARWIN MUSIC CO.

Lyric by LEO ROBIN
Music by HAROLD ARLEN

Slowly Fm C7 Ab Gm C7 Fm

For Ev-'ry Man There's A Wom-an for ev-'ry life there's a plan and wise men know it was
ev-'ry prince there's a prin-cess for ev-'ry Joe there's a Joan and if you wait you will

Bb7 Abm C7 Edim7 Fm G+ C9 Fm C7 Fm

ev-er so; Since the world be-gan wom-an was made for man. } Where is she, where is the
meet the mate born for you a-lone, hap-py to be your own. }

1 2

Db7 C7 Db7 C7 Ab Eb7 Ab Bb7

wom-an for me? For wom-an for me? Find the one, find the one, then to-geth-er you will

Db9 C9 Fm C7 Fm Ab Bb Db7 Abdim7 Ab

find the sun. For ev-'ry heart there's a mo-ment, for ev-'ry hand a glove and for ev-'ry

G+ C9 Fm C7 Fm G7#5 C9 Fm C9 Fm

a man to love. Where is she? Where is the one for me?

FOREVER IN BLUE JEANS

© 1979 STONEBRIDGE MUSIC and SWEET SIXTEEN MUSIC, INC.

Words and Music by NEIL DIAMOND
and RICHARD BENNETT

Moderately

A D

Mon - ey talks. — But it don't sing and dance, — and it don't walk. —
Hon - ey's sweet. — But it ain't noth - ing next to ba - by's treat. —

A Bm C#m E

And long as I — can have you here with me, — I'd much rath - er be — For - ev - er In
And if you par - don me, — I'd like to say — we'll do o - kay — For - ev - er In

1 2

A E D/F# C/G E/G# A % A7

Blue Jeans. Blue Jeans. May - be to - night. — May - be to - night, —

D Dm A G D Dsus

— you and I — all a - lone — by the fire; — noth - ing a - round — but the sound — of my heart —

E A

— and your sighs. — Mon - ey talks. — But it can't sing and dance, — and

D A Bm C#m E To Coda ⊕

it can't walk. — And long as I can have you here with me, — I'd much rath - er be — For - ev - er In

A E D/F# C/G E/G# A

Blue Jeans, babe. — Hon - ey's sweet. — But it ain't noth - ing next to

D A Bm C#m E

ba - by's treat. — And if you par - don me, I'd like to say — we'll do o - kay — For - ev - er In

A D.S. al Coda CODA ⊕ A D

Blue Jeans. Blue Jeans, babe. —
Blue Jeans, babe. —

A Bm C#m E Repeat and Fade

And if you par - don me, I'd like to say — we'll do o - kay — For - ev - er In
And long as I can have you here with me, — I'd much rath - er be — For - ev - er In

FOREVER IN LOVE

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By KENNY G

Tenderly

F Am Bb 1 C 2 C

(D.S. - solo ad lib.)

F Am Bb 3 C

Bb C Dm Asus

Am Bb C To Coda ⊕ F

1 Am Bb C 2 Am Bb

C F Am Bb C

F Am Bb C D.S. al Coda

CODA ⊕ F Am Bb C

F Am Bb C

F Am Bb C

F Am Bb C **Repeat and Fade**

Solo ad lib.

(I LOVE YOU) FOR SENTIMENTAL REASONS

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Words by DEEK WATSON
 Music by WILLIAM BEST

Slowly

F Dm7 Gm7 C7 F Dm7 Gm7 C7

I Love You _____ For Sen - ti - men - tal Rea - sons, _____ I hope you do be -

F Dm7 G9 C7 3 F D7 Gm7 C7 C9#5 F Dm7

lieve me, _____ I'll give you my heart. _____ I love you, _____

Gm7 C7 F Dm7 Gm7 C7 F Dm7

_____ and you a - lone were meant for me. _____ Please give your lov - ing heart to me, _____

Gm7 C7 F Gm7 Abdim7 F/A Gm7 3 C7 F F#dim7

_____ and say we'll nev - er part. _____ I think of you ev - 'ry morn - ing,

Gm7 3 C7 F Dm Gm6 3 A7 Dm Dm7 G9

dream of you ev - 'ry night; Dar - ling, I'm nev - er lone - ly when - ev - er _____ you're in

C7 C9#5 F Dm7 Gm7 C7 F Dm7 Gm7 C7

sight. I Love You _____ For Sen - ti - men - tal Rea - sons, _____ I hope you do be -

F Dm G9 C7 1 F Gm7 Abdim7 F/A C9#5 2 F Bbm Db9 Fmaj7

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

FOR YOUR LOVE

© 1958 (Renewed 1986) BEECHWOOD MUSIC CORP.

Words and Music by ED TOWNSEND

Moderately slow, with a steady beat

C Am Dm7 G7 3 C Am7

For Your Love _____ I would do an - y - thing. _____
 kiss _____ I would go an - y - where. _____

Dm7 G7 3 C Am7 Dm7 G7

_____ I would do an - y - thing _____ For _____ Your
 _____ I would go an - y - where _____ for _____ your

1 C Am Dm7 G7
Love. For your kiss. More

2 C F C
fool - ish I grow with each heart - beat,

Dm7 G7 C Am7 D7 G7
but we all get fool - ish. That's why I re - peat, For Your

C Am Dm7 G7 C Am7 Dm7 G7
Love I would do an - y - thing. I would do

1 C Am7 Dm7 G7 C Am Dm7 G7 (with repeat)
an - y - thing for your kiss. For Your

2 C Am Dm7 G7 C F C
an - y - thing For Your Love.

FORTY-FIVE MINUTES FROM BROADWAY
from GEORGE M!

Copyright © 1968 by George M. Cohan Music Publishing Company

Words and Music by GEORGE M. COHAN
Revisions by MARY COHAN

Nostalgically, slowly

Bbmaj7 Gm7 C7 F7
On - ly For - ty - five Min - utes From Broad - way, think of the chang - es it

Bb G7 Cm G7 Cm C7
brings; For the short time it takes, what a dif - f'rence it makes, in the ways of the

F7 Bb Gm7 C7 F7
peo - ple and things. Oh! What a fine bunch of farm - ers. Oh! What a

Bb G7 Cm G7 Cm Eb C7b5
rube at - mos - phere. They have whis - kers like hay. And i - mag - ine Broad - way on - ly

Bb F#dim7 Gm C7 F7 Bb Gm C9 F7 Bb
for - ty - five min - utes from here. (Instrumental)

FORREST GUMP-MAIN TITLE

(Feather Theme)

from the Paramount Motion Picture FORREST GUMP

Music by
ALAN SILVESTRI

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Moderately

A D/A Bm

E/G# A A/G# F#m F#m/E

D D/C# Bm E/G# E

1 A

2 A C Cmaj7

C6 C F Fmaj7 F6 F Dm Dm7 G

C Cmaj7 C C/B Am Am/G F F/E

Dm7 G7 C

FRIENDS & LOVERS

(Both to Each Other)

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Words and Music by PAUL GORDON
and JAY GRUSKA

Moderately

C G/A Am7 Fmaj7 G

What would you say if I told you I've always wanted to hold
Yes, it's a chance that we're taking and some - bod - y's heart may be break -

F/C C G/A Am7

- ing. But we can't stop what we're afraid of; our

Fmaj7 G Dm7 G C C/E

noth - ing would change if we made love. 'Cause I'll be your
love for each oth - er will guide us.

F C C/E G/F F

friend and I'll be your lov - er. Well, I

C Bb Am7 Dm G11 G

know in our hearts we a - gree - we don't have to be one or the

Fm/C C G/A Am C/F F G/F G To Coda ⊕

oth - er. No, we could be both to each

1 F/C C G/C F/C 2 F/C C

oth - er. oth - er.

Am7 E/G# Am/G D/F# G Em7 Am E/G# Am/G D/F#

I've been through you and you've been through me, some times a friend - is the

B7 Em Am E/G# Am/G D/F# B7 Em

hard - est to see. we al - ways know when it's laid on the line, -

F/C G/B E Am/E G/E D.S. al Coda

no - bod - y else - is as eas - y to find. - So I'll

CODA ⊕ F/C C

oth - er.

FREE BIRD

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Words and Music by ALLEN COLLINS
and RONNIE VAN ZANT

Moderately

G Em F C D

If I leave here to-mor-row, would you still re-mem-ber me?
Bye, bye ba-by it's been a sweet love though this feel-ing I can't change.

G Em F C D

For I must be trav-'ling on now 'cause there's too man-y plac-es I've got to see.
But please don't take it so bad-ly 'cause the Lord knows I'm to blame.

G Em F C D

But if I stayed here with you, girl, things just could-n't be the same.

G Em F C D

'Cause I'm as free as a bird now, and this bird you can-not change.

F C D F C D

And this bird you can-not change and this bird you can-not change.

1 F C D 2 F C D F C D

Lord knows I can't change. Lord knows I can't change. Lord help me, I can't change.

FROM ME TO YOU

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately

C Am C Am

Da da da da da dum dum da, Da da da da da dum dum da. If there's

C Am C G F7

an-y-thing that you want, if there's an-y-thing I can do,
ev-'ry-thing that you want, Like a heart that's oh so true, Just call on me and I'll

Am C G7 1 C Am 2 C

send it a-long with love From Me To You. I've got I've got

Musical score for the song "From Me To You". It consists of five staves of music with lyrics underneath. The chords are Gm7, C, F, D7, G, G+, C, Am, C, G, F7, Am, C, G7, C, D.S. al Coda, C, Am, Ab+, C, Am. The lyrics are: "arms that long to hold you, and keep you by my side. I've got lips that long to kiss you and keep you satisfied, (ooh) If there's an-y-thing that you want, If there's an-y-thing I can do, Just call on me and I'll send it a-long with love. From Me To You. (Instrumental) From Me (Instrumental) To You. Just call on me and I'll send it a-long, with love From Me To You. I've got to you, to you, to you."

FUNNY HOW TIME SLIPS AWAY

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 8 Music Square West, Nashville, TN 37203

Words and Music by
WILLIE NELSON

Musical score for the song "Funny How Time Slips Away". It consists of four staves of music with lyrics underneath. The chords are F, Bb, F, Bb, F, F7, Bb, G7, C7. The lyrics are: "Well, hello there, my it's been a long, long time. 'How'm I new love, I hope that he's do-in' fine. Heard you go now, guess I'll see you a-round. Don't know do-in'?" Oh, I guess that I'm do-in' fine. It's been so told him that you'd love him till the end of time. Now, that's the when tho', nev-er know when I'll be back in town. But re- long now and it seems that it was on-ly yes-ter-day. Gee, ain't it same thing that you told me, seems like just the oth-er day. Gee, ain't it mem-ber what I tell you, that in time you're gon-na pay. And it's sur-

1,2 F Bb F C7 3 F Bb F
 Fun - ny How Time Slips A - way. How's your
 Fun - ny How Time Slips A - way. Got - ta
 pris - ing how time slips a - way.

FROM A DISTANCE

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 Wing & Wheel Music Administered by Irving Music, Inc. (BMI)

Words and Music by
JULIE GOLD

Moderately slow

G C D7sus G C D7sus

From A Dis-tance the world looks blue and green, and the snow-capped moun-tains
 Dis-tance we all have e-nough, and no one is in
 Dis-tance you look like my friend, e-ven though we are at

G D/G C/G Csus2/G

Play 1st time only G C D7sus G *Play 2nd and 3rd times only* G C

white. From A Dis-tance the o-cean meets the stream, and the no guns, no bombs,
 need. There are Dis-tance I can't
 war. From A

D7sus Em C D7sus G D/G G C D7sus

no dis-eases, no hun-gry mouths to flight. From A Dis-tance there is har-
 com-pre-hend what all this war is for. From A Dis-tance we are in-
 From A Dis-tance there is har-

Em C Bm D7sus D C G

- mo-ny, and it ech-oes through the land. It's the voice of hope, it's the
 - stru-ments, march-ing in a com-mon band. Play-ing songs of hope, play-ing
 - mo-ny, and it ech-oes through the land. It's the hope of hopes, it's the

C G To Coda C D7sus

1 G D/G C/G G Csus2 D

voice of peace, it's the voice of ev-'ry man. From A
 songs of peace, they're the songs of ev-'ry
 love of loves, it's the

2 G D/G G C D7sus G Em Am7 D7sus

man. God is watch-ing us, God is watch-ing us, God is watch-ing us From A Dis-tance.

G D/G C/G G Csus2 D G G/B Csus2 D7sus

(Instrumental)

G G/B Csus2 D G D/G C/G G Csus2 D D.S. al Coda

CODA C D7sus Em C G

heart of ev-'ry man. It's the hope of hopes, it's the

C G C D7sus G D/G C/G G C G/C D7sus G

love of loves, it's the song of ev-'ry man.

GALVESTON

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Words and Music by
JIM WEBB

Moderately

F
Bb
C
F
Fmaj7

Gal - ves - ton, oh, Gal - ves - ton, I still hear your sea -
Gal - ves - ton, oh, Gal - ves - ton, I still hear your sea -

F7
Bb
Am
Gm7
C
F

- winds blow - ing; I still see her dark eyes
- waves crash - in'; while I watch the can - nons

Bb
Gm7
C
Dm
Bb

glow - ing. She was twen - ty - one, when I left Gal - ves - ton.
flash - in'. I clean my gun, and dream of Gal - ves - ton.

Gm7/C
1
F
Bb
C
2
F
Bb
F
Ab
Bb

I still see her stand - ing by the wa -

Ab
Bb
Cm

- ter, stand - ing there look - ing out to sea.

Ab
Fm
Bb7
Eb

And is she wait - ing there for me, on the

Gm
Cm
Db
Bb
C
F

beach where we used to run? Gal - ves - ton, oh!

Bb
C
F
Fmaj7
F7

Gal - ves - ton, I am so a - fraid of

Bb
Bb/A
Gm7
C
F
Bb
Bb/A

dy - ing, be - fore I dry the tears she's cry - ing,

Gm7
C
Dm
F/C
Bb
Am
Gm7

Be - fore I watch your sea birds fly - ing in the sun

C
D
C
D

at Gal - ves - ton, at Gal - ves - ton.

GALWAY BAY

By Dr. ARTHUR COLAHAN

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Irish ballad § F Gm7 C7



If you ev - er go a - cross the sea to Ire - land, then
 breez - es blow - ing o'er the seas from Ire - land
 there is go - ing to be a life here af - ter, and

F Cm6/Eb D7 G7



may - be at the clos - ing of your day, you will sit and watch the moon rise o - ver Clad - dagh, and
 per - fum'd by the heath - er as they blow, and the wom - en in the up - lands dig - gin' pra - ties speak a
 some - how I am sure there's go - ing to be, I will ask my God to let me make my heav - en in

C7 To Coda ⊕ F Gm7 C7



see the sun go down on Gal - way Bay. Just to hear a - gain the rip - ple of the trout stream, the
 lan - guage that the stran - gers do not know. For the stran - gers came and tried to teach us their way. They
 that dear land a - cross the I - rish

F Cm6/Eb D7 G7



wom - en in the mead - ows mak - ing hay, and to sit be - side a turf - fire in the cab - in, and
 scorn'd us just for be - ing what we are, but they might as well go chas - ing af - ter moon - beams, or

C7 1 F 2 F D.S. al Coda CODA ⊕ F Bb6 F



watch the bare - foot gos - soons at their play. For the star. And if sea.
 light a pen - ny can - dle from a


A GARDEN IN THE RAIN

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Lyrics by JAMES DYRENFORTH
 Music by CARROLL GIBBONS

Moderately

Eb Cm Gm Eb Ab Ab+ Gm7b5 C7 Fm7b5



'Twas just a Gar - den In The Rain, close to the lit - tle leaf - y lane, a touch of
 The rain - drops kissed the flow - er beds, the blos - soms rais'd their thirs - ty heads a per - fumed

Eb F#dim7 Bb7 1. Eb C7 Fm7 Bb7 2. Eb Abm Eb



col - our 'neath skies of grey. say.

Gm Am7 D7 Gm Eb7 D7 Gm Gm6 D7 G Am7 D7



Sure - ly here was charm be - yond com - pare to view! May - be it was

G Am7 D G D7/F# Bb7/F Bb7 Bb7#5 Eb Cm Gm Eb



just that I was there with you. 'Twas just A Gar - den In The Rain!

Ab Ab+ Gm7b5 C7 Eb F#dim7 Fm7b5 Bb7 Eb



But then the sun came out a - gain, and sent us hap - pi - ly on our way.

GARDEN PARTY

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Words and Music by
RICK NELSON

Lightly C F C F

1. I went to a Gar - den Par - ty, to rem - i - nisce with my old friends; A
2. - 4. (See additional lyrics)

C G Am F G7 C

chance to share old mem - o - ries and play our songs a - gain. When I got to the Gar - den Par -

F C F C F Dm7 G7

ty, they all knew my name; But no one rec - og - nized me, I did - n't look the same.

C **Chorus** F G C F G C

But it's all right now, I learned my les - son well; You see, you

F C Dm7 G7 To Coda C

can't please ev - 'ry - one so you got to please your - self.

F G C F G C F

La la la la la la la la.

C Dm7 G7 C **D.S. al Coda**
(To Verse 3 and 4)

CODA C

3. I
4. Some-one

Additional Lyrics

2. People came for miles around, everyone was there;
Yoko brought her walrus, there was magic in the air.
And over in the corner, much to my surprise,
Mr. Hughes hid in Dylan's shoes, wearing his disguise. (Chorus)

3. I played them all the old songs, I thought that's why they came;
No one heard the music, we didn't look the same.
I said hello to Mary-Lou, she belongs to me;
When I sang a song about a honky-tonk, it was time to leave. (Chorus)

4. Someone opened up a closet door and out stepped Johnny B. Goode;
Playing guitar like a ring an' a bell, and lookin' like he should.
If you gotta play at garden parties, I wish you a lot a' luck;
But if memories were all I sang, I'd rather drive a truck. (Chorus)

A GAY RANCHERO

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Words by ABE TUVIM and FRANCIA LUBAN
Music by J.J. ESPINOSA

Quickly

C C/E Ebdim7

A — Gay Ran - cher - o, a — cab - al - ler - o can — al - ways find some - one to
ranch - o, we — now find Pan - cho with — his pe - pi - ta by his

G7/D G7

pet. — A — sen - or - it - a, a — sweet Pe - pi - ta her — oth - er loves will soon for -
side. — She — thinks he's hand - some, worth an - y ran - som to — him she's still the blush - ing

C A7

get. — If — he's in - sis - tent and — she's not dis - tant the — sen - or - it - a will con -
bride. — Our — gay ran - cher - o, our — cab - al - ler - o still — tells the world of how they

Dm Fm C D7

fess — her gay ran - cher - o, her cab - al - ler - o need on - ly ask and
met. — This gay ran - cher - o, this cab - al - ler - o says he has noth - ing

G7 C G7 C G7

she'll say yes. — Soon there'll be a fes - ta with a blush - ing bride and A Gay Ran -
to re - gret. — Now to end the sto - ry that I once was told here's a lit - tle

C G7 C

cher - o stand - ing by her - side. If they find the prom - ise that they have in store,
se - cret that I must un - fold. For they found the prom - ise that they had in store,

G7

they'll be count - ing lit - tle chic - os by the score. Back — on his
now they're real - ly count - ing chic - os by the score.

GEORGIE PORGIE

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Words and Music by
HERB NEWMAN

Medium Swing

3/4 Eb Ab Db9 F7 E7

1 2

Eb7 D7 Db7 Cm7 F7 Bb7 Db7 Cm7 F7 Bb7 Eb

G7 (Improvise) Cm F7 Fm7/Bb Bb7

D.S. and Fade

GLAD ALL OVER

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Words and Music by DAVE CLARK
and MIKE SMITH

Moderately

You say that you love me _____ all of the time. You say that you
need me _____ you'll al-ways be mine. I'm feel - in' Glad All O -
- ver, _____ Glad All O - ver. Ba - by I'm Glad All O - ver so glad you're
mine. I'll make you hap - py _____ you'll nev - er be blue.
You'll have no sor - row _____ for I'll al-ways be true. And I'm feel - in'
Glad All O - ver, _____ Glad All O - ver. Ba - by I'm Glad All O -
- ver so glad you're mine. Oth - er girls may try to take me a -
way, but you know here by your side I will stay I - I - I'll stay. Our love will
last now _____ till the end _____ of time. Be - cause this love now _____
is on - ly yours _____ and mine. And I'm feel - in' Glad All O - ver, _____
Glad All O - ver. Ba - by I'm Glad All O - ver, so glad you're mine. _____

THE GIFT! (Recado Bossa Nova)

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Music by DJALMA FERREIRA
Original Lyric by LUIZ ANTONIO
English Lyric by PAUL FRANCIS WEBSTER

Moderately, with a beat

Dm
A7
D7

Vo - cê er rou quan doo - lhou pra mim U maes-pe - ran ca fer nas - cer
(cê) dei xou sem - que - rer dei xou u - mã sau - da dee nor meem seu

Gm
Em7b5
A7
Dm
Dm7

em mim Dei pois le vou pra tão lon ge de nós Seu o lhar
lu - gar De - pois nós dois ca - da qual a mer cé

E
A7b9
2, 3
Cm7

no meu A su a vór. Vo - cê do seu des - ti no vo - cê seu

To Coda ⊕

A7
Dm
D7
Gm

mim eu sem vo - cê. Sau da - de meu ma be - que de re - ca

E7
Am
A7
D.S. al Coda (Verse 2)

do Não di - ga queu meen - con tro nêss - ees ta do. Vo - cê

CODA ⊕

Dm
A7
Dm

cê. Do seu des - ti no vo - cê seu mim eu sem vo - cê.

GET READY

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Words and Music by
WILLIAM "SMOKEY" ROBINSON

Moderately, with a beat

Em
A
G
Em

I nev - er met a girl who makes me feel the way that you do (it's al -
wan - na play hide and seek with love let me re - mind you (it's al -
All my friends should - n't want me to I un - der - stand it (it's al -

A
G
Em
A
G

right.) - When - ev - er I'm asked who makes my dreams real I say that
right.) - The lov - ing you're gon - na miss and the time it takes to
right.) - I hope I'll get to you be - fore they do the way I

Em
A
G
Em

you do (you're out - ta sight.) - So fee - dle - fi
find you (it's out - ta sight.) - So fid - dle - lee - dee
planned it (Be out - ta sight.) - So twid - dle - dee - dee

A
G
Em
A

fo - fid - dle - lee - dum } look out ba - by 'cause here I come.
twid - dle - dee - dum }

G C Am7 D7
 And I'm bring - ing you a love that's true - so Get Read - y so Get Read - y.

G C Am7 D7 D11
 I'm gon - na try to make love to you so Get Read - y so Get Read - y here - I come.

Em 1,2 A G Em
 I'm on my way. If you

3 A G Em Em Repeat and Fade
 I'm on my way. Get Read - y 'cause here I come, - boy.

THE GIRL FROM IPANEMA (Garôta De Ipanema)

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English Words by NORMAN GIMBEL
 Original Words by VINICIUS DE MORAES
 Music by ANTONIO CARLOS JOBIM

Moderate Bossa Nova

Fmaj7 G7
 Tall and tan and young - and love - ly, The Girl - From I - pa - ne - ma goes walk - ing, and when -
 When she walks she's like - a sam - ba that swings so cool and sways - so gen - tle, that when -

Gm7 Gb7 1 Fmaj7 Gb9 2 Fmaj7
 - she pass - es, each one - she pass - es goes "a - a - h"
 - she pass - es, each one - she pass - es goes "a - a - h"

Gbmaj7 Cb9 F#m7
 Oh, but I watch her so sad - ly. How can I tell her I

D9 Gm7 Eb9
 love her? Yes, I would give my heart glad - ly, but each

Am7 D7b9 Gm7 C7b9 Fmaj7
 day when she walks to the sea, she looks straight a - head not at me. Tall and tan and young.

G7 Gm7
 - and love - ly, The Girl - From I - pa - ne - ma goes walk - ing, and when - she pass - es I smile,

Gb7 Fmaj7 Gb7 Fmaj7 Gb7 Fmaj7 Gb7 Fmaj7
 - but she does - n't see. She just does - n't see. No, she does - n't see.

GLORIA

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Original Words and Music by GIANCARLO BIGAZZI
 and UMBERTO TOZZI
 English Lyrics by TREVOR VEITCH

Moderately

A E7 D A A E7

Glo-ri - a, you're al-ways on the run now. Run-nin' af - ter some - bod - y,
 Glo-ri - a, How's it gon-na go down. Will you meet him on the main line,

D A D E7

you got - ta get him some-how. I think you've got - ta slow-down be-fore you stop
 or will you catch him on the re-bound. Will you mar - ry for the mon - ey, take a lov-er in the

D A D E7 D A

grow - ing. I think you're head-ed for a break-down. You're care-ful not to show it.
 af - ter-noon, Feel your in-no-cence slip-ping a - way.. Don't be-lieve it's com-ing back soon

F#m B7 E A

You real-ly don't re-mem-ber, Was it some-thing that he said, or the voic-es in your
 and you real-ly don't re-mem-ber.

D E7 A D E7

head - call-ing Glo-ri - a - Glo-ri - a don't - you think you're

A E7 D A

fall - ing. If ev-'ry-bod-y wants you, why is - n't an - y - bod - y call - ing.

E7 G D E7

You - don't have to an - swer, leave them hang-ing on the love line call-ing Glo-ri - a -

A D E7 A

Glo-ri - a, I think they've got your num - ber, I think they've got the

E7 A F#m

a - li - as that you've been liv-ing un - der, But you real - ly don't re - mem - ber,

B7 E7 A D E7

was it some-thing that they said, or the voic-es in your head - call-ing Glo-ri - a -

A (D.C.) A E7 D A Repeat and Fade

Glo-ri - a

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Words and Music by MILTON BENNETT and LARRY BANKS

Jazz Waltz (♩ = $\frac{3}{4}$)

N.C.

We've al - read - y said: _____ (Instrumental)

Good - bye. _____
So long. _____

Since you got - ta go,
I don't wan - na see you go,

boy, you had bet - ter Go Now. _____
boy, you had bet - ter Go Now. _____

Go Now! Go Now! Go Now! Go Now!

Be - fore you see me cry. _____
Don't you e - ven try. _____

I don't want you to tell me just what you in - tend to do
Tell - in' me that you real - ly don't want it to end this way.

now. _____

'Cause how man - y times do I have to
'Cause dar - lin', dar - lin',

tell you, dar - lin', dar - lin' I'm still in love with you now. Oh.
can't you see I want you to stay. Oh.

We've al - read - y said: _____

(Instrumental)

I don't

wan - na see you go, but dar - lin' you'd bet - ter Go Now!

GOD HELP THE OUTCASTS

from Walt Disney's THE HUNCHBACK OF NOTRE DAME

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and Walt Disney Music Company

Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

Slowly

Ebm6/F **Bb(add2)/F** **Ebm6/F** **Bb** **Gm**

I don't know if You can hear me or if You're e - ven there. I don't know if You will

Eb **Cm** **F** **Bb/D** **Gm** **Cm**

lis - ten to a hum - ble prayer. They tell me I am just an out - cast; I

Am7b5 **D7/A** **Gm** **Ebm6** **Bb** **F7b9**

should - n't speak to You. Still I see Your face and won - der: were You once an out - cast

Bb **Bbmaj7 Eb/Bb** **Bb** **Bbmaj7 Eb/Bb** **Bb** **Bbmaj7/D**

too? God I Help ask The for Out - casts noth - ing,

Eb(add9) **Cm7** **Bb/F** **F** **Bbsus** **Bb** **F/A**

hun - gry from birth. Show them the mer - cy they don't find on earth. The
I can get by. But I know so man - y less luck - y than I.

Gm **F/G** **Cm7** **Ebm6** **Bb/F**

lost and for - got - ten, they look to You still. God Help The Out - casts or the
God Help The Out - casts, the poor and down - trod. I thought we all were the

F7b9 **Bb** **Bbmaj7 Eb/Bb** **Bb** **F/Bb** **Eb/Bb** **Bb**

no - bod - y will. 1 2
chil - dren of Bb Bb God.

F/A **Eb/G** **Bb/F** **Cm/F** **Bb** **Dm/A**

I don't know if there's a rea - son why some are blessed, some not.

Gm **Eb(add9)** **Cm7** **Bb/D** **Dm**

Why the few You seem to fa - vor, they fear - us, flee - us, try - not to

Gsus **G** **C** **C/E** **F**

see us. God Help The Out - casts, the tat - tered, the torn,

Dm **Gsus** **G** **Csus** **C** **G/B** **Am**

seek - ing an an - swer to why they were born. Winds of mis - for - tune have

Dm Fm6 C/G Cmaj7/G G7b9 Am

blown them a - bout. You made the out - casts; don't cast them out.

Cmaj7/G Fm6 C/E Fm6 C/E Fm6 C/E Dm

The poor and un - luck - y, the weak and the odd; I thought we

C/E G7b9 C Cmaj7 F/C C Cmaj7 F/C

all were the chil - dren of God.

Am Em/G F6 G C

(Instrumental)

GO AWAY, LITTLE GIRL

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Words and Music by GERRY GOFFIN
and CAROLE KING

Moderately slow

G

Go A - way, Lit - tle Girl, Go A - way, Lit - tle Girl. I'm

Am7 D7 G Em

not sup - posed to be a - lone with you. I know that your lips are

Em(maj7) Em7 A7 D D#dim7 Em A7

sweet, but our lips must nev - er meet. I be - long to some - one else and I must be

Am7/D D7 G

true. Oh, Go A - way Lit - tle Girl, Go A - way, Lit - tle Girl.

Am7 D7 G Gmaj7 G7

It's hurt - ing me more each min - ute that you de - lay. When you are

C C6 Bm7 E7 Am7

near me like this, you're much too hard to re - sist. So Go A - way, Lit - tle Girl, be -

D7sus G D9 D7 G C G6

fore I beg you to stay. Go A - stay.

GOD BLESS' THE CHILD

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Words and Music by ARTHUR HERZOG JR.
and BILLIE HOLIDAY

Slowly, with feeling

Ebmaj7 Eb7 Ab6 Ebmaj7 Eb7 Ab6 Bbm7 Gb7 Eb6 Bbm7 E9b5 Eb9

Them that's got shall get, them that's not shall lose, so the Bi - ble said, and it still is news;
strong gets more, while the weak ones fade, emp - ty pock - ets don't ev - er make the grade, }

Abmaj7 Ab6 Abm Abm6 Gm7 C9 C7b9 Fm9 Bb7 Eb6

Ma - ma may have, Pa - pa may have, but God Bless' The Child that's got his own! That's got his own.

1 Cm Gm7 Fm7 Bb9 2 Ab7 G7 Cm Cm(maj7) Cm7 Cm6 Gm

Yes, the Mon - ey, you got lots o' friends, - crowd - in' 'round the

D7 G7 Cm Cm(maj7) Cm7 Cm6 Gm C7 B9b5 Bb9 Fm7 Bb

door. When you're gone and spend - in' ends, - they don't come no more. Rich re -

Ebmaj7 Eb7 Ab6 Ebmaj7 Eb7 Ab6 Bbm7 Gb7 Eb6 Bbm7 E9b5 Eb9 Abmaj7 Ab6

la - tions give, crust of bread, and such, you can help your - self, but don't take too much! Ma - ma may have,

Abm Abm6 Gm7 C9 C7b9 Fm9 Bb7 Eb6

Pa - pa may have, but God Bless' The Child that's got his own! That's got his own. _____

GOOD MORNING HEARTACHE

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8 Music Square West, Nashville, TN 37203

Words and Music by DAN FISHER,
IRENE HIGGINBOTHAM and ERVIN DRAKE

Moderately

Cm7 Fmaj7 Am7b5 D7b9

Good Morn - ing Heart - ache, you old gloom - y sight... Good Morn - ing Heart - ache, thought we said good - bye last night...
Wish I'd for - get you, but you're here to stay... It seems I met you when my love went a - way...

Gm Bbm Am7 Abm7 1 Gm7 Cm7 F F9 C9

I turned and tossed un - til it seemed you had gone, - but here you are with the dawn. -
Now ev - 'ry day I start by say - ing to you, -

2 Gm7 Cm7 C7b9 F6 A7#5 Dm A7#5

Good Morn - ing Heart - ache, what's new? - Stop haunt - ing me now - can't shake you no - how..

Dmaj7 D7 Gm6 G7sus G7 Cmaj7 Dbm11 Gb13 Cm7 F7

Just leave me a - lone — I've got those Mon - day blues straight through Sun - day blues.

Cm7 Fmaj7 Am7b5 D7b5

Good Morn - ing Heart - ache, here we go a - gain. — Good Morn - ing Heart - ache, you're the one who knew me when. —

Gm Bbm Am7 Abm7 Gm7 Gb7#9 F6 Gb13 Fmaj7

Might as well get used to you hang - ing a - round. — Good Morn - ing Heart - ache, sit down. —

GOODNIGHT MY LOVE, PLEASANT DREAMS

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Words and Music by GEORGE MOTOLA and JOHN MARASCALCO

Moderately

C Am7 Dm7 G7 C Am7 Dm7 G7

Good-night My Love, Pleas - ant Dreams and sleep tight my love. May to - mor - row be

C Am7 Dm7 G7 C Am7 Dm7 G7 C Am7

sun - ny and bright, and bring you clos - er to me. — Be - fore you go

Dm7 G7 C Am7 Dm7 G7 C Am7 Dm7 G7

please re - mem - ber I need you so, and this love — I have for you will nev - er grow

C B7 E B7 E B7 E F

cold. — If you — should a - wake — in the still — of the night please have no

E Am7 D7 G D7 G Cm6 D7 G F#dim7 G G7

fear. Just — close your eyes then you'll — re - a - lize that my love will watch o - ver you dear al - ways.

C Am Dm7 G7 C Am7 Dm7 G7

Good-night My Love, Pleas - ant Dreams and sleep tight my love. May to - mor - row be

C Am7 Dm7 G7 C

sun - ny and bright, and bring you clos - er to me.

1 Dm9 G7 2 C6

GOD BLESS THE U.S.A.

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Words and Music by
LEE GREENWOOD

Slowly F Bb/F Gm7

If to - mor - row all the things were gone I'd worked for all my life, and I had to start a - gain — with just my

Eb7 C7 F Am7

chil - dren and my wife. I'd thank my luck - y stars to be liv - in' here to - day, 'cause the

Gm7 Dm Bb

flag still stands for free - dom and they can't take that a - way. ———— And I'm

C/E Bb/D F C/E

proud to be an A - mer - i - can — where at least I know I'm free. And I won't for - get the men who died, who

Bb/D F Dm F/A Bb Am7

gave the right to me. And I'd glad - ly stand up next to you and de - fend her still to - day. 'Cause there

Gm7 F/A To Coda ⊕ Bb Gm7/C F Bb/F

ain't no doubt I love this land ———— God Bless The U. S. A. ———— From the

F Bb/F Gm7

lakes of Min - ne - so - ta, to the hills of Ten - nes - see, — a - cross the plains of Tex - as, from

Eb7 C7 F Am7

sea to shin - ing sea. — From De - troit down to Hous - ton and New York to L. A. well, there's

Gm7 Dm Bb D.S. al Coda

pride in ev - 'ry A - mer - i - can heart, and it's time to stand and say: ———— That I'm

CODA ⊕ F Bb Gm7/C Dm Bb

— God Bless The U. S. A. ———— And I'm

C/E Bb/D F C/E

proud to be an A - mer - i - can — where at least I know I'm free. And I won't for - get the men who died, who

Bb/D F Dm F/A Bb Am7

gave that right to me. And I'd glad - ly stand up next to you, and de - fend her still to - day. 'Cause there

Gm7 F/A Gm7 Am7 Bb C7 F

ain't no doubt I love this land ———— God Bless The U. S. A. ————

GOODBYE YELLOW BRICK ROAD

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Words and Music by ELTON JOHN
 and BERNIE TAUPIN

Moderately slow, in 2

Gm C F Bb

When are you gon - na come down when are you go - ing to land. I
 What do you think you'll do then I bet that'll shoot down your plane. It - 'll

Eb C7 F

should have stayed on the farm should have list - ened to my old man. You
 take you a cou - ple of vod - ka and ton - ics to set you on your feet a - gain.

Gm7 Bb C7 F Bb

know you can't hold me for - ev - er I did - n't sign up with you. I'm
 May - be you'll get a re - place - ment there's plen - ty like me to be found.

Eb C7 F

not a pre - sent for your friends to o - pen this boy's too young to be sing - ing on the
 Mon - grels who ain't got a pen - ny sing - ing for tid - bits like you on the

Db Eb7 Ab Db Bbm C7 F

blues. } Ah Ah so Good - bye Yel - low Brick
 ground. }

A7 Bb F D7 Gm

Road where the dogs of so - ci - et - y howl. You can't plant me in your pent - house I'm

C7 F Dm A Bb

go - ing back to my plough. Back to the howl - ing old owl in the woods hunt - ing the horn - y back

Db Eb F Am Dm Bb C7 Db

toad. Oh I've fi - n'ly de - cid - ed my fu - ture lies be - yond the yel - low brick road.

Eb Ab Db Bbm C7

1	2
F	F

Ah Ah Ah Ah

GOT MY MIND SET ON YOU

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Words and Music by
RUDY CLARK

Brightly

♩ Dm A7 Dm F C7 F

I Got My Mind Set On You. O Got My Mind Set On You. I Got My Mind Set On You. I Got My Mind Set On You.

Dm A7 Dm F C7 F

Set On You. Got My Mind Set On You. } But it's gon-na take mon-ey,

Set On You. Set on you. }

C F B♭ C F B♭

a whole lot-ta spend-ing mon-ey. It's gon-na take plen-ty of mon-ey

C F B♭ C F B♭ C

to do it right, child. It's gon-na take time, a whole lot-ta

F B♭ C F B♭ C F B♭

pre-cious time. It's gon-na take pa-tience and time, mm, to do it, to do it, to

To Coda 1 ⊕

To Coda 2 ⊕ ⊕

F B♭ F B♭ F Dm A7 Dm

do it, to do it, to do it, to do it right, child. I Got My Mind Set On You.

F C7 F Dm A7 Dm F C7 F

I Got My Mind Set On You. I Got My Mind Set On You. I Got My Mind Set On You.

B♭ F B♭

And this time I know it's real, the feel-ing that I feel. I

F B♭ F C D.S. al Coda 1

know if I put my mind to it, I know that I real-ly can do it. I Got My Mind

CODA 1 ⊕

F B♭ F Dm A7 Dm F C7 F

do it, to do it right. (Instrumental)

Dm A7 Dm F C7 F Dm A7 Dm

I Got My Mind Set On You. I Got My Mind

F C7 F Dm A7 Dm F C7 F

Set On You. I Got My Mind Set On You. I Got My Mind Set On You. And

Bb F Bb F

this time I know it's real, the feel-ings that I feel. I know if I put my mind

Bb F C D.S.S. al Coda 2

to it, I know that I real-ly can do it. But it's gon-na take mon-

CODA 2

F Bb F Dm A7 Dm F C7 F Repeat and Fade

do it, to do it right. Set on you. Set on you.

GRADUATION DAY

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Words by NOEL SHERMAN
 Music by JOE SHERMAN

Slowly

C Dm7 C/E F C/E Dm7 C Ebdim7

It's a time for joy a time for tears, a time we'll treas-ure thru the years. }
 sen-ior prom we danced till three, and then you gave your heart to me. }

Dm7 G7 C A7b9 Dm7 G9

We'll re-mem-ber al-ways Grad-u-a-tion Day. At the

2 C Gm7 C7 F F#dim7 Gm7 C7

Day. Tho' we leave in sor-row all the joys we've

Fmaj7 F6 Am7 D7 G G#dim7 Am7 D7

known, we can face to-mor-row know-ing we'll nev-er walk a-

G7 C Dm7 C F C Dm7

lone. When the I-vy Walls are far be-hind, no mat-ter where our

C Ebdim Dm7 G7 C A7b9 Dm7 G9 C

path may wind, we'll re-mem-ber al-ways Grad-u-a-tion Day!

GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)

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8 Music Square West, Nashville, TN 37203

Words and Music by
JAMIE O'HARA

Medium slow Country

D G D

Grand - pa,
Grand - pa,
Tell Me 'Bout The Good Old Days. _
ev - 'ry - thing is chang - in' fast. _
Some - times ___ it feels ___ like
We call ___ it prog - ress,

A D

this world's gone cra - zy.
but I just don't know. ___
Grand - pa,
And Grand - pa,
take me back to
let's wan - der back in -

G D A7 D

yes - ter - day ___
to the past, _
when the line ___ be - tween right and wrong
then paint me the pic - ture
did - n't seem ___ so haz - y. }
of ___ long ___ a - go. _ }

G D

Did lov - ers real - ly fall in love to stay, _
and stand be - side each oth - er come what may? _

A7 D

___ Was a prom - ise real - ly some - thing peo - ple ___ kept, ___
not just some - thing they would say? ___ (and then for - get)

§ G D

Did fam - 'lies real - ly bow their heads to pray? _
Did dad - dies real - ly nev - er go a - way? _

Em G/A

Oh, ___ oh, ___ Grand - pa, ___ Tell ___ Me 'Bout The Good Old ___ Days. _

1 D
2 D

Em G/A D G

Oh, ___ oh, ___ Grand - pa, ___ Tell ___ Me 'Bout The Good Old ___ Days. _ (Instrumental)

D A7 D D.S. and Fade

Did fam - 'lies real - ly

GOODNIGHT MY SOMEONE

from Meredith Willson's THE MUSIC MAN

© 1957 (Renewed) FRANK MUSIC CORP. and MEREDITH WILLSON MUSIC

Words and Music by
MEREDITH WILLSON

Slowly C Em7 Ebdim7 G7 C#dim7 G7 C F C

Good - night, My Some - one, good - night, my love. Sleep tight, my some - one, sleep tight, my love. Our star is
dreams be yours, dear, if dreams there be: Sweet dreams to car - ry you close to me. I wish they

1 C7 F Eb9b5 D9 G D9 G9 2 F F#dim7

shin - ing its bright - est light for good - night, my love for good - night. Sweet wish they might. Now Good -
may and I night, My Some - one, good - night. Good - night, good - night, good - night.

G G7 C G7 C

GRAVY WALTZ

© 1962, 1963 (Renewed 1990, 1991) SCREEN GEMS-EMI MUSIC INC.

Lyrics by STEVE ALLEN
Music by RAY BROWN

Moderately, with a beat

C F C/G E7/G# Am

{ Miss Mir - an - da's } in the kitch - en this glor - i - ous day,
{ Pret - ty ma - ma's }

F#m7b5 Fm Em7b5 A7 D7 G7 C

smell the gra - vy sim - mer - in' near - ly half a mile _____ a - way.

F C/G E7/G# Am

La - dy Morn - in' Glo - ry, I say good morn - in' to you,

F#m7b5 Fm Em7b5 A7 D7 G7 C

chir - py lit - tle chick - a - dee told me that my ba - by was true. { Miss Mir -
Well, she

F7 C F7 C7

an - da _____ } ran to get her fry - in' pan when she saw me com - in'. _____ Gon - na
real - ly _____ }

F7 C Am D C/E D/F# G F/A G7/B

get _____ a _____ taste be - fore it goes to waste. This hon - ey - bee's hum - min'.

C F C/G E7/G# Am F#m7b5 Fm

Mis - ter Weep - in' Wil - low, I'm thru with all of my faults, 'cause { Mir - an - da's }
my ba - by's }

Em7b5 A7 D7 G7 1 C 2 C

read - y to do the ev - er new Gra - vy Waltz. Waltz.

THEME FROM "THE GREATEST AMERICAN HERO"

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Words by STEPHEN GEYER
 Music by MIKE POST

Moderately

D G A D G/D A/D D

Look at what's hap - pened to me; Just like the light of a new day, I can't be - lieve it my - self. it hit me from out of the blue,

E/F# F#m7 Bm7 A G Em7 G/A A G/A

Sud - den - ly I'm up on top of the world; break - ing me out of the spell I was in, it should have been some - bod - y else. mak - ing all of my wish - es come true.

A D A/E D/F# G D/A G/B D A/E D/F#

Be - lieve it or not, I'm walk - in' on air. I nev - er thought I could feel so free.

G G/A D A/E D/F# G G#dim7 Em7 F#m7 Fm6 G/C

Fly - in' a - way on a wing and a pray'r who could it be? Be -

G/A A 1 A/D D A/D D A/G D/G A/G D/G D/A G/A A

lieve it or not, it's just me. (Instrumental)

2 Bb Fmaj7 Ebmaj7

me. This is too good to be true. Look at me fall - ing for you.

G/A A B/F# E/G#

(Instrumental) Be - lieve it or not, I'm (me)

A E/B A/C# E B/F# E/G# A A/B E B/F# E/G#

walk - in' on air, I nev - er thought I could feel so free. Fly - in' a - way on a wing -

A Bbdim7 F#m7 G#m7 Gm6 A/D A/B Repeat and Fade B

and a pray'r who could it be? Be - lieve it or not, it's just

GREENFIELDS

© 1956, 1960 (Renewed 1984, 1988) EMI BLACKWOOD MUSIC INC.

Words and Music by TERRY GILKYSON,
RICHARD DEHR and FRANK MILLER

Slowly, with a steady beat

Cm Fm Cm G7 Cm Fm Cm G7

Once there were Green-fields kissed by the sun; once there were val-leys where riv-ers used to run;
Green-fields are gone now, parched by the sun; gone from the val-leys where riv-ers used to run;

Ab Bb7#5 Gm7 C7#5 C7 Fm7 Bb7 Cm G7#5 G7

once there was blue sky with white clouds high a-bove; once they were part of an ev-er-last-ing love.
gone with the cold wind that swept in-to my heart; gone with the lov-ers who let their dreams de-part.

Cm Fm Cm G7 Cm Fm Cm G7 Ab Bb9

We were the lov-ers who strolled through Green-fields
Where are the Green-fields that we used to roam? } I'll nev-er know what

Fm7 Bb7 Eb Cm7 Fm7 Bb9 Fm7 Bb7 Eb G7 Cm

made you run a-way. How can I keep search-ing when dark clouds hide the day? I on-ly know there's

Ab Fm Cm Fm Fm6 G7b5 G7 Cm Fm

noth-ing here for me, noth-ing in this wide world left for me to see, but I'll keep on wait-in'

Cm G7 Cm Fm Cm G7 Ab Bb7#5

'til you re-turn. I'll keep on wait-ing un-til the day you learn you can't be hap-py while

Gm7 C7#5 C7 Fm7 Bb7 Cm G7#5 G7 Cm Fm

your heart's on the roam. You can't be hap-py un-til you bring it home, home to the Green-fields and

To Coda ⊕ D.C. al Coda

Cm G7 Cm Fm Cm G7

me once a-gain.

CODA ⊕

Cm Fm Cm G7

gain.

Ab Fm7 Cm6 Ab7 G7 Cm

Home to the Green-fields and me once a-gain.

THE GREEN DOOR

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Words and Music by BOB DAVIE
and MARVIN MOORE

Moderately

A D A

Mid - night_ one more night with - out sleep - in'. Watch - ing_
Knocked once_ tried to tell 'em I'd been there. Door slammed_

D A E7 D

till the morn - ing comes peep - in'. Green Door_ what's the se - cret you're
hos - pi - tal - i - ty's thin there. Won - der_ just what's go - in' on

A D A

keep - in'. There's an old pi - a - no and they play it hot_ be - hind The Green Door._
in there. Saw an eye - ball peep - in' thru a smok - y cloud_ be - hind The Green Door._

D A

Don't know what they're do - in' but they laugh a lot_ be - hind The Green Door._ Wish they'd
When I said Joe sent_ me some - one laughed out loud_ be - hind The Green Door._ All I

E7 D7

let me in_ so I could find out what's_ be - hind The Green Door._
want to do_ is join the hap - py crew_ be - hind The Green Door._

1 A 2 A A13

GREEN GREEN GRASS OF HOME

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8 Music Square West, Nashville, TN 37203

Words and Music by
CURLY PUTMAN

Moderately slow

G G7 C G

The old home town_ looks the same as I step down from the train, and there to
old old house is still stand - ing tho' the paint is cracked and dry, and there's that
Spoken: Then I awake and look around me at four gray walls that surround me

D D7 G G7

meet me is my ma - ma_ and pa - pa._ Down the road I look and there runs Ma - ry,
old oak tree that I used_ to play on._ Down the lane I walk with my sweet Ma - ry,
and I realize that I was only dreaming. For there's a guard and there's a sad old padre,

C Cdim7 C Bm Am G D7 Am7 D7 G C

hair of gold and lips like cher - ries. It's good to touch the Green, Green Grass Of Home.
hair of gold and lips like cher - ries. It's good to touch the Green, Green Grass Of Home.
arm in arm we'll walk at day - break. A - gain I'll touch the Green, Green Grass Of Home.

G G7 C Am7

Yes, they'll all come to meet me, arms reach - ing, smil - ing sweet - ly; It's
 Yes, they'll all come to meet me, arms reach - ing, smil - ing sweet - ly; It's
 Sung: Yes, they'll all come to meet me in the

G D7 Am7 D7 G C G C

good to touch the Green, Green Grass Of Home. 2. The shade of that
 good to touch the Green, Green Grass Of Home. 3. (to recit.)

Bm Am G D7 Am7 D7 C G/B Am7 G

old oak tree as they lay me 'neath the Green, Green Grass Of Home.

GROOVIN'

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Words and Music by FELIX CAVALIERE and EDWARD BRIGATI, JR.

Moderately slow

Bb Cm7 F11 Bb Cm7 F11 Bb

Groov - in' on a Sun - day af - ter - noon. Real - ly
 Groov - in' down a crowd - ed a - ve - nue. Do - in'
 Groov - in' on a Sun - day af - ter - noon. Real - ly

Cm7 F11 Bb Cm7 F11 Bbmaj7 Cm7

could - n't get a - way too soon. I can't i - mag - ine an - y - thing that's bet - ter,
 an - y - thing we'd like to do. There's al - ways lots of things that we could see,
 could - n't get a - way too

Bbmaj7 Cm7 Bbmaj7 Cm7 Ebmaj7 F9

the world is ours when - ev - er we're to - geth - er. There ain't a place I'd like to be in - stead of
 we could be an - y - one we'd like to be. And all those hap - py peo - ple we could meet - just

Bb Cm7 F11 Bbmaj7 Cm7 F11 Bbmaj7

soon, no, no, no, no. We'll keep on spend - in' sun - ny days this way. We're gon - na talk and laugh our

Cm7 F11 Bbmaj7 Cm7 F11 Eb Dm

time a - way. I feel it com - in' clos - er day by day. Life would be ec - sta - sy

Cm7 F11 Bb Cm7 F11 Bb Cm7 F11

you and me end - less - ly Groov - in' on a Sun - day af - ter - noon,

Repeat and Fade

Bb Cm7 F11 Bb Cm7 F11 Bb Cm7 F11

real - ly could - n't get a - way too soon, no, no, no, no. Groov - in' ah ha ah ha.

A GROOVY KIND OF LOVE

© 1966 (Renewed 1994) SCREEN GEMS-EMI MUSIC INC.

Words and Music by TONI WINE
and CAROLE BAYER SAGER

Moderately slow

When I'm feel - in' blue, all I have to do is take a look at you, then I'm not so
want to you can turn me on to an - y - thing you want to, an - y time at

blue. When you're close to me I can feel your heart beat I can hear you breath - ing in my
all. When I taste your lips oh, I start to shiv - er can't con - trol the quiv - er - ing in -

ear. } Would - n't you a - gree, ba - by, you and me got A Groov - y Kind Of Love.

We got A Groov - y Kind Of Love. An - y - time you (Instrumental)

When I'm in your

arms noth - ing seems to mat - ter if the world would shat - ter I don't care. Would - n't you a -

gree, ba - by, you and me got A Groov - y Kind Of Love. We got A Groov - y Kind Of

GUANTANAMERA

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Original lyrics and music by JOSE FERNANDEZ DIAZ (JOSEITO FERNANDEZ)

Music Adaptation by PETE SEGER

Lyric adaptation by HECTOR ANGULO, based on a poem by JOSE MARTI

Moderately

Guan - ta - na - me - ra, gua - ji - ra Guan - ta - na - me - ra. Guan - ta - na - me - ra, gua - ji - ra

Guan - ta - na - me - ra. Yo soy un hom - bre sin - cer - o, de don - de cre - ce la pal - ma -

C7 F Bb C7 F Bb C7

Yo soy un hom - bre sin - cer - o, de don - de cre - ce la pal - ma. Yan - tes de

F Bb C7 F Bb C7 F Bb C7

mor - rir me quie - ro, E - char mis ver - sos del al - ma. Guan - ta - na - me - ra, gua - ji - ra

F Bb C7 F Bb C7 F Bb C7 F

Guan - ta - na - me - ra. Guan - ta - na - me - ra, gua - ji - ra Guan - ta - na - me - ra.

GUESS I'LL HANG MY TEARS OUT TO DRY

from GLAD TO SEE YOU

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Words by SAMMY CAHN
 Music by JULE STYNE

Slowly

Em7 Ebm7 Dm7 G7#5 Cmaj7 Am Dm7 G7

When I want rain, I get sun - ny weath - er; I'm just as blue as the sky. —
 Friends ask me out, I tell them I'm bus - y, must get a new al - i - bi. —

Gm7 C7b9 F Fm

Since love is gone, can't pull my - self to - geth - er. Guess I'll Hang My Tears Out To Dry. —
 I stay at home, and ask my - self where is { he? }
 { she? }

2 C Dm7 C Gm7 C7 Gm7 C7

Guess I'll Hang My Tears Out To Dry. — Dry lit - tle tear - drops, my lit - tle tear - drops,

F C9#5 F6 Em7 A7 Em7b5 A7 Dm Fm6

hang - ing on a string of dreams. Fly lit - tle mem - 'ries, my lit - tle mem - 'ries, re - mind { him } of our cra - zy
 { her }

G7 Em7 Ebm7 Dm7 G7#5 Cmaj7 Am

schemes. Some - bod - y said just for - get a - bout { him. } I gave that treat - ment a try; -
 { her. }

Dm7 G7 Gm7 C7b9 F Fm C

Strange - ly e - nough, I got a - long with - out { him. } Then one day he passed me right by. —
 { her. }

B7 Em7 Ebm7 Dm7 Dm7/G C

Oh well, I Guess I'll Hang My Tears Out To Dry. —

GUILTY

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Words and Music by GUS KAHN,
HARRY AKST and RICHARD A. WHITING

Slowly

B \flat Fm/A \flat G7#5 G7 Cm Cm/B \flat A7#5 A7 B \flat maj7 B \flat 7#5 Ebmaj7 Ebm B \flat /D D \flat dim7

Is it a sin, — is it a crime, — lov - ing you dear, — like I do? — } If it's a crime, then I'm
May-be I'm wrong — dream-ing of you, — dream-ing the lone-ly night thru, — }

Cm7 F7 1 Cm7 3 F7#5 B \flat F7 2 Cm7 F7 B \flat A7

Guilt - y, Guilt - y of lov - ing you. — Guilt - y of dream-ing of you. —

Dm Dm(maj7) Dm7 Em7b5 A7#5 A7 Dm Dm7 Em7 A7#5 A7 F6/C

What can I do, — what can I say, — af - ter I've tak - en the blame? You say you're thru, —

Gm7/C F6 F#dim7 Gm7 C9 F9sus F7b9 B \flat Fm/A \flat G7#5 G7 Cm Cm/B \flat A7#5 A7

you'll go your way — but I'll al-ways feel — just the same. May-be I'm right, — may-be I'm wrong, —

B \flat maj7 B \flat 7#5 Ebmaj7 Ebm B \flat /D D \flat dim7 Cm7 F7 Cm F9sus F7b9 B \flat Ab6 B \flat 6

lov-ing you dear, like I do. — If it's a crime, then I'm Guilt - y, Guilt-y of lov - ing you.

HALLELUJAH
from HIT THE DECK

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Words by CLIFFORD GREY and LEO ROBIN
Music by VINCENT YOUMANS

Quickly Eb B \flat 7 Fm B \flat 7 Eb Ab6 Eb B \flat 7

Sing "Hal - le - lu - jah! — Hal - le - lu - jah!" — and you'll shoo the blues a -
sue ya, — "Hal - le - lu - jah!" — gets you through the dark - est

1 Eb 2 Eb Abm7 Db9 Gb

way; — When cares pur - day. — Sa - tan — lies a - wait - in' —

Fm7b5 B \flat 7 Eb B \flat 7 Eb B \flat 7 Fm B \flat 7

— and cre - at - in' — skies of gray, — but "Hal - le - lu - jah! — Hal - le -

Eb Fm7/B \flat Eb B \flat 7 Eb

lu - jah!" — helps to shoo the clouds a - way. —

THE HAPPY ORGAN

Copyright © 1959 (Renewed) by Embassy Music Corporation (BMI)

By KEN WOOD,
DAVID CLOWNEY and JAMES KRIEGSMANN

Moderately, with strong rhythm

Db

The musical score consists of 14 staves of music in a single system. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo and style are indicated as 'Moderately, with strong rhythm'. The score begins with a treble clef and a key signature of three flats. The first staff starts with a whole note chord of D-flat. The second staff includes a 'To Coda' symbol (a circle with a cross) and a D-flat chord. The third staff features a sequence of chords: A-flat 7, D-flat, G-flat, A-flat 7, and D-flat, with eighth-note triplets. The fourth staff continues with A-flat 7, G-flat, and D-flat chords and eighth-note triplets. The fifth staff has A-flat 7 and D-flat chords. The sixth staff includes G-flat, A-flat 7, and D-flat chords. The seventh staff has A-flat 7, G-flat, and D-flat chords. The eighth staff is a whole rest. The ninth staff has A-flat 7, D-flat, and G-flat chords. The tenth staff has A-flat 7, D-flat, and A-flat 7 chords. The eleventh staff has G-flat, D-flat, and a 'D.C. al Coda' instruction with a Coda symbol. The twelfth staff has G-flat and A-flat 7 chords. The thirteenth staff has D-flat, A-flat 7, and G-flat chords. The fourteenth staff has a D-flat chord. The score concludes with a double bar line.

THE HANDS OF TIME

Theme from the Screen Gems Television Production BRIAN'S SONG

© 1972 COLGEMS-EMI MUSIC INC.

Words by ALAN and MARILYN BERGMAN
Music by MICHEL LEGRAND

Moderately

G G/F# C/E D/F# G G/F# C/E D7/F#

If The Hands Of Time were hands that I could hold, I'd

G G/F# Em Em/D Csus C D D7 G G/F#

keep them warm and in my hands they'd not turn cold. Hand in hand we'd

C/E D/F# G G/F# Em6 Bm Bm7 Em7

choose the mo - ments that should last; the love - ly mo - ments that should have no

A7sus A7 D Dm7 Dmaj7 Dm7

fu - ture and no past. The sum-mer from the top of the swing, the com-fort in the sound of a

Am7 F Amaj7 Am7/G D/F# C/E Am7/D D

lul - la - by, the in - no-cence of leaves in the spring, but most of all the mo - ment when love first touched me!

G G/F# C/E D/F# G G/F# F6 G7b9 Cmaj7

All the hap - py days would nev - er learn to fly, un - til The Hands Of

G/B Em7 Am7 D7 G G/F# C/E Eb6 G

Time would choose to wave "good - bye."

THE HAPPY TIME

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Music by JOHN KANDER
Words by FRED EBB

Bright Waltz

D7

G

Re - mem - ber the Christ - mas morn - ing long a - go, the frost - ed glass, the
paint - ed horse, the ca - rou - sel, the choc - 'late kiss, the

D7 G

danc - ing snow, } The Hap - py Time. Re - mem - ber the Re
ca - ra - mel, }

1 D7 2 F#m7

B7 Em A7 D

mem - ber the pale pink sky, your first Eas - ter hat. _____ And

Dm7 G9 C C7 A7

if you should ask me why the rea - son I ask you this; Is that I

D7 G E7#5 Am7 D7 G

want to re - mem - ber you re - mem - ber - ing The Hap - py Time. _____

HAPPY TOGETHER

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Words and Music by GARRY BONNER and ALAN GORDON

Steady, solid beat (♩.♩.♩.)

♩ Em D

I - mag - ine me and you, I do, I think a - bout you day and night, it's on - ly
call you up, in - vest a dime and you say you be - long to me and ease my

C

right to think a - bout the girl you love, and hold her tight, so Hap - py To - geth - er. If I should
mind, i - mag - ine how the world would be so ver - y fine, so Hap - py To -

1 B

2 B E Bm7 E

geth - er. I can see me lov - in' no - bod - y but you for all my life.

G E Bm7 E G

When you're with me, ba - by, the skies will be blue for all my life.

Em D

Me and you and you and me, no mat - ter how they toss the dice, it has to be. The on - ly one for

C To Coda ⊕ B D.S. al Coda (with repeat)

me is you, and you and me, so Hap - py To - geth - er. I - mag - ine

CODA ⊕ B Em B E Repeat and Fade

geth - er. } So Hap - py To - geth - er. How is the
weath - er?

HAPPY XMAS (War Is Over)

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8 Music Square West, Nashville, TN 37203

Words and Music by JOHN LENNON
and YOKO ONO

Moderately 3/8 A A(add9 Asus A Bm Bm(add9) Bsus Bm

So this is X - mas and what have you done? An - oth - er year
X - mas and what have you done? An - oth - er year

Bm7 E7 Bm7 E13 A A(add9 Asus A13 D Dmaj9 Dsus D

o - ver, a new one just be - gun; And so this is X - mas, I hope you have
o - ver, a new one just be - gun; And so Hap - py X - mas, we hope you have

Em Em#7 Em9 Em A A(add9) A13 D Dsus D13

fun the near and the dear ones the old and the young. } A mer - ry, mer - ry
fun the near and the dear ones the old and the young. }

G A G F#m Em G To Coda

X - mas and a hap - py New Year, let's hope it's a good one with - out an - y

D E E7 A Amaj7 D6 A Bm Bm#7 Bm9 Bm

fear. And so this is X - mas (War is o - ver for weak and for strong if you want the rich and the it

E7sus E7 Bm7 E7 A E7 Bb A D Dmaj7 G6

poor ones war is o - ver the road is so long. And so, Hap - py X - mas (War is o - ver for black and for

Em Em#7 Em9 Em A7sus A7 Em7 A7 D A7 Em D13

white if you want for the yel - low and red ones war is o - ver let's stop all the fights. A mer - ry, mer - ry
if you want it war is o - ver now)

G A G F#m Em G

X - mas and a hap - py New Year, let's hope it's a good one with - out an - y

D E E13 D.S. al Coda

fear. And so this is

CODA D E A Amaj7 D6 A

fear. War is o - ver

Bm Bm#7 Bm9 Bm E7sus E7 Bm7 E7 A E7 Bm A

if you want it war is o - ver now.

A HARD DAY'S NIGHT

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately, with a beat

It's been A Hard Day's Night and I've been work-ing like a dog. It's been A
work all day to get you mon-ey to buy you things. And it's

Hard Day's Night I should be sleep-ing like a log. But when I
worth it just to hear you say you're gon-na give me ev-'ry-thing. So why I

get home to you I find the things that you do will make me feel al-right. You know I
love to come home 'cause when I get you a-lone you know I'll be O.K.

When I'm home ev-'ry-thing seems to be al-right. When I'm home

feel-ing you hold-ing me tight, tight, yeah, it's been A Hard Day's Night and I've been

work-ing like a dog. It's been A Hard Day's Night I should be sleep-ing like a log.

But when I get home to you I find the thing that you do will make me feel al-right.

(Instrumental)

So why I love to come home 'cause when I

get you a-lone you know I feel O.K. When I'm home ev-'ry-thing seems to be al-

right. When I'm home feel-ing you hold-ing me tight, tight, yeah. It's been A

CODA
You know I feel al-right, you know I feel al-right. (Instrumental)

D.S. al Coda
(Verse 1)

Repeat and Fade

HARD HABIT TO BREAK

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Words and Music by JOHN LEWIS PARKER
and STEPHEN KIPNER

Moderately slow

F#6 D#m7

I guess I thought you'd be here for - ev - er an - oth - er il - lu - sion I
found some - one else you had ev - 'ry rea - son you know I can't blame you for

D#m7/C# B A#m7 D#m7

chose to cre - ate. You don't know what you got un - til it's gone and I
run - nin' to him. Two peo - ple to - geth - er but liv - in' a - lone I was

G#m7 G#m7/F# E F#m7/E E/G# A

found out a lit - tle too late. I was act - ing as if you were luck - y to have me
spread - ing my love too thin. Af - ter all of these years I'm still try'n to shake it

F#m7 F#m7/E D

do - in' you a fa - vor. (I hard - ly knew you were there) But then you were gone, and it
do - in' much bet - ter. (They say that it just takes time) But deep in the night, it's an

C#m7 F#m7 Bm7 Bm7/A G Am7 G/B C

all was wrong, had no i - dea how much I cared. Now be - ing with - out you takes a
end - less fight, I can't get you out of my mind. }

Em7/B F/A Fm6/Ab C

lot of get - ting used to; Should learn to live with it but I don't want to. Be - ing with - out you is

Em7 F/A Fm6/Ab

all a big mis - take in - stead of get - ting eas - i - er, it's the hard - est thing to take. I'm ad -

F/G G To Coda ⊕ Ab Bb/D

dict - ed to you babe, you're a Hard Ha - bit To Break. You

Gm7 Cm7 Fm7 G7sus G7 Eb/Ab Bb/Ab Eb/Ab Ab G7sus G7

Can't go on, just can't go on, on,

D.S. al Coda

Eb/Ab Bb/Ab Eb/Ab Ab G7sus G7 Am7 Fm/Ab Eb/G Ebm/Gb Bb/F Ebm/Gb F7sus C/E B/D#

can't go on, just can't go on, on,

CODA

Ab Bb/Ab Ab Bb/Ab Eb/Ab Bb/Ab Ab Bb/Ab F/G

Hard Ha - bit To Break, such a Hard Ha - bit To Break I'm ad - dict - ed to you. You're a

Repeat and Fade

HARD TO SAY I'M SORRY

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Words and Music by PETER CETERA and DAVID FOSTER

Moderately

E G#m7 A B C#m B

Ev-'ry-bod-y needs a lit-tle time a - way, - I heard her say, - from each oth - er.

E G#m7 A B C#m B C#m F#m7

E - ven lov - ers need a hol - i - day, - far a - way_ from each oth - er. Hold - me now.. It's

E/B B A/E E C#m F#m7 Bsus B E A/C#

hard for me to say I'm sor - ry. I just want you to stay. - Af - ter all - that we've been

B/D# B/C# G#/B# C#m C#m/B F#/A# E/B B C#m7 B/D# E A/C#

through, I will make it up - to you. - I'll prom - ise to. And af - ter all that's been said -

To Coda ⊕

B/D# B/C# G#/B# C#m C#m/B F#/A# Bsus B Bsus B

- and done, you're just - the part - of me - I can't - let go.

E G#m7 A B C#m B

Could - n't stand to be kept a - way, - just for the day, - from your bod - y.

E G#m7 A B C#m B

Would - n't wan - na be swept a - way, - far a - way, from the one that I love.

C#m F#m7 E/B B A/E E E/D# C#m F#m7 Bsus B

Hold - me now. - It's hard for me to say I'm sor - ry. I just want you to know. -

D.S. al Coda

C#m F#m7 E/B B A/E E E/D# C#m F#m7 Bsus B

Hold - me now - I real - ly want to tell you I'm sor - ry. I could nev - er let you go.

CODA ⊕

C#m C#m/B F#/A# B B/A G C/E

- the part - of me - I can't - let go. Af - ter all that we've been

D/F# D/E B/D# B Em Em/D A/C# G/D D

through, I will make it up - to you. - I'll prom - ise to.

G C/E D/F# D/E B/D# Em Em/D A/C# G/D D G C/E

Guitar solo

Solo ends

D/F# D/E B/D# Em Em/D A/C# Am/C Bsus B E

You're gon - na be - the luck - y one. - (Instrumental)

HAUNTED HEART

from INSIDE U.S.A.

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Words by HOWARD DIETZ
Music by ARTHUR SCHWARTZ

Slowly and with expression

Eb6 Bb7b9 Eb6 Ebdim7 Bb7 Eb6 Edim7 Fm7 Bb7
 In the night — though we're a - part — there's a ghost of you with-in my Haunt - ed Heart. —

Fm7 Bb7 Fm7 Edim7 Ebm6 Dm7b5 Ebdim Eb6 Ebmaj7 Eb6 F#dim7 Fm7 Bb7
 — Ghost of you — my lost ro - mance — lips that laugh, — eyes that

Ebmaj9 Eb6 Fm9 Bb7 Eb6 Bb7b9 Eb6 Ebdim7 Bb7 Eb6
 dance, — Haunt - ed Heart — won't let me be. — Dreams re - peat a

Bb7 Bbm7 Eb7 Bbm7 Eb7 Ab Eb6/G Fm7 F#dim7 Eb/G
 sweet but lone - ly song to me. — Dreams are dust, it's you who must be - long to me — and

Adim7 Ab6 Bb7 Eb Eb9 Eb7#5 Abmaj7 Abdim7 Bb7b9 | Eb Eb6
 thrill — my Haunt - ed Heart. — Be still, — my Haunt - ed Heart. —

Ebdim Fm7 Eb Eb6 Ebdim Fm7 | Eb Ebdim Fm7 Eb
 — Heart. —

HARD HEARTED HANNAH (THE VAMP OF SAVANNAH)

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Words and Music by JACK YELLEN, MILTON AGER,
BOB BIGELOW and CHARLES BATES

Moderately

Eb Bb7#5 Eb Bb7#5 Eb Bb7#5 Eb7 Ab Abm
 In old Sa-van-nah, I said, Sa-van-nah, the weath-er there is nice and warm; — The cli-mate's of the
 You ought to see her, you ought to see her, out-side she's just as soft as silk; — But so - cial - ly she's

Eb Eb7 Ab Abm Eb Bb+ Eb Bb7#5 Eb Bb7#5
 south-ern brand. — But here's what I don't un - der - stand; — They've got a gal there, a pret - ty gal there,
 hard as nails, — she's just a gal who hates the males! — And when she's nas - ty, oh, when she's nas - ty,

Eb Bb7#5 Eb Cm6 D Em7b5 D7/F#Gm7 C7 F7
 who's cold - er than an arc - tic storm; — Got a heart just like a stone; — E - ven ice - men leave her a - lone. —
 she's 'bout as sweet as sour — milk; — Noth - ing she likes bet - ter than — feed - in' poi - soned food to a man. —

Bb7 Eb D7 Bbm/Db C7 F7

They call her Hard Heart-ed Han-nah, The Vamp Of Sa-van-nah. The mean-est gal in town;

Bb6 A7 Bb7 Eb B7 Bb7

{ Leath-er is tough but Han-nah's heart is tough-er; She's a gal who loves to see men suf-fer! To
Talk of your cold, re-frig-er-at-ing Mam-mas, broth-er, she's the Po-lar bear's pa-jam-as! To

Eb D7 Bbm/Db C7 Fm G7 Cm Eb7

tease 'em and thrill 'em, to tor-ture and kill 'em, is her de-light, they say. I
tease 'em and thrill 'em, to tor-ture and kill 'em. is her de-light, they say. An

Ab6 B7 Eb Bbm/Db C7

saw her at the sea-shore with a great big pan; There was Han-nah pour-ing wa-ter on a drown-ing man. She's
ev-'ning spent with Han-nah sit-ting on your knees is like trav-'ling thru A-las-ka in your B. V. D's. She's

F7 Fm7 Bb7 Eb Bbdim Bb7 Eb D.C.

Hard Heart-ed Han-nah, The Vamp Of Sa-van-nah G. A. They call her
Hard Heart-ed Han-nah, The Vamp Of Sa-van-nah G. A.

HAVE I TOLD YOU LATELY THAT I LOVE YOU

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Words and Music by
SCOTT WISEMAN

Ballad C C#dim7 G7

Have I Told You Late-ly That I Love You? Could I tell you once a-gain some-
told you late-ly how I miss you when the stars are shin-ing in the
told you late-ly when I'm sleep-ing ev-'ry dream I dream is you some-

C F C C#dim7 G7

how? Have I told with all my heart and soul how I a-dore you? Well, dar-ling, I'm
sky? Have I told you why the nights are long when you're not with me? Well, dar-ling, I'm
how? Have I told you who I'd like to share my love for-ev-er? Well, dar-ling, I'm

C Fm C C7#5 F C C#dim7

tell-ing you now. This heart would break in two if you re-fuse me. I'm no
tell-ing you now.
tell-ing you now.

G7 C C7#5 F C

good with-out you an-y-how. Dear, Have I Told You Late-ly That I Love You?

C#dim7 G7 C Fm C Dm7 G7 C Fm C

Well, dar-ling, I'm tell-ing you now. Have I now.
Have I

HAVEN'T GOT TIME FOR THE PAIN

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Words and Music by CARLY SIMON
and JACOB BRACKMAN

Moderate Rock

Bm7 D/A Gmaj9 C(add2) Gmaj7

All those - cra - zy nights when I cried my - self to sleep; now mel - o - dra - ma

Cmaj7 G(add2) G7 F/G G7 Am7 D

nev - er makes me weep an - y - more. 'Cause I Haven't Got Time For The Pain, I

Am7 D F Am7 D

have - n't got room for the pain, I have - n't the need for the pain,

G(add2) G F/G G7 C D Em Bm7

not since I've known you. You showed me how, how to leave my - self be - hind,

Am7 3 D G(add2) G7 F/G G7

how to turn down the noise in my mind. Now I

Am7 D Am7 D F Am7

Have - n't Got Time For The Pain, I have - n't got room for the pain, I have - n't the need for the

1 2
D G(add2) G F/G G7 F/G G7 D

pain, not since I've known you. I pain.

Bm7 D/A Gmaj9 C(add2) Gmaj9 3

Suf - fer - ing was the on - ly thing made me feel I was a - live, thought that's just how much it

C(add2) G(add2) G7 C 3 D Em

cost to sur - vive in this world. 'Til you showed me how, how to fill my heart with love,

Em/B Bm7 Am7 D7 G G7 F/G G7

how to o - pen up and drink in all that white light pour - ing down from the heav - en. I

Am7 D Am7 D F Am7

Have-n't Got Time_ For The Pain, _ I have-n't got room_ for the pain, _ I have-n't the need_ for the

D G(add2) G F/G F/G G7 F/G G7 Am7 D Repeat and Fade

pain, not since_ I've known_ you. I have-n't $\left. \begin{matrix} \text{got time} \\ \text{got room} \\ \text{the need} \end{matrix} \right\}$ for the pain. _ I

THE HAWAIIAN WEDDING SONG

(Ke Kali Nei Au)

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English Lyrics by AL HOFFMAN and DICK MANNING
 Hawaiian Lyrics and Music by CHARLES E. KING

Slowly, with much warmth

C G7 C C7 F G7 C E7 Am Am7

This is the mo - ment I've wait - ed for. I can hear my heart sing - ing,

1. E - i - a a - u ke ka - li nei A - ia la i he - a
 2. A he ha - li - a kai hi - ki mai No kun lei o - na - o - na

D7 G7 C D7 G7 C

soon bells will be ring - ing. This is the mo - ment of sweet "A - lo - ha,"

ku - u a lo - ha E - i - a a - u ke hu - li ne - i
 pulu - pe i ka u - a Au - he - a o - e kai - ini a lo - ko

Cdim7 G9 G7 C G+

I will love you long - er than for - ev - er, prom - ise me that you will leave me nev - er.

A lo - a - a o - e e ka i - po Ma - ha ka i - i - ni a ka pu - u - wai.
 Nu lo - ko a - e ka ma - na - o Hu - 'e lu - ni a - na i kuu ki - no.

C A7 D7 G7 C Cdim7

Here and now, dear, all my love I vow, dear. Prom - ise me that you will leave me

U - a si - la' pa - a ia me o - e Ko a - lo - ha ma - ka - mae e
 Ku - u pu - a ku - u lei ona - o - na A'u i kui a la - wa - i a

G9 G7 C C7 F

nev - er, I will love you long - er than for - ev - er. Now that we are one,

i - po Ka 'u ia e le - i a - e ne - i - la Nou no ka i - ini
 ne - i Me ke a - la pu - a pi - ka - ke A o oe kuu pua

D7 G7 C A7 D7 G7

clouds won't hide the sun. Blue skies of Ha - wai - i smile on this, our wed - ding

A nou wa - le no A o ko a - lo - ha ka'u e hi - i - po - i
 kuu pua lei le - hua A'u e li - 'a ma - u nei hoo - paa ia iho kea

C A7 D7 G7

day. I do love you with all my heart. heart.

mau Na'u oe na'u oe, e lei e lei na'u oe lei na'u heart.
 loha. He lei, he lei, oe na'u, oe na'u he lei oe na'u lei na'u

1	2
C	C
G7	G7

HE

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Words by RICHARD MULLEN
 Music by JACK RICHARDS

Moderately slow

B \flat Dm E \flat B \flat Cm Gm Cm

He can turn the tides and calm the an - gry sea. He a - lone de - cides who write a sym - pho -
 He can grant a wish or make a dream come true. He can paint the clouds and turn the gray to

D7 B \flat E \flat m B \flat Dm/A Gm A Dm

ny. He lights ev - 'ry star that makes our dark - ness bright. He keeps watch all through each long and
 blue. He a - lone knows where to find the rain - bow's end. He a - lone can see what lies be -

Cm7 F7 B \flat Gm Cm7 F7 Cm7

lone - ly night. He still finds the time to hear a child's first prayer. Saint or sin - ner
 yond the bend. He can touch a tree and turn the leaves to gold. He knows ev - 'ry

F7 B \flat G \flat 7 B \flat Dm

call and al - ways find Him there. } Though it makes Him sad to see the way we live, He'll al - ways
 lie that you and I have told. }

Cm F9 F \flat 9 1 2
 B \flat Cm F7 B \flat E \flat B \flat E \flat E \flat m6 B \flat

say, "I for - give." give, I for - give."

HE'LL HAVE TO GO

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Words and Music by JOE ALLISON
 and AUDREY ALLISON

Moderately % F B \flat F

Put your sweet lips a lit - tle clo - ser to the phone. Let's pre -

Gm7 C7 F

tend that we're to - geth - er all a - lone. I'll tell the man to turn the

F7 B \flat F C7 To Coda ⊕

juke - box way down low. And you can tell your friend there with you He'll Have To

F B \flat F C7 F B \flat F

Go. Whis - per to me tell me do you love me true or is

Gm7 C7 F

he hold - ing you the way I do? Tho' love is blind make up your

F7 Bb F C7

mind I've got to know. Should I hang up or will you tell him He'll Have To

F F7 Bb F F7

Go. You can't say the words I want to hear while you're with an-oth-er man. If you

Bb F C7 D.S. al Coda

want me an-swer "Yes" or "No" dar-ling I will un-der-stand. Put your

CODA

F Bb F

Go.

HE AIN'T HEAVY...HE'S MY BROTHER

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Words and Music by BOB RUSSELL and BOBBY SCOTT

Slowly Bb F/A Eb/G Cm7/F F7 Gm

The road is long, with man - y a wind - ing turn, that leads us to who knows
go; his wel - fare is my con - cern. No bur - den is he to

Ab Cm7/F Bbmaj7 F/A Eb/G

where, who knows where. But I'm strong, strong e - nough to car - ry him;
bear, we'll get there. For I know he would not en - cum - ber me; He Ain't

Cm7/F Bb 1 Cm7/F 2 Cm7 Bb/D Ebmaj7

Heav - y, He's My Broth - er. So on we If I'm la - den at

F/Eb Ebmaj7 F/Eb Dm Fm7/Bb Ebmaj7 D+7(b9) Gm Gm/F

all, I'm la - den with sad - ness that ev - 'ry-one's heart is - n't filled with the glad - ness of

Em7b5 Gm/D C9 Cm7/F F13 Cm7/F Cm7b5/F Bb F/A Eb/G

love for one an - oth - er. It's a long, long road, from which there is no re - turn.

Cm7/F F7 Gm Ab Cm7/F Bbmaj7 F/A

While we're on our way to there, why not share? And the load does - n't weigh me

Eb/G Cm7/F F13 Bb Cm7/Bb Bb

down at all; He Ain't Heav - y, He's My Broth - er.

HEARTACHES

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Words by JOHN KLENNER
Music by AL HOFFMAN

Moderately

G6 G F#7 G Dm6 E7 Am7

Heart - aches, Heart - aches, my lov - ing you meant on - ly Heart - aches. Your kiss was

D7 G Em A7 Cm6 D7

such a sa - cred thing to me, — I can't be - lieve it's just a burn - ing mem - o - ry.

G6 G F#7 G G9 Gb9 F9 E9 Am7

Heart - aches, Heart - aches, what does it mat - ter how my heart breaks? I should be

Cm C#dim7 G A7 Am7 D7 Am7 D7 D7b9 1 G Am7 D7 2 G

hap - py with some - one new, — but my heart aches for you. you. —

HEARTACHES BY THE NUMBER

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Words and Music by
HARLAN HOWARD

With a beat

G C D7

Heart - ache num - ber one was when you left me; — I nev - er knew that
Heart - ache num - ber three was when you called me, — and said that you were

G C

I could hurt this way. — And heart - ache num - ber two was when you came back a -
com - ing back to stay. — With hope - ful heart I wait - ed for your knock on the

D7 G

gain; you came back and nev - er meant to stay. — } Now, I've got Heart - aches By The
door; I wait - ed, but you must have lost your way. — }

C D7

Num - ber, trou - bles by the score; Ev - 'ry - day you love me less, each day I love you

G C

more. — Yes, I've got Heart - aches By The Num - ber, — a love that I can't win, but the

D7 G 1 2

day that I stop count - ing, that's the day my world will end. —

HELLO AGAIN

from the Motion Picture THE JAZZ SINGER

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Words by NEIL DIAMOND
Music by NEIL DIAMOND and ALAN LINDGREN

Moderately slow

C(add9) G7sus C(add9) G7sus C(add9) G7sus C(add9) Em7/B Am F Dm7

Hel - lo A - gain, hel - lo. Just called to say 'hel - lo'. I could - n't sleep at

Em7 Am7 G7sus Fmaj7/G G7 F/G G7 C(add9) G7sus

all to - night. And I know it's late, but I could - n't wait. Hel - lo, my friend, hel -

C(add9) G7sus C(add9) G7sus C(add9) Em7/B Am F Dm7 Em7 Am7

lo. Just called to let you know I think a - bout you ev - 'ry night when I'm

G7sus Fmaj7/G G7 F/G G7 C(add9)

here a - lone and you're there at home. Hel - lo.

F Em7 F G C F Em7

May - be it's been cra - zy, and may - be I'm to blame, but I put my heart a - bove - my

Dm7 G7sus G/F Em7 Am Em7 Am Em7 3 Am

head. We've been through it all, and you loved me just - the same. - And when you're not there, I

Dm7/G G7 C(add9) G7sus C(add9) G7sus C(add9) G7sus C(add9) G7sus C(add9) Em7/B Am

just need - to hear: Hel - lo, my friend, hel - lo. It's good to need you so. It's

F Dm7 Em7 Am7 G7sus G7 F/G

good to love you like I do and to feel this way when I hear you say 'hel -

C F Dm7 Em7 Am7 G7sus Ab7 Db(add9) Ab7sus Db(add9) Ab7sus

lo'. Hel - lo, my friend, hel - lo. Just

Db(add9) Ab7sus Db(add9) Fm7/C Bbm Gb Ebm7 Fm7 Bbm7

called to let you know I think a - bout you ev - 'ry night. And I

Gb/Ab Ab7 Gb/Ab Ab7 Db(add9) Ebm7/Bb Db/Ab Absus Ab7 Db

know it's late, but I could - n't wait. Hel - lo.

HEARTBREAK HOTEL

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Words and Music by MAE BOREN AXTON,
 TOMMY DURDEN and ELVIS PRESLEY

Moderately



1. Now since my ba - by left me I've found a new place to dwell, down at the end of Lone - ly Street at
 2., 3. (See additional lyrics)



Heart - break Ho - tel. I'm so lone - ly, I'm so lone - ly, I'm so lone - ly that I could



die; and tho' it's al - ways crowd - ed, you can still find some room



for bro - ken - heart - ed lov - ers to cry there in the gloom and be so lone - ly, oh, so



lone - ly, oh, so lone - ly, they could die. 1, 2 C 3 C
 2. The die.
 3. So

Additional Lyrics

2. The bell hop's tears flowing, the desk clerk's dressed in black... They've been so long on Lonely Street, they never will go back... and they're so lonely... Oh, they're so lonely... they're so lonely... they pray to die.

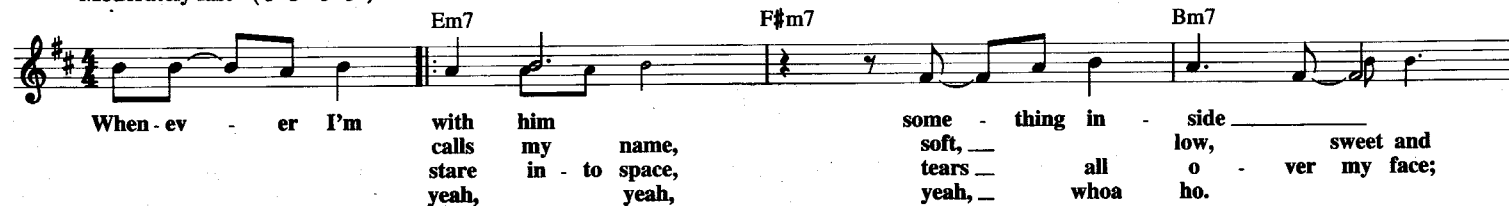
3. So, if your baby leaves and you have a tale to tell, just take a walk down Lonely Street... to Heartbreak Hotel, where you'll be so lonely... and I'll be so lonely... we'll be so lonely... that we could die.

HEATWAVE
 (Love Is Like a Heatwave)

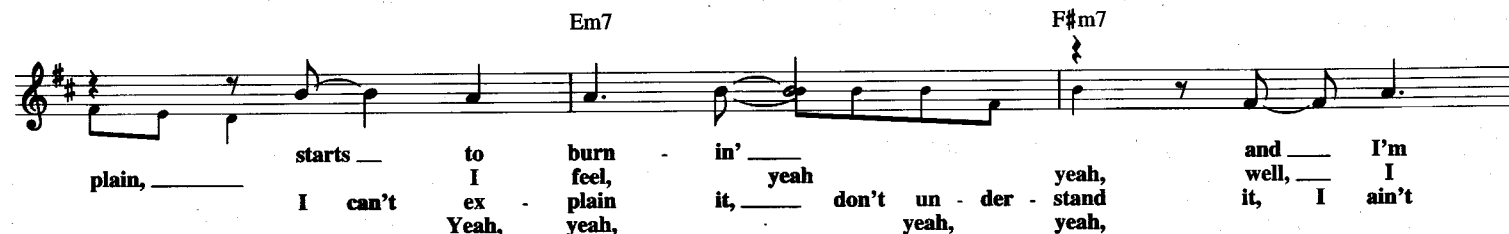
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Words and Music by EDDIE HOLLAND,
 LAMONT DOZIER and BRIAN HOLLAND

Moderately fast (♩ = $\frac{3}{4}$)



When - ev - er I'm with him some - thing in - side
 calls my name, soft, low, sweet and
 stare in - to space, tears all o - ver my face;
 yeah, yeah, whoa ho.



plain, starts to burn in
 I can't ex - plain, yeah in' yeah
 Yeah, yeah, yeah, it, don't un - der - stand yeah, and I'm
 well, I ain't

Bm7 Em7

filled with de sire. _____
 feel that burn - in' flame. _____
 nev er felt like this be - fore. Now high that Could it be a
 ho. er felt like this be - fore. Now high that fun - ny feel - in' got a
 Don't pass up

F#m7 G6 A7

dev - il in me or is this the way love's sup - posed to be?
 hold on me or is this the way love's sup - posed to be?
 me a - mazed; I don't know what to do, my head's in a haze. } It's like a
 this chance, this time it's a true ro - mance. }

D G D G D G D G D G D G D G D G

Heat - wave burn - in' in my heart; I can't keep from

D G D G D G D G D G D G 1-3 D N.C.

cry - in', it's tear - in' me a - part. }
 When - ev er he
 Some - times I
 Yeah, yeah, yeah,

4 D N.C. Em7 F#m7 Bm7

(Instrumental)

HELLO, DOLLY!
 from HELLO, DOLLY!

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Music and Lyric by
 JERRY HERMAN

Medium strut tempo

Bb Gm Bbmaj7/D Dbdim7

Hel - lo, Dol - ly, well, Hel - lo, Dol - ly, it's so nice to have you back where you be -

Cm7 F7 Cm Cm7 Ab Cm7

long. You're look - ing swell, Dol - ly, we can tell, Dol - ly, you're still glow - in, you're still

F7 Bb6 Bbdim7 F7 Bb Gm

crow - in', you're still go - in' strong. We feel the room sway - in' for the band's play - in' one of

Fm7 Bb7 Fm7 Bb7 Ebmaj7 Eb6 Cm6 D7 Gm Dm Gm

your old fa - v'rite songs from 'way back when. So { take her wrap, fel - las, find her an emp - ty
 gol - ly gee, fel - las, find her a va - cant

Dm C9 C9#5 1 Cm7 F9 Bb Dbdim7 Cm7 F7 2 Cm7 F9

lap, fel - las, } Dol - ly - 'll nev - er go a - way a - gain! Hel - go a - way,
 knee, fel - las, }

C9 C9#5 Cm7 F9 C9 C9#5 Cm7 F9 Bb F7 Bb

Dol - ly - 'll nev - er go a - way, Dol - ly - 'll nev - er go a - way a - gain!

HELLO MARY LOU

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Words and Music by GENE PITNEY
 and C. MANGIARACINA

Moderately

B \flat Dm Gm B \flat 6 E \flat B \flat

You passed me by one sun - ny day — flashed those big brown eyes my way and oo I want - ed
 saw your lips I heard your voice — be - lieve me I just had no choice, wild hors - es could - n't

B \flat dim7 F7 B \flat Dm Gm B \flat E \flat

you for - ev - er - more. ————— Now I'm not one that gets a - round, — I swear my feet stuck
 make me stay a - way. ————— I thought a - bout a moon - lit night, — my arms a - bout you

E \flat dim7 B \flat Gm Cm7 F7 \flat 9 B \flat E \flat B \flat F7

to the ground, and though I nev - er did meet you be - fore. ————— } I said "Hel - lo Ma - ry Lou
 good an' tight, that's all I had to see for me to say. ————— }

E \flat B \flat C9 Am C7 F7 B \flat F9 B \flat

good - bye heart sweet Ma - ry Lou I'm so in love with you. ————— I knew Ma - ry Lou

D7 D+ D7 Gm C9 C7 C9 F7 Dm F7

we'd nev - er part so Hel - lo Ma - ry Lou good - bye heart." ————— I heart." —————

1 B \flat F7 2 B \flat

HELP ME MAKE IT THROUGH THE NIGHT

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Words and Music by
 KRIS KRISTOFFERSON

Moderately

D G D G

Take the rib - bon from your hair, shake it loose and let it fall, —————
 Come and lay down by my side till the ear - ly morn - in' light. —————
 Yes - ter - day is dead and gone and to - mor - row's out of sight, —————

Em A7 To Coda ⊕ D G

lay - in' soft up - on my skin, ————— like the shad - ows on the wall.
 All I'm tak - in' is your time. —————
 and it's sad to be a - lone. —————

2 D G D

Help Me Make It Through The Night. I don't care what's right or

G D

wrong, I don't try to un - der - stand. Let the

E7 A7 D.C. al Coda

dev - il take to - mor - row. Lord, to - night I need a friend.

CODA

Help Me Make It Through The Night.

HERE COMES THAT RAINY DAY FEELING AGAIN

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Words and Music by TONY MACAULAY,
ROGER COOK and ROGER GREENAWAY

Moderately, with a strong beat

C Bb C

Here Comes That Rain - y Day Feel - ing A - gain, and soon my tears,
Here Comes That Rain - y Day Feel - ing A - gain, and I'll be dream -

Bb F

they will be fall - ing like rain. It al - ways seems to be a Mon - day;
- ing of you, ba - by, in vain. Your face is al - ways on my mind, girl;

Fm C Em F To Coda

left - o - ver mem - o - ries of Sun - day al - ways spent with you be - fore the clouds ap - peared, and
I'm hop - ing soon, you're gon - na find, girl, your way back to me, 'cause if you say you'll stay, the

1 2 G7 G7 C Bb

took a - way my sun - shine. rain - y days will go a - way. Mist - y morn - ing eyes, I'm try -

C Bb

- ing to dis - guise the way I feel. But I just can't hide it; peo - ple seem to know; the lone -

F G7 D.C. al Coda (lyric 1)

li - ness must show. I'm think - ing of my pride but break - ing up in - side, girl.

CODA G7 C Bb Repeat and Fade

took a - way my sun - shine. Here Comes That Rain - y Day Feel - ing A - gain.

HERE COMES THE SUN

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Words and Music by
GEORGE HARRISON

Moderately
A D E7 A

(Instrumental)

D E7 A

Here Comes The Sun, doo da doo doo,

Dmaj7 B7/D# A D A/C# Bm7 A E7

Here Comes The Sun, and I say "It's all right." (Instrumental)

A D E7 A

Lit-tle dar-ling, it's been a long, cold, lone-ly win-ter; Lit-tle dar-ling,
Lit-tle dar-ling, the smiles re-turn-ing to their fac-es; Lit-tle dar-ling,
Lit-tle dar-ling, I feel that ice is slow-ly melt-ing; Lit-tle dar-ling,

D E7 A

it feels like years since it's been here. } Here Comes The Sun,
it seems like years since it's been here. }
it seems like years since it's been clear. }

Dmaj7 B7 A D A/C# Bm7 A E7 To Coda ⊕

Here Comes The Sun, and I say "It's all right." (Instrumental)

A E7 C G D A

E7 C G D A 1-4 E7

Sun, sun, sun, here it comes. (Instrumental)

5 E7 E7sus E7 D.S. al Coda CODA A

(Instrumental) Here Comes The Sun,

Dmaj7 B7 A D A/C# Bm7 A E7

Here Comes The Sun, it's all right. (Instrumental)

A D A/C# Bm7 A E7 C G D A

It's all right. (Instrumental)

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Words and Music by MARIAH CAREY
and WALTER AFANASIEFF

Moderately

E(add9) D6/9 C#m7

There's a He - ro if you look in-side your heart. You don't have to be a-fraid of what you are.
long - road when you face the world a - lone. No one reach-es out a hand for you to hold.

B9sus B E(add9) D/F#

There's an an - swer if you reach in - to your soul and the
You can find love if you search with-in your-self and the

C(add9) B9sus B E(add9) B/D#

sor - row that you know will melt a - way.
emp - ti - ness you felt will dis-ap - pear. } And then a He - ro comes a - long -

C#m7 E/B A(add9) E(add9)/G# F#m7 A/B

with the strength to car - ry on and you cast your fears a - side and you know you can sur - vive.

E B/D# C#m7 C#m/B A(add9) E(add9)/G#

So, when you feel like hope is gone look in-side you and be strong and you'll fi - n'ly see the truth

F#m7 B9sus To Coda ⊕ E B/D# C#m A

that a He - ro lies in you. It's a

C G/B G D C G/B G D/F# Em7 D

Lord knows dreams are hard to fol - low, but don't let an - y - one tear them a - way.

C G/B G D C G/B A/B B

Hold on, there will be to - mor - row. In time you'll find the way.

CODA

⊕ A(add9) E/G# F#m7 A/B B Esus2 B/D# C#m7 E/B A A/B B E

That a He-ro lies in you, that a He-ro lies in you.

HERE YOU COME AGAIN

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Words by CYNTHIA WEIL
Music by BARRY MANN

Moderately

Chords: Gb Gb/Bb Cb Gb Gbmaj7/Bb Cb

Here You Come A - gain, — just when I've — begun to get my-self to - geth - er, you
Here You Come A - gain, — just when I'm — a - bout to make it work with - out you, you

Chords: Ebm7 Abm7 Ebm7 Abm7 Abm7/Db Db7

waltz right in the door, — just like you've done be - fore — and wrap my heart 'round your lit - tle fin - ger.
look in - to my eyes — and lie those pret - ty lies — and

Chords: Abm7/Db Abm9/Db Db7 Abm7/Db Db7 Bm7 Bm7/E Amaj7 A

pret - ty soon I'm won - d'rin. how I came to doubt you. All you got - ta do — is smile that smile — and

Chords: Em7/A Dmaj7 D C#m7 F#m7 F#m7/B E B/D# C#m7

there go all my de - fens - es. — Just leave it up — to you — and in a lit - tle while — you're

Chords: F#9 F#m7/B G G/B C

mess - in' up my mind — and fill - in' up my sens - es. Here You Come A - gain —
(2nd time instrumental)

Chords: G Gmaj7/B C Em7 Am7 Em7 Am7

look - in' bet - ter than a bod - y has a right to; — and shak - in' me up so that all I real - ly know is

Chords: Am7/D Am9/D D7 C/DD7 Cm7 Cm7/F Bbmaj7 Bb

Here You Come A - gain — and here I go. — All you got - ta do — is smile that smile — and

Chords: Fm7/Bb Ebmaj7 Eb Dm7 Gm7 Gm7/C F C/E Dm7 Dm7/C

there go all my de - fens - es. — Just leave it up — to you — and in a lit - tle while — you're

Chords: G9 Gm7/C Ab Ab/C Db

mess - in' up my mind — and fill - in' up my sens - es. Here You Come A - gain, —

Ab 3 Abmaj7/C Db Fm7 3 Bbm7 Fm7 Bbm7

look-in' bet - ter than a bod - y has a right - to and shak-in' me up so that all I real-ly know is

Bbm7/Eb 3 Ab Ab/C Db Repeat and Fade

Here You Come A - gain and here I go, here I go,

HEY! BA-BA-RE-BOP

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Words and Music by LIONEL HAMPTON and CURLEY HAMMER

Groovy Boogie Woogie

G6 C9 G6 G9 C9

Hey! Ba - Ba - Re - Bop, Hey! Ba - Ba - Re - Bop, Hey! Ba - Ba - Re - Bop,

G6 Am7 G6/B Bbdim7 Am7 D7 D7#5 Gm6 Am7

Hey! Ba - Ba - Re - Bop, Hey! Ba - Ba - Re - Bop, yes, your ba - by knows.

G6 Am7 Ab7 G6 F9 D7 G6 G7

Ma - til - da Brown - told Old King Tut, if you can't say Re - Bop, keep your big mouth shut, sing - in'

C9 G6 Am7 G6 Gdim7 Am7 D7 D7#5

Hey! Ba - Ba - Re - Bop, Hey! Ba - Ba - Re - Bop, Hey! Ba - Ba - Re - Bop, yes,

Gm6 Am7 G6 Am7 Ab7 G6 F9 G6

your ba - by knows. Ma - ma's on the chair, pa - pa's on the cot, ba - by's in the crib blow - in' his

Db9 3 C9 G6 Am7 G6/B Bbdim7

nat - ral top. Sing - in' Hey! Ba - Ba - Re - Bop, Hey! Ba - Ba - Re - Bop, Hey!

Am7 D7 D7#5 Gm6 Am7 G6 F9

Ba - Ba - Re - Bop, yes, your ba - by knows. Up on the moun - tain look - in' at the sea,

G6 G7 C9

look - in' for that cat that stole my ba - by from me, sing - in' Hey! Ba - Ba - Re - Bop, Hey!

G6 Gdim7 Am7 Cm6 Gdim7 Cm6 Gm6 C Cm6 G6

Ba - Ba - Re - Bop, Hey! Ba - Ba - Re - Bop, yes, your ba - by knows.

HEY JOE

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Words and Music by
BILLY ROBERTS

Moderately slow Rock

C G D A E C G

Hey, — Joe, — uh where you go-in' with that gun in your hand? Hey, — Joe,

D A E C G

I said where you goin' with that gun in your hand? — Al-right. I'm go-in' down to shoot my old la-dy,

D A E C G

you know I caught her mess-in' 'round with an-oth-er man. Yeah. I'm go-in' down to shoot my old la-dy,

D A E C G

you know I caught her mess-in' round with an-oth-er man. Huh! And that ain't too cool. Uh, Hey, — Joe, —

D A E C G

I heard you shot your wom-an down, you shot her down now. — Uh, Hey, — Joe,

D A E C G

I heard you shot your old la-dy down, you shot her down in the ground. Yeah. — Yes, I — did, I shot her.

D A E C G

You know I caught her mess-in' 'round mess-in' 'round town. — Uh, yes I did, I shot her.

D A E C G D A

You know I caught my old la-dy mess-in' 'round town. — And I gave her the gun. I shot her.

E C G D A E

Al - right. — Shoot her one more time a - gain, ba-by. Yeah. .

C G D A E

Ah dig it. Ah! Ah! Al-right.

C G D A E

Hey, — Joe, said now uh where you gon-na run to now? — Where you gon-na run to? — Yeah.

C G D A E

Hey, Joe, I said where you gon-na run to now? Where you, where you gon-na go? Well, dig it.

C G D A E C G

I'm go-in' way down south, way down to Mex-i-co way. Al-right. I'm go-in' way down south,

D A E C G

way down where I can be free. Ain't no one gon-na find me, babe. Ain't no hang-man gon-na.

D A E

He ain't gon-na put a rope a-round me. You bet-ter be-lieve it right now. I got-ta go now. Repeat ad lib. and Fade

HEY, GOOD LOOKIN'

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Words and Music by
HANK WILLIAMS

Moderately

C D7 G7

Hey, Hey, Good Look-in' what-cha got cook-in', how's a-bout cook-in' some-thin' up with
 free and read-y so we can go stead-y, how's a-bout sav-in' all your time for

C G7 C D7

me. Hey, sweet ba-by, don't you think may-be, we could find us a
 me. No more look-in', I know I've been took-en, how's a-bout keep-in'

G7 C C7 F C

brand new rec-i-pe. I got a hot rod Ford and a two dol-lar bill and
 stead-y com-pa-ny. I'm gon-na throw my date book o-ver the fence and

F C F C

I know a spot right o-ver the hill. There's so-da pop and the danc-in's free, so if you
 find me one for five or ten cents. I'll keep it 'til it's cov-ered with age 'cause I'm

D7 G7 C

wan-na have fun come a-long with me. Hey, Good Look-in' what-cha got cook-in',
 writ-in' your name down on ev-'ry page. Hey, Good Look-in' what-cha got cook-in',

D7 G7

1	2
C	C F C

how's a-bout cook-in' some-thin' up with me. I'm
 how's a-bout cook-in' some-thin' up with

HEY JUDE

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Words and Music by JOHN LENNON
 and PAUL MCCARTNEY

Hey Jude, don't make it bad,
 Hey Jude, don't make it bad,
 take a sad song and make it better.
 take a sad song and make it better.

Re -
 Re -

To Coda ⊕

mem-ber to let her in - to your heart,
 mem-ber to let her un - der your skin,
 then you can start to make it bet - ter.
 then you be - gin to make it bet - ter.

Hey

Jude don't be a - fraid.
 Jude don't let me down.
 You were made to go out and get her.
 You have found her now go and get her.

The
 Re -

min - ute you let her un - der your skin,
 mem - ber to let her in - to your heart,
 then you be - gin to make it bet - ter.
 then you can start to make it bet - ter.

And an - y - time you feel the pain - Hey Jude re - frain don't car - ry the world -
 So let it out - and let it in. - Hey Jude be - gin you're wait - ing for some -

up - on your shoul - ders.
 one to per - form with. -

For well you know that it's a fool -
 And don't you know that it's just you -

who plays it cool by mak - ing the world a lit - tle cold - er. Da da da
 Hey Jude you'll do. The move - ment you need is on your shoul - der. Da da da

1 2 D.S. al Coda

da da da da da da. Hey -
 da da da da da da. Hey Jude -

CODA ⊕

to make it bet - ter, bet - ter, bet - ter, bet - ter, bet - ter, bet - ter, oh.

Da da da da da da da da da da Hey Jude.

Repeat and Fade

(HEY, WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG

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8 Music Square West, Nashville, TN 37203

Words and Music by LARRY BUTLER
and CHIPS MOMAN

Easy Swing

F Bb Am F

It's lone - ly out to - night and the feel - in' just got right for a brand new love _ song,

Bb F F Fmaj7

some - bod - y done some - bod - y wrong song. Hey, Won't You Play An - oth - er

F7 Bb F

Some - bod - y Done Some - bod - y Wrong _ Song? And make me feel _ at home _

Gm C7 F

while I miss my ba - by, while I miss my ba - by. So, play, play for

A7 D7 G7

me a sad mel - o - dy, so sad that it makes ev - 'ry - bod - y cry.

C7 F D7

_ A real hurt - in' song a - bout a love that's gone _ wrong, 'cause

G7 C C7 D.S. and Fade

I don't _ want _ to cry all a - lone.

HILL STREET BLUES THEME

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By MIKE POST

Moderately

Eb Bb/Eb Eb Abmaj9 Bb/Ab Abmaj9 Eb/Bb Bb Eb/Bb Bb Eb Bb/Eb Eb

Abmaj7 Ab Bb9 Eb Bb/Eb Eb To Coda ⊕ F/A F7/A Eb/Bb Eb+/B

C A/C# D Gm Cm/G Gm7 Ab/Bb Abmaj7/Bb Bb7 D.C. al Coda

CODA ⊕ Abmaj7 Gm7 Fm7 Abmaj7 Gm7 Fm7 Abmaj7 Gm7 Fm7 Ab/Bb Eb Bb/Eb Eb Bb/Eb Eb/Bb Bb/Ab Eb

HEY THERE LONELY GIRL

(Hey There Lonely Boy)

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Words and Music by EARL SHUMAN
and LEON CARR

Moderately

Cmaj7 Bm7 Am7 Gmaj7 G

Hey There, Lone - ly Girl, lone - ly girl, let me make your bro - ken heart like new. Hey There,

Cmaj7 Bm7 Am7 G C

Lone - ly Girl, lone - ly girl, don't you know this lone - ly boy loves you?

G Bm C D

Ev - er since he broke your heart, you seem so lost each time you pass my way.
lips can kiss your lips and make your heart stand still:

N.C. Bm C D

Oh how I long to take your hand, and say don't cry, I'll kiss your tears a - way.
But once you're in my arms you'll see no one can kiss your lips the way I will. Hey There,

Cmaj7 Bm7 Am7 Gmaj7 G Cmaj7

Lone - ly Girl, lone - ly girl, let me make your bro - ken heart like new. Hey There, Lone - ly Girl,

Bm7 Am7

1 G C G N.C. 2 G

lone - ly girl, don't you know this lone - ly boy loves you? You think that on - ly his two you? Hey There,

Cmaj7 Bm7 Am7 G C G

Lone - ly Girl, lone - ly girl, don't you know this lone - ly boy loves you?

HIPPY HIPPY SHAKE

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Words and Music by
CHAN ROMERO

Moderately (with a beat)

Bb7 F

For good - ness sake, I got the Hip - py Hip - py Shake.

Bb7 C7

I got the shake. I got the Hip - py Hip - py Shake. I can't sit

F Bb7

still with the Hip - py Hip - py Shake. I get my thrill now

F C7 Bb7

with the Hip - py Hip - py Shake. Yeah, ___ it's in the back; the Hip - py Hip - py

F C7 F

Shake. Well now you shake it to the left, you shake it to the right, you do the hip - py shake shake with

Bb7 F

all of your might. ___ Oh, ba - by! ___ Yeah, ___ come on and shake. Yeah, ___ it's in the

C7 Bb7 F

back; the Hip - py Hip - py Shake. For good - ness

1 2

HIT ME WITH YOUR BEST SHOT

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Words and Music by
EDDIE SCHWARTZ

Medium Rock

E A C#m B E A C#m B A B

(Guitar) Well, you're a

E B/D# C#m A B

real tough cook - ie with a long his - to - ry of break - ing lit - tle hearts like the one in me.
come on with a come on. You don't fight - fair. But that's O. K. See if I care.

(Guitar solo)

real tough cook - ie with a long his - to - ry of break - ing lit - tle hearts like the one in me. Be - fore I

E B/D# C#m A B

That's O. K. Let's see ___ how you do ___ it. Put up your dukes, ___ let's get down to ___ it.
Knock me down. It's all ___ in vain. I'll get right back on ___ my feet a - gain. ___

put an - oth - er notch in my lip - stick case, ___ you bet - ter make sure ___ you put me in my place. ___

E A C#m B E A C#m B A B

Hit Me With Your Best Shot. Why don't you Hit Me With Your Best Shot? (Guitar)

To Coda ⊕

E C#m B E A C#m B A B B D.S. al Coda

Hit Me With Your Best Shot. Fire - a - way. (Guitar) You (Guitar)
(to Guitar solo) Well, you're a

CODA ⊕

E A C#m B A B E A C#m B A B E7

way. (Guitar) Play 3 times

HOLD MY HAND

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Words and Music by DARIUS CARLOS RUCKER, EVERETT DEAN FELBER,
MARK WILLIAM BRYAN and JAMES GEORGE SONEFELD

Moderately

With a lit - tle love and some ten - der - ness we'll
day I saw you stand - ing there. Your
wast - ed and I was wast - ing time 'til

walk up - on the wa - ter, we'll rise a - bove the mess. With a lit - tle peace
head was down, your eyes were red, no comb had touched your hair. I said, "Get up
I thought a - bout your prob - lem, I thought a - bout your crime. Then I stood up

and some har - mo - ny we'll take the world to - geth - er, we'll
and let me see you smile. We'll take a walk to - geth - er,
and I screamed a - loud, "Don't wanna be part of your prob - lem, don't wanna

take 'em by the hand. }
walk the road a - while." } 'Cause I got a hand for you. { 1.
be part of your crowd." } { 2,3. I got a hand for you. }

I wan - na run with you. Yes - ter - (Won't you let me run

with you.) Hold My Hand. (Want you to Hold My Hand.)

Hold My Hand. { I'll take you (to a place where you can be)
I'll take you (to the prom - ised land.) }

My Hand. }
an - y - thing you wan - na be be - cause } I wan - na love you the
May - be we can't change the world, but }

best that, the best that I can. (Instrumental)

See, I was

To Coda ⊕

D.S. al Coda

CODA

HONEY
(I'm in Love with You)

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Words and Music by SEYMOUR SIMONS,
HAVEN GILLESPIE and RICHARD A. WHITING

Moderately

HOLLY HOLY

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Words and Music by
NEIL DIAMOND

Moderately

E A E A E

Hol - ly Ho - ly eyes (Instrumental) dream of on - ly me, -
Hol - ly Ho - ly dream, want - ing on - ly you. -

A E A A6 Amaj7 A

where I am, - what I am, - what I be - lieve in, } Hol - ly Ho -
And she come, - and I run, - just like the wind will, }

E E A E A

ly. Sing! Sing - a song. - Sing! Sing - a song of songs.

E A E A D

Sing! Sing - it out! - Sing it strong! Sing it! Sing it! Sing it! Sing it! Yeah!

Dsus D A D Dsus D A D Dsus D

Yeah! Call the sun in the dead - of the night, - and the sun's -

A D Dsus D A D Dsus D A D

- gon - na rise - in the sky. - Touch a man who can't walk - up right, - and that lame - man, he - gon - na fly. -

Dsus D A B To Coda ⊕ E A

- And I fly. - Yeah! And I fly. - Hol - ly Ho - ly love, -

E A E

take a lone - ly child. - And the seed, -

A E A A6 Amaj7 A E D.S. al Coda

let it be - filled with to - mor - row. Hol - ly Ho - ly.

CODA

E A E A E

Hol - ly Ho - ly dream, - dream of on - ly you. -

A E A E

Hol - hol - ly ho - ho - ly sun. - Hol - hol - ly ho -

A E A E

ly rain. - Hol - ly Ho - ly love.

HONESTY

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Words and Music by
BILLY JOEL

Moderately

B \flat Eb F F/E \flat Dm7

If you search for ten - der - ness, — it is - n't hard to find. —
I can al - ways find some - one — to say they sym - pa - thize —

E \flat Gm Am Cm7 F7 B \flat Csus C

You can have the love — you need to live. — And if you look for truth - ful - ness — you might
if I wear my heart out on my sleeve. — But I don't — want some — pret - ty face — to

F/C A/C# Dm Eb A7 Dsus D

just as well — be blind; — it al - ways seems to be — so hard — to give. —
tell me pret - ty lies. — All I want is some - one to be - lieve. —

E \flat F D/F# Gm7 F Eb F B \flat D

Hon - es - ty — is such a lone - ly word. — Ev - 'ry - one is so un - true. —

E \flat F D/F# Gm7 F Eb F Cm/F Cm/B \flat

Hon - es - ty — is hard - ly ev - er heard, — but most - ly what I need from you. —

1 B \flat Eb/F 2 B \flat B \flat m/A \flat G \flat maj7 F7 Gm

I can find a lov - er,

D/G Fm6 C/E

I can find a friend, — I can have se - cur - i - ty — un - til the bit - ter end. —

E \flat F F7 Eb/B \flat B \flat C7sus C7 F D Eb Eb/F

An - y - one can com - fort me — with prom - is - es — a - gain — I know — I know. —

B \flat Eb F F/E \flat Dm Eb Gm

When I'm — deep in - side of me — don't be too con - cerned. — I won't — ask for noth - in' while I'm

Am Cm7 F7 B \flat Csus C F/C A/C# Dm

gone. — When I — want sin - cer - i - ty, tell me, where — else can I turn? — Cause

E \flat A7 D7sus D7 CODA B \flat

you're the one — that I — de - pend up - on. —

THE HONEYDRIPPER

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Words and Music by
JOE LIGGINS

Boogie Woogie

G D7

Boy, The Hon - ey Drip - per. — He's a kill - er,

G

The Hon - ey Drip - per. — Soft, sweet, hot, he's a

D7 G

so - lid old kid. But real - ly, a mel - low hip cat. He

Am7/G G G7 Gdim

jumps and swings, he riffs and rhymes. He skips and jumps, he's the

Am7/G G Am7 Gdim Am7 Gdim G Am7 G

heart of jive. So dig them — steps — and — jump — for — joy. — You

C7

dig that lick, you dig that beat. You get knocked off, right off your feet. One, two, three,

G Am7 Am7/D G

four, five, six. That cat get down, boy. Riff boy, swing a hot lick. Boy, he sure does — jump.

Am7/D G Am7/G

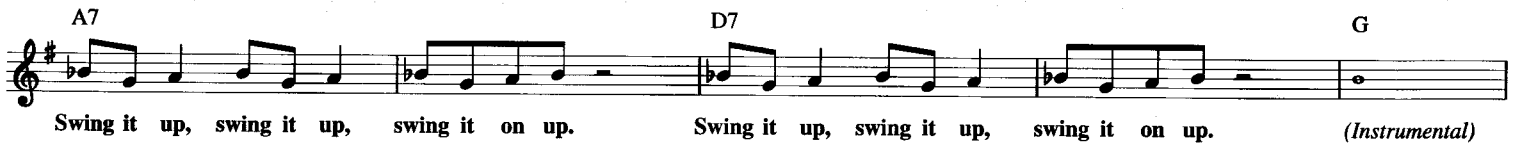
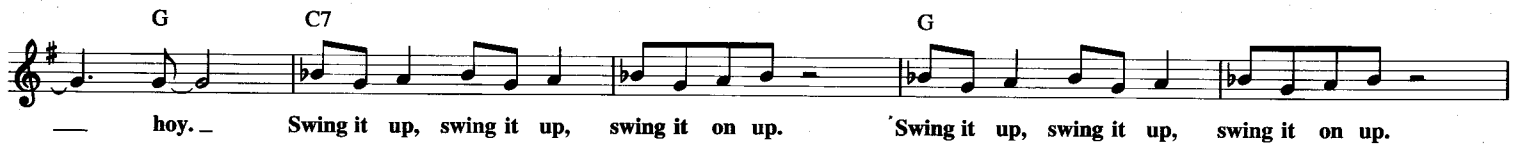
— for — joy. — He's a kill - er, a Har - lem - drill - er. Hoy, —

Gdim Am7/G Gdim G Gdim Am7/G G

— hoy, — hoy, — hoy, — hoy, — hoy, — hoy, — hoy, —

Am7/G Gdim Am7/G Gdim G Gdim Am7/G

He's a riff - er, The Hon - ey Drip - per. Hoy, — hoy, — hoy, — hoy, — hoy, — hoy, — hoy, —

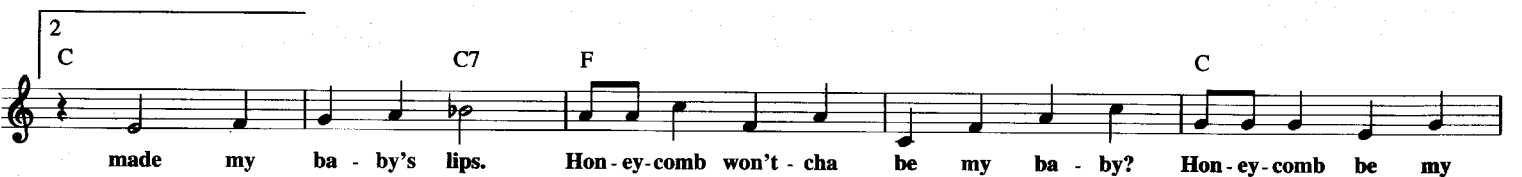
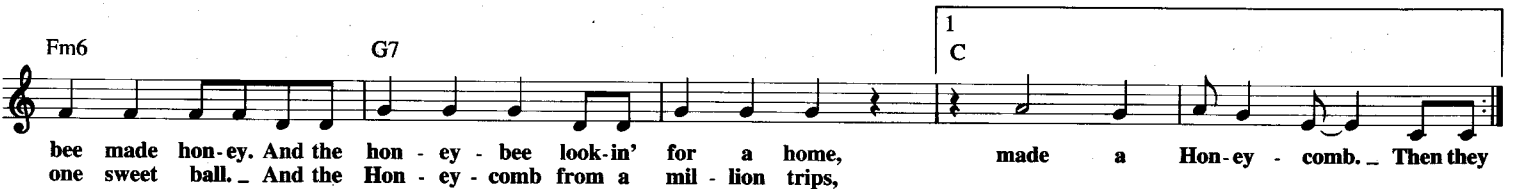
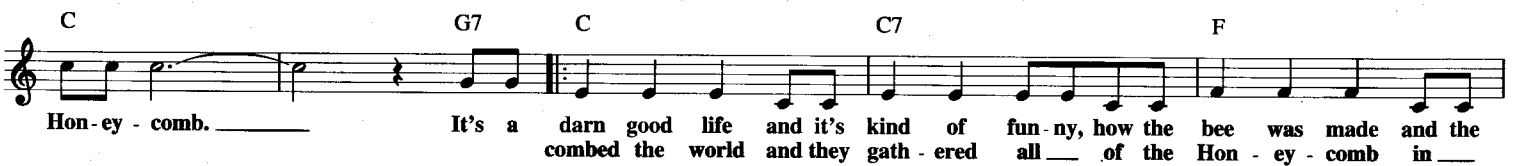
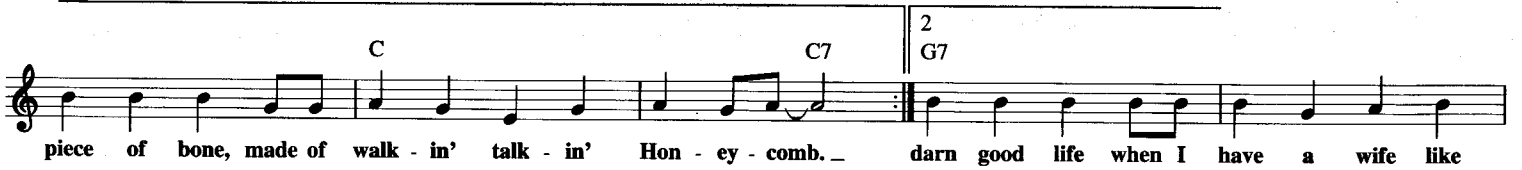


HONEYCOMB

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Words and Music by
BOB MERRILL

Moderately



THE HORSE

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Words and Music by
JESSE JAMES

Moderately

$\text{\textcircled{S}}$

B \flat Dm7 Cm7 Dm7 Cm7 Dm7

Cm7 Gm B \flat Gm B \flat

Gm B \flat Gm B \flat Gm B \flat Gm B \flat

Gm B \flat Gm B \flat Gm B \flat Gm B \flat

Gm Dm7 Cm7 Gm

2nd time
D.S. and Fade

Detailed description: The musical score for 'The Horse' is written for guitar in the key of B-flat major (two flats) and 4/4 time. It begins with a tempo marking of 'Moderately' and a repeat sign. The melody is primarily composed of eighth and quarter notes with various triplet markings. Chord symbols are placed above the staff to indicate the harmonic structure. The piece concludes with a '2nd time D.S. and Fade' instruction.

THE HOT CANARY

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Music by PAUL NERO

Moderate Bounce

B \flat B \flat 7/A \flat Eb6/G Ebm6/E \flat F7 B \flat 6 B \flat B \flat 7/A \flat Eb6/G Ebm6/B \flat

F7

1 B \flat F7 2 F7 F7 \flat 9 B \flat 6 Eb B \flat 7

E \flat B \flat 7 E \flat F7 B \flat B \flat 7 Eb6/G Ebm6/G \flat

F7 B \flat 6 B \flat B \flat 7/A \flat Eb6/G Ebm6/G \flat F7 B \flat 6

Detailed description: The musical score for 'The Hot Canary' is written for guitar in the key of B-flat major (two flats) and 4/4 time. It features a 'Moderate Bounce' tempo. The melody is characterized by a rhythmic pattern of eighth notes. The score includes a first ending (marked '1') and a second ending (marked '2'). Chord symbols are placed above the staff throughout the piece. The piece concludes with a double bar line.

HOT ROD HEARTS

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Words and Music by BILL LaBOUNTY
and STEPHEN GEYER

Moderately

Gmaj7 Gmaj7/D Em7 Em7/B Cmaj7

Ten miles east of the high-way; hot sparks burn - in' the night a - way. Two lips touch -
School-girl brush - es her hair back; blue jeans can't - hide the bare - facts. Bad boy knows

Am7 D9sus Gmaj7

in' to - geth - er; cheek to cheek sweat - shirt to sweat - er. *Play this measure 2nd time only* Young love, born -
where to find - her; runs the light, sneaks up be - hind her. *Ad lib. Guitar solo - - (2nd time)*

Gmaj7/D Em7 Em7/B Cmaj7

in a back seat; two hearts pound - out a back - beat. Head - lights; some - bod - y's com - in'.

Am7 D9sus Gmaj9 Em11

Got to move, keep - on a - run - nin' with the } Hot Rod Hearts, out on the bou - le - vard - - to - night.
End guitar solo

Gmaj9 Em11 To Coda ⊕

Here come those hun - gry sharks up from the bot - tom for an - oth - er bite.

2 Bm7 Em11 Am7 D D7/C

True be - liev - ers, - liv - in' on the bor - der - line; -

Bm7 Em7 Cmaj7 Am9

they're just kill - in' time - they're just
they're just dream - ers kill - in' time, - kill - in' time -

C Am7 D D.S. al Coda

kill - in' time - out on the bor - der - line. - Times are hard - - Times are hard - - for those

CODA ⊕ Gmaj9 Em11

Girl - - with the Hot Rod Hearts - - to - night. - - Girl - - with the

2 Gmaj9 Em11 Repeat and Fade

Keep run - nin' with the Hot Rod Hearts out on the bou - le - vard - - to - night.

HOORAY FOR LOVE

from the Motion Picture CASBAH

© 1948 (Renewed) HARWIN MUSIC CO.

Lyric by LEO ROBIN
Music by HAROLD ARLEN

Moderately

Eb Ab Eb Fm7 Eb Ab F7 Bb9 Eb Fm7 Eb Bbm
 Love! love! Hoo-ray For Love! Who is ev-er too bla-sé for love? Make this a night for love.
 Some trust to fate for love. Oth-ers have to take off weight for love. Some go ber-serk for love.

Ab G+ C9 F+ Bb9 Eb Bbm Gb Bbm7 Ab Eb Fm7 Eb
 If we have to fight let's fight for love. Some sigh and cry for love. Ah, but in Pa-ree they
 Loaf-ers e-ven go to work for love. Sad songs are sobbed for love. Peo-ple have their nos-es

To Coda ⊕

Ab F7#5 Bb9 Eb Ab Db9 C9#5 F7 B9 Bb9 Eb Cm7 F7 Bb9
 die for love. Some waste a-way for love. Just the same Hoo-ray For Love! _____ It's the
 bobbed for love. Some say we pay for love. Just the same Hoo-ray For

Fm7 Bb7 Fm7 Bb7 Ebmaj7 Eb6 Ebmaj7 Eb6
 won-der of the world. _____ It's a rock-et to the moon. _____ It
 (Or the blun-der of the world.) (With a touch of Claire De Lune.)

Eb Fm7 Eb Ebdim7 Eb Cdim7 Ddim7 Eb E6 CODA
 gets you high, it gets you low, but once you get that glow, Oh! Love! _____

HOT DIGGITY (DOG ZIGGITY BOOM)

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Words and Music by AL HOFFMAN
and DICK MANNING

Moderately bright Waltz

Bb F7 Bb
 Hot Dig-gi-ty Dog Zig-gi-ty Boom! What you do to me! It's so new to me what you

To Coda ⊕

F7
 do to me. Hot Dig-gi-ty Dog Zig-gi-ty Boom! What you do to me! When you're hold-ing me

Bb F7 Bb F7 Cm7 F7
 tight! { Nev-er dreamed an-y-bod-y could kiss that-a-way, bring me bliss that-a-way,
 Nev-er knew that my heart could go "Zing!" that-a-way, ting-a-ling that-a-way,
 There's a cute lit-tle cot-tage for two, that-a-way, skies are blue that-a-way,

Cm7 F7 Bb F7 Bb F7 Cm7

with a kiss that - a - way. — What a won - der - ful feel - ing to feel that - a - way, tell me
 make me sing that - a - way. — Said "Good - bye" to my trou - bles, they went that - a - way, ev - er
 dreams come true that - a - way. — If you say I can share it with - you, that - a - way, I'll be

3rd time D.C. al Coda CODA

F7 Bb F7 Cm6

where have you been all my life? Oh!
 since you came in - to my life! Oh!
 hap - py the rest of my life! Oh!

How my fu - ture will

D+ D7 G7b9 G7 C7 F7 Bb F7 Bb

shine _____ from the mo - ment you're mine!

HOW INSENSITIVE (Insensatez)

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Original Words by VINICIUS DE MORAES
 English Words by NORMAN GIMBEL
 Music by ANTONIO CARLOS JOBIM

Moderately

Dm Dbdim7 Cm6

How _____ In - sen - si - tive _____ I must have seemed _____ when she
 Now, _____ she's gone a - way _____ and I'm a - lone _____ with the

G7 Bb Ebmaj7

told me that she loved me. _____ How un - moved and cold _____
 mem - 'ry of her last look. _____ Vague _____ drawn and sad, _____

Em7b5 A7 Dm F7

_____ I must have seemed _____ when she told me so sin - cere - ly. _____ Why, _____
 _____ I see it still, _____ all her heart - break in that last look. _____ How, _____

Bdim7 Bbmaj7 Gm6 Dm

_____ she must have asked, _____ did I just turn _____ and stare in i - cy si - lence? _____
 _____ she must have asked, _____ could I just turn _____ and stare in i - cy si - lence? _____

Cm7 F7 Bm7 E7 Gm6

_____ What _____ was I to say? _____ What can you say _____ when a love _____
 _____ What _____ was I to say? _____ What can one do _____ when a love _____

1 2

A7 A7#5 A7 Dm Gm6 A7 A7#5 A7 Dm Dm6

_____ af - fair is o - ver? _____ af - fair is o - ver? _____

HOW AM I SUPPOSED TO LIVE WITHOUT YOU

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Words and Music by MICHAEL BOLTON
and DOUG JAMES

Slowly

Bb **F/A**

I could hard - ly be - lieve it when I heard the news to - day. I
I'm too proud for cry - ing, did - n't come here to break down. It's just a

Eb/G **Ebm/Gb** **Bb/F** **F7/Eb Bb/D F/C Bb**

had to come and get it straight from you. They said you are leav - in' some - one's
dream of mine is com - in' to an end. And how can I blame you when I

F/A **Eb/G** **Ebm/Gb** **F**

swept your heart a - way from the look up - on your face I see it's true.
built my world a - round the hope that one day we'd be so much more than

C7/E **F** **F/Eb** **Bb** **Ebmaj7**

friends? So tell me all a - bout it, tell me 'bout the plans you're mak - in', oh
I don't want to know the price I'm gon - na pay for dream - in', oh

Cm7 **Gm7** **Dm7** **Eb** **Fsus** **F**

tell me one thing more be - fore I go. Tell me
e - ven now it's more than I can take.

Ebmaj7 **F/Eb** **Dm7** **Gm7** **Ebmaj7** **F/Eb**

How Am I Sup - posed To Live With - out You, now that I've been lov - in' you so

Dm7 **Ab/Bb** **Bb** **Ebmaj7** **F/Eb** **Dm7** **Gm7**

long? How Am I Sup - posed To Live With - out You? And

Cm7 **Bb/D** **Ebmaj7** **Eb/F** **F/G** **Gm7** **1** **Cm7** **Bb/D** **Ebmaj7** **Eb/F**

how am I sup - posed to car - ry on when all that I've been liv - ing for

Ebmaj7 **F/Eb** **Bb/D** **D7b9** **D7** **(D.C.)** **2** **Cm7** **Bb/D** **Ebmaj7** **Eb/F** **Bb** **Bb/D**

is gone? all that I've been liv - ing for is gone?

Ebmaj7 **Eb/F** **Gm7** **F/A** **B/F#** **F#** **F#/E** **B/D#**

Now I don't wan - na know the price I'm gon - na pay for dream -

Emaj7 B/D# C#m7 G#m7 B/D# C#m7 F#7sus

in, oh now that your dream has come true. Tell me

Emaj7 F#/E D#m7 G#m7 Emaj7 F#/E

How Am I Sup-posed To Live With-out You, now that I've been lov-in' you so

D#m7 A/B B Emaj7 F#/E D#m7 G#m7

long? How Am I Sup-posed To Live With-out You.

C#m7 B/D# Emaj7 E/F# F#/G# G#m7

How am I sup-posed to car-ry on when

C#m7 B/D# Emaj7 E/F# Emaj7 F#/E B/D# C#m7 Badd9

all that I've been liv-in' for is gone?

HOW 'YA GONNA KEEP 'EM DOWN ON THE FARM? (AFTER THEY'VE SEEN PAREE)

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Words by SAM M. LEWIS and JOE YOUNG
Music by WALTER DONALDSON

Moderately

Bb Bbdim7 F7 F+

"How 'Ya Gon-na Keep 'Em, Down On The Farm, Af-ter They've Seen Pa-

Bb F7 Bb Db7 F C7 G#dim7 F C7

ree? How 'ya gon-na keep 'em, a-way from Broad-way; Jazz-in' a-roun',

F F7 Bb G#dim7 F7

and paint-in' the town? How 'ya gon-na keep 'em, a-way from harm?

D7 Bb7

That's a mys-ter-y; {They'll nev-er want to see a rake or plow, Im-ag-ine Reu-ben when he meets his pa,

Eb C7 Bb Bbdim7

and who the deuce can par-ley-vous a cow? he'll kiss his cheek and hol-ler "oo-la-la!" How 'Ya Gon-na Keep 'Em

1	2
Bb Bbdim7 Cm7 F7	Bb

F7 Cm7 Cm7b5 F7

Down On The Farm, Af-ter They've Seen Pa-ree?" ree?"

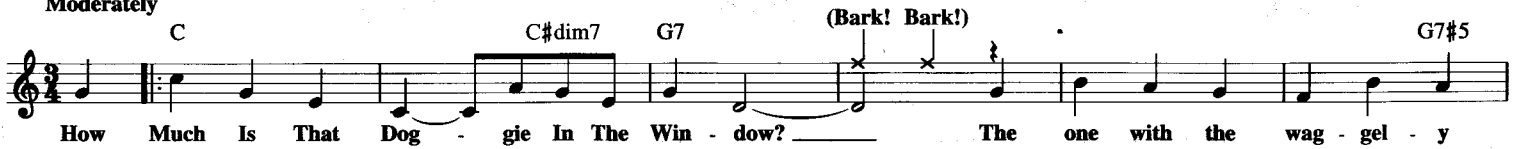
HOW MUCH IS THAT DOGGIE IN THE WINDOW

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Words and Music by
 BOB MERRILL

Moderately

C C#dim7 G7 (Bark! Bark!) G7#5



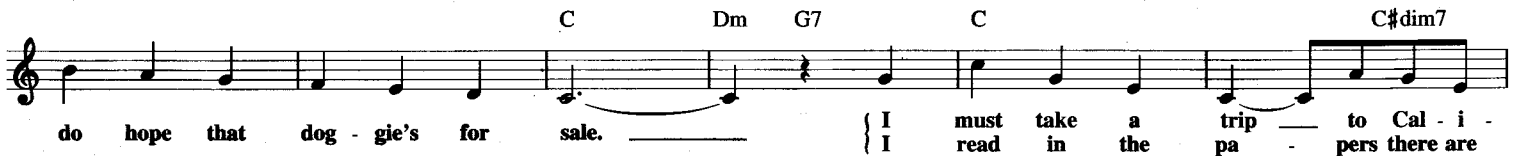
How Much Is That Dog - gie In The Win - dow? The one with the wag - gel - y

C C#dim7 G7 C C#dim7 G7 (Bark! Bark!)



tail, How Much Is That Dog - gie In The Win - dow? I

C Dm G7 C C#dim7



do hope that dog - gie's for sale. I must take in a trip to Cal - i - pers there are

G7 G7#5 C C#dim7 G7



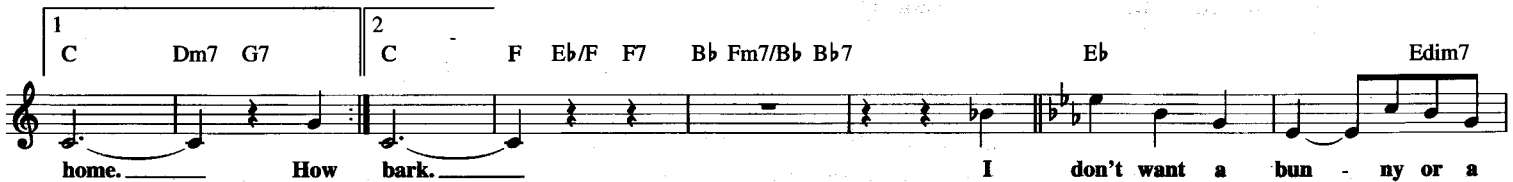
for - nia and leave my poor sweet - heart a - lone, If my rob - bers with flash - lights that shine in the dark; my

C C#dim7 G7



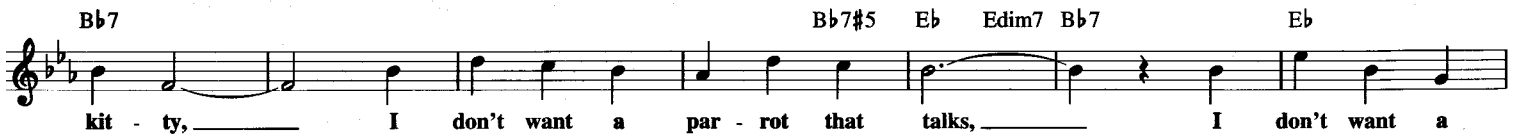
he has a dog - he won't be lone - some, and the dog - gie will have a good love needs a dog - gie to pro - tect him, and scare them a - way with one

1 C Dm7 G7 2 C F Eb/F F7 Bb Fm7/Bb Bb7 Eb Edim7



home. How bark. I don't want a bun - ny or a

Bb7 Bb7#5 Eb Edim7 Bb7 Eb



kit - ty, I don't want a par - rot that talks, I don't want a

Edim7 Bb7 Eb Fm7/Bb Bb Eb



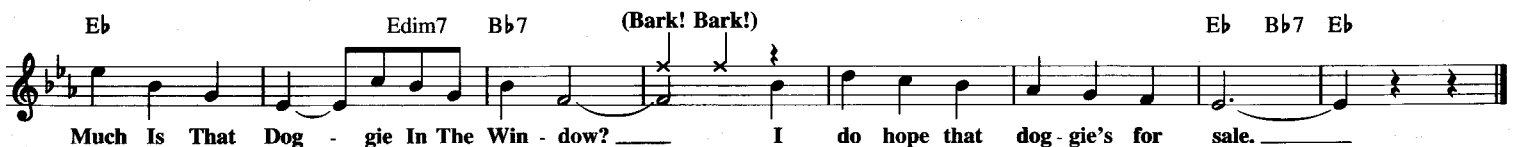
bowl of lit - tle fish - ies; he can't take a gold - fish for walks. How Much Is That

Edim7 Bb7 (Bark! Bark!) Bb7#5 Eb Edim7 Bb7



Dog - gie In The Win - dow? The one with the wag - gel - y tail, How

Eb Edim7 Bb7 (Bark! Bark!) Eb Bb7 Eb



Much Is That Dog - gie In The Win - dow? I do hope that dog - gie's for sale.

HOW SWEET IT IS (TO BE LOVED BY YOU)

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Words and Music by EDDIE HOLLAND,
LAMONT DOZIER and BRIAN HOLLAND

Moderate Rock beat (♩ = ♪³)

Cmaj7 Bm7 Am7 D11 G

1 2 Am7 D11

How Sweet It Is _____ To Be Loved By You.

G Em D7 Db7

I need - ed the shel - ter of some - one's arms; -
I close my eyes at night won - der - ing where would I be with - out

(Instrumental)

C7 G Em

were. I need - ed some - one to un - der - stand my ups and downs; -
you in my life. _____ Ev - 'ry - thing I did was just a bore; -

D7 Db7 C7 G

ev - 'ry - where I went, there you were _____ with sweet love and de -
seems I'd been there be - fore. But you bright - en up for me
You were bet - ter to me than I

End Instrumental

C7 Em C7 C#dim7

vo - tion deep - ly touch - ing my e - mo - tion. _____
all of my days _____ with a love so sweet in so man - y ways. _____ } I want to
was to my - self; _____ for me there's you and there ain't no - bod - y else. _____ }

G C7 G N.C.

stop and thank you, ba - by; I want _____ to stop and thank you,

G F Em Dm Cmaj7 Bm7 Am7 D11 G

ba - by. How Sweet It Is _____ To Be Loved By You.

Cmaj7 Bm7 Am7 D11 G

1,2 Am7 D11

How Sweet It Is _____ To Be Loved By You.

Cmaj7 Bm7 Am7 D11 G

3 Repeat and Fade

How Sweet It Is _____ To Be Loved By You.

THE HUCKLEBUCK

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Lyrics by ROY ALFRED
Music by ANDY GIBSON

Slow Blues tempo

Here's a dance you should know when
the lights are down low grab
your ba - by then go. Do The Huck-le-buck, do The Huck-le-buck,
if you don't know how to do it boy, you're out of luck! Push your part-ner out then you hunch your back
start a lit - tle move-ment in your sac - ro - il - i - ac. Wig - gle like a snake wad - dle like a duck
that's the way you do it when you do The Huck-le-buck. (Spoken) Hey! Not now I'll tell you when. do The Huck-le-buck.

A HUNDRED POUNDS OF CLAY

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Words and Music by BOB ELGIN,
LUTHER DIXON and KAY ROGERS

He took A Hun - dred Pounds Of Clay and then He said, "Hey! Lis - ten, I'm gon - na
Hun - dred Pounds Of Clay He made my life worth liv - in', and I will
fix this world to - day — be - cause I know what's miss - in'!" Then He rolled His big sleeves
thank Him ev - 'ry day — for ev - 'ry kiss you're giv - in'. And I thank Him ev - 'ry

F7 Eb F7 Bb Gm Cm9

up night and a brand new world be - gan, — He cre - at - ed a wom - an and a lot of
 for the arms that hold me tight, — and He did it all with just A

1
 F7 Bb Gm Cm7 F7 2 Bb

lov - in' for a man. With just A Clay. Yes, He

Hun - dred Pounds Of

Eb Bb Dbdim7 Cm7

did! Oh, yes, He did! Now, can't you just see Him walk - in' 'round and 'round — pick - in' clay up

F7 Bb Bdim7 Cm7 F7

off the ground, — know - in' just what He should do — to make a liv - ing dream like you. — He

Eb F7 Eb F7 Bb

rolled His big sleeves up and a brand new world be - gan, — He cre - at - ed a

Gm Cm9 F7 Bb Eb Bb

wom - an and a lot of lov - in' for a man.

I AIN'T DOWN YET
 from THE UNSINKABLE MOLLY BROWN

© 1960, 1961 (Renewed) FRANK MUSIC CORP. and MEREDITH WILLSON MUSIC

Words and Music by
 MEREDITH WILLSON

Moderately Eb Adim7 Bb7 D7

I'm gon - na learn to read and write, I'm gon - na see what there is to

Eb G7 Fm6 G7 Cm

see. — So if you go from no - where on the road to some - where and you

Bb Fmaj7 F7 Bb Bb7 Fm7 Bb7 Eb Adim7 Bb7

meet an - y - one you'll know it's me. I'm goin' to move from place to place,

D7 Eb Eb7 3

to find a house with a gold - en stair. And if that house is red

Ab Abm Cb7 Eb Bb7 Eb

and has a big brass bed I'm liv - in' there. —

I AM...I SAID

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Words and Music by
NEIL DIAMOND

Slowly

B \flat Eb

L. A.'s fine, — the sun shines most the time, and the feel-in' is lay back.

F B \flat

Palm trees grow, and rents are low. — But you know I keep think-in' 'bout — mak-in' my way back. —

Well, I'm New York Cit-y born and raised but now-a-days, — I'm lost be-tween two

E \flat F F7

shores. L. A.'s fine, but it ain't home. — New York's home, but it ain't mine — no —

B \flat B \flat sus B \flat § E \flat

more. — "I Am," I Said — to no one there. —

Dm Cm B \flat

— And no one heard — at all, — not e-ven the chair. — "I am," I cried. —

E \flat Dm Cm B \flat

— "I am," said I. — And I am lost, — and I — can't e-ven say why, —

F B \flat N.C. To Coda ⊕

— leav-in' me lone - ly still. — (Instrumental) Did you

B \flat E \flat

ev-er read — a-bout a frog who dreamed of be-in' a king — and then be-came one?

F

Well, ex-cept for the names — and a few oth-er chang-es, if you talk a-bout me, —

B \flat

the sto-ry's the same one. But I got an emp-ti-ness deep in - side. —

And I've tried, — but it won't let me go. And I'm not a man who likes — to swear, but

I've nev - er cared for the sound of be - in' a - lone. "I Am," I

CODA

I BELIEVE IN YOU

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Words and Music by ROGER COOK and SAM HOGIN

Briskly

You have the cool clear eyes of a seek - er of wis - dom and truth. sound of good sol - id judg - ment when - ev - er you talk.

Yet, there's that up - turned chin and the grin of im - pet - u - ous Yet, there's the bold brave spring of the ti - ger that quick - ens your

youth. Oh, I Be - lieve In You, walk. Oh, I Be - lieve In You,

I Be - lieve In You. I hear the And when my

faith in my fel - low man all but falls a - part, I've but to

feel your hand grasp - ing mine and I take heart, I take heart. Yet there's that slam

bang tang rem - i - nis - cent of gin and ver - mouth. Oh I Be -

lieve In You, I Be - lieve In You,

I BELIEVE

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Words and Music by JEFFREY PENCE,
ELIOT SLOAN and EMOSIA

Moderately, not too fast

Am G F C

Walk blind - ly to the light and reach out for his hand.
Vi - o - lence has spread world wide and there's fam - 'lies on the street.
I've been see - ing Lis - a now for a lit - tle o - ver a year.

Am G F C Am

Don't ask an - y ques - tion and don't try to un - der - stand. O - pen up your mind.
We sell drugs to chil - dren now. Oh, why can't we just see that all we do is e - lim - i - nate
She says she'd nev - er been so hap - py, but Lis - a lives in fear that one day dad - dy's gon - na find out she's

G F C Am G

and then o - pen up your heart, and you will see that you and me aren't
our fu - ture with things we do to - day? Mon - ey is our in - cen - tive now, so
in love with a nig - ger from the streets. Oh, how he would lose it then, but

To Coda ⊕
F C Am G F C

ver - y far a - part. 'Cause I Be - lieve that love is the an -
that makes it o - kay. But she's still here with me.

Am G F C 1

- swer. I Be - lieve that love will find a way.

2 Am G F C Am

I Be - lieve that love is the an - swer. I Be - lieve

G F C Am7 G

love will find a way. (Instrumental)

F C Am F C

G Am7 F C G

Am7 G F C D.C. al Coda CODA ⊕

'Cause she be - lieves

Am G F C

that love will see it through and they'll un - der - stand.

Am G F C

He'll see me as a per - son and not just a black man. 'Cause I Be - lieve.

Am G F C Am

that love is the answer. I Be - lieve

G F C Am

that love will find a way. I Be - lieve, I Be - lieve, I Be - lieve,

G F C Am G

I Be - lieve that love is the answer. I Be - lieve

F C F C F C

love will find a way. Love will find a way. Love will find a way.

F C Play 3 times F C F C

Love will find a way. (Instrumental)

F C F C F C

I CAN'T GIVE YOU ANYTHING BUT LOVE

from BLACKBIRDS OF 1928

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Words by DOROTHY FIELDS
 Music by JIMMY McHUGH

Dreamily

G Bbdim7 Am7 D7 G A7

I Can't Give You An - y - thing But Love, Ba - by, that's the on - ly thing I've plen - ty

D7 G7 C

of, Ba - by. Dream a - while, scheme a - while, we're sure to find,

A7 D7 G Bbdim7

hap - pi - ness and I guess all those things you've al - ways pined for. Gee I'd like to see you look - ing

Am7 D7 G7 C

swell, Ba - by, dia - mond brace - lets Wool - worth does - n't sell, Ba - by. Till that luck - y

A7 G/D E7 Am7 A7 D7 G

day, you know darned well, Ba - by, I Can't Give You An - y - thing But Love.

I BELIEVE IN MUSIC

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Words and Music by
MAC DAVIS

Moderately

Well I could just sit a - round mak - in' mu - sic all day long. _____
 Mu - sic is love, love is mu - sic if you know what I mean. _____
 Mu - sic is the u - ni - ver - sal lan - guage and love is the key. _____

Long as I'm mak - in' mu - sic I know I can't do no - bod - y wrong. _____
 Peo - ple who be - lieve in mu - sic are the hap - pi - est people I ev - er seen. _____
 To broth - er - hood and peace and un - der - stand - ing to livin' in har - mo - ny. _____

And who knows, may - be some - day I'll come up with a song. _____
 So clap your hands stomp your feet shake your tam - bour - ine. _____
 So take your broth - er by the hand and sing a - long with me. _____

That makes peo - ple wan - na stop their fuss - in' and fight - in', just long e - nough to sing a - long. _____
 Lift your voic - es to the sky. God loves you when you sing. _____
 And find out what it real - ly means to be young and rich and free. _____

Ev - 'ry - bod - y sing. _____
 I Be - lieve In Mu - sic. _____

I be - lieve in love. _____

I Be - lieve In Mu - sic. _____ I be - lieve in

love. Sing it to me chil - dren. I, I Be - lieve In Mu - sic.

Lord knows that I, I be - lieve in love. _____

D.S. 3rd ending and Fade

I CAN LOVE YOU LIKE THAT

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Words and Music by STEVE DIAMOND,
MARIBETH DERRY and JENNIFER KIMBALL

Moderate Ballad

C Em F

They read you Cin - der - el - la, you hoped it would come true that one day your Prince Charm - ing would come.
nev - er make a prom - ise I don't in - tend to keep. So, when I say for - ev - er, for - ev -

G7sus C Em F

res - cue you. You like ro - man - tic mov - ies; you nev - er will for - get the way you felt when Ro - me - o kissed
er's what I mean. I'm no Ca - sa - no - va, but I swear this much is true: I'll be hold - ing noth - ing back when

G7sus Em7 F Em7

Ju - li - et. All this time that you've been wait - ing, you don't have to wait no
it comes to you. You dream of love that's ev - er - last - ing. Well, ba - by, o - pen up your

F G7sus C Em

more. } I Can Love You Like That. I would make you my world, move heav - en and earth.
eyes. }

F G7sus C Em

if you were my girl. I will give you my heart, be all that you need, show you you're ev -

F Bb G7sus

'ry - thing that's pre - cious to me. If you give me a chance, I Can Love You Like That.

1 C F G7sus 2 C Gm7 Dm7

I You want ten - der - ness, I got ten - der - ness. And I

C Gm7 Dm7

see through to the heart of you. If you want a man who un - der - stands,

F G7sus G

you don't have to look ver - y far. I can love you, I can, I Can Love You Like That.

C Em F G7sus

I would make you my world, move heav - en and earth if you were my girl. I will give you my heart,

C Em F G7sus

Repeat and Fade
G7sus

be all that you need, show you you're ev - 'ry - thing that's pre - cious to me. I Can Love You Like That.

I CAN'T HELP MYSELF

(Sugar Pie, Honey Bunch)

Words and Music by BRIAN HOLLAND,
LAMONT DOZIER and EDWARD HOLLAND

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Moderately fast

C G

Sug - ar pie hon - ey bunch, you know that I love you. —
Sug - ar pie hon - ey bunch, I'm weak - er than a man should be.

Dm Em

I Can't Help My - self, I love — you and
I Can't Help My - self, I'm a — fool in

F G C

no - bod - y else. — In and out my life
love you see. — Wan - na tell you I don't love you, tell —

G

— you that you come and you go, — But leav - ing just time your
I've tried. — ev - 'ry time I

Dm Em F

pic - ture be - hind — and I I kissed it a thou - sand times. —
see your — face — I get all — choked up — in - side. —

G To Coda ⊕ C

When — you snap your fin - ger or wink your eye — I come a -
When —

G Dm

run - ning to you. — I'm tied — to your a - pron strings —

Em F G

and there's noth - ing — that I can do. — (Instrumental)

C G

Dm Em F

Can't help my - self, — no — I Can't Help My - self.

G D.C. al Coda

CODA ⊕ C

— I call your name, girl, — it starts the flame burn -

ing in my heart, tear - ing it all a - part. No mat -
 - ter how I try, my love I can - not hide. 'Cause Sug - ar pie hon - ey bunch,
 Sug - ar pie hon - ey bunch,
 do you know that I'm weak for you. Can't
 an - y - thing you ask me to. Can't

Dm F G Repeat and Fade

help my - self, I love you and no - bod - y else.
 help my - self, I want you and no - bod - y else.

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

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Words and Music by JIMMY McHUGH
 and CLARENCE GASKILL

Moderately

F6 Fm6 C D7 G7

Your eyes of blue, your kiss - es too, I nev - er knew what they could do, I Can't Be - lieve That
 tell - ing ev - 'ry - one I know, I'm on your mind each place you go, they can't be - lieve that

1 C Dm7 G7 C7#5 2 C F9 C E7

You're In Love With Me. You're me. I have al - ways

A7 D7

placed you far a - bove me, I just can't i - mag - ine that you

G7 C7#5 F6 Fm6 C

love me; And af - ter all is said and done, to think that I'm the

D7 G7 C F9 C

luck - y one, I Can't Be - lieve That You're In Love With Me.

I CRIED FOR YOU

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Words and Music by ARTHUR FREED,
 GUS ARNHEIM and ABE LYMAN

Moderately

To Coda ⊕

F Fmaj7 Am7 D7 G7 Gm7 C7 Gm7 C9 F6 C7#5

I Cried For You now it's your turn to cry o - ver me.

F6 E/F F Am7 D7 Gm7 C7

Ev - 'ry road has a turn - ing that's one thing you're

G#dim7 C7 F Fmaj7 Am7 D7 G7 Gm7

learn - ing. I Cried For You what a fool I

C7 Gm6 A7 D7

used to be. Now I found two eyes just a lit - tle bit blu - er, I

G9 C7 D.C. al Coda

found a heart just a lit - tle bit tru - er.

CODA ⊕ F Bb9 F

me.

I FALL TO PIECES

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Words and Music by HANK COCHRAN
 and HARLAN HOWARD

Broadly

F G7 C B Bb C7

I Fall To Pic - es each time I see you a -
 I Fall To Pic - es each time some - one speaks your

F C7 C B Bb

gain. I Fall To Pic - es; how can I
 name. I Fall To Pic - es; time on - ly

C7 F F7 Bb

be just your friend? You want me to act like we've nev - er kissed; you
 adds to your flame. You tell me to find some - one else to love, some -

C7 F Bb C7

want me to for - get, pre - tend we've nev - er met. And I've tried and I've tried, but I
 one who'll love me, too, the way you used to do. But each time I go out with -

F Bb C7 F

1 2

have - n't yet; you walk by and I Fall To Pic - es.
 some - one new; you walk by and I Fall To Pic - es.

I DON'T KNOW ENOUGH ABOUT YOU

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Words and Music by PEGGY LEE
and DAVE BARBOUR

Easy swing

G7 C7

I know a lit - tle bit _____ a - bout a lot of things, - but
lat - est news, _____ no but - tons on my shoes - but,

F D7 G9

I Don't Know E-nough A-bout You. _____ Just when I think you're mine _____ you try a
ba - by, I'm con-fused a-bout you. _____ You get me in a spin, _____ oh, what a

Bbmaj7/C C9

dif - f'rent line _____ and, ba - by, what _____ can I do? _____ I read the
stew I'm in _____ 'cause

2 G7 Bbmaj7/C C9 F A7

I Don't Know E-nough A-bout You. _____ Jack of all trades, - mas - ter of none -

D7 G7

and is - n't it a shame? I'm so sure _____ that you'd be good for me _____

C7 C9 G7 C7

if you'd on - ly play - my game. You know I went to school _____ and I'm no - bod - y's fool, - that

F D7 G9 Bbmaj7/E C9

is to say, un - til I met you. _____ I know a lit - tle bit _____ a - bout a lot of things, - but

G7 Bbmaj7/C C9 F Bbmaj7 F6 Bb9 *Optional Tag*

I Don't Know E-nough A-bout you. _____ I know a lit - tle bit a - bout bi -

F Bb9 F

ol - o - gy _____ and a lit - tle more _____ a - bout psy - chol - o - gy. _____

Bb9 F G7 Bbmaj7/C C9 F

I'm a lit - tle gem - in ge - ol - o - gy, - but I Don't Know E-nough A-bout You. _____

I DON'T KNOW HOW TO LOVE HIM

from JESUS CHRIST SUPERSTAR

Words by TIM RICE
Music by ANDREW LLOYD WEBBER

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Slowly, tenderly and very expressively

The musical score is written in G major and 4/4 time. It consists of several systems of music with lyrics underneath. The lyrics are: "I Don't Know How To Love Him what to do how to move him. I've been I don't know how to take this I don't see why he moves me. He's a changed man yes real-ly changed, in these past few days when I've seen my-self I seem like some-one He's just a man, and I've had so man-y men be-fore in ver-y man-y else. ways. He's just one more. Should I bring him down should I scream and shout should I speak of love let my feel-ings out? I nev-er thought I'd come to this what's it all a-bout? Don't you think it's rath-er fun-ny I should be in this po- Yet if he said he loved me I'd be lost I'd be si-tion? I'm the one who's al-ways been so calm so cool, no lov-er's fool fright-ened. I could-n't cope just could-n't cope I'd turn my head I'd back a-way I run-ning ev-'ry show, He scares me so. so. I want him so, I love him so, would-n't want to know, He scares me so. so. I want him so, I love him so."

I FOUND A MILLION DOLLAR BABY (IN A FIVE AND TEN CENT STORE)

from FUNNY LADY

Lyric by BILLY ROSE and MORT DIXON
Music by HARRY WARREN

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Moderately

The musical score is written in G major and 4/4 time. It consists of three systems of music with lyrics underneath. The lyrics are: "It was a luck-y A-pril show-er, it was the most con-ve-nient door I Found A Mil-lion Dol-lar Ba-by In A Five And Ten Cent Store; The rain con-tin-ued for an hour, I hung a-round for three or four, a-round a mil-lion dol-lar ba-by in a"

F A7 Dm A7

five and ten cent store. She was sell - ing chi - na _____ and when she made those eyes _____

Dm G7 Gm7 C7

_____ I kept buy - ing chi - na _____ un - til the crowd got wise. _____ In - ci - dent' - ly,

F G7

if you should run in - to a show - er, just step in - side my cot - tage door

C7 Cdim7 C7

and meet the mil - lion dol - lar ba - by from the five and ten cent store! store!

1	2
F	F
C7	

I GOTTA RIGHT TO SING THE BLUES

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Words by TED KOEHLER
Music by HAROLD ARLEN

Slowly C7 F7 F7#5

I Got - ta Right To Sing The Blues. _____ I got - ta right to feel low down. _____ I got - ta

Fm7 Bb7 Dm7b5 G7 C7

right to hang a - round, _____ down a - round the riv - er. _____ A cer - tain man in this old town _____

F E7 Eb E7 F E Eb Bb F7/Bb F7#5/Bb Bb Cm7/Bb Bbdim7

_____ keeps drag - gin' my poor heart a - round. _____ All I see for me is mis - er -

F7/Bb Bb C7 F7 F7#5 Fm7 Bb7

y. I Got - ta Right To Sing The Blues. _____ I got - ta right to moan and sigh. _____ I got - ta right to sit and cry _____

Dm7b5 G7 Gm7 C7 Eb(maj7)

_____ down a - round the riv - er. _____ I know the deep blue sea _____ will soon be call - ing me. _____

C7 Gm7 C7 Cm7b5 F7 Bb

1	2
	Bb

It must be love say what you choose, I Got - ta Right To Sing The Blues. _____ I Got - ta _____

I FEEL THE EARTH MOVE

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Words and Music by
CAROLE KING

Moderately

Cm7 F Cm7/F

I Feel The Earth Move un - der my feet; I feel the sky tum - bl - ing down;

F Cm7

I feel my heart start to trem - bl - in' when - ev - er you're a - round.

F/C Bb Ebmaj7 Eb6 Abmaj7 Ab6 Fm7

Ooh, ba - by, when I see your face mel - low as the month of May,

Ab/Bb Ebmaj7 Eb6 Abmaj7 Fm7

Oh, dar - lin', I can't stand it when you look at me that way.

Ab/Bb F/G Cm7 F7 Cm7/F

I Feel The Earth Move un - der my feet; I feel the sky tum - bl - ing down;

F Cm7

I feel my heart start to trem - bl - in' when - ev - er you're a - round.

F/C Cm7 F Bb Ebmaj7 Eb6

Ooh, dar - lin', when I'm near.

Abmaj7 Ab6 Fm7 Ab/Bb Ebmaj7 Eb6

you And you ten - der - ly call my name, I know that my e - mo -

Abmaj7 Fm7 Ab/Bb F/G

tions Are some - thing I just can't tame. I just got to have you,

Cm7 F7 Cm7 F Cm7 F Cm7/F F

ba - by. Aah! Aah! Yeah, I Feel The

Cm7 F7 Cm7/F F7 Cm7/F

Earth Move un - der my feet; I feel the sky tum - bl - in' down, tum - bl - in' down. I Feel The

Repeat and Fade

I GUESS THAT'S WHY THEY CALL IT THE BLUES

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Words and Music by ELTON JOHN,
BERNIE TAUPIN and DAVEY JOHNSTONE

Slow beat

G Em F C F C F C

Don't wish it a-way, don't look at it like it's for - ev - er. Be-tween you and
Just stare in-to space; pic - ture my face in your hands. Live for - each

G Bm F C F C F

me sec - ond I could hon - est - ly say, that things can on - ly get bet - ter.
with - out hes - i - ta - tion, and nev - er for - get I'm your man.

C F C G B7 Em G7

And while I'm a - way bust out the de - mons in - side, and it won't be
Wait on - me girl, cry in the night if it helps, but more than ev -

C G Am F G Am7 G7

long be - fore you and me run, to the place in our hearts where we hide.
er I sim - ply love you, more than I love life it - self. And I

C G F C G

Guess That's Why They Call It The Blues. Time on my hands could be time spent with

F C G Am C F

you, laugh - ing like chil - dren, liv - ing like lov - ers, roll - ing like thun - der un - der the

D F G11

cov - ers, and I Guess That's Why They Call It The Blues.

1,2
C Em F

3
C G Am Em F G11

Blues, laugh - ing like chil - dren, liv - ing like lov - ers, and I Guess That's Why They Call It The

C G Am Em F G11 C

Blues. And I Guess That's Why They Call It The Blues.

I HEAR A SYMPHONY

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Words and Music by EDDIE HOLLAND,
LAMONT DOZIER and BRIAN HOLLAND

Moderately

G D/F#

You've giv - en me a true love and ev - 'ry day I thank -

Dm/F Am7

— you love, for a feel - ing that's — so new, — so in - vit - ing,

C D7 G

so ex - cit - ing. When - ev - er you are near, I Hear A

D/F# Dm/F

Sym - pho - ny, a ten - der mel - o - dy — pull - ing me

Am7 C D7 G

clos - er, clos - er to your arms. — Then sud - den - ly, oo, —

D/F# Dm/F

— your lips — are touch - ing mine. A feel - ing so — di - vine —

Am7 Cmaj7 D7 Cm

'Til I leave — the past — be - hind. — I'm lost — in a

Bb Gm Am7 G

world — made — for you and me. Oo love me. —

Bbm7 Eb7 N.C. Ab Eb/G

When - ev - er you are near — I Hear A Sym - pho - ny

Ebm/Gb Bbm Db E7

play sweet and ten - der - ly ev - 'ry time your lips meet mine my ba - by.

A E/G#

Ba - by, ba - by, I feel a joy with - in. Don't let this

Em/G Bm D F7

feel - ing end. Let it go on and on and on now ba - by.

§ Bb F/A

Ba - by, When - ev - er you are near, those tears that fill my eyes,
 Ba - by, ba - by, as you stand up Hear A Sym - pho - ny
 Ba - by, ba - by, don't let this up hold - ing me
 Ba - by, ba - by, I Hear A Sym - pho - ny,

Fm/Ab To Coda ⊕

I cry not for my - self but for those who've
 each time you speak to me I hear a sand
 whis - per - stand - ing how much you care, thou - sand
 keep a ten - der mel - o - dy. Oo _____ so

Cm 1-3 F F7 4 F F7 D.S. al Coda

nev - er felt the joy we've felt. _____
 ten - der rhap - so dy of love. love.
 vi - o - lins _____ fill of the air now.
 close to me, _____ ba - by, ba - by.

CODA ⊕ Fm/Ab Cm F F7 Repeat and Fade

Ah _____ it goes on and on and on and on and

I JUST FALL IN LOVE AGAIN

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Words and Music by LARRY HERBSTTRITT, STEPHEN H. DORFF, GLORIA SKLEROV and HARRY LLOYD

Slowly F G7 Bb C7 F C

Dream - in' I must be dream - in', or am I real - ly ly - in' here with you?
 Mag - ic, it must be mag - ic; the way I hold you and the night just seems to fly.

F G7 Bb G7/B

Ba - by, you take me in your arms, and though I'm wide - a - wake I know my
 Eas - y for you to take me to a star, heav - en is that mo - ment when I

Bb/C C Am7 Dm7 Bb C7

dream is com - in' true. } And oh, _____ I _____ Just Fall In Love A - gain. _____
 look in to your eyes. }

F Dm7 G7 C7 Am7 Dm7

Just one touch and then it hap - pens ev - 'ry time. And there I go, _____ I _____ Just

Bb Em7b5 A7 Dm7 G7 F/C Bb/C

Fall In Love A - gain, _____ and when I do I can't help my - self I fall in love _____ with

1 F C7 2 F G7 F/C Bb/C F

you. you. Can't help my - self I fall in love _____ with you.

I HEARD IT THROUGH THE GRAPEVINE

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Words and Music by NORMAN WHITFIELD and BARRETT STRONG

Moderately

Em Em B A7

Mm. _____ I bet you're won-derin' how I knew 'bout your plans _____ to make me blue, -
 2. _____ ain't sup-posed to cry, but these tears _____ I can't hold in - side. -
 3. (See additional lyrics)

Em B

_____ with some oth - er guy _____ you knew be - fore. Be - tween the two of us guys -
 Lo - sin' you _____ would end my life you see, 'cause you mean.

A7 C#m A7

_____ you know I loved you more. _____ It took me by sur - prise _____ I must say _____
 that much to me. _____ You could have told _____ me your - self _____

Em A7

_____ when I found out yes - ter - day. _____ Don't you know that I Heard -
 that you loved _____ some - one else. _____ In - stead I Heard -

Em A7 Em A

_____ It Through The Grape - vine, not much _____ long - er would you be _____ mine.
 _____ It Through The Grape - vine, not much _____ long - er would you be _____ mine.

Em A7 Em

Oh, Uh I huh, heard it through the grape - vine. Oh, _____ I'm just just
 I Heard _____ It Through The Grape - vine. And I'm I'm just

A7 Em

a - bout to lose _____ my mind. _____ Hon - ey, hon - ey oh yeah.
 a - bout to lose _____ my mind. _____ (I Heard It Through The Grape-vine, not much

To Coda ⊕

long - er would you be mine, ba - by.) { Ooh. _____ I know a man -
 Ooh. _____
 Yeah. _____

2

Ooh. _____ Peo - ple say be - lieve half -

CODA

⊕

yeah, yeah, yeah. I Heard It Through The Grape-vine, not much long-er would you be mine, ba - by. Yeah -

Additional Lyrics

- 3. People say believe half of what you see
 Oh, and none of what you hear;
 But I can't help but be confused
 If it's true please tell me dear.
 Do you plan to let me go
 For the other guy you loved before?

I LET A SONG GO OUT OF MY HEART

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Words and Music by DUKE ELLINGTON, HENRY NEMO, JOHN REDMOND and IRVING MILLS

Slowly

Eb Ab Eb Cm7 Gm7 C7 Gm7 C7 Ab6 Cm/G Fm7 F#dim

I Let A Song Go Out Of My Heart, It was the sweet-est mel - o - dy, I know I lost heav -
Since you and I have drift - ed a - part life does - n't mean a thing to me, Please come back . sweet mu -

Eb/G Ab 1, 3 Eb Cm7 Fm7b5 Bb7 2, 4 Eb Abm6 Eb Eb/G F#dim

- en 'Cause you were the song. know I was wrong. Am I too
- sic. I

Fm7 Fm7b5 Bb7 Eb Ebmaj7 Eb6 Ab G7 Cm Cm7 Gb7

late to make a - mends? You know that we were meant to be more than just

B7 Bb9 Bb9#5 Eb Ab Eb Cm7 Gm7 C7

friends, just friends. I Let A Song Go Out Of My Heart, Be - lieve me, dar-ling,

Gm7 C7 Ab6 Cm/G Fm7 F#dim7 Eb/G Ab Eb Bb7b9 1 Eb6 Bb7b9 Bb7 2 Eb6

when I say I won't know sweet mu - sic un - til you re - turn some day. day.

I LIKE THE LIKES OF YOU

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Words by E.Y. HARBURG
Music by VERNON DUKE

Moderately

Eb Cm7 Fm7 Bb7 Eb Cm Fm7 Bb7 Eb Cm

I Like The Likes Of You, I like the things you do. I mean I
I like your eyes of blue. I think they're blue, don't you? I mean I

F7 Bb7 1 Eb Fm7 Bb7 2 Eb Eb7 Ab

Like The Likes Of You. blue. Oh, dear, if I could

Eb F7

on - ly say what I mean, I mean if I could mean what I say. That is I

Fm7 Bb7 Fm7 Bb7#5 Eb Cm7 Fm7 Bb7

mean to say that I mean to say that I Like The Likes Of You, your

Eb Cm Fm7 Bb7 Eb Cm F7 Bb7 Eb

looks are pure de - luxe. Looks like I Like The Likes Of You

I KEEP GOING BACK TO JOE'S

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 8 Music Square West, Nashville, TN 37203

Words and Music by MARVIN FISHER
 and JACK SEGAL

Slow Blues tempo

Cmaj9 Db9 D9 Eb9 Abmaj7 Dm7b5 Dbmaj7

I Keep Go - in' Back To Joe's, to that ta - ble in the cor - ner, sip-pin' wine and star - in' at the
 Go - in' Back To Joe's, but the man who plays pi - an - o, nev - er plays your fa - v'rite mel - o -

Cmaj7 C9 Fmaj7 Bb13 Em7 Am F#m7b5 B7b9

door. Our old wait - er knows we're through, still he sets a place for you, ev - 'ry-thing the way it was be -
 dy. Joe keeps bus - y at the bar, nev - er asks me where you are, he was there when you walked out on

1 Em Ebdim7 Dm7 G7 2 Emaj7 Fmaj7 F6 Em Fmaj7 F Em

fore. I Keep me. Now I'll pray you'll walk back in and you'll say what fools we've been, and we'll

F#m7b5 B7b9 Emaj7 Dm7 G7 Cmaj9 Db9 D9 Eb9

cel - e - brate a hap - py new be - gin - ning! Chance-es are you'll nev - er show, but you'll know just where to find me,

Abmaj7 Dm7b5 Dbmaj7 Cmaj7 C9 Fmaj7 Bb13 Em A9

ev-'ry night un-til it's time to close. Just in case you miss me too, I'll be there to wel-come you,

D9 Dm7 G9 Cmaj7 Db9 D9 E9b5 E7 D7#9 Db7#9 C7#9

that's why I Keep Go - in' Back To Joe's.

I KNOW A PLACE

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Words and Music by
 TONY HATCH

Moderately slow

C Fm G6 F6 C D E G7

Ev - 'ry day when the work is be - hind_ you, and the shop and the store put the lock on the door, _
 At the door there's a man who will greet_ you, then you go down - stairs to some ta - bles and chairs. _

C F6 G6 F6 C D E Am

just get a - way where your wor - ries won't find_ you, if you like, well, I'll tell you more. _
 Soon I'm_ sure you'll be tap - ping your feet, _ be - cause the beat is the great - est there. _

E7 A E E6 Emaj7 E6 E E6

Don't let the day get the bet - ter of you, _ when the ev' - ning comes there's so
 All a - round there are girls and _ boys _ it's a swing - in' place _ a

Emaj7 E6 E E6 Emaj7 E6

much to do. You bet - ter put on your best and wear a smile, just
cel - lar full - a noise. It's got an at - mos - phere of its own some - how, you've

E F G Dm7 G7 C F Bb G

come a - long with me a while, — } 'cause I tell you. I Know A Place where the mu - sic is
got - ta come a - long right now, — }

C F Bb G C F Bb G

fine and the lights are al - ways low. I Know A Place where we can go.

1 C F C7 F

2 C F C7 F C F Bb G

Repeat and Fade

go. I Know A Place where we can go.
I Know A Place where the lights are low.
You're gon - na love this place I know.

I LEFT MY HEART IN SAN FRANCISCO

© 1954 (Renewed 1982) COLGEMS-EMI MUSIC INC.

Words by DOUGLAS CROSS
Music by GEORGE CORY

Moderately Bbmaj9 C#dim7 Cm7

I Left My Heart In San Fran - cis - co. High on a

F9sus F7 Bbmaj7 Cm7 Bbmaj7 Cm7 C#dim7 Bbmaj7

hill, it calls to me. To be where lit - tle ca - ble cars

Bbm6 Am/C Am7 D7b9 Gm7 C9 C7b9

climb half - way to the stars! The morn - ing fog may chill the

F9sus F9 Bdim7 Cm7 F7 C#dim7 Bbmaj9 C#dim7 Cm7

air; I don't care! My love waits there in San Fran - cis - co,

F9 Eb6/G F7/A Eb/G Eb6 D C/E D7/F# D7

a - bove the blue and wind - y sea. When I come

G7#5 G9 F/A G7/B C9sus Gm7 C9 B9 C9 F9sus

home to you, San Fran - cis - co, your gold - en sun will

Cm7 F7b5(b9)

1 Bb6 Ab13 Bb6/9 Cm7 C#dim7

2 Bb6 Ab13 Bb6/9 Gbmaj7 Bb6/9

shine for me! I Left My me!

I LIKE DREAMIN'

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40 WEST MUSIC CORP. and SOUND OF NOLAN MUSICWords and Music by
KENNY NOLAN

Moderately slow

G Am D Am D

I Like Dream - in' 'cause dream - in' can make _ you mine. _ I Like Dream - in' clos - in' my

G Dm G Cmaj7 Bm7 Am7 G7 Cmaj7 Bm7

eyes and feel - in' fine. _ When the lights go down, _ I'm hold - in' you so tight, _ got - cha in my arms _ and it's

Em7 Am7 D7 G Em7

par - a - dise 'til the morn - in' light. _ { I see us on _ the shore _ be - neath _
Through each dream _

Am7 D7 C G

_ the bright sun - shine, _ we walked a - long _ Saint Thom - as beach _ a mil - lion times. _ Hand in hand, _
how our love _ has grown, _ I see us with _ our chil - dren and _ our hap - py home _ lit - tle smiles, _

Em Bm7 Am7 D Em Bm7

_ two bare - foot lov - ers _ kiss - in' in the sand. _ Side by side, the tide _ rolls in, _ I'm
_ so warm and ten - der, _ look - in' up at us. _ Blessed by love, the world _ we share _ un -

C Cmaj7 1 D7sus D7 2 D7sus D7 D.S. and Fade

touch - in' you, _ you're touch - in' me _ if on - ly it could be. _ I Like
til I wake _ I reach for you _ and you're just not there. _ I Like

I LOVE HOW YOU LOVE ME

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Words and Music by BARRY MANN
and LARRY KOLBER

Moderately

G Em7

I Love How You Love _ Me. _ I love how you kiss _ me; _

2.,4. (See additional lyrics)
3. (Instrumental solo)

C D

and when I'm a - way _ from you I love how you miss _ me. _ And I love the way _

G Em7 C
 you al - ways treat me ten - der - ly; but dar - ling most of all,

D G 1-3 4 Em7
 I Love How You Love Me. I love how your heart I Love How You Love Me.
 2.,4. 3. (Begin instrumental solo)

C D G
 I Love How You Love Me. I Love How You Love Me.

Additional Lyrics

I love how your heart beats whenever I hold you.
 I love how you think of me without being told to.
 And I love the way your touch is almost heavenly;
 But darling most of all, I Love How You Love Me.

I MAY NEVER PASS THIS WAY AGAIN

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Words and Music by MURRAY WIZELL
 and IRVING MELSHER

Moderately, with warm expression

C Em7 Edim7 Dm7 G7 C Gm7
 I'll give my hand to those who can - not see the sun - rise or the fall - ing

A7 Em7b5 A7 Dm G7 C G#dim7 Am7 D7
 rain. I'll sing my song, to cheer the wea - ry a - long, for I May Nev - er

Am7 D7 Dm7 G7 C Em7 Ebdim7 Dm7 G7
 Pass This Way A - gain. I'll share my faith with ev - 'ry trou - bled heart, so

C C7 F A7 Dm A F6 Cmaj7 G#dim7 Am7
 I shall not have lived in vain. I'll give my hand, I'll sing my song,

F6 C#dim7 Dm G7 Am Fm6 G7 Dm7 G7 C C+ C6
 I'll share my faith be - cause I know that the time is now, to ful - fill each

C+ C D7 G7 1 2
 C6 Dm7 G7#5 C
 vow, for I May Nev - er Pass This Way A - gain. gain.

I LOVE ROCK 'N ROLL

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Words and Music by ALAN MERRILL
and JAKE HOOKER

Moderately

E(no3rd) N.C. E(no3rd)

I saw him danc - ing there _ by the re - cord ma - chine. I knew he must have been -
smiled, so I got up _ and asked _ for his name. "That don't mat - ter," he

B(no3rd) N.C. A(no3rd) B(no3rd) E(no3rd)

_ a - bout sev - en - teen. The beat was go - ing strong, - play - ing my fa - v'rite
said, "cause it's all the same." I said, "Can I take you home _ where we can be a -

A(no3rd) N.C.

song, lone?" and I could tell it would - n't be long _ till he was with me, yeah, yeah,
And next, we were mov - ing on, and he was with me, yeah,

B(no3rd) E(no3rd)

me. And I could tell it would - n't be long _ till he was with me, yeah, me, sing - in', } I Love
me. And next, we were mov - ing on, and he was with me, yeah, me, sing - in', }

A(no3rd) B(no3rd) E(no3rd)

Rock 'N' Roll. _ So put an - oth - er dime in the juke - box ba - by. I Love Rock 'N' Roll. _ So

A(no3rd) B(no3rd) E(no3rd)

come and take your time and dance with me. He I

A(no3rd) B(no3rd) E(no3rd) A(no3rd)

said, "Can I take you home _ where we can be a - lone?" Next we were mov - in' on, -

N.C.

_ and he was with me, yeah, me. And we'll be mov - in' on _ and sing - in' that same old

E(no3rd) A(no3rd)

song, yeah, with me, _ sing - in', I Love Rock 'N' Roll. _ So put an - oth - er dime in the

B(no3rd) E(no3rd) A(no3rd) B(no3rd) E(no3rd)

juke - box, ba - by. I Love Rock 'N' Roll. _ So come and take your time and dance with me.

I LOVE LUCY

from the Television Series

© 1953 (Renewed) DESILU MUSIC CORP.

Lyric by HAROLD ADAMSON
Music by ELIOT DANIEL

Brightly

Cmaj7 Dm7 G7b9 Cmaj7

I Love Lu - cy and she loves me, we're as
Lu - cy kiss - es like no one can. She's my

To Coda ⊕
Cmaj7/D C+/D D#dim7 Cmaj7

hap - py as two can be. Some - times we quar - rel but
mis - sus and I'm her man; And

Bm7 E7 Amaj7 Dm7 Ab7#5 G13 D.C. al Coda

then, how we love mak - ing up a - gain.

CODA

⊕ Em7 C Am7 D7 D#dim7 C Dm7 G7

life is heav - en you see 'cause I Love Lu - cy, yes,

C Em7 A9 D9 Dm7/G G7 C Dm7/G C6

I Love Lu - cy and Lu - cy loves me.

I MEAN YOU

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By THELONIOUS MONK
and COLEMAN HAWKINS

Medium bounce

F6 Db7 D7 Gm7

C7sus 1 F D7 Gm7 C7 2 F6 Eb9

F6 Db7

Gb7 Gm7 C7 F6 Db7

D7 Gm7 C7sus F6

I SAID MY PAJAMAS (AND PUT ON MY PRAY'RS)

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Words and Music by EDDIE POLA
and GEORGE WYLE

Rhythmically

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of ten staves of music with lyrics underneath. The lyrics are: "I climbed up the door, and opened the stairs; I said My Pa-ja-mas, And Put On My Pray'rs; I powdered my hair, and pinned up my nose; I hung up the bath, and I turned on my clothes; I turned off the bed, and crawled in to the light; put out the clock, and wound the cat up tight; And all be-cause you kissed me (Kiss) good night. { Next I morn-ing I woke, and scram-bled my shoe; I shined up an egg, then I toast-ed the news; I ran up the shade, and pulled down the stair; I curled up the rug, and I vac-uumed my hair; I but-tered my tie, and took an-oth-er bite; just could-n't tell my left foot from my right; And all be-cause you kissed me (Kiss) good-night. By eve-ning I felt nor-mal, so we went out a-gain. You said, 'Good-night,' and kissed me, I hur-ried home and then. { I climbed up the door, and I lift-ed the preach'r, and o-pened the stairs; I Said My Pa-ja-mas And Put On My Pray'rs; I turned off the bed, and called up the phone; I spoke to the dog, and I threw your Ma a bone; 'Twas mid-night, and yet the sun was shin-ing bright; } And all be-cause you kissed me (Kiss) good-night. I (Kiss) good-night." The score includes various chords such as F, D7, Gm, C7, G#dim7, F, G7, C7, F, Bb, C, C#5, F, F7, Gm7, C7, F, D7, Gm, C#dim7, F, G7, C7, and F.

I SAW HER STANDING THERE

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately bright, with a beat

The musical score is written in 4/4 time with a key signature of two flats (Bb). It consists of two staves of music with lyrics underneath. The lyrics are: "Well, she was just sev-en-teen, and you know what I mean, and the she looked at me, and I, I could see that be- way she looked was 'way be-yond com- pare. So how could I dance with an fore too long, I'd fall in love with her. She would-n't dance with an". The score includes chords such as Bb7, F7, and Bb.

Eb Gb Bb F7 F+ Bb 1 2
 oth - er, — Oh, when I Saw Her Stand - ing There. Well,
 oth - er, — Oh, when I Saw Her Stand - ing There. Well, my
 Eb7
 heart went boom when I crossed that room and I held her hand in
 F7 Bb7
 mine. — Well, we danced through the night, — and we held each oth - er tight, — and be -
 fore too long, — I fell in love with her. — Now I'll nev - er dance with an -
 Eb Gb Bb F7 F+ Bb
 oth - er, — Oh, since I Saw Her Stand - ing There. —

I SEE YOUR FACE BEFORE ME

from BETWEEN THE DEVIL

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Words by HOWARD DIETZ
Music by ARTHUR SCHWARTZ

Moderately slow

Ebmaj7 Eb6 Ebmaj7 Eb6 Ebmaj7 Eb6 Fm7 Bb7 Fm7 Bb7
 I See Your Face Be - fore Me crowd - ing my ev - 'ry dream. There is your face be -
 Fm7 Bb7 Fm7 Ebmaj7 Eb6 Edim7 Fm7 Bb7 Ebdim7 Bb7
 fore me, you are my on - ly theme. It does - n't mat - ter where you are I can see how
 Ab Eb Cm D7 Gm7 Bbm/C7 Fm7 Bb7#5 Ebmaj7 Eb6
 fair you are I close my eyes and there you are, al - ways. If you could share the
 Ebmaj7 Eb6 Ebmaj7 Eb6 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7
 mag - ic if you could see me too. There would be noth - ing trag - ic
 Fm7 Fm7/Bb Eb7 Ab Fm7 Ebdim7 Eb Ebdim7 Bb7 Eb7
 in all my dreams of you. Would that my love could haunt you so; know - ing I
 Cm7 Fm7b5 Eb Eb7 Fm Abm Bb7 Eb 1 Bb7 2 Bb7 Eb
 want you so. I can't e - rase your beau - ti - ful face be - fore me.

I SAY A LITTLE PRAYER

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Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately

Gm7 Cm7 F Bb

The mo - ment I wake up be - fore I put on my make - up I
I run for the bus, dear, while rid - ing I think of us, dear. I

Am7 D7 Gm7 Cm7

Say A Lit - tle Prayer For You. While comb - ing my hair now and won - d'ring what
Say A Lit - tle Prayer For You. At work I just take time and all through my

F Bb Am7 D7 Eb F/Eb

dress to wear now I Say A Lit - tle Prayer For You. For - ev - er, for - ev - er you'll
cof - fee break time I Say A Lit - tle Prayer For You.

Dm7 Bb Ab/Bb Bb/C Bb9/D Eb Eb/F Dm7

stay in my heart and I will love you for - ev - er and ev - er. We nev - er will part. Oh,

Ab/Bb Bb Bb9 Bb Bb/D Eb Eb/F Dm7 Bb Ab Bb/C Bb9/D

how I'll love you. To - geth - er, to - geth - er, that's how it must be, to live with - out you would

Eb F/Eb Gm7 Cm7

on - ly mean heart - break for me. My dar - ling, be - lieve me, for me there is

Eb/F Bbmaj7 F9 Bbmaj7 F9sus

no one but you. Please love me too. I'm in love with

Bbmaj7 F9sus Bbmaj7 F9sus Bbmaj7

you. An - swer my prayer. Say you love me too.

I THOUGHT ABOUT YOU

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Words by JOHNNY MERCER
Music by JIMMY VAN HEUSEN

Moderately

Eb D7 Db9b5 C9 F9 Cm7 F7

I took a trip on the train and I Thought A - bout You.

Fm7 Bb G7 Cm Bbm7 Eb13

I passed a shad - ow - y lane and I Thought A - bout You.

Ab Abm6 Eb/Bb Bb/Ab Gm7 Cm7 D7sus D7

Two or three cars parked under the stars, a winding stream, moon shining down on

D7sus D7 Gm Edim7 Fm7 Bb7 Eb D7

some little town, and with each beam, same old dream. At every stop that we made,

Db9b5 C9 F9 Cm7 F7 Fm7

oh, I Thought A-bout You. But when I pulled down the shade,

Bb G7 Cm Bbm7 Eb7 Ab Ab6

then I really felt blue. I peeked thru the crack and

Abm6 Eb Eb6 Ab9 F9 F#dim7 Fm7 Bb13

looked at the track, the one going back to you. And what did I do?

Fm7 Bb7b9

I Thought A-bout You!

1 Eb6 Cm Fm7 Fm9/Bb Bb7 2 Eb6 E7#9 Eb6

I STILL GET JEALOUS

from the Broadway Musical HIGH BUTTON SHOES

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Lyric by SAMMY CAHN
Music by JULE STYNE

Slowly F9 E9 F9 E9 F9 Bdim7 F9 F+ Bb Bbdim7 Bb

I Still Get Jealous when they look at good you. I may not show it, unless you hold me

Jealous when we kiss good night.

Cm7 Bb F7 Bb Fm G7 C7 Cdim7 C7 1 Cm7 F7 Bb D7

but I do. It's more than I can bear when they start to

ex - tra tight. And, dear, I know a

Gm Gm7 C7 C9 C7 F7 Cm7 F7 2 F9 F+

stare. Guess they think you're too good to be true. I Still Get secret you

Bb Ab9 G+ G7 C7 Cdim7 C7 F7 Fdim7 F7 Bb Bbdim7 Cm7 F9 Bb

did - n't know I knew. I Still Get Jealous 'cause it pleases you.

I WANT TO BE WANTED

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English lyric by KIM GANNON
 Italian lyric by ALBERTO TESTA
 Music by PINO SPOTTI

Slowly Cmaj7 Am7 Fmaj7 Dm7 G9 G7b9

English: A - lone, so a lone that I could cry, I Want To Be Want-ed; A -
 Italian: A - mor re - ste - rò vi - ci - no a te Per Tut - Ta La Vi - ta, con

Cmaj7 Am7 Fmaj7 Dm7 G7

lone, watch - ing lov - ers pass - ing by, I Want To Be Want - ed.
 te vo - glio cre - de - re e so gnar Per Tut - ta La Vi - ta.

Gm7 C9 Gm7 C7 Fmaj7 F6

When I am kissed, I want { his } lips to real - ly kiss me. When we're a - part, I want { his }
 Italian: Per - chè sei tu che dai spe - ran - za al mio do - ma - ni, col tuo sor - ri - so, la tua

Fmaj7 F6 Am7 D7 Am7 D7

heart to real - ly miss me. I want to know { he } loves me so { his } eyes are mist - y,
 vo - ce, le tue ma - ni, per - chè io tre mo quan - do un po - co t'al lon - ta - ni.

G7 F#dim7 G7 G7b9 Cmaj7 Am7

that's the way I want to be loved. A - lone, just my lone - ly heart knows
 Cre - di - mi, sei tut - to per me. A - mor, re - ste - rò vi - ci - no a

Fmaj7 Dm7 G7 G7b9 Cmaj7 Am7

how I Want To Be Want - ed. Right now, not to - mor - row, but right
 te Per Tut - ta La Vi - ta, per - chè so - lo te io vo - glio a -

Fmaj7 Dm7 G7 Gm7 C9

now, I Want To Be Want - ed. { I want some - one to share my
 mar Per Tut - ta La Vi - ta. { I want some - one to say good
 Nei ba - ci tuoi c'è un'e - mo -

Gm7 C7 Fmaj7 F6 Fmaj7 Bb9

laugh - ter and my tears with, some - one I know I'd love to spend a mil - lion years with.
 morn - ing and good night to, some - one I know that I will al - ways have the right to.
 zio - ne sen - za fi - ni, un de - si - de - rio che si scio - glie nel - le ve - ne.

C Am7

Where is this some - one, some - where, Opt. meant for me? A -
 Si! Per la vi' - ta, re - ste - rò con te. A -

2 Dm7 G7b9 C Eb6 D7 Dbmaj7 C

meant for me?
 rò con te.

I WAS COUNTRY WHEN COUNTRY WASN'T COOL

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Words and Music by KYE FLEMING
and DENNIS MORGAN

Easily G G6 G G6 G Cmaj7 C6 C

1. I re-mem-ber wear-ing straight leg Le-vis, flan-nel shirts, e-ven when they weren't in style. —

2., 3. (See additional lyrics)

Cmaj7 C6 C G G6 G G6 G Cmaj7 C6 C

I re-mem-ber sing-ing with Roy Rog-ers at the mov-ies, when the West was real-ly wild. —

Cmaj7 C6 C F G

I was lis-t'ning to the Op-'ry, when all of my friends were dig-ging

C E Am C F Dm

rock and roll, and rhy-thm and blues. — I Was Coun-try, — When Coun-try Was-n't

Cmaj7 C6 C 1 Cmaj7 C6 C 2 Cmaj7 C6 C G G6 G

Cool. — 2. I re-mem-ber Ooh, — I Was Coun-try, When

G6 G C C6 C C6 C G G6 G G6 G

Coun-try Was-n't — Cool; I — was coun-try from my hat down to my —

C C6 C C7 F G C E

boots. (Instrumental) I still act — and look the same; — what you see ain't noth-in' new. —

Am C F Dm 1 C D.S.

I Was Coun-try, — When Coun-try Was-n't Cool. — 3. They called

2 Cmaj7 C6 C Cmaj7 C Dm7 Cmaj7 C6 C

Cool. — Yeah, I Was Coun-try, — When Coun-try Was-n't Cool.

Additional Lyrics

2. I remember circling the drive-in,
Pulling up, and turning down George Jones.
I remember when no one was looking,
I was putting peanuts in my coke.
I took a lot of kidding, 'cause I never did fit in;
Now look at everybody trying to be what I was then;
I Was Country, When Country Wasn't Cool.

3. They called us country bumpkins for sticking to our roots;
I'm just glad we're in a country where we're all free to choose;
I Was Country, When Country Wasn't Cool.

I WILL FOLLOW HIM

(I Will Follow You)

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English Lyric by NORMAN GIMBEL and ARTHUR ALTMAN
 Original Lyric by JACQUES PLANTE
 Music by J.W. STOLE and DEL ROMA

Slowly

B \flat Dm

I Will Fol - low Him, fol - low him wher - ev - er he may go. And

Gm Dm E \flat F B \flat

near him I al - ways will be, for noth - ing can keep me a - way. He is my des - ti - ny.

Gm B \flat Dm

I Will Fol - low Him. Ev - er since he touched my heart I knew. There

Gm Dm E \flat Cm7 F B \flat

is - n't an o - cean too deep, a moun - tain so high it can keep, keep me a - way,

Moderately fast Rock
N.C.

Gm F B \flat

a - way from his love. (Instrumental) I

B \flat Gm F \sharp

love him, I love him, I love him. And where he goes I'll fol - low, I'll fol - low, I'll fol - low, I Will Fol - low

B D \sharp m G \sharp m

Him, fol - low him wher - ev - er he may go. There is - n't an o - cean too

D \sharp m E F \sharp B G

deep, a moun - tain so high it can keep, keep me a - way. I will fol - low

C Em Am

him, fol - low him wher - ev - er he may go. There is - n't an o - cean too

Em F Dm7 G C G

deep, a moun - tain so high it can keep, keep me a - way, a - way from his

C G C Am

love. (I love him,) oh, yes, I love him. (I'll fol-low,) I'm gon-na

C Am

fol - low. True love, he'll al-ways be my true love. (For - ev - er,) from now un - til for -

C Am

ev - er. I love him, I love him, I love him. And where he goes I'll fol-low, I'll fol-low, I'll

C Am

fol-low. He'll al-ways be my true love, my true love, my true love from now un - til for - ev - er, for - ev - er, for -

F Em F

ev - er. There is - n't an o - cean too deep, a moun - tain so high it can

Dm7 G C Am G F C

keep, keep me a - way, a - way from his love.

I WANNA BE LOVED BY YOU

from GOOD BOY

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Lyric by BERT KALMAR
 Music by HERBERT STOTHART and HARRY RUBY

Moderato

C C+ B+ Bb7 A7 D7

1., 3. I Wan - na Be Loved By You, just you, and no - bod - y else but you.
 2. I wan - na be kissed by you,

G7 C#dim7 G7

I Wan - na Be Loved By You a - lone, poo - poo - pa - doop.
 I wan - na be kissed by you a -

2,3 C Fine C7 F Fm C Am7

lone, poo - poo - pa - doop. I could - n't as - pire to an - y-thing high - er,

C7 F Am7/E D7 G7 B+ Bb A9 D7 G7 D.C. al Fine

than fill a de - sire to make you my own; pa - pa - pad - ra, poo - poo - pa - doop.

I WISH YOU LOVE

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English Words by ALBERT BEACH
French Words and Music by CHARLES TRENET

Moderately

I wish you blue - birds in the Spring, to give your heart a song to sing; And then a kiss, but more than
 this I Wish You Love. And in Ju - ly, a lem - on - ade, to cool you in some leaf - y
 glade; I wish you health and more than wealth, I Wish You Love. My break - ing heart and I a -
 gree that you and I could nev - er be, so with my best, my ver - y best, I set you free.
 I wish you shel - ter from the storm, a co - zy fire to keep you warm; But most of all, when snow - flakes
 fall, I Wish You Love. I wish you fall, I Wish You Love.

I WANT TO HOLD YOUR HAND

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Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Moderately, with a beat

Oh yeh, I'll tell you some - thing I think you'll un - der - stand. When
 please say to me you'll let me be your man, and
 I say that some - thing, I Want To Hold Your Hand. I Want To Hold Your
 please say to me you'll let me hold your hand. Now, let me hold your
 Hand, I Want To Hold Your Hand. Oh I Want To Hold Your Hand.

Gm7 C7 F Dm Gm7

And when I touch you, I feel hap - py in - side. It's such a

C7 F G7 F G7 F G7

feel - ing that my love I can't hide, I can't hide I can't hide. Yeh,

C G7 Am Em C

you got that some - thing, I think you'll un - der - stand. When I {say} that

G7 Am Em F G7 C Am

some - thing, I Want To Hold Your Hand, I Want To Hold Your Hand,

1 F G7 C 2 F G7 E F G7 F C

I Want To Hold Your Hand. I Want To Hold Your Hand. I Want To Hold Your Hand.

I WISHED ON THE MOON

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Words and Music by DOROTHY PARKER and RALPH RAINGER

Moderately

F7 3 Bb F7 3

I Wished On The Moon for some-thing I nev - er knew, wished on the moon

3 Bb Ab7 G7 C7#5 F9 Bb7

for more than I ev - er knew. A sweet - er rose, a soft - er sky, an

Eb Ebm6 F7sus F7 F+ Bb Bdim7

A - pril day that would not dance a - way. I

F7 3 Bb F7 3

begged of a star to throw me a beam or two, wished on a star and asked for a

Bb Ab7 G7 C7#5 F9 Bb7 Eb Ebm

dream or two. I looked for ev - 'ry love - li - ness it all came true. I

F7 3 F13 F9 F7b13 1 Bb Bdim7 F7sus F7 Gb7#11 2 Bb

Wished On The Moon for you. I you.

I WONDER WHO'S KISSING HER NOW

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 Lyrics by WILL M. HOUGH and FRANK R. ADAMS
 Music by JOSEPH E. HOWARD and HAROLD ORLOB

Waltz G D7 G B C

I Won - der Who's Kiss - ing Her Now, _____ won - der who's teach - ing her how. _____

E7 Am E7 A7

_____ Won - der who's look - ing in - to her eyes breath - ing sighs,

D7 G D7 G

tell - ing lies; I won - der who's buy - ing the wine _____ for lips that I

B C E7 Am Cm G E7

used to call mine. _____ Won - der if she ev - er tells him of me, I

Am 1 D7 G D7 2 D7 G

Won - der Who's Kiss - ing Her Now. _____ I Kiss - ing Her Now. _____

I WONDER WHY

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a division of Continental Communications Corp.
 Words and Music by MELVIN ANDERSON
 and RICARDO WEEKS

Moderately bright

F Bb C7 F

I Won - der Why _____ I love you like I do. Is it be -
I told my friends _____ that we would nev - er part. They laughed and
When you're with me _____ I'm sure you're al - ways true. When I'm a -

Bb C7 F

cause _____ I think you love me too. I Won - der Why _____ I
said _____ that you would break my heart. I Won - der Why _____ they
way _____ I won - der what you do. I Won - der Why _____ I'm

Bb C7 1 F Gm7 C7

love you like I do, like I do. _____
think that we will part, we will
sure you're al - ways true, al - ways

2 F Bb 3 F F7 To Interlude 3 F

part. _____ true. _____

Gm7 C7 F Fine INTERLUDE Bb

Bong! Bong! Bong! Bong! Oooh

F F7 Bb

Oooh Bong! Bong! Bong! Bong!

C7 D.C. al Fine

bop bop bop bop bop bop bop

I WOULDN'T HAVE MISSED IT FOR THE WORLD

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Words and Music by KYE FLEMING, DENNIS MORGAN and CHARLES QUILLEN

Moderately fast
Am7

G Cmaj7

1. Our paths may nev-er cross a - gain; - may-be my heart will nev-er mend, -
2. (See additional lyrics)

G Em7 C

but I'm glad for all the good times. You brought me so much sun - shine, -

Am7 D Bm7 G C

and love was the best it's ev - er been. I Would - n't Have Missed It For The World; -

Chorus

Am7 D7 B7 Em7 D7 Am7 D

would - n't have missed lov - in' you, girl. - You made my whole life worth - while with your smile. -

G C Am7 D7 B7 Em

I would - n't trade one mem - o - ry, - 'cause you mean so much to me. - Ev - en though -

D7 Am7 D7sus 1 D7 2 D.S. twice and Fade D7

I lost you, girl, - I Would - n't Have Missed It For The World. - It For The World.

Additional Lyrics

- They say that all good things must end.
Love comes and goes just like the wind.
You've got your dreams to follow,
but if I had the chance tomorrow,
you know I'd do it all again.
(To Chorus:)

I WILL BE IN LOVE WITH YOU

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RL AUGUST MUSIC and MORGAN CREEK MUSIC

Words and Music by
LIVINGSTON TAYLOR

Moderately, smoothly



I don't know what words to say but when I see you I know they'll come.
I don't know how lone - some I have been, I live that way day to day.



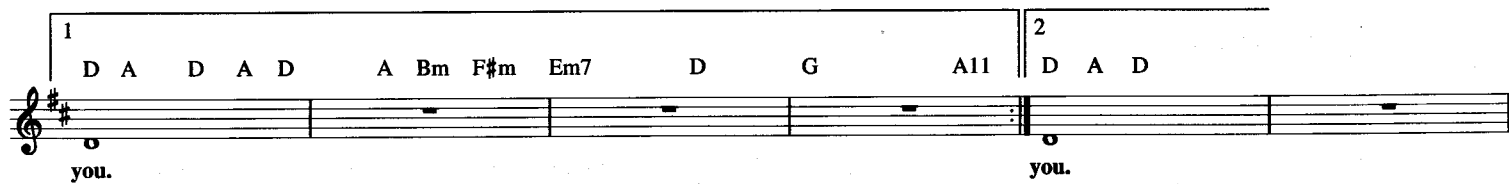
They'll be words that fi - n'ly say how much I've need - ed some - one. Just one look and
But I long to ask my - self how did I ev - er live that way. Just one smile from



then I'll hear those sweet words pour on in. I Will Be In Love With You, I'll
you, a mil - lion oth - ers will not do.

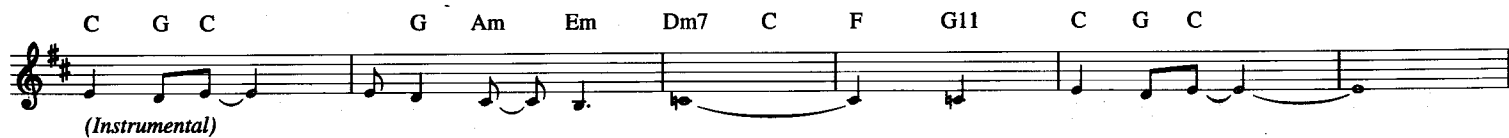


be in love with you. I Will Be In Love With You, I'll be in love with



you.

you.



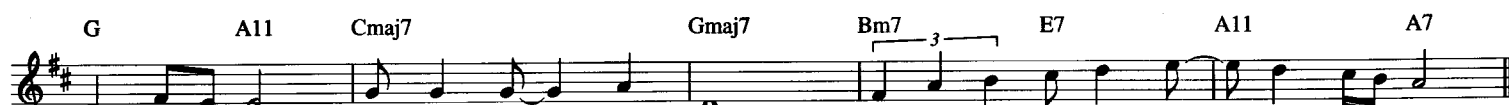
(Instrumental)



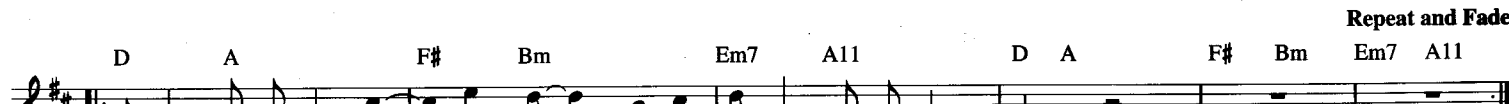
I don't know how to be soft, I've be - come hard just



to sur - vive. But I long to be - come gen - tle, gen - tle - ness brings



love a - live. Take these two strong hands soft - en them, dar - ling, un - der - stand.



I Will Be In Love With You, I'll be in love with you.

Repeat and Fade

I WRITE THE SONGS

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Words and Music by
BRUCE JOHNSTON

Slowly

I've been a - live for - ev - er, and I wrote the ver - y first song. —
My home lies deep with - in you and I've got my own place in your soul.

I put the words and the mel - o - dies to - geth - er, I am mu - sic, and I Write The Songs. —
Now, when I look out through your eyes — I'm young a - gain, e - ven though I'm ver - y old. —

I Write The Songs — that make the whole world sing; I Write The Songs — of love and
spe - cial things. — I Write The Songs. that make the young girls cry; — I Write The Songs — I Write The Songs. —

(Instrumental) Oh, my mu - sic makes you dance — and gives your
spir - it to take a chance, — and I wrote some rock 'n' roll so you — can move. —

Mu - sic fills your heart, — well, that's a real fine place to start, — it's from me,
it's for you, it's from you, it's for me, it's a world — wide — sym - pho - ny. —

I Write The Songs — that make the whole world sing, I Write The Songs — of love and spe - cial things, —

I Write The Songs — that make the young girls cry, — I Write The Songs — I Write The Songs. —

am mu - sic and I Write The Songs. —

I'LL BE THERE

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Words and Music by BERRY GORDY, HAL DAVIS,
WILLIE HUTCH and BOB WEST

Moderately

F C/E Dm Am/C

You and I must make a pact. We must bring sal - va - tion back.

Bb Bb/C F C7sus

Where there is love, I'll Be There. (I'll Be There.)

F C/E Dm Dm/C

{ I'll reach out my hand to you, I'll have faith in
I'll be there to pro - tect you with an un - sel - fish love

Am7 Bb Gm7 Bb/C

all you do. Just call my name and I'll
that re - spects you.

F Fsus F Ab

Be There. (I'll Be There.) I'll Be There to com -

Eb Bb F

fort you, build my world of dreams a - round you. I'm so glad I found you.

Ab Eb Bb To Coda

I'll Be There with a love so strong. I'll be your strength, you know I'll keep

Bb/C F C/E

hold - ing on. Let me fill your heart with joy and laugh - ter.

Dm Dm/C Am7 Bb Gm7

To - geth - er - ness, well it's all I'm af - ter. Just call my

Bb/C F C7sus D.S. al Coda

name and I'll Be There. (I'll Be There.)

CODA

hold - ing on. If you should ev - er find

some - one new, I know she'd bet - ter be good to you, 'cause if she

does - n't, then I'll Be There. (I'll Be There. Don't you know, ba - by.

I'll Be There, I'll Be There.

Just call my name and I'll Be There. Just call my name

and I'll Be There. (Instrumental)

I'LL KNOW
from GUYS AND DOLLS

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By FRANK LOESSER

Moderately

I'll Know when my love comes a - long. I'll Know then and there. I'll Know at the
Know long be - fore we can speak, I'll Know in my heart. I'll Know and I

sight of ^{her} face how I care, how I care, how I care. And I'll stop, and I'll stare. And I'll
won't ev - er ask "Am I right, am I wise, am I smart?" But I'll stop, and I'll

stare at that face in the throng. Yes, I'll Know when my love comes a - long.

I'LL BE WITH YOU IN APPLE BLOSSOM TIME

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Words by NEVILLE FLEESON
Music by ALBERT VON TILZER

Tenderly

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Tenderly'. The lyrics are: 'I'll Be With You In Apple Blossom Time. I'll be with you to change your name to mine. One day in May, I'll come and say, "Happy the bride the sun shines on to-day." What a wonderful wedding there will be. What a wonderful day for you and me. Church-bells will chime. You will be mine. In apple blossom time. time.' The score includes various chords such as C, Em, F, C#dim7, G7, A7, D7, and Fm6/Ab. There is a first ending (1) and a second ending (2) for the final line of the song.

I'll Be With You In Apple Blossom Time. I'll be
with you to change your name to mine. One day in
May, I'll come and say, "Happy the
bride the sun shines on to-day." What a won-der-ful
wed-ding there will be. What a won-der-ful day for you and
me. Church-bells will chime. You will be mine. In
ap-ple blos-som time. time.

I'LL NEVER SMILE AGAIN

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Copyright RenewedWords and Music by
RUTH LOWE

Moderately

The musical score is written in treble clef with a key signature of three flats (Bbb) and a 4/4 time signature. The tempo is marked 'Moderately'. The lyrics are: 'I'll Never Smile Again until I smile at you. I'll never laugh again what good would it do? For tears would fill my eyes my'. The score includes various chords such as Fm7, Bb7, Eb, and B7#5. There is a triplet of eighth notes in the second line of the score.

I'll Nev-er Smile A-gain un-til I smile at you. I'll nev-er
laugh a-gain what good would it do? For tears would fill my eyes my

Abm Bb+ Ebmaj7 D9 G D7 G Ebdim7 Fm7 Bb7 Eb Ebdim7

heart would re - a - lize, that our ro - mance is through. I'll nev - er

Fm7 Bb7 Eb Gbdim7 Fm7 Bb7

love a - gain I'm so in love with you. I'll nev - er thrill a - gain to some - bod - y

Eb7 Abmaj7 Ab6 Abm Eb Gm7 C7

new. With - in my heart I know I will nev - er start to

Fm7 B7#5 Bb7

1 Eb Ebdim7 Bb7 Eb Gbdim7

2 Eb

smile a - gain un - til I smile at you. I'll Nev - er you.

I'LL REMEMBER APRIL

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Words and Music by DON RAYE, GENE DE PAUL and PAT JOHNSON

Moderately

G G6 Gmaj7 G6 Gm7 Gm6

This love - ly day will length - en in - to ev - 'ning. We'll sigh good - bye to all we've
The fire will dwin - dle in - to glow - ing ash - es, for flames and love live such a

To Coda ⊕

Gm7 Gm6 Am7 D7 F9 E9 E7

ev - er had. A - lone where we have walked to - geth - er, I'll Re -
lit - tle while. I

Am7 D7b9 Gmaj7 G6 Cm7 F7 Bbmaj7

mem - ber A - pril and be glad. I'll be con - tent you loved me once in

Bb6 Cm7 F7 Bbmaj7 Bb6 Am7

A - pril. Your lips were warm and love and Spring were new. But I'm not a - fraid of

D.C. al Coda

D7 Gmaj7 G6 F#m7 B9 Emaj7 E6 Am7 D7

Au - tumn and her sor - row, for I'll Re - mem - ber A - pril and you.

CODA ⊕ Am7 D7 F9 E9 E7 Am7 D7b9 G

won't for - get, but I won't be lone - ly, I'll Re - mem - ber A - pril, and I'll smile.

I'LL NEVER FALL IN LOVE AGAIN

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Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately

E_b **Cm7** **A_bmaj7**

What do you get when you fall in love, — a $\left\{ \begin{array}{l} \text{girl} \\ \text{guy} \end{array} \right\}$ with a pin to burst — your bub - ble,

Gm7 **Gm7/C** **C7** **Fm7** **B_b7** **A_b7** **E_b**

that's what you get for all your trou - ble, I'll Nev - er Fall In Love A - gain. _____

A_bmaj7 **B_b** **E_b** **E_bmaj7** **B_b** **E_bmaj7** **E_b** **Cm7**

I'll Nev - er Fall In Love A - gain. _____

1. What do you get when you kiss a $\left\{ \begin{array}{l} \text{guy, —} \\ \text{girl, —} \end{array} \right\}$ you
2. What do you get when you give your heart, — you
3. What do you get when you need a $\left\{ \begin{array}{l} \text{girl, —} \\ \text{guy, —} \end{array} \right\}$ you

A_bmaj7 **Gm7** **Gm7/C** **C7**

get e - nough germs to catch — pneu - mo - nia, aft - er you do, $\left\{ \begin{array}{l} \text{he'll} \\ \text{she'll} \end{array} \right\}$ nev - er phone — you; }
get it all bro - ken up — and bat - tered, that's what you get, a heart that's shat - tered; }
get e - nough tears to fill — an o - cean, that's what you get for your de - vo - tion; }

Fm7 **B_b7** **A_b7** **E_b** **A_bmaj7** **B_b**

I'll Nev - er Fall In Love A - gain. _____ I'll Nev - er Fall In Love A - gain. _____

E_b **E_bmaj7** **E_b** **Fm/B_b** **E_b** **Fm/B_b**

— Don't tell me what it's all a - bout, — 'cause I've been there — and I'm

E_b **Gm** **F7**

glad I'm out; _____ Out of those chains, those chains that bind — you, that is why I'm

B_b **E_b** **Cm7** **A_bmaj7**

here to re - mind you. What do you get when you fall in love, — you on - ly get lies and pain —

Gm7 **Gm7/C** **C7** **Fm7** **B_b7**

— and sor - row, so for at least un - til to - mor - row, I'll Nev - er Fall In Love A -

A_b7 **E_b** **A_bmaj7** **1, 2** **B_b** **E_b** **E_bmaj7** **E_b** **E_bmaj7**

gain, _____ I'll Nev - er Fall In Love A - gain. _____

3 **B_b** **A_b/B_b** **B_b7** **E_b** **E_bmaj7** **E_b** **E_bmaj7** **E_b** **E_bmaj7** **E_b**

Nev - er Fall In Love A - gain. _____

I'M A BELIEVER

© 1966 (Renewed) STONEBRIDGE MUSIC and FORAY MUSIC

Words and Music by
NEIL DIAMOND

Moderately

E B7 E B7

I thought love was on - ly true in fair - y tales, meant for some - one else but not for
I thought love was more or less a giv - in' thing; seems the more I gave the less I

E %A E A

me. got. Love was out to get me. That's the way it seemed...
What's the use in try - in'? All you get is pain. —

E A E B7

Dis - ap - point - ment haunt - ed all my dreams. } Then I saw her
When I need - ed sun - shine, I got rain. }

E A E A E A E A E A

face; _____ now I'm A Be - liev - er! Not a trace _____

E A E A E A E A

of doubt_ in my mind. _____ I'm in love, and I'm A Be -

E D B7 To Coda ⊕ N.C. N.C.

liev - er! I could - n't leave her if I tried. (Instrumental)

D.S. al Coda (1st verse)

CODA ⊕ E A E A

Saw her face; _____ now I'm A Be -

E A E A E A E A E A

liev - er! Not a trace _____ of doubt_ in my mind. _____

E A E A E A E A Repeat and Fade

I'm in love, _____ and I'm A Be - liev - er! I'm in
(I'm A Be - liev - er!) (I'm A Be - liev - er!)

I'LL WALK ALONE

from the Motion Picture FOLLOW THE BOYS

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Lyric by SAMMY CAHN
Music by JULE STYNE

Slowly

G E7b9 Am7

I'll Walk A - lone be - cause, to tell you the truth, I'll be lone - ly.
lone they'll ask me why and I'll tell them I'd rath - er;

D7 Dm E7 A7 D7 Cm D7 G G+ Em

I don't mind be - ing lone - ly when my heart tells me you are lone - ly
There are dreams I must gath - er, dreams we fash - ioned the night you held me

1 2
A7 D9 Dm7 G9 C Cm

too. I'll Walk A - tight. I'll al - ways be near you wher - ev - er you are, each

G Em6 F#7 Em6 F#7

night in ev - 'ry prayer. If you call I'll hear you, no mat - ter how far; Just close your

Bm7 Bdim7 D9 D7b9 D7 G E7b9

eyes and I'll be there. Please walk a - lone and send your love and your kiss - es to

Am7 D7 Dm E7 A7 D7 Am7 D7b9 G C6 G6

guide me. Till you're walk - ing be - side me, I'll Walk A - lone.

I'M A WOMAN

© 1961 (Renewed) JERRY LEIBER MUSIC and MIKE STOLLER MUSIC

Words and Music by JERRY LEIBER
and MIKE STOLLER

Moderately (in four)

C F

Spoken: I can wash out forty-four pairs of socks and have them hangin' out on the line,
I can rub and scrub till this old house is shinin' like a dime,
If you come to me sickly, you know I'm gonna make you well,
I can stretch a greenback dollar bill from here to kingdom come.

C F

I can starch and iron two dozen shirts before you can count from one to nine,
Feed the baby, grease the car and powder my face at the same time,
If you come to me hexed up, you know I'm gonna break the spell,
I can play the numbers, pay my bills, and still end up with some.

C

I can scoop up a great big dipper full of lard from the drippin's can,
 Get all dressed up, go out and swing till four a.m. and then
 If you come to me hungry, you know I'm gonna fill you full o' grits,
 I got a twenty dollar gold piece says there ain't nothin' I can't do.

C

Throw it in the skillet, go out and do my shopping and be back before it melts in the pan.
 Lay down at five, jump up at six and start all over again,
 If it's lovin' you're lackin', I'll kiss you and give you the shiverin' fits,
 I can make a dress out of a feed bag and I can make a man out of you,

Sung: 'Cause I'm A

F7 C

Wom - an, dou - ble U O M A N, Spoken: I'll say it a -

1,2 F 3 F 4

gain. gain. gain. Sung: 'Cause I'm A

G7 F7 C F C

Wom - an, dou - ble U O M A N, Spoken: And that's all.

I'M A LONELY LITTLE PETUNIA (IN AN ONION PATCH)

© 1946 (Renewed) RYTVOC, INC.

Words by MAURIE HARTMANN and BILLY FABER
 Music by MAURIE HARTMANN and JOHNNY KAMANO

Moderately, with a lilt

G C Am7 D7 C G

I'm A Lone - ly Lit - tle Pe - tu - nia In An On - ion Patch, an on - ion patch, an on - ion patch, I'm A

C Am7 D7 Am7 D7 G G7

Lone - ly Lit - tle Pe - tu - nia In An On - ion Patch, and all I do is cry all day; Boo -

C G A7 D7

hoo, Boo - hoo, the air's so strong it takes my breath a - way. I'm A

G C Am7 D7 Am D7

Lone - ly Lit - tle Pe - tu - nia In An On - ion Patch, Oh! won't you come and play with me? I'm A me?

1 G G#dim7 D7	2 G
------------------	--------

I'M EASY

from NASHVILLE

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Words and Music by
KEITH CARRADINE

Moderately

Gm7 C Fmaj7 F6 Gm7



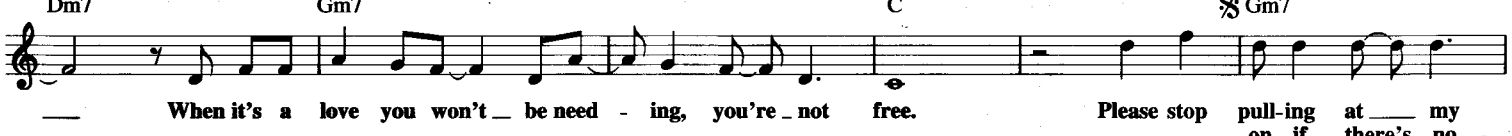
It's not my way to love you just when no one's look-ing. It's not my way to take your hand

Fmaj7 Gm7 C Fmaj7



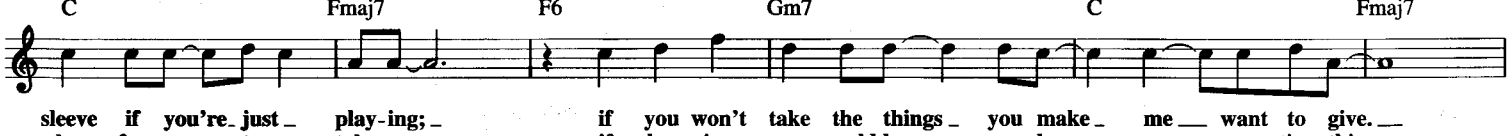
if I'm not sure. It's not my way to let you see what's go-ing on in-side of me.

Dm7 Gm7 C $\text{\textcircled{S}}$ Gm7



When it's a love you won't be need-ing, you're not free. Please stop pull-ing at my on if there's no

C Fmaj7 F6 Gm7 C Fmaj7



sleeve if you're just play-ing; where for you to take me, if you won't take the things you make me want to give, if lov-ing you would have me be a some-time thing.

Gm7 C Fmaj7 Bbmaj7 Gm7



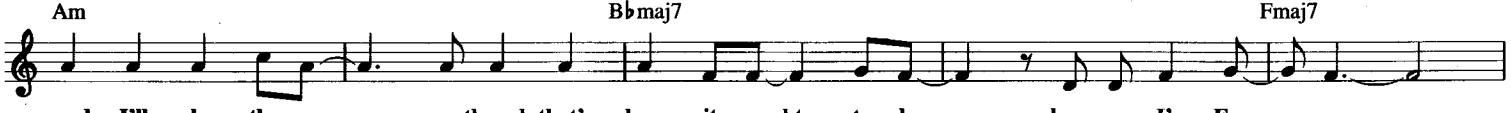
I nev-er cared too much for games, and this one's driv-ing me in-sane; you're not half as free to wan-I can't put bars on my in-sides, my love is some-thing I can't hide, it still hurts when I re-call

To Coda $\text{\textcircled{C}}$ F Gm



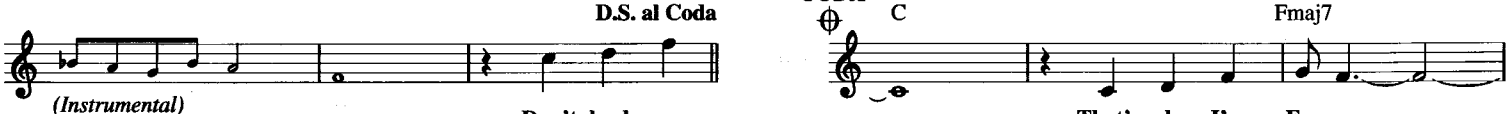
der as you claim. the times I tried. But, I'm Eas-y. Yeah, I'm Eas-y. Give the

Am Bbmaj7 Fmaj7



word, I'll play the game as though that's how it ought to be: be-cause I'm Eas-y.

D.S. al Coda CODA $\text{\textcircled{C}}$ Fmaj7



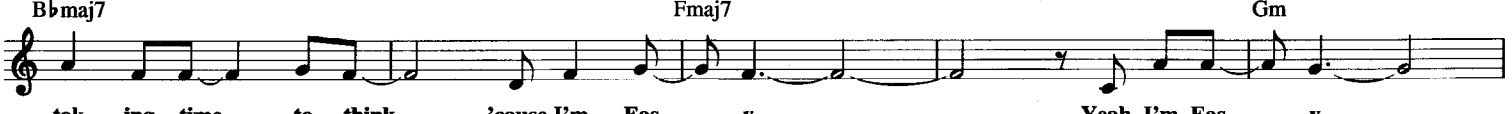
(Instrumental) Don't lead me That's why I'm Eas-y.

Gm7 Am



Yeah, I'm Eas-y. Say you want me, I'll come run-n-ing with-out

Bbmaj7 Fmaj7 Gm



tak-ing time to think, 'cause I'm Eas-y. Yeah, I'm Eas-y.

Am Bbmaj7

Take my hand and pull me down. I won't put up an - y fight, be - cause I'm Eas -

Fmaj7 Gm Am

- y. Yeah, I'm Eas - y. Give the word, I'll play your game -

Bbmaj7 Fmaj7

as though that's how it ought to be, be - cause I'm Eas - y.

I'M A FOOL TO WANT YOU

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 and Integrity Music Corporation

Words and Music by JACK WOLF,
 JOEL HERRON and FRANK SINATRA

Slowly

Em E7b9 Am

I'm A Fool To Want You, hold you, I'm A Fool such a fool to hold you. To want a To seek a

Em C7 1 B7 B7b9 2 Em B7

love that can't be true, a love that's there for oth - ers too. I'm a fool to kiss the dev - il has

Em Am7 D7 D7#5 G Am7

known. Time and time a - gain I said I'd leave you. Time and time a -

D7 3 Gmaj7 G6 F#m7b5 B7

gain I went a - way. But then would come the time when I would

Em Em/D C7 B7 B7b9

need you. And once a - gain these words I'd have to say: I'm A Fool To (Take me back, I

Em E7b9 Am Em

Want You, pit - y me, I need you. I know it's wrong, it must be

love you.)

C7 Am 3 F#m7 B B7b9 Em

wrong, but right or wrong, I can't get a - long with - out you.

I'M LATE

from Walt Disney's ALICE IN WONDERLAND

© 1949 Walt Disney Music Company
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Words by BOB HILLIARD
Music by SAMMY FAIN

Cm C

I'm Late, I'm Late for a ver - y im - por - tant date. No time to say hel -

G7 C Cm

lo, good - bye, I'm Late, I'm Late, I'm Late, I'm Late and when I wave, I

Em B7 Em Am Em

lose the time I save. My fuz - zy ears and whis - kers took me too much time to shave. I

G7 C G7 C B7

run and then I hop, hop, hop, I wish that I could fly. There's dan - ger if I

Em D7 G7 Cm

dare to stop and here's the rea - son why, (you see) I'm o - ver - due, I'm

D7 C G7 C F C

in a rab - bit stew, can't e - ven say good - bye, hel - lo, I'm Late, I'm Late, I'm Late.

I'M GLAD THERE IS YOU

(In This World of Ordinary People)

© 1941, 1942 (Renewed) MORLEY MUSIC CO.

Words and Music by PAUL MADEIRA
and JIMMY DORSEY

Slowly

Fmaj7 Fm7 Gm7

In this world _____ of or - di - na - ry peo - ple, _____ ex - tr'or - di - na - ry peo - ple _____

C7 3 Fmaj7 Gm7 C7 Fmaj7 Abdim7

I'm Glad There Is You. _____ In this world _____ of o - ver - rat - ed

Gm7 C7 C7#5 Fmaj7 D7 Gm7

pleas - ures, _____ of un - der - rat - ed treas - ures, _____ I'm Glad There Is You. _____

C7 Cm7 F7 Bbmaj7 Eb9 Fmaj7 A7/E

I'll live to love, I'll love to live with you be - side me. This role so

Dm7 G7 Dm7 G7 Gm7 C7 Fmaj7

new, I'll mud - dle thru' with you to guide me. In this world where man - y man - y

Fm7 Gm7 C7 3 Cm7

play at love, and hard - ly an - y stay in love, I'm Glad There Is You.

F7 Bbmaj7 Bbmaj7/A Gm7 C7 F

More than ev - er, I'm Glad There Is You.

I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER
from AIN'T MISBEHAVIN'

© 1935 CHAPPELL & CO.
© Renewed 1962 RYTVOC, INC., FRED AHLERT MUSIC CORP.
and PENCIL MARK MUSIC, INC.

Lyric by JOE YOUNG
Music by FRED E. AHLERT

Moderately, with a lift

C Cmaj7 C6 G7#5 Cmaj7

I'm Gon - na Sit Right Down And Write My - self A Let - ter and make be - lieve it

E7 F A7/E Dm Dm7 G7sus G7 C

came from you. I'm gon - na write words, oh, so sweet, they're gon - na knock me off my

Gm A7 D7 G7

feet. A lot of kiss - es on the bot - tom, I'll be glad I got 'em. I'm gon - na

C Cmaj7 C G7#5 Cmaj7 E7

smile and say, "I hope you're feel - ing bet - ter" and close "with love" the way you

F A7/E Dm F Fmaj7 F6 F#dim7 C Gm A7

do. I'm Gon - na Sit Right Down And Write My - self A Let - ter and

1	C C#dim7 Dm7 G7	2	C Dm C
---	-----------------	---	--------

D7 G7sus

make be - lieve it came from you. I'm Gon - na you.

I'M FOREVER BLOWING BUBBLES

Copyright © 1997 by HAL LEONARD CORPORATION

Words and Music by JEAN KENBROVIN
and JOHN WILLIAM KELLETTE

Slow Waltz

Musical score for "I'm Forever Blowing Bubbles" in B-flat major, 3/4 time. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I'm For - ev - er Blow - ing Bub - bles, pret - ty bub - bles in the air. They fly so high, near - ly reach the sky, then like my dreams they fade and die. For - tune's al - ways hid - ing, I've looked ev - 'ry - where. I'm For - ev - er Blow - ing Bub - bles, pret - ty bub - bles in the air."

I'M HENRY VIII, I AM

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GLENWOOD MUSIC CORP.Words and Music by FRED MURRAY
and R.P. WESTON

With a bright steady beat

Musical score for "I'm Henry VIII, I Am" in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I'm Hen - er - y The Eighth, I am! Hen - er - y the Eighth, I am, I am! I got mar - ried to the wid - ow next door. She's been mar - ried sev - en times be - fore and ev - 'ry - one was a Hen - er - y. She would - n't have a Wil - lie or a Sam. I'm her eighth old man named Hen - er - y, Hen - er - y the Eighth, I am! (Spoken:) Sec - ond verse - same as the first! am! H - E - N - R - Y Hen - er - y, Hen - er - y, Hen - er - y the Eighth, I am, I am! Hen - er - y the Eighth, I am!"

I'M SITTING ON TOP OF THE WORLD

from THE JOLSON STORY

© 1925 LEO FEIST, INC.
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and HENDERSON MUSIC CO.

Words by SAM M. LEWIS and JOE YOUNG
Music by RAY HENDERSON

Lively

F Bb F G7 C7

I'm Sit - ting On Top Of The World, just roll - ing a - long, just roll - ing a -
quit - ting the blues of the world, just sing - ing a song, just sing - ing a

1 F Gm7 C7#5 2 F F7 Bb E7

long. I'm song. "Glor - y Hal - le - lu - jah," I just phoned the Par - son, "Hey,

F Dm Dm(maj7) Dm7 Dm6 G7 C7 C7#5 F

Par get read - y to call." Just like Hump - ty Dump - ty, I'm go - ing to fall. I'm Sit - ting On

Bb F C9#5 F G7 Db7b5C7 F Bb F

Top Of The World, just roll - ing a - long, just roll - ing a - long.

I'M WALKING BEHIND YOU

(Look over Your Shoulder)

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Words and Music by
BILLY REID

Moderately slow

Cdim7 C C#dim7 G7 Dm7 G7 G9

I'm Walk - ing Be - hind You on your wed - ding day. And I'll hear you prom - ise

C C+ F6

to love and o - bey. Tho' you may for - get me you're still on my mind.

F#dim7 C G7 C Dm7

Look o - ver your shoul - der, I'm walk - ing be - hind. May - be I'll kiss a - gain

G7 C G7 C Am Am7 D7 Dm7

with a love that's new. But I shall wish a - gain I was kiss - ing you.

G7 N.C. Cdim7 C C#dim7 G7 Dm7 G7 G9 G7

'Cause I'll al - ways love you wher - ev - er you go. And tho' we are part - ed
roam. We could have been hap - py

C C+ F6

I want you to know that if things go wrong dear and fate is un - kind,
like Dar - by and Joan, so

F#dim7 C G7 1 C G7 N.C. 2 C

look o - ver your shoul - der I'm walk - ing be - hind. I'm Walk - ing Be - hind.

I'M LOOKING OVER A FOUR LEAF CLOVER

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 on behalf of Callicoon Music

Lyric by MORT DIXON
 Music by HARRY WOODS

Bright tempo

B \flat C7

I'm Look - ing O - ver A Four Leaf Clo - ver that I o - ver - looked be -

F7 B \flat C7

fore; _____ One leaf is sun - shine, the sec - ond is rain, _____ third is the

F7 B \flat

ros - es that grow in the lane. _____ No need ex - plain - ing, the one re - main -

C7 E \flat E \flat dim7

- ing is some - bod - y I a - dore. _____ I'm Look - ing O - ver A

B \flat /F G7 C7 F7 B \flat

Four Leaf Clo - ver that I o - ver - looked be - fore. _____

I'M SORRY

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Words and Music by RONNIE SELF
 and DUB ALBRITTEN

Slowly

C B7 C C \sharp dim7 Dm7 G7

I'm Sor - ry, so sor - ry that I was _____ such a fool. _____ I did - n't know _____

Dm7 G7 C C \sharp dim7 Dm7 G7 \sharp 5 C B7

love could be so cruel. You tell me mis - takes _____

C C \sharp dim7 Dm7 G7 C C \sharp dim7

are part of _____ be - ing young, _____ but that does - n't right _____ the wrong that's been done.

Dm7 G7 \sharp 5 C B7 C C \sharp dim7

I'm Sor - ry, so sor - ry please ac - cept my _____ a - pol - o - gy. _____ But

Dm7 G7 Dm7 G7

love is _____ blind _____ and I was too blind to see.

1 C A \flat 7 G7 2 C F7 C

see. _____

IF HE WALKED INTO MY LIFE

from MAME

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 A Division of MPL Communications, Inc.

Music and Lyric by
 JERRY HERMAN

Slowly

F6 Fmaj7 Am7 D7 G9 G9#5

Did ^{he} need a strong-er hand? Did he need a light-er touch? Was I soft or was I
_{she} fast? Was his world a lit-tle free? Was there too much of a

G7 G9 G9#5 Gm7 C9 C9#5 Fmaj7 Cm6 D7b9 Gm Gm7

tough? Did I give e-nough? Did I give too much? At the mo-ment that ^{he} need-ed me,
 crowd? All too lush and loud and not e-nough of me. Though I'll ask my-self my whole life long,

Bbm6 Am7 Abdim7 Gm7 G9 C7sus C7b9

— did I ev-er turn a-way? Would I be there when ^{he} called, — If He Walked In-to My Life — to —
 — what went wrong a-long the way; Would I make the same mis-takes — If He Walked In-to My Life — to —

Fmaj9 C7 N.C. F6 Fmaj7 Am7 D7 G9 G9#5

day. Were his days a lit-tle dull? Were his nights a lit-tle wild? Did I o-ver-state my
 day. Did she mind the lone-ly nights? Did she count the emp-ty days? Was I si-lent, was I

G7 G9 G9#5 Gm7 C9 C9#5 Fmaj7 Cm6 D7b9 Gm Gm7

plan? Did I stress the man? And for-get the child. } And there must have been a mil-lion things,
 cold? Was I quick to scold? Was I slow to praise? }

Bbm6 Am7 Abdim7 Gm7 G9 To Coda ⊕ C7sus C7b9

— that my heart for-got to say. — Would I think of one or two, — If ^{He} Walked In-to My Life — to —
_{She}

F N.C. Db Db6 Dbmaj7 Db6 Ebm7

day? Should I blame the times I pam-pered ^{him,} or blame the times I bossed ^{him;}
_{her,} _{her;}

Ab7 Db Db6 Dbmaj7 Db6 Gm7 C7 N.C. D.S. al Coda

— } What a shame I nev-er real-ly found the ^{boy.} be-fore I lost ^{him.} Were the years a lit-tle
_{girl.} _{her.}

CODA ⊕ C7sus C7b9 Am7 D7 G9 Bbm6 C7b9 Fmaj7 Ab6 Fmaj7

Life — to-day? If that ^{boy-} with the ^{bu- gle} walked in-to my life to-day.
_{girl-} _{prom-ise}

Moderately, with feeling

A(addB) Amaj9 A9 Bm7/A Bm7b5/A

If a pic - ture paints a thou - sand words, - then why - can't I - paint you? The words - will nev - er show -
man could be two plac - es at - one time, - I'd be - with you; to - mor - row and to - day, -

A Bm7b5/D E7 A(addB) Amaj9

the you - I've come - to know. - If a face could launch a thou - sand ships, - then
be - side - you all - the way. - If the world should stop re - volv - ing, spin - ning

A9 Bm7/A Bm7b5/A A Bm7b5/D

where am I - to go? - There's no - one home - but you. - You're all - that's left - me
slow - ly down - to die. - I'd spend - the end - with you. - And when - the world - was

E7 F#m F#m/E# F#m/E D6

to. And when - my love - for life - is run - ning - dry, you
through, then one - by one - the stars - would all - go - out. Then

C#m7b5 F#7 1 Bm7 E7 2 Bm7

come you and pour - your - self on me. If a sim - ply

D/E A Bm7/F# Bm7b5/F A

fly a - way.

I'VE FOUND A NEW BABY

(I Found a New Baby)

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and SPENCER WILLIAMS

Lively

Cm Ab7 G7 Cm C7

I've Found - A New Ba - by, - I've found - a new girl. My fash - ion plate

Cm7 F7 Bb7 Eb Ab7 G7 N.C. Cm Ab7 G7

ba - by - has got - me a - whirl. Her new - kind o' lov - in' - done made - me her

Cm C7 Cm7 F7 Bb7 Eb G7

slave. Her sweet - tur - tle dov - in' - is all - that I crave. Sweet - est miss, with a

Cm F7
 kiss, full o' bliss, can't re - sist some - how. _____ Tells me lies, but she's wise, naught - y eyes mes - mer -

Bb Ab7 G7 Cm Ab7 G7 Cm C7
 ize I vow. - And how! I don't mean may - be, - I just - had to fall. I've Found A New

Cm7 F7 Bb7 1 Eb Ab7 G7 N.C. 2 Eb
 Ba - by - new ba - by that's all. I've Found A New all. _____

I'VE GOT A LOVELY BUNCH OF COCOANUTS

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Words and Music by
FRED HEATHERTON

Moderately, with spirit

C D#dim7 C D#dim7 C
 I've got a lov - er - ly bunch of co - coa - nuts, _____ { there they are a - stand - ing in a
 ev - 'ry ball you throw will make me

G7 1 D7
 row. _____ Big ones, small ones, some as big as your head, give 'em a twist, a
 rich. _____

G7 2 G7 C#dim7 G7 C#dim7 G7 C#dim7 G7 Dm7
 flick of the wrist, that's what the show - man said. There stands me wife, _____ the i - dol of me life, sing - ing

G7 Dm7 G7 C
 roll or bowl a ball a pen - ny a pitch. _____ Sing - ing roll or bowl a ball a pen - ny a

G7
 pitch, _____ sing - ing roll or bowl a ball a pen - ny a pitch. _____ Roll or bowl a

Dm7 G7 Dm7 G7 C G7 C
 ball, roll or bowl a ball, sing - ing roll or bowl a ball a pen - ny a pitch. _____

IF I NEVER KNEW YOU

(Love Theme from POCAHONTAS)
from Walt Disney's POCAHONTAS

© 1995 Wonderland Music Company, Inc. and Walt Disney Music Company

Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

Moderately

G Em G Em C

Male: If I Nev - er Knew You, _ if I nev - er felt _ this love, _ I would have no ink -

Am7 C D7sus G Em

ling of _ how pre - cious life can be. And if I nev - er held you,

G Em7 E7/G# Am(add9) Cm(maj7) Cm6 Em9 Bm/D

I would nev - er have _ a clue _ how, at last, _ I'd find in you the miss - ing part of

C Am6(add2) Cmaj7/D D9 Am6(add2) Cmaj7/D D9

me. _ In this world so full of fear, _ full of rage and lies,

Bm7 B7/D# Em11 Em7 C D C/D G

I can see _ the truth _ so clear _ in your eyes, _ so dry your eyes. _ And I'm so grate - ful

Em G G/B C Am7 G/B C C/D

to you. I'd have lived _ my whole _ life through, _ lost for - ev - er If I Nev - er Knew _

C Ebmaj7(no3rd) F Bb Gm

You. _ Female: If I Nev - er Knew You,

Bb Gm Eb Bb/C Cm Eb

I'd be safe _ but half _ as real, nev - er know - ing I _ could feel _ a love so strong _ and

F7sus Bb Gm Bb Bb/D Eb

true. I'm so grate - ful to you. I'd have lived _ my whole _ life through,

Cm7 Bb/D Eb Eb/F F/Eb Ebmaj7 F/Eb Eb F/Eb Dm7

lost for - ev - er If I Nev - er Knew Male: I thought our love would be so beau - ti - ful. Female: Some - how we'd make the whole world _ You. _

F/G Gm7 F/G Ebmaj7 Bb/D Gm Dm7 Eb

— bright. Both: I nev-er knew that fear and hate could be so strong, all they'd leave us were these whis-pers in the night, — but

Cm9 Dm7 Eb Eb/F F/G C Am

still my heart is say-ing we were right. _____ Female: Oh. _____ Male: There's no mo-ment If I Nev-er Knew You,

C Am F C/D Dm F

I re-gret_ since the mo-ment that we met. If our time has gone too fast I've lived_ if I nev-er knew_ this love, I would have_ no ink-ling of_ how pre-cious life_ can

F/G G F/G Em/G F/G G F/G Em/G G/F Fmaj7 G/F F

— be. at last. (Instrumental) Both: I thought our love would be so

Em7 G/F Fmaj7 G/F F

beau-ti-ful, some-how we'd make the whole world_ bright. Female: I thought our love would be so beau-ti-ful,

Em7 G/A C/G Dm7 Em7 F Ebm7/Ab

we'd turn the dark-ness in-to_ light. Both: And still my heart is say-ing we were right. Male: We were right. And

Db Bbm Db Fm7 Gbmaj7 Ebm7 Fm7

Female: If I Nev-er Knew_ You, Female: emp-ty as_ the sky, If I Nev-er Knew You, I'd have lived my whole life through

Freely Gb(add9) Ebm7 Fm7 Gbmaj7 Bbm7 Db/F Gb Ab7sus Ab7

Both: nev-er know-ing why, lost for-ev-er If I Nev-er Knew

Db Bbm Gb Ab7 Db(add9)

You. (Instrumental)

I'VE HEARD THAT SONG BEFORE

from the Motion Picture YOUTH ON PARADE

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Lyric by SAMMY CAHN
 Music by JULE STYNE

Moderately

C Bm7 E7

It seems to me I've Heard That Song Be - fore; It's from an old fa - mil - iar score, —
 word be - cause I've Heard That Song Be - fore, the ly - ric said "For - ev - er - more." —

A7 Edim7 A+ D7 G13 G7

I know it well, that mel - o - dy. It's fun - ny how a theme —
 For - ev - er -

C G7#5 C Am Am7 D7 Dm7 Fm6

re - calls a fa - vor - ite dream, — a dream that brought you so close — to me. —

G7 Dm7 G7 Dm A7 Dm Fm6 C7#5 F6 Fm6

I know each more's a mem - o - ry. Please have them play it a - gain, —

C6 B7 C6 Gm6 A7 Dm A7 Dm Fm6 G7 C Fmaj7 Fm6 C6

and I'll re - mem - ber just when — I heard that love - ly song be - fore. —

IF I WERE A BELL

from GUYS AND DOLLS

© 1950 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

Medium bounce

G9 Gm7 Bbm F C Fm

Ask me how do I feel, — ask me now that we're co - sy and cling - ing. Well sir,
 how do I feel — from this Chem - is - try les - son I'm learn - ing. Well sir,

F#dim7 Eb7 D7 G9 G7 Bbm C7 C7b9

all I can say — is If I — Were A Bell — I'd be ring - ing. From the
 all I can say — is if I — were a bridge — I'd be burn - ing. Yes, I

F F7 Bb Bbm C7b9 F F7 Bb Bbm C7b9

mo - ment we kissed to - nite — that's the way I've just got to be - have. — Boy, if
 knew my mor - ale would crack — from the won - der - ful way you looked. — Boy, if

F Bb9 A Bb7 A A7 D7b9

I were a lamp I'd light — or if I — were a ban - ner I'd wave. — Ask me
 I were a duck I'd quack — or if I — were a goose — I'd be cooked. — Ask me

G9 Gm7 Bbm F C Fm

how do I feel, — lit - tle me with my qui - et up - bring - ing. — Well sir,
 how do I feel, — ask me now that we're fond - ly ca - ress - ing. — Pal, if

F#dim7 Eb7 D7 G9 G7 Bbm C7 C7b9

all I can say — is if I — were a gate — I'd be swing - ing. — And if
 I were a sal - ad I know — I'd be splash - ing my dress - ing. — Or if

F Bb Abdim7 F E7#5 Eb7 D9 D7b9 Dm7 G9b5

I were a watch I'd start pop - ping my spring. — Or If I Were A Bell — I'd go
 I were a sea - son I'd sure - ly be spring. — Or If I Were A Bell — I'd go

Fmaj7 Bbmaj7 C9

ding dong ding dong ding. — Ask me

1 F Abdim7 Gm7 A7 Ebdim7 2 F Eb F

ding dong ding dong ding. — Ask me ding. —

IF I DIDN'T CARE

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Words and Music by
JACK LAWRENCE

Slowly, with expression

Bb6 F+ Bb6 F+ Bb6 C7 C+

If I Did - n't Care — more than words can say, — If I Did - n't Care, —

C7 C7 C+ C7 D7 Cm6 D7 Gm

— would I feel this way? — If this is - n't love, — then may - be I'm wrong; — But why do I

C7 Cm7 Ebm6 F7 Bb6 F+ Bb6

lie a - wake all night and dream all day long? If I Did - n't Care, — would it be the

F+ Bb6 C7 C+ C7 D7b9 D7

same? — Would my ev - 'ry pray'r be - gin and end with just your name? — And would I be sure that this is

Cm6 D7 G9 C7 Cm7/F F7b9 Bb

love be - yond com - pare? — Would all this be true If I Did - n't Care for you? —

IF I WERE YOUR WOMAN

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Words and Music by LAVERNE WARE,
PAM SAWYER and CLAY McMURRAY

Moderately

Gm Edim

If I Were Your Wom - an and you were my man,

Bb/F G7

you'd have no oth - er wom - an, you'd be weak as a lamb.

Cm7 Gm

If you had the strength to walk out that door,

Cm7 Gm

my love would o - ver - rule my sense, and I'd call you back for more, If I Were Your

Ebm Gm

Wom - an, If I Were Your Wom - an and you were my

Bb Eb/Bb § Gm

man. Um, ba - by. She tears you down dar - lin',
Life is so cra - zy,

Edim Bb/F

says you're noth - ing at all. But, I'll pick you up, dar - ling,
a love is un - kind. Be - cause she came first, dar - ling,

G7 Cm7

when she lets you fall. You're like a dia - mond
will she hang on your mind? You're a part of me,

Gm To Coda ⊕ Cm7

but she treats you like glass. Yet you beg her to love you,
and you don't e - ven know it.

Ebm/Gb Bb

but, me you don't ask. If I Were Your Wom - an, If I Were Your

Ebm/Bb Bb/F

Wom - an, If I Were Your Wom - an, here's what I'd

G7 Ebm Bb

do, I'd nev - er, no, no, stop lov - ing you.

Ebm/Bb Bb Ebm/Bb D.S. al Coda

Yeah, yeah, um

CODA

Cm7 Gm

I'm what you need, but I'm too a - fraid to show it. If I Were Your

Bb Ebm/Bb Bb

Wom - an, If I Were Your Wom - an, If I Were Your Wom - an, here's what I'd
Wom - an, here's what I'd

G7 Ebm

do. Nev - er, no, no, no, stop lov - ing
do. Nev - er, nev - er stop lov - ing you If

Bb Ebm/Bb Repeat and Fade

you, ah, yeah. If I Were Your
I Were Your Woman, your sweet loving woman.

IF I WERE A CARPENTER

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Words and Music by
TIM HARDIN

Moderately

D C G D

If I Were A Car - pen - ter and you were a la - dy, would you mar - ry me
If I worked my hands in wood, would you still love me? An - swer me, babe,

C G D C

an - y - way? Would you have my ba - by? If a tin - ker were a trade, -
"Yes, I would, I'd put you a - bove me" If I were a mill - er,

G D C G D

would you still love me? Car - ry - ing the pots I made, fol - low - ing be - hind me.
at a mill wheel grind - ing, would you miss your col - ored box, your soft shoes shin - ing?

C D G D

Save my love through lone - li - ness, save my love for sor - row. I've giv - en you my

C G

own - li - ness, come and give me your to - mor - row. mor - row.

(IF I KNEW YOU WERE COMIN') I'D'VE BAKED A CAKE

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Words and Music by BOB MERRILL,
 AL HOFFMAN and CLEM WATTS

Moderately, with a lilt

F/C Dm F Eb7 D7 D7+ G9 C7 F Bb/C

Well, well, well, — look who's here, — I have-n't seen you in man - y a year. — If I

F C7 F Bb/C C7

Knew You Were Com-in' I'd 've Baked A Cake, — baked a cake, — baked a cake. — If I
 Knew You Were Com-in' I'd 've Baked A Cake, — baked a cake, — baked a cake. — If I

F C7 Bb6/C Bbmaj7/C C7b9 F Bb/C C7

Knew You Were Com-in' I'd 've Baked A Cake. — How - ja - do. How - ja do. How - ja do. Had you
 Knew You Were Com-in' I'd 've Baked A Cake. — How - ja - do. How - ja do. How - ja do. Had you

F C7 F Bb/C

dropped me a let - ter I'd 've hired a band, — grand - est band, — in the land. — Had you
 dropped me a let - ter I'd 've hired a hall, — great big hall, — great big hall. — Had you

F C7 Bbmaj7/C C7b9 F F7

dropped me a let - ter I'd 've hired a band — and spread the wel - come mat for you. — } Now I
 dropped me a let - ter I'd 've hired a hall — and spread the wel - come mat for you. — }

Bb F C7 F Dm Dm#7/A

don't know where you came — from — 'cause I don't know where you've been. — But it real - ly does - n't mat - ter, grab a

Dm7 Dm6 G7 Gm Adim7 Gm7 Db9+ C9 Bb/C F

chair and fill your plat - ter and dig, dig, dig right in. — { If I Knew You Were Com-in' I'd 've
 If I knew you were com-in' I'd 've

C7 F Bb/C F

Baked A Cake, — hired a band, — good - ness sake, — } If I Knew You Were Com-in' I'd 've
 kept the pot, — cof - fee pot, — nice and hot, — }

C7 Bb6/C Bbmaj7/C C7b9

1	2
F Bb9 C7 Bb6/C C7	F Bb9 F

Baked A Cake. — How - ja do. How - ja do. How - ja do. If I do. —

IF YOU GO AWAY

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French Words and Music by JACQUES BREL
English Words by ROD MCKUEN

Am Dm

If You Go A - way on this sum - mer day then you might as well take the sun a -
way, as I know you will, you must tell the world to stop turn - ing
way, as I know you must there'll be noth - ing left in the world to

G7 C

way; All the birds that flew in the sum - mer sky, when our love was new and our hearts were
till you re - turn a - gain, if you ev - er do, for what good is love with - out lov - ing
trust; Just an emp - ty room, full of emp - ty space, like the emp - ty look I see on your

Dm6 E7 Am

high; When the day was young and the night was long, and the moon stood still for the night - bird's
you; Can I tell you now, as you turn to go, I'll be dy - ing slow - ly till the next hel -
face; I'd have been the shad - ow of your shad - ow if I thought it might have kept me by your

Am7 F6 E7 Am Dm To Coda ⊕

song. } If You Go A - way, If You Go A - way, If You Go A - way, If You Go A -
lo. } (Last time) please don't go a -
side. }

Am Am7 Am6 E7b9

way. But if you stay, I'll make you a day like no day has been, or will be a -
way. But if you stay, I'll make you a night, like no night has been, or will be a -

Am Am7 Am6 G7

gain; We'll sail the sun, we'll ride on the rain, we'll talk to the trees and wor - ship the
gain; I'll sail on your smile, I'll ride on your touch, I'll talk to your eyes, that I love so

C E7 Am Bb Dm6 E7

wind. Then if you go, I'll un - der - stand, leave me just e - nough love to fill up my
much. But if you go, go, I won't cry, though the good is gone from the word, - "good -

Am C Dm Dm6 E7 Dm6

hand. } If You Go A - way, If You Go A - way, If You Go A - way, If You Go A -
bye. }

E7 Dm6 E7 Dm6 1 E7 2 E7 D.S. al Coda CODA ⊕

way. If You Go A - If You Go A - way.

IKO IKO

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Words and Music by ROSA LEE HAWKINS, BARBARA ANN HAWKINS,
JOAN MARIE JOHNSON, JOE JONES, MARALYN JONES,
SHARON JONES and JESSIE THOMAS

Moderately

N.C.

My grand - ma and your grand - ma were sit - ting by the fire.

My grand - ma says to your grand - ma, "I'm gon - na set your flag on fire." Talk - in' 'bout

hey now! Hey now! I - ko. I - ko, un - day

Jock - a - mo fee - no ai na - né. Jock - a - mo fee na - né.

F
Look at my king all dressed in red. My flag boy and your flag boy.

C
I - ko. I - ko, un - day. I bet - cha five dol - lars he'll kill you dead. sit - tin' by the fire, my flag boy says to your flag boy, "I'm gon - na

F
Jock - a - mo fee na - né. Talk - in' 'bout hey now! (hey now) Hey now! (hey now) set your flag on fire."

C
I - ko. I - ko, un - day. Jock - a - mo fee - no ai na - né.

F C F
Jock - a - mo fee na - né. Jock - a - mo fee na - né.

G^b D^b
(Instrumental)

G^b D^b
Hey now! Hey now! Hey now! Hey now!

G^b D^b G^b
Jock - a - mo fee na - né. I - ko!

D \flat

See that man all dressed in green? I - ko. I - ko, un - day.

G \flat

He's not a man; he's a lov - in' ma - chine. Jock - a - mo fee na - né. Talk - in' 'bout

D \flat

hey now! (hey now) Hey now! (hey now) I - ko. I - ko, un - day.

G \flat

Jock - a - mo fee - no ai na - né. Jock - a - mo fee na - né. Talk - in' 'bout

G \flat D \flat G \flat Repeat and Fade

Jock - a - mo fee na - né. Jock - a - mo fee na - né.

IF YOU WERE THE ONLY GIRL IN THE WORLD

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Words by CLIFFORD GREY
Music by NAT D. AYER

Slowly

C A7 D7 G7 C Ebdim7

If { You Were } The On - ly Girl In The World, and { I was } the on - ly boy, _____

Dm7 G7 C Dm7 G7

_____ noth - ing else would mat - ter in the world to - day, we could go on

G+ C A7 D7

lov - ing in the same old way. A Gar - den of E - den just made for two, with

G7 C Ebdim7 G7 Am Em 3

noth - ing to mar our joy. _____ I would say such won - der - ful things to

F F+ G7 G+ C 3 Gm6 A7 Dm Fm

you, there would be such won - der - ful things to do, If { You Were } The On - ly

C A+ A7 D7 Dm7 G7

Girl In The World and { I was } the on - ly boy.

1 C C \sharp dim7 D7 G7	2 C
------------------------------	--------

If boy. _____

IMPOSSIBLE

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Words and Music by
STEVE ALLEN

Moderately

Cm7 F7 Bbmaj7 G7 Cm7 F7 Ab7#11 G7

If they had ev - er told me — how sweet a kiss could be,
And if they said I'd find you — be - yond the rain - bow's end,

Cm7 F7 Bb Gm7 Cm7 F7 F+ 1 Bbmaj7 Bb6 G7b9 2 Bb6 Em7

I would have said, Im - pos - si - ble, Im - pos - si - ble, for me.
I would have said, Im - pos - si - ble, Im - pos - si - ble, my friend. To

Fm7 Bb7b5 Eb Gm7 F#m7 Fm7 Bb9 Ebmaj7 Eb6 Gm7 C7b5

dream a - bout what might have been, is strange e - nough for me, but now it seems I'm

F Am7 Abm7 Gm7 C9 Cm7 F7 Cm7 F7 Bbmaj7 G7

liv - in' in a dream too beau - ti - ful to be. If they had said a moon - beam —

Cm7 F7 F7#5 Ab7#11 G7 Cm7 F7 Bb Gm7 Cm7 F7 F+

could calm a storm - y sea, I could have said, Im - pos - si - ble, but now at last I

Ab7#11 G7 Cm7 F7 Bb Gm7 Cm7 F7b9 Bb6

see, that noth - ing is Im - pos - si - ble, if you are here with me.

IMAGINE

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Words and Music by
JOHN LENNON

Slowly

C Cmaj7 F C Cmaj7 F

I - mag - ine there's no hea - ven. — It's eas - y if you — try. —

C Cmaj7 F C Cmaj7 F Am/E

No hell — be - low us, — a - bove us on - ly sky. — I - mag - ine all — the peo -

Dm7 F/C G C/G G7 C Cmaj7

ple — liv - ing — for to - day. — Ah. — I - mag - ine there's no coun -

F C Cmaj7 F C Cmaj7 F

tries. It is-n't hard_ to do. Noth- ing to kill_ or die_ for
sions. I won-der if you_ can. No need for greed_ or hun - ger,

C Cmaj7 F Am/E Dm7 F/C

and no re - li - gion, _ too. I - mag - ine all the peo - ple
a broth - er - hood _ of man. I - mag - ine all the peo - ple

G C/G G7 F G C E7 F G

liv - ing life in peace. } You _____ you may say I'm a dream - er. But I'm not the on - ly one. -
shar - ing all the world. }

C E7 F G C E7 1 F G

I hope some day _____ you'll join us _____ and the world _____ will

C Cmaj7 2 F G C

be as one. _ I - mag - ine no _ pos - ses - and the world _____ will live as one. _

IN LOVE IN VAIN

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Words by LEO ROBIN
Music by JEROME KERN

Slowly, lyrically

Eb - Bb7 Eb Bb7 Eb Cm Fm7 Bb7

It's on - ly hu - man for an - y - one to want to be in love, but who wants to be In Love In

Eb/G Bbdim7 Fm Bb7 Eb Dm7 G7 Cm

Vain! _____ At night you hang a - round the house and eat your heart out, _____ and cry your

Ab Abdim7 Bb7 Eb F7 Bb7 Eb Bb7 Eb

eyes out _____ and wrack your brain. _____ You sit and won - der why an - y - one as won - der - ful as

Bb7 Eb Cm F7 Bb7 Gm7b5 C7 Bbdim7 Ab Adim7

he should cause you such mis - er - y and pain. _____ { I thought that I would be in heav - en, but I'm
I thought that I'd have eas - y sail - ing but in -

Eb Eb7 Ab Bb7 Bb7b9 1 Eb Fm7 Bb7 2 Eb Eb6

on - ly up a tree, } cause it's just my luck to be In Love In Vain. It's on - ly Vain. _____
stead, I'm all at sea, }

IN A LITTLE SPANISH TOWN ('T WAS ON A NIGHT LIKE THIS)

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Words by SAM M. LEWIS and JOE YOUNG
 Music by MABEL WAYNE

Slowly, with much expression

G Am7 D7 Am7 D7

In A Lit - tle Span - ish Town, 'Twas On A Night Like This. Stars were peek - a - boo - ing

G Am7 D7 Am7 D7

down, 'twas on a night like this. I whis - pered "Be true to me," and she sighed: "Si,

G Am7 D7 Am7 D7 B7b9

Si." Man - y skies have turned to gray, be - cause we're far a - part. Man - y moons have passed a -

E7 A9 C#dim7

way, and still she's in my heart. We made a prom - ise and sealed it with a kiss,

G D7

In A Lit - tle Span - ish Town, 'Twas On A Night Like This. this.

1 G Gdim7 Am7 D7b9 2 G Am7 G

IN A SHANTY IN OLD SHANTY TOWN

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 THE SONGWRITERS GUILD OF AMERICA

Words by JOE YOUNG
 Music by LITTLE JACK LITTLE and JOHN SIRAS

Medium Waltz

F A7 D7 G7

It's on - ly a shan - ty in old Shan - ty Town. The roof is so

F#7 G7 C7 G7 C7 F Bb Db7 F D7

slan - ty it touch - es the ground; But my tum - bled down shack, by an old rail - road track, like a

G7 F Bbm G7 C7 F A7 D7

mil - lion - aire's man - sion, is call - ing me back. I'd give up a pal - ace, if I were a

G7 F#7 G7 Bb Edim7 Bb Bbm

king; It's more than a pal - ace, it's my ev - 'ry - thing. There's a queen wait - ing there with a

F A7 D7 Gm C7

sil - ver - y crown In A Shan - ty In Old Shan - ty Town. It's Town.

1 F Abdim7 Gm7 C7 2 F Bbm6 F

IN THE GHETTO

(The Vicious Circle)

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Words and Music by
MAC DAVIS

Medium folk beat

A D D A C#m7 D E

As the snow flies on a cold and grey Chi-ca - go morn-in', a poor lit-tle ba - by child is born.

A D A D A D A D A C#m

In The Ghet-to. And his ma-ma cries. 'Cause if there's one thing that she don't need it's an -

D E A D A D A E

oth-er hun-gry mouth to feed. In The Ghet - to. People, don't you un - der-stand the child needs a

D A D E A E

help - ing hand or he'll grow to be an an-gry young man some day. Take a look at you and me. are we too

D A D C#m Bm E A D A

blind to see? Or do we simply turn our heads and look the oth-er way? Well, the world turns

D A C#m D E A D A

and a hun-gry lit-tle boy with a run - ny nose plays in the street as the cold wind blows. In The Ghet - to.

D A D A D A C#m

And his hun-ger burns. So he starts to roam the streets at night and he

D E A D A D A E

learns how to steal and he learns how to fight In The Ghet - to. And then one night in des-per-a - tion, a

D A D C#m Bm E A D A

young man breaks a - way he buys a gun, steals a car tries to run but he don't get far, and his ma-ma cries.

D A C#m D E A D A

As a crowd gath-ers 'round an an - gry young man, face down in the street with a gun in his hand In The Ghet-to.

D A D A C#m D E

As her young man dies on a cold and grey Chi-ca - go morn - in' an - oth-er lit-tle ba - by child is born In The

A D A D A

Ghet - to. And his ma-ma cries.

IN MY LIFE

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Moderately

(Instrumental)

There are pla - ces I'll re -
 But of all these friends and

mem - ber all my life, _____ though some have changed. Some for - ev - er, not for
 lov - ers there is no _____ one com - pares with you. And these mem - 'ries lose their

bet - ter; some have gone _____ and some re - main. All these pla - ces had their
 mean - ing when I think of love as some - thing new. Tho' I know I'll nev - er lose af -

mo - ments with lov - ers and friends I still can re - call. Some are dead and some are
 fec - tion for peo - ple and things that went be - fore, I know I'll of - ten stop and think a -

liv - ing, In My Life I've loved them all. *To Coda* A E
 bout them, In My Life I loved you more. *In 18th century style*

1 A E

CODA

2 A E A D.S. al Coda

Tho' I *(Instrumental)* In My Life I

N.C. A E7 A

love you more. *(Instrumental)*

THE INCH WORM

from the Motion Picture HANS CHRISTIAN ANDERSEN

© 1951, 1952 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

Slowly

F Eb F Eb F F7

Inch - worm Inch - worm, mea - sur - ing the ma - ri - golds, you and your a -

Bb Bbm6 F G7 C F Eb F

rith - me - tic, you'll prob - a - bly go far. Inch - worm Inch - worm, mea - sur - ing the

Eb F F7 Bb Bbm6 F C7b9 1 F 2 F

ma - ri - golds, seems to me you'd stop and see how beau - ti - ful they are. are.

IN THE NAVY

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Words and Music by JACQUES MORALI,
HENRI BELOLO and VICTOR WILLIS

Steady Disco Beat

Gm Bb

1. Where can you find pleas - ure, search _ the world for treas - ure, learn sci - ence tech - no - lo - gy? _
2. Where can you learn to fly, play _ in sports or skin dive, stud - y o - cean - o - gra - phy? _
3. (See additional lyrics)

Cm Bb Cm7 1 D

Where can you be - gin to make _ your dreams all come true on the land or on the sea? _
Sign up for the big band, or _ sit in the grand - stand when your team and oth - ers meet. _

2 D G Am7

In The Na - vy, yes, you can sail the sev-en seas. _ In The Na - vy, yes, you can

D7 Am7 D7

put your mind at ease. _ In The Na - vy, come on now peo - ple make a stand, _ In The

G G/D C/D G

Na - vy. { (Lead:) Can't you see we need a hand. _ } In The Na - vy, come on, pro -

Am7 D7

tect the moth-er - land. _ In The Na - vy, come on and join your fel - low man. _ In The

Am7 C/D G

Na - vy, come on peo - ple and make a stand, _ In The Na - vy, In The

G/D D7sus Gm N.C.

(Hand claps)

Na - vy.

1 D.C. 2 D.S. and Fade

(Shout:) They want you! They want you! They want you as a new re - cruit! They want you as a new re - cruit!
In the

Additional Lyrics

3. If you like adventure,
Don't you wait to enter
The recruiting office fast,
Don't you hesitate,
There is no need to wait;
They're signing up new seamen fast.
Maybe you are too young to join up today,
But don't you worry 'bout a thing,
For I'm sure there will be always
The good navy protecting the land and sea.
To Chorus:

INDIAN SUMMER

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By VICTOR HERBERT

Slowly, with feeling

G D+ G D+ 3 3 3

Sum - mer, You old In - dian Sum - mer, You're the tear that comes
É - té de la St. Mar - tin, Tu es la lar - me

Gmaj7 G6 Am7 D7 3 3

af - ter June - time's laugh - ter, You see so man - y dreams that
qui vient Des joies de juin, Tu vois tant de rê - ves non

B7 Em Em7 A9 3 3

don't come true, Dreams we fash - ioned when Sum - mer time was
ré - a li - sés, Ces rê - ves qui sont for - més du - rant

D7 G D+ G 3 3 3

new, You are here to watch o - ver Some heart that is bro - ken
l'é - té, Tu es i - ci pour veil - ler Sur tous les coeurs bri - sés

D+ Gmaj7 G6 C6 Am7 3 3 3 3

By a word that some - bod - y left un - spo - ken, You're the ghost of a
Par un mot qui est lais - sé in - ex - pri - mé, Tu es l'om - bre d'un

G A7 Eb7 Bbm7 Eb7 G 3 3 3 3

ro - mance in June go - ing a - stray, fad - ing too soon, That's why I say "Fare - well
rê - ve de juin s'ef - fa - çant tôt, dans le loin - tain, Et je te dis A - dieu

D+ 1 G6 D7 2 G6 3 3 3 3

to you In - dian Sum - mer." Sum - mer."
É - té de la St. Mar - tin. Mar - tin.

INTO EACH LIFE SOME RAIN MUST FALL

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Words and Music by ALLAN ROBERTS
and DORIS FISHER

Moderately

F C7

In - to Each Life Some Rain Must Fall, but

F D7 Gm7 C7 Gm

too much is fall - ing in mine. In - to each

heart _____ some tears must fall, _____ but I'm cry - ing all the

time. _____ Some folks can lose the blues in their

hearts, but when I think of you an - oth - er show - er starts.

In - to Each Life _____ Some Rain Must Fall, but too much is

fall - ing in mine. _____ mine. _____

1 F Gm7 C7 2 F Bbm F

IS IT TRUE WHAT THEY SAY ABOUT DIXIE

Copyright © 1936 by Marlong Music
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Words and Music by IRVING CAESAR,
SAMMY LERNER and GERALD MARKS

Exuberant cakewalk tempo

Is It True What They Say A - bout Dix - ie? Does the sun real - ly shine all the

time? _____ Do the sweet mag - nol - ias blos - som at ev - 'ry - bod - y's door? Do folks keep eat - ing

pos - sum till they can't eat no more? Is it true what they say a - bout Swan - ee? Is a

dream by that stream so sub - lime? _____ Do they laugh, do they love, like they say in ev - 'ry

song? If it's true that's where I be - long. Is It long.

1 G D9#5 2 G D9#5 G6

IS THAT ALL THERE IS

© 1966 (Renewed) JERRY LEIBER MUSIC and MIKE STOLLER MUSIC

Words and Music by JERRY LEIBER
and MIKE STOLLER

Moderately



Spoken: I remember when I was very little { girl } our house caught on fire. I'll never forget the look on my father's face as he gathered me



up in his arms and raced thru the burning building out onto the pavement. I stood there shivering in my pajamas and watched the whole world go up in flames.

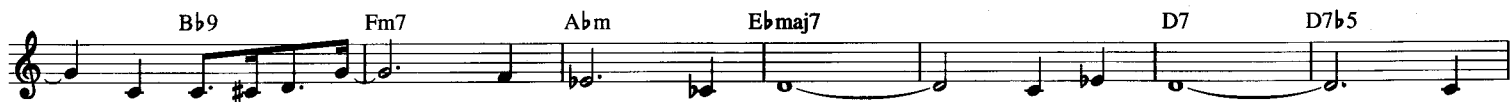


And when it was all over I said to myself, "Is that all there is to a fire?"

Sung: Is That All There Is? _____



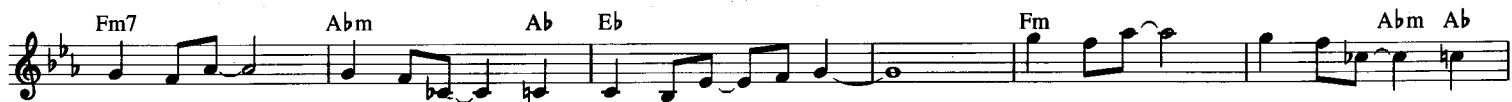
Is That All There Is? _____ If that's all there is my friends, _____ then let's keep danc - ing, _____



Let's break out the booze and have a ball, _____ If that's all there there



is. _____ Spoken: And when I was twelve years old my father took me to the circus the greatest show on earth. There were

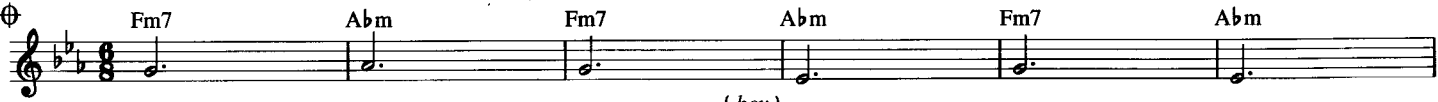


clowns and elephants and dancing bears; And a beautiful lady in pink tights flew high above our heads. And as I sat there watching the marvelous spectacle I had



the feeling that something was missing. I don't know what, but when it was over I said to myself, "Is that all there is to the circus?" Sung: Is That All There Is? _____

CODA



Spoken: Then I fell in love, head over heels in love, with the most wonderful { boy } in the world. We would take long walks by the river or just sit for hours



gazing into each other's eyes. We were so very much in love, Then one day { he } went away and I thought I'd die, but I didn't,



and when I didn't I said to myself, "Is that all there is to love?" Sung: Is That All There Is? _____ Is That All There Is? _____



_____ If that's all there is my friends _____ then let's keep Spoken: I know what you must be saying to yourselves

Fm7 Abm Fm7 Abm Ebmaj7

if that's the way *she* feels about it why doesn't *she* just end it all? Oh, no not me, I'm in no hurry for that final disappointment. For I know just as well

Fm7 Abm Fm7 Ab Ebmaj7 N.C.

as I'm standing here talking to you when that final moment comes and I'm breathing my last breath, I'll be saying to myself, (Sung) Is That All There Is? .

C9

Is That All There Is? If that's all there is my friends

C9#5 Fm7 Bb9 Fm7 Abm

then let's keep dancing Let's break out the booze and have a

Ebmaj7 D7 G7 Cm

ball, if that's all there is.

IT LOOKS LIKE RAIN IN CHERRY BLOSSOM LANE

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Lyric by EDGAR LESLIE
 Music by JOE BURKE

Slowly, with expression

Bb A7 Bb G7 C7

It Looks Like Rain In Cher - ry Bloss - som Lane, the sun - shine of your
 Looks Like Rain In Cher - ry Bloss - som Lane, your gold - en voice no

F9 1 Bb Cm7 F7 2 Bb Cm7/Bb Bb

smile's no long - er there. It
 long - er fills the air. The

D7 G7 C7

rip - pling notes have left the old mill stream. There's noth - ing left for

Cm7/F F7 Bb A7 Bb

me but just a dream. There'd be no rain in Cher - ry Bloss - som

G7 C7 F7b9 Bb

Lane, if you were there to tell me that you care.

IS YOU IS, OR IS YOU AIN'T (MA' BABY)

from FOLLOW THE BOYS

© Copyright 1943, 1944 by MCA MUSIC PUBLISHING, A Division of MCA INC.
Copyright RenewedWords and Music by BILLY AUSTIN
and LOUIS JORDAN

Jazz Blues
Fm Eb Db C Fm Eb Db Fm Fm7b5 Bb7

I got - ta ^{gal} _{man} who's al - ways late, - an - y time we have a date, - but I love ^{her,} _{him,}

_____ } yes I love ^{her.} _{him.} } I'm gon - na walk up to ^{her} _{his} gate, - and see if I can

_____ } get it straight, - 'cause I want ^{her,} _{him,} } I'm gon - na ask ^{her.} _{him.} } Is You Is, Or

Is You Ain't, Ma' Ba - by? The way you're act - ing late - ly makes me doubt. -

You're is still my ba - by, ba - by. Seems my flame in

your heart's done gone out. - A ^{wom - an} _{man} is just a crea - ture that has al - ways - been strange, -

_____ just when you're sure of one you find ^{she's} _{he's} gone and made a change. - Is You Is, Or

Is You Ain't, Ma' Ba - by? May - be ba - by's found some - bod - y new, _____ or

is ma' ba - by, still ma' ba - by true? - still ma' ba - by true? _____

1 Eb7 Ab Db7 C7 2 Eb7 Ab

IT ONLY TAKES A MOMENT

from HELLO, DOLLY!

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A Division of MPL Communications, Inc.

Music and Lyric by
JERRY HERMAN

Moderately

Chords: Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Gm7 Cm7 F7 Bbmaj7 Bb6 Gm

It On - ly Takes A Mo - ment, for your eyes to meet and
held her _____ for an in - stant, but my arms felt sure and

1
Chords: G7b9 G7 Cm Cm7 G9 Cm Cm7 G9 Cm

then _____ your heart knows _____ in a mo - ment, _____ you will nev - er

2
Chords: Cm7 F9 G7b9 G7#5 Cm7 Cm7b5

be a - lone a - gain. I strong. _____ It On - ly Takes A

To Coda ⊕
Chords: Bb Gm Cm7b5 Bb Gm Cm7 F7 Bb Bbmaj7 Bb6

Mo - ment, _____ to be loved a whole life long. I've heard it said _____ that love must

Chords: Cm7 F7 Bbmaj7 Bb6 F7 Cm7 F7 Bbmaj7

grow, _____ that to be sure, _____ you must be slow. _____ I saw you smile _____ and now I

Chords: Gm7 Cm7b5 F7b9

know, _____ I'll lis - ten to just my heart, _____ that smile made me trust my heart. _____ For It

D.S. al Coda
with Repeat

CODA ⊕

Chords: Bb Bbmaj7 Bb6 Cm7

long. _____ And that is all _____ that love's a - bout _____

Chords: F7 Bbmaj7 Gm7 C9 Cm7b5 Bb Gm

_____ and we'll re - call _____ when time runs out. _____ That it on - ly _____

Chords: Cm7b5 Bb Gm Cm7b5 Bb Gm Cm7 F7 Bbmaj7 Bb6

_____ took a mo - ment _____ to be loved a whole life long. _____

I.O.U.

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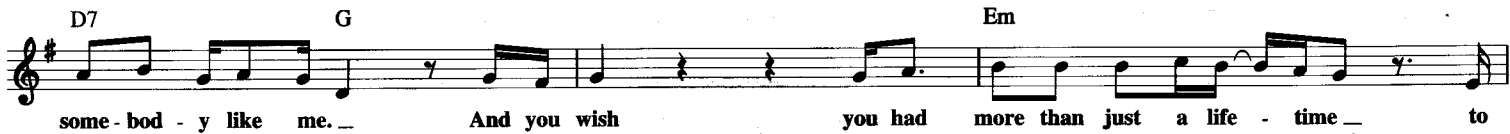
Words and Music by KERRY CHATER
and AUSTIN ROBERTS

With movement

VERSE G

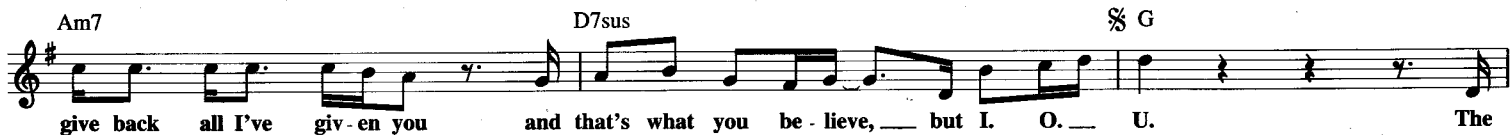


1. You be - lieve that I've changed your life - for - ev - er, and you're nev - er gon - na find an - oth - er
2. (See additional lyrics)



some - bod - y like me. And you wish you had more than just a life - time to

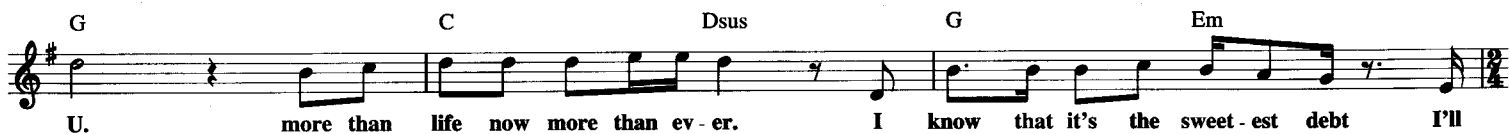
CHORUS



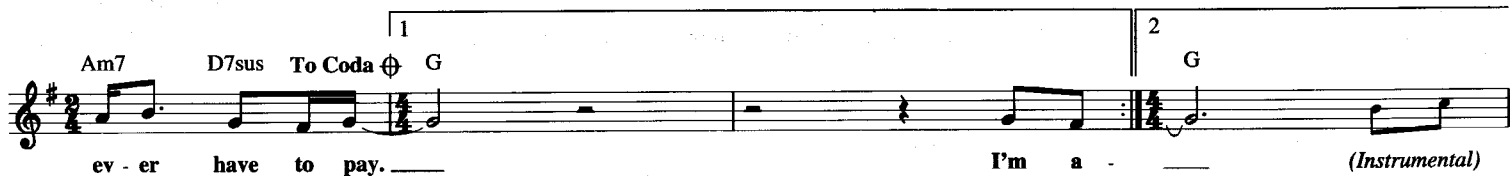
give back all I've giv - en you and that's what you be - lieve, but I. O. U. The



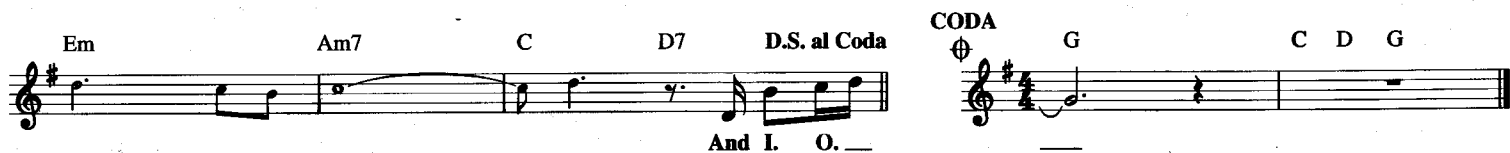
sun - light in the morn - ing and the nights of hon - est lov - in' that time can't take a - way, and I. O. U.



U. more than life now more than ev - er. I know that it's the sweet - est debt I'll



ev - er have to pay. I'm a - (Instrumental)



And I. O. U.

Additional Lyrics

2. I'm amazed when you say it's me you live for,
and you know that when I'm holding you
you're right where you belong.
And my love I can't help but smile with wonder
when you tell me what I've done for you
'cause I've known all along that, I.O.U.
To Chorus

ISLAND GIRL

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Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately $\% Bb$



Is - land Girl what you want - in' wid de white man's world Is - land Girl black boy want



you in his is - land world. He want to take you from the rack - et boss, he want to

Bb7 Eb Bb Bb7 Eb

save you — but de cause — is lost. — Is - land Girl, — Is - land Girl. — Is - land Girl —

C7 Bb To Coda ⊕ Eb F7 Bb

— tell me what you want - in' wid de white man's world. — She's

Dm Bb C

black as coal — but she burn — like a fire — and she wrap — her-self a-round you

F Bb Dm

like a well worn tire. — You feel her nail scratch — your back — just like — a rake, —

Bb F C Ab Eb

— oh, — he one more gone, — he one — more john — who make — de mis-take. — Is - land

CODA ⊕ Eb F7 Bb Eb F7 Repeat and Fade

white man's. — Tell me what you want - in' wid de white man's. —

IT WAS ALMOST LIKE A SONG

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Lyric by HAL DAVID
Music by ARCHIE JORDAN

Slowly

C F/C Fm C G/B Am

Once in ev - 'ry life, some - one comes a - long, and you came to

You were in my arms, just where you be - long, we were so in

Dm Dm7 F/G C Fmaj7 Em7

me. } It Was Al-most Like A Song. Jan - u - ar - y through De - cem - ber,

love. }

Dm7 G7 C G/B Am Em

we had such a per - fect year. Then the flame be - came a dy - ing — em - ber;

Dm7 Bbmaj7 G7sus G7 C F/C Fm

all at once — you weren't there. Now my bro - ken heart cries for you each

C G/B Am Dm

night. It's Al-most Like A Song, — but it's too sad to write.

1 G7sus G7 C

2 G7 Abdim7 Am C+/G# Am/G D7/F# Dm7 Dm7/G C F/C C

but it's too sad to write. — It's too sad to write. —

IT DON'T MATTER TO ME

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Words and Music by
DAVID GATES

Moderately

C G7/B Bb

It Don't Mat-ter To Me___ if you real - ly feel ___ that you need some time -
And It Don't Mat-ter To Me___ if you take - up with ___ some one who's bet -
It Don't Mat-ter To Me___ if your search - in' brings - you back to - geth -

Fm/Ab C/G C

- to be free, - time to go - out search - ing for - your-self - hop -
- ter than me, - 'cause your hap - pi - ness - is all - I want - for
- er with me, - 'cause there'll al - ways be - an emp - ty room - wait -

Dm7/G G7 To Coda ⊕ C/E C 3 Eb

ing to find, time to go to find. _____
you to find, peace, your peace of mind. _____
ing for you,

1 2 G7 Bbmaj7 Ebmaj7 Bbmaj7

Lot - ta peo - ple have an e - go hang-up 'cause they want to be the on - ly one. _____

Ebmaj7 Bbmaj7 Ebmaj7 Bbmaj7 Ebmaj7

How man - y came be - fore? It real - ly does - n't mat - ter just as long as you're the last, _____

Cmaj7 Fmaj7 Cmaj7 Fmaj7 D.C. al Coda

ev - 'ry - bod - y run - nin' 'round and try'n' to find out what's been miss - in' in the past. _____

CODA ⊕ C Dm7/G G7 C/E

an o - pen heart - wait - ing for you, time

C 3 Eb G7 C

is on my side, 'cause It Don't Mat - ter To Me. _____

IT'S A BEAUTIFUL DAY FOR A BALL GAME

Copyright © 1960 (Renewed 1988) by Famous Music Corporation

Words and Music by HARRY SIMEONE, RUTH ROBERTS
GENE PILLER and WILLIAM KATZ

Moderately slow

Moderately bright

F F#dim C7 F#dim C7

Let's go, bat - ter up, we're tak - in' the af - ter - noon off. It's A

F Cm/Eb D7 G7

Beau - ti - ful Day For A Ball Game, for a ball game

Dm7/A Bb7 G7/B G+ C7

to - day. { The fans are out to get a
If you and I are out of

C7 F Dm7 G9 C7

tick - et or two from Wal - la Wal - la, Wash - ing - ton to Kal - a - ma - zoo. It's a
dol - lars and cents well we can al - ways share a lit - tle hole in the fence. It's a

F Cm/Eb D7 G7 Dm/A

beau - ti - ful day for a home run but e - ven a tri - ple's o - kay.
beau - ti - ful day for the la - dies so throw all your dish - es a - way.

G7/B Bb Bbdim7 F D7

We're gon - na cheer and boo and raise a hul - la - ba - loo at the

To Coda ⊕
G7 C9 F Dm7 G7 Cm

ball game to - day. Bat - ter up! Strike one! Hey, the game has just be - gun and the

Fm Ebdim7 G7/D Cm Dbm

home teams out to win. There he swings! Strike two! At the

Gbm Gdim7 Ab7 Dbm

pitch - er's dip - sy - doo. Boy that fast ball popped right in! This is

Dm A+ Dm7 G9 C7 D.S. al Coda

it! Strike three! Fans are tear - in' up the chairs, but what the heck who cares! It's A

CODA

F7 Eb7 D7 G7 C7 F

day; At the ball game to - day.

IT IS NO SECRET (WHAT GOD CAN DO)

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Words and Music by
STUART HAMBLÉN

Moderately

The chimes of time ring out the news; an - oth - er day is through. Some - one slipped and
is no night, for in His light you'll nev - er walk a - lone. Al - ways feel at
fell. home wher - ev - er you may roam. You may have longed for add - ed strength, your
There is no pow - er can con - quer you, while
cour - age to re - new. side. Just Do not be dis - heart - ened, for I have news for
God is on your side. Just take him at His prom - ise. Don't run a - way and
you. _____ } It Is No Se - cret _____ What God Can Do.
hide. _____ }
What He's done for oth - ers, _____ He'll do for you. With arms wide
o - pen, _____ He'll par - don you. It Is No Se - cret _____ What God Can
Do. _____ It Is No Do. _____ There Do. _____

1 C G7 Opt. repeat C7 2 C G7 D.S. 3 C F C Dm7 C

IT NEVER RAINS (IN SOUTHERN CALIFORNIA)

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Words and Music by ALBERT HAMMOND
and MICHAEL HAZELWOOD

Moderately

Got on board a west - bound Sev - en For - ty Sev - en. Did - n't think -
be - fore de - cid - ing what to do. All that talk of op - por - tun -
i - ties, T. V. breaks and mov - ies rang true, sure rang true.

Am D G
Am D G C G Am
D G Am D G C

G Am D G

Seems It Nev - er Rains In South - ern Cal - i - for - nia. Seems I've of -

Am D G % Am

ten heard that kind of talk be - fore. It nev - er rains in Cal - i - for -

D G Em Am D G C To Coda ⊕

nia, but girl, don't they warn 'ya, it pours, man it pours.

G Am D G

Out of work, I'm out a' my head, out of self - re - spect, I'm out a' bread. I'm un - der -

Am D G D.S. al Coda CODA ⊕ G

loved, I'm un - der - fed, I wan - na go home. It nev - er

IT'S A BIG WIDE WONDERFUL WORLD
from ALL IN FUN

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A Division of MPL Communications, Inc.

By JOHN ROX

Moderate Waltz

Db Ddim7 Abmaj7 Ab

It's A Big Wide Won - der - ful World you live in. When you're in
brave new star span - gled sky a - bove you. When you're in

Abmaj7 Ab Bbm7 Eb9 Ab

love, you're a mas - ter of all you sur - vey; you're a gay San - ta Claus.
love, you're a he - ro, a Ne - ro, A - pol - lo the Wiz - ard of Oz.

1 2

Ab7#5 Db Bbm7 Eb7 Cm7 Ab Cm7

There's a You've a king - dom, pow - er and glo - ry. The old, old, old - est of

Fm7 Bbm Bbm7 Eb7 Bbm7 Eb7 Ab6 Ab Bbm7 Dbm6 Ab7

sto - ries is new, true. You've built your Rome in just one day. Life is

Db Ddim7 Abmaj7 Ab

mys - tic, a mid - sum - mer's night, you live in, a Turk - ish De - light you're in

Bbm7 Eb7 Ab Db Ab Bbm7 Ab

heav - en. It's swell when you're real - ly in love.

IT ONLY HAPPENS WHEN I DANCE WITH YOU

from the Motion Picture Irving Berlin's EASTER PARADE

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Words and Music by
IRVING BERLIN

Moderately

N.C. B/G C/G Dm/C B/G C/G Dm7 C#dim7 G7 G7sus G7 C

It On - ly Hap - pens When I Dance With You, _____ that trip to

Fm/C C F#m7/C# C#dim7 Dm7#5 G7 F Fm6 3 3

heav - en 'til the dance is through. _____ With no one else do the heav - ens seem

C(add9) G#dim7/B Am7/C Em7/A A7 Gm6/A A7b9 Dm7 3

quite so near. _____ Why does it hap - pen dear, _____ on - ly with

G9 Dm9/C Dm7/A Am7/F Dm7 G7b9 G7#5(b9) C B/G C/G Dm/C C B/G C/G Dm7 C#dim7 G7

you? _____ Two cheeks to - geth - er can be so di - vine, _____

G7sus G7 C Fm/C C F#7/C# C#dim7 Dm7b5 G7

_____ but on - ly when those cheeks are yours and mine. _____

F Fm6 3 3 C/E Em7b5 A7sus A7

I've danced with doz - ens of oth - ers the whole night through,

Dm7 G7 G9 G7b9 C9 Em7 G/A A7 Dm7

but the thrill that comes with spring when an - y - thing could hap - pen, _____ that on - ly

G7sus G7

1	2
C6 Am9 Dm7 Dm7/G C7#5(b9)	C6 Am9 Dm7 Db7#11 Cmaj9

hap - pens with you. _____ you. _____

IT'S A GOOD DAY

Copyright © 1946 (Renewed 1974) Michael H. Goldsen, Inc.

Words and Music by PEGGY LEE
and DAVE BARBOUR

Brightly Eb6 Eb Fm7 Bb7

Yes, It's A Good Day _____ for sing - in' a song, _____ and It's A Good Day _____ for

Eb6 Bb7#5 Eb6 Fm7

mov - in' a - long. _____ Yes, It's A Good Day _____ how could an - y - thing go wrong, _____ a good day from

Fm7/Bb Eb Bb7#5 Eb6

morn-in' till night. — Yes, It's A Good Day — for shin-in' your shoes, — and It's A

Fm7 Bb7 Eb6 Bb+ Eb6

Good Day — for los-in' the blues. — Ev-'ry-thing to gain and noth-in' to lose, —

Fm7 Bb7 Eb6 Eb9

— 'cause It's A Good Day from morn-in' till night. — I said to the sun, — "Good

Ab F7 Bb7 Bb7#5 Eb6 Edim7

morn-in' sun, — rise and shine to-day." — You know you've got-ta get go-in' if you're

Bb7/F Edim7 Bb7 Bbdim7 Bb7 Bb7#5 Eb

gon-na make a show-in'. And you know you've got the right of way, 'cause It's A Good Day — for

Fm7 Bb7 Eb6 Bb7#5 Eb6

pay-in' your bills, — and It's A Good Day — for cur-in' your ills. — So take a deep breath, —

Fm7 Bb7 Eb

— and throw a-way your pills, 'cause It's A Good Day from morn-in' till night. —

IT'S A LONG, LONG WAY TO TIPPERARY

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Words and Music by JACK JUDGE and HARRY WILLIAMS

Moderately bright

Bb F7 Bb Eb Bb

"It's a long way — to Tip-per-ar-y, — it's a long way — to go. — It's a

F7 Bb C7 F7 Bb

long way — to Tip-per-ar-y, — to the sweet-est girl I know! — Good-bye —

F7 Bb Eb D Bb Bbdim7

— Pic-ca-dil-ly, — fare-well, Leices-ter Square. — It's A Long, Long Way To Tip-per-ar-

Bb Gm C7 F7

y, but my heart's — right there!" — "It's a there!" —

1 Bb 2 Bb

IT'S A SMALL WORLD

from Disneyland and Walt Disney World's IT'S A SMALL WORLD

© 1963 Wonderland Music Company, Inc.
Copyright RenewedWords and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Fast F C7

It's a world of laugh - ter, a world of tears; It's a world of hopes and a

Fdim7 F F7 B \flat Gm

world of fears. There's so much that we share that it's time we're a - ware It's A

C7 F Fine

Small World af - ter all. _____ It's A Small World

C7 F

af - ter all, It's A Small World af - ter all, It's A

F7 B \flat Gm C7 F D.S. al Fine

Small World af - ter all, it's a small, small world. _____ It's a

IT'S ALL IN THE GAME

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Renewed Copyright Assigned to Major Songs Co., New York, NYLyric by CARL SIGMAN
Music by CHARLES G. DAWES

Slowly F

Man - y a tear has to fall, but It's All In The Game. _____ All in the won - der - ful

G7

game that we know as love. _____ You have words with him and your fu - ture's look - ing

C Fm C Dm7 G7 \flat 9 Gm7 C7

dim, but these things your heart can rise a - bove. _____ Once in a - while he won't

F

call, but It's All In The Game. _____ Soon he'll be there at your side with a sweet bou -

quet. _____ And he'll kiss your lips and ca - ress your wait - ing fin - ger - tips, and your

Gm7 C7

1 F Fdim7 C7

2 F

hearts will fly a - way. _____ Man - y a tear has to way. _____

IT'S A PITY TO SAY GOODNIGHT

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Words and Music by
 BILLY REID

Romantically

Cm7 F7 Bb C7

It's A Pit - y To Say "Good - night" _____ be - cause I nev - er saw stars so bright. _____ But if you
 pit - y to say "Fare - well" _____ be - cause the 'man in the moon' won't tell. _____ But if you

1 2

Cm7 F+ Bb F7#5 Bb

got - ta go home, _ you got - ta go home, give me a good - night kiss. It's a
 got - ta go home, _ you got - ta go home, give me a

F7 Bb Bb7 Fm7 Bb7 Bb7#5 Eb

good - night kiss. How's a - bout to - mor - row night, _ just you and

Eb7 D7 Db7 C7 Gm7 C7 F7

me. I'll be wait - ing for you dar - ling un - der - neath the

G7#5 Cm7 F7 Bb

wil - low tree. _ It's A Pit - y To Say "Good - night" _____ be - cause I want you to hold me

C7 Cm7 F7 Bb

tight. _____ But if you got - ta go home, _ you got - ta go home, give me a good - night kiss.

IT'S BEEN A LONG, LONG TIME

© 1945 (Renewed) MORLEY MUSIC CO.

Lyric by SAMMY CAHN
 Music by JULE STYNE

Slow, with a lilt

F Fmaj7 F6 F6 F#dim7

Just kiss me once, then kiss me twice, then kiss me once a - gain, _ It's Been A Long, Long

C9 C7 Gm D+ Gm7 C7

Time. Have - n't felt like this, my dear, since can't re - mem - ber when, _ It's Been A

Gm7 C9#5 F Cm6

Long, Long Time. You'll nev - er know how man - y dreams I dreamed a -

D7 Gm Bbm6 C7

bout you _____ or just how emp - ty they all seemed with - out you. _____ So,

F Fmaj7 Am7 D7 Gm7 C7 F

kiss me once, then kiss me twice, then kiss me once a - gain, _ It's Been A Long, Long Time.

IT'S BEGINNING TO LOOK LIKE CHRISTMAS

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Words and Music by
 MEREDITH WILLSON

Moderately ♩ Ab Db Ab C7 Db F7

It's be - gin - ning to look a lot like Christ - mas, ev - 'ry - where you go; { Take a
 There's a

Bbm Eb7 Ab Bb7 Eb Edim7 Bb7

look in the five and ten, glis - ten - ing once a - gain, with can - dy canes and sil - ver lanes a -
 tree in the grand ho - tel, one in the park, as well, the stur - dy kind that does - n't mind the

Bbm7 Eb7 Ab Db Ab C7

glow. _____ } It's be - gin - ning to look a lot like Christ - mas, { toys in ev - 'ry
 snow. _____ } soon the bells will

Db F7 Bbm7 3 Bdim7 Ab Ab7/Gb F7 Bbm Eb7

store. But the pret - ti - est sight to see is the hol - ly that will be on your own front
 start. And the thing that will make them ring is the ca - rol that you sing right with - in your

1 Ab To next strain 2 Ab Fine C7

door. _____ A pair of heart. _____ hop - a - long boots and a pis - tol that shoots is the

Fm C7 3 Fm Bb7 3 3 3

wish of Bar - ney and Ben; Dolls that will talk and will go for a walk is the

Eb Bb7 3 Eb Eb7 Ebdim7 Eb7 D.S. al Fine

hope of Jan - ice and Jen; And Mom and Dad can hard - ly wait for school to start a - gain. It's be -

IT'S JUST A MATTER OF TIME

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 Trio Music Co., Inc. and Iza Music Corp.

Words and Music by CLYDE OTIS,
 BROOK BENTON and BELFORD HENDRICKS

Moderately

Eb Ab Eb Eb7 Ab

Some - day _ some - way _ you'll re - a - lize that you've been blind. Yes dar - ling _ you're go - ing to

F7 Bb7 Eb Ab Eb

need me a - gain, It's Just A Mat - ter of Time. Go on _ go on _ un - til you reach the end _ of the

line. But I know you'll pass my way a-gain, It's Just A Mat-ter Of Time. Af-ter I gave you ev-'ry-thing I had, you laughed and called me a clown. Re-mem-ber in your search for for-tune and fame, what goes up must come down. I know I know that one day you'll wake up and find that my love was a true love, It's Just A Mat-ter Of Time. Time.

IT'S NOT UNUSUAL

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 DUCHESS MUSIC CORPORATION, an MCA company

Words and Music by GORDON MILLS
 and LES REED

With a strong beat

It's Not Un - u - su - al to be loved by an - y - one. It's Not Un - u - su - al to go out at an - y - time, but when I see - It's Not Un - u - su - al to be mad with an - y - one. It's Not Un - u - su - al to have fun with an - y - one. But when I see you hang - ing a - bout you out and a - bout it's such a crime. If you should ev - er wan - na be loved - su - al to be sad with an - y - one. But if I ev - er find that you've changed with an - y - one, It's Not Un - u - su - al to see me cry. I by an - y - one, It's Not Un - u - su - al, it at an - y - time, It's Not Un - u - su - al to

wan - na die. hap - pens ev - 'ry day. No mat - ter what you say, you'll find it hap - pens all the time. Love will nev - er do what you want it to.

Why can't this cra - zy love be mine?

CODA
 find that I'm in love with you.

IT'S MY PARTY

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Words and Music by HERB WIENER,
WALLY GOLD and JOHN GLUCK, JR.

Moderately bright

C Eb C E Ab

No - bod - y knows where my John - ny has gone, but Ju - dy left the same time. Why was he
Play all my rec - ords, keep danc - ing all night, but leave me alone for a - while. 'Til John - ny's

C D7 G7 C

hold - ing her hand, when he's sup - posed to be mine? } It's My Par - ty, and I'll
danc - ing with me, I've got no rea - son to smile. }

C+ F Fm C

cry if I want to, cry if I want to, cry if I want to. You would cry,

G7 C F C

too, if it hap - pened to you. (Instrumental)

1 2

G7 C F C G7

Additional Lyrics

Judy and Johnny just walked thru the door,
like a queen with her king.
Oh, what a birthday surprise,
Judy's wearing his ring.

IT'S SO EASY
from THE BUDDY HOLLY STORY

© 1958 (Renewed) MPL COMMUNICATIONS, INC. and WREN MUSIC CO.

Words and Music by BUDDY HOLLY
and NORMAN PETTY

Moderately bright

Bb F9 Eb F7 Bb Eb F7 Eb Bb Verse 1 Bb F9

It's So Eas - y to fall in love, It's So Eas - y to fall in love. Peo - ple tell me

Eb7 F7 Bb Eb F7 Bb Eb

love's for fools, so here I go break - ing all of the rules. It seems so eas - y, so dog - gone

Bb Bb7 Eb C7 F7

eas - y; it seems so eas - y, where you're con - cerned. My heart has learned;

Bb F9 Eb F7 Bb Eb 1 F7 Eb Bb To Verse 2 2 F7 Eb Bb Fine

It's So Eas - y to fall in love, It's So Eas - y to fall in love! fall in love!

Verse 2 Bb F9 Eb F7 Bb Eb F7 Bb Bb7 D.S. al Fine

Look in - to your heart and see what your love book has set a - part for me. It seems so

IT'S STILL ROCK AND ROLL TO ME

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Words and Music by
BILLY JOEL

Moderately fast Rock/Shuffle

C Em Bb F

What's the mat - ter with the clothes I'm wear - ing? "Can't you tell that your tie's too wide?" —
 What's the mat - ter with the car I'm driv - ing? "Can't you tell that it's out of style?" —
 How a - bout a pair of pink side - wing - ers and a bright or - ange pair of pants? —
 What's the mat - ter with the crowd I'm see - ing? "Don't you know that they're out of touch?" —

C Em Bb

May - be I should buy some old tab col - lars? "Wel - come back to the age of jive. —
 Should I get a set of white wall - tires? — "Are you gon - na cruise the mir - a - cle mile? —
 Well you could real - ly be a Beau Brum - mel, ba - by, if you just give it half a chance. —
 Should I try to be a straight 'A' stu - dent? "If you are, then you think too much." —

F Em Am

— Where have you been hid - in' out late - ly hon - ey? You
 — Now - a - days you can't be too sen - ti - men - tal. Your
 — Don't waste your mon - ey on a new set of speak - ers. You
 — "Don't you know a - bout the new fash - ion, hon - ey?"

Em G C Em

can't dress trash - y till you spend a lot of mon - ey." Ev - 'ry - bod - y's talk - in' 'bout the
 best bet's a true ba - by blue con - ti - nen - tal." Hot funk, cool punk,
 get more mile - age from a cheap pair of sneak - ers." Next phase, new wave
 All you need are looks and a whole lot of mon - ey." It's the next phase, new wave

Bb F Am G 4th time To Coda ⊕ C 1

new sound. Fun - ny, but
 e - ven if it's old junk, } It's Still Rock And Roll To Me. —
 dance craze, an - y - ways,
 dance craze, an - y - ways,

2,3 G F E7

Oh, — it does - n't mat - ter what they say in the pa - pers 'cause it's al - ways been the same old — scene. —
Instrumental

Am G F

There's a new band in town but you can't get the sound from a

E7 Ab Eb F G 2nd time D.C. al Coda

sto - ry in a mag - a - zine, — aimed at your av - er - age teen. — Oooh!
 (2nd time only)

CODA ⊕ C Em

Ev - 'ry - bod - y's talk - in' 'bout the

Bb F G C C9

new sound. Fun - ny, but It's Still Rock And Roll To Me. —

IT'S THE SAME OLD SONG

Copyright © 1965 Jobete Music Co., Inc.

Words and Music by EDDIE HOLLAND,
LAMONT DOZIER and BRIAN HOLLAND

Moderately

C Dm

Sweet as a hon - ey bee but like a hon - ey bee stings, - you've gone and
fool am I to hear an old love song and

F G C

left my heart in pain. All you left is our fa - vor - ite song, the
wan - na cry, but the melody keeps haunt - ing me re -

Dm F G C

one we danced to all night long. It used to bring sweet
mind - ing me how in love we used to be. Keep hear - ing the part that used to

Dm F G

mem - o - ries of a ten - der love that used to be, now It's The
touch our heart say - ing to - geth - er for - ev - er. Break - ing up nev - er, It's The

Same Old Song but with a dif - f'rent mean - ing since - a
Instrumental

G F C G

you been gone. Now it's the same, same old song but with a

Dm G F To Coda C

dif - f'rent mean - ing since - a you been gone. I, oh I,
(3rd time) Precious

2 (D.S. Instrumental)

sen - ti - men - tal (Instrumental)

3 Dm

mem - o - ries keep - a lin - ger - ing on, ev - 'ry - time I hear our

F G C

fa - vo - rite song, now you're gone, left this emp - ti - ness, I

Dm F G C

on - ly re - mi - nisce. The hap - pi - ness we spent, we used to dance to the mu - sic

D.S. al Coda

Dm F

make ro - mance to the mu - sic, now It's The

CODA

C G

I oh, I can't bear to hear it, It's The Same Old

Dm G F Repeat and Fade

Song but with a dif - f'rent mean - ing since you been gone; It's The

IT'S THE TALK OF THE TOWN

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Words by MARTY SYMES and AL NEIBURG
Music by JERRY LIVINGSTON

Slowly, with expression

F Abdim7 Gm7 C7 Am7 A7#5

I can't show my face, can't go an - y place, peo - ple stop and stare
Ev - 'ry - time we meet, my heart skips a beat, we don't stop to speak,

Bb Bbm6 F D+ D7 1 G9 3

it's so hard to bear. } Ev - 'ry - bod - y knows you left me, It's The Talk Of The
tho' it's just a week.

C11 C7 2 G7 C7 3 F Gm D7

Town. It's The Talk Of The Town. We sent out in - vi - ta - tions to

Gm Adim7 Gm 3 Cm6 D7 G7 Dm7

friends and re - la - tions an - nounc - ing our wed - ding day. Friends and our re - la - tions

G7 Dm G9 3 C7#5 3 F Abdim7

gave con - grat - u - la - tions. How can you face them? What can you say? Let's make up, sweet-heart,

Gm7 C7 Am7 A7#5 Bb Bbm6

we can't stay a - part, don't let fool - ish pride keep you from my side.

F D+ D7 G7 C7 3 F

How can love like ours be end - ed? It's The Talk Of The Town.

IT'S SO NICE TO HAVE A MAN AROUND THE HOUSE

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A Division of MPL Communications, Inc.

Lyric by JACK ELLIOTT
Music by HAROLD SPINA

Moderately Slow

G Am7 D7 Am D7 G

It's So Nice To Have A Man A-round The House, oh, so nice to have a man a-round the house. Some-one
Nice To Have A Man A-round The House, oh, so nice to have a man a-round the house. Just a

G7 C A7

sweet who's glad he found you, — who will put his arms a-round you. — And his kiss - es just as-tound you, it's so
guy in pipe and slip - pers, — who will share your break - fast kip - pers. — And will help you zip your zip - pers, it's so

Am7 D7 G Am7 D7 Am D7 G

nice. Oh, a house is just a house with-out a man, he's the nec - es - sar - y e - vil in your plan. There are
nice. Oh, a house is just a house with-out a man, he's the nec - es - sar - y e - vil in your plan. Some-one

G7 G7/F C/E Cm6/Eb G/D D9

man - y things a - bout him, you just can - not do with - out him, tho' it's just a con - stant game of cat and
kind who knows you treas - ure an - y sim - ple lit - tle pleas - ure, like a full length mink to cov - er last year's

G Dm6 E7#5 A7 D7

1 2
G Gdim7 D7 G

mouse, It's So Nice To Have A Man A-round The House. It's So
blouse, It's So Nice To Have A Man A-round The House.

IT'S TOO LATE

© 1971 COLGEMS-EMI MUSIC INC.

Words by TONI STERN
Music by CAROLE KING

Slowly

Am7 D6 Am7 D6

Stayed in bed all morn-in' just to pass the time. — There's some-thin' wrong here, there can be no de - ny - in'.
used to be so eas - y liv - ing here with you; — You were light and breez - y and I knew just what to do. Now
There'll be good times a - gain for me and you; — But we just can't stay to - geth - er don't you feel it, too?

Am7 Gm7 Fmaj7

One of us — is chang-in' or may - be we've just — stopped. try - in'. — } And It's Too —
you look so — un - hap - py and I feel — like — a — fool. — }
Still I'm glad — for what we had and how I — once — loved — you. — }

Bbmaj7 Fmaj7 Bbmaj7 Fmaj7

— Late, ba - by now, — It's Too Late, — though we real - ly did — try to make — it.

Bbmaj7 Fmaj7 | 1,2 Dm7 Fmaj7 E7sus Em7

Some-thin' in - side _____ has died _____ and I _____ can't hide _____ and I just _____ can't fake _____ it. _____

Am7 D6 Am7 D6

3 Dm7 Fmaj7 G7sus G7 Cmaj7 Fmaj7 2. It 3. -

_____ and I just _____ can't fake _____ it. It's Too Late, _____ ba - by, It's Too Late.

Cmaj7 Fmaj7 Cmaj7

_____ now, _____ dar - lin', It's Too Late.

ITSY BITSY TEENIE WEENIE YELLOW POLKADOT BIKINI

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Words and Music by PAUL VANCE and LEE POCKRISS

Moderately C Dm7 G7 Dm7 G7 C

She was a - fraid to come out of the lock - er, she was as ner - vous as she _____ could be; She was a -
 fraid to come out in the o - pen, and so a blan - ket a - round her she wore; She was a -
 fraid to come out of the wa - ter, and I won - der what she's gon - na do; Now she's a -

F C Dm7 G7 C N.C.

fraid to come out of the lock - er, she was a - fraid that some - bod - y would see.
 fraid to come out in the o - pen, and so she sat bun - dled up on the shore. (Two, three four,
 fraid to come out of the wa - ter, and the poor lit - tle girl's turn - ing blue.)

G7 Dm7 C#dim7 G7 C

tell the peo - ple what she wore.) It was an It - sy Bit - sy Tee - nie Wee - nie Yel - low Pol - ka - dot Bi - ki - ni,

G7 C G7 C

that she wore for the first time to - day. An It - sy Bit - sy Tee - nie Wee - nie Yel - low Pol - ka - dot Bi - ki - ni,

1,2 G7 F C G7 C

so in the (lock - er) she want - ed to stay. (Two, three, four, Stick a - round we'll tell you more. (She was a -
 (blan - ket) wa - ter) Now she's a -

3 F C G7 C G7

want - ed to stay. From the lock - er to the blan - ket, from the blan - ket to the

C G7 C

shore; From the shore to the wa - ter, guess there is - n't an - y - more.

IVORY TOWER

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Words and Music by JACK FULTON
and LOIS STEELE

Moderate Waltz

Come down, come down from your I - vory Tow - er, { let love come in - to your heart. Don't lock your - arms. It's cold, so self in an I - vory Tow - er, don't keep us so far a - part. I love you, I cold in your I - vory Tow - er, and warm, so warm in my love you. Are you too far a - bove me to hear? Come arms.

JAILHOUSE ROCK

© 1957 (Renewed) JERRY LEIBER MUSIC and MIKE STOLLER MUSIC

Words and Music by JERRY LEIBER
and MIKE STOLLER

Medium Rock

1. The war - den threw a par - ty in the coun - ty jail. The pris - on band was there and they be - gan to wail. The band was jump - in' and the joint be - gan to swing. You slide trom - bone. The drum - mer boy from Il - li - nois went crash, boom, bang. The ev - er did see. I sure would be de - light - ed with your com - pa - ny. Come should - 've heard those knocked - out jail - birds sing. Let's rock! whole rhy - thm sec - tion was the pur - ple gang. on and do the Jail - house Rock with me. Ev - 'ry - bod - y in the whole cell block was a danc - in' to the Jail - house Rock.

Additional Lyrics

- The sad sack was a-sittin' on a block of stone,
Way over in the corner weeping all alone.
The warden said: Hey, buddy, don't you be no square.
If you can't find a partner, use a wooden chair!
Let's rock, etc.
- Shift Henry said to Bugs: For Heaven's sake,
No one's lookin'; now's our chance to make a break.
Bugsy turned to Shifty and he said: Nix, nix;
I wanna stick around awhile and get my kicks,
Let's rock, etc.

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Words and Music by
JANIS IAN

Gently

C G Gm Asus A7

Jes-se, come home, — there's a hole in the bed where we slept now it's grow-ing cold. Hey,

Dm Dm7 G7 C

Jes-se, your face in the place where we lay by the hearth — all a - part it hangs on my

E7 A7 Dm G7 C

toe. And I'm keep - ing the light on the stairs. No, I'm — not — scared, — I wait for you.

A7 Dm G7 C G

Hey Jes-se, I'm lone - ly, come home. Jes-se, — the floors and the boards, — re -

Gm Asus A7 Dm

call - ing your steps, and I re-mem-ber too. All — the pic - tures — are fad - ing, and

Dm7 G7 C E7 A7

shad - ed in grey but I still set a place on the ta - ble at noon. And I'm leav - ing the

Dm G7 C A7 Dm

light on the stairs. No, I'm not scared, — I wait for you. Hey, Jes-se, I'm

G7 C G Gm

lone - ly come home. Jes-se, the spread on the bed is like when you left I've

Asus A7 Dm Dm7

kept it up for you. All — the blues and the greens have been re - cent - ly cleaned, and it's

G7 C E7 A7 Dm

seem - ing - ly new. Hey, Jes me and you we'll swal - low the light on the stairs we'll

G7 C A7 Dm G7 C

do up my hair — and sleep un-a-ware. Hey, Jes-se, I'm so lone-ly come home. —

JAMBALAYA

(On the Bayou)

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Words and Music by
HANK WILLIAMS

Moderately

C G7

Good - bye, Joe, me got - ta go, me oh my oh. Me got - ta go pole the pi - rogue down the
 daux, Fon - tain - eaux, the place is buzz - in'. Kin folk come to see Y - vonne - by the

C G7

bay - ou. My Y - vonne, the sweet - est one, me oh my oh. Son of a gun, we'll have big
 doz - en. Dress in style and go hog wild, me oh my oh. Son of a gun, we'll have big

C G7

fun on the bay - ou. Jam - ba - la - ya and a craw - fish pie and fil - let gum - bo. 'Cause to -
 fun on the bay - ou. }

C G7

night I'm gon - na see my ma cher a mi - o. Pick gui - tar, fill fruit jar and be gay - o.

1 2
 C C

Son of a gun, we'll have big fun on the bay - ou. Thi - bo - bay - ou.

JACKSON

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Words and Music by **BILLY EDD WHEELER**
 and **JERRY LEIBER**

Lively

F Fmaj7 F6

We got mar - ried in a fe - ver, hot - ter than a pep - per sprout.
 I breeze in - to that cit - y, peo - ple gon - na stoop and bow.

F F7

We've been talk - in' 'bout Jack - son ev - er since the fire went out. I'm goin' to
 All them wom - en gon - na beg me teach 'em what they don't know how. I'm goin' to

Bb Bb7 F F7

Jack - son, I'm gon - na mess a - round. Yeah, I'm goin' to
 Jack - son, you turn a loose my coat. 'Cause I'm goin' to

Bb C7 F

Jack - son, look out Jack - son town. Well, go on down to
 Jack - son, "Good - bye," that's all she wrote. They'll laugh at you in

Jack - son, go a - head and wreck your health. F6 F
 Jack - son, and I'll be danc - in' on a po - ny keg. They'll Go play your hand, ya
 lead you 'round town like a

big talk - in' man, make a big fool of your - self. Yeah, yeah, - go to Jack - son,
 scold - ed hound with your tail a-tucked be-tween your legs. Yeah, yeah, - go to Jack - son,

Bb7 F F7 Bb
 but go comb your hair. - Go and snow - ball Jack - son,
 you big talk - in' man. - I'll be wait - in' in Jack - son

C7 1 F6 2 F6 D.C. and Fade
 go a - head and see if I care. When
 be - hind my Ja - pan fan.

THE JAPANESE SANDMAN

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Words by RAYMOND EGAN
 Music by RICHARD WHITING

Moderately D7
 Here's The Jap - a - nese Sand - man sneak - ing on with the dew just an old sec - ond -

G7 C7 F
 hand man, he'll buy your old day from you. He will take ev - 'ry sor - row

A E7
 of the day that is through and he'll give you to - mor - row just to start life a -

A Adim7 Gm7 C7 F F7 Bb
 new. Then you'll be a bit old - er in the dawn when you wake

Bbm Gm7/C C7
 and you'll be a bit bold - er with the new day you make. Here's The Jap - a - nese

F Dm Dm#5 G7 F
 Sand - man trade him sil - ver for gold just an old sec - ond - hand man

C7 1 F Bb C 2 Fm Edim7 Fm Db9 B9 F
 trad - ing new days for old. Here's The Jap - a - nese old.

JESSE

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Words and Music by CARLY SIMON
and MIKE MAINIERI

Moderately

B F# B F# B F# B

Oh, moth-er say a pray'r for me, — Jes-se's back in town, — it won't be eas- y. —
An-nie, keep re- mind - ing me — that he cut out my heart — like a pa - per doll.

G#m C#m E F# B

Don't let him near — me, — don't let him touch me; — don't let him please — me. — }
Sal-ly, tell me once a - gain — how he set me up — just to see me fall. — } Jes - se,

G#m E F# B G#m E F#

I won't cut — fresh flow - ers for you. — No, Jes - se, I won't make the wine cold — for you. No,

B G#m E G#m

Jes - se, I won't change — the sheets — for you. — I won't put on co - logne, — I won't

C#m7 F# B7

sit by the phone — for you. — No, no, no, — no. — Jes - se!

E7 Bm7

Quick! Come here, — I won't tell a soul, — not e - ven my - self. Jes - se, that you've come —

E7 G

— back to me, — my friends will all say, — "She's gone a - gain." But how can an - y - one know what you are —

Dm9/G Dm7/G C

— to me? — That I'm in heav - en a - gain, — be - cause you've come back to me. — Oh, —

G C G C Am7 Dm7

— Jes - se. Instrumental solo

F G C C G/B Am F

Solo ends Jes - se, I'll al - ways cut — fresh flow - ers for you. — And

C G/B Am F C G/B

Jes - se, { I'll al - ways } I will } make the wine cold — for you. — And Jes - se, { I can

Am F Am Dm7

cas - i - ly change _ my mind _ a - bout you, _ } and put on co - logne, - { and sit _ } by the phone _ for you. _
 I will change _ the sheets _ for you, _ }

G C G C G C

Oh, yeah. _____ { Jes - se, Jes - se, let's o - pen the wine _ and drink to the heart _ which has a
 la la la _ la la _ la la la la la _ la la

G C G/B Am Dm9 Fmaj7 G C

will of its own. _ My friends, let's com - fort them. They're feel - ing bad, they think I've sunk so _ low. _
 la _ la la _ la la la la la la _ la la la la la _ la la la _ la la.

Repeat ad lib. and Fade

THE JAZZ-ME BLUES

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Words and Music by
 TOM DELANEY

Ragtime

Eb Bb7 Eb F7 Bb7

Down in Lou - is - ian - a in that sun - ny clime, _ they play a class of mu - sic that is su - per fine. _ And it
 sounds so pe - cu - liar _ 'cause the mu - sic's queer. _ How its sweet vi - bra - tion seems to fill the air. _

Eb Bb7 Eb Eb+ Ab Eb

makes no dif - fer - ence if it's _ rain or shine, _ you can hear that jazz band mu - sic play - ing
 Then to you the whole world seems to be in rhyme. _ You want noth - ing else but jazz band mu - sic

1 F7 Bb7 Eb Bb7 2 F7 Bb7 Eb Bb7 Gdim7 Bb7 F7

all the time. _ It all the time. _ Ev - 'ry - one _ that's nigh nev - er seems _ to sigh, hear them loud - ly

Bb G7 C F7

cry; Oh! Jazz - man _ don't stop that mu - sic it's _ Jazz - man. _ (Jazz - man) _ You
 Rag - time _ please sir will you play it in Jazz - time. _ (Jazz - time) _

1 Bb7 Eb F7 Bb7

know I want to hear it both _ day and night. _ And if you don't blow it hot then I don't feel right. _ Now if it's

2 Eb G F7

Don't want it fast don't want it slow take your time don't rush it play it

C7 F7 Bb9 Eb

sweet and low. _ I've got those dog - gone real - gone jazz band "Jazz - Me" Blues. _____

JOHNNY ANGEL

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Words by LYNN DUDDY
Music by LEE POCKRISS

Moderately ♩ F

John - ny An - gel how I love him, he's got some - thing that I can't re -
An - gel how I want him, how I tin - gle when he pass - es
An - gel 'cause I love him, and I pray that some - day he'll love

1
C7 To Coda ⊕ F F#dim7 C7

sist. But he does - n't e - ven know that I ex - ist. John - ny
by. Ev - 'ry time he says "Hel - lo" my heart be - gins to
me. And to - geth - er we will see how love - ly heav'n can

2
F Bb F Cm7 F7 Cm7 F7 Bb F+

fly. I'm in heav - en. I get car - ried a - way. I dream of him and me and

Bb Dm7 G7 Dm7 G7

how it's gon - na be. Oth - er fel - las call me up for a date but

C6 Bb6 Dm6 G7 C7 D.S. al Coda CODA ⊕ F Gm7 F

I just sit and wait, I'd rath - er con - cen - trate for John - ny be.

JIM

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Words by NELSON SHAWN
Music by CAESAR PETRILLO and MILTON SAMUELS

Moderately with expression

F Fm C Ebdim7

Jim does - n't ev - er bring {me/her} pret - ty flow - ers. Jim nev - er tries to cheer {my/her} lone - ly hours. —

Dm7 G7 C C#dim7 Dm7 G7

Don't know why {I'm/she's} so cra - zy for Jim. —

F Fm C Ebdim7

Jim nev - er tells {me/her} I'm/she's his heart's de - si - re. {I/she} nev - er {seem/seems} to set his love a - fire. —

Dm7 G7 Gm7

Gone are the years {I've/she's} wast - ed on him. —

E7 Am E7 Am

Some - times when { I get } feel - ing low, { I say "Let's call it quits." }
 she gets she wants to call it quits.

D7 G D7 G7

Then { I hang } on and { let } him go, break - ing { my } heart in bits.
 she hangs she lets her

F Fm C Ebdim7

Some - day { I know } that Jim will up and leave { me, but e - ven if he does you can be - lieve me,
 she knows she knows her, but but though he'll al - ways hurt her and de - ceive her,

Dm7 G7b9

I'll } go on car - ry - ing the torch for Jim. _____ Jim. _____
 She'll }

1 C Am7 Dm7 G7 2 C F Fm C

JOEY, JOEY, JOEY

from THE MOST HAPPY FELLA

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By FRANK LOESSER

Moderately

Cmaj7 C7

Jo - ey, _____ Jo - ey Jo - ey, _____ Jo - ey, _____ Jo - ey Joe. _____ You've been
 Jo - ey, _____ Jo - ey Jo - ey, _____ Jo - ey, _____ trav - el on. _____ You've been

Cmaj7

too long _____ in one place. _____ And it's time to go, _____ time to
 too long _____ in one town. _____ And the har - vest time's _____ come and

1,3 2

E7 N.C. 3 To Coda ⊕ E7 F

go! _____ gone. _____ That's what the wind _____

C Dm Dm7 Am

sings to me. _____ When the bunk I've been bunk - in' in _____ gets to feel - in' too soft and co - zy, _____

Dm E7 Am

_____ when the grub they've been cook - in' me _____ gets to tast - in' too good. _____ When I've

G G+ Cmaj7 Dm7 G G7

had all I want of the la - dies in the neigh - bor - hood, _____ she sings,

CODA ⊕ Cmaj7 C Fm7b5 C

Jo - ey, _____ Jo - ey, _____ Joe! _____

D.C. al Coda G7b9 (1st verse)

G7#5 A7 Db A7

a - no man was play-in' you could Jump! — Shout! — Knock _ your - self _ out. The boog-ie woog-ie beat is what I'm

Gb7

talk - in' a - bout. You could pull a switch - er - oon - ie if you felt low down _ to the

A7 A7#5 Db6

boog-ie woog-ie beat of a pi - a - no man who's go - in' to town. (Who, who, who, who, — yeah!

Repeat and Fade

Who, who, who, who, — yeah!) Shake your yes, yes, — yes! — Shake your

THE JOKER

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Words and Music by STEVE MILLER,
EDDIE CURTIS and AHMET ERTEGUN

Moderately

F Bb C F Bb C

1. Some peo-ple call me the space cow-boy. Yeah! — Some call me the gang-ster of love. —
2. (See additional lyrics)

F Bb C F Bb C

Some peo-ple call me Mour-ice, — 'cause I speak of the Pom-pa-tus of love. —

F Bb C F Bb C

Peo-ple talk a - bout me ba-by; Say I'm do-in' you wrong, do-in' you wrong. —

F Bb C F Bb C

But don't you wor-ry ba - by. 'Cause I'm right here, right here, right here, right here at home.. 'Cause I'm a

F Bb F Bb F Bb C7 Bb

pick-er, I'm a grin-ner, I'm a lov-er, and I'm a sin-ner. Play my mu-sic in the sun. — I'm a

F Bb F Bb F Bb C7 Bb F

Jok-er, I'm a smok-er, I'm a mid - night _ tok - er. I sure don't want to hurt no one. —

Additional Lyrics

2. You're the cutest thing that I ever did see;
I really love your peaches, want to shake your tree.
Lovely dovey, lovely dovey, lovely dovey all the time;
Come on baby I'll show you a real good time.

JUNE NIGHT

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Words by CLIFF FRIEND
 Music by ABEL BAER

Broadly **Bb** **F7#5** **Bb** **Fm** **G7#5** **G7** **C7**

Just give me a June Night, the moon - light and you.

F7 **Cm7** **F7** **Bb** **Gm** **C7** **Gm7** **C7** **C7#5** **F7**

In my arms, with all your charms 'neath stars a - bove, and we'll make love. I'll

Bb **F7#5** **Bb** **Fm** **G7#5** **G7** **Cm** **G7**

hold you, en - fold you, then dreams will come true. So

Cm **G7** **Ebm** **Bb** **Bbmaj7** **Bbm** **C7** **Cm7** **F7** **Bb**

give me a June Night, the moon - light and you.

JUST BECAUSE

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Words and Music by BOB SHELTON,
 JOE SHELTON and SID ROBIN

Moderately **Bb** **Fdim7**

Just Be - cause you think you're so pret - ty, Just Be - cause you think you're so
 Just Be - cause you think I'll be lone - some, Just Be - cause you think I'll be
 There will come a time you'll be lone - some, there will come a day you'll be
 Just Be - cause I know that you'll want me, Just Be - cause you'll miss all the

F7

hot. Just Be - cause you think you've got some - thing, that no - bod - y
 blue. Just Be - cause you think I'll be fool - ish, to stay home and
 blue. When old San - ta Claus won't be near you, to pay all the
 fun. Just Be - cause I know you'll be sor - ry, for all of the

Bb

else has got; Though you made me spend all my mon - ey, you
 wait for you; Though you made me drop all my girl - friends, you
 bills for you; Though you may say that I am fool - ish, and
 things you've done; Though you'll come to me and be beg - gin', don't

Bb7 **Eb** **Ebm**

laughed and called me old San - ta Claus. But I'm tell - ing you hon - ey,
 laughed and called me old San - ta Claus. But I'm tell - ing you hon - ey,
 think you had the drop on San - ta Claus. But I'm tell - ing you ba - by,
 think I'll still be old San - ta Claus. Now I'm knock - in' wood, this time

Bb **A7** **Ab7** **G7** **C7** **F7**

1 - 3	4
Bb	Bb

Bb **F7** **Bb**

I'm leav - ing you, be - cause, Just Be - cause.
 I'm through with you, be - cause, Just Be - cause.
 I'm through with you, be - cause, Just Be - cause.
 I'm through for good, be - cause, Just Be - cause.

JUST MY IMAGINATION (RUNNING AWAY WITH ME)

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Words and Music by NORMAN WHITFIELD and BARRETT STRONG

Moderately

Each day through my win - dow I watch her as she pass - es by. I
 Soon, soon we'll be mar - ried and raise a fam - i - ly. A

say to my - self; "You are such a luck - y guy." I
 co - zy lit - tle home out in the coun - try with two chil - dren, maybe three. I tell you

To have a girl like her is tru - ly a dream come true. Out of
 I can vi - sual - ize it all. This

all the fel - lows in the world, she be - longs to me. But it was
 could - n't be a dream, for too real it all seems.

Just My I - mag - in - a - tion Run - nin' A - way With Me, It was

Just My I - mag - in - a - tion Run - nin' A - way With Me.

Ev - 'ry night on my knees I pray,

dear Lord, hear my plea. Don't ev - er let an - oth - er take her love from me or I would

sure - ly die. Her love is heav - en - ly. When her arms en - fold me,

I hear a ten - der rhap - so - dy. But in re - al - i - ty, she does - n't e - ven know me.

D.S. and Fade

JUST ONCE

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Words by CYNTHIA WEIL
 Music by BARRY MANN

Slowly

C(add9) Fmaj7 Em7 Am9 Dm7 G/F

I did my best, — but I guess my best was n't good e - nough 'cause here we are — back where we were be - fore. —
 I gave my all, — but I think my all may have been too much 'cause Lord knows we're not — get - ting an - y - where. —

Em7 Am(add9) Am Dm7 Gsus G E7sus E7 Am(add9) Am/G

Seems noth - ing ev - er chang - es, we're back to be - ing stran - gers —
 It seems we're al - ways blow - in' what - ev - er we've got go - in' — and it

Dm7 C(add9)/E F(add9) F/G G F/G G C G/C

won - d'ring if — we ought to stay — or head on out the door. — Just Once — can't we
 seems at times with all — we've got — we have - n't got a prayer. — Just Once — can't we

Gm7/C C7/E Fmaj7 C/E Dm7 G/F

fig - ure out — what we — keep do - in' wrong? — Why we nev - er last — for ver - y long? —
 fig - ure out — what we — keep do - in' wrong? — Why the good - times nev - er last — for long? —

Em7 Am(add9) Am Dm7 F/G G C G/C Gm7/C C7/E

What are we do - in' wrong? Just Once — can't we find a way — to fi - n'ly make - it —
 Where are we go - ing wrong? Just Once — can't we find a way — to fi - n'ly make - it —

Fmaj7 C/E Dm7 G/F Em7 Am(add9) Am

right? To make the mag - ic last — for more — than — just one — night? — If
 right? To make the mag - ic last — for more — than — just one — night? — I

Dm7 1 F/G 2 F/G

we could just — get to — it, I know we could — break through — it. — we could just — get to — it. Just —
 know we could — break through — it if

Ab(add9) Fm7 Bbm7 Db/Eb Ab(add9) Ab

Once I want to un - der - stand — why it al - ways — comes — back — to good - bye. —

B(add9) G#m7 C#m7 B(add9)/D#

Why — can't we get our - selves in hand — and ad - mit to one — an - oth - er

E(add9) B(add9)/D# C#m7 B(add9)D#

we're no good with - out each oth - er. Take the best and make it bet - ter,

Em7 G/A A D A/D Am7/D D7/F#

find a way to stay to - geth - er. Just Once can't we find a way to fi - n'ly make it

Gmaj7 D/F# Em7 A/G F#m7 Bm(add9) Bm

right? Oh, to make the mag - ic last for more than just one night? I

Em7 G/A D A/D G/D A/D

know we could break through it if we could just get to it Just Once.

D A/D Gm/Bb G/A D Em/D Dmaj7/F# Gmaj9 Gmaj9/A G/A B(add9)

Woh we can get to it Just Once.

KING OF THE ROAD

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 8 Music Square West, Nashville, TN 37203

Words and Music by
 ROGER MILLER

Carefree

C F G C F

Trail - er for sale or rent, rooms to let fif - ty cents. No phone, no pool, no pets
 Third box car mid - night train, des - ti - nation Ban - gor, Maine. Old worn out suit and shoes,

G C F G C

I ain't got no ci - ga - rettes, ah, but two hours of push - ing broom buys an eight - by twelve - four bit room
 I don't pay no un - ion dues I smoke old sto - gies I have found short - but not too big a - round I'm a

F G To Coda ⊕ C 1 2 C C

man of means by no means King Of The Road. Road. I know ev - er - y en - gi - neer on

F G C

ev - er - y train all of the chil - dren and all of their names, and ev - er - y hand - out in

F G D.C. (1st Verse) al Coda CODA ⊕ C

ev - er - y town and ev - 'ry lock that ain't locked when no one's a - round. I sing Road.

JUST THE WAY YOU ARE

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Words and Music by
BILLY JOEL

Moderately

D Bm6 Gmaj7 Bm D7 Gmaj7

Don't go chang-ing to try and please me you nev-er

Gm D/F# Am7 D7 Gmaj7 Gm D/F#

let me down be-fore mm mm Don't im-ag-ine you're too fa-mil-

Bm7 Bm7/E E9 G/A D

-iar and I don't see you an-y-more. I would not

Bm6 Gmaj7 Bm D7 Gmaj7 Gm D/F#

leave you in times of trou-ble we nev-er could have come this far mm

Am7 D7 Gmaj7 Gm D/F# Bm7 Em7

mm I took the good times I'll take the bad times I'll take you Just

G/A D Bm6 Gmaj7 Bm D7 Gmaj7

The Way You Are. Don't go try-ing some new fash-ion don't change the col-

Gm D/F# Am7 D7 Gmaj7 Gm D/F# Bm7

or of your hair mm mm You al-ways have my un-spok-en pas-sion

Bm7/E E9 G/A D

al-though I might not seem to care. I don't want

Bm6 Gmaj7 Bm D7 Gmaj7 Gm D/F#

clev-er con-ver-sa-tion I nev-er want to work that hard

Am7 D7 Gmaj7 Gm D/F# Bm7 Em7

mm mm I just want some-one that I can talk to I want you Just

G/A D Gm6/D D G/D D Gm6/D D D7

The Way — You Are. — (Instrumental)

G A F#m7 B7 Em7 A

I need to know_ that you_ will al - ways be_ the same old some - one that I knew_

D Am/C Bb C Am7 D D7

Oh what will_ it take_ till you_ be - lieve_ in me_

Gm7 C G/A D Bm6

the way that I_ be - lieve_ in you_ I_ said_ I love you_

Instrumental on D.S.

Gmaj7 Bm D7 Gmaj7 Gm D/F#

and that's for - ev - er_ and this I prom - ise from the heart_

Am7 D7 Gmaj7 Gm D/F# Bm7 To Coda ⊕

mm_ mm_ I could not love_ you_ an - y_ bet - ter_

Em7 G/A D Gm6/D D G/D D Gm6 D G/D D D.S. al Coda

I love you Just_ The Way_ You Are. — (Instrumental)

CODA ⊕ Bm7/E E9 G/A

D Bm6 Gmaj7 Bm D7 Gmaj7

I don't_ want_ clev - er_ con - ver - sa - tion I nev - er

Gm D/F# Am7 D7 Gmaj7 Gm

want_ to work_ that hard_ mm_ I just want some - one

D/F# Bm7 Em7 G/A Bb

that I can talk_ to_ I want you Just_ The Way_ You Are. —

C Am7 D7 Gm7 A7 Dmaj7

(Instrumental)

KANSAS CITY

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and NANCY NATHAN GOLDSTEIN

Words and Music by JERRY LEIBER
and MIKE STOLLER

Blues Tempo


I'm goin' to Kan - sas Cit - y, Kan - sas Cit - y, here I come _____ I'm goin' to


Kan - sas Cit - y, Kan - sas Cit - y, here I come. _____ They got a



cra - zy way of lov - in' there and I'm gon - na get me some. _____ I'm gon - na be

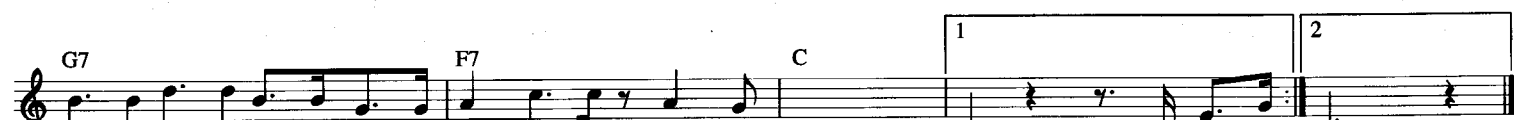

{ stand - in' on the cor - ner Twelfth Street and Vine. _____ I'm gon - na be
pack my clothes, Leave at the crack of dawn. _____ I'm go - in' to


stand - ing on the cor - ner, Twelfth Street and Vine. _____ With my old
pack my clothes leave at the crack of dawn. _____ My old


Kan - sas Cit - y, ba - by and a bot - tle of Kan - sas Cit - y wine. _____ Well I
la - dy will be sleep - in' and she won't know where I've gone. _____ 'Cause if I


might take a train, I might take a plane, But if I have to walk I'm go - in' just the same, I'm goin' to
stay with that wom - an, I know I'm gon - na die, Got - ta find a friend - ly ba - by and that's the rea - son why I'm goin' to


Kan - sas Cit - y, Kan - sas Cit - y, here I come. _____ They got a
Kan - sas Cit - y, Kan - sas Cit - y, here I come. _____ They got a


cra - zy way of lov - in' there and I'm gon - na get me some. _____ I'm goin' to
cra - zy way of lov - in' there and I'm gon - na get me some. _____

THE KEEPER OF THE STARS

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Words and Music by DICKEY LEE, DANNY MAYO and KAREN STALEY

Moderately

D A/C# Bm G

It was no ac - ci - dent, me find - ing you.
Soft moon - light on your face, oh, how you shine.

D/F# Em A7sus A7

Some - one had a hand in it long be - fore we ev - er knew.
It takes my breath a - way just to look in - to your eyes.

D A/C# Bm G

Now I just can't be - lieve you're in my life.
I know I don't de - serve a treas - ure like you.

D/F# Em A7sus

Heav - en's smil - in' down on me as I look at you to - night.
There real - ly are no words to show my grat - i - tude.

A7 G A F#m

I tip my hat to The Keep - er Of The Stars.
So, I tip my hat

G Em A7 D

He sure knew what he was do - in' when he joined these two hearts.

G A F#m

I hold ev - 'ry - thing when I hold you in my arms.

G D/F# Em A7 G

I've got all I'll ev - er need, thanks to The Keep - er Of The Stars.

D A7sus D

Stars. It was no

A/C# Bm G

ac - ci - dent, me find - ing you. Some - one had a

D/F# Em A7 D A7sus D

hand in it long be - fore we ev - er knew.

KEEP A-KNOCKIN'

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Words and Music by
 RICHARD PENNIMAN

Moderately

Ab

Keep A-Knock-in' and you can't come in. — Keep A-Knock-in' and you can't come in. —

Eb Ab

Keep A-Knock-in' and you can't come in. — Come back to-mor-row night and try it a - gain. —

You said you loved me and you can't come in. — You said you loved me and you can't come in. —

Eb Ab

You said you loved me and you can't come in. — Come back to-mor-row night and try it a - gain. —

JUST ONE LOOK

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Words and Music by DORIS PAYNE
 and GREGORY CARROLL

Moderately

F Dm Bb

Just One Look — and I fell so ha - ar - ard — in — love — with
 So you see — I — real-ly ca - ar - are — with - out you, I'm

C F Dm

you. — Oh, — oh, — I found out — how — good it fe - ee - eels — to —
 noth - in' — Oh, — oh, — Just One Look — and I know - o - ow — I'll

Bb C To Coda ⊕ F

have — your love. — Oh, — oh, — say you will, — will be mi -
 get you some - day. — Oh, — oh, —

Dm Bb C

i - ine — for - ev - er — and al - ways. — Oh, — oh, —

F Dm Bb C

Just One Look — and I knew — ew — ew — that — you — were my on — ly —

F Bb F

one. — Oh — I thought I was dream-in', but I was wrong. — Oh yeah, —

G7 C

— yeah, — ah, but I'm gon-na keep on schem-in' 'til I can make you, make you my

C7 D.C. al Coda CODA F Bb C Repeat and Fade

own. — Just One Look, — that's all it took {yeah. wow.}

KNOCK THREE TIMES

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Words and Music by IRWIN LEVINE and L. RUSSELL BROWN

Moderately

D A7

Hey, girl, what-cha do - in' down there? Danc-in' a - lone ev - 'ry night while I live right a - bove — you. —
 you look out your win - dow to - night, pull in the string with the note that's at - tached to my heart. —

I can hear your mu - sic play - in', — I can feel your bod - y sway - in'. —
 Read how man - y times I saw — you, — how in my si - lence I a - dore — you, — and

D

One floor be - low me, you don't e - ven know me, I love — you.
 on - ly in my dreams did that wall be - tween us come a - part. — } Oh, my dar - lin',

% G D A7

Knock Three Times on the ceil - ing if you want — me; — Twice on the pipe if the an - swer is

D D7 G D

no. — Oh, my sweet - ness, (Knock) means you'll meet me in the hall - way; —

A7 Dmaj7 D 1 2 D.S. and Fade

G A7

Twice on the pipe means you ain't gon-na show. — If Oh, my dar - lin',

KISS OF FIRE

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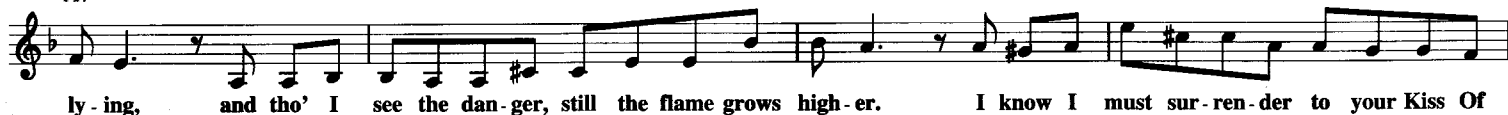
Words and Music by LESTER ALLEN
 and ROBERT HILL
 (Adapted from A.G. VILLODO)

Moderate tempo

Dm



A7



Dm



D7

Gm



Dm

A7

Dm

C7



F

Abdim7

C7

F



A7

Dm

Bb7



A

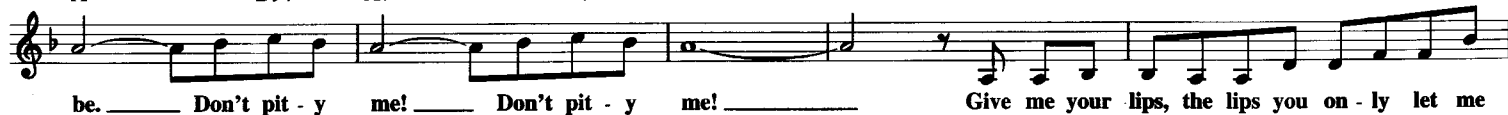
Bb7

A7

Bb7

A7

Dm



D7

Gm



Dm

A7

Dm



THE LAST WALTZ

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Words and Music by LES REED
and BARRY MASON

Moderately

Gmaj7 F#m7 Fm7

I won - dered should I go or should I stay?
Thought the love we had was go - in' strong.

Em7 Em7/A A7 Dmaj7 D6 Gmaj7

The band had on - ly one more song to play. And then I saw you out the
through the good the bad we'd get a - long. And then the flame of love

F#m7 Fm7 Em7 G/A A7

cor died in your eye, my heart was broke in two when you said "good -

D A7 Em7 A7 D Dmaj7 Gmaj7 G6

shy. } I had The Last Waltz with you, bye." }

A7 Em7 A7 D D7#5

two lone - ly peo - ple to - geth - er. I fell in

G Em7/A A7 To Coda D

love with you, The Last Waltz should last for - ev - er.

2 D G

ev - er. It's all o - ver now noth - ing

Gm D Ddim Em9 A7

left to say just my tears and the orch - es - tra play - ing.

Gmaj7 F#m7 Em

La la la la la la la la. La la la la la

Em7/A A7 D A7 Em7 A7 D.S. al Coda

la la la la. I had The

CODA D

ev - er.

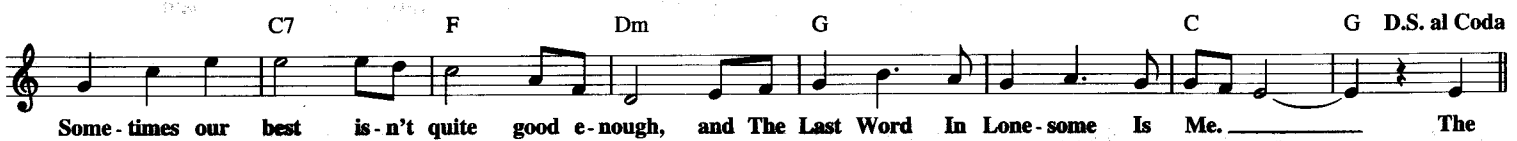
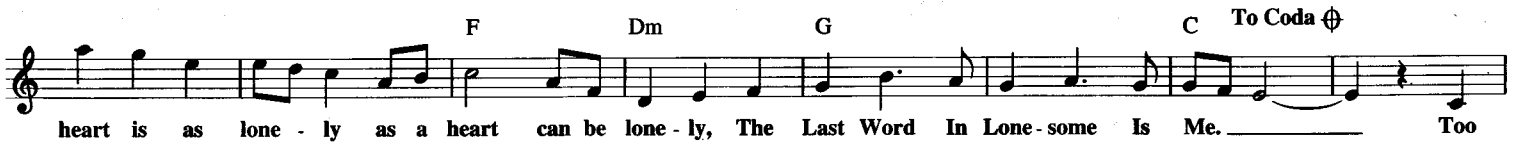
Gmaj7 Dmaj7

La la la la la la la la.

THE LAST WORD IN LONESOME IS ME

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Words and Music by
 ROGER MILLER



CODA

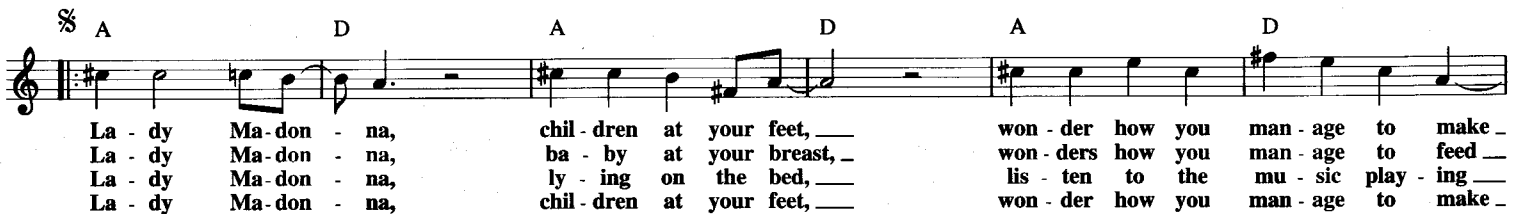
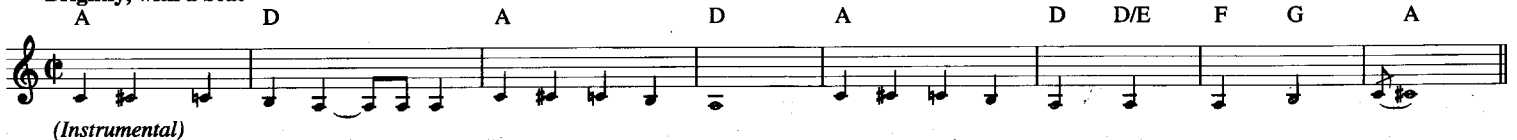


LADY MADONNA

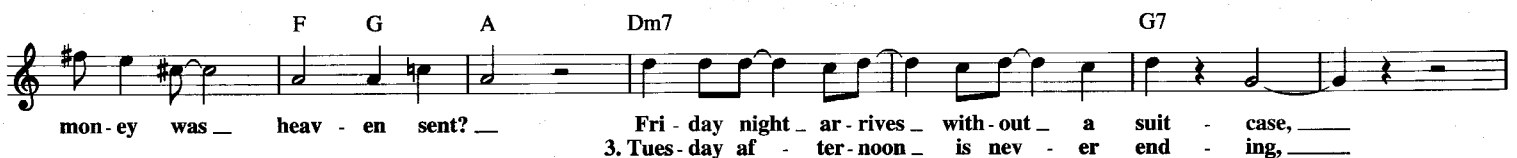
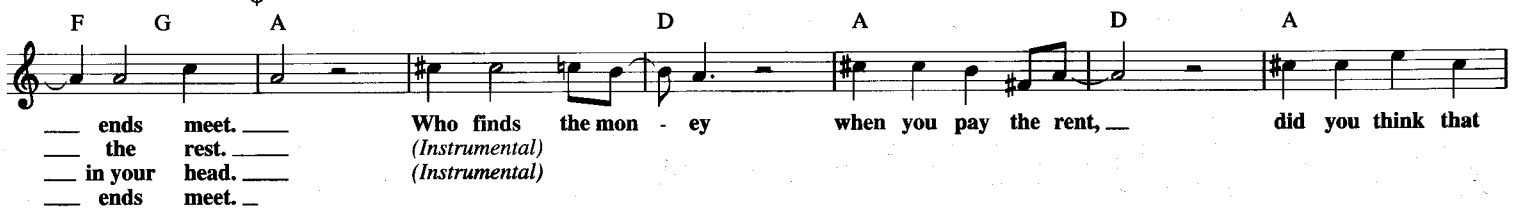
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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Brightly, with a beat



4th time To Coda ⊕



C Am Dm7

Sun - day morn - ing creep - ing like a nun, —
Wednes - day morn - ing pa - pers did - n't come, - Mon - day's child has learned to tie — his
Thurs - day night your stock - ings need - ed

G7 C Bm7 D/E

boot lace. _____
mend - ing. _____ } See how they run! _____

1,2 E7 3 D.S. al Coda E7

CODA A Bm Cdim7 E7 A A Bm Cdim7 E7sus A

(Instrumental)

LAST TRAIN TO CLARKSVILLE

© 1966 (Renewed 1994) SCREEN GEMS-EMI MUSIC INC.

Words and Music by BOBBY HART and TOMMY BOYCE

Bright Rock

§ G7

Take the Last Train To Clarks-ville and I'll meet you at the sta - tion. You can be there by four
Last Train To Clarks-ville, I'll be wait - ing at the sta - tion. We'll have time for cof - fee

C7

thir - ty 'cause I've made my res - er - va - tion. Don't be slow. _____
flav - ored kiss - es and a bit of con - ver - sa - tion, oh... _____ } Oh, no, no, no! -

G7

Oh, no, no, no! _____ { 'Cause I'm leav - ing in the
Take the Last Train To

morn - ing and I must see you a - gain. We'll have one more night to - geth - er 'til the
Clarks-ville, now I must hang up the phone. I can't hear you in this nois - y rail - road

C7

morn - ing brings my train. And I must go. _____
sta - tion all a - lone I'm - feel - in' low. _____ } Oh, no, no, no! _____

D7

Oh, no, no, no! _____ And I don't know if I'm ev - er com - ing

1 2 D.S. and Fade

home. _____ Take the Take the

LEADER OF THE BAND

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Words and Music by
DAN FOGELBERG

Gently

Ab Db/Ab Ab Cm Db

An on - ly child a - lone — and wild — a cab - 'net mak - er's son, —
A qui - et man of mu - sic — de - nied a sim - pler fate, —

Bbm Fm Bbm Db Eb

his hands were meant for dif - f'rent work — and his heart was known — to none. —
He tried to be a sol - dier once — but his mu - sic would - n't wait. —

Ab Db/Ab Ab Cm Db

He left his home and went — his lone — and sol - i - tar - y way and he
He earned his love through dis - ci - pline — a thun - d'ring — vel - vet hand His

Bbm Fm Bbm Eb7

gave to me — a gift — I — know — I nev - er can re - pay.
gen - tle means — of sculpt - ing — souls — took me years to un - der -

1 Ab Db/Ab Ab Db/Ab

(Instrumental)

2 Ab Db Cm

stand. The Lead - er Of The Band — is tired — and his

Db Ab Bbm Fm Bbm

eyes are grow - ing old. — But his blood runs through my — in - stru - ment — and his song is in my

Gb Eb Db Cm Db Ab

soul. — My life has been a poor — at - tempt — to im - i - tate the man, — I'm

Bbm Fm Bbm Db Ab Db/Ab Ab Db/Ab

just a liv - ing leg - a - cy — to the Lead - er Of — The Band. (Instrumental)

Ab Db/Ab Ab % Db/Ab Ab Cm

My broth - ers' lives were dif - f'rent — for they heard an - oth - er call. —
I thank you for the mu - sic — and your sto - ries of the road, —

Db Bbm Fm Bbm Db Eb

One went to Chi - ca - go and the oth - er to St. Paul.
I thank you for the free - dom when it came my time to go.

Ab Db/Ab Ab Cm Db

And I'm in Col - o - ra - do when I'm not in some ho - tel
I thank you for the kind - ness and the times when you got tough and

Bbm Fm Bbm Eb7 Ab Db/Ab Ab

To Coda ⊕

liv - ing out this life I've chose and come to know so well.
pa - pa, I don't think I said, I love you' near e

(Instrumental)

Ab7 Db Bbm Fm

Eb7 Ab Db/Ab Ab Db/Ab Ab Db/Ab Ab D.S. al Coda

nough. The Lead - er Of The Band is tired and his eyes are grow - ing old.

CODA ⊕

Ab Db Cm Db

nough. The Lead - er Of The Band is tired and his eyes are grow - ing old.

Ab Bbm Fm Bbm Gb Eb

But his blood runs through my in - stru - ment and his song is in my soul.

Db Cm Db Ab Bbm

My life has been a poor at - tempt to im - i - tate the man, I'm just a liv - ing leg -

Fm Bbm Db Ab Bbm Fm

a - cy to the Lead - er Of The Band. I am the liv - ing leg - a - cy to the

Bbm Db Eb Ab Db/Ab Ab Db/Ab Ab Db/Ab Ab

Lead - er Of The Band. (Instrumental)

LAUGHTER IN THE RAIN

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Words and Music by NEIL SEDAKA
and PHIL CODY

Moderately

F Gm7 C F

Stroll - ing a - long coun - try roads - with my ba - by, it starts to rain - it be - gins - to pour. With -
Af - ter a while - we run un - der a tree, I run to her - and she kiss - es me.

Gm7 C F

out an um - brel - la we're soaked - to the skin, I - feel a shiv - er run up - my spine.
There with the beat - of the rain - on the leaves, soft - ly she breathes - and I close - my eyes,

Dm7 G7sus G7 C7sus C7 Bbm7 Eb9

I feel the warmth of her hand - in mine. } Oo, I hear Laugh -
shar - ing our love un - der storm y skies. }

Abmaj7 Fm7 Bbm7 Eb9 Abmaj7 Fm7 Bbm7 Eb9

- ter In The Rain, walk - ing hand in hand with the one - I love. Oo, how I love -

Abmaj7 Fm7 Dbmaj7 C7sus 1 C7 2 C7 D.S. and Fade

- the rain - y days and the hap - py way I feel in - side.

LEAP FROG

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Music by JOE GARLAND

Easy Swing Ab Abdim7 Bbm7 Ab Abdim7 Bbm7 Ab Abdim7

Bbm7 Ab Abdim7 Bbm7 Ab Abdim7

Bbm7 Ab Abdim7 Bbm7 Ab E7

Eb7 Ab N.C. Bbm7 Ab Eb7 Ab Abdim7

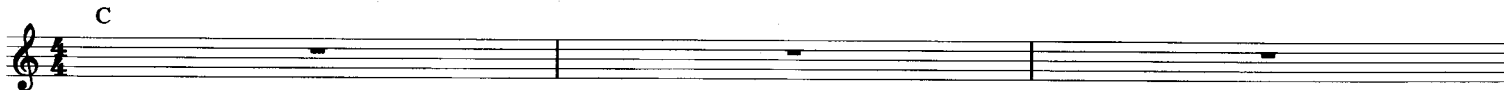
Bbm7 Ab Abdim7 Bbm7 Ab Abdim7 Bbm7 Eb7 Ab

LEADER OF THE PACK

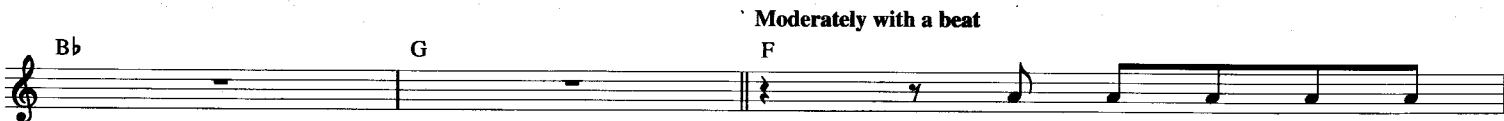
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Words and Music by GEORGE MORTON,
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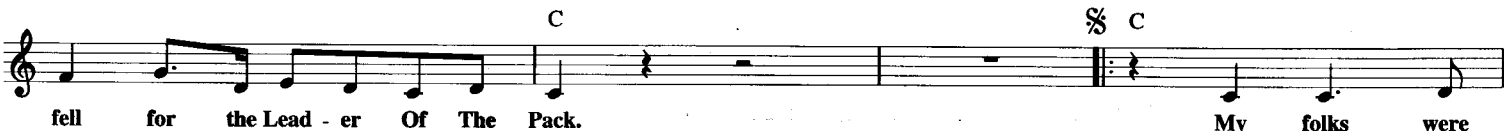
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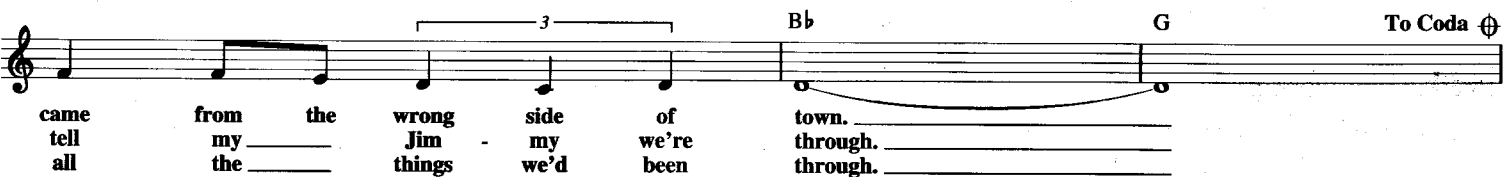
(Spoken:) Is she really going out with him? There she is, let's ask her. Betty, is that Jimmy's ring you're wearing? Uh Hm. Gee, it must be great riding with him.



Is he picking you up after school today? Un Un. By the way, where'd you meet him? I met him at the
can - dy store, he turned a-round and smiled at me, you get the pic-ture? Yes, we see. That's when I



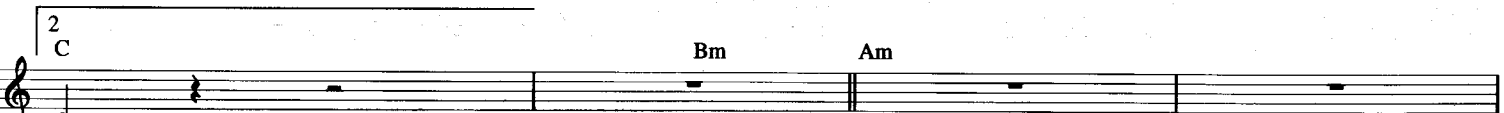
fell for the Lead - er Of The Pack. My folks were
One day I felt so
al - ways put - ting him down. They said he
dad said find some - one new. I Re - said had to
help - less, what could I do? mem - b'ring



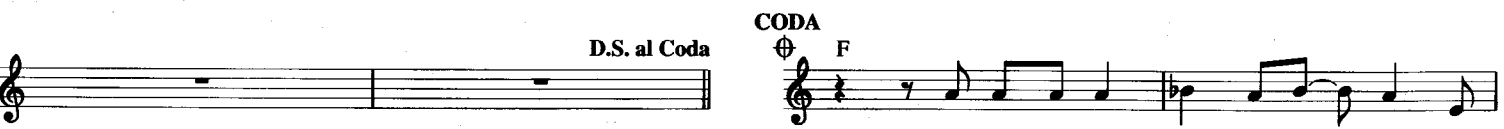
came from the wrong side of town.
tell my Jim my we're through.
all the things we'd been through.
They told me he was bad, but I know he was sad,
He stood there and asked me why, but all I could do was cry,



that's why I fell for the Lead - er Of The Pack.
I'm sor - ry I hurt you, the Lead - er Of The



Pack.
(Spoken:) He sort of smiled and kissed me goodbye,
but the tears were beginning to show as he drove away on that rainy night. I begged him to go slow,



but whether he heard, I'll never know. In school they all stop and stare, I



can't hide the tears, but I don't care. I'll nev - er for - get him, the Lead - er Of The Pack.

LEATHER AND LACE

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Words and Music by
 STEVIE NICKS

Moderately slow, in 2

Eb Eb/D \flat Ab/C Eb/B \flat Ab
 (Female) Is love so frag - ile? And the hearts so hol - low _____ shat - ter with
 words im - pos - si - ble _____ to fol - low. You're say - in' I'm frag - ile.
 I try _____ not to be. _____ I search on - ly for some - thin' I can't see. _____
 I have _____ my own life, and I _____ am strong - er than you
 know. _____ But I car - ry this
 feel - in' when you walked in - to my house _____ that you won't be walk - in' out _____ the door. _____
 Still I car - ry this feel - in' when you walked _____ in -
 to my house that you won't be walk - in' out _____ the door. _____
 § Ab B \flat Ab B \flat Ab
 Lov - ers _____ for - ev - er, _____ face to face, _____ my cit - y or
 moun - tains. _____ Stay with me, stay. _____ I need you to love _____ me. I _____
 _____ need you to - day. _____ Give to me your leath - er. Take from me my
 lace. (Male) You in the moon - light

Ab/C Eb/Bb Ab Eb/G Bb7sus

with your sleep - y eyes, — could you ev - er love a man — like — me? —

Eb Eb/Db Ab/C Eb/Bb

And you were right: — when I walked in - to your house, —

Ab Eb/G Bb7sus Eb

I knew I'd nev - er want — to leave. — Some - times I'm a

Eb/Db Ab/C Eb/Bb Ab Eb/G

strong man, some-times cold and scared, — and some - times I cry. —

Bb7sus Eb Eb/Db Ab/C

But that time I saw — you, I knew with you — to light —

Eb/Bb Ab Eb/G Bb7sus D.S. (Male and Female Sing) al Coda ⊕

— my nights, — some-how I'd — get — by. —

CODA ⊕ Bb7sus Ab Eb/G Bb7sus Repeat and Fade

lace. Take from me — my lace. Take

LET 'EM IN

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Words and Music by McCARTNEY

Moderately Bbmaj7 Bb6 Bbmaj7

Some - one's knock-in' at the door. — Some - bod - y's ring-in' the bell. — Some - one's knock-in' at the door. —

Bb6 F7 Eb To Coda ⊕

Some - bod - y's ring-in' the bell. — Do me a fa - vor, o - pen the door — and Let 'Em In. —

Bbmaj7 Bb6 Fm Bb Fm

Sis - ter Su - zie, broth - er John, — Mar - tin Lu - ther,

Bb Fm Bb Fm

Phil and Don, — { Broth - er Mi - chael, } Aunt - ie Gin, — o - pen the door — and
Un - cle Er - nie, }

F Fmaj7 F7 F6 F D.C. al Coda CODA ⊕ Bbmaj7 Bb6 Bbmaj7

Let 'Em In, — oh yeah. —

LEMON TREE

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By WILL HOLT

Moderately

F C7 F C7 F C/E

When I was just a lad of ten, my father said to me: "Come here and take a
neath that Lem-on Tree one day my love and I did lie. A girl so sweet that
day she left with-out a word. She took a-way the sun. And in the dark she

Bb/D F Gm7 C7 F F7 Bb Ab Bb

les-son from the love-ly Lem-on Tree. Don't put your trust in love, my boy." My
when she smiled, the stars rose in the sky. We passed the sum-mer lost in love, be-
left be-hind, I knew what she had done. She left me for an-oth-er. It's a

Ab Gm7 Gm7/F Gb7 Bb/F Cm7 F7

fa-ther said to me, "I fear you'll find that love is like the love-ly Lem-on
neath the Lem-on Tree. The mu-sic of her laugh-ter hid my fa-ther's voice from
com-mon tale, but true. A sad-der man, but wis-er now, I sing this song to

Bb7 Eb Bb7

Tree." } Lem-on Tree ver-y pret-ty and the lem-on flow-er is sweet. But the
me. }
you. }

fruit of the poor lem-on is im-pos-si-ble to eat. Lem-on Tree ver-y

Ab/Bb Eb Ab/Bb Eb Fm7 Bb7 Fm7 Bb7

pret-ty and the lem-on flow-er is sweet. But the fruit of the poor

Fm Bb7 Fm Bb7

lem-on is im-pos-si-ble to eat. 1, 2 Eb C7 3 Eb

eat. Be-
One

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Music by JEROME MOROSS

Slowly

Am7 A9 Am7 D7

It's a La-zy Af-ter-noon and the bee-tle bugs are zoom-in' and the tu-lip trees are bloom-in' and there's

Am7 D7 Am7 D7 Dm7

not an-oth-er hu-man in view but us two. It's a La-zy Af-ter-

D9 Dm9 G7 Dm7

noon and the farm-er leaves his reap-in', in the mea-dow cows are sleep-in' and the speck-led trout stop leap-in' up -

G7 Dm7 G9 Dm7/G G7

stream as we dream. A fat pink cloud hangs o-ver the hill, un -

Cmaj7 C6 Dm7/G G7 C6

fold-in' like a rose. If you hold my hand and sit real still you can hear the grass as it

Dm7/G Em7 Am7 A9 Am7

grows. It's a ha - zy af-ter-noon and I know a place that's qui-et 'cept for

D7 Am7 D7 Am7

dais-ies run-ning ri-ot and there's no one pass-ing by it to see. Come spend this La-zy

D7 Amaj6

Af-ter-noon with me. It's a

LET A SMILE BE YOUR UMBRELLA

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Words by IRVING KAHAL and FRANCIS WHEELER
Music by SAMMY FAIN

Moderately

F Fdim7 Bb F C+ F C7 Cdim7

"Just Let A Smile Be Your Um-brel-la on a rain-y, rain-y

C7 F#dim7 C7 F6 F

day. And if your sweet-ie cries just tell her that a smile will

C+ F D7 D7b9

al-ways pay. When-ev-er skies are gray don't wor-ry or fret a

G7 C7 F Fdim7 Bb F

smile will bring the sun-shine and you'll nev-er get wet. So, Let A Smile Be Your Um-

Eb7 D7 G7 C7

brel-la on a rain-y, rain-y, day." "Just Let A day!"

1 F Abdim7 C7 N.C. 2 F Bb F

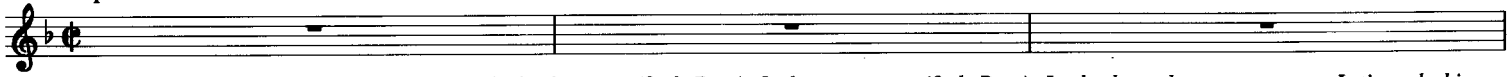
LEADER OF THE LAUNDROMAT

Copyright © 1964 (Renewed) by Music Sales Corporation (ASCAP)
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Words and Music by PAUL VANCE
and LEE POCKRISS

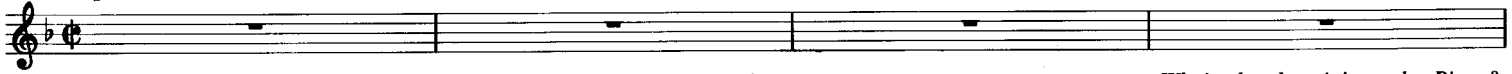
Freely

F



(1st Boy:) Is he really going out with her? (2nd Boy:) I dunno. (3rd Boy:) Look, here he comes now. Let's ask him.

F



(1st Boy:) Hey, Murray, is it true Betty's wearing your ring?
(Murray:) Uh huh.

Who's that bangin' on the Piano?
(2nd Boy:) I dunno.

F



(1st Boy:) You goin' out with her tonight?
(Murray:) You bet your fur.
(3rd Boy:) By the way, where'd you meet her?

I met her one day at the laun - dro -

E \flat

C7

F



mat. (Spoken:) She turned An' that's when I fell in love with the Lead - er Of The Laun - dro - mat.
around and smiled
at me. Get the picture?
(Yes, we see.)



My folks were said al - ways put - ting her
My dad said find a laun - dry that's

E \flat

C7

F



down new. (Down, down, -) be - cause our laun - dry came back brown,
How can I tell my ba - by we're through?

Am

B \flat



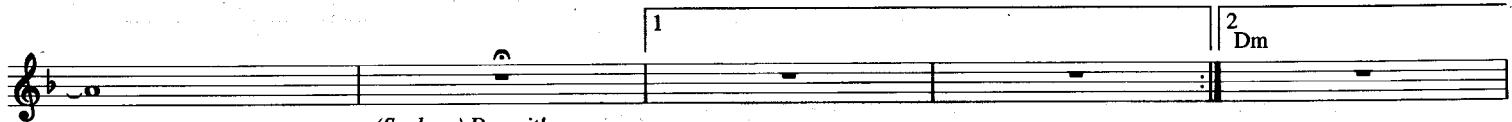
(brown, brown -) I don't care if they think she's bad. I fell in love, 'cause she
Gon - na drive right in - to town. I don't care if my

C7

F



looks so sad. I got a date to - night with the Lead - er Of The Laun - dro - mat.
shirts are brown. }



(Spoken:) Dang it!

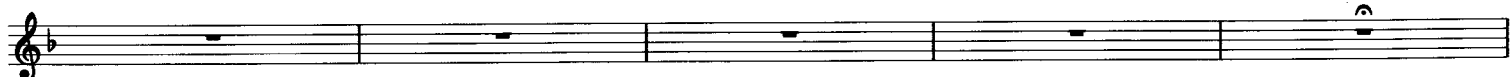
B \flat

Bdim

A7



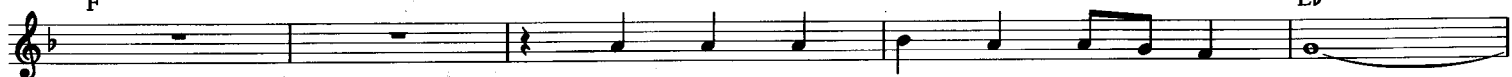
(Spoken:) When I finally got there, I told her it was all over between us. I'll never forget the hurt little funny look in her eye.



She grabbed my laundry and ran into the street, directly into the path of a run-away garbage truck. I yelled, "Watch out! Watch out!" Dang it!

F

E \flat



I felt so mess - y stand - ing there.

C7 F

My dad - dy's shorts were ev - 'ry - where.

Am Bb

Ten - der - ly I kissed her good - bye, picked up my clothes, they were fi - n'ly dry. But

C7 F

I won't for - get your love, oh, Lead - er Of The Laun - dro - mat.

oo.

Eb C7 N.C.

oo.

(Spoken:) Who's that bangin' on the piano? I dunno.

LET IT BE ME (Je T'appartiens)

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English Words by MANN CURTIS
French Words by PIERRE DeLANOE
Music by GILBERT BECAUD

Moderately

F C7 C#dim7 Dm Am Bb

I bless the day I found you, I want to stay a-round you, and so I
If for each bit of glad - ness, some - one must taste of sad - ness, I'll bear the

F Gm7 C7b9 F C7 C#dim7 Dm

beg you, Let It Be Me. Don't take this heav - en from one, if you must
sor - row, Let It Be Me. No mat - ter what the price is, I'll make the

Am Bb F Gm7 C7b9 F Bb

cling to some - one, now and for - ev - er, Let It Be Me. Each time we
sac - ri - fic - es, through each to - mor - row, Let It Be Me. To you I'm

Am Bb F Gm7 F Bb

meet love, I find com - plete love, with - out your sweet love, what would life
pray - ing, hear what I'm say - ing, please let your heart beat for me, just

A F C7 C#dim7 Dm Am

be? So nev - er leave me lone - ly, tell me you'll love me on - ly,
me. And nev - er leave me lone - ly, tell me you'll love me on - ly,

Bb F Gm7 C7b9

and that you'll al - ways Let It Be Me.
and that you'll al - ways Let It Be Me.

1	2
F	F

LET IT BE

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Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Slowly

When I find my-self in times of trou-ble Moth-er Mar - y comes to me, speak - ing words of wis - dom, Let It
Be. _____ And in my hour of dark - ness she is stand - ing right in front - of me, -
speak - ing words of wis - dom, Let It Be. _____ Let It Be, _____ Let It Be, _____ Let It Be, -
Let It Be, _____ whis - per words of wis - dom, Let It Be. _____ { And when -
And when -
the bro - ken - heart - ed peo - ple liv - ing in the world a - gree, there will be an an - swer, Let It
the night is cloud - y there is still a light that shines on me, shine un - til to - mor - row, Let It
Be. _____ For though they may be part - ed there is still a chance that they will see, -
Be. _____ I wake up to the sound of mu - sic Moth - er Mar - y comes - to me, -
there will be an an - swer, Let It Be. _____ } Let It Be, _____ Let It Be, _____ Let It Be, -
speak - ing words of wis - dom, Let It Be. _____ }
Let It Be, _____ there will be an an - swer, Let It Be. _____ Let It Be, -
Let It Be, _____ Let It Be, _____ Let It Be, _____ } whis - per words of wis - dom, Let It Be. -
there will be an an - swer, Let It Be. -
(Instrumental)

CODA
Let It Be, _____ Let It Be, _____ Let It Be, _____ Let It Be. _____
Whis - per words of wis - dom, Let It Be. _____ (Instrumental)

LET ME CALL YOU SWEETHEART

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Words by BETH SLATER WHITSON
Music by LEO FRIEDMAN

Slowly
Bb

Bbdim7 Bb Eb G7 C7

Let Me Call You Sweet-heart, I'm in love with you.

F7 Cm7 F7 Bb Bdim7 F7 Bb

Let me hear you whis-per that you love me, too. Keep the

Bbdim7 Bb Eb G7 C7 Eb

love - light glow - ing in your eyes so true. Let Me

Edim7 Bb/F G7 C7 F7 Bb

Call You Sweet - heart, I'm in love with you.

LET THE REST OF THE WORLD GO BY

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Words by J. KEIRN BRENNAN
Music by ERNEST R. BALL

Moderately, with expression

Ab Eb7

With some - one like you, a pal good and true, I'd like to leave it

Ab Ab7 Db

all be - hind, and go and find some place that's known to

Ab F7 Bb7 Eb Bb7 Eb7

God a - lone, just a spot to call our own. We'll

Ab Eb7

find per - fect peace, where joys nev - er cease, out there be - neath a

C7 Ab Eb7

kind - ly sky, we'll build a sweet lit - tle nest some - where in the

1	2
Ab Dbdim Eb7	Ab

west, And Let The Rest Of The World Go By. With By.

LET'S ALL SING LIKE THE BIRDIES SING

Copyright © 1932 (Renewed) by Campbell Connelly, Inc. and Mills Music

Words by ROBERT HARGREAVES and STANLEY J. DAMERELL
Music by TOLCHARD EVANS

Quickly
Eb

Let's All Sing Like The Bird - ies Sing, Tweet! Tweet! Tweet! Tweet! Tweet! _____

Eb

Let's All Sing Like The Bird - ies Sing, Sweet! Sweet! Sweet! Sweet! Sweet! _____

C7 C7#5 C7 Fm

Let's all war - ble like night - in - gales, give your throat a treat. _____ Take your

Abm Eb C7 Ab Bb7 Eb

time from the birds, now you all know the words: Tweet! Tweet! Tweet! Tweet! Tweet! _____

LET'S GET AWAY FROM IT ALL

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Words and Music by TOM ADAIR
and MATT DENNIS

Medium bounce

Eb6 Bb7b9 Eb6 Eb7 Ab6 Adim7 Bbm6/Db C7

Let's take a boat _ to Ber - mu - da, _ let's take a plane _ to Saint Paul _
Let's take a trip _ in a trail - er _ no need to come _ back at all _

Fm Bb7 Db9 C9

let's take a kay - ak to Quin - cy or Ny - ack, Let's Get A - way _ From It All. _
let's take a pow - der to Bos - ton for chow - der, _____

1 F9

2 F9 Bb7 Eb6 Ab Adim Gm7 C7 Fm7 Bb7

Let's Get A - way _ From It All. _ We'll trav - el 'round from town to town, _ we'll vis - it ev - 'ry

Eb6 Bb Bdim Cm7 F9 Bb7 Bb7 Bb7#5

state A - las - ka and Ha - wa - ii, too _ then all the fort - y eight. _

Eb Bb7b9 Eb6 Eb7 Ab6 Adim Bbm6 C7

Let's go a - gain _ to Ni - a - g'ra _ this time we'll look _ at the "Fall". _

Fm Bb7 Db9 C7#5 C7 Fm6 E9 Eb6

Let's leave our hut, _ dear, get out of our rut, _ dear, Let's Get A - way _ From It All. _

LET'S DANCE

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Words by FANNY BALDRIDGE
Music by GREGORY STONE and JOSEPH BONINE

Medium Swing

C Cdim7 C G7 F#dim7 G7 G7#5

So Let's Dance, let's glide, lights are low, _____ how I love You!

C Cdim7 C Gm6 A7 Dm Dm7

Stay by my side, _____ as we go where sweet mu - sic weaves her spell o -

G7 G7#5 C Cdim7 C F Fdim7 F F/Eb D7

- ver us. Your cheek kiss - ing mine, my sweet, thrills me through - dear.

C Em Gm6 A+ A7 D9 G9 G7b9 C

Ah! Sweet mel - o - dy, come guide our feet; Let's Dance. _____

LET'S TWIST AGAIN

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Words by KAL MANN
Music by DAVE APPELL and KAL MANN

Lively C Am F

Let's Twist A - gain, _____ like we did last sum - mer. _____ Yeah, Let's Twist A - gain, _____

G C

like we did last year. _____ Don't - cha re - mem - ber when things were real - ly

Am F G C C7

hum - min'? _____ Yeah, Let's Twist A - gain, _____ twist - in' time is here. _____ Ee - ah

F C F

'roun' 'n a - roun' 'n a up 'n down we go _____ a - gain. Oh ba - by, make me

F# G7 C

know you love me so, _____ an' _____ then Let's Twist A - gain, _____ like we did last

Am F G C

sum - mer. _____ Yeah, Let's Twist A - gain, _____ like we did last year. _____

LETTERS NEVER SENT

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Words by CARLY SIMON and JACOB BRACKMAN
Music by CARLY SIMON

Slowly, with a steady pulse

Am Dm

In a suit - case tied with string, on the high - est shelf, in the clo - set down the hall -
reached their des - ti - na - tion, most - ly born of pain. Re - sur - faced with the pur - pose of a

Am F#m7b5

hid - den from my - self. Fits of mad - ness pools of grief, fev - ers of de - sire,
trip down mem - o - ry lane. Bro - ken heart - ed, break - ing hearts, all the ways it went.

C(add9) Bb Em G

how pe - cul - iar these re - main sal - vaged from the fire. For some I crum - pled, some I burned,
Ev - i - dence of what I saw in my ex - per - i - ments. Life's a rid - dle, life's a dream,

Bbdim7 C Bb

some I tore to shreds. Life - times lat - er, here they are, ones I saved in - stead.
life's an ac - ci - dent. Now I'm gon - na set them free, Let - ters Nev - er Sent.

Am Em7 G Am Em7 G Am

Let - ters Nev - er Sent to you. Let - ters Nev - er Sent to you.
Let - ters that I nev - er sent. Let - ters that I nev - er sent to you.

Em7 G Am Em7 1 G 2 G

Let - ters I've nev - er sent. Let - ters Nev - er Sent to you. Nev - er Sent to you.

Am Repeat ad lib.

(Instrumental)

Em G Bbdim7

Life is a rid - dle, life's a dream, life's an ac - ci - dent. So

C Bb C Bm F#m7 A Bm

glad I saved them; here they are: Let - ters Nev - er Sent. Let - ters Nev - er Sent to you.

F#m7 A Bm F#m7 A Bm

Let - ters I've nev - er sent. Let - ters I've nev - er sent.

F#m7 A Bm F#m7 A Bm Repeat ad lib. and Fade

Let - ters I've nev - er sent to you. Let - ters Nev - er Sent to you. Let - ters Nev - er Sent.

LIDO SHUFFLE

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Words and Music by BOZ SCAGGS and DAVID PAICH

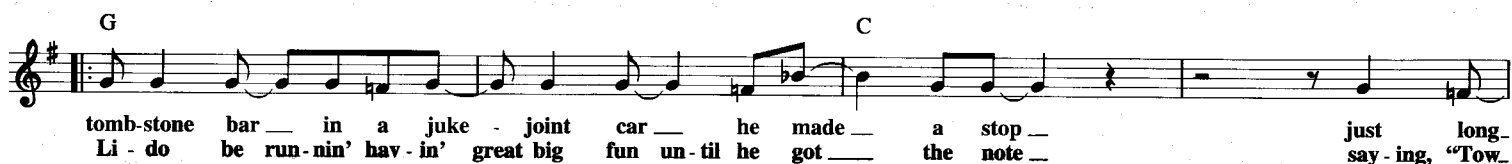
Moderately fast
N.C.



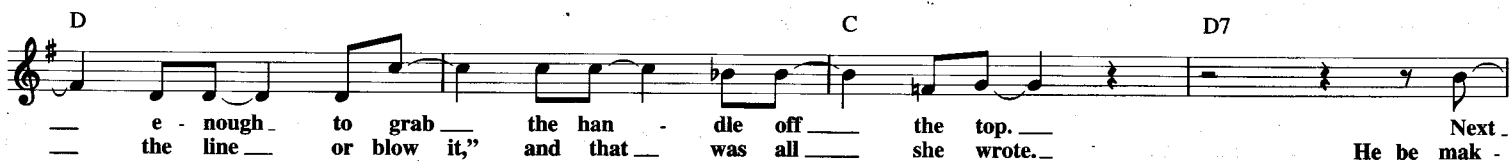
Li - do missed the boat that day he left the shack, but that



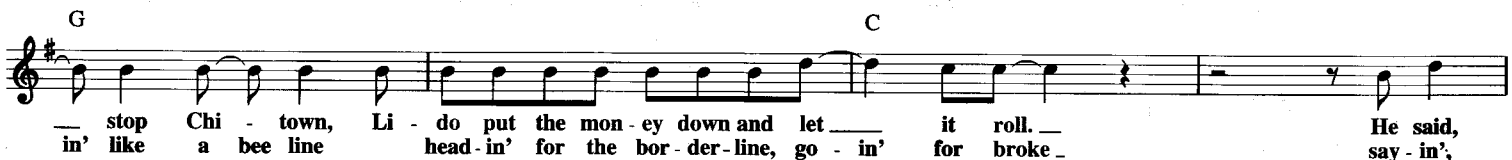
was all he missed, and he ain't com in' back. In a



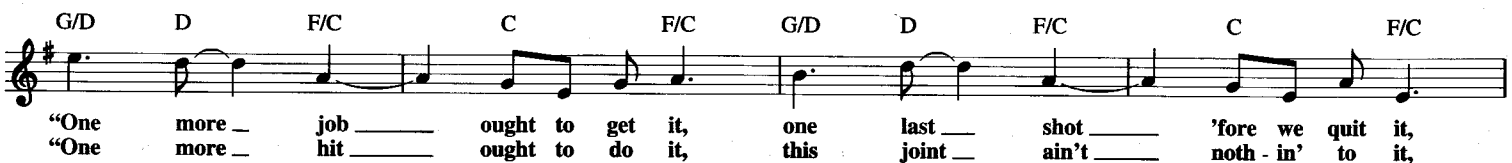
tomb-stone bar in a juke-joint car he made a stop just long-
Li - do be run-nin' hav-in' great big fun un-til he got the note say-ing, "Tow



e-nough to grab the han-dle off the top. Next
the line or blow it," and that was all she wrote. He be mak



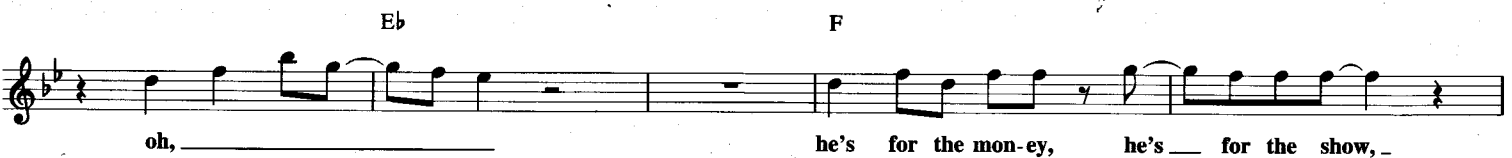
stop Chi-town, Li-do put the mon-ey down and let it roll. He said,
in' like a bee line head-in' for the bor-der-line, go-in' for broke say-in',"



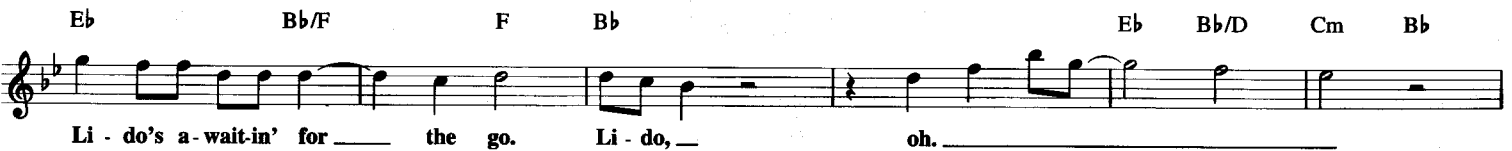
"One more job ought to get it, one last shot 'fore we quit it,
"One more hit ought to do it, this joint ain't noth-in' to it,"



one for the road." one more for the road." Li-do,"



oh, he's for the mon-ey, he's for the show,"



Li-do's a-wait-in' for the go. Li-do, oh,



"One more job ought to get it, one last shot 'fore we quit it, one more for



the road." Li

1	F	Bb
2	F	D.S. and Fade

LIDA ROSE

from Meredith Willson's THE MUSIC MAN

© 1957 (Renewed) FRANK MUSIC CORP. and MEREDITH WILLSON MUSIC

By MEREDITH WILLSON

Moderate bounce

Eb **Edim7** **Bb7**

Li - da Rose, I'm home a - gain, Rose, — to get the sun back in my sky. Li - da Rose, I'm

D **Eb** **Eb+** **Ab**

home a - gain, Rose — a - bout a thou - sand kiss - es shy. Ding, dong, ding! I can

Eb **C7#5** **F7** **Bb7** **Fm7** **Bb7**

hear the chap - el bell chime. Ding, dong, ding! At the least sug - ges - tion I'll pop the ques - tion.

Eb **Edim7** **Bb7**

Li - da Rose, I'm home a - gain, Rose, — with - out a sweet - heart to my name. Li - da Rose, now

D **Eb** **Gm7b5** **C7#5** **C7** **Ab** **Abm6**

ev - 'ry - one knows — that I am hop - ing you're the same. — So here is my love song,

Eb **C7** **Fm7** **Bb7**

not fan - cy or fine, Li - da Rose, oh won't you be mine! _____ mine! _____

1	Eb	Ab	Eb
2	Eb	Ab	Eb

LET IT SHINE

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Words and Music by
LINDA HARGROVE BARTHOLOMEW

Fast

C **Fsus** **F** **G** **F** **Em** **Dm**

(Instrumental)

C **F** **C**

Fine

A wom - an needs at - ten - tion like the flow - ers need the sun.
A wom - an needs a love - light to keep her bod - y warm. You

F **C** **F** **G7** **F**

With - out that at - ten - tion, well a wom - an feel un - done. Now I'm like a
know with - out that love - light, well her mind can do her harm. And, now that light's gone

Em **Dm** **C** **F** **C**

flow - er that's been stand - ing in the rain, — hop - in' and a - pray - in' that the
out for me, I'm stand - ing in the dark, — hop - in' and a - pray - in' just to

G7 F C G7 % C C7 F

sun will shine a - gain. } Is there an - y - bod - y out there who can shine? _____ An - y
 see a lit - tle spark. }

Dm G C C7

time _____ would be fine. _____ Is there an - y - bod - y out there who can

F Dm G7

glow _____ and _____ would like to see { a lit - tle flow - er grow? _____ } Shine on _____
 this wom - an's love - light show? _____ }

Am F C 1 2 3 D.C. al Fine

me, _____ Let It Shine. _____ Is there _____

LINDA

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Words and Music by
JACK LAWRENCE

Slowly G G#dim7

When I go to sleep _____ I nev - er count sheep, _____ I count all the charms _____ a - bout Lin -

Am7 D7 D9

- da. _____ And late - ly it seems _____ in all of my dreams _____ I walk with my arms _____ a - bout Lin -

G C G D7 G

- da. _____ But what good does it do me, _____ for Lin - da does - n't know I ex - ist? _____

B7 Em A7 Am7 D7

Can't help feel - ing gloom - y. _____ Think of all the lov - in' I've missed. _____ We

G G#dim7

pass on the street, _____ my heart skips a beat, _____ I say to my - self _____ "Hel - lo, Lin -

Am7 D7 D9

- da." _____ If on - ly she'd smile _____ I'd stop her a - while _____ and then I would get _____ to know Lin -

G C G Dm

- da. _____ But mir - a - cles _____ still hap - pen, _____ and when my luck - y star be - gins to

E7 Am7 F#dim7 G

shine. _____ With one luck - y break _____ I'll make Lin - da mine. _____

LINGER AWHILE

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Words by HARRY OWENS
 Music by VINCENT ROSE

Moderately

F C7 F Db7 C7 Cdim7 C7

The stars shine a - bove you, yet Lin - ger A - while; They

G#m Fmaj7 F Fdim7 F C7

whis - per "I love you," so Lin - ger A - while. And

Dm A7 D7 G7 Gm7 C7

when you have gone a - way, each hour will seem a day. I've

F C7 F Db7 C7 F Bb Bbm F

some - thing to tell you, so Lin - ger A - while.

LITTLE BOAT
(O Barquinho)

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Original Words by RONALDO BOSCOLI
 English Words by BUDDY KAYE
 Music by ROBERTO MENESCAL

Bouncy
 Bbmaj7 B Bb Em7 A7 Em7 A7

My Lit - tle Boat is like a note bounc - ing mer - ri - ly a - long, hear it splash - in' up a song.
 The wind is still, we feel the thrill of a voy - age heav - en bound, tho' we on - ly drift a - round.

Abmaj7 A6 Ab6 Dm7 G7 Dm7 G7

The sails are white, the sky is bright head - in' out in - to the blue with a crew of on - ly two.
 Warmed by the sun, two hearts as one beat - ing with en - chant - ed bliss, melt - ing in each oth - er's kiss.

Gbmaj7 G6 Gb6 Cm7 F7 Cm7 F7 Dm7

Where we can share love's salt - y air on a lit - tle par - a - dise that's a - float, not a care have
 When day - light ends, and sly - ly sends lit - tle stars to twin - kle bright - ly a - bove, it's good - bye to

G7b9

1 Cm7 F7b9 2 Cm7 F7b9 Bbmaj9

we in my Lit - tle Boat. Boat of love. Good -
 my Lit - tle

B9 F7 Bbmaj9 B9 F7#5 Bb6 Bbmaj7

bye Lit - tle Boat. Good - bye Lit - tle Boat.

LISTEN TO WHAT THE MAN SAID

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Words and Music by
MCCARTNEY

Bm Cmaj7 Bm7 Esus E Bbm

An - y time, an - y day, you can hear the peo - ple say that
Sol - dier boy kiss - es girl, leaves be - hind a trag - ic world, but

Am Bm Cmaj7

love is blind, well, I don't know but I say love is kind.
he won't mind, he's in love and he says love is fine.

G

(Instrumental) Oh,

C6 G C6

yes in - deed we know that peo - ple will find a way to go no mat - ter what the man said.

Gmaj7 G7 C

And love is fine for all we know, for all we know our love will grow,

G C6 Gmaj7 C G C6

that's what the man said. So won't you Lis - ten To What The Man Said.

Gmaj7 C G To Coda ⊕ D.C. al Coda

He said. (Instrumental)

CODA ⊕ G G6 Gmaj7 G6 G G6

The won - der of it all, ba - by, the won - der of it all, ba -

D G G6 Gmaj7 C6 G G6 G

by, the won - der of it all, ba - by, yeah, yeah, yeah.

LITTLE EGYPT

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Words and Music by JERRY LEIBER
and MIKE STOLLER

Ad lib. Slowly in tempo

F7 Bb7 F7 Bb7

Spoken: Step right up folks and see Little Egypt do her famous dance of the pyramids! She walks! She talks! She crawls on her belly like a reptile!

F7 Bb7 F7 Bb7 Moderate beat

Just one thin dime, one tenth of a dollar. Step right up folks! I went and

§ Eb7

bought my - self a tick - et and I sat down in the ver - y first row. _____
ru - by on her tum - my and a dia - mond big as Tex - as on her toe. _____
let me tell you peo - ple Lit - tle E - gypt does - n't dance there an - y - mo'. _____

Ab7

_____ They pulled the cur - tain up and when they turned the spot - light way down
_____ She let her hair down and she did the hoot - chy - koot - chy real
_____ She's too bus - y mop - pin' and a - tak - ing care of shop - pin' at the

Bb7

low, _____ Lit - tle E - gypt came out strut - tin' wear - in'
slow. _____ When she did her spe - cial num - ber on a
sto' _____ 'cause we got sev - en kids and

N.C. Ab7

nut - in' but a but - ton and a bow. _____
ze - bra skin I thought they'd stop the show. _____
all day long they crawl a - round the flo'. _____ } Sing - in', "Ying - yang, - yang, -

Eb7

ying - yang, - ying - yang, -

To Coda ⊕ N.C. Eb7 E7

ying - yang." - She had a - She did a tri - ple som - er - sault an' when she hit the ground she

F7 F#7 G7 Ab7

winked at the aud - i - ence an' then she turned a - round. She had a pic - ture of a cow - boy tat - tooed on her spine, say - in',

A7 Bb7 D.S. al Coda CODA Ab7

"Phoe - nix, Ar - i - zo - na, nine - teen for - ty - nine." Yeah but _____ Ying - yang, -

Eb7 Repeat and Fade

ying - yang, - ying - yang, - ying - yang, -

THE LITTLE OLD LADY (FROM PASADENA)

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Words and Music by DON ALTFELD and ROGER CHRISTIAN

Moderately, with a beat
F

The Lit - tle Old La - dy From Pas - a - de - na
see her on the strip don't try to choose her.
see her all the time, just get - tin' her kicks now, } (Go Gran - ny, go, Gran - ny, go, Gran - ny, go.)

go, Gran - ny, go.) — { has a pret - ty lit - tle flow - er bed of white gar - de - nias.
You might have a go - er, but you'll nev - er lose her.
with her four - speed stick and a four - two - six now. }

(Go Gran - ny, go, Gran - ny, go, Gran - ny, go.) — { But parked in a rick - et - y
She's gon - na get a tick - et now,
The guys come to race her from }

old gar - age, there's a brand new shin - y sup - er stocked Dodge.
soon - er or la - ter, 'cause she can't keep her foot off the ac - cel - er - a - tor.
miles a - round, but she'll give 'em a length, then she'll shut 'em down.

And ev - 'ry - bod - y's say - in' that there's no - bod - y mean - er than The

Lit - tle Old La - dy From Pas - a - de - na. She drives real fast and she drives real hard. She's the

ter - ror of Col - o - ra - do Boul - e - vard. It's The Lit - tle Old La - dy From Pas - a - de - na!

If you You'll The Lit - tle Old La - dy From Pas - a - de - na. The Repeat and Fade

LITTLE GIRL

© Copyright 1931, 1948 by MCA MUSIC PUBLISHING, A Division of MCA INC.
Copyright RenewedWords and Music by MADELINE HYDE
and FRANCIS HENRY

Moderately

Chords: Eb, Ebm, Bbdim7, Bb, Bdim7, Cm7, F7, Bbmaj7, C7, Cm7, F7, Bb7#5, Eb, Ebm, Bbdim7, Bb, Bdim7, Cm7, D7, Gm, G7, C7, F7, Bb

Lit - tle Girl, _____ you're the one girl for me, _____ Lit - tle Girl, _____ you're as
sweet as can be. _____ Just a glance at you meant love from the start, _____ and
oh what a thrill _____ came in - to my heart. _____ Lit - tle Girl, _____ with your
cute lit - tle ways, _____ I am yours _____ for the rest of my days. _____ And this great big
world will be di - vine, _____ Lit - tle Girl, when you're mine, all mine. _____

THE LITTLE WHITE CLOUD THAT CRIED

Copyright © 1951 Carlyle Music Corporation
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JOHNNIE RAY

Moderately

Chords: F, F+, Bb, Gm7, C7, F, F7, Bb, Bbm6, F, C7, F, F+, Bb, Gm7, C7, F, F7, Bb, Bbm6, F, C7, F, F7, Bb, Bb+, Eb, Cm

I went stroll - ing down by the riv - er, feel - ing ver - y sad in - side, when all at once I
saw in the sky, _____ The Lit - tle White Cloud That Cried. He told me he was ver - y _____ lone - some,
no one cared if he lived or died, and said some - times the thun - der and light - ning would
make all the lit - tle clouds hide. _____ He said "Have faith in all kinds of weath - er,

F7 Bb Bb7 Eb Ebm6

for the sun will al - ways shine. Do your best and al - ways re - mem - ber, the

Bb F7 Bb Gm7 C7 F F+ Bb Gm7 C7

dark clouds pass with time." He asked me if I'd tell all all world just how hard all

F F7 Bb Bbm6 1 F C7

lit - tle clouds try, that's why I think I'll al - ways re - mem - ber The Lit - tle White Cloud That

F Cm7 C7 2 F Gm7 C7 F

Cried. lit - tle white cloud that sat right down and cried.

LOLLIPOPS AND ROSES

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Words and Music by TONY VELONA

Moderate Waltz

Gm7 C7 Am7 Dm Adim7 Gm7 Am7

Tell her you care each time you speak. Make it her birth - day each day of the

One day she'll smile, next day she'll cry, min - ute to min - ute you'll nev - er know

D7 Gm7 C7b9 Fmaj7 Bbm6 F Gm7

week. Bring her nice things, sug - ar and spice things, ro - ses and lol - li - pops and

why. Coax her, pet her, bet - ter yet, get her ro - ses and lol - li - pops and

F 1 D7 2 D7 Em7 A7 Dmaj7

Lol - li - pops And Ro - ses. Ro - ses. We try act - ing grown up

Lol - li - pops And Ro - ses. Ro - ses. We try act - ing grown up

Ebm7 Ab7 Dbmaj7 Db6 Fm7 Bb7 Ebmaj7

but as a rule we're all lit - tle chil - dren

Dm7 G7b9 Gm7 C7 Gm7 C7 Am7 Dm

fresh from school. So car - ry her books. That's how it starts.

Adim7 Gm Am7 D7 Gm7 C7b9 Fmaj7 Bbm6

Four - teen or for - ty they're kids in their hearts. Keep them han - dy, flow - ers and can - dy,

F Gm7 F D7 Gm7 C7 F

ro - ses and lol - li - pops and Lol - li - pops And Ro - ses

THE LOCO-MOTION

© 1962 (Renewed 1990) SCREEN GEMS-EMI MUSIC INC.

Words and Music by GERRY GOFFIN
and CAROLE KING

Moderately

E_b **C_m** **E_b** **C_m**

Ev - 'ry - bod - y's do - in' a brand new dance now. (C'm on, ba - by, do ___ The Lo - co - Mo - tion.) I

E_b **C_m** **E_b** **C_m**

know you'll get to like it if you give it a chance now. (C'm on, ba - by, do ___ The Lo - co - Mo - tion.) My

A_b **F_m** **A_b** **F₇**

lit - tle ba - by sis - ter can do it with ease, - it's eas - i - er than learn - in' your A - B - C's. - So

E_b **B_b9** **E_b**

come on, come on, do ___ The Lo - co - Mo - tion with me. You got - ta swing your hips now.

A_b **E_b**

Come on, ba - by, jump up, - jump back. - Oh, well, I

B_b7 **E_b** **C_m**

think you got the knack. Now that you can do ___ it, let's make a chain now. }
Move a - round the floor - in a lo - co - mo - tion. }

E_b **C_m** **E_b**

(C'm on, ba - by, do ___ The Lo - co - Mo - tion.) { ^A chug a chug - a mo - tion like a
Do it hold - in' hands - if ___

C_m **E_b** **C_m**

rail - road train - now. } (C'm on, ba - by, do ___ The Lo - co - Mo - tion.) { There's
you get the no - tion. }

A_b **F_m** **A_b**

Do it nice and eas - y now, - don't lose con - trol, - a lit - tle bit of rhy - thm and a
nev - er been a dance - that's so eas - y to do. - It e - ven makes you hap - py when you're

F₇ **E_b** **B_b9** **E_b**

lot of soul. - Come on, come on, do ___ The Lo - co - Mo - tion with me. } (C'm on, ba - by, do -
feel - in' blue. - So, come on, come on, do ___ The Lo - co - Mo - tion with me. }

C_m **E_b** **C_m** **Repeat and Fade**

___ The Lo - co - Mo - tion.) (C'm on, ba - by, do ___ The Lo - co - Mo - tion.)

LOLLIPOP

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Words and Music by BEVERLY ROSS
and JULIUS DIXON

Rock beat

C Am Dm7 G7 C Am Dm7 G7

Lol - li - pop, Lol - li - pop, Oh, lol - li, lol - li, lol - li, Lol - li - pop, Lol - li - pop, Oh, lol - li, lol - li, lol - li,

C Am Dm7 G7 C G7

Lol - li - pop, Lol - li - pop, Oh, lol - li, lol - li, lol - li, Lol - li - pop. (Instrumental)

C F C F C Am7 Dm7 G7

{ Call my ba - by Lol - li - pop, tell you why, her kiss is sweet - er than an ap - ple pie. —
Cra - zy way she thrills - a me, tell you why, just like - a light - ning from the sky; —

C F C F G7 C G7

And when she does her sha - ky rock - in' dance, — man, I have - n't got a chance. }
She loves to kiss me till I can't see straight, — gee, my Lol - li - pop, is great. } I call her

C Am Dm7 G7 C Am Dm7 G7

Lol - li - pop, Lol - li - pop, Oh, lol - li, lol - li, lol - li, Lol - li - pop, Lol - li - pop, Oh, lol - li, lol - li, lol - li,

C Am Dm7 G7 C G7 To next strain

Lol - li - pop, Lol - li - pop, Oh, lol - li, lol - li, lol - li, Lol - li - pop. (Instrumental)

2 G7 C Fine F C F

(Instrumental) Sweet - er than can - dy on a stick. — Huck - le - ber - ry, cher - ry, or

C F D7 G7 D.C. al Fine

lime; — If you had a choice, she'd be your pick, — but Lol - li - pop is mine. — Oh,

THE LONESOME ROAD

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AFRICAN-AMERICAN SPIRITUAL

Moderately % C C7 F Fm C G7

2, 3 To next strain Fine Am Em Am D7 G7 D.S. al Fine

THE LONG AND WINDING ROAD

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Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Slowly Cm Gm Ab/Bb Eb Eb/Db Ab

The Long And Wind-ing Road that leads to your door
wild and wind-y night that the rain washed a-way

Eb/G Cm7 Fm7 Bb7 Eb7sus Eb7

will nev-er dis-ap-pear. I've seen that road be-fore.
has left a pool of tears cry-ing for the day.

Ab Eb/G Cm Cm7 Fm7 Bb7 1 Eb 2 Eb

It al-ways leads me here. Lead me to your door. The
Why leave me stand-ing here? Let me know the way.

Eb/Bb Ab Eb/G Fm7 Bb7 Eb/Bb Ab

Man-y times I've been a-lone and man-y times I've cried. An-y-way you'll nev-er know the

Eb/G Fm7 Bb7 Cm Gm Ab/Bb Eb Eb/Db Ab

man-y ways I've tried. And still they lead me back to the long wind-ing road.

Eb/G Cm7 Fm7 Bb7 Eb7sus Eb7

You left me stand-ing here a-long, long time a-go.

Ab Eb/G Cm Cm7 Fm7 Bb7 To Coda Eb

Don't {leave} me wait-ing here. Lead me to your door.

Ab/Bb Ab Eb/G Fm7 Eb/Bb Ab Eb/G Fm7 Bb7 D.S. al Coda

(Instrumental) But

CODA Eb Ab/Bb Eb

door. Yeah, yeah, yeah, yeah.

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Words and Music by
DAN FOGELBERG

Moderate ballad

G Am7 Gmaj7/B C G Am7

Long - er than _ there've been fish - es in the o - cean, high - er than _ an - y
Strong - er than _ an - y moun - tain cath - e - dral, tru - er than, _ an - y
Through the years _ as the fi - re starts mel - low, burn - ing lines _ in the

Gmaj7/B C G Am7 Gmaj7/B C

bird ev - er flew. _ Long - er than _ there've been stars up in the heav - ens, _
tree ev - er grew. _ Deep - er than _ an - y for - est prim - e - val, _
book of our lives. _ Though the bind - ing cracks _ and the pag - es start to _ yel - low,

Bb D7/A To Coda ⊕ G C/G D 1 2 G F(add9)/C C

I've been in love _ with you. _ I'll _ _ _ bring
I am in love _ with you. _
I'll be in love _ with you. _

Eb(add9)/Bb Bb F(add9)/C C Eb(add9)/Bb Bb

fi - re in _ the win - ters; you'll _ _ _ send show - ers in _ the springs. 3

F(add9)/C C Eb(add9)/Bb Bb D7sus/G D7/F# Dm7/F D7/F# D.C. al Coda

We'll _ _ _ fly through the falls and sum - mers with love _ _ _ on our _ wings.

CODA ⊕ G G/A Bb D7/A G F(add9)/C C

I'll be in love _ with you. _ (Instrumental)

Eb(add9)/Bb Bb F(add9)/C C Eb(add9)/Bb Bb F(add9)/C C Eb(add9)/Bb Bb

D7sus/G D7/F# Dm7/F D7/F# G Am7 Gmaj7/B C

Long - er than _ there've been fish - es _ in the o - cean, _

G Am7 Gmaj7/B C G Am7 Gmaj7/B C

high - er than _ an - y bird ev - er flew. _ Long - er than _ there've been stars up in the heav - ens, _

Bb D7/A G G/A Bb D7/A G G/A Bb D7/A G

I've been in love _ with you, _ I am in love _ with you. _

LOOK WHAT YOU'VE DONE TO ME

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Words and Music by BOZ SCAGGS
and DAVID FOSTER

Moderately slow

Em7 Bm7 Em7

Hope they nev - er end_ this song_ This could take_ us all_ night long_ -
They might fade_ and turn_ to stone_ Let's get cra - zy all_ a - lone_ -

Bm7 Gm7(add4) Dm7

I looked at the moon_ and I felt blue.
Hold me clos - er than_ you'd ev - er dare.

Gm7 Dm7 C/D Em9 Bm7

Then I looked a - gain_ and I saw you. Eyes like fi - re in_ the night_ -
Close your eyes_ and I'll be there. And af - ter all is said_ and done_ -

Em9 Bm7 Gm7(add4)

Bridg - es burn - ing with_ thier light_ Now I'll have to spend_ the whole_ night
af - ter all_ you are_ the one. Take me up your stairs_ and through_ the

Dm7 Gm7 Am7/D Gmaj7/D C/D D C/D

through. And, hon - ey, yes_ I'll have to spend_ it all_ on you_ }
door Take me where we don't_ care an - y - more. }

§ G Am7 G/B

Love, Look What You've Done To Me_ Nev - er thought_ I'd fall a - gain_ so

C D G Am7

eas - i - ly_ Oh, Love, you would - n't lie_ to me_

G/B C D D#dim7 Em7 Am7 Cm6/Eb

lead - ing me_ to feel_ this way_ (Instrumental)

1 G/D C/D D7 C/D Bm7/E Em7 Bm7/C Cmaj9

2 G/D C/D D C/D Bm7/E Em7 Bm7/C Cmaj9

Bm7/E Em7 Bm7/C Cmaj9 G Am7

Love, Look What You've Done To Me_

G/B C G

Nev - er thought I'd fall a - gain - so eas - i - ly. — Oh, Love, — you would-n't lie —

Am7 G/B C

— to me, — lead - ing me — to feel — this way.

G Am7 G/B C Repeat and Fade

(Instrumental)

LONG TALL SALLY

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Words and Music by ENOTRIS JOHNSON,
 RICHARD PENNIMAN and ROBERT BLACKWELL

Bright Rock and Roll tempo

G

I'm gon - na tell Aunt Mar - y 'bout Un - cle John, he said he had the mis - 'ry but he
 saw Uncle John with Long Tall Sally he saw Aunt Mar - y com - in' and he
 Long Tall Sal - ly's built pret - ty sweet, she got ev - 'ry - thing that

C G

got a lot of fun, Oh, ba - by, }
 ducked back in the alley, Oh, ba - by, }
 Un - cle John need, Oh, ba - by, }

yeah, — now ba - by, woo, — ba -

D7 C7 G

by, — some fun to - night. — I Well we're gon - na

1,2 D7 3 D7

G

have some fun to - night, — have — some fun — to - night. — Oo.

C7 G

Ev - 'ry - thing's all right, — have — some fun — to - night, — have —
 (2nd time) yeah, we'll

D7 C7 G D7

— some fun, — yeah, — yeah, — yeah. — Wow. We're gon - na
 have some fun, —

2 C7 G C C#dim7 D7 G7 G9

some — fun to - night. —

THE LOOK OF LOVE

from CASINO ROYALE

© 1967 (Renewed 1995) COLGEMS-EMI MUSIC INC.

Words by HAL DAVID
Music by BURT BACHARACH

Medium Rock ballad

Chorus:

The Look Of Love is in your eyes a look
 Of Love it's on your face a look

Verse:

 your smile can't dis - guise; The Look Of Love
 that time can't e - rase. Be mine to - night

Bridge:

 it's say - ing so much more than just words could ev - er say.
 let this be just the start of so man - y nights like this.

Chorus:

And what my heart has heard, well it takes my breath a - way. } I can hard -
 Let's take a lov - er's vow and then seal it with a kiss. }

Verse:

ly wait to hold you, feel my arms a - round you, how long I have wait - ed, wait - ed just to love you, now

Chorus:

 that I have found you you've got The Look don't ev - er go, don't ev - er

Verse:

go. I love you so.

THE LORD'S PRAYER

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By ALBERT HAY MALOTTE

Verse:

Our Fa - ther, which art in heav - en, hal - low - ed be Thy
 name. Thy king - dom come, Thy will be done in earth as it

F#m Bm Em7 A7 D G D/F# Em7 D Bm Em7 A7
 is in heav - en. Give us this day our dai - ly
 D G C# Bm6/C# Bm/C# C# Bm6/C#
 bread and for - give us our debts as we for - give our debt - ors.
 Bm/C# C# Dsus2 D 3 Em(sus) Em E Asus A A/G A
 And lead us not in - to temp - ta - tion, but de - liv - er us from e - vil _____ For
 D D+ Em9/G Em/G E9/G# E/G# Gm7 F#+/C F#m Bm
 Thine is the king - dom and the pow - er and the glo - ry for - ev - er.
 G/A A7 G D/F# Em7 D G/B D/A G6 D
 _____ A _____ men. _____

LOST IN THE FIFTIES TONIGHT (In the Still of the Nite)

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Two Sons Music and Lee Corp.

Words and Music by MIKE REID,
TROY SEALS and FRED PARRIS

Moderately

F Fmaj7#5 Bb
 Close your eyes, ba - by, fol - low my heart, _____ call on the mem - 'ries _____
 These pre - cious hours, _____ we know we can't sur - vive. _____ Love's all that mat - ters _____
 Gm7b5 F G
 here in the dark. _____ We'll let the mag - ic take us a - way, _____
 while the past is a - live. _____ Now and for al - ways, till time dis - ap - pears,
 Gm7 C C+ F Dm
 back to the feel - ing we shared when _____ they'd _____ play: } In the still of the nite, _____ hold _____ me
 we'll hold each oth - er when - ev - er _____ we _____ hear: }
 Bb C F Dm Bb
 dar - ling, _____ hold _____ me tight. _____ Oh, _____ shoo - doop, shoo - be doo, shoo - doop, doo; so _____ real, so _____
 C 1 F A Bb C (D.C.) 2 F
 right, lost in the feel - ing to - night. _____ night.
 F Dm Bb C Repeat ad lib. and Fade
 Shoo - doop, shoo - be doo, shoo - doop, shoo - be doo, shoo - doop, shoo - be doo, shoo - doop, shoo - be doo.

L - O - V - E

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Words and Music by BERT KAEMPFFERT
 and MILT GABLER

Easy Swing

G D7

L is for the way you Look at me. O is for the On - ly

G G7

one I see. V is Ver - y, Ver - y ex - tra - or - di - na - ry.

A7 D7 N.C. G

E is E - ven more than an - y - one that you a - dore can. Love is all that I can

D7 G

give to you, Love is more than just a game for two.

G7 C C#dim7 G D7

Two in Love can make it. Take my heart and please don't break it. Love was made for me and

1 G D7 2 G Am7 D7 G Am7 D7 G

you. you. (That's al - most true.) For me and you.

THE LOVE NEST

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Words by OTTO HARBACH
 Music by LOUIS A. HIRSCH

Slowly Eb Bb7 3 Eb Eb7

Just a love nest Co - zy with charm Like a

Ab Eb7 3 Ab Bb7

dove nest Down on a farm A ver - an - da with some

Eb Edim7 C7 Fm C/G Fm/Ab F7/A

sort of cling - ing vine Then a kitch - en where some ram - bler ro - ses

Fm7/Bb Bb7 Eb Bb7 3 Eb

twine Then a small room Tea set of blue

Eb7 Ab Eb7 3 Ab

Best of all room Dream room for two Bet - ter

Bb7 G7 Db7b5 C Fm

than a pal - ace with a gild - ed dome, Is a love nest

Bb7 3 Eb Eb

You can call home. Just a home.

LOVE IS BLUE
(L'amour Est Bleu)

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English Lyric by BRIAN BLACKBURN
Original French Lyric by PIERRE COUR
Music by ANDRE POPP

Moderately slow

Em A7 D G Em C D G Em A7

Blue, blue, my world is blue, blue is my world now I'm with-out you. Grey, grey, my
Red, red, my eyes are red, cry - ing for you a - lone in my bed. Green, green, my

D G Em C 1 B7 Em 2 B7 Em

life is grey, cold is my heart since you went a - way. now we're a - part.

E F#m7 E A E G#m G#m6 A6

When we met, how the bright sun shone. Then love died, now the

B7sus B7 E Em A7 D G Em C D G

rain - bow is gone. Black, black, the nights I've known, long - ing for you so lost and a - lone.

Em A7 D G Em C B7 E F#m7 E

{ Gone, gone, the love we knew, } blue is my world now I'm with-out you.

Additional Lyrics

Doux, doux, l'amour est doux,
Douce est ma vie, ma vie dans tes bras
Doux, doux, l'amour est doux
Douce est ma vie, ma vie pres de toi - - -

Bleu, bleu, l'amour est bleu
Berce mon coeur, mon coeur amoureux
Bleu, bleu, l'amour est bleu
Bleu comm' le ciel qui joue dans tes yeux - - -

Comme l'eau Comme l'eau qui court
Moi mon coeur Court apres ton amour.

2. Gris, gris, l'amour gris
Pleure mon coeur lorsque tu t'en vas
Gris, gris, le ciel est gris
Tombe la pluie quand tu n'es plus la - - -

Le vent, le vent gemit
Pleure le vent lorsque tu t'en vas
Le vent, le vent maudit
Pleure mon coeur quand tu n'es plus la - - -

Comme l'eau Comme l'eau qui court
Moi mon coeur Court apres ton amour.

3. Bleu, bleu, l'amour est bleu
Le ciel est bleu lorsque tu reviens
Bleu, bleu, l'amour est bleu
L'amour est bleu quand tu prends ma main - - -

Fou, fou, l'amour est fou
Fou comme toi et fou comme moi
Bleu, bleu, l'amour est bleu
L'amour est bleu quand je suis a toi.

LOVE ON THE ROCKS

from the Motion Picture THE JAZZ SINGER

© 1980 STONEBRIDGE MUSIC and SWEET SIXTEEN MUSIC, INC.

Words and Music by NEIL DIAMOND
and GILBERT BECAUD

Moderately slow ballad

Am F G Em7

Love On The Rocks ain't no sur-prise. Pour me a drink, and I'll tell you some lies. —

F B7 E Am

Got noth-in' to lose, — so you just sing the blues all the time. Gave you my heart,

F G Em7 F

gave you my soul. You left me a-lone — here — with noth-ing to hold. — Yes-ter-day's gone,

B7 E E/D A/C# E/B % A

now all I want is a smile. First they say — they want you,

Amaj7 G/A D/A F G

how they real-ly need you. Sud-den-ly, you find you're out there walk-ing in a storm.

A Amaj7 A7 D6/A Dm6/A

When they know they have you, then they real-ly have you. — Noth-ing you can do or say. — You've

A G9 E To Coda ⊕ Am C/G

got to leave, — just get a-way. We all — know the song. You need what you need,

F G G/F Em7

you can say what you want. — Not much you can do when the feel-ing is gone. May be

F B7 E D.S. al Coda E/D A/C# E/B

blue skies a-bove, but it's cold when your love's on the rocks.

CODA ⊕ Am F G

Love On The Rocks ain't no sur-prise. Pour me a drink, — and I'll

Em7 F B7 E Am

tell you some lies. — Yes-ter-day's gone, and now all I want is a smile.

LOVE POTION NUMBER 9

© 1959 (Renewed) JERRY LEIBER MUSIC and MIKE STOLLER MUSIC

Words and Music by JERRY LEIBER
and MIKE STOLLER

Moderately bright

Em A7
I took my troubles down to a Ma - dam with Ruth. _____
I told her that I was a flop with chicks. _____

Em A7
You, know that gyp - sy with the gold - capped tooth. _____
I've been that way since nine - teen - fif - ty - six. _____ She

G A7
She's got a store - front at Thir - ty - fourth and Vine, Sell - in' lit - tle bot - tles of
looked at my palm and she made a mag - ic sign. She said, "What you need is

B7 N.C. 1 Em A7 Bb7 B7
Love Po - tion Num - ber Nine.
Love Po - tion Num - ber

2 Em A7
Nine." She bent down and turned a - round and

F#m
gave me a wink. She said, "I'm gon - na mix it up right here in the sink." It

A7 B7 N.C.
smelled like tur - pen - tine and looked like In - di - a ink. I held my nose, I closed my eyes,

Em A7
I took a drink. I did - n't know if it was day or night. _____

Em A7 G
I start - ed kiss - in' ev - 'ry - thing in sight. But when I kissed the cop down at

A7
Thir - ty - fourth and Vine, he broke my lit - tle bot - tle of

B7 N.C. 1 Em A7 B7 2 Em
Love Po - tion Num - ber Nine. Nine.

LOVE'S THEME

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Words and Music by
BARRY WHITE

Moderate Disco

C Am C Am Dm7

To Coda ⊕
Fm6 Cmaj7 Am Dm7 Dm7/G

C C# Dm C C# Dm C C#

Dm C Am Dm7 G7 D.C. al Coda

CODA ⊕ Cmaj7 Am Dm7 Dm7/G Repeat and Fade

LOVE ME

© 1954 (Renewed) JERRY LEIBER MUSIC and MIKE STOLLER MUSIC

Words and Music by JERRY LEIBER
and MIKE STOLLER

Moderately

G G7 C

Treat me like a fool, treat me mean and cruel, but Love Me.

D7 D7#5 G G#dim7

Break my faithful heart, tear it all apart, but Love Me.

D7 G G7 C

If you ever go, darling, I'll be, oh, so lonely.

D7 G C G N.C.

I'll be sad and blue crying over you, dear, only. I would beg and

C G A7

steal just to feel your heart

beat - ing close to mine. Ev - 'ry night I pray to the stars that shine a - bove me, beg - ging on my knees, all I ask is please, please, Love Me. Treat me like a

D7 A7 D7 G

G7 C D7

1 G 2 G

LOVE WILL KEEP US TOGETHER

Copyright © 1973, 1978 ENTSCO MUSIC

Words and Music by NEIL SEDAKA and HOWARD GREENFIELD

Moderately

Love, You, will be there Love you be long to share Will be long to share To - geth - er; To - geth - er; think of me, babe when - ev - er; ain't gon - na set you free - er; Love - Will Keep Us To - geth -

Bb Dm7b5

er now. er. some sweet talk - in' guy comes a - long, sing - in' his song, When those guys start hang - in' a - round, talk - in' me down, Said it be - fore and I'll say it a - gain, while oth - ers pre - tend,

G7 Eb

Don't mess a - round; you got - ta be strong, hear with your heart and you won't hear a sound. Just stop, 'cause I real - ly love ya; I need you now and I'll need you then.

Ebm Bb Bb+

stop, I'll be think - in' of ya. Look in my heart and let love keep us to -

Bb6 Bb7 Eb Bb/D Cm7 Cm/F To Coda ⊕

1 Bb 2 Bb

geth - er. geth - er, what - ev -

er. Young and beau - ti - ful, but some - day your looks will be gone.

Db Ab Eb Gb Bb

When the oth - ers turn you off, who'll be turn - ing you on? I will, I will, I will, I

Db Ab Eb Gb F11 D.C. al Coda

CODA

geth - er, what - ev - er.

Bb

A LOVER'S CONCERTO

© 1965 (Renewed 1993) SCREEN GEMS-EMI MUSIC INC.

Words and Music by SANDY LINZEP and DENNY RANDEL!

Moderately

How gen - tle is the rain, that falls soft - ly on the mead - ow; Birds high up - on the trees ser - e - nade the flow'rs with their mel - o - dies. Oh, see there be - yond the hill, the bright col - ors of the rain - bow; Some mag - ic from a - bove made this day for us, just to fall in love. You'll hold me in your arms, and say once a - gain you love me. And if your love is true ev - 'ry - thing will be just as won - der - ful. **Repeat and Fade**

LOVER MAN (OH, WHERE CAN YOU BE?)

© Copyright 1941, 1942 by MCA MUSIC PUBLISHING, A Division of MCA INC. Copyright Renewed

By JIMMY DAVIS, ROGER "RAM" RAMIREZ and JIMMY SHERMAN

Blues tempo

I don't know why, but I'm feel - ing so sad. I long to try some - thing The night is cold, and I'm so all a - lone. I'd give my soul just to Some day we'll meet and you'll dry all my tears. Then whis - per sweet lit - tle

I've nev - er had. Nev - er had no kiss - in', oh, what I've been miss - in', call you my own. Got a moon a - bove me, but no one to love me, things in my ears. Hug - gin' and a - kiss - in', oh, what I've been miss - in',

Lov - er Man, Oh Where Can You Be? Be? I've heard it said that the
 Lov - er Man, Oh Where Can You Be?
 Lov - er Man, Oh Where Can You

thrill of ro - mance can be like a heav - en - ly dream. I go to bed with a pray'r that you'll make love to me, strange as it seems. **D.C. al Coda** **CODA** Be?

A LOVER'S QUESTION

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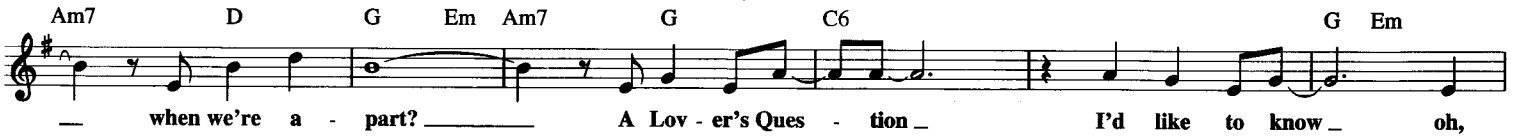
Words and Music by BROOK BENTON
and JIMMY WILLIAMS

Moderately G Em Am7 D G Em Am7 D G Em



Does she love me with all her heart? Should I worry

Am7 D G Em Am7 G C6 G Em



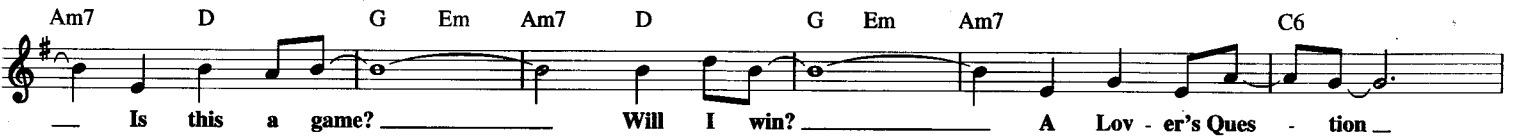
when we're a part? A Lov-er's Ques-tion I'd like to know oh,

Am7 D9 G D7 G Em Am7 D G Em



oh, oh, oh. Does she need me as she pre-tends?

Am7 D G Em Am7 D G Em Am7 C6



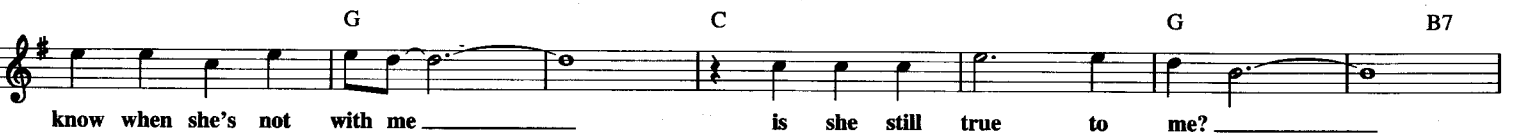
Is this a game? Will I win? A Lov-er's Ques-tion

Am7 G Em Am7 G C




I'd like to know oh, oh, oh, oh, oh. I'd like to

G C G B7



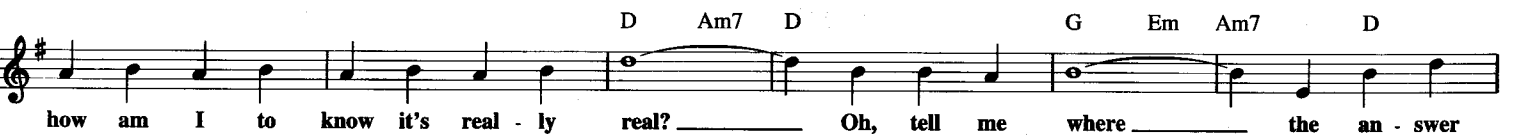
know when she's not with me is she still true to me?

Em B7 Em A7



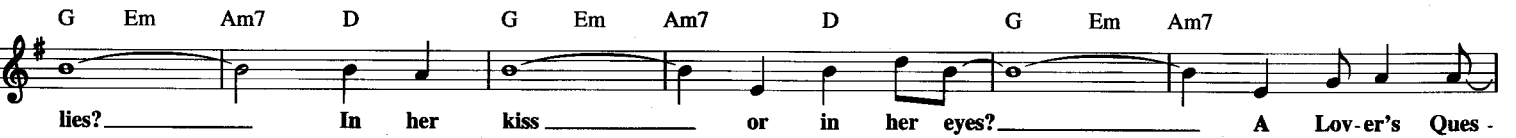
I'd like to know when we're kiss-ing does she feel just what I feel and

D Am7 D G Em Am7 D



how am I to know it's real-ly real? Oh, tell me where the an-swer

G Em Am7 D G Em Am7 D G Em Am7



lies? In her kiss or in her eyes? A Lov-er's Ques-

C6 G Em Am7 Am7/D G



tion I'd like to know oh, oh, oh, oh, oh.

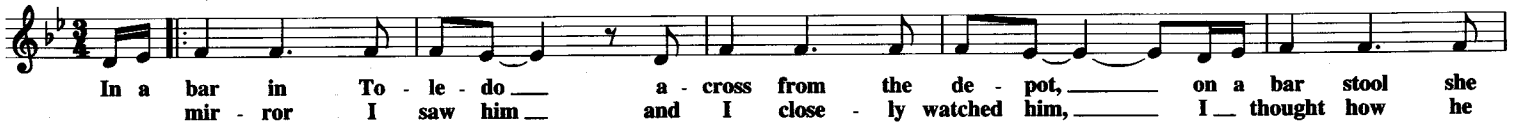
LUCILLE

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Words and Music by ROGER BOWLING
 and HAL BYNUM

In a moderate Country 3

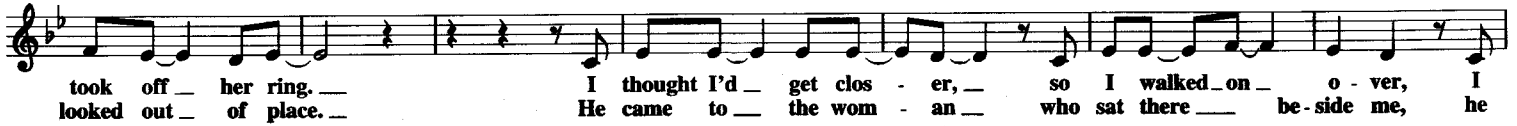
Bb



F7

Cm

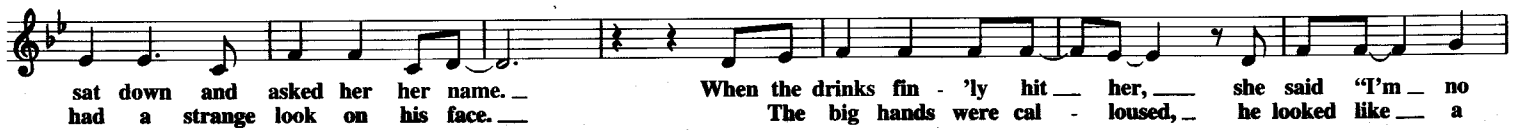
F7



Cm

F7

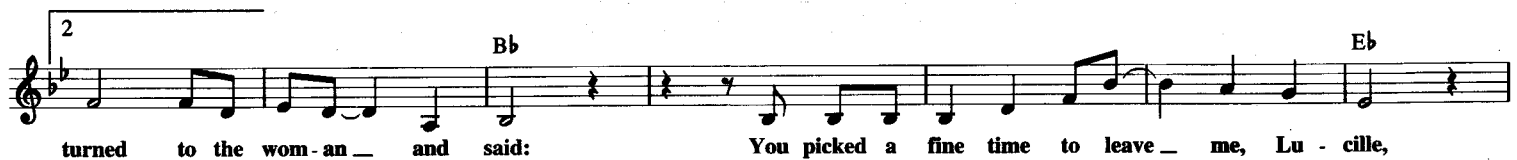
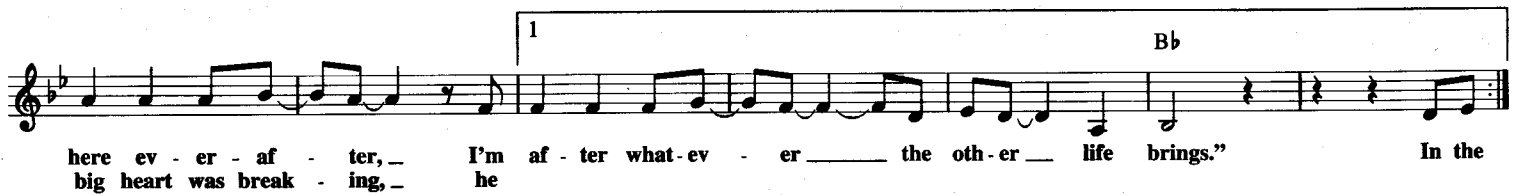
Bb



Bb7

Eb

F7



Bb

Eb



Bb



F7

Bb

C



C7

F

G7



C N.C.

her 'cause the words that he told her kept com - ing back time af - ter time: You picked a

F

fine time to leave me, Lu - cille, with four hun - gry chil - dren and a crop in the

C F

field. I've had some bad times, lived through some sad times, but this time your

Repeat and Fade
N.C.

C G7 C

hurt - in' won't heal, you picked a fine time to leave me, Lu - cille. You picked a

LOVE ME DO

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Words and Music by JOHN LENNON and PAUL McCARTNEY

Moderate Shuffle (♩ = ♩³)

G7 C G7 C G7 C

Love, Love Me Do, you know I love you. I'll al - ways be true. So

N.C. G7 C/D C

please Love Me Do. Woh. Love Me Do.

1
G7 C/D C

Me Do. (Instrumental) Some - one to love, some - bod - y new.

2
G7 C/D G D Csus G

Some - one to love, some - one like you. (End instrumental) Love, Love Me Do, you

D Csus G N.C. G7 C

know I love you. I'll al - ways be true, so please Love Me

G7 C G7 C N.C.

Do. Woh. Love Me Do. Woh. Love Me Do.

Repeat and Fade
C G7 C/D

LOVIN' YOU

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Words and Music by RICHARD RUDOLPH
and MINNIE RIPERTON

Moderately

Dmaj7 C#m7 Bm7 Amaj7 Dmaj7 C#m7

Lov - in' You _____ is eas - y 'cause you're beau - ti - ful, mak - in' love with you _ is all _

Bm7 Amaj7 Dmaj7 C#m7 Bm7 Amaj7

I wan - na do. _ Lov - in' You is more than just _ a dream come true, _

Dmaj7 C#m7 Bm7 Amaj7 Dmaj7 C#m7

'cause ev - 'ry - thing that I do _ is out _ of lov - in' you. _ La la la la la la la la la la

Bm7 Amaj7 Dmaj7 C#m7 Bm7 Amaj7 To Coda ⊕

la la la la la la la la _ doo doo din doo doo _ Ah _

Bm7 C#m7 Bm7 A Bm7 C#m7

No one else _ can make _ me feel _ the col - ors that _ you bring, _ stay with me _ while we _ grow old _ and we _

Bm7 C#m7 D E Dmaj7 C#m7 Bm7 Amaj7

_ will live each day in spring - time; { 'cause Lov - in' You _____ has made my life _ so beau - ti - ful, } 'cause Lov - in' You _____ is eas - y 'cause _ you're beau - ti - ful, }

Dmaj7 C#m7 Bm7 Amaj7 Dmaj7 C#m7

Ev - 'ry day of my life _ is filled _ with Lov - in' You. _ Lov - in' You, _ I

Bm7 Amaj7 Dmaj7 C#m7 Bm7 Amaj7 D.S. al Coda

see your soul _ come shin - in' thru, _ ev - 'ry time that we oo _ I'm more in love _ with you. _

CODA ⊕ Dmaj7 C#m7 Bm7 Amaj7 Repeat and Fade

La la la la la la la la la la la la la la la la la la la la

LUCK BE A LADY

from GUYS AND DOLLS

© 1950 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

Brightly

C Db7 C Db7 C Db7 C

Luck Be A La - dy to - night. Luck if you've ev - er been a la - dy to be -

Db7 C Db7 C Db7 C Ab7

gin with Luck Be A La - dy to - night.

Db D7 Db D7 Db D7 Db

Luck let a gen - tle - man see. How nice a dame ya can be. I know the way you've treat - ed oth - er guys you've

D7 Db D7 Db D7 Db A7

been with Luck Be A La - dy with me.

D A7b9 D Am6 Bm7 E7

la - dy does - n't leave her es - cort. It is - n't fair it is - n't nice.

E7b9 Am B7b9 Em B7

A la - dy does - n't wan - der all o - ver the room and blow on some oth - er guy's

G9 Dm7 G7 C Db7 C Db7 C

dice. So let's keep the par - ty po - lite. Nev - er get out of my sight. Stick with me

Db7 C Db7 C Db7 C

ba - by I'm the fel - low you came in with, Luck Be A La - dy, Luck Be A

Db7 C Db7 C Db7 C

La - dy, Luck Be A La - dy to - night.

LUCKENBACH, TEXAS

(Back to the Basics of Love)

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Words and Music by BOBBY EMMONS
and CHIPS MOMAN

Ad lib. G D G C D7

The on-ly two things in life that make it worth liv - in' is gui-tars that tune - good and firm - feel-in'

G C G C D7

wom - en. I don't need my name in the mar-quee lights; I got my song and I got you with me to -

G D7 G In tempo

night. May - be it's time we got back to the ba - sics of love. Let's go to

§ C

Luck - en - bach, Tex - as, with Way - lon and Wil - lie and the boys. This suc -

D7 G

cess - ful life we're liv - in' got us feud - in' like the Hat - fields and - Mc - Coys. Be - tween -

C Am

Hank Wil - liam's pain songs - and New - ber - ry's train songs - and "Blue Eyes Cry - in' in the Rain," out in

D7 Am D7 G Am

Luck - en - bach, Tex - as, ain't no - bod - y feel - in' no pain. -

D7 G Am D7 G

So, ba - by, let's sell your dia - mond ring, - buy some boots and fad - ed jeans and go - a - way. -

Am D7 G

This coat and tie is cho - kin' me; - In your high so - ci - e - ty you cry - all day.

G7 C

We've been so bus - y keep - in' up with the Jones' - four car ga - rage, and we're

A C G D7 G D.S. and Fade

still build - in' on, may - be it's time - we got back to the ba - sics of love. Let's go to

LUCY IN THE SKY WITH DIAMONDS

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Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Moderately

N.C.

♩[♩] A

A/G

(Instrumental)

Pic - ture your - self in a
Fol - low her down to a
Pic - ture your - self on a

boat on a riv - er with tan - ger - ine trees and mar - ma - lade skies.
bridge by a foun - tain where rock - ing horse peo - ple eat marsh - mal - low pies.
train in a sta - tion with plas - ti - cine por - ters with look - ing glass ties.

Some - bod - y calls you, you an - swer quite slow - ly, a girl with ka - lei - do - scope
Ev - 'ry - one smiles as you drift past the flow - ers that grow so in - cred - i - bly
Sud - den - ly some - one is there at the turn - stile, the girl with ka - lei - do - scope

eyes. _____
high. _____

Cel - lo - phane flow - ers of yel - low and green
News - pa - per tax - is ap - pear on the shore

tow - er - ing o - ver your head. _____ Look for the girl with the sun in her
wait - ing to take you a - way. _____ Climb in the back with your head in the

eyes and she's gone. }
clouds and you're gone. }

Lu - cy In The Sky _ With Dia - monds, Lu - cy In The Sky _ With

Dia - monds, Lu - cy In The Sky _ With Dia - monds, ah. ah.

CODA

eyes. _____ Lu - cy In The Sky _ With Dia - monds,

Lu - cy In The Sky _ With Dia - monds, Lu - cy In The Sky _ With Dia - monds, ah. _____

Repeat and Fade

LUSH LIFE

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Words and Music by
BILLY STRAYHORN

Ad lib.

Db6 B7 Dbmaj7 B7

I used to visit all the very gay places; those come-what-
girls I knew had sad and sul-len gray fa-ces with dis-tin-

Dbmaj7 B7 Dbmaj7 Ebm Em7 F#m7

may pla-ces, where on re-lax-es one the ax-is of the
que tra-ces that used to be there, you could see where they'd been

1 Abm7 D9 Db6/9 D9 Dbmaj7

wheel of life to get the feel of life, from jazz and cock-tails. The

2 Abm7 D9 Db6/9 D9 Db6/9 C7#5

washed a-way by too man-y thru the day twelve o'-clock tales. Then

Fm Fm6 Fm7 Dm7b5 Gm7 C7b9

you came a-long with your si-ren song to tempt me to mad-ness. I

Fm Fm6 Fm7 Dm7b5 Dbmaj7/F C7b9/E Ebm7 Ab9

thought for a-while that your poig-nant smile was tinged with the sad-ness of a great love for me.

B9b5 Bb7b9 Ebm7 A9b5 Ab11 Ab7b9

Ah! yes I was wrong, a-gain I was wrong.

Db D9 Db6 D9 Db6 C9b5 B7b9 E Eb9#5 D9 D7

Life is lone-ly a-gain and on-ly last year ev-'ry-thing seemed so sure. Now

Db D9 Db D9 Db6 Db9 C13 F E7#5 Bbm7 Eb7

life is aw-ful a-gain, a trough-ful of hearts could on-ly be a bore. A

Ab Eb7#9 A9 Ab6 Em9 A7b9 D6 Dm7 G9 C6 B7 Bb13 A13#9 Ab13

week in Pa-ris will ease the bite of it; all I care is to smile in spite of it.

Db D9 D9 Db6 D9 Db6 C9b5 B7b9 Bb13

I'll for - get you I will while yet you are still burn - ing in - side my brain. Ro -

Ebm11 Gbm9 B9 A9#5 Ab9 Dbmaj7 Dbm7 Gb7b9 Cbmaj7 Cb6 Fm11 Bb7

mance is mush, sti - fling those who strive. _ I'll live a Lush Life in some small dive, _ and

Ebm7 Gbm9 B9 A9#5 Ab13 D9 E Eb6 Dmaj7 G9 Db6/9 Dbmaj7

there I'll be, while I rot with the rest of those whose lives are lone - ly too.

MAH-NA MAH-NA

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By PIERO UMILIANI

Lively D7 G7 C Am D7 G7 C Am D7 G7

C Am D7 Dm7 C F C 1 2

N.C. D7 G7 C Am

D7 G7 C Am D7 G7 C Am D7 Dm7

C F C N.C. D7 G7

C Am D7 G7 C Am D7 G7 C Am D7 Dm7

C F C N.C.

Repeat and Fade D7 G7 C Am D7 G7 C Am

MAKE THE WORLD GO AWAY

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 8 Music Square West, Nashville, TN 37203

Words and Music by
 HANK COCHRAN

Lightly

Do you re - mem - ber when you loved me, be - fore the world took me a - stray?
 hurt you, I'll make it up ___ day by day.

If you do, ___ then for - give me, and Make The World _ Go A - way.
 Just say you love me like you used to, and Make The World _ Go A - way.

Make The World Go A - way, and get it off _ my _ shoul - ders, say the things you used to

say, and Make The World _ Go A - way. I'm sor - ry if I ___

The musical score for 'Make The World Go Away' is written in G major and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Lightly'. The lyrics are written below the notes. Chord symbols (G7, C, F, G7) are placed above the staff. The second staff continues the melody and lyrics. The third staff shows a bridge section with lyrics 'Make The World Go A - way, and get it off _ my _ shoul - ders, say the things you used to'. The fourth staff concludes the piece with lyrics 'say, and Make The World _ Go A - way. I'm sor - ry if I ___'. There are two endings for the final phrase, labeled '1' and '2'.

MAIRZY DOATS

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 8 Music Square West, Nashville, TN 37203

Words and Music by MILTON DRAKE,
 AL HOFFMAN and JERRY LIVINGSTON

Lightly

I know a dit - ty nut - ty as a fruit cake, goof - y as a goon and sil - ly as a loon.

Some call it pret - ty, oth - ers call it cra - zy, but they all sing this tune:

Mair - zy Doats and do - zy doats and lid - dle lam - zy div - ey, a kid - dle - y div - ey too, would - n't

you? Yes! Mair - zy Doats and do - zy doats and lid - dle lam - zy div - ey, a

kid - dle - y div - ey too, would - n't you? If the words sound queer, and fun - ny to your ear, a

The musical score for 'Mairzy Doats' is written in G major and 4/4 time. It consists of five staves of music. The tempo is marked 'Lightly'. The lyrics are written below the notes. Chord symbols (F, C9, Am, E9, D7, G7, Edim7, G7, C7, Cdim7, C7, F, F#dim7, Gm7, C7, F, C+, F, F#dim7, Gm7, C7, F, Cm7, F7, Cm7, F7) are placed above the staff. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody and lyrics. The third staff shows a bridge section with lyrics 'Mair - zy Doats and do - zy doats and lid - dle lam - zy div - ey, a kid - dle - y div - ey too, would - n't'. The fourth staff concludes the piece with lyrics 'you? Yes! Mair - zy Doats and do - zy doats and lid - dle lam - zy div - ey, a'. The fifth staff continues the melody and lyrics.

Bb Dm7 G7 Dm7 G7

lit - tle bit jum - bled and jiv - ey, sing "Mares 'eat oats and does eat oats and

C Gm7 C7 C+ F F#dim7

lit - tle lambs eat i - vy." Oh! Mair - zy Doats and do - zy doats and lid - dle lam - zy div - ey, a

Gm7 C7 F F#dim7 Gm7 C7 F

3 kid - dle - y div - ey too, would - n't you? _____ A kid - dle - y div - ey too, would - n't you?

MAKE IT WITH YOU

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Words and Music by DAVID GATES

Moderately

Ebmaj7 Fm7/Bb Ebmaj7

Hey, _____ have you ev - er tried, _____ real - ly reach - ing out _____
 No, _____ you don't know me well, _____ n'ev - 'ry lit - tle thing _____

Instrumental

Fm7/Bb Abmaj7

_____ for the oth - er side; _____ I may be climb - ing on _____ rain -
 _____ on - ly time will tell; _____ But you be - lieve _____ the things _____ that

Gm7 Fm7 Fm7/Bb

I bows, _____ But, ba - by, here goes. _____
 do, _____ And we'll see it through. _____

End Instrumental Ba - by, you know _____ that

Ebmaj7 Fm7/Bb Ebmaj7

Dreams, _____ they're for those who sleep, _____ Life, _____ it's for
 Life _____ can be short or long, _____ Love _____ can be
 dreams, _____ they're for those who sleep, _____ Life, _____ it's for

Fm7/Bb Abmaj7 Gm7

us to _____ keep; _____ And if you're won - d'ring what this all is
 right or _____ wrong; _____ And if I choose _____ the one I'd like to
 us to _____ keep; _____

C Fm7/Bb N.C.

lead - ing to, _____ I want }
 help me through, _____ I'd like } to Make _____ It With You, _____

Ebmaj7 Fm7/Bb Ebmaj7

_____ I real - ly think _____ that we _____ could make _____ it, girl. _____

1, 2	3
Ab Gm7 Fm7 Fm7/Bb	Fm7 Ebm7

LULLABYE

(Goodnight, My Angel)

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Words and Music by
BILLY JOEL

Rubato, gently

G Cm6/G Cm/G G D7sus D7 D7/E Em D/C C

Good - night, my an - gel, time to close your eyes, and save these ques - tions for an - oth - er day.
Good - night, my an - gel, now it's time to sleep, and still so man - y things I want to say.

G Cm6/G G Cm/G G D7sus D7 D7/E Em D/E D/A A

I think I know what you've been ask - ing me. I think you know what I've been trying to say.
Re - mem - ber all the songs you sang for me when we went sail - ing on an em - 'rald bay.

Am7 G/B C6 Cmaj7 G/D Dsus/C D/C G G/F C(add2)/E C/E G/D

I prom - ised I would nev - er leave you, and you should al - ways know
And like a boat out on the o - cean, I'm rock - ing you to sleep.

G7/D C G/C Am7/C G/B Asus A A7 C/D D6 C/D

wher - ev - er you may go, no mat - ter where you are, I nev - er will be far a - way.
The wa - ter's dark and deep in - side this an - cient heart you'll al - ways be a

2 C/D D Gm F Bb F Gm Cm6/Eb D Gm F Bb Cm6 Gm/D Cm6/Eb D

part of me. *(Instrumental)*

G7 G(#5) G7b9 G(#5) G7 Cm(add9) Cm A7 A6 A7(b9) A6 Am7/D D D9 G Cm6/G G Cm/G

Good - night, my an - gel, now it's

G D7sus D7 D7/E Em Bm D/C C G Cm6/G G G7/F

time to dream, and dream how won - der - ful your life will be. Some - day your child may cry, and

C/E G7/D A/C# Cm6 G/B Cm/A G/B A7 D7sus D7 G Cm6/G G C(add2)

if you sing this Lull - a - bye, then in your heart there will al - ways be a part of me.

G Cm6/G G C(add2) G Cm6/G G G7/F C/E G7/D A/C#

(Instrumental) Some - day we'll all be gone but lull - a - byes go on and on.

Cm6 G/B Cm/A G/B A7 D7sus D7 G Cm6/G G G7 Cm/G Fm/G Adim/G D7sus/G G

They nev - er die, that's how you and I will be.

MAKE YOUR OWN KIND OF MUSIC

© 1968, 1969 SCREEN GEMS-EMI MUSIC INC.

Words and Music by BARRY MANN
and CYNTHIA WEIL

Moderately

C Csus C G7

No - bod - y can tell ___ ya; ___ there's on - ly one song ___ worth sing - in'.

You're gon - na be know - ing ___ the lone - li - est kind ___ of lone - ly.

C Csus Em/B Csus

They may try and sell ___ ya, ___ 'Cause it hangs them up ___ to see ___ some - one ___ like you.

It may be rough go - in', ___ Just to do your thing's the hard - est thing ___ to do.

G/D C F G C

But you've got - ta Make Your Own ___ Kind Of Mu - sic, sing your own -

F G C F G Csus C

___ spe - cial song. ___ Make Your Own ___ Kind Of Mu - sic e - ven if no - bod - y

F G7sus G7 Bb/C

else sings a - long. ___ So if you can - not take ___ my hand, -

Gm7/C C7 Bb/C Gm7

___ and if you must ___ be go - in', I will un - der - stand. -

G7 N.C. C

___ You got - ta Make Your Own -

F G C F G C

___ Kind Of Mu - sic, sing your own ___ spe - cial song. ___ Make Your Own -

F G Csus C F G7sus G7 C Repeat and Fade

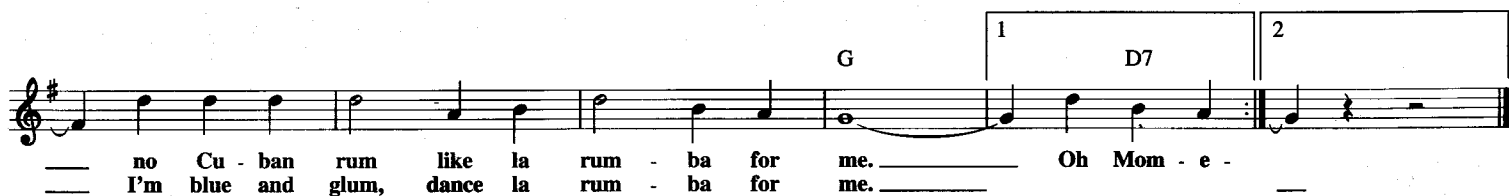
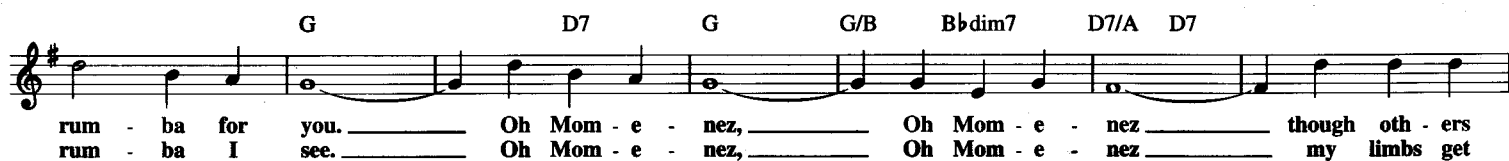
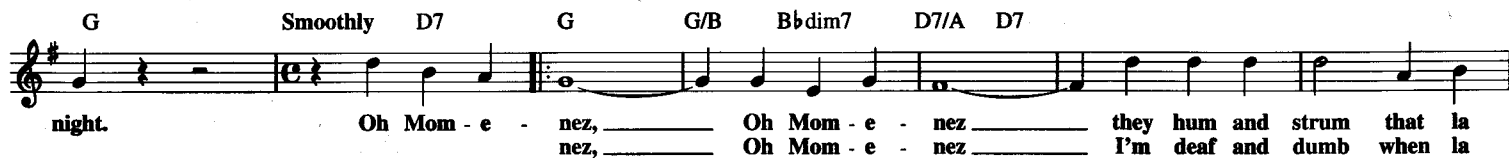
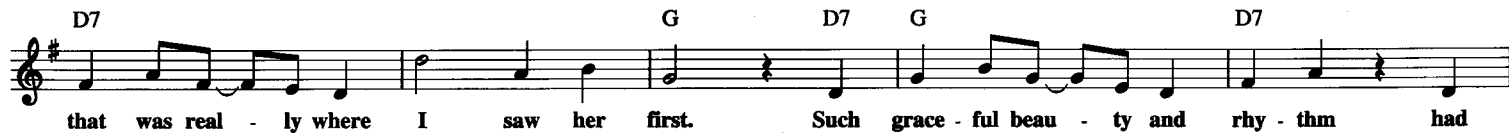
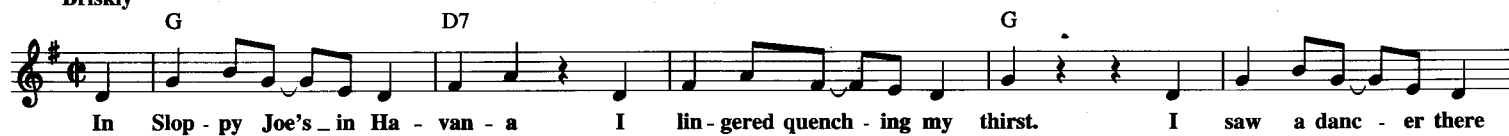
___ Kind Of Mu - sic e - ven if no - bod - y else sings a - long. ___ You got - ta

MAMA INEZ

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Words by L. WOLFE GILBERT
Music by ELISEO GRENET

Briskly



MAMBO ITALIANO

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Words and Music by
BOB MERRILL

Freely

Cm Fm Dm7 G7 Cm

A girl went back to Na-po-li be-cause she missed the scen-er-y. The

Ab Ab6 D7 G7

na-tive danc-es and the charm-ing songs, but wait a min-ute, some-thing's wrong, 'cause now it's

Mambo tempo

Cm Fm Cm Fm

Hey, mam-bo! Hey, Mam-bo I-tal-i-an-o! Hey, mam-bo! Mam-bo I-tal-i-an-o!
Hey, mam-bo! Hey, Mam-bo I-tal-i-an-o! Hey, mam-bo! Mam-bo I-tal-i-an-o!

Cm Fm Cm

Go, go, go, you mixed up Si-cil-i-an-o. All you Cal-a-braise-a do the mam-bo like a cra-zy with a
Bang bon-go and throw out the pic-co-lin-o. Shake-a, ba-by, shak-a 'cause I love-a when you take-a me to

Fm Cm Fm

Hey, mam-bo! Don't wan-na tar-an-tel-la. Hey, mam-bo! No-more-a moz-za-rel-la.
Hey, mam-bo! Down by the piz-zer-i-a, ho, ho, ho. That's where I'm gon-na be-a.

Cm Fm Cm

Hey, mam-bo! Mam-bo I-tal-i-an-o! Try an-en-cha-la-da with da fish-a-bac-a-lab and then a
No, no, no. Don't tell-a ma-ma mi-a. Ma-ma say "You stop-a or I'm gon-na tell-a pa-pa." And a

C7 Fm Cm

Hey, goom-bah! I love-a how you dance rhum-bah; but take-a some ad-vice, pai-san-o,
Hey, ja-drool, you don't-a have to go to school, just make-a wid da beat, bam-bin-o,

Ab Fm Ab7 G7

learn-a how to mam-bo. If you gon-na be a square, you ain't-a gon-na go no-where.
it's-a like a vin-o. Kid, you good-a look-in' but you don't know what's-a cook-in' till you

Cm Fm Cm Fm

Hey, mam-bo! Mam-bo I-tal-i-an-o! Hey, mam-bo! Mam-bo I-tal-i-an-o!
Hey, mam-bo! Mam-bo I-tal-i-an-o! Hey, mam-bo! Mam-bo I-tal-i-an-o!

Cm Fm Cm

Go, go, Joe. Shake like-a Gi-o-vian-no. Hel-lo, kess-e-deetch, you get-ta hap-py in the feets a-when you
Ho, ho, ho, you mixed up Si-cil-i-an-o. It's-a so de-lish-a ev-'ry-bod-y come co-pish-a how to

Dm7 G7 1 Cm G7 2 Cm

Mam-bo I-tal-i-an-o. Mam-bo I-tal-i-an-o.
Mam-bo I-tal-i-an-o. an-o.

MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS

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8 Music Square West, Nashville, TN 37203

Words and Music by ED BRUCE
and PATSY BRUCE

Relaxed

F F7 Bb

Mam - mas Don't Let Your Ba - bies Grow Up - To Be Cow - boys. Don't

C7 F

let 'em pick gui - tars and drive them old trucks. Make 'em be doc - tors and law - yers, and such.

Bb

Mam - mas - Don't Let Your Ba - bies Grow Up - To Be Cow - boys.

C7 F

'Cause they'll nev - er stay - home, and they're al - ways a - lone, e - ven with some - one - they love.

Fine C7 F Bb

A Cow - boy ain't eas - y to love, and he's hard - er - to hold.

C7 F

And it means more to him to give you a song than sil - ver or gold.

Bb

Bud - weis - er buck - les and soft fad - ed Le - vi's and each night be -

C7

gins a new day. If you can't un - der - stand - him - and he don't die - young, he'll

F

prob - a - bly just ride - a - way.

1 2 D.C. al Fine

Additional Lyrics

A cowboy loves smokey ole pool rooms and clear mountain mornings.
Little warm puppies and children and girls of the night.
Them that don't know him won't like him and them that do sometimes won't know how to take him.
He's not wrong he's just different and his pride won't let him do things to make you think he's right.

THE MAN THAT GOT AWAY

from the Motion Picture A STAR IS BORN

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Lyric by IRA GERSHWIN
 Music by HAROLD ARLEN

Slowly, but insistently
 F6

Gm7 C7

The night is bit-ter, the stars have lost their glit-ter. The winds grow cold-er and has
 man that won you has run off and un-done you. That great be-gin-ning has

Bb9 Fm7 C7 F

sud-den-ly you're old-er. And all be-cause of The Man That Got A-way. No
 seen the fi-nal in-ning. Don't know what hap-pened, it's

1

D7 D7b9 D7

Gm7 C7 F9 F#dim7 Gm7

more his eag-er call; The writ-ing's on the wall, the dreams you dream'd have all

C7 F C7

gone a-stray. The all a-cra-zy game! No

2

Am7 D7

Gm7 C9 C+ F D7#5 Gm7 Bbm6

more that all-time thrill, for you've been through the mill, and nev-er a new love will be the

F7 F+ F D7b9 G9 C7

same. Good rid-dance! Good-bye! Ev-'ry trick of his you're on to; But

F Abm6 C9 F6

fools will be fools, and where's he gone to? The road gets rough-er, it's

Gm7 C7 Bb9 Fm7 C7 F

lone-li-er and tough-er. With hope you burn up, to-mor-row he may turn up. There's just no let-up the

Am7 D7 Bb6 Bdim7 F

live-long night and day! Ev-er since this world be-gan there is noth-ing sad-der than

D7#5 D9 Gm7 Bbm F

a one man wom-an look-ing for The Man That Got A-way.

MARGIE

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Words by BENNY DAVIS
Music by CON CONRAD and J. RUSSELL ROBINSON

Moderately in 2

F F7 F+ Bb

"My lit - tle Mar - gie, I'm al - ways think - ing of you Mar - gie,

F Fdim7 F D7

I'll tell the world I love you, don't for - get your prom - ise to me, —

G7 Gdim7 G7 C7 F

I have bought a home and ring and ev - 'ry - thing, for Mar - gie, you've been my

F7 F+ Bb A7 Adim7 C7 F

in - spir - a - tion, days are nev - er blue. — Af - ter all is said and

C7 F D7 Gm7 C7 F Bb7 F

done, there is real - ly on - ly one, Oh! Mar - gie, Mar - gie, it's you." —

MAME
from MAME© 1966 (Renewed) JERRY HERMAN
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JERRY HERMAN

With a lilt

C C6 Cmaj7 C#dim7 Dm7 G7 Dm A+

You coax the blues right out — of the horn, Mame. — You charm the
You've brought the cake - walk back — in - to style, Mame. — You make the

Dm7 G7 Cmaj7 C6 Cmaj7 Am Am#7 Am7 Am6

husk right off — of the corn, Mame. — You've got the ban - joes strum - min' and
weep - in' wil - low tree smile, Mame. — Your skin is Dix - ie sat - in, there's

Em A9 Dm A+ Dm7 G7 G7#5

plunk - in' out a tune to beat the band. The whole plan - ta - tion's hum - min' since
reb - el in your man - ner and your speech. You may be from Man - hat - tan, but

C C#dim7 Dm7 G7 C C6 Cmaj7 C#dim7 Dm7

you brought Dix - ie back to Dix - ie - land. You make the cot - ton eas - y to pick,
Geor - gia nev - er had a sweet - er peach. You make our black - eyed peas — and our grits,

G7 Dm A+ Dm7 G7 E7 Dm6 E7

Mame. — You give my old mint ju - lep a kick, Mame. —
 Mame, — seem like the bill of fare — at the Ritz, Mame. —

Am Am#7 Am7 Am6 Em A9

You make the old mag - no - lia tree blos - som at the men - tion of your name.
 You came, you saw, you con - quered and ab - so - lute - ly noth - ing is the same.

Dm A+ Dm7 G7 Em B+ Em7 A9

You've made us feel a - live — a - gain, you've giv - en us the drive — a - gain,
 Your spe - cial fas - ci - na - tion - 'll prove to be in - spi - ra - tion - al,

D7 Dm7 G7 G7b9 1 C Cdim7 Dm7 G7 2 C

to make the South re - vive — a - gain, Mame.
 we think you're just sen - sa - tion - al, Mame. _____

MANHATTAN

from the Broadway Musical THE GARRICK GAITIES

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Words by LORENZ HART
 Music by RICHARD ROGERS

Moderate Swing

F F/A Abdim7 Gm C7 F Abdim7

We'll have Man - hat - tan the Bronx and Stat - en Is - land too; _____ It's love - ly
 We'll go to Green - wick where mod - ern men itch to be free; _____ And Bowl - ing

C7 Gm7 C7 E+ F Gm7 C7 F F/A Abdim7 Gm C7 C#dim7

go - ing through _____ the Zoo; _____ It's ver - y fan - cy on old De - lan - cey
 Green you'll see _____ with me; _____ We'll bathe at Bright - on the fish you'll fright - en

Dm A Fm G7 Gm7 C7

Street, you know; _____ The sub - way charms us so, _____ when balm - y breez - es blow to and fro;
 when you're in; _____ Your bath - ing suit so thin _____ will make the shell - fish grin fin to fin;

F D7 Gm C7 F Abdim7 C7 Gm7 C7

And tell me what street com - pares with Mott Street in Ju - ly, _____ sweet push carts gen - tly glid - ing
 I'd like to take a sail on Ja - mai - ca Bay with you; _____ And fair Can - ar - sie's Lakes _____ we'll

Cm D7 Gm7 Bbm F G7

by; _____ The great big cit - y's a wond - rous toy just made for a girl and boy;
 view _____ The cit - y's bus - tle can - not des - troy the dreams of a girl and boy;

F F/A Abdim7 G7 C7 1 F Gm7 C7 2 F Bb F

We'll turn Man - hat - tan in - to an isle of joy. _____
 We'll turn Man - hat - tan in - to an isle of joy. _____

MAYBE BABY

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By NORMAN PETTY
and CHARLES HARDIN

Moderate Country beat

E C#m E C#m E

May - be, Ba - by, I'll have you. — May - be, Ba - by, you'll be true. — May - be, Ba - by,

A B To Coda ⊕ E A E B E C#m E

I'll have you — for me. — It's fun - ny, hon - ey, you don't care. — You nev - er lis - ten

Instrumental

C#m E A B E A E

to my prayer. — May - be, Ba - by, you will love — me some - day. — Well,

A E A

you are the one — that makes me sad, — and you are the one — that makes me glad. — When some - day

B 2nd time D.C. al Coda CODA ⊕ E

you want me, — I'll be there. Just wait and see. — me.

MARY IN THE MORNING

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Copyright RenewedWords and Music by JOHNNY CYMBAL
and MIKE LENDELL

Sweetly

C F C G7 Am

Noth - ing's quite as pret - ty — as Ma - ry In The Morn - ing, when through a
Noth - ing's quite as pret - ty — as Ma - ry In The Morn - ing, chas - ing a
Noth - ing's quite as pret - ty — as Ma - ry In The Morn - ing, kissed by the

F D7 G7 C F C

sleep - y haze — I see her ly - ing there. Soft as the rain that falls on
rain - bow in — her dreams so far a - way. And when she turns to touch it I kiss her
shades of night — and star - light in her hair. And as we walk I hold her

G7 Am F D7 G7 To Coda ⊕

sum - mer flow - ers, warm as the sun - light shin - ing on her gold - en hair. —
face so soft - ly, and then my Ma - ry wakes — to love an - oth - er day. —
close be - side me; all our to - mor - rows for — a life - time we will share. —

Am

G



When I a - wake and see her there so close be - side me.
 And Ma - ry's there in sun - ny days or storm - y weath - er.

Am

F

D7



I want to take her in my arms; the ache is there so deep in -
 She does - n't care 'cause right or wrong, the love we share we share to -



side me. geth - er.

CODA



MAY THE GOOD LORD BLESS AND KEEP YOU

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Words and Music by
 MEREDITH WILLSON

Moderately



May The Good Lord Bless And Keep You, wheth - er near or far a - way. May you find that long a -
 Good Lord Bless And Keep You, wheth - er near or far a - way. May the good you wish for



wait - ed gold - en day to - day. May your trou - bles all be small ones, and your
 oth - ers shine on you to - day. May your heart stay tuned to mu - sic that will



for - tune ten times ten. May The Good Lord Bless And Keep You till we meet a -
 cheer the hearts of men. May The Good Lord Bless And Keep You till we meet a -



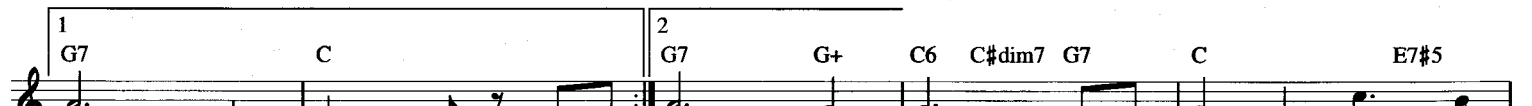
gain. May you walk with sun - light shin - ing, and a blue - bird in ev - 'ry tree. May there
 gain. May you long re - call the rain - bows, then you'll soon for - get the rain. May the



be a sil - ver lin - ing back of ev - 'ry cloud you see. } Fill your dreams with sweet to -
 warm and ten - der mem - ries be the ones that will re - main. }



mor - rows. Nev - er mind what might have been. May The Good Lord Bless And Keep You till we



meet a - gain. May The meet a - gain. May The Good Lord Bless And



Keep You till we meet, till we meet a - gain.

(I'M AFRAID) THE MASQUERADE IS OVER

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Music by ALLIE WRUBEL

Moderately slow

Eb **G7/D** **G7** **Cm** **Cm7** **Bbm7** **Eb7** **Ab**

Your eyes don't shine like they used to shine. And the thrill is
words don't mean what they used to mean. They were once in

C7/G **C7** **F7** **Fm7b5/Bb** **Bb7** **Eb** **Eb7**

gone when your lips meet mine.
spired, now they're just rou - tine. } I'm A - fraid The Mas - que - rade Is

Ab **Abm6** **Ebmaj7** **C7b9** **Fm7**

O - ver And so is love, and so is love.

Bb7 **Eb** **Fm7** **Bb7b9** **Eb**

Your love, and so is love. I

Fm7 **Bb7** **Ebmaj9** **Eb6** **Fm7** **Bb7** **Ebmaj9** **Eb6**

guess I'll have to play Pag - liac - ci and get my - self a clown's dis - guise, and

Am7 **D7** **Gmaj9** **G6** **Fm7** **B7b5** **Bb7** **Bb7#5** **Eb**

learn to laugh like Pag - liac - ci with tears in my eyes. You look the

G7/D **G7** **Cm** **Cm7** **Bbm7** **Eb7** **Ab** **C7/G** **G**

same, you're a lot the same, but my heart says, "No, no, you're

F7 **Fm7b5/Bb** **Bb7** **Eb** **Eb7** **Eb7#5** **Ab**

not the same." I'm A - fraid The Mas - que - rade Is O - ver

F9 **Fm7** **Fm7b5/Bb** **Eb6**

and so is love, and so is love.

ME AND BOBBY McGEE

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Words and Music by KRIS KRISTOFFERSON
and FRED FOSTER

Moderately

C

Bus - ted flat in Bat - on Rouge, head - in' for the trains, feel - in' near - ly fad - ed as my
coal mines of Ken - tuck - y to the Cal - i - for - nia sun, Bob - by shared the se - crets of my

G7

jeans. _____
soul. _____
Bob - by thumbed a die - sel down just be - fore it rained,
Stand - in' right be - side me, Lord, through ev - 'ry - thing I done,

C

took us all the way to New Or - leans. _____
and ev - 'ry night she kept me from the cold. _____
I took my har - poon out of my
Then some - where near Sa - lin - as, Lord, I

C7

F

dir - ty, red ban - dan - na and was blow - in' sad while Bob - by sang the blues. _____
let her slip a - way, look - in' for the home I hope she'll find. _____ And I'd trade

C

G7

wind - shield wi - pers slap - pin' time and Bob - by clap - pin' hands we fi - n'ly sang up ev - 'ry
all of my to - mor - rows for a sin - gle yes - ter - day, hold - in' Bob - by's

C

F

C

song that dri - ver knew. }
bod - y next to mine. }
Free - dom's just an - oth - er word for noth - in' left to lose,

G7

C

F

{ noth - in' ain't worth noth - in', but it's free. _____ }
{ noth - in' left is all she left for me. _____ }
Feel - in' good was eas - y, Lord, when

C

G7

Bob - by sang the blues, { and feel - in' good was good e - nough for me, _____ }
{ and, bud - dy, that was good e - nough for me, _____ }

1

C

2

C

Good e - nough for Me And Bob - by Mc - Gee. _____
From the Gee. _____

MEDITATION

(Meditação)

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English Words by NORMAN GIMBEL
Original Words by NEWTON MENDONCA
Music by ANTONIO CARLOS JOBIM

Moderately

C F#m7/B B7 C

In my lone - li - ness when you're gone and I'm all by my - self
Though you're far a - way I have on - ly to close my eyes
I will wait for you 'til the sun falls from out of the sky

Em7 A7#5 Dm7

and I need your ca - ress. I just think
and you are back to stay. I just close
for what else can I do? I will wait

To Coda ⊕

Fm7 Fm6 Em7 A7#5

of you and the thought of you hold - ing me near makes my lone -
my eyes and the sad - ness that miss - ing you brings soon is gone
for you med - i - ta -

Dm7 G7#5 G7#5 Fmaj7

li - ness soon dis - ap - pear.
and this heart of mine sings. Yes, I love

Fm6 Em7 Ebdim7 Dm7 G7#5

you so and that for me is all I need to know. D.C. al Coda

CODA ⊕ Em7 A7#5 Dm7 G7b9 C Bb9 Cmaj7

ting how sweet life will be when you come back to me.

MEET ME TONIGHT IN DREAMLAND

Copyright © 1990 by HAL LEONARD CORPORATION

Words by BETH SLATER WHITSON
Music by LEO FRIEDMAN

Moderately

Bb G+ G7 C7 F7 Bb

Meet Me To - night In Dream - land un - der the sil - v'ry moon.

G7 G+ G7 C7 Gm7 C7 F7 Bb

Meet Me To - night In Dream - land where love's sweet ro - ses bloom. Come with the

G+ G7 C7 F7 Bb Bb7 Eb Edim7

love - light gleam - ing in your dear eyes of blue. Meet me in Dream - land

Bb G7 C7 F7

1 Bb Gb7 Cm7 F7 2 Bb Bb7 Ebm Bb

sweet dream - y Dream - land, there let my dreams come true. true.

MEET MISTER CALLAGHAN

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By ERIC SPEAR

Slowly and rhythmically

Chords: Eb Ebdim7 Bb7

(Instrumental)

Chords: Bb7#5 Eb Bb+

Chords: Eb Ab Eb+

Chords: Ab Edim7 Bb7 To Coda Eb Bb7#5

Chords: Eb G+ Cm G7sus G7

Chords: Cm G7sus G7

Chords: Ab7 G7 Cm G7sus G7 Cm

Chords: G7sus Cm D.C. al Coda

CODA

Chords: Eb Bb7 Eb Bb7 Eb Bb7 Eb

MEMORIES ARE MADE OF THIS

© 1955 (Renewed 1983) EMI BLACKWOOD MUSIC INC.

Words and Music by RICHARD DEHR,
FRANK MILLER and TERRY GILKYSON

Medium bounce (♩ = ♩) $\overset{r}{\underset{3}{\gamma}}$

F C7 F C7 F C7 F

Take one fresh and ten - der kiss. — Add one sto - len night of bliss. —
Don't for - get a small moon - beam. — Fold in light - ly with a dream. —

C7 B♭ F C7 F

One girl, one boy: some grief, some joy. Mem - o -
Your lips and mine, two sips of wine. Mem - o -

C7 F C7 B♭ F

ries Are Made Of This. — } Then add the wed - ding bells, — one house where lov - ers dwell, —
ries Are Made Of This. — }

C7 F F7 B♭

three lit - tle kids for the fla - vor. — Stir care - f'ly thru the days, —

F G7 C7 F

see how the fla - vor stays — these are the dreams you will sa - vor. With His

C7 F C7 F C7 F C7 B♭

bless - ings from a - bove, — serve it gen - 'rous - ly with love. — One man,

F C7 F C7 F

one wife, one love thru life, Mem - o - ries Are Made Of This. —

MENTION MY NAME IN SHEBOYGAN

Copyright © 1947 (Renewed) by Better Half Music, Music Sales Corporation (ASCAP)
and Penn Music CompanyWords and Music by BOB HILLIARD,
DICK SANFORD and SAMMY MYSELS

Brightly

F G7

Men - tion My Name — In She - boy - gan, — it's the great - est lit - tle town in the world. —
Men - tion my name — in Pa - du - cah, — it's the great - est lit - tle town in the world. —
Men - tion my name — in El - mi - ra, — it's the great - est lit - tle town in the world. —
Men - tion my name — in Ta - co - ma, — it's the great - est lit - tle town in the world. —

C7 Dm

Just tell them all — you're an old friend of mine, — and
I know a gal — there you'll sim - ply a - dore, —
I told the May - or that he would go far, — I
I know the big — shots in their Cit - y Hall, — they've

G7 C7 C7#5 F

ev - 'ry door in town will have a big wel - come sign. So Men - tion My Name In She -
 she was 'Miss Pa - du - cah' back in nine - teen - o - four. So men - tion my name in Pa -
 e - ven gave the sher - iff an ex - plod - ing cig - ar. So men - tion my name in El -
 e - ven got my pic - ture on the post of - fice wall. So men - tion my name in Ta -

F F7 Bb A7 Gm7

boy - gan and if you ev - er get in a jam, just men - tion my name,
 du - cah and if you ev - er get in a mess, just men - tion my name,
 mi - ra and if they try to put you in jail, just men - tion my name,
 co - ma and if you ev - er get in a spat, just men - tion my name,

Bbm6 F D7 G7 C7 F

I said men - tion my name but please don't tell 'em where I am.
 I said men - tion my name but please don't give them my ad - dress.
 I said men - tion my name but please don't write to me for bail.
 I said men - tion my name but please don't tell them where I'm at.

MIAMI BEACH RUMBA

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Words by ALBERT GAMSE
Music by IRVING FIELDS

Up tempo Rhumba

Gm D7 Gm

I start - ed out to go to Hai - ti, soon I was at Mi - am - i Beach.
 That's where the or - an - ges are round - er, that's where the win - ter days are warm.

D7 Gm

There, not so ver - y far from Hai - ti, quaint are the danc - es they teach!
 That's where I caught a hun - dred pound - er we danced in true Lat - in form.

F7 Bb F7 F7#5 Bb

Here was all the charm of Hai - ti, the trop - ic sky was just as fair. The

D7 Gm Eb7 D7 Cm6 D7

temp - 'ra - ture was o - ver eight - y, which they call cool down there!

Gm D7 Gm

I did - n't go where I in - tend - ed, far great - er joy was in my reach.

D7 Gm

My Car - ib - be - an cruise was end - ed in a ro - mance at Mi - am - i Beach!

D7 Gm D7 Gm

Ay, ay, ay, ay, it will thrill me when I take a flight through the sky to Mi - am - i by the sea.

D7 Gm D7 Gm

Ay, ay, ay, ay, it will thrill me to fly to the place where my love waits for me.

MIAMI VICE

Theme from the Universal Television Series

© Copyright 1984 by MCA MUSIC PUBLISHING, A Division of MCA INC.

By JAN HAMMER

Fast
N.C.

The musical score consists of multiple systems of guitar and bass notation. The guitar part is written in treble clef, and the bass part is in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The piece is marked 'Fast' and 'N.C.' (No Chords).

Chord Annotations:

- System 1: G
- System 2: C, A(no3rd)
- System 3: F/A Dsus/A D/A Dsus/A D/A A, F/A Dsus/A
- System 4: Dsus/A D/A A, G, C/G Csus/G C Csus/G C/G G, C7
- System 5: Am
- System 6: G, C
- System 7: Am
- System 8: G(no3rd), C

Performance Markings:

- 8va lower (indicated by a dashed line and arrow)

MICHELLE

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Moderately

F Bbm7 Eb Ddim7 C Bdim7 C

Mi - chelle, ma belle, these are words that go to - geth - er well, my Mi - chelle. _

F Bbm7 Eb Ddim7 C Bdim7 C

Mi - chelle, ma belle, sont des mots qui vont tres bien en - semble, tres bien en - semble. I I
 Mi - chelle, ma belle, sont des mots qui vont tres bien en - semble, tres bien en - semble. I I

Fm Ab7sus Db C7sus

love you, I love you, I love you, that's all I want to say. Un - til I find a way, -
 need to, I need to, I need to, I need to make you see. Oh, what - you mean to

Fm C+ Fm7 Fm6 Dbmaj7/F

I will say the on - ly words I know that you'll un - der - stand.
 me un - til I do, I'm hop - ing you will know what I mean.

F Bbm7 Eb Ddim7 C Bdim7 C

I love you. (Instrumental) I

Fm Ab7sus Db C7sus

want you, I want you, I want you, I think you know by now, I'll get to you some -

Fm C+ Fm7 Fm6 Dbmaj7/F C F

how, un - til I do, I'm tell - ing you, so you'll un - der - stand; Mi - chelle,

Bbm7 Eb Ddim7 C Bdim7 C

ma belle, sont des mots qui vont tres bien en - semble, tres bien en - semble. And I will

Fm C+ Fm7 Fm6 Dbmaj7/F C F

say the on - ly words - I know that you'll un - der - stand, my Mi - chelle. (Instrumental)

Bbm7 Eb Ddim7 C Bdim7 C F Repeat and Fade

Repeat and Fade

MEXICALI ROSE

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Words by HELEN STONE
Music by JACK B. TENNEY

Waltz

C G7

Mex - i - cal - i Rose, stop cry - ing; I'll come back to you some sun - ny day.

Dm7 G7 C

Ev - 'ry night you'll know that I'll be pin - ing, ev - 'ry hour a year while I'm a - way.

C7 F A7/E Dm

Dry those big brown eyes and smile, dear. Ban - ish all those tears and please don't sigh.

Fm6 C A7 D7 G7 C

Kiss me once a - gain and hold me; Mex - i - cal - i Rose good - bye.

MIDNIGHT COWBOY

from the Motion Picture MIDNIGHT COWBOY

© 1969 UNART MUSIC CORPORATION and BARWIN MUSIC CO., INC.

Music by JOHN BARRY
Lyric by JACK GOLD

Moderately slow

C Bb C Bb C

(Mid - night Cow - boy, Mid - night Cow - boy, see the lone - some Mid - night Cow - boy.) Once his hopes were

Bb Ab Dbmaj7 G7 C

high as the sky, once a dream was eas - y to buy. Too soon, his ea - ger

Bb Ab Dbmaj7 G7 C Bb

fin - gers were burned, soon life's lone - ly les - sons are learned. Hearts are made for car - ing,

Ab Dbmaj7 G7 To Coda ⊕ C Bb D.C. al Coda

life is made for shar - ing. Love is all that's left in the end.

CODA ⊕ C Bb C Bb

Love is all that's left in the end, love can turn the tide for a friend.

C Bb C Bb Repeat and Fade

Love can hold a dream to - geth - er, love is all that lasts for - ev - er.

MICKEY MOUSE MARCH

from Walt Disney's THE MICKEY MOUSE CLUB

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Words and Music by
JIMMIE DODD

Brightly

F Bb C7 F Bb C7 F G7

Mick - ey Mouse Club! Mick - ey Mouse Club! Who's the lead - er of the club that's made for you and
Hey! there! Hi, there! Ho, there! You're as wel - come as can

C7 F F7/Eb Bb/D Bbm/Db F/C C7 1 F C7 2 F F7 Bb

me? } M - I - C - K - E - Y M - O - U - S - E! E! Mick - ey Mouse! _____ Mick - ey
be! }

F G7 C7 F

Mouse! _____ For - ev - er let us hold our ban - ner high! (High! High! High!) Come a - long and

G7 C7 F F7/Eb Bb/D Bbm/Db F/C C7 F

sing a song and join the jam - bo - ree! M - I - C - K - E - Y M - O - U - S - E!

MILENBERG JOYS

© 1925 (Renewed) EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.

Words by WALTER MELROSE
Music by LEON ROPPOLO, PAUL MARES
and FERDINAND "JELLY ROLL" MORTON

Moderate stride

Bb Bdim7 F7 Bb Bdim7

Rock my soul _ with the Mil - en - berg Joys. _____ stomp it! Rock my soul _ with the Mil - en - berg

F7 Gb7 F7

Joys. _____ Play 'em dad - dy don't re - fuse _ sep - a - rate me from the

Dbdim7 F7 Dbdim7 F7 Bb

wea - ry blues. _ Hey! Hey! Hey! Sweet boy syn - co - pate your ma - ma all night long _

Bdim7 F7 Bb7

with that Dix - ie - land strain. _____ turn it on Play it down _ then do it a -

Eb Eb7 Gb7 Bb Bb7/Ab

gain. _____ won't be long now Ev - 'ry time _ I hear that tune _ good luck says _ I'll be

G7 Gdim7 F7 Bb Bbdim7 Bb

with you soon. _ That's just why _ I've got the Mil - en - berg Joys. _____

MIDNIGHT SPECIAL

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Words and Music by
JOHNNY RIVERS

Bright Rock beat

Verse

You get up in the morn - in', — you hear the ding - dong ring
2.-3. (See additional lyrics)

Now you look — up - on a ta - ble you are the same darn — thing.

You find no food up - on that ta - ble — no fork — up in the pan, —

But if you say a thing a - bout it — you'd be in trou - ble with the man. —

Chorus

A - let the Mid - night — Spe - cial — shine a light on me. —

Oh let the Mid - night — Spe - cial — shine its ev - er - lov - in'

light on me. — light on me. —

Additional Lyrics

2. Now, if you're ever in Houston
Oh, you'd better walk by
Oh, you'd better not gamble, boy
I say you'd better not fight
Well now the sheriff, he'll grab you
And his boys will pull you down.
And then before you know it
You're penitentiary-bound.
(To Chorus)

3. Here comes Miss Lucy
How in the world do you know?
I can tell by her apron
And by the clothes she wore
An umbrella on her shoulder
She got a paper in her hand
She gonna see the warden
To try to free her man.
(To Chorus)

MISS AMERICA

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Words and Music by
BERNIE WAYNE

Majestically

B \flat D7 E \flat F9
There she is _____ Miss A - mer - i - ca! _____ There she is _____ your i -

B \flat Cm7 F7 B \flat G7 Cm G+ Cm7 F7 B \flat A
deal! _____ The dreams of a mil - lion girls who are more than pret - ty, may come true in At -

B \flat Gm C7 Gm7 C7 E \flat F7
lan - tic Cit - y, For they may turn out to be _____ the queen of fem - i - nin - i - ty!

B \flat D7 E \flat F9
There she is _____ Miss A - mer - i - ca! _____ There she is _____ your i -

B \flat Cm7 F7 B \flat G7 Cm G+ Cm7 F9 F+
deal! _____ With so man - y beau - ties she'll take the town by storm, with her

B \flat D7 Fm G+ E \flat E \flat m
all A - mer - i - can face and form! _____ And there she is! _____ Walk - ing on air, she is! _____

B \flat D7 Gm Cm7 Cm7/F F7 B \flat
Fair - est of the fair, she is Miss A - mer - i - ca! _____

MILESTONES

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By MILES DAVIS

Up Tempo
Gm7

1 Fmaj7

2 Fmaj7 Am

Gm7 Fmaj7

MIDNIGHT BLUE

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Words and Music by CAROLE BAYER SAGER and MELISSA MANCHESTER

Moderately slow Rock

C C7 C9

What - ev - er it is, it - 'll keep till the morn - ing, have - n't we both got bet - ter things to
all of the times you told me you need me, need - ing me now is some - thing I could

F Bb F C G

do? use. Mid - night Blue. E - ven though sim - ple things -
Mid - night Blue. Would - n't you give your hand -

F Am G7/sus C

be - come rough, have - n't we had e - nough? And I think we can make it one more time -
to a friend? May - be it's not the end.

Em Am Gsus G C Gsus

if we try, one more time for all the old times.

1 G 2 G C

For (Instrumental)

C7 C9 F C

Think we can make it, think we can make it.

G F Am G7sus

Would-n't you give your heart to a friend? Think of me as your friend. And I think we can make

C Repeat and Fade

it. And I think we can make it. And I think we can make

THE MISSOURI WALTZ

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Words by JAMES ROYCE SHANNON
Music by FREDERICK KNIGHT LOGAN

Dreamily

F C7 F

Hush a-bye, my baby, slumber-time is coming soon; Rest your head up

C7 F Bb

on my breast while Mammy hums a tune; The sandman is calling where

F G7 C C7

shadows are falling, while the soft breezes sigh as in days long gone by.

F C7 F

'Way down in Missouri where I heard this melody, when I was a

C7 F Bb Bdim7

happy youngster on my Mammy's knee; The young folks were humming, their

F G7 C7 F Fine

banjos were strumming so sweet and low.

Dm Gm A7 Dm

Strum, strum, strum, strum, strum, seems I hear those banjos playing once again.

A7 Dm

Hum, hum, hum, hum, hum, that same old plaintive strain.

A7 Dm A7 Dm A7 Dm

Hear that mournful melody, it just haunts you the whole day long. And you

Bb F G7 C7 F D.C. al Fine

wander in dreams back to Dixie, it seems, when you hear that old-time song.

MISTER SANDMAN

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Lyric and Music by
PAT BALLARD

Brightly **Bb** **A7** **D7**

Boy: Mis - ter Sand - man bring me a dream, _ make her com - plex - ion like
Sand - man bring me a dream, _ make him the cut - est that

G7 **C7** **F7** **Bb**

peach - es and cream. _ Give her two lips like ro - ses in clo - ver, then tell me
I've ev - er seen. _ Give him the word that I'm not a ro - ver, then tell me

Gb **F9** **Bb** **A7**

that my lone - some nights are o - ver. Sand - man I'm so a - lone, _
that my lone - some nights are o - ver. Sand - man I'm so a - lone, _ }

D7 **G7** **Cm** **Cm7** **Ebm6**

don't have no - bod - y to call my own. _ Please turn on _ your mag - ic beam, _

Bb **C9** **F7** **Bb** **1** **F9** **F7** **2** **F9** **Bb**

_ Mis - ter Sand - man, bring me a dream. _ Girl: Mis - ter _

MISTER FIVE BY FIVE

© Copyright 1942 by MCA MUSIC PUBLISHING, A Division of MCA INC.
Copyright RenewedWords and Music by DON RAYE
and GENE DE PAUL

Moderately **F** **Dm** **Gm7** **C7** **F** **Dm** **Gm7** **C7**

Mis - ter Five _ By Five _ he's five feet tall and he's five _ feet wide. _ He don't meas -

F **Eb** **E7** **F** **Gm7** **C7** **F** **N.C.**

- ure no mo' _ from head to toe _ than he do _ from side to side. _ Mis - ter

F **Dm** **Gm7** **C7** **F** **Dm** **Gm7** **C7**

Five _ By Five _ got fif - teen chins and a line _ of jive. _ He's a mel -

F **Eb** **E7** **F** **Gm7** **C7** **F** **A7**

- low ol' cat _ a real "hep fat" _ he be Mis - ter Five By Five. _ That man

can real - ly jump it for a fat man. The on - ly trou - ble is there's no way _____ of

know - in' _____ wheth - er he's com - in' on or go - in' Mis - ter Five _____ By Five. _

He's slight - ly plump on the sol - id side. _____ He don't shake _____ it no mo' _____ from

head to toe _____ than he do _____ from side to side. _____ Mis - ter _____

1 F N.C. 2 F

MISTY

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Words by JOHNNY BURKE
 Music by ERROLL GARNER

Slowly, with a smooth swing
 Eb maj7

Look at me, I'm as help - less as a kit - ten up a tree, and I feel like I'm
 way and a thou - sand vi - o - lins be - gin to play, or it might be the
 own, would I wan - der through this won - der - land a - lone, nev - er know - ing my

cling - ing to a cloud, I can't un - der - stand I get Mist - y just hold - ing your
 sound of your hel - lo, that mu - sic I hear, I get Mist - y the mo - ment you're
 right foot from my left, my hat from my glove, I'm too Mist - y and too much in

1 G7b9 C7 F7b5 Bb7 Bb9 2 Eb Cm7 Fm7 Bb7b9 Eb6 Ddim7 Eb6
 hand. Walk my near. You can say that you're

lead - ing me on, but it's just what I want you to do.

Don't you no - tice how hope - less - ly I'm lost, that's why I'm fol - low - ing

Bb7 Edim7 Fm7 Bb7b9 Bb9 D.S. al Coda
 you. On my

CODA
 Eb Abmaj7 Gm7 E7 Ebmaj7
 love.

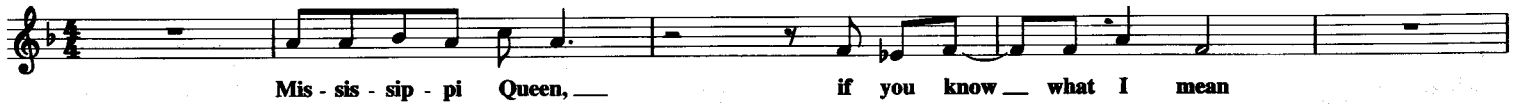
MISSISSIPPI QUEEN

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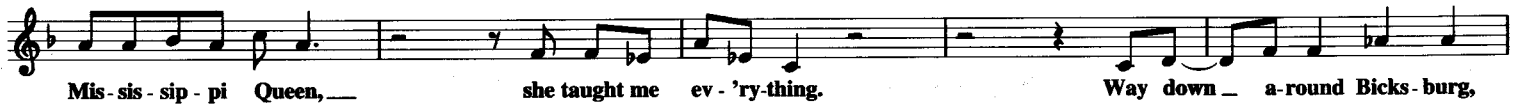
Words and Music by LESLIE WEST,
FELIX PAPPALARDI, CORKY LAING and DAVID REA

Moderately

F



Bb



F



C7

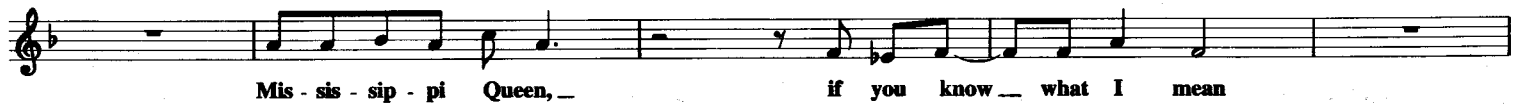
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Bb7



To Coda ⊕

F



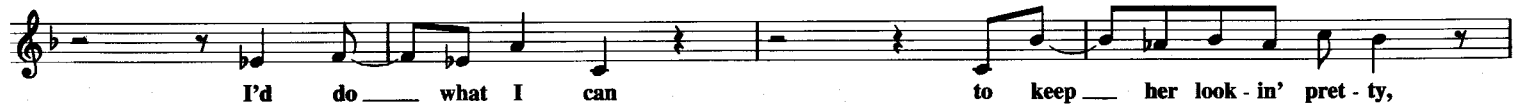
Bb



F



C7



Bb7

F



C7

D.S. al Coda



CODA

⊕

F



MONEY (THAT'S WHAT I WANT)

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Words and Music by BERRY GORDY JR. and JANIE BRADFORD

Heavy Rock

Em A Em A Em A Emf A Em

(Instrumental)

B A(add2) E B

Em B Em

1. The best things in life are free, but you can keep 'em for the
 2. Your lov - in' gives me a thrill, but your lov - in' don't
 3.,4. Mon - ey don't get ev - 'ry - thing it's true, what it don't get I

A Em A

birds and bees; - Now give me
 pay my bills; - Now give me } Mon - ey,
 - can't use; - Now give me } That's What I Want,

Em B7 A7 Em A

that's what I want yeah, that's what I want.

4th time To Coda ⊕ 1,2 Em B7

3 Em B7 D.C. (to intro) al Coda

CODA Em B7

Well, now give me

Em A Em A Em A Em A

Mon - ey, a lot - ta Mon - ey, { Oh, yeah, - I wan -
 Wo, yeah, - you need

Em A Em A Em A Em

na be free. - (Oh now) Gim - me Mon - ey. } That's What I

B7 A7 Em A Em

Want yeah, that's what I want.

MISTY BLUE

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Words and Music by
BOB MONTGOMERY

Slowly

C C+ F6 G7 C C7

Oh, it's been such a long, long time, looks like I'd get you off my mind. Oh, but I can't; just the

F Dm G6 G7 C To Coda ⊕ C+ F6

thought of you turns my whole world a Mist - y Blue. Just a men - tion of your name

G7 C C7 F Dm G6 G7

turns the flick - er to a flame. I think of things we used to do, then my whole world turns

C C7 F F#dim7 C G7

Mist - y Blue. I should for - get you; Heav - en knows I've

C F G7 C D.C. al Coda

tried, but when I say I'm glad we're through, my heart knows I lied.

CODA ⊕ C+ F6 G7 C

Oh, but I can't; just the thought of you turns my whole world a Mist - y Blue.

MISTY ROSES

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Words and Music by
TIM HARDIN

Moderately

Fmaj7 F7 Fm7 Bb9 Fm7 Bb9 Bbmaj7

You look to me like Mist - y Ros - es, too soft to
If I could be like Mist - y Ros - es, I'd love you

Bbm7 Fmaj7 1

touch, but too love - ly to leave a - lone.
much, you're too love - ly to leave a - lone.

2 Bb Bbm7 Eb7

Flow - ers of - ten cry, but too late to find that their

Fmaj7 F7 Fm7 Bb9 Fm7 Bb9 Fmaj7

beau - ty has been lost with their peace of mind. You look to
If I be -

F7 Fm7 Bb9 Fm7 Bb9 Bbmaj7 Bb6

me like love for - ev - er, too good to last,
lieve in love for - ev - er, I'd for - get the past,

Bbm7 Fmaj7 1 2 Bb Fmaj7

but too love - ly not to try.
you're too love - ly not to try.

MONEY FOR NOTHING

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Words and Music by MARK KNOPFLER
 and STING

Medium Rock

Gm7 C

1. Now look at them yo - yo's that's the way you do it
 5. I should-a learned to play the gui - tar
 7. Now that ain't work - in' that's the way to do it

Gm7 Bb C Gm7

you play the gui - tar on the M. T. V. that ain't work - in' that's
 I shoulda learned to play them drums look at that mama she got it
 play the gui - tar on the M. T. V. that ain't work - in' that's

F Gm7 To Coda II ⊕

the way you do it Mon - ey For Noth - in' and chicks for free.
 stickin' in the camera man we could have some fun.
 the way you do it Mon - ey for noth - in' and chicks for free.

Gm7 C Gm7

2. Now that ain't work - in' that's the way you do it lem-me tell ya them
 3. See the little faggot with the ear - ring and the make up yeah buddy thats
 4. (Instrumental)
 6. And he's up there, what's that? Hawaiian noises? Bangin' on the bongos like a

Bb C Gm7

guy ain't dumb may - be get a blis - ter on your lit - tle fin - ger
 his own hair that lit - tle fag - got got his own jet air - plane
 chimpanzee that ain't workin' that's the way you do it

F Gm7 Eb

that little faggot he's a millionaire. We got - ta in - stall
 Get your Money For Nothin' get your chicks for free.

Bb Eb F Gm7

mi - cro-wave ov - ens cust - om kit - chen de - liv - er - ies we got - ta move these

C D E To Coda I ⊕

re - frig - er - a - tors we got - ta move these co - lour T. - V's.

Repeat 2 times
 then D.C. al Coda I

CODA I

CODA II

E D.C. al Coda II Gm7

Mon - ey For Noth - in'

C Gm7 Bb C Gm7

chicks for free Mon - ey For Noth - in'

F Gm7 Repeat and Fade

and chicks for free.

MOMENTS TO REMEMBER

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and Charlie Deitcher Productions Inc., Quogue, N.Y.

Words by AL STILLMAN
Music by ROBERT ALLEN

Moderately slow, with feeling

Gmaj7 G6 Gmaj7 G6 G G+ C Am

The New Year's Eve we did the town, the day we tore the goal - post down,
qui - et walks, the nois - y fun, the ball - room prize we al - most won,

1 D7 Gdim7 G 2 Cm G G7

we will have these Mo - ments To Re - mem - ber. The mem - ber. Tho'

C G D7 G G7 C

sum - mer turns to win - ter and the pres - ent dis - ap - pears, the laugh - ter we were

G Em7 A7 Am7 D7 Gmaj7 G6 Gmaj7 G6

glad to share will ech - o thru the years. When oth - er nights and oth - er days may

G G+ C Am D7 Cm G

find us gone our sep' - rate ways, we will have these Mo - ments To Re - mem - ber.

MONDAY, MONDAY

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Words and Music by
JOHN PHILLIPS

Steady Rock % G

Mon - day, Mon - day, so good - to me Mon - day morn -
day, can't trust that day Mon - day, Mon -

F Bb

- in', it was all I hoped it would be. Oh, Mon - day morn - in' Mon - day morn -
- day, some - times it just turns out that way. Oh, Mon - day morn - in', you gave me no warn -

D7 G Gsus

- in' could - n't guar - an - tee, that Mon - day e - v'nin' you would still be here with
- in' of what was to be, oh, Mon - day, Mon - day how could you leave and not take

1 G 2 G Ab

me. Mon - day, Mon - me. Ev - 'ry oth - er day, ev - 'ry

F Ab

oth - er day, ev - 'ry oth - er day of the week is fine, yeah! But when - ev - er Mon - day comes,

F D N.C. D.S. and Fade

but when - ev - er Mon - day comes you can find me cry'n, yeah! Mon - day, Mon -

THE MOON OF MANAKOORA

from the Motion Picture THE HURRICANE

© 1937 (Renewed) FRANK MUSIC CORP.

Lyric by FRANK LOESSER
Music by ALFRED NEWMAN

Slowly

Ab Fm7b5 Eb Ebmaj7 Eb7 Ab

The Moon Of Man - a - koo - ra filled the night, with mag - ic Pol - y -
Moon Of Man - a - koo - ra soon will rise, a - gain a - bove the

Fm7b5 Eb Eb6 Bb B7 Bb7 Db7

ne - sian charms. The Moon Of Man - a - koo - ra came in sight and
is - land shore. Then I'll be - hold it in your dusk - y eyes and

Bb

1 Fm7 Bb7#5 Eb6 Eb7 2 B7 Bb7 Eb6

brought you to my ea - ger arms. The arms once more.

you'll be in my arms once more.

MOON OVER MIAMI

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Lyric by EDGAR LESLIE
Music by JOE BURKE

Slowly

D7 G G#dim7 Am7

Moon O - ver Mi - a - mi, shine on my love and me, so we can stroll be - side the
Moon O - ver Mi - a - mi, shine on as we be - gin, a dream or two that may come

D7 G7 C Eb9 1 G 2 G F#m7 Bm Em

roll of the roll - ing sea. in. Hark to the song of the
true, when the tide comes in. Hark to the song of the

Bm Bb9 Bm F#7 Bm F#7 Bm Em

smi - ling trou - ba - dours, hark to the throb - bing qui - tars. Hear how the waves of - fer

Bm Gm D Eb7 Am7 D7

thun - der - ous ap - plause, af - ter each song to the stars. Moon O - ver Mi - a - mi,

G G#dim7 Am7 D7 G7 C Eb9 G

you know we're wait - ing for, a lit - tle love, a lit - tle kiss on Mi - a - mi shore.

MOONLIGHT BAY

Copyright © 1990 by HAL LEONARD CORPORATION

Words by EDWARD MADDEN
Music by PERCY WENRICH

Gracefully

Bb Bb+ Eb Bb

We were sail - ing a - long on Moon - light Bay. We could hear the voic - es

F7 Fdim7 F7 Bb Bbdim7 F7 N.C. Bb Bb+ Eb

ring - ing, they seemed to say. "You have stol - en my heart, now don't go

Bb Eb Bb F7 Bb Bbdim7 Ebm6 Bb

'way!" As we sang Love's Old Sweet Song, on Moon - light Bay.

MOMENTS TO REMEMBER

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and Charlie Deitcher Productions Inc., Quogue, N.Y.

Words by AL STILLMAN
Music by ROBERT ALLEN

Moderately slow, with feeling

Gmaj7 G6 Gmaj7 G6 G G+ C Am

The New Year's Eve we did the town, the day we tore the goal - post down,
qui - et walks, the nois - y fun, the ball - room prize we al - most won,

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we will have these Mo - ments To Re - mem - ber. The mem - ber. Tho'

C G D7 G G7 C

sum - mer turns to win - ter and the pres - ent dis - ap - pears, the laugh - ter we were

G Em7 A7 Am7 D7 Gmaj7 G6 Gmaj7 G6

glad to share will ech - o thru the years. When oth - er nights and oth - er days may

G G+ C Am D7 Cm G

find us gone our sep' - rate ways, we will have these Mo - ments To Re - mem - ber.

MONDAY, MONDAY

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Words and Music by
JOHN PHILLIPS

Steady Rock % G

Mon - day, Mon - day, so good - to me Mon - day morn -
day, can't trust that day Mon - day, Mon -

F Bb

- in', it was all I hoped it would be. Oh, Mon - day morn - in' Mon - day morn -
- day, some - times it just turns out that way. Oh, Mon - day morn - in', you gave me no warn -

D7 G Gsus

- in' could - n't guar - an - tee, that Mon - day e - v'nin' you would still be here with
- in' of what was to be, oh, Mon - day, Mon - day how could you leave and not take

1 G 2 G Ab

me. Mon - day, Mon - me. Ev - 'ry oth - er day, ev - 'ry

F Ab

oth - er day, ev - 'ry oth - er day of the week is fine, yeah! But when - ev - er Mon - day comes,

F D N.C. D.S. and Fade

but when - ev - er Mon - day comes you can find me cry'n, yeah! Mon - day, Mon -

MOONLIGHT ON THE GANGES

Copyright © 1942 (Renewed) by Campbell Connelly, Inc.

Lyric by CHESTER WALLACE
Music by SHERMAN MEYERS

Moderately

G9 F#9 F9 E9 Eb9 D9 D9b5 G7#5 C6 Cmaj7 .C7 C6

Moon - light On The Gan - ges and all stars in view. When I

Dm7 G7 G#dim7 Am D7 G7 G9 F#9

whis - per'd love's sweet mel - o - dy all our dreams and our schemes came true. Some - day

F9 E9 Eb9 D9 D9b5 G7#5 C C7#5 F6 C+ F6 F#m7b5 Fdim7 C/E Ebdim7

on the Gan - ges I'll meet you once more. And I'll kiss you and ca -

G7/D A/C# F#dim7 C Dm7 G7

ress you where the wa - ters kiss the si - lent shore.

1 C F7 E9 Eb9 2 C Eb9 Ab7 G7 C

ress you where the wa - ters kiss the si - lent shore.

MOUNTAIN OF LOVE

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Words and Music by
HAROLD DORMAN

Moderately slow

C

Stand - ing on a moun - tain look - ing down on a cit - y, the way I feel is a dog - gone pit - y.
Way - down be - low there's a half mil - lion peo - ple, some - where there's a church with a big tall stee - ple.

F C

Tear - drops fall - ing down a moun - tain - side, man - y times I've been here, man - y times I've cried. We
In - side the church, there's an al - tar filled with flow - ers, wed - ding bells are ring - ing and they should have been ours.

G7 F7 C Dm G7 C G7

used to be so hap - py, when we were in love, high on a Moun - tain Of Love.
That's why I'm so lone - ly my dreams - gone a - bove

C C7

Night - af - ter night, I've been stand - ing here a - lone, weep - ing my heart out 'til the cold gray dawn.

F C

Pray - ing that you're lone - ly and you'll come here too, hop - ing just by chance that I'll get a glimpse of you.

G7 F7 C Dm7 G7 C C7

Try - ing hard to find you, some - where a - bove high on a Moun - tain Of Love. A

F Em F C C7 F

Moun - tain Of Love, a Moun - tain Of Love. You should be a - shamed, we used to be, a

Em F G7 D.C. al Coda

Moun - tain Of Love, but you just changed your name.

CODA C F C

MORE
(Ti Guarderò Nel Cuore)
from the film MONDO CANE

Copyright © 1962 by C.A.M. S.r.l. - Rome (Italy), Via Cola di Rienzo, 152

Music by NINO OLIVIERO and RIZ ORTOLANI
Italian Lyrics by MARCELLO CIORCIOLINI
English Lyrics by NORMAN NEWELL

Smoothly

Gmaj7 G6 Em7 Am7 D9 Gmaj7 G6 Em7

More than the great - est love the world has known; this is the love I'll give to
More than the sim - ple words I try to say; I on - ly live to love you

Am7 1 D9 2 F#m7 B7 Em Em(maj7) Em7 Em6

you a - lone. day. More than you'll ev - er know, my arms long to hold you so, my
More each

Am7 A7 Am7 D7 Gmaj7 G6 Em7

life will be in your keep - ing wak - ing, sleep - ing, laugh - ing, weep - ing. Long - er than al - ways is a

Am7 D9 Gmaj7 G6 Em7 Am7 F#m7 B7 Em

long, long time; but far be - yond for - ev - er you'll be mine. I know I

Em(maj7) Em7 Em6 Am7 D7 G

nev - er lived be - fore and my heart is ver - y sure no one else could love you More. _____

MUSIC TO WATCH GIRLS BY

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By SID RAMIN

Moderately

§ Gm Gm7 Gm6 A7

The boys watch the girls, while the girls watch the boys who watch the girls go by. _____
track of the pack, watch - ing them watch - ing back, that makes the world go 'round. _____

Cm6 A7 To Coda ⊕

Eye to eye, _____ they sol - emn - ly con - vene, to make the scene. _____
Watch that sound, _____ each time you hear a loud col - lec - tive sigh. _____

D7 N.C. Gm Gm7 Gm6 A7

Which is the name of the game, watch a guy, watch a dame, on an - y street in town. _____

Cm6 A7 D7 G7 Cm

Up and down _____ and o - ver and a - cross, ro - mance is boss. _____ Guys talk girl - talk

F7 Bb D7 Gm A7

it hap - pens ev - 'ry - where. Eyes watch girls walk with ten - der lov - ing care. _____

D7 N.C. D.S. al Coda

CODA ⊕ D7 Gm Cm Gm

It's keep - ing They're mak - ing Mu - sic To Watch Girls By.

MR. WONDERFUL

from the Musical MR. WONDERFUL

Words and Music by JERRY BOCK,
LARRY HOLOFCENER and GEORGE DAVID WEISS

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The Songwriters Guild Of America

Moderately

C Dm7 G7 C

Why this feel - ing? Why this glow? Why the thrill when
trem - bling when you speak? Why this joy when

D7 G7 Dm E7 Am Am7 D#dim7

you say "Hel - lo?" It's a strange and ten - der mag - ic you
you touch my cheek? I must tell you what my heart knows is

C Gm6 A7 1 Dm7 D9 Dm Bb7 G7

do. } Mis - ter Won - der - ful, that's you! Why this
true: }

2 Dm7 G7 C F6 C Gm7 C7

Won - der - ful that's you! And why this long - ing to know your

F Am7 D7 G7

charms; to spend for - ev - er here in your arms! Oh! There's

C Dm7 G7 C

much more I could say, but the words keep

D7 G7 Dm E7 Am Am7 D#dim7

slip - ping a - way; And I'm left with on - ly one point of

C Gm6 A7 Dm7 G7 C Dm7 Em7 D#dim7

view: Mis - ter Won - der - ful, that's you!

Dm7 G7 C Em7 Bb7 A7 Dm7 D#dim7

One more thing, then I'm through; Mis - ter Won - der - ful, Mis - ter

C6 A7 Dm9 F6 F#7 G7 C Fm7 C

Won - der - ful, Mis - ter Won - der - ful, I love you!

MULL OF KINTYRE

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Words and Music by
McCartney-Laine

Moderately slow

A D A

Mull Of Kin - tyre oh mist roll - ing in from the sea, my de -

D A To Coda ⊕

sire is al - ways to be here oh Mull Of Kin - tyre.

D

Far have I trav - elled and much have I seen dark dis - tant

A

moun - tains with val - leys of green. Past paint - ed des - erts the sun - set's on

D E E7 A D.C. al Coda

fire as he car - ries me home to the Mull Of Kin - tyre.

CODA ⊕ A7 D G

Sweep through the heath - er like deer in the glen, car - ry me back to the

D G

days I knew then. Nights when we sang like a heav - en - ly choir of the life and the

A A7 D D G

times of the Mull Of Kin - tyre. Mull Of Kin - tyre oh mist roll - ing

D G D

in from the sea, my de - sire is al - ways to be here oh Mull Of Kin -

1 2 D Repeat and Fade

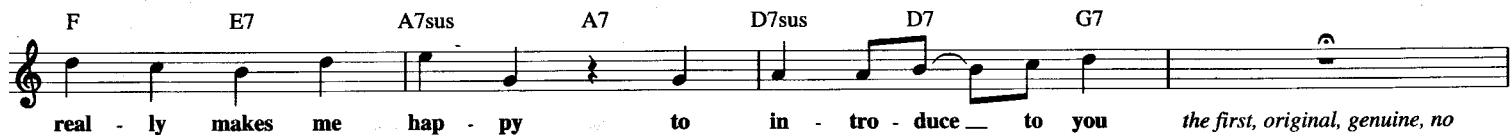
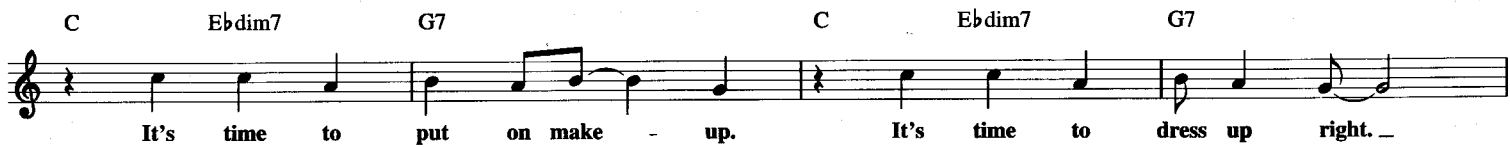
tyre. (Instrumental)

THE MUPPET SHOW THEME

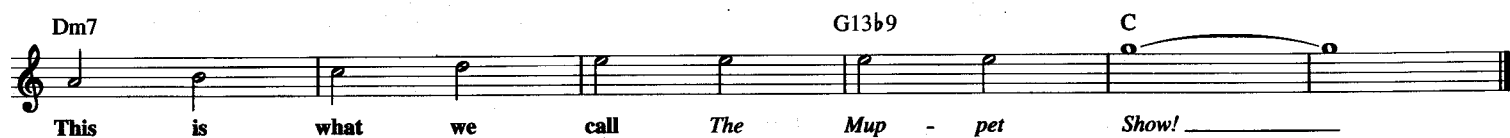
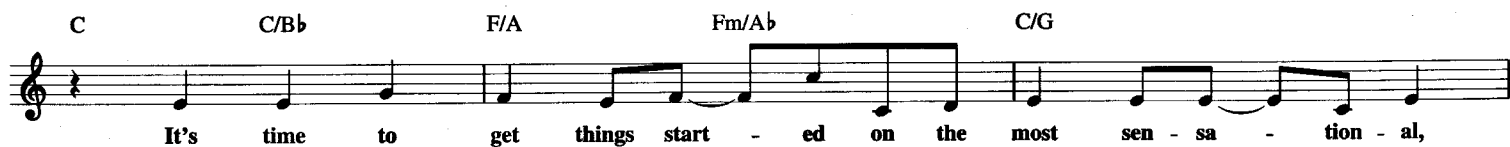
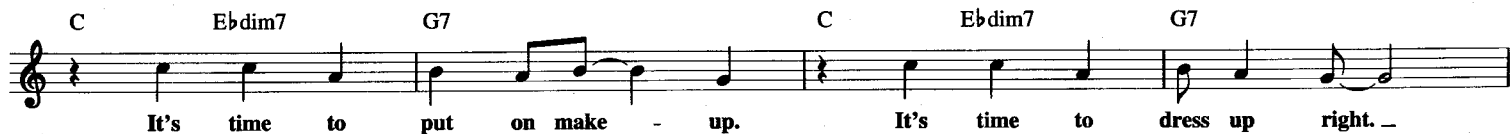
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8 Music Square West, Nashville, TN 37203

By JIM HENSON
and SAM POTTLE

Bright rag



*the first, original, genuine, no
money back guarantee
Muppet Show Cast Album!*



MY BOYFRIEND'S BACK

© 1963 (Renewed 1991) EMI BLACKWOOD MUSIC INC.

Words and Music by ROBERT FELDMAN,
GERALD GOLDSTEIN and RICHARD GOTTEHRER

Moderately

G C D7
(Hey, la - di - la, My Boy-friend's Back)

My Boy-friend's Back, and you're gon - na be in trou - ble. When you
He's been gone for such a long time. —

G C D7
(Hey, la - di - la, My Boy-friend's Back)

see him com - in', bet - ter cut on the dou - ble. You're
Now he's back and things will be fine. —

G C D7
(Hey, la - di - la, My Boy-friend's Back)

You've been spread - in' lies that I was un - true. — So
gon - na be sor - ry you ev - er were born. — 'Cause he's

G C D7
(Hey, la - di - la, My Boy-friend's Back)

look out now 'cause he's com - in' af - ter you. —
kind of big and he's aw - ful strong. —

G C D7 G C D7

And — he knows that you've been try - in', and — he knows that you've been ly - in'.
And — he knows a - bout your cheat - in', now — you're gon - na get a beat - in',

C G Am G
(Ah - oo — Ah - oo)

What made you think he'd be - lieve all your lies? — You're a

C A D7
(Ah - oo)

big man now but he'll cut you down to size! — Wait and see! — My

G C D7
(Hey, la - di - la, My Boy-friend's Back)

Boy - friend's Back, He's gon - na save my re - pu - ta - tion. If

G C D7
(Hey, la - di - la, My Boy-friend's Back)

I were you I'd take a per - ma - nent va - ca - tion.

G C D7 G C D7 Repeat and Fade

La - di - la, My Boy-friend's Back! La - di - la, My Boy-friend's Back!

MY COLORING BOOK

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Words and Music by FRED EBB
and JOHN KANDER

Medium Waltz

F B \flat F C7 F F7 Gm7

These are the eyes that watched $\left\{ \begin{array}{l} \text{him} \\ \text{her} \end{array} \right\}$ as $\left\{ \begin{array}{l} \text{he} \\ \text{she} \end{array} \right\}$ walked a way,

C7 F Gm Am Gm F B \flat

col - or them grey. This is the heart that

F C7 F F7 Gm7 C7 F

thought $\left\{ \begin{array}{l} \text{he} \\ \text{she} \end{array} \right\}$ would al - ways be true, col - or it blue.

Gm F7 Cm7 F7 B \flat B \flat maj7 B \flat

There are the arms that held $\left\{ \begin{array}{l} \text{him} \\ \text{her} \end{array} \right\}$ and touched $\left\{ \begin{array}{l} \text{him} \\ \text{her} \end{array} \right\}$ then lost $\left\{ \begin{array}{l} \text{him} \\ \text{her} \end{array} \right\}$ some -

B \flat maj7 B \flat 6 B \flat Am7 D9

how, col - or them emp - ty now.

Db7 F B \flat F C7 F F7 Gm7

$\left\{ \begin{array}{l} \text{These} \\ \text{This} \end{array} \right\}$ are the beads I wore un - til $\left\{ \begin{array}{l} \text{she} \\ \text{he} \end{array} \right\}$ came be - tween,

C7 F Gm F7 Cm7 F7 B \flat B \flat maj7

col - or $\left\{ \begin{array}{l} \text{them} \\ \text{it} \end{array} \right\}$ green. This is the room I sleep in and

B \flat 6 B \flat maj7 B \flat B \flat maj7 B \flat 6 B \flat

walk in and weep in and hide in that no - bod - y sees, col - or it

Am7 D9 Db7 F B \flat F C7

lone - ly, please. This is the $\left\{ \begin{array}{l} \text{man} \\ \text{girl} \end{array} \right\}$ the one I de - pend - ed up -

F F7 Gm7 C7 F Gm Am Gm F

on, col - or $\left\{ \begin{array}{l} \text{him} \\ \text{her} \end{array} \right\}$ gone.

MY GIRL

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Words and Music by WILLIAM "SMOKEY" ROBINSON
and RONALD WHITE

Slowly

F Bb F Bb F

I've got sun - shine _____ on a cloud - y day; When it's cold out - side,

Bb F Bb F Gm Bb C F Gm

I've got the month of May. I guess you say, what can make me

Bb C F Bb C7 ³ F

feel this way? My Girl, _____ talk - ing 'bout My _ Girl. _____ I've got so much

Bb F Bb F Bb

hon - ey, the bees en - vy me; I've got a sweet - er song _____ than the birds in the

F Bb F Gm Bb C F Gm Bb C

tree. Well, I guess you say, what can make me feel this way?

F Bb C7 ³ F

My Girl, _____ talk - ing 'bout My _ Girl. _____ I don't need no mon - ey,

Bb ³ F Bb ³ F Bb

for - tune or fame. I've got all the rich - es, ba - by, one man can

F Bb F Gm Bb C F Gm Bb C

claim. Well, I guess you say, what can make me feel this way?

F Bb C7 F

My Girl, _____ talk - ing 'bout My _ Girl. _____ I've got sun - shine on a cloud - y day _ with

Gm C7 F Gm

My Girl; _ I've e - ven got the month of May with My Girl. _ Talk - ing 'bout, _ talk - ing 'bout, _ talk - ing 'bout _

C7 F Gm C7 F

My Girl. _ Woo! _ My Girl. _ That's all _ I can talk a - bout, is My Girl.

MY EYES ADORED YOU

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and Kenny Nolan PublishingWords and Music by BOB CREWE
and KENNY NOLAN

Moderately

My Eyes — A - dored — You, — though I nev - er laid a hand on —
 you. My Eyes — A - dored — You, — like a mil - lion miles a - way from me, you
 could - n't see how I a - dored — you. So — close, so close —
 — and yet so — far. — Car - ried your books — from
 school — play - in' make - be - lieve you're mar - ried to me, — you — were fifth — grade,
 I was sixth — when we came — to be. — Walk - in' home ev - 'ry day —
 — o - ver Bar - ne - gat Bridge — and Bay — till we grew in - to — the
 me and you — who went our — se - parate ways. — My Eyes A -
 far. — Head - ed for cit - y lights, — climbed the
 lad - der up to for - tune and fame, — I worked my fin - gers to the bone —
 made my — self a name. Fun - ny I seemed to find — that no
 mat - ter how the years un - wind; — still I re - mi - nisce — 'bout the

CODA

girl I miss and the love I left behind. My

Eyes A-dored You, though I never laid a hand on

you. My Eyes A-dored You, like a million miles a-way from me, you

could-n't see how I a-dored you. So close, so close

and yet so far. My Eyes A-dored

All my life I will re-mem-ber how warm and ten-
You, though I never laid a hand on you.

der we were way back then, Whoa like a

My Eyes A-dored You, like a

by, Oh the feel-ing, sad

mil-lion miles a-way from me, you could-n't see how I a-dored you.

re-grets So close, I know I won't ev-er for-get you, my
so close and yet so

child-hood friend. My Eyes A-dored You, though I

nev-er laid a hand on you. My Eyes A-dored You, like a

mil-lion miles a-way from me you could-n't see how I a-dored you. So close,

so close yet still so far. My Eyes A-dored

Repeat and Fade

Ab F7sus F7

Cm7 Cm7/F

Bb

Bdim7 Cm

Cm7/F Eb Bb/D C#m7/F#

C#m7 C#m7/F#

Bmaj7 B

Cdim7 C#m7

E B/D# Dm7/G Dm7

Dm7/G C

C#dim7 Dm7

Dm7/G F C/E Dm7/G

MY DARLING, MY DARLING

from WHERE'S CHARLEY?

© 1948 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

Moderately

F7 Cm7 F7 Cm7 F7 Bb Cm A7

Till a mo - ment a - go we were "Mis-ter" and "Miss," dis - cus - sing the weath - er, a -

Bb Dm7 G7 C7 C7b5 C7 C7b5 C7

void - ing each oth - er's eye. Till a mo - ment a - go when we hap-pened to kiss and we

F Gm7 G#m9 F Gb9 F7

kissed the "Mis-ter" and "Miss" good - bye. Now at last I can sigh, My

Slow, with a beat

C7 F7 Bb G+ G7 Cm F7

Dar - ling, My Dar - ling, I've want-ed to call you "My Dar - ling" for man - y and man - y a

Bb Bdim7 C7 F7 Bb G+ G7

day. My Dar - ling, My Dar - ling, I flut-tered and fled like a star - ling; my

Cm F7 Bb D Bm7 Em

cour - age just melt - ed a - way. Now all at once you've kissed me and there's

D G A7 D G7 C7 F7

not a thing I'm sane e - nough to say ex - cept My Dar - ling, My Dar - ling, get

Bb Dm7 G7 Cm7 F7

used to that name of "My Dar - ling," it's here to stay. My stay.

1 Bb 2 Bb

MY GIRL BILL

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Words and Music by
JIM STAFFORD

Moderate Swing

Fmaj7 Gm7 C7 Fmaj7

Spoken: Bill walked me to my door last night. I said, "Now Bill, you know we just left her place, And he said, "Before I go, and we know what she said." there's something about our love affair She said she doesn't want to see your face

Gm7 C7 Cm7 F7 Bb Bbm

I have a right to know." And she wishes you were dead. And I said, "Bill Now I know we both love her let's not stand out here like this. What would the neighbors think? and I guess we always will.

Fmaj7 Dm7 Gm7 C7 Fmaj7 Gm7 C7 Fmaj7

Why don't we just step inside? But you're going to have to find another, 'cause she's My Girl, And I'll fix us both a drink." } My Girl Bill,

Gm7 C7 Fmaj7 Gm7 C7 A7 Dm 1 Bbmaj7 Am7

my, My — Girl Bill. I can't — say e - nough - a - bout the way I — feel — a - bout my girl, —

Gm7 C7 Fmaj7 2 Bbmaj7 Gm7 C7 Bb F

My Girl Bill. — I'm talk - in' 'bout my lit - tle girl, My Girl Bill. —

MY GUY

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Words and Music by
WILLIAM "SMOKEY" ROBINSON

Moderately, with a beat

Bb

Noth - ing you could say can tear — me a - way from My — Guy. —
Noth - ing you could do could make — me un - true to My — Guy. —
mus - cle - bound man could take my hand from My — Guy. — No

Dm

Noth - ing you could do 'cause I'm stuck like glue to My — Guy. — I'm
Noth - ing you could buy could make me tell a lie to My — Guy. — I
hand - some face could ev - er take the place of My — Guy. — He

Cm Dm To Coda ⊕ Cm Dm Cm Dm Cm

stick - ing to My Guy like a stamp to a let - ter. Like birds of a feath - er, we stick to - geth - er. I can
gave My Guy my — word of — hon - or. — To be — faith - ful and I'm gon - na. You —
may not be a —

Bb Dm Cm F7 1 Bb Gm Cm Dm 2 Bb Gm

tell you from the start I can't — be torn a - part from My — Guy. —
best be be - liev - ing, I won't — be de - ceiv - ing My — Guy. —

Cm Bb Cm Cm6 Cm Cm6 Cm Cm6

As a mat - ter of o - pin - ion I think he's tops. My o - pin - ion is he's the

Bb Gm Dm Gm Dm Cm F7 D.C. al Coda

cream of the crop. As a mat - ter of taste — to be ex - act, — he's my i - deal as a mat - ter of fact. — No

CODA ⊕

Cm F7 Cm F7 Cm

mov - ie star, — but when it comes to be - ing hap - py we are. — There's not a

Bb Gm Cm F7 Bb Gm Cm F7 Repeat and Fade

man to - day — who could take me a - way from My — Guy. — There's not a

MY HEART BELONGS TO ME

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and JONATHAN THREE MUSIC CO.Words and Music by
ALAN GORDON

Moderately slow

Cm Fm7 Bb G Cm Gm7

I got the feel - in' the feel - in's gone, my heart has gone to sleep.

Cm Fm7 Bb11 Bb Eb Cm

One of these morn - in's I'll be gone, My Heart Be - longs To Me. Can we be - lieve in

Fm7 Bb11 Bb Cm Gm7 Cm7

fair - y tales? Can love sur - vive when all else fails? Can't hide the feel - in' the

Fm7 Bb11 Bb Eb Ebmaj7 Cm

feel - in's gone. My Heart Be - longs To Me. But now my love, hey did - n't I

Fm7 Bb11 Bb Eb Fm6 G7 Cm

love you, but we knew what had to be. Some - how my love, I'll al - ways

Fm7 Bb11 G Cm Gm7 Cm G7 Cm

love you, but My Heart Be - longs To Me. Put out the light

Fm7 Bb11 Bb Cm Gm7 Cm

and close your eyes, come lie be - side me, don't ask why. Can't hide the feel - ing the

Fm7 Bb11 Bb Eb Cm

feel - in's gone. My Heart Be - longs To Me. (But now my love, hey did - n't I love

Fm7 Bb11 Bb

you? Did - n't I love you? Did - n't I love you? Did - n't I love you, ba -

Eb Fm6 Cm Fm7 Bb11 G Cm

by?) Don't cry my love, I'll al - ways love you, but My Heart Be - longs To Me,

Fm7 Bb Eb Cm Fm7 Bb11 Bb7#9

My Heart Be - longs To Me. I got the feel - in' the feel - in's gone, My Heart Be - longs To

Cm Gm7 Cm Gm7 Cm Gm7 Cm

Me. (Did - n't I love you? Did - n't I love you?)

MY HEART IS AN OPEN BOOK

Copyright © 1958 (Renewed) Casa David and Emily Music Corp.

Lyric by HAL DAVID
Music by LEE POCKRISS

Moderately slow

Eb Bb7 Fm7 Bb7 Eb Bb7 Fm7 Bb7
 Look! Look! My Heart - Is An O - pen Book, I love no - bod - y but
 you. Look! Look! My Heart - Is An O - pen Book, my
 love is hon - est and true. Some jeal - ous so and so wants us to
 part. That's why { he's / she's } tell - in' you that I've got a cheat - in' heart. Don't be - lieve
 all those lies dar - lin' just be - lieve your eyes and Look! Look! My Heart. Is An
 O - pen Book, I love no - bod - y but you. you.

1	2
Eb	Eb
Fm7 Bb7	

MY HERO

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Words by STANISLAUS STANGE
Music by OSCAR STRAUS

Slow Waltz tempo

Eb Edim7 Fm7 Bb7 Eb Edim7
 Come! Come, I love you on - ly my heart is true. Come! Come,
 My life is lone - ly I long for you; Come! Come, naught can ef -
 face you, my arms are ach - ing now to em - brace you, Thou are di - vine!
 Come! Come, I love you on - ly come, He - ro mine!

MY HONEY'S LOVING ARMS

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Words by HERMAN RUBY
 Music by JOSEPH MEYER

Bouncy

F Bb7 F Cm6

I love your lov-in' arms; — they hold a world of charms, — a place to nes-tle when I am

D7 G7 C7 F9 Bb Ab

lone - ly. A co - zy Mor-ris chair, — oh, what a hap-py pair! — One ca - ress, —

G7 Gm Eb C6 C7 F Bb7

hap-pi - ness, — seems to bless my lit-tle hon - ey. I love you more each day; — when years have

F Cm6 D7 G9 C7

passed a - way, — you'll find my love be - longs - to you on - ly; 'Cause when the world seems wrong, —

F7 Bb Ab G7 G7b5 F G7 C7 F

I know that I be - long — right in My Hon-ey's Lov-in' Arms. —

MY LIFE IS AN OPEN BOOK

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Words and Music by JIMMY STEWART
 and BILLIE TENNYSON

Smoothly Eb Eb6 Bb7b9 Eb Fm7 Eb Eb6

My Life Is An O - pen Book, — so, I have noth - ing to hide. My Life Is An

Bb7b9 Fm6 Bb7 Eb Eb7 Ab Ab6

O - pen Book, for the world to see in - side. — It tells a sto - ry — of true

Gm C7b9 Fm7 B7b9 Eb Eb6 Cm7 F7

love and de - vo - tion of the feel - ing in my heart for you. — A warm and ten - der tale filled with

Cm7 F7 Fm7 Bb7b9 Eb Eb6

much e - mo - tion, it's the sto - ry of my love for you. — My Life Is An

Bb7b9 Eb Fm Eb Bb7b9

O - pen Book, — no read - ing be - tween the lines. It tells of a bab - bling brook, and a

Fm9 Bb7b9 Bbm7 Eb7b9 Ab Ab6 Abm Db9

cot - tage in the pines. All through the a - ges — I will cher - ish the pag - es — of this

Gm7 Cm7 Am7 D7b9 Gm Cm7 Fm7 Bb7b9 Fm Bb7 Eb

par - a - dise for two. My Life Is An O - pen Book let me spend my life with you.

MY LIFE

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Words and Music by
BILLY JOEL

Moderately

D D/F# G

1. Got a call from an old friend we used to be real close.
 2,4. I don't need you to worry for me 'cause I'm all right.
 3. They will tell you you can't sleep a-lone in a strange place.

A D G/D D

Said he could n't go on the A-mer-i-can way.
 I don't want you to tell me it's time to come home.
 Then they'll tell you you can't sleep with some-bod-y else.

D/F# G

Closed the shop sold the house bought a tick-et to the West Coast.
 I don't care what you say an-y-more this is My Life.
 Ah, but soon-er or la-ter you sleep in your own space.

A 1,3 D Bm/D Am/D C9

Now he gives them a stand-up rou-tine in L. A. (Instrumental)
 Go a-head with your own life leave me a-lone.
 Ei-ther way it's o-kay you wake up with your-self.

Ebmaj7/F Bb 2,4 Bm

F#/A# D

I nev-er said you had to of-fer me a
 sec-ond chance. I nev-er said I was a vic-tim of cir-

E9 E7 F# G D/F# F# Bm

- cum-stance. I still be-long don't get me wrong
 (I nev-er said) (still be-long) (get me)

E9 G/A A G/A A D D/F#

wrong) you can speak your mind, but not on my time. (Instrumental)

G A D G/D D G/D D

D/F# G A

I don't care what you say an-y-more this is My Life. Go a-head with your own

D Bm/D Am/D C9 Ebmaj7/F

life, leave me a-lone (keep it to your-self it's My

Bb D Bm/D Am/D C9 Ebmaj7/F Bb Repeat and Fade

Life.) (Instrumental) (keep it to your-self it's My Life.)

MY LOVE

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Words and Music by
 TONY HATCH

Moderately F Dm7 G7 Em7 Am^{*} Dm7

My Love is warm - er than the warm - est sun - shine, soft - er than a sigh. My Love is deep - er than the

G7 C F Dm7 G7

deep - est o - cean, wid - er than the sky. My Love is bright - er than the bright - est star that

Em Am Dm7 G7

shines ev - 'ry night a - bove and there is noth - ing in this world that can ev - er change My Love.

To Next Strain G7 Dm7 G7 C F G7 C Fine

change My Love.

C F G7 C

Some - thing hap - pened to my heart the day that I met you. Some - thing that I
 Once I thought that love was meant for an - y - one else but me. Once I thought you'd

F G7 C F G7

nev - er felt be - fore. You are al - ways on my mind no mat - ter what I
 nev - er come my way. Now it on - ly goes to show how wrong we all can

E7 A7 Dm7 G C D.S. al Fine

do, and ev - 'ry day it seems I want you more. My Love is
 be, for now I have to tell you ev - 'ry day.

MY LOVE

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Words and Music by
 McCARTNEY

Slowly B \flat maj7 Am7

And when I go a - way I know my heart can stay with My Love, it's un - der -
 And when the cup - board's bare I'll still find some - thing there with My Love, it's un - der -
 Don't ev - er ask me why I nev - er say good - bye to My Love, it's un - der -

D9 Gm7 Am7 B \flat maj7 Dm F

stood it's in the hands of My Love. } And My Love does it good, wo - wo wo - wo, wo - wo
 stood it's ev - 'ry - where with My Love. }
 stood it's ev - 'ry - where with My Love. }

To Coda F F Gm7 C7

wo - wo, My Love does it good. Wo - wo I love, oh wo

F F+ B \flat C7 F F+ Gm7 C7

My Love, on - ly My Love holds the oth - er key to me. Oh wo My Love, oh

F F+ Bb C7 F Dm F Gm7

My Love on - ly My Love does it good to me. Wo - wo wo - wo, wo - wo wo - wo,

Bb F D.C. al Coda CODA F Gm7 C7 F F+

My Love does it good. Wo - wo - I love, oh wo - My Love, on - ly

Gm7 C7 F F+ Bb C13 F

My Love does it good to me. Wo wo wo wo wo wo wo.

MY LOVE, FORGIVE ME (Amore, Scusami)

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English Words by SYDNEY LEE
Italian Words by VITO PALLAVICINI
Music by GINO MESCOLI

Slowly, with expression Cmaj9 C6 Am7 F

My Love, For - give me. I did - n't mean to have it end like this,

A7 Dm7 G7 G7#5 Em7 Eb9 Dm7 G7 Dm7 G7 Cmaj9 C6

I did - n't mean to have you fall in love, in love with me. My love, please kiss me,

Am6 F A7 Dm7

Ar - ri - ve - der - ci a - mo - re, kiss me, { re - mem - ber when we part, you'll have my heart,
Though we're a - part, you'll still be in my heart,

To Coda C G7 C F C N.C. Dm7 G7

I love you so. It was just a slight flir - ta - tion, that was all it was to
I love you

C Ebdim7 Dm7 G7#5 C

be, how could I know this fas - ci - na - tion, would turn to love for you and me.

N.C. Dm7 G7 C

How to tell you of my heart - ache? How to tell you I'm not free?

Ebdim7 Dm7 Dm9 Dm7 C F C G7 Dm7 G7

How can I bear to see your heart break, to see your heart break o - ver me. My Love For -

CODA C Dm7 G7 C Dm7 C

so. I love you so. I love you so.

MY MELANCHOLY BABY

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Words by GEORGE NORTON
Music by ERNIE BURNETT

Moderately

E_b B7 E_b B7 E_b G_bdim7 B_b7

Come sweet-heart mine, — don't sit and pine. — Tell me of the cares that make you feel so blue.
Birds in the trees, — whis-per-ing breeze. — Should not fail to lull you in - to peace - ful dreams.

Fm C7 Fm C7 F7 B_b7

What have I done? — An-swer me Hon', — have I ev - er said an un - kind word to you?
So tell me why — sad - ly you sigh, — sit - ting at the win - dow where the pale moon beams.

E_b B7 E_b B7 E_b G_bdim7 B_b7

My love is true, — and just for you, — I'd do al-most an - y - thing at an - y time.
You should - n't grieve, — try and be - lieve. — Life is al-ways sun-shine when the heart beats true.

F7 B_b7 G7 C7 F7 Fm7 B_b7

Dear, when you sigh — or when you cry, — some - thing seems to grip the ver - y heart of mine.
Be of good cheer, — smile thro' your tears, — when you're sad it makes me feel the same as you.

E_b C7#5 C7 Fm

Come to me, My Mel - an - chol - y Ba - by, cud - dle up and don't be blue;
B_b7 F7 B_b7 E_b Edim7 B_b7

All your fears are fool - ish fan - cy, may - be, you know, dear, that I'm in love with you.

E_b C7#5 C7 Fm A_b Adim7

Ev-'ry cloud must have a sil-ver lin - ing, wait un - til the sun shines through. Smile my hon-ey dear, while I

E_b C7 Fm F7 B_b7

kiss a - way each tear, or else I shall be mel - an - chol - y too. Now won't you too.

1 E_b G_bdim7 B_b7 2 E_b

MY MELODY OF LOVE

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14 New Burlington St., London W1X 2LR, EnglandEnglish and Polish Lyrics by BOBBY VINTON
German Lyrics by GEORGE BUSCHOR
Music by HENRY MAYER

Moderately

B_b E_b B_b F7

I'm look - ing for a place to go — so I can be all a - lone — from thoughts and — mem - o -
Wish I had a place to hide — all my sor - row all my pride, — I just can't — get a -

B_b E_b Edim7

ries. So that when the mu - sic plays I don't go back to the days — when love was you and
long. 'Cause the love, once so fine, keeps on hurt-in' all the time, — where did I go

F % B_b F7

me. } Oh, oh, 1.,2. Mo - ja dro - ga ja - cie ko - cham means that I love you so.
wrong? } D.S. La la la la la la la la My Mel - o - dy Of Love.

Bb

Mo - ja dro - ga ja - cie ko - cham more than you'll ev - er know.
 La la la la la la la la My Mel - o - dy Of Love.

G7 Cm Eb

Ko - cham cie - bie ca - lem ser - ce love you with all my heart re - turn to me
 La la la la la la la la My Mel - o - dy Of Love re - turn to me

Bb F7

and al - ways be My Mel - o - dy Of Love.
 and al - ways be My Mel - o - dy Of Love.

1 Bb F+	2 Bb F7
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D.S. and Fade

MY ONE AND ONLY LOVE

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Words by ROBERT MELLIN
 Music by GUY WOOD

Slowly

C Am7 Dm7 G9 G#dim7₃ Am Am7/G Fmaj7 Bm7b5 Em7 A7b9

The ver - y thought of you makes my heart sing — like an A - pril breeze — on the wings of spring.

Dm7 Dm7/C Bm7b5 E7 Am7 Eb9#11 Dm7 G7 G7/F Em A7b9 Dm7 G9

And you ap - pear in all your splen - dor, — My One And On - ly Love.

C Am7 Dm7 G9 G#dim7₃ Am Am/G Fmaj7

The shad - ows fall and spread their mys - tic charms — in the hush of night — while you're

Bm7b5 Em7 A7b9 Dm7 Bm7b5 E7 Am7 Eb9#11 Dm7 G7 G7b9 C F#m7b5 B7

in my arms. I feel your lips so warm and ten - der, — My One And On - ly Love. The

Em6 C#m7b5₃ F#m7 B7 Em6 C#m7b5₃ F#m7 B7

touch — of your hand — is like heav - en, — a heav - en that I've — nev - er known. The

Em Em/D# Em/D Em/C# Dm7 Ab7#11 Dm7 G7b9 C Am7

blush — on your cheek when - ev - er I speak tells me that you are my own. You fill my ea - ger heart with

Dm7 G9 G#dim7₃ Am Am7/G Fmaj7 Bm7b5 Em7 A7b9 Dm7 Bm7b5 E7

such de - sire. — Ev - 'ry kiss you give — sets my soul on fire. I give my - self in sweet sur -

1 C Dm7 G7#5	2 Abmaj7 Dbmaj7 Db6 C6/9
-----------------	-----------------------------

ren - der, — My One And On - ly Love. Love.

MY SHAWL

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Copyright RenewedEnglish Lyric by STANLEY ADAMS
Spanish Lyrics by PEDRO BERRIOS
Music by XAVIER CUGAT

Rhumba Gm D7

In some Cu - ban town _____ you stop watch - ing an old ma - ker of shawls. _____ A

Gm

quaint lit - tle man _____ whose gay col - ored ba - zaar stands near the walls. _____ He

D7

smiles thru his beard _____ and spins heav - en - ly dreams for ev - 'ry maid. _____ A

G

shawl in his hand _____ his call reach - es their hearts as they pa - rade. _____ My

Smoothly D7 G

Shawl _____ pret - ty la - dy _____ try it on you. _____ Buy my

D7 G G7 C

Shawl _____ spun in mag - ic _____ wish - es come true. _____ It's glo - ry _____

Cm G

_____ weaves a sto - ry of love dreams _____ old but new. _____ My

D7 G

Shawl _____ brings a ro - mance _____ may - be for you. _____ My _____

1 2

MY SHINING HOUR

from the Motion Picture THE SKY'S THE LIMIT

© 1943 (Renewed) HARWIN MUSIC CO.

Lyric by JOHNNY MERCER
Music by HAROLD ARLEN

Tenderly

E♭ **Cm7** **F9** **B♭7b9** **B♭7** **E♭** **Cm7** **A♭** **B♭7sus** **B♭7**

This will be My Shin - ing Hour, _____ calm and hap - py and bright. _____

Cm **Cm7** **Cm6** **Fm6** **D♭** **Fm6** **G7** **Cm7** **F11** **F7** **B♭7sus** **Fm7** **B♭7**

In my dreams, your face will flow - er, through the dark - ness of the night. _____

Bbm7 Eb9 Abmaj7 Fm7 Abm Abm6 Bb7sus Bb7

Like the lights of home be - fore men, or an an - gel watch - ing o'er me.

Eb Cm7 Eb Fm7 Bbm6 C7 Abmaj7 Fm7 Abm6 Bb7b9 Eb6

This will be My Shin - ing Hour, — till I'm with you a - gain. —

MY SWEET LORD

© 1970 HARRISONGS LTD.

Words and Music by
GEORGE HARRISON

Moderately

E C#m E C#m E Edim7 C#7

(Instrumental)

F#m B F#m B F#m B

My Sweet Lord, — mm my Lord, — mm my Lord. —

F#m B E C#m E C#m

I real-ly want to see you. Real-ly want to be with you. —
know you. Real-ly want to go with you. —

E Fdim7 C#7 F#m B

Real-ly want to see you, Lord, — but it takes — so — long, — my — Lord. —
Real-ly want to show you, Lord, — that it won't — take — long, — my — Lord. —

F#m B F#m B F#m B

My Sweet Lord, — mm my Lord, — mm my Lord, —
My Sweet Lord, — mm my Lord, —

E E7

I real-ly want to see you. Real-ly want to see you. Real-ly want to

C#7 F# Gdim7 D#7

see — you, Lord. — Real-ly want to see you, Lord, — but it takes — so long — my Lord. —

G#m C#m G#m C#

My Sweet Lord, — mm my Lord, —

G#m C# G#m C# Repeat and Fade

my, my, — my Lord, — My Sweet Lord. —

THE NAME GAME

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and EMI Al Gallico Music Corp.

By LINCOLN CHASE
and SHIRLEY ELLISTON

With a bright beat

F



The Name _____ Game. _____ Shir - ley!
Lin - coln! Shir - ley, Shir - ley, bo - ber - ley, bo -
Lin - coln, Lin - coln, bo - bin - coln, bo -



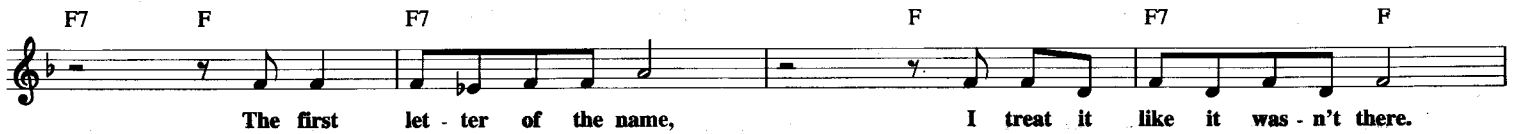
na - na fan - na fo - fer - ley, fee fi mo - mer - ley. Shir - ley!
na - na fan - na fo - fin - coln, fee fi mo - min - coln. Lin - coln!



Come on ev - 'ry - bod - y. _____ I say now let's play a game. _____



I bet - cha I can make a rhyme _____ out of an - y - bod - y's name.



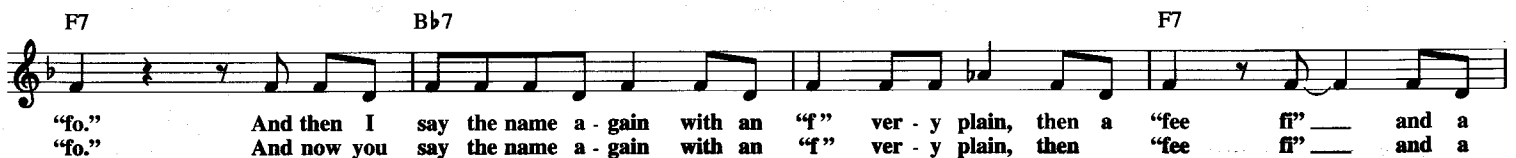
The first let - ter of the name, _____ I treat it like it was - n't there.



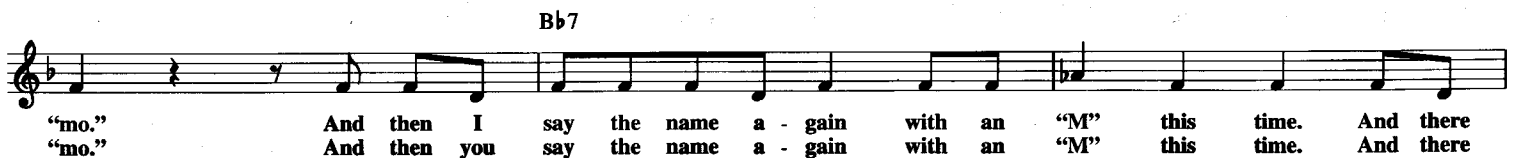
But a "B" or an "F," _____ or an "M" will ap - pear. _____



And then I say {"Bo"} add a "B" {then} I {say the name, then "Bo - na - na, fan - na" and
{"Bo"} add a "B" {now} I {To - ny with a "B", now "Bo - na - na, fan - na" and
"fo." And now you say the name a - gain with an "f" ver - y plain, then a "fee fi" and a
"fo."

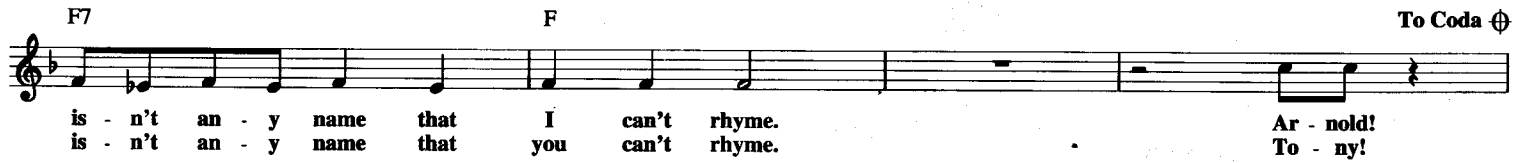


And then I say the name a - gain with an "f" ver - y plain, then a "fee fi" and a
And now you say the name a - gain with an "f" ver - y plain, then a "fee fi" and a



And then I say the name a - gain with an "M" this time. And there
And then you say the name a - gain with an "M" this time. And there
"mo." "mo."

F7 F To Coda ⊕



is - n't an - y name that I can't rhyme. Ar - nold!
is - n't an - y name that you can't rhyme. To - ny!

F B♭7 F




Ar - nold, Ar - nold, bo - bar - nold, bo - na - na, fan - na fo - far - nold, fee fi mo - mar - mold. Ar - nold!

B♭7



But if the first two let - ters are ev - er the same, -

F



drop them both, then say the name. Like Bob, Bob, drop the "B's." Bo - ob, or

B♭7



Fred. Fred, drop the "F's." Fo - red, or Mar - y, Mar - y, drop the "M's." Mo - ar - y.

F D.S. al Coda



That's the on - ly rule that is con - tra - ry. Say

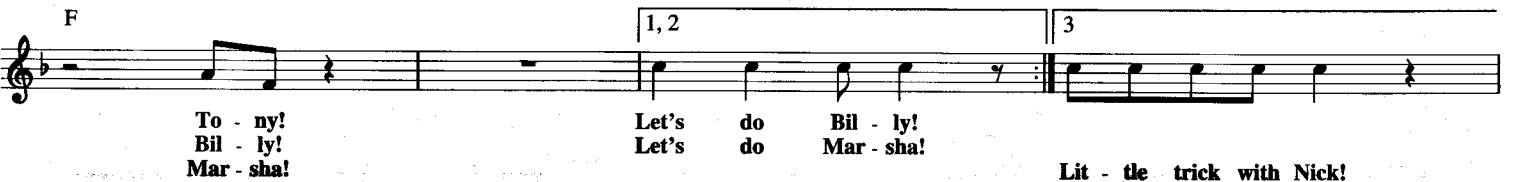
CODA

⊕ F B♭7



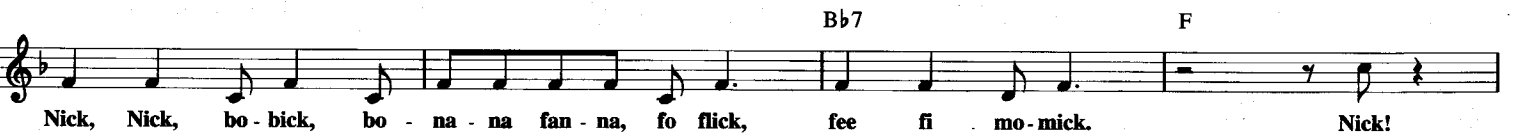
To - ny, To - ny, bo - bo - ney, bo - na - na fan - na, fo - fo - ney, fee - fi mo - mo - ney.
Bil - ly, Bil - ly, bo - il - ly, bo - na - na fan - na, fo - fil - ly, fee - fi mo - mil - ly.
Mar - sha, Mar - sha, bo - bar - sha, bo - na - na fan - na, fo - far - sha, fee - fi mo - ar - sha.

F 1, 2 3



To - ny!
Bil - ly!
Mar - sha!
Let's do Bil - ly!
Let's do Mar - sha!
Lit - tle trick with Nick!

B♭7 F



Nick, Nick, bo - bick, bo - na - na fan - na, fo flick, fee fi mo - mick. Nick!



The Name _____ Game. _____

MY WILD IRISH ROSE

Copyright © 1997 by HAL LEONARD CORPORATION

Words and Music by
CHAUNCEY OLCOTT

Slowly, with much expression

My Wild I - rish Rose, _____ The sweet - est flow'r that grows, _____ You may
 search ev - 'ry - where but none can com - pare with My Wild I - rish Rose. _____ My
 Wild I - rish Rose, _____ The dear - est flow'r that grows, _____ And some
 day, for my sake, she may let me take The bloom from My Wild I - rish Rose. _____

Chords: B \flat , E \flat m, B \flat , E \flat , B \flat , Bdim7, F7, B \flat , C7, F7, B \flat , E \flat , B \flat , Bdim7, F7, B \flat , Fdim, F7, B \flat , E \flat , B \flat /D, C7, F7, B \flat , E \flat , B \flat

NADIA'S THEME

from THE YOUNG AND THE RESTLESS

© 1971 SCREEN GEMS-EMI MUSIC INC.

By BARRY DeVORZON
and PERRY BOTKIN, JR.

Moderately

Gm(add9) Gm Gm(add9) Gm F(add9) F F(add9) F E \flat (add9) E \flat E \flat maj9 E \flat maj7 Dm(add9) Dm
 Dm(add9) Dm Gm(add9) Gm Gm(add9) Gm F(add9) F F(add9) F E \flat (add9) E \flat E \flat maj9 E \flat maj7
 Dm(add9) Dm Dm(add9) Dm C F
 B \flat Am7 B \flat Gm(add9) Gm Gm(add9) Gm
 F(add9) F F(add9) F E \flat (add9) E \flat E \flat (add9) E \flat Dm(add9) Dm Dm(add9) Dm

(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN

© 1967 (Renewed 1995) SCREEN GEMS-EMI MUSIC INC.

Words and Music by GERRY GOFFIN,
CAROLE KING and JERRY WEXLER

Moderately (♩-♪-♪)

A E/G# G

Look - in' out on the morn - ing rain, I used to feel
When my soul was in the lost and found, you came a - long

D A/C# Bm7 A

un - in - spired. And when I knew I'd have to face
to claim it. I did - n't know just what was wrong

E/G# G D A/C#

an - oth - er day, Lord, it made me feel so tired.
with me, 'til your kiss helped me name it.

Bm7 C#m7 Bm7 C#m7 Bm7

Be - fore the day I met you, life was so un - kind. Your love was the
Now I'm no long - er doubt - ful of what I'm liv - ing for, 'cause if I make you hap - py

C#m7 Dmaj7 Bm7/E A

key to my peace of mind, 'cause you make me feel,
I don't need to do more,

D A 3 D A D A/C# A D A/C# Bm7 Bm7/E

you make me feel, You Make Me Feel Like A Nat - u - ral Wom - an.

A G/A D

Oh, ba - by, what you've done to me! (What you've done to me!)

A G/A Dmaj7

You make me feel so good in - side. (Good in - side.)

Am7/D D A/C#

And I just want to be (want to be) close to you. You make me feel so a -

Bm7 Bm7/E A Dmaj7

live! You make me feel, you make me

A 3 Dmaj7 A D A/C# A D A/C# 1, 2 Bm7

feel, You Make Me Feel Like A Nat - u - ral, nat - u - ral

Bm7/E 3 Bm7 Bm7/E A D A/C# Bm7 A

wom - an. You make me Wom - an, a nat - u - ral wom - an.

NATURE BOY

Copyright © 1948 by Eden Ahbez
Copyright Renewed 1975 by Golden World

Words and Music by
EDEN AHBEZ

Slowly

There was a boy, a ver - y strange, en - chant - ed boy; they say he wan - dered ver - y far,
 ver - y far o - ver land and sea. A lit - tle shy and sad of eye, but
 ver - y wise was he. And then one day, one mag - ic day, he
 passed my way. And as we spoke of man - y things, fools and kings, this he said to me: "The
 great - est thing you'll ev - er learn is just to love and be loved in re -
 turn." There just to love and be loved in re - turn."

Chords: Em, Am, Em, Am, Em, Am, Em(maj7), Em7, Edim, Am, Em, Am, F#7b9, F#7, F#7#5, B7, Em, Am, Em, Em(maj7), Em7, Edim, Am, Em, Am, Em, Am, B7, B7b9, B7, Em, F#7b9, B7b9, B7, Em, Am, B7, F#7b9, B7b9, Em.

NEVER CAN SAY GOODBYE

Copyright © 1970, 1971, 1975 Jobete Music Co., Inc.

Words and Music by
CLIFTON DAVIS

Moderately

Nev - er Can Say Good - bye, No, no, no, no, I Nev - er Can Say Good - bye. { E - ven Ev - 'ry
 tho' the pain and heart - ache seem to fol - low me wher - ev - er I go, tho' I
 time I think I've had e - nough and start head - ing for the door, there's
 think - in' that our prob - lems soon are all gon - na work out but there's that
 tried and tried to hide my feel - ings, they al - ways seem to show. Then you
 ver - y strange vi - bra - tions pierc - ing me right to the core. It says
 same un - hap - py feel - in', there's that an - guish there's that doubt. It's that
 try to say you're leav - ing me, and I al - ways have to say no, } Tell me
 turn a - round, you fool, you know you love her more and more, -
 same old diz - zy hang up, can't do with you or with out, }

Chords: Gmaj7, A11, Gmaj7, A11, Dmaj7, Am7, Dmaj7, Am7, Dmaj7, Am7, Gmaj7, F#m7, Em7, A11, Gmaj7, F#m7, Em7, A11.

D Dm7 (Fade with this phrase) E7 Eb

go. I Nev-er Can Say Good - bye, girl, don't wan-na let you go. I Nev-er Can Say Good -

D A11 1 D 2 Gmaj7

bye, no, no, no, — no, no, no, — I Nev-er Can Say Good - Nev-er Can Say Good -

A11 Gmaj7 A11 D.S. (2nd ending till Fade)

bye, No, no, no, no, I Nev-er Can Say Good - bye. I keep

NEVER ON SUNDAY

from Jules Dassin's Motion Picture NEVER ON SUNDAY

© 1960 (Renewed) LLEE CORP. and EMI UNART CATALOG INC.

Words by BILLY TOWNE
Music by MANOS HADJIDAKIS

Moderately $\text{Bb}7$ Eb

Oh, you can kiss me on a Mon - day, a Mon - day a Mon - day is ver - y, ver - y good.
cool day, a hot day, a wet day, which - ev - er one you choose.

$\text{Bb}7$ Eb

Or you can kiss me on a Tues - day, a Tues - day, a Tues - day, in fact I wish you would.
Or try to kiss me on a gray day, a May day, a pay day, and see if I re - fuse.

$\text{Bb}7$ Eb

Or you can kiss me on a Wednes - day, a Thurs - day, a Fri - day and Sat - ur - day is best.
And if you make it on a bleak day, a freak day, a week - day, why you can be my guest.

$\text{Bb}7$ To Coda \oplus Eb

But nev - er, nev - er on a Sun - day, a Sun - day, a Sun - day, 'cause that's my day to rest.
But nev - er, nev - er on a Sun - day, a Sun - day, the one day I need a lit - tle

Fm7 $\text{Bb}7$ Eb $\text{Bb}7$

Most an - y day _____ you can be my guest, _____ an - y day you

Fm7 $\text{Bb}7$ Eb Cdim7 $\text{Bb}7$ Eb

say, _____ but my day of rest. Just name the day _____

$\text{Bb}7$ Fm7 $\text{Bb}7$

_____ that you like the best, _____ on - ly stay a - way _____ on my day of

Eb N.C. D.S. al Coda CODA Eb

rest. Oh, you can kiss me on a rest. _____

NEW WORLD COMING

© 1970 SCREEN GEMS-EMI MUSIC INC.

Words and Music by BARRY MANN
and CYNTHIA WEIL

Moderately

Cm/Bb Bb Cm/Bb Dm/Bb Cm/Bb Bb Cm/Bb

There's a New World Com - ing and it's just a - round the bend.

Dm/Bb Cm/Bb Bb Cm/Bb Dm/Bb Cm/Bb Cm7

There's a New World Com - ing, this one's com - ing to an end.

Cm7/F F7 Cm6 F7 Dm7

There's a new voice call - ing, you can hear it if you try,

Gm Cm7 Dm7 Cm6 Cm7

and it's grow - ing strong - er with each day that pass - es by.

Eb6/F F7 Bb Cm/Bb Dm/Bb

There's a brand new morn - ing ris - ing clear

Bb Cm/Bb Dm/Bb Cm/Bb Bb Cm/Bb Dm/Bb Cm/Bb

and sweet and free. There's a new day dawn - ing that be - longs

Cm7 Cm7/F F7 Cm6 F7

to you and me. Yes, a new world's com - ing, the one we've

Dm7 Gm Gm7C Cm7/F

had vi - sions of, com - ing in peace, com - ing in joy, com - ing in love.

1 Bb Cm/Bb Dm/Bb Cm/Bb Bb 2 Bb Cm/Bb Bb Repeat and Fade

There's a Love, love, love. Com - ing in

A NIGHT IN TUNISIA

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Copyright RenewedMusic by JOHN "DIZZY" GILLESPIE
and FRANK PAPARELLI

Swing Eb7 Dm#7 Eb7 Dm#7 Eb7 Dm#7

Gm6 A7b9 Dm#7 1 Adim7 D7b9 Gm6

D7b9 Gm#7 Gm6 Bbm6 C7 Fmaj7

Fm7 3 Edim7 A7b9 Eb7 Dm#7 Eb7

Dm#7 Eb7 Dm#7 Edim7 A7 Dm#7

THE NIGHT IS YOUNG (AND YOU'RE SO BEAUTIFUL)

© 1936, 1950 WORDS AND MUSIC
 © Renewed 1964, 1978 PIC CORP. and CHAPPELL & CO.

Words by BILLY ROSE and IRVING KAHAL
 Music by DANA SUESSE

Slowly

C Dm7 G7

The Night Is Young And You're So Beau - ti - ful, here a - mong the shad - ows beau - ti - ful la - dy, _____

Dm7 G7 C6 G7sus G7+5 C

_____ o - pen your heart. _____ The scene is set, the breez - es sing of it;

Dm7 G7 Dm7 G7 C

can't you get in - to the swing of it, la - dy, _____ when do we start? _____ When the la - dy is

G7#5 C D9 D7

kiss - a - ble _____ and the ev - 'ning is cool, _____ an - y dream is per - miss - i - ble _____

G11 G9 Db7b5 C

_____ in the heart of a fool. _____ The moon is high and you're so glam - or - ous,

Dm7 G7 Dm7 G7 E7 Am Am7 D7b5

and if I seem o - ver - am - or - ous, la - dy, _____ what can I do? _____ The

C C/E Ebdim7 G7/D

1 C G13 G7#5

2 C Dbmaj7 C6

Night Is Young and I'm in love with you! The you!

THE NIGHT WE CALLED IT A DAY

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By TOM ADAIR
and MATT DENNIS

Cm F#m6 Cdim7 Gmaj9 G6 D9 Cdim7 G Em7 Bbdim7
 There was a moon out in space, but a cloud drift-ed o-ver its face. You kissed me and went on your
 Bm7 Bb7 Am7 Ab7 Gmaj7 G6 Cm F#m6 Cdim7 Gmaj9 G6 B7+ B7
 way, The Night We Called It A Day. I heard the song of the spheres, like a mi-nor la-ment in my
 Em Em7 Bbdim7 Bm7 Bb7 Am7 Ab7 G7 Fm G7 Cmaj7 Dm
 ears. I had -n't the heart left to pray, The Night We Called It A Day. Soft thru the
 B Cmaj7 Cm6 B7 Em(maj7) Em6 Am7 B7+ Em B7+ Em7 Gm Bbdim7
 dark, the hoot of an owl in the sky. Sad tho' his song, no blu-er was he than
 Bb D7 Cm F#m6 Cdim7 Gmaj7 G6 B7+ B7 Em
 I. The moon went down, stars were gone, but the sun did -n't rise with the dawn. There
 Em7 A9 Gdim7 Bm Bbm Am Ab9 1 Gmaj9 G6 2 Gmaj9 Fdim7 G6
 was -n't a thing left to say, The Night We Called It A Day. There was a Day.

NO ARMS CAN EVER HOLD YOU (LIKE THESE ARMS OF MINE)

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 ART CRAFER MUSIC and JIMMY NEBB MUSIC
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Words and Music by ART CRAFER
and JIMMY NEBB

Slowly, with great feeling
 Eb Cm Fm7 Bb7 Eb Cm
 No Arms - Can Ev-er Hold You, like these arms of mine. No heart - can ev-er love you, like this
 Fm7 Bb7 Eb Gbdim7 Fm7 Bb7 Cm
 heart of mine. My dreams can all come true, if you'll care for me, This love that I feel for
 Edim7 Fm7 Bb7 Eb Cm Fm7 Bb7
 you, was just meant to be. No lips - can ev-er kiss you, like these lips of mine.
 Eb Cm Fm7 G7 Cm Abm
 No one - can ev-er of-fer, what I of-fer you, My heart, my love are yours, 'til the
 (Opt.) Eb Ebdim Eb/G Gbdim7 Fm7 Bb7 1 Eb Bb7 2 Eb
 end of time. No Arms - Can Ev-er Hold You, like these arms of mine. mine.

NIGHTSHIFT

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Words and Music by WALTER ORANGE, DENNIS LAMBERT and FRANNE GOLDE

Medium Rhythm and Blues

G Em7 C D C

Mar - vin, he was a friend of mine. And he could sing a song,
Jack - ie hey, what cha do - in' now? It seems like yes - ter - day

C(add9) C D G Em7 C

his heart in ev - 'ry line. Mar - vin sang of the
when we were work - in' out. Jack - ie you set the

D C C(add9) C D

joy and pain. He o - pened up our minds, and I still can hear him say;
world on fire. You came and gift - ed us; your love, it lift - ed us

Em Am7 Am7/D

Oh, talk to me so you can see what's go - in' on.
high - er and high - er, keep it up and we'll be there at your side.

Em Am7 Cmaj9

Say you will sing your songs for - ev - er - more (ev - er - more).

♩ G Em C Am/D

Gon - na be some sweet sounds com - in' down on the Night - shift.

C G Am7/D

I bet you're sing - in' proud, oh, I bet you pull a crowd. Gon - na be a

G Em C Am/D

long night, it's gon - na be al - right on the Night - shift. You found an -

C D To Coda ⊕ G Em

oth - er home, I know you're not a - lone on the Night - shift. Oh, you found an -

C D G Em7 C

oth - er home, I know you're not a - lone on the Night - shift.

D D(add9) D D(add9) | 2 Em D.S. al Coda

Night - shift. Gon - na be some

CODA ⊕ G

Night - shift.

NO MOON AT ALL

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By DAVE MANN
and REDD EVANS

With a beat

Dm A/C# D7/C G/B

No Moon At All — what a night, — e - ven light-nin' bugs have dimmed their lights. —
Don't make a sound, — it's so dark, — e - ven Fi - do is a - fraid to bark. —

C7/Bb F/A Bb7 A7 1 Dm Bb9 E7b5 A7#5 2 Dm

Stars have dis - ap - peared from sight and there's } No — Moon At All. —
What a per - fect chance to park and there's }

A7b9 Dm Eb7 D7 G7

Should we want at - mos - phere, — for in - spir - a - tion, dear, —

C7 Gm7b5 C7 F A7/E A7

one kiss will make — it clear, — that to - night is right and bright moon - light might in - ter - fere. —

Dm A/C# D7/C G/B

No Moon At All — up a - bove. — This is noth - ing like they told us of. —

C7/Bb F/A Bb7 A7 Dm Bb9 Eb13#11 Dm#7

Just to think we fell in love and there's No — Moon At All. —

NO, NOT MUCH

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Sole Selling Agent: H.B. Webman & Co., 1650 Broadway, New York, NY 10019

Words by AL STILLMAN
Music by ROBERT ALLEN

Moderately slow

Eb Abdim7 Eb/G Edim7 Fm7 Bb7 Fm7 Bb7 Bb7b9 Eb Abdim7

I don't want my arms a - round you } No, Not Much! — { I don't bless the
I don't care to hug and kiss you } { When you're gone I

Eb Edim7 Fm7 Bb7 Fm7 Bb7 Bb7b9 Eb7 G7 G#5

day I found you } No, Not Much! — { I don't need you like the stars don't
nev - er miss you } { Like a ten cent so - da does - n't

Abdim7 3 Ab F7 Cm7 F7 Fm7

need the sky — I won't love you long - er than the day I
cost a dime — I don't want you near me, on - ly all the

Bb7 Eb Abdim7 Eb Edim7 Fm7 Bb7 Fm7 Bb7 Ab7b5

die. You don't please me when you squeeze me } No, Not Much! — { My
time. You don't thrill me when you hold me } { My

Bbm6 Bbm7 C7 Fm Ab

head's the light - est from your ver - y slight - est touch, } ba - by, if you
brain gets haz - y from your cool and cra - zy touch, }

Abm Gm7b5 C7 Fm Bb7 Fm7/Bb Bb7b9

ev - er go, could I take it? May - be so. Ah, but would I like it? No, Not

1 Eb Fm7 Bb9 2 Gm7b5 C7b9 Fm7 E7 Eb

Much! Much! No, Not Much!

NO TWO PEOPLE

from the Motion Picture HANS CHRISTIAN ANDERSEN

© 1951, 1952 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

Light n' Lively

F Bb C7 F Dm Gm C7 F C7

Nev - er be - fore and nev - er a - gain could an - y - thing more ro - man - tic and beau - ti - ful be!

F F#dim7 Gm Bbm F C7

No Two Peo - ple have ev - er been so in love been so in love, been so in love.
No Two Peo - ple have ev - er mooned such a moon Juned such a June spooned such a spoon.

F F#dim7 Gm Bbm6 F Bb F/A C7 1 F

No Two Peo - ple have ev - er been so in love as my lov - ey dove and I.
No Two Peo - ple have ev - er been so in tune as my ma - ca - roon and

2 F N.C. Bb C7 Fmaj7 D7 G7

I. And when we kiss and when we kiss well, it's his - tor - i - cal, it's hy - ster - i - cal

C7 F F#dim7 Gm Bbm F Dm7

well, cer - tain - ly dar - ling. No Two Peo - ple have ev - er been so in love, been so in love,
been so in love. No Two Peo - ple have ev - er been so in love, as my lov - ey dove and

F Bb C7 F Dm Gm C7

(This is the cream, the ver - y ex - treme, the sort of a dream you could - n't i - mag - ine at

F F#dim7 Gm Bbm6 F Bb F C7 F

No Two Peo - ple have ev - er been so in love as my lov - ey dove and I.
all)

NORWEGIAN WOOD

(This Bird Has Flown)

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately

E Bm7 A E E Bm7 A E

(Instrumental) I once had a girl, or should I say she once had me;

Bm7 A E Em

She showed me her room, is - n't it good Nor-we-gian Wood. { She asked me to stay and she told me to sit an - y -
She told me she worked in the morn-ing and start-ed to

A Em F#m7 B7

where. So I looked a - round and I no - ticed there was - n't a chair.
laugh. I told her I did - n't and crawled off to sleep in the bath.

E Bm7 A E

I sat on a rug bid - ing my time, drink - ing her wine. We talked un - til two and then she
And when I a - woke I was a - lone, this bird has flown. So I lit a fire, is - n't it

Bm7 A E Bm7 A E

said, "It's time for bed." } (Instrumental)
good Nor - we - gian Wood.

NOTRE DAME VICTORY MARCH

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A Division of MPL Communications, Inc.

Lyric by JOHN F. SHEA
Music by REV. MICHAEL J. SHEA

Moderately

Eb Bb+ Eb Bb7 A7 Bb7 Edim7 Bb7 Eb Ebdim7 Eb Eb7

Cheer! Cheer for old No - tre Dame. Wake up the ech - oes cheer - ing her name.

Ab Bb7 Ab Eb G7 Cm F9 F7 E7 F9 F7 E7 F7 Bb7

Send the vol - ley cheer on high, shake down the thun - der from the sky.

Eb Bb+ Eb Bb7 A7 Bb7 Edim7 Bb7 Eb Ebdim7 Eb Eb7

What tho' the odds be great or small. Old No - tre Dame will win o - ver all.

Ab Bb7 Ab Eb G7 Cm Fm7b5 Eb Fm7 Eb Bb7 Eb

While her loy - al sons are march - ing on - ward to vic - to - ry.

NOW IS THE HOUR

(Maori Farewell Song)

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Words and Music by MAEWA KAIHAN,
CLEMENT SCOTT and DOROTHY STEWART

Slow Waltz tempo

F Bb Bbm F C7 Gm7 C7 F F7

Now Is The Hour when we must say good - bye;

Bb Bdim7 F Dm G7 C7 Gm7 C7

Soon you'll be sail - ing far a - cross the sea.

F Bb Bbm F C7 Gm7 C7 F F7

While you're a - way, _____ Oh, then re - mem - ber me. _____

Bb Bdim7 F D+ D7 G7 C7 F

When you re - turn, you'll find me wait - ing here. _____

OH BABY MINE (I GET SO LONELY)

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A Division of MPL Communications, Inc.

By PAT BALLARD

F C7

Oh Ba - by Mine I Get So Lone - ly when I dream a - bout you, can't do with -
there we two could hug and kiss and nev - er tire _____ I'm _____ on

F

out you that's why I dream a - bout you. If I could on - ly put my
fire _____ you are my one de - sire. _____ I get so lone - ly when I

C7

1	2
F	F

arms a - bout you, life would be so fair. If you were
dream a - bout you, why can't you be there.

F7 Bb F Bdim7 F

Toss - in' and turn - in' in my slum - ber, hold - in' you it

F7 Bb C7

seems. I give you kiss - es with - out num - ber, but on - ly

F C7

in my dreams. Oh Ba - by Mine I Get So Lone - ly when I dream a -

F

bout you, can't do with - out you that's why I dream a - bout you. If I could

C7 F Bb F

on - ly put my arms a - bout you life would be so fair. _____

OH BOY!

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Words and Music by SUNNY WEST,
BILL TILGHMAN and NORMAN PETTY

Bright tempo

G

1., 3. All of my love, all of my kiss-in', you don't know what you been miss-in', Oh Boy!_
2. All of my life I been wait-in', to-night there'll be no hes-i-tat-in', Oh Boy!_

C G C#dim7 D7 To Coda ⊕

(Oh Boy!) When you're with me, Oh Boy! (Oh Boy!) The world can see that you were meant for

1 G C D7 2 G C G D7

me. me. Stars ap-pear and shad-ows fall-in',

G C

you can hear my heart call-in'. A lit-tle bit o' lov-in' makes ev-'ry-thing right, an'

D7 D.C. al Coda

I'm gon-na see my ba-by to-night! _____

CODA ⊕ G C6 G

me. _____

OH, PROMISE ME

from ROBIN HOOD

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Words by CLEMENT SCOTT
Music by REGINALD DE KOVEN

Slowly

F Gm7 Bbm F C7

Oh, Prom-ise Me that some-day you and I will take our love to-geth-er to some sky where

Gm Bb A6 C7

we can be a-lone, and faith re-new, and find the hol-lows where those flow-ers grew, _____ those

F Dm Am9 C Dm Bb Gm7 D9 A7

first sweet vi-o-lets of ear-ly spring, which come in whis-pers, thrill us both, and sing O

Bb C7/Bb Dm7/A Gm7 C7#5 F C7 F Dm7 Gm7 C7

love un-speak-a-ble that is to be: Oh, Prom-ise Me! Oh, Prom-ise Me! Oh,

F Gm7 Bbm F C7

Prom-ise Me that you will take my hand, the most un-wor-thy in this lone-ly land, and

Gm Bb A6 C7
 let me sit be - side you, in your eyes see - ing the vi - sion of our par - a - dise,
 F Dm Am9 C Gm7 D7 A7
 hear - ing God's mes - sage while the or - gan rolls its might - y mu - sic to our ver - y souls; No
 Bb C7/Bb Dm7/A Gm7 C7#5 F C7 F
 love less per - fect than a life with thee; Oh Prom - ise Me! Oh Prom - ise Me!

OH, OH, I'M FALLING IN LOVE AGAIN

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 Al Hoffman Songs, Inc. and Full Keel Music Co.

Words and Music by AL HOFFMAN,
 DICK MANNING and MARK MARKWELL

Moderately

F Bb
 Man - y's the time I've been two - timed, Man - y's the time I've been stung;
 She had the blu - est of blue eyes, She had the cher - ri - est lips;
 That was the end o' my rov - in', Now that it's o - ver, I'm glad;

C F
 Man - y a hon - ey took all of my mon - ey, But that was when
 Should - n't - a kissed her, I tried to re - sist her, But one kiss and
 Thru gal - li - vant - in', I got a new slant 'n', I'm oh - oh, I'm a

C7 F Bb
 I was much young - er. Made up my mind to be care - ful, Made up my mind to be -
 I was a "gon - er." I could - n't run if I want - ed, I could - n't run if I
 ring - a - ding dad - dy. Rock - in' a cra - dle at night - time, Liv - in' an' lov - in' each

C
 ware; I was all right un - til Sat - ur - day night, I met a gal with the gold - en - est
 tried; Saw what I liked and I liked what I saw, And my heart went a - long for the
 day; Got me a wife, she's the light o' my life, An' when I kiss her good morn - in', I

F E F C+ F
 hair. }
 ride. }
 say: } Oh, Oh, I'm Fall - ing In Love - A - gain, oh - oh, oh -

C7 E F F C+ F Eb
 oh. I thought I would - n't get caught a - gain, nev - er in a hun - dred,

F Eb F Eb 1,2 3
 nev - er in a thou - sand, nev - er in a mil - lion years! F years!

OH! YOU BEAUTIFUL DOLL

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Words by SEYMOUR BROWN
Music by NAT D. AYER

Moderately

F D7 G7

Oh! You Beau - ti - ful Doll, — you great big beau - ti - ful doll. —

C7 F C7 F Gm7 C7b9

Let — me put my arms a - bout you, I — could nev - er live with - out you.

F D7 G7 C7

Oh! You Beau - ti - ful Doll! — You great big beau - ti - ful doll! — If you

F Db

ev - er leave — me, how my heart will ache, — I want to hug — you but I fear you'd break. —

F A7/E Dm7 G7 C7

Oh! Oh! Oh! Oh! Oh! You Beau - ti - ful Doll! Doll!

1 F 2 F

OH, HOW I MISS YOU TONIGHT

Copyright © 1923 (Renewed) by Music Sales Corporation and Bourne Co.

Words and Music by BENNY DAVIS,
JOE BURKE and MARK FISHER

Moderate Waltz

G Am7 G Abdim7 D7

Oh, How I Miss You To - night, — miss you when lights are low. —

Am7 D7 Am7 D7 Am7 D7 G D7

Oh, how I need you to - night, — more than you'll ev - er know. —

G Am7 G E7 Am

Each mo - ment though we're a - part, — you're nev - er out of my heart. — But I'd

Am7 Cm6 Bm7 E7 A7 D7 G

rath - er be lone - ly, and wait for you on - ly, oh, pal, how I miss you to - night. —

OLD CAPE COD

Copyright © 1956 GEORGE PINCUS & SONS MUSIC CORP.,
1650 Broadway, New York, NY 10019
Copyright RenewedWords and Music by CLAIRE ROTHROCK,
MILT YAKUS and ALLEN JEFFREY

Slowly, with expression

Eb Bbm7 Eb9 Ab Db9

If you're fond of sand dunes and salt - y air, — quaint lit - tle vil - lag - es here and there; —
If you like the taste of a lob - ster stew, — served by a win - dow with an o - cean view; —

Eb C7

You're sure to fall in love with Old Cape Cod. — Old Cape

1 F7 Bb7 2 F7 Bb7

Eb Eb7 Ab Bb7 Eb Edim7 Fm7 Bb7b9
 Cod. _____ Wind - ing roads that seem to beck - on you, miles of green be - neath the
 Ebmaj7 Eb7 Ab Adim7 Eb Bbm C7 Fm7 F7
 skies of blue; Church bells chim - ing on a Sun - day morn', re - mind you of the town where
 Bb7 Bb7+5 Eb Bbm7 Eb9 Ab
 you were born. If you spend an eve - ning, you'll want to stay, _ watch - ing the moon - light on
 Db9 Eb C7 F7 Bb7 Eb
 Cape Cod Bay; _ You're sure to fall in love with Old Cape Cod. _____

THE OLD PIANO ROLL BLUES

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Words and Music by CY COBEN

Ragtime tempo
 C7 F
 I wan - na hear it a - gain, _ I wan - na hear it a - gain, _ The Old Pi - an - o Roll Blues. _
 C7 F G7
 We're sit - tin' at an up - right, my sweet - ie and me, _ push - in' on the ped - als mak - in'
 C7
 sweet har - mo - ny. When we hear rink - i - ty tink, _ and we hear plink - i - ty plink, _
 F Cm6 D7 Gm D7 Gm D7 Bbm6
 we cud - dle clos - er, it seems. _ And while we kiss, kiss, kiss a - way all our cares, _ the
 F D7 C7
 play - er pia - no's play - in' razz - a - ma - tazz. _ I wan - na hear it a - gain, _ I wan - na
 1 F F#dim7 C7 2 F
 hear it a - gain, _ The Old Pi - an - o Roll Blues. _ I wan - na _

OLE BUTTERMILK SKY

from the Motion Picture CANYON PASSAGE

© 1946 MORLEY MUSIC CO.
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By HOAGY CARMICHAEL
and JACK BROOKS

Moderately

Ole But - ter - milk Sky, I'm keep - ing my eye peeled on you. What's the good

word to - night? Are you gon - na be mel - low to - night? Ole But - ter - milk Sky,

can't you see my lit - tle don - key and me? We're as hap - py as a Christ - mas tree,

head - in' for the one I love. I'm gon - na pop 'er the ques - tion, that

ques - tion, "Do you, dar - lin', do you do." It - 'll be eas - y, so eas - y if

I can on - ly bank on you. Old But - ter - milk Sky, I'm tell - ing you why; now you know.

Keep it in mind to - night, keep a - brush - ing those clouds from sight. Ole But - ter - milk

Sky, don't you fail me when I'm need - in' you most. Hang a moon a - bove her hitch - ing post;

Hitch me to the one I love. You can if you try. Don't tell me no

lie. Will you be mel - low and bright to - night, but - ter - milk sky?

Chords: Eb, Ab, Bb7, Eb, Ab, Bb7, Eb, Bb9#5, Eb, F9, F7, Bb7, Ab, Bb7, Eb, Ab, Eb, Ab, Fm, Ab, Eb, Bb7, Eb, Bb9#5, Eb, Ab, Eb, Fm, Ab, Bb7, Eb, Ab, Eb, F7, Fm, Ab, Bb7, Eb, Ab, Eb

ON A SLOW BOAT TO CHINA

© 1948 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

Slowly, with a beat

B \flat Dm7 G7 Cm C \sharp dim7 B \flat

I'd love to get you _____ On A Slow Boat To Chi - na, _____ all to my -

D7 E \flat Cm Dm7 \flat 5 G+ G7 Cm C \sharp dim7

self, _____ a - lone. _____ Get you and keep you _____ in my

B \flat D7 \flat 5 G7 C7 Gm7 C9 Cm7 G \flat 9 F9

arms ev - er - more, _ leave all your lov - ers _____ weep - ing on the far - a - way shore. _

B \flat Dm7 G7 Cm C \sharp dim7 B \flat

Out on the brin - y _____ with a moon big and shin - y, _____ melt - ing your

D7 E \flat Cm Dm7 \flat 5 G7 Cm7 A \flat 7 A7

heart _____ of stone. _____ I'd love to get you _____ On A

B \flat A \flat G+ G7 C7 Cm7 B7 B \flat

Slow Boat to Chi - na, _____ all to my - self a - lone. _____

ON BROADWAY

© 1962, 1963 (Renewed 1990, 1991) SCREEN GEMS-EMI MUSIC INC.

Words and Music by BARRY MANN, CYNTHIA WEIL, MIKE STOLLER and JERRY LEIBER

Moderately

F Eb/F F Eb/F F Eb/F F Eb/F

They say the ne - on lights are bright _ }
 They say the wom - en treat you fine _ }
 They say that I won't last too long _ } On Broad - way; _____

F Eb/F F Eb/F F Eb/F F Eb/F F

They say there's al - ways mag - ic in _____ the air; _____
 But look - in' at them just gives me _____ the blues; _____
 I'll catch a Grey-hound bus for home, _ they say; _____

B \flat A \flat /B \flat B \flat A \flat /B \flat B \flat A \flat /B \flat B \flat C

But when you're walk - in' down the street, _ And you ain't had e - nough to eat, _
 'Cause how ya gon - na make some time, _ When all you got is one thin dime, _
 But they're dead wrong, I know they are. _ 'Cause I can play this here gui - tar, _

F Eb/F 1,2 F Eb/F F Eb/F F Eb/F

The glit - ter rubs right off and you're _____ no - where. _____
 And one thin dime won't e - ven shine _____ your shoes. _____
 And I won't quit till _____

3 F Eb/F F Eb/F F Eb/F F

I'm a star _____ On Broad - way. _____

ON GOLDEN POND

Main Theme from ON GOLDEN POND

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Music by DAVE GRUSIN

Very freely

Slowly

Cmaj7 G/B Am D7sus Em Am7

G/B Cmaj7 C6 Dsus D G

ON THE WINGS OF A NIGHTINGALE

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Words and Music by
McCartney

A E A7 D

When I love I get a feel - ing like I'm trav - el - ling through - the sky
 So hold my hand, I've got a feel - ing that the jour - ney has just be - gun

A To Coda ⊕ E A E

On The Wings Of A Night - in - gale. As I ride my head is reel - ing but I
 On The Wings Of A Night - in - gale. And if you like, we'll fly to - geth - er to the

A7 D A E

don't e - ven won - der why, On The Wings Of A Night - in - gale I fly.
 land of e - ter - nal sun, On The Wings Of A Night - in - gale of love.

D E A E/G# F#m

High a - bove land and sea I'll be think - ing of you and me, could - n't ask for a

E F#m D

bet - ter place to be. Oh, I can feel some - thing hap - pen - ing,

F#m D F#m D

oh, I can feel some - thing hap - pen - ing, oh I can feel some - thing hap - pen - ing to

A E

1 2 D.C. al Coda (1st Verse) E

CODA ⊕ D A

me. On The Wings Of A Night - in - gale.

E A7 D A E A

Oh On The Wings Of A Night - in - gale.

ON WISCONSIN!

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Words by CARL BECK
Music by W.T. PURDY

March

G

On, Wis - con - sin! On, Wis - con - sin! Plunge right thru that line! _____

D Em B7 Em A7 D7

Run that ball { clear 'round Chi - ca - go, } a touch - down sure this time. _____
{ 'round Min - ne - so - ta, }

G Dm7 G7 Am B7 C

On, Wis - con - sin! On, Wis - con - sin! Fight on for her fame! _____ Fight!

Ebdim7 G D7 G C#dim7 G D7

fel - lows, Fight! and we will win this game. _____ game. _____

1 2
G G

ONCE IN LOVE WITH AMY
from WHERE'S CHARLEY?

© 1948 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

Slow and easy soft shoe

G G#dim7 D7 G G#dim7 D7 G G7

Once In Love With A - my, — Al - ways in love with A - my. — Ev - er and ev - er
Once you're kissed by A - my, — tear up your list, it's A - my. — Ply her with bon-bons,

C G Am7 G

fas - cin - at - ed by 'er, sets your heart a - fire — to stay.
po - et - ry and flow - ers, moon a mil - lion hours — a way. You

Am7 D9 Gmaj7 C9 Gmaj7 C9 Gmaj7 E9 E7

might be quite the fick - le - heart - ed ro - ver, so care - free and bold who

Am7 D9 Gmaj7 C9 D A7 D7

loves a girl and la - ter thinks it o - ver and just quits cold. But

G G#dim7 D7 G G#dim7 D7 G G7

Once In Love With A - my, — Al - ways in love with A - my. — Ev - er and ev - er

C G Am7 G B7 E7b9 E7

sweet - ly you'll ro - mance 'er. Trou - ble is, the an - swer will be that

Am7 A9 D7 G

A - my'd rath - er stay in love with me. _____

ONE FINE DAY

© 1963 (Renewed 1991) SCREEN GEMS-EMI MUSIC INC.

Words and Music by GERRY GOFFIN
and CAROLE KING

Briskly

F C Dm

One Fine Day you'll look at me, and you will know
The arms I long for will o - pen wide, and you'll be proud
One Fine Day we'll meet once more, and then you'll want

Bb F Dm11 Dm7

our love was meant to be.
to have me walk - ing by your side.
the love you threw a - way be - fore.

One Fine Day

Bb C7 To Coda F Dm Bb Csus

you're gon-na want me for your girl. (Instrumental)

2 F Bb F Cm7 F/G Cm7 F Cm F6

girl. (Instrumental) Though I know you're the

Cm7 F/G Cm7 F Cm7 F Bb Bbmaj7 Bb6

kind of boy who on - ly wants to run a - round.

Bb(add9) Dm7 D7sus/A Dm7 G Dm7 G6 Dm7 D7sus/A Dm7 G F/G G

I'll keep wait - ting, and some - day dar - ling,

C Bb/C Gm7/C Bb/C C D.C. al Coda CODA F

you'll come to me when you want to set - tie down, oh, girl. One Fine

Dm11 Dm7 Bb C F Dm11 Dm7

Day, oh, oh, One Fine Day

Bb C F Dm7 Bb

you're gon-na want me for your girl. Shoo-be-do-be-do-be - do-be-do wah, wah, shoo-be-do-be-do-be -

Lead vocal 1st time only

Gm7/C F Dm7 Bb Bb/C Repeat and Fade

do - be - do wah, wah. Instrumental ad lib. and fade

ONCE UPON A SUMMERTIME

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English Lyric by JOHNNY MERCER
Original Lyric by EDDIE MARNAY
Music by EDDIE BARCLAY and MICHEL LEGRAND

Slowly, with feeling

Once Up - on A Sum - mer - time, if you re - call, we stopped be - side a lit - tle flow - er stall. A bunch of
bright for - get - me - nots was all { I'd let you buy me. } { you'd let me buy you. } Once Up - on A Sum - mer - time, just like to -
day, we laughed the hap - py af - ter - noon a - way, and stole a kiss in ev - 'ry street ca - fe. _____
You were sweet - er than the blos - soms on the tree. I was as proud as an - y { girl } { man } could be, as if the
Mayor had of - fered me the key to Par - is! Now, an - oth - er win - ter - time has come and
gone. The pig - eons feed - ing in the square have flown, but I re - mem - ber when the ves - pers chime. You loved me
Once Up - on A Sum - mer - time. _____ time. _____

ONE
from A CHORUS LINE

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and AMERICAN COMPASS MUSIC CORP.

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

Crisply

One sin - gu - lar sen - sa - tion ev - 'ry lit - tle step she takes. — One
thrill - ing com - bi - na - tion ev - 'ry move that she makes. One smile and sud - den - ly no - bod - y
else will do. You know you'll nev - er be lone - ly with you - know - who.

Ebmaj7 A7 Abmaj7
 One mo-ment in her pres-ence and you can for-get the rest. For the girl is sec-ond best
 Cm6 D7 Gm G7 C7 F7 Bb7 Gm7
 to none, son. Ooh! Sigh! Give her your at-ten-tion, do I
 C7 F7 Bb7 Ebmaj7
 real-ly have to men-tion she's the One? _____

ONE LESS BELL TO ANSWER

Copyright © 1967 (Renewed) Casa David and New Hidden Valley Music

Lyric by HAL DAVID
Music by BURT BACHARACH

Slowly
 Fmaj7 F6 Fmaj7 Dm9 Dm7 Bbmaj7 To Coda ⊕
 One Less Bell To An-swer. One less egg to fry. One less man to
 A7sus A7 Dm7 G7 Gm7 Am Bb Bb/C Fmaj7
 pick up af-ter. I should be hap-py, _____ but all I do is cry. Cry,
 F6 Fmaj7 Dm9 Dm7 Bbmaj7
 no more laugh-ter. Oh, why did he go? Oh I on-ly know that since he left my
 A7sus A7 F# Bbm
 life's so emp-ty. Though I try to for-get, it just can't be done. Each time the
 B6 Fm7/Bb Bb7 Ebmaj7 Gm7 Ab Gm7 Eb/G
 door-bell rings I still run. I don't know how in the world to stop think-ing of him
 Ab Gm7 Eb/G G7sus G7 Gm7 C6 Gm6 C7 C9#5 D.C. al Coda
 'cause I still love him so. I end each day the way I start out, cry in' my heart out.
 CODA ⊕ Am7 Dm7 Gm7 Bb/C Am7b5 D7b9 Gm7 Am7
 pick up af-ter. No more laugh-ter, no more love since he
 Bbmaj7 Gm7/C Fmaj7 F6 Fmaj7 Dm9 Gm7/C
 went a-way. Ah Ah Ah Ah ah ah ah ah

ONE FOR MY BABY (AND ONE MORE FOR THE ROAD)

from the Motion Picture THE SKY'S THE LIMIT

© 1943 (Renewed) HARWIN MUSIC CO.

Lyric by JOHNNY MERCER

Music by HAROLD ARLEN

Lazily
Eb6
Ebmaj7
Eb6
Fm7
Eb6
Ebmaj7
Eb9

It's quart - er to three, — there's no one in the place ex - cept you and me. ————— So,

Eb6
Ebmaj7
Eb6
Fm7
Eb6
Bbm7
Eb9

set 'em up Joe, — I've got a lit - tle sto - ry you ought - a know. ————— We're

Ab6
Abmaj7
Ab6
Ab9
Eb6

drink - ing, my friend, — to the end — of a brief ep - i - sode. ————— Make it

G7#5
Ebm6
Fm7
Bb11
Eb6
D7

One For My Ba - by And One More For The Road. ————— I

G
Bm
G
D7
G
Gmaj7
G7

got the rou - tine, — so drop an - oth - er nick - el in the ma - chine. ————— I'm
that's how it goes — and Joe, I know you're get - ting anx - ious to close. ————— So,

G
Bm
G
D7
G
Dm7
G7

feel - in' so bad, — I wish you'd make the mu - sic dream - y and sad. ————— Could
thanks for the cheer, — I hope you did - n't mind my bend - ing your ear. ————— This

C
Em7
C
C9
G

tell you a lot, — but you've got — to be true to your code. —————
torch that I've found, — must be drowned — or it might ex - plode. ————— } Make it

To Coda ⊕

B7#5
Gm6
Am7
D11
G
F#7
G9
Gm7
C7

One For My Ba - by And One More For The Road. ————— You'd nev - er know it, but

Gm7
Cdim7
C9
B7#5
E9
D11
G
Am7

Bud - dy, I'm a kind of po - et and I've got - ta lot - ta things to say. ————— And

Gm7
C7
Gm7
Cdim7
C9
Gm7
Eb9
D7#5
D.S. al Coda

when I'm gloom - y, you sim - ply got - ta lis - ten to me, un - til it's talked a - way. ————— Well,

CODA

B7#5
E7b9
A7
Am7
D7b9
G
G6

Road, that long, long road. —————

ONE NOTE SAMBA

(Samba De Uma Nota So)

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Original Lyrics by NEWTON MENDONCA
 English Lyrics by ANTONIO CARLOS JOBIM
 Music by ANTONIO CARLOS JOBIM

Samba Dm7 Db7 Cm7 B7b5

This is just a lit - tle sam - ba built up - on a sin - gle note. — Oth - er

Dm7 Db7 Cm7 B7b5

notes are bound — to fol - low but the root is still — that note. — Now this

Fm7 Eb7b5 Ebmaj7 Ab7

new one is — the con - se - quence — of the one we've just — been through. — As I'm

Dm7 Db7 Cm7 B7b5 Bb

bound to be — the un - a - void - a - ble con - se - quence — of you. —

Ebm7 Ab7 Db Ebm7

There's so man - y peo - ple who can talk and talk and talk and just say noth - ing, or near - ly

Db Dbm7 Gb7

noth - ing. — I have used up all the scale I know and at the end I've come to

B Ebm6 B7b5 Dm7 Db7

noth - ing, or near - ly noth - ing. So I come back to — my first — note, as I

Cm7 B7b5 Dm7 Db7 Gbmaj7

must come back — to you. — I will pour in - to — that one — note all the love I feel — for you. —

F7b5 Fm7 Eb7b5 Ebmaj7 Ab7

— An - y - one who wants — the whole — show Re, Mi, Fa, Sol, La, — Ti Do, — he will

Db C7 Bmaj7

find him - self — with no — show. Bet - ter play — the note — you know. — This is —

1	2
Bb6 F7#5	Bb6

ONE PADDLE, TWO PADDLE

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Copyright RenewedWords and Music by
KUI LEE

Vigorously

F D7 G7 C7 F D7

One Pad-dle, Two Pad-dle, three pad-dle for to take me home. — Four-teen on the right,

G7 C7 F To Coda ⊕ C7 F

four-teen on the left. Take me to Ha-wai-i nei no-ka best.

C7 F Bb F

{ I went a-way a long time, such a long time, a long time a-go.
I want to smell the flow-ers, sweet, sweet flow-ers where the trade-winds blow. — I've

G7

Seen e-nough cit-ies to last a life-time. } Go-ing a-way no more. Sing-ing more. Sing-ing
seen e-nough fenc-es to last a life-time. }

CODA ⊕ C7 F D7 G7 C7 F

Sing-ing One Pad-dle, Two Pad-dle, three pad-dle for to take me home. — Sing-ing

D7 G7 C7 F

One Pad-dle, Two Pad-dle, three pad-dle for to take me home. —

OPEN THE DOOR, RICHARD!

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Copyright RenewedWords by "DUSTY" FLETCHER and JOHN MASON
Music by JACK McVEA and DAN HOWELL

Vigorously

C Cdim7 Dm7 G7 C Cdim7 Dm7 G9

Knock O-pen The Door, Rich-ard, knock o-pen the door and let me in. — Knock

To Coda ⊕

C C7 F Fm C F Em Dm

(Knock) O-pen The Door Rich-ard, knock Rich-ard why don't you o-pen that door? Knock

²C G7 C F6 F#dim7 C

o-pen the door? I'm stand-ing here dig-gin' in my hip-pock-et, and I'm

F6 F#dim7 C F6 F#dim7

stand-in' here scratch-in' in my pants-pock-et, and I'm stand-ing here grop-in' in my

C A7 D9 G9 D.C. al Coda CODA ⊕ C G7 C6

coat-pock-et, and I just can't find that key. Knock o-pen the door?

ONE TIN SOLDIER

from BILLY JACK

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Words and Music by DENNIS LAMBERT and BRIAN POTTER

Moderately slow Rock tempo

F C Dm F

Lis - ten chil - dren to a sto - ry that was writ - ten long a - go
 So the peo - ple of the val - ley sent a mes - sage up the hill
 Now the val - ley cried with an - ger mount your hors - es, draw your sword

Bb F Gm7 C7

'bout a king - dom on a moun - tain and the val - ley folk be - low.
 ask - ing for the bur - ied treas - ure tons of gold for which they'd kill.
 and they killed the moun - tain peo - ple so they won their just re - ward.

F C Dm F

On the moun - tain was a treas - ure bur - ied deep be - neath a stone
 Came an an - swer from the king - dom "With our broth - ers we will share
 Now they stood be - side the treas - ure on the moun - tain, dark and red

Bb F Gm7 F Bb F

and the val - ley peo - ple swore they'd have it for their ver - y own.
 all the se - crets of our moun - tain, all the rich - es bur - ied there." }
 turned the stone and looked be - neath it "Peace on earth" was all it said.

Am Bb F

Go a - head and hate your neigh - bor, go a - head and cheat a friend.

Am Bb F

Do it in the name of heav - en jus - ti - fy it in the end. There

Am Bb F

won't be an - y trum - pets blow - in' come the judge - ment day on the

Bb

blood - y morn - ing af - ter One Tin Sol - dier rides a - way.

1,2 F Bb F Bb F 3 F Bb F

ONE OF THOSE SONGS

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English Lyric by WILL HOLT
Music by GERALD CALVI

Moderately bright

F

Well, this is One Of Those Songs — that you hear now and then, — you don't know just where, —
One Of Those Songs — that can make you re - call, — a ride in the spring —
One Of Those Songs — that's so eas - y to hear, — you lis - ten just once, —

Gm7 C7 Gm7 C7 Gm7

— time, you don't know just when. — It's One Of Those Songs — that are o - ver and then, —
— then, you walk in the fall, — a day in the coun - try, a night on the town, —
— you play it by ear. — It's hummed on ve - ran - das and strummed on gui - tars, —

C7 Gm7 C7 F

— it's One Of Those Songs — that start play - ing a - gain. — Yes it's just One Of Those Songs —
— the sun com - ing up, — or the rain com - ing down. — Or else the eve - ning you part —
— and all you re - mem - ber is "lah - dee - dah - dah." — But la - ter on you'll re - call —

D7 Gm

— that you hear for a - while, — that come in - to fash - ion and go out of style. —
— ed, the morn - ing you met, — the love of your life — you can nev - er for - get. —
— it in some oth - er year, — you may start to smile — or you may shed a tear. —

Bb Bbm F D7 Gm7

— It's One Of Those Songs — that you think you for - got, — but it's One Of Those Songs —
— The rea - son is sim - ple, the mem - 'ry be - longs — to one of those won -
— You'll find that one part — of your life - time be - longs — to one of those won -

C7

1,2 F C7 3 F

— you can - not! Be - cause it's
— der - ful songs. Well, this is
— der - ful songs.

OUR DAY WILL COME

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Words by BOB HILLIARD
Music by MORT GARSON

Slowly, with expression

Our Day Will Come and we'll have ev - 'ry - thing. We'll share the joy
fall - ing in love can bring. No one can tell me that I'm too young to know, — I
love you so — and you love me. — Our Day Will Come if we just
wait a - while. No tears for us, think love an' wear a smile. Our dreams have
mag - ic be - cause we'll al - ways stay in love this way. Our Day — Will Come. —

G Bb7 Am7 D7 G Bb7

Am7 D7 Dm7 G7 Cmaj7 C6

Cm7 Bm7 Bb7 Am7 D7 G Bb7 Am7

D7 G Bb7 Am7 D7 Dm7

G7 Cmaj7 Cm7 G Em7 Am7 D7 G

OPUS ONE

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Words and Music by
SY OLIVER

Moderate jump tempo

G C9

I'm wrack-in' my brain, to think of a name, — To give to this tune, so Per-ry can croon, — And
mel-o-dy's dumb, re-peat an' re-peat, — But if you can swing, it's got a good beat. — And

A9 Am7 D9 | 1 G Bbdim Am7 D9 D+

may-be Ol' Bing will give it a fling. — And that-'ll start ev-'ry-one hum-min' the thing. — The
that's the main thing to make with the feet, — 'Cause

2 G C9 G Bb Gm7 Cm7 F7b9

ev-'ry-one is swing-in' to-day, — So, — I'll call it O-pus One! It's not for Sam-my Kaye, —

Bb6 G7#5 C9 F9#5 Db Bbm7 Ebm7 Ab7b9 Db6 Db13

— Hey! — hey! — hey! — it's O-pus One! It's got to swing, not sway. — May -

D13 G C9

- be, — if Mis-ter Les Brown could make it re-noun — And Ray An-tho-ny could

A9 Am7 D9 G C9 G Eb9 G

swing it for me, — There's nev-er a doubt you'll knock your-self out, — When-ev-er you can hear O-pus One. —

OVER THERE

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Words and Music by
GEORGE M. COHAN

Lively

Bb

O - ver There, — O - ver There, — Send the word, send the word O - ver
bas — par là bas, — Qu'on le dise, sans mé - prise, par là

Eb/G Gb+ F7 Bb F#dim7 Gm Gm7b5 F/C Cdim7

There. — That the {Yanks} are com - ing, the {Yanks} are com - ing, the drums rum -
bas, — Nous em - boî - tons le pas, em - boî - tons le pas, Le ram plan

C7 F7 Bb

tum-ming ev - 'ry - where. — So pre - pare, — say a pray'r, — send the
plan du tam bour bat. — On s' apprête — pour la fête, — Ba - tail -

F7 Bb F7

word, send the word to be - ware. — We'll be o - ver, we're com - ing o -
lons, es ca - drons, et fan - fares. — Se pré - pa - rent, nul ne re - vien -

Bb Bb7/Ab Eb/G Gb7 F7 | 1 Bb | 2 Bb

ver, and we won't come back till it's o - ver O - ver There. O - ver There.
drait, Sans a - voir vu, sous ses coups, les Bo - ches dé - faits. Par là faits.

ORDINARY MIRACLES

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Words by ALAN BERGMAN and MARILYN BERGMAN
Music by MARVIN HAMLISCH

Slowly and expressively

Am9(add4) Gm9(add4) Eb Gb

Change can come on tip - toe, — love is where it starts. It re - sides, of - ten hides
Ev - 'ry sun that ris - es — nev - er rose be - fore. Each new day leads the way

Bb D/E E7#5(b9) Am9(add4) Am/G D/F#

deep with-in our hearts. — And just as peb-bles make a moun - tain, — rain-drops make a sea.
through a dif-f'rent door. — And we can all be qui-et he - roes — liv - ing qui-et days,

Bm7b5/F E7sus E7 A Gb/Ab

One day at a time, change be-gins with you and me. Or - di - nar - y Mir - a - cles —
walk-ing through the world, chang-ing it in qui - et ways. Or - di - nar - y Mir - a - cles — like

Dbmaj7/Ab

hap-pen all a-round, just by giv - ing and re - ceiv - ing comes be - long - ing and be - liev - ing.
can-dles in the dark,

1 Bbm Bbm/Ab Gm7b5 Eb9 Gb/Ab

2 Gb/Ab Db Ebm7/Ab

each and ev - 'ry one of us — lights a spark. And the walls can tum-ble

Db/Ab Ebm7/Ab Db

and the moun-tains can move. The winds and the tides — can turn!

G/A Dmaj7/A Bm Bm/A G#m7b5 Bm9/F# E9

Or - di - nar - y Mir - a - cles, — one for ev - 'ry star. No light - ning bolt or clap of thun - der,

G/A Gm/A A7 Gmaj7/A D(add2)/A

on - ly joy and qui - et won - der, end-less pos - si - bil - i - ties — right be-fore our eyes.

Gmaj7/A D Ab/Bb

See the way a mir - a - cle — mul - ti - plies. Hope can spring e - ter - nal - ly, —

Eb/Bb Cm Cm/Bb Am7b5 Cm9/G F9 Ab/Bb Fm/G G7

plant it and it grows. Love is all that's nec - es - sar - y, love in its ex - tr'or - di - nar - y

Cm Cm(maj7) Cm7 F9 Cb7 Ebmaj7/Bb

way — makes Or - di - nar - y Mir - a - cles —

Fm7/Bb Ab/Bb Eb/Bb Ab/Bb Eb

ev - 'ry bless - ed day!

OUR EVERLASTING LOVE

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Lyrics by EARL SHUMAN
Music by LEON CARR

Moderately bright

E♭maj7 *Ab9* *E♭maj7*

The ev - er wind - ing stream, The ev - er blow - ing
The ev - er whis - p'ring wind, The ev - er roll - ing
So let the hands of time Keep tick - ing as they

Ab9 *E♭maj7* *Ab9* *B♭m9*

breeze, The ev - er shin - ing stars o - ver the ev - er
sea, The shift - ing des - ert sands un - der the sun e -
do, They'll on - ly find that I'm that I'm still side by

E♭9 *To Coda ⊕ Ab* *Adim7*

grow - ing trees. Those drift - ing clouds
ter - nal ly. That end - less sky
side with you.

E♭ *Gm7♭5* *C7* *Fm*

up a - bove, Nev - er will out - live
high a - bove,

B♭7 *1 E♭maj7* *Ab9* *2 E♭maj7*

Our Ev - er - last - ing Love. Love.

E♭7 *Ab* *C7* *Fm*

My life was so wrong, 'Til

F#dim7 *E♭* *C7#5*

you came a - long. And then, with one

Fm9 *B♭7* *D.C. al Coda*

kiss, You changed all the sad - ness To joy and glad - ness.

CODA

Ab *Adim7* *3* *E♭*

As long as there's a Heav - en a - bove,

Gm7♭5 *C7* *Fm7* *B♭7*

Noth - ing will out - live Our Ev - er -

E♭maj7 *Ab9* *E♭maj7*

last - ing Love, Our Ev - er - last - ing Love,

Ab9 *E♭maj7* **Repeat and Fade**

Our Ev - er - last - ing Love.

PAPA WAS A ROLLIN' STONE

Copyright © 1972 Stone Diamond Music Corporation

Words and Music by NORMAN WHITFIELD
and BARRETT STRONG

Moderately fast ♩=120

B♭ Dbno3rd Abno3rd B♭m

1. It was the third of Sep - tem - ber; that day I'll al - ways re - mem - ber, 'cause
2. (See additional lyrics)

Dbno3rd Abno3rd B♭m

that was the day — that my dad - dy died. — I

Dbno3rd Abno3rd B♭m

nev - er got a chance to see — him; nev - er heard noth - in' but bad — things a - bout — him.

Dbno3rd Abno3rd B♭m

Ma - ma I'm de - pend - ing on you — to tell me the truth. — *(Spoken:) Mama just looked at him and said, "Son,*

Chorus
B♭m Dbno3rd Abno3rd B♭m

(Sung:) Pa - pa Was A Roll - in' Stone. — Wher - ev - er he laid his hat — was his home. — And

Dbno3rd Abno3rd B♭m

when he died, — all — he left — us was a - lone." —

3 B♭m B♭m Dbno3rd Abno3rd

lone." —

B♭m D.C. B♭m 4,5,6,etc. N.C. Repeat ad lib. and Fade

2. Hey, Ma - ma lone." — *(Instrumental)*

Additional Lyrics

2. Hey, Mama, I heard Papa call himself a jack of all trades.
Tell me, is that what sent Papa to an early grave?
Folks say Papa would beg, borrow or steal to pay his bills.
Hey, Mama, folks say Papa was never much on thinkin';
Spend most of his time chasin' women and drinkin'!
Mama, I'm depending on you to tell me the truth.
(Spoken:) Mama just hung her head and said, "Son,...
Chorus:

THE PEANUT VENDOR

(El Manisero)

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English Words by MARION SUNSHINE and L. WOLFE GILBERT
Music and Spanish Words by MOISES SIMONS

Quick Rhumba

G D7 G D7 G

1.,3. In Cu - ba, each mer - ry maid wakes up with this se - re - nade: Pea - nuts! —
2. In Cu - ba, his smil - ing face is wel - come most ev - 'ry place; Pea - nuts! —

D7 G D7 To Coda ⊕ G

— They're nice — and hot, Pea - nuts! — I sell — a lot. If you have - n't got ba -
— They hear — him cry, Pea - nuts! — They all — re - ply. If you're look - ing for an

D7 G D7 G

na - nas, don't — be blue, pea - nuts in a lit - tle bag are call - ing you. Don't waste them
ear - ly morn - ing treat, get some doub - le joint - ed pea - nuts good — to eat. For break - fast

D7 G D7 G D7 G

no tum - my ache, you'll taste them when you — a - wake. For at the ver - y break — of day,
or din - ner time, for sup - per, most an - y time. A mer - ry twin - kle in — his eye,

D7 G D7

the pea - nut ven - dor's on — his way. — At dawn - ing that whis - tle blows
he's got a way — that makes — you buy. — Each morn - ing that whis - tle blows

G D7 G D7 G

Through ev - 'ry cit - y, town, — and coun - try lane, you'll hear him sing his plain - tive lit - tle strain.
The lit - tle chil - dren like — to trail — a - long, they love to hear the pea - nut ven - dor's song.

D7 G D7 G

And as he goes by — to you he'll say: — Big Jum - bo's, big doub - le ones, come buy those
They all laugh with glee — when he — will say: — They're roast - ed, no ti - ny ones, they're toast - ed,

D7 G D7 G

pea - nuts roast - ed to - day. — Come try those fresh - ly roast - ed to - day! — If you're look - ing for a
pea - nuts hot in the shell. — Come buy some, I eat more than I sell! — If an ap - ple keeps the

D7 G D7

mor - al to — this song, fif - ty mil - lion lit - tle mon - keys can't — be wrong.
doc - tor from — your door, pea - nuts ought to keep him from you ev - er more.

CODA ⊕ G D7 G D7

Pea - nuts! — we'll meet — a - gain. Pea - nuts! — this street — a - gain.

G D7 G

Pea - nuts! — you'll eat — a - gain, your pea - nut man, that pea - nut man's gone.

PALOMA BLANCA

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Words and Music by
HANS BOUWENS

Moderately $\frac{3}{4}$ F B \flat F B \flat F

When the sun shines on the moun-tains and the night is on the run, it's a
feel the morn-ing sun-light; I can smell the new-born hay. I can
had my share of los-ing; once they locked me on a chain. Yes, they

B \flat F C7 F

new day, it's a new way, and I fly up to the sun.
hear God's voices call-ing from my gold-en sky-light way.
tried to break my pow-er; oh, I still can feel the pain.

1 2,3

I can U - na Pal - o - ma Blan - ca,

F B \flat

I'm just a bird in the sky. U - na Pal - o - ma Blan - ca,

F C F To Coda \oplus D.S. al Coda

o - ver the moun-tains I fly; no one can take my free-dom a - way. Once I

CODA \oplus B \flat F C F

Yes, no one can take my free-dom a - way.

PAPER MACHÉ

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Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately bright

B \flat Dm/A A \flat 6 G7sus G7 Cm7

Twen - ty hous - es in a row, eight - y peo - ple watch a T. V. show.
Ice cream cones and can - dy bars, swings and things like bi - cy - cles and cars.
Read the pa - pers, keep a - ware while you're loung - ing in your leath - er chair.

F7/C Cm7 Cm7/F F7 \flat 9

Pa - per peo - ple, card-board dreams; how un - real the whole thing seems.
There's a sale on hap - pi - ness, you buy two and it costs less. } Can we be
And if things don't look so good, shake your head and knock on wood.

B \flat maj7 Fmaj7 Cm7/F B \flat maj7

liv - ing in a world made of Pa - per Ma - ché? Ev - 'ry-thing is clean and so neat.

Fmaj7 Cm7/F

An - y - thing that's wrong can be just swept a - way. Spray it with co - logne

and the whole world smells sweet.

To Coda ⊕

Mmm.

CODA ⊕

Ha ha ha ha ha ha ha like

Pa - per Ma - ché. (Instrumental)

Chords: Dmaj7, Gmaj7, G6, Cm7, F7, D.C. al Coda F7, Gmaj7, G6, Dmaj7, Gmaj7, G6, Cm7, N.C., Dmaj7

PASS ME BY

from the Motion Picture FATHER GOOSE

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Lyric by CAROLYN LEIGH
Music by CY COLEMAN

"Swing" March Eb Ebmaj7 Eb6 Ebmaj7 Eb6 Eb

I've got me ten fine toes to wig - gle in the sand. Lots of i - dle
two great shoes that nev - er saw a shine. Trou - sers I can

Ebmaj7 Edim7 Bb9 Bb7 Bb9

fin - gers snap to my com - mand. A liv - e - ly pair of heels that kick to beat the
hold up with a laun - dry line. A lov - e - ly patch that hides an aw - ful lot of

Bb7 F7 F7b5 Bb9 N.C. Eb

band. Con - tem - plat - in' na - ture can be fas - ci - nat - in'. Add to
spine. Shirt - tails cry - in' "Well, I'm a bloom - in' dan - de - li - on." Add to

Ebmaj7 Eb6 Ebmaj7 Eb6 Eb Ebmaj7 Eb7 Abmaj7 Ab6

these a nose that I can thumb, and a mouth by gum have I. To tell the
these a grin from ear to ear, and all the prop - er gear have I. To tell the

D7 Eb7 D7 Db C+ Fm Bb9

whole damn world if you don't hap - pen to like it deal me out, thank you kind - ly Pass Me
whole damn world if you don't like the as - sort - ment deal me out, thank you kind - ly Pass Me

Eb Bbm7 Ab Bb7 Eb G7 C7 C+

By. _____ } Pass Me By - y, Pass Me By - y - y. If you

1 Eb Edim7 Bb7 2 Eb Ab Eb

Fm Bb9

don't hap - pen to like it Pass Me By. _____ I've got me By. _____

PENNY LANE

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Medium Swing tempo (♩ = ♩³)

♩ C Am7 Dm7 G7sus

Pen - ny Lane: there is a bar - ber show - ing pho - to - graphs of ev - 'ry head
 shel - ter in the mid - dle of the round - a - bout, the pret - ty nurse

C Am Cm7 Am7b5 Abmaj7

he's had the plea - sure to know. And all the peo - ple that come and go stop and say -
 is sell - ing pop - pies from a tray. And tho' she feels as if she's in a play she is an -

G7sus G7 G7sus G7 C Am7 Dm7 G7sus

hel - lo. On the cor - ner is a bank - er with a mo - tor - car; The lit - tle chil -
 y - way. Pen - ny Lane: the bar - ber shaves an - oth - er cus - tom - er; We see the bank -

C Am Cm7 Am7b5 Abmaj7

dren laugh at him be - hind his back. And the bank - er nev - er wears a mac in the pour -
 er sit - ting wait - ing for a trim. And then the fire - man rush - es in from the pour -

G7sus G7 F Bb Bb/D Eb

ing rain, ver - y strange! Pen - ny Lane is in my ears and in my eyes,
 ing rain, ver - y strange! Pen - ny Lane is in my ears and in my eyes,

Bb Bb/D Eb To Coda ⊕ G

wet be - neath the blue sub - ur - ban skies I sit. And } mean - while back in Pen - ny Lane -
 there be - neath the blue sub - ur - ban skies I sit. And }

C Am Dm7 G7sus C Am

there is a fire - man with an hour - glass, and in his pock - et is a por - trait of the

Cm7 Am7b5 Abmaj7 G7sus G7

Queen. He likes to keep his fire en - gine clean; It's a clean ma - chine!

G7sus G7 C Am Dm7 G C Am

(Instrumental)

Cm Am7b5 Abmaj7 G7sus

F Bb Bb/D Eb

Bb Bb/D Eb G D.S. al Coda

Pen-ny Lane is in my ears and in my eyes,

full of fish and finger pies in summer. Mean-while back be-hind the

CODA

G C C/E F

mean-while back... Pen-ny Lane is in my ears and in my eyes,

C C/E F C

there be-neath the blue sub-ur-ban skies Pen-ny Lane.

PERDIDO

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By HARRY LENK,
ERVIN DRAKE and JUAN TIZOL

Medium Swing

Cm7 F7 Cm7 F7 Bb Dm7 G7

Per - di - do, I look for my heart, it's Per - di - do, I lost it way down in Tor -
le - ro, she glanced as she danced a bo - le - ro. I said, tak - ing off my som -

Cm7 F7 Cm7 F7 1 Bb6 Dm7 G7b9 2 Bb6 Eb9 Bb6

ri - do, while chanc-ing a dance fi - es - ta. Bo -
bre - ro, "Let's meet for a sweet si - es - ta."

D13 D9 Ab9 G13 C13 Cdim7

High was the sun when we first came close; low

C9 Gb9 F13 Cm7 F7 Cm7 F7

was the moon when we said, "A - dios!" Per - di - do, Since then has my heart been Per -

Bb Dm7 G7 Cm7 F7 Cm7 F7 Bb6 Eb9 Bb6

di - do, I know I must go to Tor - ri - do, that yearning to lose Per - di - do.

THE PETITE WALTZ

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English Lyric by E.A. ELLINGTON and PHYLLIS CLAIRE
Music by JOE HEYNE

Brightly C

I heard a mel - o - dy, the night that we first met. A haunt - ing mel - o - dy,
that seems to lin - ger yet. When - ev - er I'm a - lone, the mu - sic comes to me. And like our
kiss of love, it was - n't meant to be. Once a - gain we glide to ev - 'ry
mag - ic strain. And I hold heav - en close with - in my arms a - gain. Tho' it's
just a dream, a bit of bit - ter sweet. It's our mel - o - dy, a waltz pe - tite.

G7 C A7 Dm Fm C Cdim7 G7 C

PHILADELPHIA FREEDOM

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Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately F

1. I used to be a roll - ing stone, you know - if the cause - was right - I'd leave -
2. (See additional lyrics)

to find the an - swer on the road. I used to be a heart beat - ing
for some - one. But the times - have changed - the less I say - the more - my work gets done -
'Cause I live and breathe - this Phil - a - del - phi - a Free - dom From the
day that I was born - I waved - the flag. Phil - a - del - phi - a Free - dom took me

G7 Fm6 Gm7 F C7sus F G7 Fm6 Gm7 F Bb F Bb F Eb

D7 Gm7 Eb7 D7 D \flat

knee-high to a man. _____ Yeah! Gave me peace of mind my dad - dy nev-er had.

B \flat F B \flat

Oh, Phil - a - del-phi - a Free - dom shine on me _____ I love -

Am7 Gm7 Am7 G7 C7 Em7 A7

it. Shine the light _____ through the eyes of the one left be - hind. _____

Dm Gm7 Am7 B \flat

Shine the light, shine the light. _____ Shine the light won't you shine the light. _____

Gm7 Bdim7 C7 B \flat Am7 Gm7 To Coda \oplus F

Phil - a - del-phi - a Free - dom I love - ove - ove you, yes I do. _____

B \flat A \flat Gm F B \flat A \flat Gm F 1 2 D.S. al Coda

Oh

CODA \oplus Gm7 B \flat Am7 Gm7

Don't you know I love - ove - ove you. Don't you know I

B \flat Am7 Gm7 F

love - ove - ove you yes I do. (Phil - a - del-phi - a Free - dom) I

B \flat Am7 Gm7 F Repeat ad lib. and Fade

love - ove - ove you, yes I do. (Phil - a - del-phi - a Free - dom) Don't you know that I

Additional Lyrics

2. If you choose to, you can live your life alone
 Some people choose the city,
 Some others choose the good old family home
 I like living easy without family ties
 'Til the whippoorwill of freedom zapped me
 Right between the eyes. (Repeat Chorus)

PEG O' MY HEART

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Words by ALFRED BRYAN
Music by FRED FISHER

Slowly
Bb

Peg O' My Heart, _____ I love you, don't let us part, _____ I love you.
Peg O' My Heart, _____ your glanc - es make my heart say, _____ "How's chanc - es."

C9

1

I al - ways knew, _____ it would be you. _____ Since I heard your lilt - ing laugh - ter,
Come, be my own, _____

Cm7 F9 Bb Bbmaj7 Dbdim7

2

it's your I - rish heart I'm af - ter. come, make your home _____ in my heart. _____

F7 F9 Bb

PEGGY SUE
from THE BUDDY HOLLY STORY

© 1957 (Renewed) MPL COMMUNICATIONS, INC. and WREN MUSIC CO.

Words and Music by JERRY ALLISON,
NORMAN PETTY and BUDDY HOLLY

Brightly

If you knew _____ Peg - gy Sue, _____ then you'd know why I feel blue _____ a - bout
Peg - gy Sue, _____ Peg - gy Sue, _____ oh, how my heart yearns for you, _____ oh, Pa -

G C G C G

Peg - gy, _____ 'bout my Peg - gy Sue; _____ Oh, well, I
heg - gy, _____ my Pa - heg - gy Sue; _____

C G C G

love you, gal, _____ yes, I love you, Peg - gy Sue: _____

D7 C C7 G C G D7

Peg - gy Sue, _____ Peg - gy Sue, _____ pret - ty, pret - ty, pret - ty, pret - ty, Peg - gy Sue, _____ oh, my

G Eb G

Peg - gy, _____ my Peg - gy Sue; _____ Oh, well, I

C G C G

love you, gal, _____ and I need you, Peg - gy Sue. _____

D7 C C7 G C G D7

I love you, _____ Peg - gy Sue, _____ with a love so rare and true, _____ oh,

G C G C G

Peg - gy, _____ my Peg - gy Sue; _____ Oh, well, I

C G C G

love you, gal, _____ yes, I want you, Peg - gy Sue. _____

D7 C C7 G G7 C G D7 G

PHYSICAL

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Words and Music by STEPHEN A. KIPNER
and TERRY SHADDICK

Moderately

Am7 Cmaj7 D C/E Am7 Cmaj7 D C/E

I'm say-in' all the things that I know you'll like, — mak - in' good con - ver - sa - tion,
I've been pa - tient, I've been good, — try'n — to keep my hands on the ta - ble,

Am7 Cmaj7 G/D B/D# Em D/E

I got - ta han - dle you just right, — you know what I mean. — I
it's get - tin' hard this hold - in' back, — you know what I mean. — I'm

Am7 Cmaj7 D C/E Am7 Cmaj7 D C/E

took you to an in - ti - mate res - tau - rant, — then — to a sug - gest - tive mov - ie,
sure you'll un - der - stand my point of view, — we know each oth - er men - tal - ly, —

Am7 Cmaj7 G/D B/D# Em E7

there's noth - ing left to talk — a - bout — 'less it's hor - i - zon - tal - ly. — }
you've got - ta know that you're bring - in' out — the an - i - mal in me. — } Let's get

§ C

Phys - i - cal, Phys - i - cal, — I wan - na get Phys - i - cal, let's — get in - to Phys - i - cal.

Em

Let me hear your bod - y talk, — your bod - y talk, let me hear your bod - y talk. —

C

{ Let's get Phys - i - cal, Phys - i - cal, — I wan - na get
Let's get an - i - mal, an - i - mal, — I wan - na get

Em

Phys - i - cal, — let's — get in - to Phys - i - cal. }
an - i - mal, — let's — get in - to an - i - mal. } Let me hear your bod - y talk, —

To Coda ⊕ 1 2 D.S. al Coda

your bod - y talk, let me hear your bod - y talk. — Oh, let's get

CODA ⊕ C (Instrumental)

Em Repeat and Fade

Let me hear your bod - y talk, — let me hear your bod - y talk. —

PITTSBURGH, PENNSYLVANIA

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Words and Music by
 BOB MERRILL

In folk ballad style

Walk - in' up and down, pound - in' the ce - ment, far a - way from home and I'm
 bust - ed and bent. There's a pawn shop on a cor - ner in Pitts - burgh, Penn - syl - van - ia and I
 walk up and down 'neath the clock; By the pawn shop on a cor - ner in
 Pitts - burgh, Penn - syl - van - ia, but I ain't got a thing left to hock. She was
 peach - es, she was hon - ey and she cost me all my mon - ey 'cause a whirl 'round the town was her
 dream. Took her danc - in', took her din - in' 'til her blue eyes were shin - in' with the
 sights that they nev - er had seen. If you should run in - to a gold - en haired
 an - gel and ask her to - night for a date, she'll tell you some - where there's a
 rich mil - lion - aire, who is call - ing a - gain a - bout eight. There's a
 pawn shop on a cor - ner in Pitts - burgh, Penn - syl - van - ia and I've just got to get five or
 ten. From the pawn shop on a cor - ner in Pitts - burgh, Penn - syl - van - ia; Got - ta
 be with my an - gel a - gain. There's a gain.

PICCOLO PETE

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Words and Music by
PHIL BAXTER

Upbeat Eb Bb+ Eb Bb+ Eb B7 Gm F#m Fm F#m

Did you ev - er hear Pete go "Tweet, tweet tweet," on his pic - co - lo? No? Well, you've missed a lot for he
treat for his

Gm F#m Fm F#m Eb F7 Bb7 1 Eb Bb+ 2 Eb Eb7 Ab

cert'n - ly has got a style that's hot - ter than hot. Did you beat. He can pick a high note.
mel - o - dies sweet are the kind that could - n't be

Eb Ab Eb

He can pick a low note. He can pick a blue note. He can pick a note that's a

C7 F7 Bb7 Eb Bb+ Eb Bb+ Eb

brand - new note. Did you ev - er hear Pete go "Tweet, tweet, tweet," on his pic - co - lo?

B7 Gm F#m Fm F#m Gm F#m Fm F#m Eb F7 Bb7 Eb

No? Well, I'll put you wise, he's a bird in dis - guise a bird called Pic - co - lo Pete.

PIGALLE

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English Lyric by CHARLES NEWMAN
French Lyric by GEORGES ULMER and GEO KOGER
Music by GEORGES ULMER

Waltz tempo

C Cmaj7 C6 Cmaj7 C G7

What makes Par - ee like Par - ee ought to be? All the na - tives a - gree, Pi - gal - le.

Dm7 G7 Dm7 G7 Dm7 G7 C

Won - der - ful street where the sim - ple folks meet with the so - cial e - lite, Pi - gal - le.

Gm7 C C7 F

Side - walk ca - fes, wait - ers bal - anc - ing trays, morn - ing, night and noon.

Am7 D7 Am7 D7 Dm7 G7

Tax - i - cabs toot while a guy on a flute fin - gers "Claire de lune."

C Cmaj7 C6 Cmaj7 C G7

Ma - dam - oi - selles wink their eyes at the swells where the cor - ner sign spells Pi - gal - le.

Dm7 G7 Dm7 G7 Dm7 G7 C

Take it from me, when you vis - it Par - ee yes you bet - ter had see Pi - gal - le.

PLAYGROUND IN MY MIND

(My Name Is Michael)

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and Emily Music Corp.

Words and Music by PAUL VANCE
and LEE POCKRISS

Moderately

F B \flat F Gm7 C7

When this old world gets me down and there's no love to be found, I close my eyes and
Oh, the won - ders that I find in the Play - ground In My Mind, in a world that

Gm7 C7 Gm C7

soon I find I'm in a Play - ground In My Mind; where the chil - dren laugh and the chil -
used to be, close your eyes and fol - low me; where the chil - dren laugh and the chil -

Gm C7 Gm C7

- dren play, and we sing a song all day.
- dren play, and we sing a song all day.

F C7

My name is Mi - chael, I got a nick - el, I got a nick - el, shin - y and new;
My girl is Cin - dy, when we get mar - ried, we're gon - na have a ba - by or two;

F

I'm gon - na buy me all kinds of can - dy, that's what I'm gon - na do.
we're gon - na let them vis - it their grand - ma, that's what we're gon - na do.

F C7

My name is Mi - chael, I got a nick - el, I got a nick - el, shin - y and new; I'm gon - na buy me

See the lit - tle chil - dren, liv - ing in a world that I left be - hind. Hap - py lit - tle

F

all kinds of can - dy, that's what I'm gon - na do. My name is Cin - dy, when we get mar - ried

chil - dren in the Play - ground In My Mind. See the lit - tle

C7

we're gon - na have a ba - by or two. We're gon - na let them vis - it their grand - ma,
chil - dren. See how they're play - ing so hap - py in the

F

that's what we're gon - na do. Ba ba ba ba ba, ba ba ba ba ba, ba ba ba ba ba,
Play - ground In My Mind. La la la la la la la la la la la

C7

F Repeat and Fade

ba ba ba ba. Ba ba ba ba ba, ba ba ba ba ba, ba ba ba ba ba ba.
la la. La la la la la la la la la la la la la la la la la la.

PLEDGING MY LOVE

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Words and Music by DON ROBEY
and FATS WASHINGTON

Moderately

For - ev - er, my dar - ling, our love will be true, al - ways and for - ev - er, I'll love just

you. Just prom - ise me, dar - ling, your love in re - turn; make this fire in my soul, dear, for - ev - er

burn. My heart's at your com - mand, dear, to keep, love, and to hold. Mak - ing you

hap - py's my de - sire, dear, keep - ing you is my goal. I'll for - ev - er love you, the rest of my

days. I'll nev - er part from you and your lov - ing ways. For - ev - er, my ways.

PLEASE MR. POSTMAN

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Words and Music by ROBERT BATEMAN, GEORGIA DOBBINS,
WILLIAM GARRETT, FREDDIE GORMAN and BRIAN HOLLAND

Moderately, with a beat

A F#m

Oh yes, wait a min-ute, Mis-ter Post - man. Wait _____ Mis-ter Post - man,

A F#m

Mis-ter Post-man, look ___ and see ___ Is there a let-ter in your bag for me? ___
Post - man. ___ Oh yeah, ___ please, ___ please, ___
Oh yeah, ___ please, ___ please, ___

D E

I've been a - wait-ing a long, long time ___ Since I heard from that girl of mine. -
Mis-ter Po - wo - wost - man, ___ oh, ___ yeah. ___
Mis-ter Po - wo - wost - man, ___ oh, ___ yeah. ___

A F#m

There must _ be some word to - day _____ From my girl-friend so far a - way. -
So man - y days _ you've passed me by, _____ See the tears stand-in' in my eyes. -

D E To Coda ⊕

Please, Mis-ter Post-man, look and see ___ if there's a let-ter, a let-ter for me ___
You did - n't stop to make me feel bet-ter by leav-ing me a

A F#m

I've been stand-in' here ___ wait-ing Mis-ter Post - man, so ___ pa-tient - ly ___

D E D.S. al Coda

for just a card, or just a let-ter say-ing she's re-turn-ing home _ to me. _ Then Mis-ter

CODA ⊕ E A F#m

card or a let - ter, Mis-ter Post - man, ___ is there a let-ter in your

D E

bag for me? _ I've been wait-ing for such a long time _ Since I heard from that girl-friend of mine. You got-ta

A F#m

wait a min-ute, wait a min-ute, oh yeah. ___ Wait a min-ute, wait a min-ute, oh yeah, -

{ You got - ta
Mis-ter
You got - ta

D

1
E

wait a min-ute, wait a min-ute, oh yeah. — Check it and see — one more time for me. — You got - ta
 Po - wo - wost - man, — oh yeah. — De -
 wait a min-ute, wait a min-ute, oh yeah. — Got - ta

2

3
E

liv - er the let - ter, the soon - er the bet - You got - ta wait a min-ute, wait a min-ute, oh yeah. — You got - ta

Repeat and Fade

PLEASE MR. SUN

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Lyric by SID FRANK
Music by RAY GETZOV

Slowly, with expression

F Dm Gm7 C7 Gm7 C7b9 F F7

Talk — to {him, her}, Please, — Mis - ter Sun, Speak to {him, her}, — Mis - ter Rain - bow, — And

Bb Am Gm C9 Db9 C7

take {him, her} un - der your branch - es, — Mis - ter Tree. —

F Dm Gm7 C7 Gm7 C7b9 F F7

Whis - per to {him, her}, — Mis - ter Wind, Sing to {him, her}, — Mis - ter Rob - in, — And

Bb Am Gm C7b9 F Dm7 G7 Gb7 F F#dim7

Miss - us Moon - light, Put — in a word for me. —

Gm D7b9 Gm7 C7b9 F C7 F6 F#dim7

Tell {him, her} how I feel, It should - n't end this way.

Gm Am Dm Dm7 G7 C7

Since you are all {his, her} friends, {He'll, She'll} lis - ten — to what - ev - er you have to say.

F Dm Gm7 C7 Gm7 C7b9 F F7 Bb Am

Bab - ble to {him, her} — Mis - ter Brook, Kiss {him, her} for me, Miss Rain - drop — And watch to see they all

Gm C7b9

1 F Dm Gm7 C7b9 2 F

do, Please, Mis - ter Sun. — Sun. —

POISON IVY

© 1959 (Renewed) JERRY LEIBER MUSIC and MIKE STOLLER MUSIC

Words and Music by JERRY LEIBER
and MIKE STOLLER

Fairly bright "4"

Ab Gb Ab/Eb Ab

She comes on like a rose — and ev - 'ry - bod - y knows —
pret - ty as a dai - sy but look out, man, she's cra - zy

Gb G Ab Gb Ab/Eb

she'll — get you in dutch — why, you can
she'll real - ly do you in — if you

Ab N.C. Fm

look but you'd bet - ter not — touch. } Poi - son I - vy, — Poi - son
let her get un - der your — skin. }

Cm Fm Fm/Eb To Coda ⊕

I - vy — late at night — while you're sleep - in', Poi - son

Bbm/Db Eb9 Fm 1 Eb 2 Eb

I - vy comes creep - in' round. — She's Ah that

Db

beat will make you jump - y and booze will make you lump - y the

Ab Db

way it rocks will make you jump and twitch. That rhy - thm's gon - na fool ya, that

Eb N.C.

slow back beat to cool ya, but Poi - son I - vy, Lord, will make you itch. You're

Ab Gb Ab/Eb Ab

gon - na need an o - cean of cal - o - mine — lo - tion.

Gb G Ab Gb Ab/Eb Ab N.C. D.S. al Coda

You'll be scratch-in' like a hound — the min-ute you start to mess a - round. — Poi - son

CODA ⊕

Bbm/Db Eb9 Fm Bb

I - vy comes creep - in' late at night while you're sleep - in', Poi - son I - vy comes creep - in' late at

Fm Bbm Bb Fm

night while you're sleep - in', Poi - son I - vy comes creep - in' a - round.

THE POWER OF LOVE

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Words by MARY SUSAN APPLIGATE and JENNIFER RUSH
Music by CANDY DEROUGE and GUNTHER MENDE

Slow, with a steady beat

The whis - pers in the morn - ing of lov - ers sleep - ing tight
 are roll - ing by like thun - der now, as I look in your eyes.
 I hold on to your bod - y and feel each move you make.
 times and it seems I'm far a - way,
 Your voice is warm and ten - der, a love that I could not for - sake.)
 nev - er won - der where I am 'cause I am al - ways by your side.)
 'Cause I'm your la - dy and you are my man.
 When - ev - er you reach for me, I'll do all that I can.
 (D.S.) I'm gon - na do
 E - ven though there may be We're head - ing for some - thing, some - where I've nev - er been.
 To Coda \oplus Bbm Eb Db
 Some - times I am fright - ened but I'm read - y to learn 'bout The Pow - er Of Love.
 The sound of your heart beat - ing
 made it clear sud - den - ly. The feel - ing that I can't go on
 is light years a - way. 'Cause I'm your la - ened but I'm read - y to learn
 'bout The Pow - er Of Love.
 The Pow - er Of Love. (Instrumental)

CODA
 \oplus Bbm

Repeat and Fade

POOR SIDE OF TOWN

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and JONATHAN THREE MUSIC CO.Words and Music by JOHNNY RIVERS
and LOU ADLER

Moderately
Eb maj7 Fm7

How can you tell me how much you miss me?
To him you were noth - ing but a little play - thing.
So tell me: "Are you gonna stay, now?"

Eb maj7 Fm7

When the last time I saw you you would - n't e - ven kiss me?
Not much more than an o - ver - night fling.
"Will you stand by me all the way now?"

Ab Gm Fm Ab

That rich guy you've been see - in' must have put you down; So
To me you were the great - est thing this boy had ev - er found; An' girl, it's
With you by my side they can't keep us down; To

Eb Ab To Coda ⊕ Eb

wel - come back ba - by to the Poor Side Of Town.
hard to find nice things on the Poor Side Of Town.
gether we can make it ba - by, on the Poor Side Of

Db Gb Cb Bbm Cb

I can't blame you for try - in', I'm try - in' to make it, too. I've got one lit - tle

Bbm Abm7 Gbmaj7 Bb D.C. al Coda CODA Eb

hang up, ba - by, I just can't make it with - out you. Town.

THE PREACHER

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By LARRY CARLTON

Medium bounce
F Bb9

Gath - er 'round and hear The Preach - er, hear The

F Fdim7 F C7 F

Preach - er, hear The Preach - er, preach - er man. They used to

F F7 Bb Bdim7 F

call him The Preach - er, this was true, for he would preach from his

G7 C7 F F7

heart 'bout the on - ly way he knew. He would stand up there in the pul - pit;

Bb A7 F7 Gm7 G#dim7 Am Dm7 Gm7 C7

horn in his hand, and let that melody take you to the Promised Land.

1 F 2 F Bb9

They used to gather 'round and hear The Preacher, hear The

F C7 F

Preacher, hear The Preacher, preacher man. They used to

3 F Bb Bdim7 F Dm7 Gm7 F

PRELUDE TO A KISS

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Words by IRVING GORDON and IRVING MILLS
Music by DUKE ELLINGTON

Slowly

D9 G7#5 C9 Fmaj7 3 B7 E7 A7 Dm

If you hear a song in blue like a flower crying for the dew

Dm7 3 G7 3 C D7 Dm7 G7b9 C A7 D9 G7#5

that was my heart serenading you my Pre-lude To A Kiss. If you hear a

C9 Fmaj7 3 B7 E7 A7 Dm Dm7 3 G7 3 C D7

song that grows from my tender sentimental woes that was my heart trying to compose

Dm7 G7b9 C E C#m F#m7 B7 E C#m

a Pre-lude To A Kiss. Though it's just a simple melody with nothing fancy,

F#m B7 E C#m F#m7 B7 E A7 D9

nothing much you could turn it to a symphony a Schubert tune with a

Dm7 D#m7 Em7 A7b9 D9 G7#5 C9 Fmaj7 3 B7 E7

Gershwin touch. Oh! How my love song gently cries for the tenderness with

A7 Dm Dm7 3 G7 3 C D7 Dm7 G7b9 C

in your eyes my love is a pre-lude that never dies a Pre-lude To A Kiss.

PRETEND

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CLIFF PARMAN and FRANK LaVERE

Slowly

C Cmaj7 C6 Dm7 G7Dm7 G7

Pre-tend you're hap - py when you're blue. It is - n't ver - y hard to do, and you'll find hap - pi - ness with -

G7#5 C Cmaj7 C6 N.C. C Cmaj7

out an end, when ev - er you Pre - tend. Re - mem - ber, an - y - one can dream,

C6 Dm7 G7 Dm7 G7

and noth - ing's bad as it may seem. The lit - tle things you have - n't got, could be a lot, if you'd pre -

C Dm7 C N.C. Em F F#dim7 C/G G7#5

tend. You'll find a love you can share, one you can call all your own.

C6 F#m7b5 B7 F#m7/C# B7/D# B7 Em Ebdim7 G7/D N.C.

Just close your eyes, { she'll } be there. You'll nev - er be a - lone. And if you sing this mel - o -

C Cmaj7 C6 Dm7 G7 Dm7 G7

dy, you'll be pre - tend - ing, just like me. The world is mine, it can be yours, my friend, so

1 C Cdim7 G7 N.C. 2 C Fmaj7 C

why don't you Pre - tend. Pre-tend you're hap - py when you're tend.

PRISONER OF LOVE

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COLGEMS-EMI MUSIC INC. and LEO ROBIN MUSICWords and Music by LEO ROBIN,
CLARENCE GASKILL and RUSS COLUMBO

Moderately

Fm7 Bb Bb7 Eb C9

A - lone from night to night, you'll find me, too weak to break the chains that bind me;
For one com - mand I stand and wait now, from one who's mas - ter of my fate now.

Fm Gm Bdim7 1 Cm F7 Fm7 Bb7

I need no shack - les to re - mind me, I'm just a Pris - 'ner Of Love.
I can't es - cape, for it's too late now,

2 Eb Abm6 Eb Cm6 D7 Gm D7 Gm D7 Gm D7

I'm just a Pris - 'ner Of Love. What's the good of my car - ing, if some - one is shar - ing those arms with

Gm D7 G D7 G D7 G D7 Bb7

me? Al-though { he she } has an-oth-er, I can't have an-otr-er; for I'm not free. _____

Fm7 Bb Bb7 Eb C9

{ He's She's } in my dreams, a-wake or sleep - ing, up-on my knees to { him her } I'm creep - ing;

Fm Gm Bb7 Eb Abm6 Eb

My ver - y life is in { his her } keep - ing, I'm just a Pris - 'ner Of Love.

PROMISES, PROMISES

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Lyric by HAL DAVID
Music by BURT BACHARACH

Bright

G A/G F#m7 C D/C Bm7 Am7

Prom - is - es, Prom - is - es, I'm all through with Prom - is - es, Prom - is - es, now! I don't know how
Prom - is - es, Prom - is - es, this is where those Prom - is - es, Prom - is - es, end! I won't pre - tend

C/D Gmaj7 Cmaj7

I got the nerve _____ to walk out. _____ If I shout, _____ re -
that what was wrong _____ can be right. _____ Ev - 'ry night _____ I'll

Fmaj7 Cmaj7 Fmaj7 Bbmaj7 Bb9#11

mem - ber I feel free. Now I can look at my - self _____
sleep now, no more lies. Things that I prom - ised my - self _____

Am7 D9 Gmaj9 1 2

_____ and be proud, _____ I'm laugh - ing out loud! _____ Oh,
_____ fell a - part, _____ but I found my heart. _____

G A/G C D/C Bm7 G A/G

Prom - is - es, their kind of prom - is - es can just de - stroy your life. _____ Oh, prom - is - es, those kind of

C D/C Bm7 G A/G C D/C

prom - is - es take all the joy from life! _____ Oh, Prom - is - es, Prom - is - es, my kind of prom - is - es _____

N.C. Gmaj7 G6/9 Dm7/G

_____ can lead to joy and hope and love, _____

Bmaj7 B6 Bmaj7 B6 Bmaj7 Gmaj9 Gmaj7 Gmaj9 Gmaj7 G

_____ yes, love. _____

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Words and Music by JOHN LENNON
 and PAUL MCCARTNEY

Moderate Rock

Em7 C#7 D Em7 C#7 D Em7 C#7 D

As I write this let-ter, send my love to you. Re-mem-ber that I'll al-ways

D/A A7 D Em7 D A7

be in love with you. Treas-ure these few words till we're to - geth - er. Keep all my love for -

Bm7 A A7 Bb C7 D

ev - er, P. S. I Love You, you, you, you.

1.3. I'll be com - ing home a - gain to you love and till the day I do love, }
 2. treas - ure these few words till we're to - geth - er, keep all my love for - ev - er, }

To Coda ⊕

A A7 Bb C7 D

P. S. I Love You, you, you, you.

G D G D

{ As I write this let - ter send my love to you, re -
 { As I write this let - ter, oh, send my love to you, you know I want you to re -

G D D/A A7 1 D 2 D D.S. al Coda

mem - ber that I'll al - ways be in love with you. be in love with you.
 mem - ber that I'll al - ways, - yeah, be in love with you.

CODA ⊕

D Bb C7 D Bb C7 D

you, you, you, you. I love you.

PUT YOUR ARMS AROUND ME, HONEY

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Words by JUNIE McCREE
 Music by ALBERT VON TILZER

Moderately bright

Eb Bb7

Put Your Arms A - round Me, Hon - ey, hold me tight. Hud - dle up and cud -
 When they look at me, my heart be - gins to float. Then it starts a - rock -

To Coda ⊕

dle up with all your might. Oh! Oh!
 in' like a mo - tor boat. Oh! Oh!

Eb

Won't you roll those eyes. — Eyes that I just i - dol - ize. —

CODA

I nev - er knew — an - y { girl — } like you. —

PUT THE BLAME ON MAME

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div. of The Star Street Joint Venture

Words and Music by ALLAN ROBERTS
and DORIS FISHER

Medium solid four

1. When Miss - es O' - Lear - y's cow kicked the lan - tern, in Chi - ca - go town, — they
2. they had the earth - quake in San Fran - cis - co, back in nine - teen - six. — They
3.-5. (See additional lyrics)

say that start - ed the fi - re — that burned Chi - ca - go down. —
said that ol' Moth - er Na - ture — was up to her ol' tricks. —

That's the sto - ry that went a - round — but here's the real low - down. —
That's the sto - ry that went a - round — but here's the real low - down. —

Put The Blame On Mame, boys, — Put The Blame On Mame. Mame kissed a buy - er from
Put The Blame On Mame, boys, — Put The Blame On Mame. One night she start - ed to

out of town, — that kiss burned Chi - ca - go down, — So you can Put The Blame On
shim and shake, — that brought on the Fris - co quake, — So you can Put The Blame On

Mame, boys, — Put The Blame On } Mame. When Mame. —
Mame, boys, — Put The Blame On }

Additional Lyrics

3. When they had the gold rush folks started running to Cal-i-for-ni-ay,
They all had dreams of making a million bucks a day.
That's the story that went around but here's the real low-down:
"Put The Blame On Mame," boys, "Put The Blame On Mame."
She caused the gold rush, It's my belief,
Diggin' gold from some guy's teeth.
So you can "Put The Blame On Mame," boys, "Put The Blame On Mame."
4. Remember the blizzard back in Manhattan, in eighteen-eighty-six?
They say the traffic was tied up and folks were in a fix.
That's the story that went around but here's the real low-down:
"Put The Blame On Mame," boys, "Put The Blame On Mame."
Mame gave a chump such an ice-cold no,
For seven days they shoveled snow.
So you can "Put The Blame On Mame," boys, "Put The Blame On Mame."
5. There was once a shootin' up in the Klondike when they got Dan Magrew
Folks were puttin' the blame on the lady known as "Lou."
That's the story that went around but here's the real low-down:
"Put The Blame On Mame," boys, "Put The Blame On Mame."
Mame did a dance and she dropped her fan
That's the thing that murdered Dan
So you can "Put The Blame On Mame," boys, "Put The Blame On Mame."

PUT YOUR HAND IN THE HAND

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Words and Music by
GENE MacLELLAN

With a beat

Put Your Hand In The Hand of the Man who stilled the wa - ter, Put Your Hand In The Hand of the Man who calmed the sea; Take a look at your-self and a you can look at oth - ers dif - f'rent - ly, By put - tin' your hand in the hand of the Man from a - Gal - i - lee.

1,2
G To Verse G Fine
3

1. Ev - 'ry
2. Ma - ma

Verse

time I look in - to the Ho - ly Book I wan - na trem - ble, taught me how to pray be - fore I reached the age of sev - en, When I read a - bout the part where a car - pen - ter cleared the tem - ple; And when I'm down on my knees that's a when I'm close to heav - en; For the buy - ers and the sell - ers were no dif - f'rent fel - las than what I pro - fess to be, Dad - dy lived his life with two kids and a wife and he did what he could do, And it caus - es me shame to know I'm not the man that I should be! And he showed me e - nough of what it takes to get you through.

D.S. 1st time
D.S. al Fine 2nd time

QUIET NIGHTS OF QUIET STARS (Corcovado)

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English Words by GENE LEES
Original Words and Music by ANTONIO CARLOS JOBIM

Moderately slow

Qui - et Nights Of Qui - et Stars, qui - et chords from my gui - tar float - ing on the si - lence that sur - rounds us. Qui - et thoughts and qui - et dreams,

Em7 A7#5 D9 Dm7 Abdim7

qui - et walks by qui - et streams, and a win - dow look - ing on the moun - tains and the sea.

D9 Abdim7

How love - ly! This is where I want to be. Here, with you so close to me un - til

Gm7 Gb F Fm

the fi - nal flick - er of life's em - ber. I, who was lost and

Em7 Am7 Dm7 G7b9

lone - ly, be - liev - ing life was on - ly a bit - ter trag - ic joke, have found with you

Em7 A7#5 Dm7 G9 G7b9 C C6/9

the mean - ing of ex - ist - ence. Oh, my love.

RAGTIME COWBOY JOE

Copyright © 1990 by HAL LEONARD CORPORATION

Words and Music by LEWIS F. MUIR,
GRANT CLARKE and MAURICE ABRAHAMS

Moderately C Am7 D7

He al - ways sings rag - gy mu - sic to the cat - tle, as he swings back and

G7

for - ward in the sad - dle, on a horse that is syn - co - pat - ed, gait - ed, and there's

C C+ Am D7 G7 C

such a fun - ny me - ter to the sound of his re - peat - er. How they run when they

Am7 D7 Dm7 E7

hear that fel - low's gun be - cause the West - ern folks all know, he's a

Am Dm Cdim7 Dm Am 3 Dm Am D7b5 C A7 D7 G7 C

high fa - lut - ing, scoot - ing, shoot - ing son - of - a - gun from Ar - i - zo - na, Rag - time Cow - boy Joe.

THE RAINBOW CONNECTION

from THE MUPPET MOVIE

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8 Music Square West, Nashville, TN 37203

By PAUL WILLIAMS
and KENNETH L. ASCHER

Flowing Waltz tempo

G Em7 Am C/D D G Em C C/D D7

1. Why are there so man - y songs a - bout rain - bows, and what's on the oth - er side? _____
2. Who said that ev - 'ry wish would be heard and an - swered when wished on the morn - ing star? _____
3. (See additional lyrics)

G D/E Em7 Am C/D D G Em Cmaj7

Rain - bows are vi - sions, — but on - ly il - lu - sions, and rain - bows have noth - ing to hide. _____
Some - bod - y thought of that, and some - one be - lieved it, look what it's done — so far. _____

F#m7/A F#m7/B F#m7/A F#m7/B

So we've been told, and some choose to be - lieve it, I know they're wrong wait and see. _____
What's so a - maz - ing that keeps us star gaz - ing, and what do we think we might see? _____

Am7 D C/D Bm7 E7 Am D7 To Coda ⊕ G C/G G C/G

Some - day we'll find it, The Rain - bow Con - nec - tion, the lov - ers, the dream - ers and me.
Some - day we'll find it, The Rain - bow Con - nec - tion, the lov - ers, the dream - ers and

2 G D/F# Em7 G/D C G/B C/D D7 D.C. al Coda

me. All of us un - der its spell, we know that it's prob - a - bly mag - ic.

CODA ⊕ G D/F# Em7 G/D C D7sus D7 G

me. La da da dee da da do la la da da da de da do.

Additional Lyrics

3. Have you been half asleep and have you heard voices?
I've heard them calling my name.
Is this the sweet sound that calls the young sailors?
The voice might be one and the same.
I've heard it too many times to ignore it.
It's something that I'm s'posed to be.
Someday we'll find it.
The Rainbow Connection;
The lovers, the dreamers and me.

RAMBLIN' ROSE

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Words and Music by NOEL SHERMAN
and JOE SHERMAN

Moderately G7 C D7

Ram - blin' Rose, _____ Ram - blin' Rose, _____ why you ram - ble _____ no one
on, _____ ram - ble on. _____ When your ram - blin' _____ days are
Rose, _____ Ram - blin' Rose, _____ why I want you, _____ heav - en

G7 C7 F C

knows. _____ Wild and wind - blown, _____ that's how you've grown, _____ who can
gone. _____ Who will love you _____ with a love true, _____ when your
knows. _____ Though I love you _____ with a love true, _____ who can

G7 1,2 C F C 3 C

cling to _____ a Ram - blin' Rose? _____ Ram - ble
ram - blin' _____ days are gone? _____ Ram - blin'
cling to _____ a Ram - blin' Rose? _____

QUEEN OF THE HOP

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Words and Music by WOODY HARRIS
and BOBBY DARIN

New Orleans Shuffle

F

Well, you can talk a-bout your Ju - lie and your Peg-gy Sue - you can keep your Miss Mol - ly and your

F7 Bb7

Mar - y Lou, - but when it comes to the chick - en or to do - in' the bop, -

C7 F

I've got a girl they call the Queen Of The Hop. - Well, I love my queen. -

Bb7

Do you know what I mean? - Sweet lit - tle six - teen - yes,

1 F To next strain 2 F To Interlude

that's my queen. - Well, she that's my queen. - Well, she wears short shorts and

rock and roll - shoes, you ought to see her dance in the Yel - low Dog - Blues. She's my

Bb7 C

sug - ar-time ba - by I'm her lol - ly pop an' ev - 'ry-bod - y knows I love my

INTERLUDE

Bb7

Queen Of The Hop. - Well, I tunes in the Band - stand, ev - 'ry day - to

F F7 Bb7

watch the kids a-danc - in' 'cross the U. S. A. - She don't care a - bout a thing ex - cept - ing

G7 C7#5

rock and roll. - My ba - by drives me cra - zy when she does the stroll. - Well, I

F

love my queen. - Do you know what I mean? - Sweet

Bb7 F F9

lit - tle six - teen - yes, that's my queen. -

RAINDROPS KEEP FALLIN' ON MY HEAD

from BUTCH CASSIDY AND THE SUNDANCE KID

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Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately (♩ = 3♩)

F Fmaj7 F7 B♭

Rain - drops Keep Fall - in' On My Head, { and just like the guy whose feet are too big for his
but that does - n't mean my eyes will soon be turn - in'

Am7 D7 Am7 D7 Gm7

bed, noth - in' seems to fit. Those rain - drops are fall - in' on my head they keep fall - in'.
red, cry - in's not for me. 'Cause I'm nev - er gon - na stop the rain by com - plain - in'.

To Coda ⊕

C7sus C F Fmaj7 F7

So I just did me some talk - in' to the sun and I said I did - n't like the
Be - cause I'm Am7 D7 Am7 D7 Gm7

way he got things done, sleep - in' on the job. Those rain - drops are fall - in' on my

C7sus C F Fmaj7 B7 B♭

head they keep fall - in'! But there's one thing I know, _ the blues _ they send _ to meet _

C C7 Am7 D9 Gm7

_ me won't de - feat _ me. It won't be long _ till hap - pi - ness _ steps up _ to greet _ me.

B♭/C C B♭/C D.C. al Coda CODA

(Instrumental) free noth - in's wor - ry - in' me. _____

A RAINY NIGHT IN GEORGIA

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Words and Music by
TONY JOE WHITE

Moderately

E♭maj7 A♭ E♭maj7

1. Hov - erin' by my suit - case, tryin' to find a warm place to spend the night. A
2. Ne - on signs a - flash - in', tax - i - cabs and busses pass - in' through the night. The
3. (See additional lyrics)

A♭ E♭maj7 Cm

heav - y rain a - fall - in', _ seems I hear your voice call - in' "It's all right." } A Rain - y Night In
dis - tant moan - in' of a train seems to play a sad re - frain to the night. }

Gm Cm Gm Fm A♭

Geor - gia, A Rain - y Night In Geor - gia; _ I be - lieve it's rain - in' all _ o - ver the

E♭ 1 2,3

D♭maj7 D♭maj7 To Coda ⊕ E♭maj7 D♭maj7 E♭maj7

world. How man - y times I've won - dered,

Dbmaj7 Ebmaj7 Fm Gm Fm
 it still comes out the same. No mat - ter how you look at it, think of it, you
 Ab Gm Fm Ebmaj7 Dbmaj7 D.C. al Coda CODA Ebmaj7
 just got to do your own thing.

Additional Lyrics

3. I find me a place in a box car,
 so I take out my guitar to pass some time.
 Late at night when it's hard to rest,
 I hold your picture to my chest, and I'm all right.
 (Chorus)

RAMBLIN' MAN

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Words and Music by
 DICKEY BETTS

Moderately fast

G F G
 Lord, I was born a Ram - blin' Man, try'n' to make a liv - in' and
 C D C G
 do - in' the best I can. And when it's time for leav - in', I
 Em C G D7 To Coda ⊕ G
 hope you'll un - der - stand that I was born a Ram - blin' Man.
 G C G
 { Well, my fa - ther was a gam - bler down in Georg - ia, and he
 I'm on my way to New Or - leans this morn - in',
 C D C
 wound up on the wrong end of a gun. And I was born in the
 leav - in' out of Nash - ville, Ten - nes - see. They're al - ways hav - in' a
 G Em C G D7
 back seat of a Grey-hound bus roll - in' down High - way For - ty - one
 good time down on the bay - ou, Lord, them del - ta wom - en think the world of me.
 G 1 2 D.C. al Coda CODA G
 Man.

RED, RED WINE

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Words and Music by
NEIL DIAMOND

Slow Country beat

Red, Red Wine, _____ go to my head. Make me for - get that I
Wine, _____ it's up to you. All I can do, I've done.

still need her so. Red, Red go. No, mem - 'ries won't

But mem - 'ries won't

go. I'd have thought that with time, thoughts of her would leave my

head. I was wrong, and I find just one thing makes me for -

get. Red, Red Wine, _____ stay close to me. Don't let me be a-lone.

It's tear - ing a - part my blue, blue heart. _____

RAMBLING WRECK FROM GEORGIA TECH

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A Division of MPL Communications, Inc.

By FRANK ROMAN

Moderately

Oh, _____ if I had a daugh - ter, sir, _____ I'd dress her in white and gold, _____ and
wish I had a barr'l of rum and of sug - ar three thous - and pounds, _____ a
Ram - bling Wreck From Geor - gia Tech and a heck of an en - gi - neer, _____ a

take _____ her on _____ the cam - pus, sir, _____ to cheer _____ the brave and bold. _____ But
col - lege bell _____ to put it in, and _____ a clap - per to stir it 'round. _____ I'd
heck of a heck of a heck of a heck of a heck of a heck of an en - gin - eer. _____ Like

if _____ I had _____ a son, sir, _____ I _____ tell _____ you what _____ he'd do, _____ he would
drink _____ to ev - 'ry fel - low, _____ who _____ comes _____ from far _____ and near, _____ I'm a
all _____ good jol - ly fel - lows _____ I _____ drink _____ my whis - key clear, _____ I'm a

yell "To heck with Geor - gia" like _____ his dad - dy used to do. _____ I _____
Ram - bling Wreck From Geor - gia Tech and a heck of an en - gin - eer. _____ I'm a
Ram - bling Wreck From Geor - gia Tech and a heck of an en - gin - eer. _____

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Words and Music by SUNNY WEST,
BILL TILGHMAN and NORMAN PETTY

Bright beat

F F7

The lit - tle things — you say and do, — they make me want to be with you - hoo-hoo, }
 way you dance — and hold me tight, — the way you kiss and say good - ni - hi - hight, }

Bb F

Rave On! It's a cra - zy feel - in', and I know it's — got me reel - in' when

C7 C11 1 F 2 F

you say, "I love — you," — Rave On. — Well, — the On. —

REACH OUT AND TOUCH (SOMEBODY'S HAND)

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Words and Music by NICKOLAS ASHFORD
and VALERIE SIMPSON

Moderate Waltz (easy flowing)

G7 Cmaj7 Am7 Dm7

Reach Out And Touch Some - bod - y's Hand, make this world a bet - ter place —

G7 C Am7 G7 Cmaj7 Am7

— if you can. Reach Out And Touch Some - bod - y's Hand, make this world a

Dm7 G7 Em7 Am7 Cmaj7 3

bet - ter place — if you can. (Just try) { Take a lit - tle time out of your
 If you see an old friend —

F F+ F6 Dm7/G Em 3 Em7

bus - y day, to give en - cour - age - ment to some - one who's lost the way. — (Just
 on the street and he's down, re - mem - ber, his shoes could fit your - feet. — Just

Am7 Cmaj7 F F+ F6 Dm7/G

try) Or would I be talk - ing to a stone if I asked you to share a prob - lem that's
 try a lit - tle kind - ness and you'll see it's something that comes ver - y nat - ur - al -

Gm7 A7 C7 F Am Dm7

not your own. — We — can change things if we start giv - ing.
 ly. — We — can change things if we start giv - ing.

1 G9 Am7 2 G9 Am7 Dm7/G Cmaj7

Why don't you Reach Out And Why don't you (Why don't you) Reach Out And Touch Some - bod - y's Hand. —

RHIANNON

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8 Music Square West, Nashville, TN 37203

Words and Music by
STEVIE NICKS

Moderately

Rhi - an - non rings - like a bell thru the night, and would - n't you love to love - her? -
She is - like a cat in the dark, and then she is the dark - ness. -

Takes to the sky like a bird in flight - and who will be - her lov - er? }
She rules her life like a fine sky - lark - and when the sky - is star - less. }

All your life - you've nev - er seen - a wom - an - tak - en by the wind. -

Would you stay - if she prom - ised you heav - en? Will you ev - er win? -

Will you ev - er win? - Rhi - an -

non. Dreams un - wind; love's - a state of mind. -

Play 4 times Am9 Am F Repeat and Fade

RHUMBOOGIE

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Words and Music by DON RAYE
and HUGHIE PRINCE

Moderate Boogie Woogie

Rhum - boo - gie! - Rhum - boo - gie Woo - gie! - It's Har - lem's new cre - a - tion with a

Cu - ban syn - co - pa - tion, it's ex - cit - ing! - Rhum - boo - gie! - Rhum - boo - gie

Woo - gie! - Its na - tive rhy - thm haunts you, it's bar - bar - ic and it taunts you, it's { ex - a

cit - ing! - }
kill - er! - } Just plant your both feet on each side, - and let your hips and

shoul - ders glide, - then throw your bod - y back and ride. - (Instrumental) There's noth - in' like Rhum -

F7 Bbm6 F Bbm6

F Bbm6 F C7

F

boo - gie! Rhum - boo - gie Woo - gie!

keep - sie or Sa - van - nah, it's { a ex - cit - ing! Rhum - kill - er!

Rhum - boo - gie! Rhum - boo - gie!

(GHOST) RIDERS IN THE SKY
(A Cowboy Legend)

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A Division of MPL Communications, Inc.

By STAN JONES

Briskly Gm Bb Gm

1. An old cow-poke went rid-ing out one dark and wind-y day, up - on a ridge he rest-ed as he
2. brands were still on fire and their hooves wuz made of steel, their horns wuz black and shin-y and their
3,4. (See additional lyrics)

went a - long his way. When all at once a might - y herd of red - eyed cows he saw a
hot breath he could feel. A bolt of fear went through him as they thun - dered thru the sky for he

plough-in' thru the rag - ged skies and up a cloud - y draw.
saw the ri - ders com - in' hard and he heard their mourn - ful cry.

Yi - pi - yi - ay, yi - pi - yi - o, the

1-3 Eb Cm7 Gm

ghost herd in the sky. Ghost Rid - ers In The Sky.

2. Their
3. Their
4. As the

4 Eb Cm6 Gm7

ghost herd in the sky.

Eb Cm7 Gm7

Ghost Rid - ers In The Sky.

Additional Lyrics

3. Their faces gaunt their eyes were blurred and shirts all soaked with sweat, they're ridin' hard to catch that herd but they ain't caught them yet. 'Cause they've got to ride forever on that range up in the sky, on horses snortin' fire as they ride on, hear their cry. Yi-pi-yi-ay, yi-pi-yi-o, the Ghost Riders In The Sky.
4. As the riders loped on by him he heard one call his name, "If you want to save your soul from hell a-ridin' on our range, then cowboy change your ways today or with us you will ride, a-try'n to catch the devil's herd across these endless skies." Yi-pi-yi-ay, yi-pi-yi-o, the ghost herd in the sky. Ghost Riders In The Sky.

RHYTHM OF THE NIGHT

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Words and Music
DIANE WARREN

Lively dance beat

D C/D G/A D C/D Gsus G

(Instrumental)

When it feels like the world is on your shoulders,
Look out on the street now; the par - ty's just be - gin - ning,

D C/D G D

and all of the mad - ness has got you go - in' cra - zy, it's time to get out.
the mu - sic's play - ing; a cel - e - bra - tion's start - ing. Un - der the street lights

C/D Gsus G D C/D G

Step out in - to the street where all of the ac - tion is right there at your feet. Well,
the scene is be - ing set. A night for ro - mance, a night you won't for - get. So

§ A/C# G/B Bm G Asus A

1. I know a place where we can dance the whole night a - way un - der - neath e - lec - tric stars.
2., 3. come join the fun, this ain't no time to be stay - ing home, ooh, there's too much go - ing on.

A/C# G/B Bm G To Coda ⊕

Just come with me and we can shake your blues right a - way. You'll be do - ing fine once the mu - sic
To - night is gon - na be a night like you've nev - er known. We're gon - na have a good time the whole night

Asus A D Em7 D/F# A

starts, oh.)
long, oh.)

Feel the beat of the Rhy - thm Of The Night, dance un - til the morn - ing

Bm Em7 D/F# A

light. For - get a - bout the wor - ries on your mind, you can leave them all be -

D Em7 D/F# A G

hind. Feel the beat of the Rhy - thm Of The Night, oh, the Rhy - thm Of The Night,

1 A D C/D G/A D

oh, yeah. (Instrumental)

C/D G/A 2 A Bm A/B A 1 G/A F#m 2 D.S. al Coda G/A A Bm

oh, yeah. Instrumental solo

CODA

Asus A B E F#m7 E/G#

long, oh. (hind.) Feel the beat of the Rhythm Of The

B C#m F#m7 E/G# B Repeat and Fade

Night, dance un - til the morn - ing light. For - get a - bout the wor - ries on _ your mind, you can leave them all _ be -

RIGHT TIME OF THE NIGHT

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Words and Music by
PETER McCANN

Moderately slow

Ab Db Ab Db Ab Db

Sun goes down _ on a silk - y day; quar - ter moon walk - in' thru the
No use talk - ing when the shad - ows fall; night birds call - ing and he

Ab Db Bbm7 Eb11

Milk - y Way. _ } Oh, you and me _ ba - by, we could think of some - thin' to do. _
says it all. _ }

Ab Cm7 Db Eb11 Ab Cm7 Db Eb11

It's the Right Time Of The Night; the stars are wink - in' a - bove. _ It's the

Ab Cm7 Db Eb11 Ab Eb11 To Coda ⊕ Ab Eb11

Right Time Of The Night for mak - in' love. _

Eb7 Cm7 C7 Fm

I got you _ and you got me; _ tell you that's the way my mom - ma al - ways said it should be.

Bb7 Db Eb11 D.S. al Coda

I'll be good, _ you be kind; _ we'll be bad if you don't _ mind. _ It's the

CODA

Bm7 E11 A C#m7 D E11 A C#m7

It's the Right Time Of The Night; the stars are wink - in' a -

D E11 A C#m7 D E11 A E11 A E11

bove. _ It's the Right Time Of The Night for mak - in' love. _ It's the

Repeat and Fade

THE RIGHT THING TO DO

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Words and Music by
CARLY SIMON

Moderate beat

§ C(add9) Fmaj7 Dm9 F/G Am7

1. There's noth-in' you can do to turn me a-way, noth-in' an-y-one can say. You're

2,3. (See additional lyrics)

F#m7 B Em7 Em7/A Dmaj7 To Coda ⊕

with me now, and as long as you stay, lov-in' you's The Right Thing To Do. Lov-

1 Dm7 Fmaj7 Dm7/G N.C. 2 Dm7 Fmaj7 Dm7/G N.C.

- in' you's the right thing. 2. Oh, I - in' you's the right thing. Oh, and it

Dm7 G/C Am(add9) Gm7 C

used to be for a while that the riv-er flowed right to my door,

Dm7 G/C Am Gm7 C7

mak-ing me just a lit-tle too free. But now the riv-er does-n't seem to stop here an-y-more.

F Bb F F/G Em/G D.S. al Coda

(Instrumental)

CODA ⊕ Dm7 Fmaj7 Dm7/G

- in' you's the right thing.

C(add9) Fmaj9 Cmaj9

Lov-in' you's The Right Thing To Do, is The Right Thing To Do.

Fmaj9 Cmaj7 Fmaj7 Cmaj9

Noth-ing you can ev-er do would turn me a-way from you. I love you now, and I love you now. E-

Fmaj7 Cmaj7 Fmaj7 Cmaj7

- ven though you're ten thou-sand miles a-way, I'll love you to-mor-row as I love you to-day. I'm in

Fmaj7 Cmaj7 Fmaj7 Cmaj7

love, babe; I'm in love with you, babe.

Fmaj7 C(add9) Fmaj7 C(add9)

The Right Thing To Do, _____ The Right Thing To Do, _____

Fmaj7 C(add9) Fmaj7 Cmaj9

The Right Thing To Do. _____ Let's close _____ now.

Additional Lyrics

- 2. Oh, I know you've had some bad luck with ladies before;
They drove you and you drove them crazy.
But more important is I know you're the one, and I'm sure
Lovin' you's The Right Thing To Do; lovin' you's the right thing.
- 3. You hold me in your hands like a bunch of flowers;
Set me movin' to your sweetest song.
And I know what I think I've known all along;
Lovin' you's The Right Thing To Do; lovin' you's the right thing.

(To Coda:)

RIP IT UP

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Words and Music by ROBERT A. BLACKWELL
and JOHN S. MARASCALCO

Bright Rock tempo

G N.C. G N.C.

Well, it's Sat - ur - day night and I just got paid, fool a - bout my mon - ey, don't _____
got me a date and I won't be late, picked her up in my _____
long a - bout ten, I'll be fly - ing high, walk on out in _____

C9 N.C. G N.C. Eb9

_____ try to save. _____ My heart says, go go, _____ have a time, 'cause it's Sat - ur - day night, and I _____
_____ eight - y eight. _____ Shag on down by the so - cial hall, when the joint _____ starts jump - in' I'll _____
_____ to the sky. _____ But I don't care if I spend my dough, 'cause to - night I'm gon - na _____ be one _____

D7 G

_____ feel fine. } I'm gon - na Rip It Up! I'm gon - na rock it up!
_____ have a ball. }
_____ hap - py soul. }

C9 G

I'm gon - na shake it up! I'm gon - na ball it up! I'm gon - na _____

D7 C7

1,2	G	D7
-----	---	----

3	G	C9	G
---	---	----	---

Rip It Up! and ball to - night. I night. _____
A - _____

ROCK ME BABY

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Words and Music by JOE JOSEA
and B.B. KING

Moderately slow shuffle (♩·♩[♩])

C7

Rock Me, Ba - by, rock me all night long.
Rock Me, Ba - by, like you roll a wa-gon wheel.
Rock Me, Ba - by, hon - ey rock me slow.

F7

Rock Me Ba - by, hon - ey rock me all night long.
Want you to roll me, ba - by, like you roll a wa - gon wheel.
Hey rock me, pret - ty ba - by, ba - by, rock me slow.

G7

I want you to Rock Me, Ba-by, like my back ain't got no bone.
Want you to roll me, ba-by, you don't know how it makes me feel.
Will you Rock Me, Ba-by, 'til I want no more.

1,2	3
G7 Ab7 G7	G7#5 C9

ROCK'N ME

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Words and Music by
STEVE MILLER

Moderately

Well, I been look-in' real hard and I'm try'n' to find a job, but it just keeps get-tin' tough-er ev-'ry
Don't get sus - pi - cious, now don't be sus - pi - cious, babe, you know you are a friend of mine.

day. But I've got to do my part 'cause I know in my heart I've got to please my sweet ba - by, yeah.
And you know that it's true that all the things that I do are gon-na come back to you in your sweet time.

Well, I ain't su - per - sti - tious and I don't get sus - pi - cious, 'cause my wom-an is a friend of mine.
Phoe-nix, Ar - i - zo - na, all the way to Ta - co - ma, Phil - a - del - phi - a, At - lan - ta, L. A.,
I went from Phoe-nix, Ari - i - zo - na, all the way to Ta - co - ma, Phil - a - del - phi - a, At - lan - ta, L. A.,

And I know that it's true that all the things that I do will come back to me in my sweet
north - ern Cal - i - for - nia where the girls are warm so I could be with my sweet ba - by,
north - ern Cal - i - for - nia where the girls are warm so I could hear my sweet ba - by

To Coda ⊕ A

time. So keep on } Rock-in' Me, ba - by; keep on a - rock-in' me, ba - by; keep on a -
yeah. Keep on a }
say: Keep on a }

1 2

rock-in' me, ba - by; keep on a - rock-in' me, ba - by. I went from Ba-by, ba-by, ba-by, keep on

rock-in', D A Rock-in' Me, ba - by. D A Keep on a - rock-in', D Rock-in' Me,

ba - by. A D (Instrumental) N.C. D.S. al Coda

CODA

Rock-in' Me, ba - by; A G keep on a - rock-in' me, ba - by; G keep on a -

rock-in' me, ba - by; D A keep on a - rock-in' me, rock-in' me, rock-in' ba - by, ba - by, ba - by. Repeat and Fade

ROCKIN' CHAIR

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Words and Music by
HOAGY CARMICHAEL

Moderately

Eb Eb9 Ab Abm Eb Ab Gm Fm7 Eb

Old rock-in' chair's got me, — cane by my side. Fetch me that gin, son,

F7 F7b5 Fm7 Bb7 Eb Cm Cm6 D7 Gm

'fore I tan your hide. Can't get from this cab-in, — goin' no - where.

F7 Dm F7 Eb F#m Gm Eb Ab9

Just sit me here grab - bin' at the flies 'round this Rock - in' Chair. My dear old Aunt

Eb Gm Eb Am7b5 D7 Gm Gm6

Har - ri - et in hea - ven she be. Send me sweet cha - ri - ot, for the

Cm7 F9 Bb7sus Bb7 Bb9 Eb Eb9 Ab

end of these trou - bles I see. Old Rock - in' Chair gits it, — judg - ment day is

1	2
Eb Fm7 Gm Bb7#5	Eb Ab9 Eb6

here. Chained to my Rock - in' Chair. Chair. —

ROCKET MAN

(I Think It's Gonna Be a Long Long Time)

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Songs Of PolyGram International, Inc.

Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately slow, with a beat

Gm7 C9 Gm7 C9

She packed my bags last night pre-flight, Ze-ro hour Nine A. M.

Eb Bb Cm Cm7 F

And I'm gon-na be high as a kite by then.

Gm7 C11 Gm7 C11

I miss the earth so much, I miss my wife, it's lone-ly out in space.

Eb Bb Cm Cm7 F Cm7

on such a time less flight.

§ Bb Eb

And I think it's gon-na be a long, long time till touch-down brings me 'round a-gain to find.

Bb Eb Bb

I'm not the man they think I am at home, oh no no no, I'm a

C7 Gm7 C Gm7 Eb Cm7 Bb Eb Bb To Coda ⊕

Rock-et Man. Rock-et Man burn-ing out his fuse up here a-lone.

1 Eb 2 Eb Gm7 C9 Gm7

Mars ain't the kind of place to raise your kids, in fact it's cold as hell.

C7 Eb Bb Cm Cm7 F

And there's no one there to raise them if you did.

Gm7 C7 C11 C7 Gm7

And all this sci-ence I don't un-der-stand. It's just my job five days a week.

D.S. al Coda
Cm7

C7 C11 Eb Bb Cm7 F

A Rock - et Man, _____ A Rock - et Man. _ -

CODA Eb Bb Eb Bb

And I think it's gon - na be a long, _ long time. _

ROCKIN' ROBIN

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Words and Music by
J. THOMAS

Bright Rock tempo

F

He rocks in the tree - top all the day long, Hop - pin' and a - bop - pin' and a -
Ev - 'ry lit - tle swal - low, ev - 'ry chick - a - dee, Ev - 'ry lit - tle bird in the

sing - in' his song. All the lit - tle birds on Jay - bird Street, love to hear the rob - in go
tall oak tree. The wise old owl, the big black crow, flap their wings, sing - in'

Bb9 F

"Tweed, tweed, tweed."
"Go bird, go." } Rock - in' Rob - in, _____ Rock - in' Rob - in,

C7 Bb9 To Coda F Bb9 F

Blow, Rock - in' Rob - in 'cause we're real - ly gon - na rock to - night. _

F Bb9 F PATTERN Bb

A pret - ty lit - tle ra - ven at the bird band - stand,

F Bb

taught him how to do the bop and it was grand. They start - ed go - in' stead - y, and bless my soul, He

C7 N.C. D.S. al Coda (1st Verse) CODA F Bb F

out - bopped the buz - zard and the o - ri - ole. He

ROMEO AND JULIET

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Words and Music by
MARK KNOPFLER

Medium steady beat

Chords: F C B \flat C F C B \flat C $\frac{5}{4}$ F C B \flat C

(Instrumental)

Chords: F/C B \flat C F C Dm C

1., D.S. So your love struck Ro-me-o has got a street se-re-nade_

2. (See additional lyrics)

Chords: F Dm B \flat C B \flat

lay-ing ev-'ry-bod-y low with a love song that he made. And he finds a street light and he

Chords: C F B \flat C To Coda

steps out of the shade, he says some-thing like you and me babe how a-bout it? —

Chords: F C Dm C F C

Spoken: Juliet says, goodness me, it's Romeo, you nearly gave me a heart attack. He's un-der-neath the win-dow, she's sing-ing,

Chords: Dm B \flat C B \flat C F

hey la my boy-friend's back. You should-n't come a-round here, sing-ing up at peo-ple like that

Chords: B \flat Csus4 C F C

an-y-way, what you gon-na do a-bout — it? Ju-li-et, the dice were

Chords: Dm C B \flat maj7 C F C Dm C B \flat C

load-ed from the start, — and I bet and you ex-plod-ed in — my heart, and I for-

Chords: F C B \flat Dm B \flat Gm F/A

get, I for-get the mov-ie song When you gon-na re-al-ise it was

B \flat C Dm C F C B \flat C F/C

just that the time was wrong, Ju-li - et.

(Instrumental)

1,2 B \flat C 3 B \flat D.S. al Coda C

Now

CODA

B \flat maj7 Cadd9 C

(Instrumental)

Additional Lyrics

2. Now we come up on different streets
 They both were streets of shame.
 Both dirty, both mean,
 Yes and the dream was just the same.
 And I dreamed your dream for you
 So now your dream is real.
 How can you look at me
 As if I'm just another one of your deals.

When you can fall for chains of silver
 You can fall for chains of gold
 You can fall for pretty strangers
 And the promises they hold.
 You promised me everything,
 You promised me thick and thin
 Now you can just say oh Romeo, yeah,
 You know I used to have a scene with him.

Juliet, when we made love you used to cry
 You said I loved you like the stars above,
 You said I'd love you till I die.
 There's a place for us
 You know the movie song,
 So when you gonna realise
 It was just that the time was wrong,
 Juliet

ROSETTA

© 1933, 1935 (Renewed) MORLEY MUSIC CO.

Words and Music by EARL HINES
 and HENRI WOOD

Moderately

F9 E9#5 Eb9#11 D9 G9 1 C7 C7#5

Ro - set - ta, my Ro - set - ta, in my heart, dear, there's no one but
 told me, that you love me, nev - er leave me for

F6 G9 C7 2 C7 C7#5 F E7 Am E7 Am

you. You some - bod - y new. You've made my whole life a dream;

Am/G# C/G G7 Gm7 C7 F9 E9#5

I pray you'll make it come true. Ro - set - ta, my Ro -

Eb9#11 D9 G9 C7 C7#5 F

set - ta, please say I'm just the one dear for you.

ROCK AND ROLL IS HERE TO STAY

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Words and Music by
DAVID WHITE

Brightly, in 2

Oh, ba - by Rock And Roll Is Here To Stay, and it will nev - er die.
If you don't like rock and roll, just think what you've been miss - in' but

It was meant to be that way, though I don't know why. — I don't care what peo - ple say,
if you like to bop and stroll, walk a - round and lis - ten. Let's all start to rock and roll,

Rock And Roll Is Here To Stay!} We don't care what peo - ple say — Rock And Roll Is Here To Stay. —
Ev - 'ry - bod - y rock and roll. }

Rock and roll will al - ways be, I dig it to the end. It - 'll go down in his - to - ry,

just you watch my friend. Rock and roll will al - ways be, it - 'll go down in his - to - ry.

Rock and roll will al - ways be, — it - 'll go down in his - to - ry. — Ev - 'ry - bod - y rock, —

ev - 'ry - bod - y rock, — ev - 'ry - bod - y rock, — ev - 'ry - bod - y rock. —

Come on, ev - 'ry - bod - y rock and roll. Ev - 'ry - bod - y rock and roll. —

Ev - 'ry - bod - y rock and roll. — Ev - 'ry - bod - y rock and roll. — Ev - 'ry - bod - y

rock and roll. — Come on, ev - 'ry - bod - y rock and roll. 2nd time D.S. and Fade

The musical score is written in a single system with ten staves. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 2/4. The tempo/style marking is 'Brightly, in 2'. The score includes various chord changes indicated by letters above the staff: Ab, Ab7, Db, Eb, and Ab7. The lyrics are written below the notes, with some words hyphenated across lines. The score ends with a double bar line and the instruction '2nd time D.S. and Fade'.

ROW, ROW, ROW

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Words by WILLIAM JEROME
Music by JIMMIE V. MONACO

Brightly

G D7 G C E7 Am

And then he'd Row, Row, Row, way up the riv - er he would Row, Row, Row,

A7 D7

a hug he'd give her then he'd kiss her now and then. She would tell him when, he'd

G6 F#7 G6 G#dim7 D7 N.C. G D7 G

fool a - round and fool a - round and then they'd kiss a - gain. And then he'd Row, Row, Row,

Am E7 Am C Cm6

a lit - tle fur - ther he would row, oh, oh, oh, oh. Then he'd drop both his oars,

G A7 Am7 D7 G

take a few more en - cores, and then he'd Row, Row, Row.

S'POSIN'

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© Renewed 1957 MORLEY MUSIC CO.Words by ANDY RAZAF
Music by PAUL DENNIKER

Moderately

E♭ Fm E♭ Gm Fm7 B♭9 Fm7 B♭9 E♭ Fm E♭ E♭dim7

S'pos - in' I should fall in love with you. Do you think that you could love me

Fm7 B♭9 Fm7 B♭7 E♭ Fm E♭ Gm Cm Cm7 F9

too? S'pos - in' I should hold you and ca - ress you. Would it im - press you

B♭7 Fm B♭9 E♭ Fm E♭ Gm Fm7 B♭9 Fm7 B♭9

or dis - tress you? S'pos - in' I should say "For you I yearn."

E♭ B♭9 E♭7 E♭9 A♭ G7 Cm E♭7 E♭dim7 Fm7

Would you think I'm speak - ing out of turn? And S'pos - in' I'd de - clare it, would you

G7 Cm E♭ Fm E♭ Fm7 B♭ E♭ Fm7 D♭9 E♭

take my love and share it? I'm not S'pos - in', I'm in love with you.

ROSES ARE RED (MY LOVE)

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 Lyamusic Publishing for the United States

Words and Music by AL BYRON
 and PAUL EVANS

Moderately

A long, long time a-go on grad-u-a-tion day you hand-ed me your book,
 through high school and when the big day came, I wrote in-to your book
 lit-tle girl? She looks a lot like you. Some-day some boy will write
 I signed this way:
 next to my name: } Ros-es Are Red, My Love, vi-'lets are blue,
 in her book, too: } sug-ar is
 sweet my love, but not as sweet as you. We da-ted you.
 you. Then I went far a-way and you found some-one new.
 I read your let-ter, dear, and I wrote back to you: Ros-es Are Red, My Love, vi-'lets are
 blue, sug-ar is sweet, my love, good luck, may God bless you. Is that your

1 C To Next Strain
 2 C
 3 C Fine
 F G7 C F7 G7 C7 F
 C Am F G7 C D.S. al Fine

ROUTE 66

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By BOBBY TROUP

Moderately bright

If you ev-er plan to mo-tor West trav-el my way, take the
 high-way that's the best. Get your kicks on Route Six-ty-six!
 It winds from Chi-ca-go to L. A. More than two thou-sand

F Bb9 E F Bb9
 F Gm7 C9 C7 F Abdim7
 Gm7 F Bb9 E F Bb9

F Gm7 C9 C7 F

miles all the way. — Get your kicks on Route Six - ty - six! —

Gm7 C7 F Bb9 F

Now you go thru Saint Loo - ey and Jop - lin, Mis - sour - i and Ok - la - hom - a Cit - y is might -

F9 F7 Bb9 F Fdim7 F

y pret - ty; You'll see — Am - ar - il - lo; — Gal - up, New Mex - i - co; —

Gm C9 Gm7 C9 F F#dim7 Gm7 C7

Flag - staff, Ar - i - zon - a; Don't for - get Wi - no - na, King - man, Bar - stow, San Ber - nar - din - o. Won't

F Bb9 E F Bb9

you — get hip to this time - ly tip; — When you — make that Cal - i - for - nia trip —

F Gm7 C9 C7 F Bb9 F Gb7 F

— get your kicks on Route Six - ty - six! —

SAINT JAMES INFIRMARY

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Words and Music by
JOE PRIMROSE

Em B7 Em Am Em B7

I went down to Saint James In - fir - mary, — Heard my ba - by groan, I felt so brok - en -

Em C7 Em B7 Em B7 Em

heart - ed, — She used to be my own. I tried to keep from cry - in' — My

Am Em B7 Em C7 Em B7 Em

heart felt just like lead, She was all I had to live for, — I wished that it was me in - stead.

RUBY BABY

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Words and Music by JERRY LEIBER
and MIKE STOLLER

Moderately

C7

I love a girl and a Ru - by is her name. — This
Each time I see you, — ba - by, my heart cries. — Tell yuh,

girl don't — love me but I love her just the same. —
I'm gon - na steal — you a way from all those guys. —

F7 C

Ru - by, Ru - by, how I want yuh, like a ghost I'm a gon - na haunt yuh.
From the hap - py day I met yuh I made a bet that I was gon - na get yuh.

G7 F7 C

Ru - by, Ru - by, Ru - by, will you be mine?
Ru - by, Ru - by, Ru - by, will you be mine?

Ru - by, Ru - by, Ru - by, Ba - by. Ru - by, Ru - by, Ru - by, Ba - by.

F7 C

Ru - by, Ru - by, Ru - by, Ba - by. Ru - by, Ru - by, Ru - by, Ba - by.

G7 F7 C

Ah, ah, — ah — ah.

I love this girl; I said - a, Ru - by is her name. — When this

F7 C

girl looks at me she just sets my heart a - flame. —

F7 C

Got some hug - gin' and kiss - es too, yeah, and I'm gon - na give them - a

G7 F7 C

all to you. Now lis - ten, Ru - by, Ru - by, when will you be mine?

G7 F7 C

Ru - by, Ru - by, when will you be mine? _____

SALLY G

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Words and Music by
McCARTNEY

Moderately slow

G A Am

Some - where to the south of New York Cit - y lies the friend - ly state of Ten - nes -
night life took me down to Print - ers Al - ley, Sal - ly sang a song be - hind a
now I'm on my own a - gain I won - der if she ev - er real - ly un - der -

G A Am C

see. Down in Nash - ville town I met a pret - ty who made a pret - ty big fool out of
bar. I ran my eyes a - cross her as she sang a tan - gled mime, I used to love to hear her sweet gui -
stood. I nev - er thought to ask her what the let - ter "G" stood for but I know for sure it was - n't

G C G C G A7

me. } And they call her Sal - ly, — Sal - ly G, why d'you wan - na do the things you
tar. }
good. }

D7 G7 C G C G A

do to me? - You're my Sal - ly, — Sal - ly G, took the part - that was the heart of

Am C G C G C G C G C

To Coda ⊕ 1 2

me, Sal - ly G. The Me and Sal - ly took up,

Em G D Am

things be - gan to look up, me and her were go - ing strong. Then she start - ed ly - in',

G Am Em C

I could see our love was dy - in'. I heard a voice say, "Move a - long, — move a - long."

D.C. al Coda

G C G C G C G C

Well,

CODA

⊕ G C G C A Am C G

Sal - ly G.

SAILING

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Words and Music by
CHRISTOPHER CROSS

Moderately

Dsus2(addG#) D(addE) Dsus2(addG#) D(addE)

Well, it's not far down to par - a - dise. At least it's not for me. And if the wind

F#m9 F#m7(addB) F#m9 F#m7(addB) E/D A/D

is right, you can sail a - way and find tran - quil - i - ty. Oh, the can - vas can do mir -

E/D A/D E/A A E/A A

a - cles. Just you wait and see. Be - lieve me.

§
Dsus2(addG#) D(addE) Dsus2(addG#) D(addE)

It's not far to nev - er nev - er land. No rea - son to pre - tend.
far back to san - i - ty. At least it's not for me.

F#m9 F#m7(addB) F#m9 F#m7(addB)

And if the wind is right, you can find the joy of in - no - cence a - gain.
And if the wind is right, you can sail a - way and find se - ren - i - ty.

E/D A/D E/D A/D

Oh, the can - vas can do mir - a - cles. Just you wait and see. Be - lieve

E/A A E/A A E/A A

me. Sail - ing takes me a - way

E/A A Dsus2(addG#) D(addE) Dsus2(addG#) D(addE)

to where I've al - ways heard it could be. Just a dream

Bm7 F#m9 C#m7 D(addE) Dsus2(addG#) To Coda ⊕

and the wind to car - ry me, and soon I will be free.

E/A A E/A A E/F# F#m7

Fan - ta - sy, it gets the best of me when I'm Sail - ing.

E/F# F#m7 E/D A/D E/D A/D

All caught up in the rev - er - ie; ev - 'ry word is a sym -

E/A A E/A A E/A A

- pho - ny. Won't you be - lieve me? Sail - ing

E/A A Dsus2(addG#) D(addE) Dsus2(addG#) D(addE)

takes me a - way to where I've al - ways heard it could be.

Bm7 F#m9 C#m7 D(addE)

Just a dream and the wind to car - ry me, and soon I will be free.

Dsus2(addG#) A Fmaj7 G

(Instrumental)

Ebmaj7 F G C Abmaj7

Bb F G A D.S. al Coda

Well, it's not.

CODA Dsus2(addG#) D(addE) Dsus2(addG#) D(addE)

(Instrumental)

Dsus2(addG#) D(addE)

SAD SONGS (Say So Much)

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Words and Music by ELTON JOHN
and BERNIE TAUPIN

Moderately, with a Blues feel

C F B♭ F

Guess there are times when we all need to share a lit-tle pain
If some-one else is suf-fer-in' e-nough, oh, to write it down

G C G C

and iron-ing out the rough spots is the hard-est part when mem-o-ries re-main.
when ev-'ry sin-gle word makes sense, then it's ea-si-er to have those songs a-round.

F B♭ F

And it's times like these when we all need to hear the ra-di-o,
The kick in-side is in the line that fi-nal-ly gets to you.

G C

'cause from the lips of some old sing-er we can share the troub-les we al-read-y know.
And it feels so good to hurt so bad and suf-fer just e-nough to sing the blues.

§ F B♭ F

(So) Turn 'em on, turn 'em on, turn on those Sad Songs.

G C F C

When all hope is gone why don't you tune in and turn them on?

F B♭ F

They reach in-to your room, oh, just feel their gen-tle touch.

G To Coda ⊕ C 1 2 C

When all hope is gone a sad song says so much.

F B♭ F Dm G C

Sad Songs, they say, Sad Songs, they say. Sad Songs, they say.

F B♭ F Dm G C G9 C D.S. al Coda

say, Sad Songs, they say so much. So turn 'em on,

CODA ⊕ C F C G G9 C F C

When all hope is gone you know a sad song says so much.

G G9 C F C Dm C

When ev-'ry lit-tle bit of hope is gone you know a sad song says so much.

SAN FRANCISCO (BE SURE TO WEAR SOME FLOWERS IN YOUR HAIR)

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Words and Music by
JOHN PHILLIPS

Gently
Em C G D Em C

If you're go-ing to San Fran-cis-co, Be Sure To Wear Some

G D Em G C G

Flow-ers In Your Hair. If you're go-in' to San Fran-cis-co,

Em Bm Em7 D % Em

you're gon-na meet some gen-tle peo-ple there. For those who
For those who

C G D Em C G D

come to San Fran-cis-co, sum-mer time will be a love-in there.
come to San Fran-cis-co, Be Sure To Wear Some Flow-ers In Your Hair.

Em G C G Em Bm Em7 To Coda ⊕

In the streets of San Fran-cis-co, gen-tle peo-ple with flow-ers in their
If you come to San Fran-cis-co, sum-mer time will be a love-in

D F Dm F Dm

hair. All a-cross the na-tion, such a strong vi-bra-tion:

G F Dm

peo-ple in mo-tion. There's a whole gen-er-a-tion

F Dm G D D.S. al Coda

with a new ex-pla-na-tion. Peo-ple in mo-tion. Peo-ple in mo-tion.

CODA ⊕ G Em F#m7 E7 A D A F#m

there. If you come to San Fran-cis-co, sum-mer

C#m F#m7 A F#m D A

time will be a love-in there.

SALT PEANUTS

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Music by JOHN "DIZZY" GILLESPIE
and KENNY CLARKE

Fast F6 Bb6 Bdim7 F6 N.C. F6 Bb6 Bdim7 F6

N.C. 1 Em7 Eb7 Dm9 Dm

Dm7 Db7 C7 Gm9 C7#5 F6 Bb6 Bdim7 F6

N.C. F6 Bb6 Bdim7 F6 N.C.

SAME OLD LANG SYNE

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Words and Music by
DAN FOLGELBERG

Moderately

C Am7 G C Am7 G

1. Met my old lov - er in the groc - 'ry store. The snow was fall - ing Christ - mas Eve.
2. She did - n't rec - og - nize the face at first, but then her eyes flew o - pen wide.
3. Instrumental
4.-8. (See additional lyrics)

C Am7 G F#m7b5 1,2,3,4,6,7 F G

I stole be - hind her in the fro - zen foods and I touched her on the sleeve.
She went to hug me and she spilled her purse and we laughed un - til we cried.

5,8 F G Am F G Am N.C.

We drank a toast to in - no - cence; we drank a toast to now.

Am F G Am/G G

We tried to reach be - yond the emp - ti - ness, but nei - ther one knew how.

CODA

⊕ Am F G Am N.C.

We drank a toast to in - no - cence, we drank a toast to time;

Am F G Am/G G

re - liv - ing, in our el - o - quence, an - oth - er "Auld Lang Syne."

C Am7 G C Am7 G

The beer was emp - ty and our tongues were tired, and run - ning out of things to say.

C Am G/E Am D9 F G

She gave a kiss to me as I got out, and I watched her drive a - way.

C Am7 G C Am7 G

Just for a mo - ment I was back at school, and felt that old fa - mil - iar pain.

C Am G/E Am D9 F/G G

And, as I turned to make my way back home, the snow turned in - to rain...

F/G F6/G Cmaj9 Dm7 G9 F/G Cmaj9 Am7 Cmaj7/G F G9

(Instrumental ad lib.)

Cmaj9 G#dim7 E7 Fmaj7 Fmaj9 G7 Ab/Bb Bb9 Cmaj9

Additional Lyrics

4. We took her groceries to the checkout stand;
The food was totalled up and bagged.
We stood there, lost in our embarrassment,
as the conversation lagged.
5. We went to have ourselves a drink or two,
but couldn't find an open bar.
We bought a sixpack at the liquor store
and we drank it in her car.
6. She said she's married her an architect,
who kept her warm and safe and dry.
She would have liked to say she loved the man,
but she didn't like to lie.
7. I said the years had been a friend to her
and that her eyes were still as blue.
But in those eyes I wasn't sure if I
saw doubt or gratitude.
8. She said she saw me in the record stores,
and that I must be doing well.
I said the audience was heavenly,
but the traveling was Hell.

SARA

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and Unichappell Music Inc.

Music by PETER WOLF and INA WOLF
Words by INA WOLF

Medium slow

F/Bb Bb Am7

Go now, don't look back, we've drawn the line.
Dan ger in the game when the stakes are high.

Instrumental

F/Bb Bb Am D

Move on, it's no good to go back in time. I'll nev - er
Brand - ed, a heart was brand - ed while my sens - es stood by. }
Instrumental ends

Gm7 Ebmaj7 Gm7 Ebmaj7 Gm/D

find an - oth - er girl like you, for hap - pi - ness it takes two. We're fi - re and ice

C7sus 1st time Dsus D 2nd, 3rd time Dsus To Coda ⊕ F/Bb Bb Dm7

the dream won't come true. true. Sa - ra, Sa - ra, the

Eb Dm7/G F/Bb Bb Dm7 Eb F/Eb

storms are brew - in' in your eyes. Sa - ra, Sa - ra, no time is a

Db Eb/Db 1 Fsus F 2 Fsus F Eb

good time for good - byes. ('Cause Sa - ra) Love me like no one has ev - er

Eb/F F Eb Eb/F F

loved me be - fore. (and Sa - ra) Hurt me, no one could ev - er hurt me more. (and Sa - ra)

Eb Eb/F F Eb Eb/F F7sus

Sa - ra (and Sa - ra) no - bod - y loves me an - y - more.

CODA ⊕ Bbmaj7 Bb Dm7#5 Dm7 Ebmaj9 Dm7/G F/Bb Bb

(Instrumental)

Dm7 Eb F/Eb Db/Cb Eb/F F/Eb F/Bb Bb Dm7 Sa - ra,

Sa - ra, no time is a good time. Oh Sa - ra, Sa - ra, the

Eb Dm7/G F/Bb Bb Dm7

storms are brew - in' in your eyes. Sa - ra, Sa - ra,

Repeat and Fade	Optional Ending
Eb Fsus F	Fsus F F/Bb Bb

no time is a good time for good - byes.

SAVING ALL MY LOVE FOR YOU

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Words by GERRY GOFFIN
Music by MICHAEL MASSER

Slowly

Amaj7 F#m7 Bm9 D/E Amaj7 F#m7

A few sto - len mo - ments is all that we share. You've got your fam - 'ly and not ver - y eas - y liv - ing all a - lone. My friends try and tell me find a

Bm9 D/E F#m7 B/F# F#m7 B/F# A 4 F#m7

they need you there. Though I try to re - sist, be - ing last on your list, but no oth - er man's gon - na man of my own. But each time I try, I just break down and cry. 'Cause I'd rath - er be home feel - in'

G#m7 C#7 Dmaj7 C#m7 Bm7 D/E 1 Amaj7 F#m7 Bm9 D/E

do, blue, } So I'm Sav - ing All My Love For You. It's

2 A G#m7 C#7 F#m9 Bm7 E7

You used to tell me we'd run a - way to - geth - er; love gives you the right to be

Amaj7 Eb7sus Ab7 Dbmaj7 F#m7 B7

free. You said: "Be pa - tient. Just wait a lit - tle long - er," but that's just an old fan - ta -

Dmaj9/E Amaj7 F#m7 Bm9 D/E Amaj7 F#m7

sy. I've got to get read - y, just a few min - utes more. Gon - na get that old feel - ing when you

Bm9 D/E F#m7 B/F# F#m7 B/F# A 4 F#m7

walk through that door. 'Cause to - night is the night for feel - ing all - right. We'll be mak - ing love the whole night

G#m7 C#7 Dmaj7 C#m7 Bm7 Dmaj7 C#m7 Bm7 Dmaj7 C#m7 Bm7 D/E

through, So I'm sav - ing all my love, yes I'm sav - ing all my love, yes I'm Sav - ing All My Love For

Amaj7 F#m7 Bm9 D/E Amaj7 F#m7 Bm9 D/E

You. No oth - er wom - an is gon - na love you more. 'Cause to -

F#m7 B/F# F#m B/F# A F#m7 G#m7 C#7

night is the night that I'm feel - ing all right. We'll be mak - ing love the whole night through; so I'm

Repeat and Fade

Dmaj7 C#m7 Bm7 Dmaj7 C#m7 Bm7 Dmaj7 C#m7 Bm7 D/E Amaj7 F#m7 Bm9 D/E

sav - ing all my love, yes I'm sav - ing all my lov - ing, yes I'm Sav - ing All My Love For You. For

SAY YOU, SAY ME

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Words and Music by
LIONEL RICHIE

Slow ballad

Ab Eb/G Fm Ab/Eb Cm/Eb Db Db/Eb

Say You, Say Me. Say it for al - ways. That's the

Ab Eb/G Fm Ab/Eb Cm/Eb

way it should be. Say You, Say Me. Say it to - geth -

Db Db/Eb Ab Ab/Eb Ab Eb/G

er, nat - 'ral - ly. { I had a dream, I had an
As we go down life's

Fm Ab/Eb Cm Bbm Ab Gb Eb

awe - some dream: peo - ple in the park play - in' games in the dark.
lone - some high - way, seems the hard - est thing to do is to find a friend or two.

Ab Eb/G Fm Ab/Eb Cm Bbm Ab

And what they played was a mas - que - rade. But from be - hind the walls of doubt,
That help - ing hand, some - one who un - der - stands. And when you feel you've lost your way, you've got

1 Gb Eb 2 Gb

voice was cry - ing out. some - one there to say, "I'll

Eb Ab Eb/G Fm Ab/Eb Cm

show you." Say You, Say Me. Say it for al -

Db Db/Eb Ab Eb/Ab Eb Ab Eb/G

- ways. That's the way it should be. Say You, Say Me.

Fm Ab/Eb Cm To Coda Db Db/Eb Ab **Faster**

Say it to - geth - er, nat - 'ral - ly. So you

Cb Gb Db Ab Cb Gb

think you know the an - swers. Oh, no. Well, the whole world's got ya danc - in', that's right, I'm

D Ebm Cb Gb Db Ab

tell-in' you. It's time to start be-liev-in', oh, yes. Be -

Tempo I Cb Db Eb D.S. al Coda

lieve in who you are; you are a shin-ing star.

CODA Db Db/Eb Ab Eb/Ab Eb

er, nat - 'ral - ly. Say it to - geth -

Db Ab/C Bbm7 Db/Eb Ab

er, nat - 'ral - ly.

THEME FROM "SCHINDLER'S LIST"
from the Universal Motion Picture SCHINDLER'S LIST

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Composed by JOHN WILLIAMS

Expressively

Gm Cm7 F7 Bb D Gm Cm7(add4) F7 Bb

Am7b5 D7sus D7 Gm Am7b5 D7sus D7 Eb Am7b5 D

Cm7 D7sus D7 Gm Am7b5/G Gm

Am7b5/G Eb7#11 Gm Cm7 Cm7/F Bb D

Gm Cm7(add4) F7 Bb Am7b5 D7sus D7

Gm Gm/F Am7b5 D7sus D7 Ebmaj7 Am7b5 D

Cm7 Am7b5 D7 G Cm D7 Gm

SCOTCH AND SODA

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Words and Music by
DAVE GUARD

Moderately slow - like Blues

Abmaj7 Db7 Eb6 Gm7 C9
 Scotch And So - da, mud in your eye, ba-by, do I feel high, oh me, oh
 Dry mar - ti - ni, jig - ger of gin, oh, what a spell you've got me in, oh

F7 Fm7 Bb7 1 Dm Abm G7 2 Eb9 D7#9 Eb9
 my, do I feel high.
 my, do I feel high.

Ab6 Eb Fm7 Bb7 Ebmaj7 F9
 Peo-ple won't be - lieve me, they'll think that I'm just - ing. But I could feel the

Bb7 Bbdim7 Fm7 Bb7 Abmaj7 Db7
 way I feel, and still be on the wa - gon. All I need is one of your smiles,

Eb6 Gm7 C9 F7 Fm7 Bb7 Gm7
 sun - shine of your eyes, oh me, oh my, do I feel high - er than a kite can

C7 Fm7 Bb7 Ab7 Eb6 Db9 Eb6
 fly! Give me lov - in', ba - by, I feel high.

SCRAPPLE FROM THE APPLE

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By CHARLIE PARKER

Fast
 Gm7 C7 Gm7 C7

F Bb7 Bdim7 1 F 2 F

Em7 A7 D7

G7 Gm7

Two staves of piano introduction. The first staff has chords C7, Gm7, C7, Gm7, C7. The second staff has chords F, Bb7, Bdim7, F. There are triplets in the first and fourth measures of the second staff.

SEA OF LOVE

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Words and Music by GEORGE KHOURY
and PHILIP BAPTISTE

Medium slow, fifties Rock

Chords: G, B7, C, A7. Lyrics: Do you re - mem - ber when we met, that's the day I knew you were my pet. Come with me my love to the sea, the Sea Of Love.

Chords: G, A7, G, C. Lyrics: I want to tell you just how much I love you. I want to tell you just how much I love you. To Coda 1 G 2 G

Chords: D, C, D, C, B7, D, D7. Lyrics: Come with me to the Sea Of Love. D.C. al Coda (Verse 1)

Chords: G, N.C., Eb, Db, Eb, Db. Lyrics: Come with me to the Sea

Chords: C7, Eb, Eb7, Ab, C7, Db. Lyrics: Of Love. Come with me my love to the sea, the

Chords: Bb7, Ab, Bb7, Ab, Db. Lyrics: Sea Of Love. I want to tell you just how much I love you.

Chords: Ab, Bb7, Ab, Db, Ab. Lyrics: I want to tell you, oh, how much I love you.

SECOND HAND ROSE

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Words by GRANT CLARKE
Music by JAMES F. HANLEY

Moderately, not too slow

F G7 C7

I'm wear - ing sec - ond hand hats ___ sec - ond hand clothes ___ that's why they call ___ me
sec - ond hand shoes ___ sec - ond hand hose ___ all the girls hand ___ me their

F F#dim7 Gm7 C7

Sec - ond Hand Rose. ___ E - ven our pi - an - o in the par - lor fa - ther bought for
sec - ond hand beaux. ___ E - ven my pa - ja - mas when I don 'em have some - bod - y

F6 F G7

ten cents on the dol - lar. Sec - ond hand pearls, ___ I'm wear - ing sec - ond hand curls. ___
el - se's 'ni - tials on 'em. Sec - ond hand rings, ___ I'm sick of sec - ond hand things. ___

Cm7 F7 Cm7 F+ Bb6 Gm Cm6

___ I nev - er get a sin - gle thing that's new. ___ E - ven Jake the
___ I nev - er get what oth - er girl - ies do. ___ Once while stroll - ing

Gm Cm6 Gm Cm6 Gm C7b9 F Bbm6 F Bbm6

plumb - er, he's the man I a - dore, ___ had the nerve to tell me he's been
through the Ritz a girl got my goat, ___ she nudged her friend and said, "Oh! look, there's

F Bbm6 G7 F G7

mar - ried be - fore. ___ Ev - 'ry - one knows ___ that I'm just Sec - ond Hand Rose ___ from
my old fur coat." ___ Ev - 'ry - one knows ___ that I'm just Sec - ond Hand Rose ___ from

Gm7 C9

1	F	Bdim7	C7	N.C.
2	F			

Sec - ond Av - e - nue. I'm wear - ing
Sec - ond Av - e - nue. ___

SEEMS LIKE OLD TIMES

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Lyric and Music by JOHN JACOB LOEB
and CARMEN LOMBARDO

Moderately

D7 G7

Seems Like Old Times, hav - ing you to walk with, Seems Like Old Times,
Old Times, din - ner dates and flow - ers, just like old times,

Gm7 C7 F6

hav - ing you to talk with. And it's still a thrill just to have my arms a -
stay - ing up for hours. ___ Mak - ing dreams come true, do - ing things we used to

1
D7 G7 C7 N.C.

round you, still the thrill that it was the day - I found you. Seems Like

2
D7 G9 C7 F Bb F

do, Seems Like Old Times, _____ be - ing here with you. _____

SECRETLY

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Words and Music by AL HOFFMAN, DICK MANNING and MARK MARKWELL

Slowly
C Am7 Dm7 G7 C Am7

Why must I meet you in a se - cret ren - dez-vous? Why must we steal a - way to
Why must we wait un - til we're danc - ing cheek to cheek Why must we steal a - way to
to whis - per all the words of

Dm7 G7 C Am7 Dm7 G7

steal a kiss or two? Why must we wait to do the things we want to do?
love we long to speak? Why must our love be like a game of hide - and - seek?

C Am Dm7 G7 C Am7

Why, oh, why, oh, why, oh, why, oh, why? Wish we did - n't have to

Dm7 G7#5 C Am7 Dm7 G7#5 C Am7

meet Se - cret - ly, wish we did - n't have to kiss Se - cret - ly; Wish we did - n't have to

Dm7 G7 C Am Dm7 G7 C Am7

be a - fraid to show the world that we're in love! Till we have the right to

Dm7 G7#5 C Am7 Dm7 G7#5 C Am7

meet o - pen - ly, till we have the right to kiss o - pen - ly; We'll just have to be con -

Dm7 Db9

1
C Am Dm7 G7

tent to be in love Se - cret - ly!

C Am Dm7 G7

2
C

Why, oh, why, oh, why, oh, why, oh, why? ly! _____

SENTIMENTAL JOURNEY

© 1944 (Renewed) MORLEY MUSIC CO.

By BUD GREEN,
LES BROWN and BEN HOMER

Slowly
C

Em Ab9 G7

Gon - na take a Sen - ti - men - tal Jour - ney, gon - na set my heart at ease. —
Got my bag, I got my res - er - va - tion, spent each dime I could af - ford. —

C F9 C G7 C Fdim7 F

Gon - na make a Sen - ti - men - tal Jour - ney to re - new old mem - o - ries. —
Like a child in wild an - ti - ci - pa - tion, long to hear that "All - a - board." — Sev - en, —

Cdim7 C C#7 D7 D9

that's the time we leave at sev - en, — I'll be wait - in' up for Heav - en, — count - in' ev - 'ry mile of

G7 Dm7 G6 Gdim7 G9 C

rail - road track — that takes me back. — Nev - er thought my heart could be so "yearn - y," why did I de -

Em Ab9 G7 C F9 C G7 C

cide to roam? — Got - ta take this Sen - ti - men - tal Jour - ney, Sen - ti - men - tal Jour - ney Home. —

SEPTEMBER MORN

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Words and Music by NEIL DIAMOND
and GILBERT BECAUD

Moderately slow
Ab/Bb Bb9 Eb Ab/Bb Bb9

Stay for just a-while. Stay and let me look at you. It's been so long, I hard-ly knew you

Ebmaj7 Abm7 Db9 Gbmaj7 Cbmaj7

stand - ing in the door. Stay with me a-while. I on - ly wan - na talk to you.

Abm Adim7 Bb7sus Bb7 Eb

We've trav - eled half - way 'round the world — to find our - selves — a - gain. Sep - tem - ber Morn. We

Bbm7 Eb9 Ab Abm9 Db9b5

danced un - til the night be - came a brand - new day. Two lov - ers play - ing scenes — from some ro - man - tic play.

Eb Cm7 Fm7 Ab/Bb Eb Cm7 Fm7 Bb9

Sep - tem - ber morn - ings still can make me feel that way. Look at what you've done.

E♭maj9 **Cm7** **Fm7** **B♭9** **E♭**

Why, you've be-come a grown-up girl. I still can hear you cry-ing in the cor-ner of your room.

A♭m7 **D♭9** **G♭maj7** **C♭maj7** **A♭m** **Adim7**

And look how far we've come: so far from where we used to be, but not so far that we've for-got-ten

B♭7sus **B♭7** **E♭** **B♭m7** **E♭9**

how it was be-fore. Sep-tem-ber Morn. Do you re-mem-ber — how we danced that night a-way?

A♭ **A♭m9** **D♭9♭5** **E♭** **Cm7** **Fm7** **A♭/B♭** **B♭9**

Two lov-ers play-ing scenes from some ro-man-tic play. Sep-tem-ber morn-ings still can make me feel that

E♭ **Fm7** **C13** **F** **Cm7** **F9** **B♭**

way. Sep-tem-ber Morn. We danced un-til the night be-came a brand new day. Two lov-ers

B♭m9 **E♭9♭5** **F** **Dm7** **Gm7** **Gm7/C**

play-ing scenes from some ro-man-tic play. Sep-tem-ber morn-ings still can make me feel that

F **Gm7/C** **F** **Cm7/F** **F9**

way. Sep-tem-ber Morn. We danced un-til the night be-came a brand-new

B♭ **B♭m9/E♭** **E♭9♭5** **F** **Dm7**

day. Two lov-ers play-ing scenes from some ro-man-tic play. Sep-tem-ber

Gm7 **Gm7/C** **F** **Dm7** **Gm7** **Gm7/C** **F** **Dm7**

morn-ings still can make me feel that way. Sep-tem-ber

Gm7 **Gm7/C** **F** **E♭/B♭** **D♭/A♭** **Gm7♭5** **B♭/C** **F**

morn-ings still can make me feel that way.

SEE YOU IN SEPTEMBER

Copyright © 1959 (Renewed) by Keith-Valerie Music (ASCAP)
and Holly Hill MusicWords by SID WAYNE
Music by SHERMAN EDWARDS

Beguine tempo

Fm7 Bb9 Fm7 Bb9

I'll be a-lone each and ev-'ry night, while you're a-way, don't for-get to write.

Fm7 Bb7 Ebmaj7 C7 Fm7

See You _____ In Sep-tem-ber, _____ see you _____

Bb7 Ebmaj7 Eb6 C7 Fm Fm(maj7) Fm7 Bb7

_____ when the sum-mer's thru. _____ Here we are, say-ing good-bye at the

Gm Gm7 C7 Fm Fm7 F7 Fm7

sta-tion, _____ sum-mer va-ca-tion _____ is tak-ing you a-way. _____

Bb7 N.C. Fm7 Bb7 Ebmaj7 C7

_____ Have a good time, _____ but re-mem-ber _____ there is

Fm7 Bb7 Gm7 C7

dan-ger _____ in the sum-mer moon a-bove; _____ Will I

Fm7 F#dim Gm7 To Coda ⊕ C7 Fm7

See You _____ In Sep-tem-ber, _____ or lose you _____

Bb7 Eb Fm7

_____ to a sum-mer love. _____ Count-ing the days till I'll

Bb9 Fm7 Bb7 D.S. al Coda CODA ⊕ Cm Fm7

be with you, count-ing the hours and the min-utes too. Have a _____ or lose you _____

Bb7sus Eb B Eb

_____ to a sum-mer love? _____

SEVENTY SIX TROMBONES

from Meredith Willson's THE MUSIC MAN

© 1957 (Renewed) FRANK MUSIC CORP. and MEREDITH WILLSON MUSIC

By MEREDITH WILLSON

C Ebdim7 G7 C#dim7 G7

Sev - en - ty Six Trom - bones led the big pa - rade, with a hun - dred and ten cor - nets close at
Six Trom - bones caught the morn - ing sun, with a hun - dred and ten cor - nets right be -

C C7 F D7

hand. They were fol - lowed by rows and rows of the fin - est vir - tu - o - sos, the
hind. There were more than a thou - sand reeds spring - ing up like weeds, there were

1 G D7 G D7 G7 2 G7

cream of ev - 'ry fa - mous band. Sev - en - ty horns of ev - 'ry shape and

C F Bb F F#dim7 C7

kind. There were cop - per bot - tom tym - pa - ni in horse pla - toons,
fif - ty mount - ed can - non in the bat - ter - y,

E F C7 F Bb F

Thun - der - ing, thun - der - ing, all a - long the way. Dou - ble bell eu - pho - ni - ums and
Thun - der - ing, thun - der - ing, loud - er than be - fore. Clar - i - nets of ev - 'ry size and

1 C G7 C G7 C7 2 Bb

big bas - soons, each bas - soon hav - ing his big fat say. There were trum - pet - ers who'd

E7 F C7 F D7b5

im - pro - vise a full oc - tave high - er than the score. (Instrumental)

G7 C Ebdim7 G7 C#dim7 G7

Sev - en - ty Six Trom - bones led the big pa - rade, when the or - der to
Six Trom - bones hit the coun - ter - point, while a hun - dred and

C C7

march rang out loud and clear. Start - ing off with a big bang bong on a
ten cor - nets played the air. Then I mod - est - ly took my place as the

1 F D7 G D7 G D7 G7

Chi - nese gong, by a big bang bong - er at the rear. Sev - en - ty

2 F D7 G G7 C

one and on - ly bass, and I oom - pahed up and down the square.

SERENADE OF THE BELLS

© 1947 (Renewed) EDWIN H. MORRIS & COMPANY,
A Division of MPL Communications, Inc.Lyric and Music by KAY TWOMEY,
AL GOODHART and AL URBANO

Slowly

E_b **Fdim7** **Fm** **B \flat 7** **E_b** **B \flat + B \flat m**

In the sleep - y town of San Juan - i - ta, there's a stor - y that a pad - re tells.
Seems they asked the pad - re for per - mis - sion to be mar - ried ear - ly in the spring.

C7 **Fm** **A \flat m** **E_b** **Cm** **Fm7** **B \flat 7** **1**
E_b **Cm6** **B \flat 7**

Of a gay se \tilde{n} - or and se \tilde{n} - or - i - ta and the Ser - e - nade Of The Bells.
But their folks had made just one con - di - tion that the mis - sion bells had to

2
E_b **Fm7** **B \flat 7** **A \flat** **E_b6** **Cm** **Fm** **3** **B \flat 7**

ring. Ev - 'ry - one knew the bells were bro - ken, and had - n't sound - ed for a long, long

E_b **E \flat 7** **Cm** **D7** **Cm** **Gm** **E \flat m** **B \flat** **Cm7** **F7** **B \flat 7** **Fm7** **B \flat 7**

time. Then one night the vil - lage was as - tound - ed for the bells be - gan to chime!

E_b **Fdim7** **Fm** **B \flat 7** **E_b** **B \flat + B \flat m**

Still the bells are bro - ken, goes the stor - y, but if in your heart a true love dwells.

C7 **Fm** **A \flat m** **E_b** **Cm** **Fm7** **B \flat 7** **E_b**

They will ring for you in all their glo - ry, that's the Ser - e - nade Of The Bells.

SEVEN LONELY DAYS

Copyright © 1953 (Renewed) by Music Sales Corporation (ASCAP)

By EARL SCHUMAN,
ALDEN SCHUMAN and MARSHALL BROWN

Moderately

G **G7** **C** **G** **D7** **Am7**

Sev - en Lone - ly Days make one lone - ly week, sev - en lone - ly
Sev - en han - kies blue I filled with my tears, sev - en let - ters

D7 **G** **C** **G** **G7**

nights — make one lone - ly me. Ev - er since the time you
too — I filled with my fears. Guess it nev - er pays to

C **G** **D7** **Am7** **D7** **G** **C**

told me we were through. } Sev - en Lone - ly Days — I cried and cried for
make your lov - er blue. }

G **N.C.** **G** **D7/A** **G7/B** **C** **A7**

you. Oh, my dar - ling, you're cry - ing, boo, hoo, hoo, hoo.
(Alt. lyrics:) what else is new? There's no use in de -

D7 A7 D7 G C G N.C. G

ny - ing I cried for you. It was your fav - o - rite pas - time

D7/A G7/B C A7 D7

mak - ing me blue. Last week was the last time I cried for

G C G

you. I cried for you.

2 A7 D7 G C G

SHARE YOUR LOVE WITH ME

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Words and Music by DEADRIC MALONE
and AL BRAGGS

Moderately slow

F Bb F Bb F Am

It's an ill wind that blows no good, and it's a good heart that won't
heart - ache when love is gone, and it's bad and you know it's e - ven

Dm F G7 C7 F Bb

love like I know it should. And oh how lone - some I know you must
sad in the la - ter on; There's no one blind - er than he who just won't

F Am Dm Bbm F C7

be, and it's a shame if you don't Share Your Love With Me. It's a
see, }

2 F Bb F Am Bb F

Me. I can't help it if he's gone you must

Am Dm F G7 C7 F Bb

try to for - get you must live on. Oh how lone - some I know you must

F Am Dm Bbm F C7 F

be, and it's a shame if you don't Share Your Love With Me.

Bb Bdim7 F Dm Gm7 C7 C11 F Bb F

Oh yeah it's a shame if you don't Share Your Love With Me, yeah.

SHE CRIED

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Words and Music by TED DARYLL
and GREGG RICHARDS

Moderately slow

Bb Ab

And when I told her I did - n't love her an - y - more, She
And when I told her an - oth - er girl had caught my eye, She

Bb

Cried. And when I said her kiss - es were - n't like be -
Cried. And when I kissed her, a kiss that on - ly meant good -

Ab

fore, She Cried.
bye, She Cried.

1 To next strain 2 Bb

Fine Gb

I thought that our ro - mance was done,
but to her it had just be - gun.

Ab D.C. al Fine

SHE LOVES YOU

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All rights for the United States of America, its territories and possessions and Canada
assigned to and controlled by GIL MUSIC CORP., 1650 Broadway, New York, NY 10019Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Moderately, with a beat

Cm F7 Ab

She Loves You, yeh, yeh, yeh, She Loves You, yeh, yeh, yeh, She Love You, yeh,

Eb Cm Gm

yeh, yeh, yeh! You think you've lost your love, well, I saw her yes - ter -
said you hurt her so, she al - most lost her
know it's up to you, I think it's on - ly

Bb7 Eb Cm Gm Bb7

day - yi - yay. It's you she's think - ing of, and she told me what to say - yi - yay. She says She
mind. And now she says she knows, you're not the hurt - ing kind. She says She
fair. Pride can hurt you too, a - pol - o - gize to her. Be - cause She

Eb Cm Abm

Loves You, and you know that can't be bad. Yea, She Loves You, and you know you should be glad.

Bb7 Cm F7

1 2
She Oo She Loves You yeh, yeh, yeh, She Loves You, yeh,

Abm6 Bb7#5 Bb7 Eb

yeh, yeh, and with a love like that you know you should be glad. You Oo She

Cm F7

Loves You yeh, yeh, yeh, She Loves You yeh, yeh, yeh, and with a

Abm6 Bb7#5 Bb7 Eb Repeat and Fade

love like that you know you should be glad. And with a

SHE (HE) TOUCHED ME
from DRAT! THE CAT!

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A Division of MPL Communications, Inc.

Lyric by IRA LEVIN
Music by MILTON SCHAFER

Moderately

C C6 Cmaj7 C#dim7 Dm

She Touched Me, she put her hand near mine and then She Touched Me. I
knew it, it was - n't ac - ci - den - tal, no she knew it. She

Dm6 Ebdim7 C E+ 1 Fmaj7 D G9

felt a sud - den tin - gle when She Touched Me, a spar - kle, a glow!
smiled and seemed to tell me so all through it, she

G6 Cdim7 G7 G9#5 2 Fmaj7 D G7b9 C Dm7 D#dim7 C

She knew it, I know. She's

Gm7 C7 Gm7 C9 F

real and the world is a - live and shin - ing. I

Bm7 E7 Bm7 E7 A9 Dm7 G9 G9#5

feel such a won - der - ful drive toward val - en - tin - ing. She

C C6 Cmaj7 C#dim7 Dm Dm6

Touched Me I sim - ply have to face the fact, She Touched Me. Con - trol my - self and

Ebdim7 C E7 E7b9 Am Fm Cdim7 C C+ C6

try to act as if I re - mem - ber my name. But She Touched Me, She

Ab7 C Am Dm9 G11 C

Touched Me, and sud - den - ly noth - ing is the same!

SHE'S ALWAYS A WOMAN

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Words and Music by
BILLY JOEL

Moderately

She can kill with a smile. She can wound with her eyes. She can ru - in your
 faith with her ca - su - al lies. And she on - ly re - veals what she wants you to see. She
 hides like a child but She's Al - ways A Wom - an to me. She can lead you to
 love, she can take you or leave you she can ask for the truth but she'll nev - er be -
 lieve you. And she'll take what you give her as long as it's free yeah, she
 steals like a thief but She's Al - ways A Wom - an to me. Oh she takes care of her -
 self she can wait if she wants, she's a - head of her time.
 Oh and she nev - er gives out and she nev - er gives in, she just chang - es her
 mind. { And she'll prom - ise you more than the gar - den of E - den. Then she'll care - less - ly
 She is fre - quent - ly kind and she's sud - den - ly cru - el. She can do as she

Ab Abmaj7 Ab6 Ab Bb7 Eb Bb7 G To Coda ⊕

cut you and laugh while you're bleed - in' - But she brings out the best and the worst you can be blame it
 pleas - es she's no - bod - y's fool. But she can't be con - vict - ed she's earned her de - gree and the

Cm Cm/Bb Ab6 Bb7 Eb Ebsus Eb Bb

all on your - self 'cause She's Al - ways A Wom - an to me. Hum

Eb Bb G Cm Cm/Bb Ab6 Bb7 Eb Ebsus Eb Eb/D

Hum

D.S. al Coda

CODA ⊕ Cm Cm/Bb Ab Eb Fm Bb7

most she will do is throw shad - ows at you but She's Al - ways A Wom - an to

me. Hum Hum

Eb Ebsus Eb Bb Eb Bb7 G Cm Cm/Bb Ab6 Bb7 Eb Ebsus Eb

THE SHEIK OF ARABY

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 THE SONGWRITERS GUILD OF AMERICA

Words by HARRY B. SMITH and FRANCIS WHEELER
 Music by TED SNYDER

Robustly Bb Fdim7 F9

I'm The Sheik Of Ar - a - by, your love be - longs to

Bb Bb6 Bbdim7 F9

me. At night when you're a - sleep in -

F7 F+ Bb6 F7 Bb Fdim7 F9

to your tent I'll creep. The stars that shine a - bove,

A7b5 D7 G7#5 G7

will light our way to love. You'll rule this

G7#5 G7 C7 F7 Bb

land with me, The Sheik Of Ar - a - by.

SHE WORKS HARD FOR THE MONEY

Copyright © 1983 Sweet Summer Night Music
and All Nations MusicWords and Music by DONNA SUMMER
and MICHAEL OMARTIAN

Moderately bright beat

G Am G Am G Am G F G F G F G

She Works Hard For The Mon-ey. So hard for it, hon-ey. She Works Hard

Dm7 Em7 Am G Am G Am G Am G

For The Mon-ey, so you bet-ter treat her right. She Works Hard For The Mon-ey.

Am G Am G F G F G F G Dm7 Em7

So hard for it, hon-ey. She Works Hard For The Mon-ey so you bet-ter treat her right.

Am G Am G Am G Am G/A Am G/A Fmaj7 G/F Fmaj7

O-net-ta there in the cor-ner stands and she won-ders where she is.
Twen-ty-eight years have come and gone and she's seen a lot of tears.

G/F D7sus D7 E7sus E7 Am G Am G Am G Am

And it's strange to her some peo-ple seem to have ev-'ry-thing.
Of the ones who came in, they real-ly seem to need her there. It's a

G/A Am G/A Am/G G Am/G G

Nine A. M. on the ho-ur hand and she's wait-ing for the bell. And she's look-ing real pret-ty just
sac-ri-fice work-ing day to day for lit-tle mon-ey just tips for pay. But it's worth.

E Am G Am G Am G Am

wait-ing for her cli-en-tele. She Works Hard it all just to hear them say that they

Am G Am G Am G Am G Am G Am G Am G Am G F G F

care. She Works Hard For The Mon-ey. So hard for it, hon-ey.

G F G Dm7 Em7 Am G Am G Am G Am F G7/F

She Works Hard For The Mon-ey so you bet-ter treat her right. She al-read-y knows

Am G Am G Am G Am F G7/F Am G Am G

she's seen her bad times. She al-read-y knows these are the good times.

Am G Am Dm7 Em7 Fmaj7 F/G D.S. and Fade

She'll nev-er sell out. She nev-er will, not for a dol-lar bill. She Works Hard

SHERRY

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A Division of MPL Communications, Inc.

Words and Music by
BOB GAUDIO

Moderately

C Am Dm G7 C Am Dm G7 C Am Dm7 G7

Sher - ry, Sher - ry ba - by, Sher - ry, Sher - ry ba - by. Sher ry -

C Am7 Dm7 G7 C Am Dm7 G7

ba - by, Sher - ry ba - by, Sher - ry, can you come out to - night? Come, come, come out to - night. -

1
C Am Dm7 G7

2
C Eb F C E7 A7

night? Why don't you come on to my twist par - ty? Come on where the

D7 G7

bright moon shines. Come on, we'll dance the night a - way. I'm gon - na make you mi - yi - yi - yine.

C Am Dm7 G7 C Am7 Dm7 G7 C Am Dm7 G7

Sher ry - ba - by, Sher - ry ba - by, Sher - ry, can you come out to -

C Am Dm7 G7 C Am Dm7 G7 C Am7

night? Come, come, come out to - night. You bet - ter ask your ma - ma,

Dm7 G C Am Dm7 G7 C Eb F

Sher - ry ba - by. Tell her ev - 'ry - thing is all right.

C E7 A7

Why don't you come on, put your red dress on? Come on, mm, you look so fine.

D7 G7 C Am

Come on, move it nice and eas - y, girl, you make me lose my mind. Sher -

Dm7 G7 C Am7 Dm7 G7 C Am Dm7 G7

ry - ba - by, Sher - ry ba - by, Sher - ry, can you come out to -

C Am Dm7 G7 C Am Dm7 G7

night? Come, come, come out to - night. Come, come, come out to - night. Sher - ry, Sher - ry ba - by.

Repeat and Fade

SHINE ON, HARVEST MOON

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Words by JACK NORWORTH
Music by NORA BAYES and JACK NORWORTH

Moderately slow

Oh, shine on, Shine On, Har - vest Moon up in the sky.

I ain't had no lov - in' since Jan - u - ar - y, Feb - ru - ar - y, June or Ju - ly.

Snow time ain't no time to stay out - doors and spoon. So shine on, Shine On, Har - vest

Moon, for me and my gal. Oh, Moon, for me and my gal.

1 F6 Bb7 F6 Bb6/D Db7 F/C 2 F6 Bb7 F6 Bb7 F6

SHIPS

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IAN HUNTER

Slowly, with expression

We walked to the sea, just my fa - ther 'n' me, and the
There's a boat on the line where the sea meets the sky, there's an -

dogs played a - round on the sand. Win - ter cold cut the air, hang - in' still ev - 'ry - where, dressed in
oth - er that rides far be - hind. And it seems you and I are like stran - gers a wide ways a -

gray, did he say hold my hand. I said love's eas - ier when it's far a - way,
part as we drift on through time. He said it's hard - er now we're far a - way,

we sat 'n watched a dis - tant light. } We're two Ships that pass in the night, { We both
we on - ly read you when you write. } And we

smile and we say it's al - right. } We're still here, it's just that we're out of sight, } like those
smile when we say it's al - right. }

Ab Db Ab Dbmaj7 Eb C7/E

Fm Ab/Eb Dbmaj7 Db Eb Ab Dbmaj7 Eb C7/E

Fm Ab/Eb Dbmaj7 Db/Eb Eb Ab7 Db Cm

Bbm Bbm#7 Bbm7 Eb/G Eb9 Db Eb B D#m E(add9) F#7sus

B D#m E(add9) F#7sus B D#m7 Emaj7 D#/G

G#m F# 1 Emaj7 D#/F# F# Ab D♭maj7 2 Emaj7 D#m7 C#m7 D#m7 Em7 A

Ships that pass in the night. night. We're just

F Am7 B♭maj7 C Dm7 Am7 B♭maj7 C A/C#

Ships that pass in the night, and we smile when we say it's al - right. We're still

F Am7 B♭maj7 C A Dm C B♭maj7 C Repeat and Fade

here, it's just that we're out of sight, like those Ships that pass in the night. We're just

SHOE SHINE BOY

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Words by SAMMY CAHN
Music by SAUL CHAPLIN

Moderately

F D7 Gm C7 F D7 Gm C7

Shoe Shine Boy, you work hard all day. Shoe Shine Boy, got no time to play.
You find joy in the things you do. Shoe Shine Boy, sel - dom ev - er blue.

F E7 E♭7 D7 1 Gm7 C7 F6 Gm7 C7#5(b9)

Ev - 'ry nick - el helps a lot, so, shine, shine, Shoe Shine Boy.
You're con - tent with what you've got, so,

2 Gm7 C7 F6 Em7 A7 Em7 A7

shine, shine, Shoe Shine Boy. Peo - ple look at you with scorn 'cause your clothes are worn and torn,

Dm B♭7 A7 Dm Dm7 G7 Dm7 G7

still you nev - er whine. You keep walk - ing up and down the street, plead - ing with each one you meet,

Gm7 B♭m/D♭ Gm7/C C7 F D7 Gm C7 F D7

"Bro - ther, can you spare a shine?" Shoe Shine Boy, soon the day will come. Shoe Shine Boy,

Gm C7 F E7 E♭7 D7 Gm7 C7 F6

soon a tune you'll hum. Ev - 'ry nick - el helps a lot, so shine, shine, Shoe Shine Boy.

SHOP AROUND

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Words and Music by BERRY GORDY
and WILLIAM "SMOKEY" ROBINSON

Ad lib.

When I be - came of age my moth - er called me to her side, she said, "Son, you're grow - ing up now, pret - ty

Moderately bright

soon you'll take a bride." And then she said, "Just be - cause you've be - come a young man now, there's still some things that you there's some things that I want you to know now. Just as sure as the

don't un - der - stand now; winds gon - na blow now, be - fore you ask some girl for her hand, now — keep your free - dom for as wom - en come and the wom - en gon - na go, now — be - fore you tell 'em that you

long as you can now." } My ma - ma told me, "You bet - ter Shop A - round, oh love 'em so now." }

yeah, you bet - ter Shop A - round." (shop, Shop A - round) Ah, — round)

§

A - try to get your - self a bar - gain son. — Don't be sold — on the ver - y first one. —

A - pret - ty girls come a dime a doz - en, a - try to find one who's gon - na give you true — lov - in'. —

Be - fore you take a girl and say I do — now, make sure she's in love with - a you now." To Coda ⊕

My ma - ma told me, "You bet - ter Shop A - round." (Instrumental)

G C7 *Play 3 times* G N.C. D.S. al Coda

Oo _____ yeah. _____

CODA

G7 C7 G7 C7

Make sure that her love is true now. I hate to see you feel-in' sad and blue now."

A7 D7#9 G7 C7 Repeat and Fade

My ma-ma told me, "You bet-ter Shop A-round." (Shop A-round)

SILVER THREADS AND GOLDEN NEEDLES

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Words and Music by DICK REYNOLDS
and JACK RHODES

With a beat C G7 C F

I don't want your lone-ly man-sion, with a tear in ev-'ry room. All I want's the love you

C G7 C G7 C

prom-ised be-neath the hal-lo'd moon. But you think I should be hap-py, with your

F C G7 C F

mon-ey and your name and hide my-self in sor-row while you play your cheat-in' game.

C F C+ F C

Sil-ver Threads And Gold-en Nee-dles can-not mend this heart of mine and I dare not drown my

F Bb G7 C G7

sor-row in the warm glow of your wine. {But you think I should be {You can't buy my love with

C F C

hap-py with your mon-ey and your name and hide my-self in sor-row while you mon-ey, for I nev-er was that kind, Sil-ver Threads And Gold-en Nee-dles can-not

1 2
G7 C F C C7 Eb C

play your cheat-in' game. Sil-ver mend this heart of mine.

SHOO FLY PIE AND APPLE PAN DOWDY

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Lyric by SAMMY GALLOP
 Music by GUY WOOD

Slow bounce - solid beat

F Bb C7 F Ddim7 C7

Shoo Fly Pie — And Ap - ple Pan Dow - dy makes your eyes light up, — your tum - my say "how - dy."
 Shoo Fly Pie — And Ap - ple Pan Dow - dy makes the sun come out — when Heav - ens are cloud - y.

F Bb F Bb F F6

Shoo Fly Pie — And Ap - ple Pan Dow - dy, — I nev - er get e - nough of that won - der - ful stuff. —
 Shoo Fly Pie — And Ap - ple Pan Dow - dy, — I nev - er get e - nough of that won - der - ful stuff. —

A7 D9 G7

Ma - ma! when you bake, — Ma - ma! I don't want cake; Ma - ma!

C7 Cdim7 Gm7 C7

For my sake — go to the ov - en — and make some ev - er - lov - in' — sh,

F Bb C7 F Ddim7 C7

Shoo Fly Pie — And Ap - ple Pan Dow - dy makes your eyes light up, — your tum - my say "how - dy."

F Bb F Bb F F6

Shoo Fly Pie — And Ap - ple Pan Dow - dy, — I nev - er get e - nough of that won - der - ful stuff! —

SILHOUETTE

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By KENNY G

In a Slow 2

F Gm7 F/C

Gm7 F(add9) F Fmaj7

Gm7 Bb/C F(add9) F Fmaj7 Gm7

Bb/C F(add9) F Fmaj7 Gm7 Bb/C

F(add9) F Fmaj7 Gm7 Bb/C Gm7

F/A Gm7 Am Gm7 F To Coda

1 A7sus 2 A7sus F

Gm7 F(add9) F

Gm7 Bb/C F(add9) F Gm7

Bb/C F Fmaj7 Gm7 Bb/C

F Gm7 Bb/C

F Fmaj7 Gm7 Bb/C

F(add9) F Gm7 Bb/C D.S. al Coda

CODA A7sus F(add9) F Fmaj7 Gm7

Bb/C F(add9) F Gm7 Bb/C Repeat and Fade

SHRIMP BOATS

© 1951 Walt Disney Music Company
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and Hanover Music Corporation

Words and Music by PAUL MASON HOWARD
and PAUL WESTON

Moderately

E \flat A \flat E \flat Fm7/B \flat E \flat . A \flat

Shrimp Boats is a - com - in', their sails are in sight. Shrimp Boats is a - com - in', there's

E \flat Fm7/B \flat E \flat

danc - in' to - night. Why don't - cha hur - ry, hur - ry, hur - ry home, why don't - cha

A \flat E \flat Fm7/B \flat E \flat

hur - ry, hur - ry, hur - ry home? (look, here the) Shrimp Boats is a - com - in', there's danc - in' to - night.

E \flat maj7 E \flat 7 A \flat E \flat Fm7/B \flat E \flat Fm7/B \flat B \flat 7

They go to sea with the eve - ning tide nets and their wom - en - folk wave their good -
Hap - py the days while they're mend - ing the nets 'til once more they ride high out to

E \flat E \flat maj7 E \flat 6 E \flat maj7 E \flat 6 E \flat maj7 E \flat 6 E \flat A \flat G G \flat F7 E \flat maj7

bye. _____ Ill _____ sant vas, there _____ they go. While the Loos - ian - a moon floats on
sea. _____ Ill _____ sant vas, there _____ they go. Then how lone - ly the long nights will

E \flat Fm7 Adim7 E \flat A \flat G G \flat F7 E \flat maj7 E \flat

high, _____ and they wait for the day they can cry. _____ } Shrimp Boats is a -
be, _____ 'til that won - der - ful day when they see _____ }

A \flat E \flat Fm7/B \flat E \flat A \flat E \flat Fm7/B \flat E \flat

com - in', their sails are in sight. Shrimp Boats is a - com - in', there's danc - in' to - night. Why don't - cha

hur - ry, hur - ry, hur - ry home, why don't - cha hur - ry, hur - ry, hur - ry, home? (look here the)

A \flat E \flat Fm7/B \flat

Shrimp Boats is a - com - in', there's danc - in' to - night. night

1	2
E \flat	E \flat

SHOW ME THE WAY TO GO HOME

Copyright © 1925 (Renewed) by Campbell Connelly, Inc.

Words and Music by
IRVING KING

Moderately

G G7 C G
 Show Me The Way To Go Home, I'm tired and I want to go to bed. I
 had a lit - tle drink a - bout an hour a - go, and it's gone right to my head. Wher -
 A7 D7
 ev - er I may roam, on land, or sea, or foam, you can al - ways hear me
 G G7 C B7 D7 G
 sing - ing this song, Show Me The Way To Go Home. Home.
 Em A7 D7 1 G G#dim D7 2 G

SINCERELY

Copyright © 1954 (Renewed 1988) American League Music,
Liaison II and Almo Music Corp.Words and Music by HARVEY FUQUA
and ALAN FREED

Slowly, with a good beat

F6 Dm7 Gm7 C7 F6 Dm7 Gm7 C7 F6 Dm7 Gm7 C7
 Sin - cere - ly, Oh! Yes, Sin - cere - ly, 'cause I love you so dear - ly, please say you'll be
 F Dm7 Gm7 C7 C7#5 F6 Dm7 Gm7 C7 F6 Dm7 Gm7 C7
 mine. Sin - cere - ly, oh, you know how I love you, I'll do an - y - thing.
 F6 Dm7 Gm7 C7 F Gm7 A#dim7 F7 Bb6 Bb6
 for you, please say you'll be mine. Oh, Lord, won't you tell me why I
 F6 F9 G7 C9
 love that {fel - la} so, {he} does - n't want me. Oh, I'll nev - er, nev - er, nev - er, nev - er
 C9#5 F6 Dm7 Gm7 C7 F6 Dm7 Gm7 C7
 let {him} go. Sin - cere - ly, oh, you know how I love you, I'll do an - y - thing.
 F6 Dm7 Gm7 C7 1 F Dm7 Gm7 C7 C9#5 2 F Dm7 Gm7 Gb7 F6
 for you, please say you'll be mine. Sin - mine.

SING FOR YOUR SUPPER

from THE BOYS FROM SYRACUSE

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Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

Sing For Your Sup- per, and you'll get break- fast. Song- birds al- ways eat if their song is sweet to hear. —

— Sing for your lunch- eon, and you'll get din- ner. Dine with wine of choice if ro- mance is in your

voice. — I heard — from a wise ca- na- ry, trill- ing makes a fel- low will- ing; so, — lit- tle

swal- low, swal- low now. Now is the time to Sing For Your Sup- per, and you'll get break- fast. Song- birds are not dumb.

They don't buy a crumb of bread, it's said, so sing and you'll be fed. —

SIoux CITY SUE

© 1945 (Renewed) EDWIN H. MORRIS & COMPANY,
A Division of MPL Communications, Inc.

Words by RAY FREEDMAN
Music by DICK THOMAS

Moderately

I drove a herd of cat- tle down from old Ne- bras- ka way. That's how I come to
asked her if she had a beau; she said, "Yes, quite a few." But still I start- ed
I'm ad- mit- ting, I - o - wa, I owe a lot to you. 'Cause I come from Ne -

be in the state of I - o - way. I met a girl in I - o - way; her
court - in' my sweet Sioux Cit - y Sue. The first time that I stole a kiss I
bras - ka to find Sioux Cit - y Sue. I'm gon - na rope and tie her up; I'll

eyes were big and blue. I asked her what her name was; she said, "Sioux Cit - y Sue." }
caught her steal - ing two. I asked her did she love me; she said, "In - deed I do." }
use my old las - so. I'm gon - na put my brand on my sweet Sioux Cit - y Sue. }

Sioux Cit - y Sue, — Sioux Cit - y Sue, — your hair is red, your eyes are blue, I'd

F Bb F C7 F G7

swap my horse and dog for you. — Sioux Cit - y Sue, — Sioux Cit - y Sue.

C7 Ddim7 C7 C9 C7

— There ain't no gal as true as my sweet Sioux Cit - y Sue. } I Now Sue.

1, 2 F 3 F

SIT DOWN YOU'RE ROCKIN' THE BOAT

from GUYS AND DOLLS

© 1950 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

Freely

Am Bbmaj7 Am

I dreamed last night I got on the boat to heav - en and by some chance I had sailed a way on that lit - tle boat to heav - en and by some chance found a as I laughed at those pas - sen - gers to heav - en a great big wave came and

C9 C7#5 Em F7 Em Eb9

brought my dice a - long. And there I stood and I hol - lered "Some - one fade me," but the bot - tle in my fist. And there I stood nice - ly pass - in' out the whis - key, but the washed me o - ver - board. And as I sank, and I hol - lered "Some - one save me," that's the

Chorus, with a beat

Am E Gm C G7 C C7

pas - sen - gers they knew right from wrong. For the peo - ple all said, "Sit down, pas - sen - gers were bound to re - sist. For the peo - ple all said, "Be - ware, mo - ment I woke up thank the Lord. And I said to my - self, "Sit down,

F Fm C D7 Ab9 G7 C C7

— Sit Down — You're Rock - in' The Boat." Peo - ple all said, "Sit down, you're on a heav - en - ly trip." Peo - ple all said, "Be - ware, Sit Down — You're Rock - in' The Boat." Said to my - self "Sit down,

F Fm C G7 C F9

— Sit Down — You're Rock - in' The Boat; — And the dev - il will drag you un - be - ware — you'll scut - tle the ship; — And the dev - il will drag you un - Sit Down — You're Rock - in' The Boat." — And the dev - il will drag you un -

C C7

- der by the sharp la - pel — of your check - ered coat; — } Sit down, — sit down, — sit down, —
- der by the fan - cy tie — 'round your wick - ed throat; — }
- der with a soul so heav - y you'd nev - er float; — }

F Fm C G7 C F C E7#5 C

— sit down, — Sit Down — You're Rock - in' The Boat." — } I And —

(SEVEN LITTLE GIRLS) SITTING IN THE BACK SEAT

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 and Better Half Music

Words by BOB HILLIARD
 Music by LEE POCKRISS

Moderately

E_b Ab E_b B_b7

Sev - en Lit - tle Girls Sit - ting In The Back Seat hug - gin' and a-kiss - in' with Fred. I said:
 Drove thru the town drove thru the coun - try showed them how a mo - tor could go. I said:
 Sev - en lit - tle girls smooch-in' in the back seat ev - 'ry one in love with Fred. I said:

Ab E_b B_b

"Why don't one of you come up and sit be - side me" and this is what the sev - en girls
 "How do you like my tri - ple car - bu - ret - or" and one of 'em whis - pered
 "You don't need me, I'll get off at my house" and this is what the sev - en girls

E_b (Spoken) E_b Cm

said:
 low:
 said: "All to - geth - er now, one! two! three! Keep your mind on your driv - ing, keep your

F_m7 B_b7 E_b Cm7 F_m7 B_b7 A_b E_b

hands on the wheel keep your snoop - y eyes on the road a - head. We're hav - in' fun

Ab E_b F_m7 E_b B_b7

sit - tin' in the back seat kiss - in' and a-hug - gin' with Fred!" Fred!"

1, 2 E_b B_b7 3 E_b

SIXTEEN CANDLES

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Words and Music by LUTHER DIXON
 and ALLYSON R. KHENT

Slowly

B_b7 E_b E_b maj7 E_b7 A_b

Six - teen Can - dles make a love - ly sight, but not as

B_b7 E_b B_b7 E_b E_b maj7 E_b7

bright as your eyes to - night. Blow out the can - dles, make your wish come

A_b B_b7 F_m7 B_b7 E_b A_b E_b E_b7

true. For I'll be wish - ing that you love me too. You're on - ly six -

A_b B_b7 E_b B_bm C7 B_bm C7

teen but you're my teen - age queen. You're the pret - ti - est love - li - est girl I've ev - er

Fm7 Bb7 Eb Ebmaj7 Eb7 Ab

seen. Six - teen Can - dles in my heart will glow for - ev - er and

Bb7 Fm7 Bb7

1 Eb Ab Eb Bb7 2 Eb Ab Eb

ev - er for I love you so. Six - teen so.

SKYLARK

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Words by JOHNNY MERCER
 Music by HOAGY CARMICHAEL

Moderately

Eb6 Bb7 Eb Ab Eb Gm Ab Eb

Sky - lark have you an - y - thing to say to me? Won't you tell me where my
 Sky - lark have you seen a val - ley green with spring? Where my heart can go a

Ab Eb F7 Bb7

1 Eb Cm Cm7 Ab Fm7 Bb7

love can be? Is there a mead - ow in the mist, where some - one's wait - ing to be kissed?
 jour - ney - ing? O - ver the shad - ows and the

2

Eb Bb7 Eb Ab Fm7 E7 Eb7

rain, to a blos - som cov - ered lane? And in your lone - ly flight, have - n't you heard the mu - sic

Abmaj7 Db7 C7 Ddim7 C7 Fm7 Fdim7

in the night. Won - der - ful mu - sic, faint as a "will - o' the wisp,"

Fm Eb7 Ab G A7 D7 G Bb7 Eb6 Bb7

craz - y as a loon, sad as a gyp - sy ser - e - nad - ing the moon. Oh, Sky - lark,

Eb Ab Eb Gm Ab Eb

I don't know if I can find these things. But my heart is rid - ing

Ab Eb F7 Bb7 Eb Bb7 Eb6

on your wings, so, if you see them an - y - where won't you lead me there?

SLEEPWALK

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By SANTO FARINA,
 JOHN FARINA and ANN FARINA

Slowly

The musical score for 'Sleepwalk' is written in 4/4 time and consists of five staves of music. The first staff begins with a 'Slowly' tempo marking and features a sequence of chords: C, Am, Fm, G7 (with a triplet), C, Am, Fm, G7 (with a triplet), C, Am, Fm, G7 (with a triplet). The second staff has two first endings: the first ending consists of C, Am, Dm7, G7 (with a triplet), and the second ending consists of C, F, C, C7, F. The third staff continues with Fm, C, C7, F, and Fm. The fourth staff includes G7, Ab7, G7, Ab7 G7, C, Am, Fm, G7 (with a triplet), C, and Am. The fifth staff concludes with Fm, G7 (with a triplet), C, Am, Fm, G7 (with a triplet), C, F7, and C.

SLIPPIN' AND SLIDIN'

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Words and Music by RICHARD PENNIMAN, EDWIN BOGAGE,
 ALBERT COLLINS and JAMES SMITH

Moderately

C7

The musical score for 'Slippin' and Slidin'' is written in 4/4 time and consists of three staves of music. The first staff is marked 'Moderately' and 'C7'. The lyrics are: 'Slip - pin' and a - slid - in', peep - in' and a - hid - in', been told a long time a - go. —; Oh, — big con - niv - er, noth - in' but a jiv - er, done got — hip to your jive. —; Oh, — Ma - lin - da, she's a sol - id send - er, you know you bet - ter sur - ren - der. —; Slip - pin' and a - slid - in', peep - in' and a - hid - in', been told a long time a - go. —. The second staff is marked 'F7' and 'C7'. The lyrics are: 'Slip - pin' and a - slid - in', peep - in' and a - hid - in', been told a long time a - go. —; Oh, — big con - niv - er, noth - in' but a jiv - er, done got — hip to your jive. —; Oh, — Ma - lin - da, she's a sol - id send - er, you know you bet - ter sur - ren - der. —; Slip - pin' and a - slid - in', peep - in' and a - hid - in', been told a long time a - go. —. The third staff is marked 'G7', 'F7', and 'C7'. The lyrics are: 'I've been told, — ba - by, you've been bold — I won't be your fool no more. —; Slip - pin' and — slid - in', peep - in' and hid - in' won't be your fool no more. —; Slip - pin' and — slid - in', peep - in' and hid - in' won't be your fool no more. —; I've been told, — ba - by, you've been bold — I won't be your fool no more. —. The staff concludes with a first ending box containing measures 1-3 and a second ending box containing measure 4.

SMILE A LITTLE SMILE FOR ME

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Words and Music by TONY MACAULAY and GEOFF STEPHENS

Slowly

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "You real - ly should ac - cept this time he's gone for good, — he'll nev - er come back now I guess lone - ly now, love's com - ing to an end, — but, dar - ling on - ly now e - ven though he said he would. — So, dar - ling dry your eyes, so man - y oth - er guys would are you free to start a - gain. — Lift up your pret - ty chin, don't let those tears be - gin, give the world, I'm sure, to wear the shoes he wore. — Oh, come on Smile A Lit - tle Smile For you're a big girl now, and you'll pull through some - how. — Me, Rose - ma - ry, — where's the use — in cry - in'. In a lit - tle while you'll see, Rose - ma - ry, — you must keep — on try - in'. I know that he hurt you bad, I know, dar - ling, don't be sad, and Smile A Lit - tle Smile For Me, Rose - ma - ry, — Rose - ma - ry. —" The score ends with a double bar line and a repeat sign.

SMOKE RINGS

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Words by NED WASHINGTON Music by H. EUGENE GIFFORD

The musical score is written in treble clef with a key signature of two flats (Bb) and a 4/4 time signature. It consists of three staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Where do they go, — the Smoke Rings I blow — each night? — What do they do, — those cir - cles of blue — and white? — Oh! why do they seem — to pic - ture a dream — a — bove? Then, why do they fade — my phan - tom pa - rade — of love? —" The score ends with a double bar line.

SMOOTH OPERATOR

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Words and Music by HELEN ADU
 and RAY ST. JOHN

Moderately

He's laugh - ing with an - oth - er girl and play - ing with an - oth - er heart.

Plac - ing high stakes, mak - ing hearts ache. He's loved in sev - en lan - gua - ges.

Dia - mond nights and ru - by lights high in the sky, heav - en

help him when he falls. Dia - mond life,

lov - er boy, he move in space with min - i - mum waste and

max - i - mum joy. Cit - y lights and busi - ness nights, Face to face each clas - sic case,

when you re - quire street car de - sire for high - er heights. we shad - ow box and dou - ble cross yet need the chase.

No place for be - gin - ners or sen - si - tive hearts, when sen - ti - A li - cence to love, in - sur - ance to hold, melt all your

ment is left to chance, no place to be end - ing but some - where to mem - 'ries and change in - to gold, his eyes are like an - gels but his heart is

start. } No need to ask he's a Smooth Op - er - a - tor, Smooth Op - er - cold. }

Gm7 Am7 Dm7 Am7 Gm7 Am7 Dm7 Am7 Gm7 Am7

a - tor, — Smooth Op - er - a - tor, — Smooth Op - er - a - tor. —

Dm7 Am7 Gm7 Am7 Dm7 Am7 Gm7 Am7 Dm7 Am7

Coast to coast, — L. A. — to Chi - ca - go, west - ern male. — A - cross the north — and south —

Gm7 Am7

1 Dm7 Am7 Gm7 Am7 2 Dm7 Am7 Gm7 Am7 D.S. and Fade

— to Key Lar - go, love for sale. — love for sale. —

SNOWBIRD

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Words and Music by
GENE MacLELLAN

Brightly C Em Dm G7

Be - neath this snow - y man - tle cold — and clean — the un - born grass lies
I was young my heart was young — then too, — and an - y - thing that it would
Spread your ti - ny wings and fly — a - way — and take the snow back
breeze a - long the riv - er seems — to say — that he'll on - ly break my

C Em

wait - ing for its coat to turn to green. — The Snow - bird sings the song he al - ways
tell me that's the thing that I would do. — But now I feel such emp - ti - ness with -
with you where it came from on that day. — The one I love for - ev - er is un -
heart a - gain should I de - cide to stay. — So lit - tle Snow - bird take me with you when you

Dm G7 1-3 C

sings — and speaks to me of flow - ers that will bloom a - gain in spring. —
in — for the thing I want the most in life is the thing that I can't win. —
true, — and if I could, you know that I would fly a - way with you. —
go — to that land of gen - tle breez - es where the peace - ful wa - ters

4 C G7 F

When flow. — Yeah, — if I could — you know — that I would fly —
The

Dm7 C

— a - way with you. —

SMOKEY JOE'S CAFE

© 1955 (Renewed) JERRY LEIBER MUSIC and MIKE STOLLER MUSIC

Words and Music by JERRY LEIBER
and MIKE STOLLER

Moderately

C Dm/F B C B C B C B C Dm/F B

Oo - wah at Smo - key Joe's Ca - fé oo - wah at

C B C B C B C7 F7 B

Smo - key Joe's Ca - fé One day while I was eat - in' beans at
knees were al - most touch - in' mine at
know I'll nev - er eat a - gain at

C B C B C C7 F7 B

Smo - key Joe's Ca - fé, just sit - tin' dig - gin' all the scenes at
Smo - key Joe's Ca - fé, A chill was run - nin' down my spine at
Smo - key Joe's Ca - fé, and so we'll nev - er meet a - gain at

C B C B C E7 F7 E7 F7 G7

Smo - key Joe's Ca - fé, a chick came walk - in' thru the door that I had nev - er seen be - fore, at
Smo - key Joe's Ca - fé, Oh, I could smell her sweet per - fume. She smiled at me my heart went boom and
Smo - key Joe's Ca - fé, I'd rath - er eat my chi - li beans at Jim's or Jack's or John's or Jean's than

C7 F7 B C B C B C G7#9

least I nev - er saw her down at Smo - key Joe's Ca - fé. An' I start - ed shak - in'
then some - bod - y in the room at Smo - key Joe's Ca - fé said, "Man be - care - ful when
take my chan - ces eat - in' down at Smo - key Joe's Ca - fé. Why risk my - life when

To Coda ⊕ 1 C7 N.C. B 2 C7 N.C.

When she sat right down next to me. (Instrumental) Her Joe." (Instrumental)

E7 F7

From be - hind the count - er I saw a man, a

chef hat on his head and a knife in his hand. He grabbed me by my col - lar and be -

G7#9 B D.S. al Coda

gan to shout, — "You bet - ter eat up all your beans boy and clear right on out." — I

CODA ⊕ C7 Dm/F B

fool. (Instrumental) Oo -

Play 3 times C Dm/F B C B C B C B C Dm/F B C B C B C7

wah at Smo - key Joe's Ca - fé, oo - wah at Smo - key Joe's Ca - fé.

SOME GUYS HAVE ALL THE LUCK

(Some Girls Have All the Luck)

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Words and Music by
JEFF FORTGANG

Moderately fast

Some Guys Have All The Luck, — some guys — have all the pain. —
here with me, — I'd feel — so hap-py I could cry.

Some guys get all the breaks. — Some guys — do noth-ing but com-plain. —
You are so dear to me. — I just — can't let you say good-bye. — 1. A -

Woo, — woo. —

But if you were lone in a crowd — on a bus af - ter work - in'; I'm —
2.-6. (See additional lyrics)

dream - ing. — The guy next to me — has a girl in his arms; — my arms are

emp - ty. — Some Guys Have Woo, —

woo, — woo. —

Woo, — woo. —

Additional Lyrics

2. How does it feel when the girl next to you says she loves you?
It seems so unfair when there's love everywhere, but there's none for me. (To Chorus:)
3. Someone to take a walk by the lake; dear Lord, let it be me.
Someone who's shy; someone who'll cry at sad movies.
4. I know I would die if I ever found out she was foolin' me.
You're just a dream; and as real as it seems, I ain't that lucky. (To Chorus:)
5. All of my friends have a ring on their finger; they've someone;
Someone to care for them: it ain't fair, I got no one.
6. The car overheated, I called up and pleaded, there's help on the way.
I called you collect; you didn't accept, you had nothing to say. (To Chorus:)

SO FAR AWAY

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Words and Music by
CAROLE KING

Slowly

Dmaj9 D6 Dmaj9 D6 Gmaj7 G6

So Far A - way! Does - n't an - y - bod - y stay in one place — an - y - more? —

Em7 G/A Dmaj7 G/D Dmaj7 Gmaj7 F#m7 Em7 G/A

It would be so fine to see — your — face at my door. — It does - n't help — to know — you're just

Dmaj9 D6 Dmaj9 D6 Gmaj7 G6

time a - way. Long a - go — I reached for you and there you — stood. —

Em7 G/A Dmaj7 G/D Dmaj7 Gmaj7 F#m7 Em7 G/A

Hold - ing you a - gain — could on - ly — do me — good. — How I wish — I could, but you're So

Dmaj9 D6 Dmaj9 D A/C# Bm A6 G D/F#

Far A - way! One more song a - bout mov - in' a - long — the high - way, —

Em7 G/A Dmaj7 F#m F#m7

can't say much of an - y - thing — that's — new. — If I could on - ly — work this life out —

Em7 G/A Bm G/E G/A

— my — way, — I'd rath - er spend — it — be - in' close to you, — but you're So

Dmaj9 D6 Dmaj9 D6 Gmaj7 G6

Far A - way! Does - n't an - y - bod - y stay in one place — an - y - more? —

Em7 G/A Dmaj7 G/D Dmaj7 Gmaj7 F#m7 Em7 G/A

It would be so fine to see — your — face at my door. — It does - n't help — to know — you're So

Dmaj9 D6 Dmaj9 D6 Gmaj7 G6 Em7 G/A

Far A - way. Yeah, — you're — So — Far — A - way! —

A6 G/A Em7 G/A

Trav - el - in' a - round sure gets me down — and lone - ly. — Noth - in' else to do — but close my —

Dmaj7 F#m7 Em7

mind. I sure hope the road don't come to own me. There's

G/A Bm Em7 G/A Dmaj9 D6

so man - y dreams I've yet to find. But you're So Far A-way!

Dmaj9 D6 Gmaj7 G6 Em7 G/A

Does - n't an - y - bod - y stay in one place an - y - more? It would be so fine to see your

Dmaj7 G/DDmaj7 Gmaj7 F#m7 Em7 G/A Dmaj9 D6 Dmaj7 D6

face at my door, and it does - n't help to know you're So Far A-way! Yeah, you're So

Gmaj7 G6 Em7 G/A Dmaj9 D6 Dmaj9 D6

Far A-way! Hey, you're So Far A-way!

SOMEBODY LOVES YOU

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Words by CHARLIE TOBIAS
Music by PETER DE ROSE

Moderately

C7sus C7 F Gm Bbm C7 C7#5 F F#dim7

I've learned a won - der - ful se - cret and you're the one should know it too.

C7sus C7 F F#dim7 C C#dim7 G7 C7 F

I've yearned to tell you this se - cret and ev - 'ry word I say is true: Some - bod - y

C7 F F7 Bb

Loves You; I want you to know. Longs to be near you wher - ev - er you go. Some - bod - y

F D7 G7 C7 F

Loves You and right from the start, hap - pi - ness flew in - to some - one's heart; Some - bod - y

C7 F F7 Bb

Loves You each hour of the day, when you're a - round, dear, or when you're a - way: Some - bod - y

F7 E7 Eb7 D7 Gm Gm7 Bbm C7

Loves You, sweet - heart can't you see? And that some - bod - y is me. me.

1 F G7 C7 C7#5 2 F Bbm F

SOLITAIRE

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Words and Music by NEIL SEDAKA
and PHIL CODY

Slowly

There was a man, a lone - ly man, who lost his
A lit - tle hope goes up in smoke; just how it
love thru his in - dif - ference. A heart that cared that went un -
goes goes with - out say - ing. There was a man, a lone - ly
shared un - til it died with - in his si - lence. And
man, who would com - mand the hand he's play - ing. }
sol - i - taire's the on - ly game in town, and ev - 'ry road that takes him, takes him down. And
by him - self it's ea - sy to pre - tend he'll nev - er love a - gain. And
keep - ing to him - self he plays the game; with - out her love it al - ways ends the same. While
life goes on a - round him ev - 'ry - where, he's play - ing Sol - i - taire. And
sol - i - taire's the on - ly game in town, and ev - 'ry road that takes him, takes him down. While
life goes on a - round him ev - 'ry - where, he's play - ing Sol - i - taire.

SOLITARY MAN

© 1966 (Renewed) TALLYRAND MUSIC, INC.

Words and Music by
NEIL DIAMOND

Moderately

Me - lin - da was mine - till the time that I found her hold - ing Jim, -
I've had it to here - be - in' where love's a small word, part - time thing, -
lov - ing him. Then Sue - came a - long, - loved me strong; - that's what I thought.
pa - per ring. I know it's been done, - hav - in' one girl who'll love me,

G Am G Am G C

Me and Sue, — but that died too. — Don't know that I will, — but un —
 right or wrong, — weak or strong. — }

G D C G D

til I can find me the girl — who'll stay — and won't play games be - hind me,

Em D To Coda ⊕ Em D Em 1 2

I'll be what I am: — a Sol-i-tar-y Man, Sol-i-tar-y Man. —

Em7 Am Em Am D.S. al Coda

(Instrumental)

CODA ⊕ Em D Em D Em D Em D Em

Man. Sol-i-tar-y Man, mm, — mm, — Sol-i-tar-y Man, mm, — mm. —

SOMEBODY LOVES ME
 from SHE LOVES ME

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Words by B.G. DeSYLVA and BALLARD MacDONALD
 Music by GEORGE GERSHWIN
 French Version by EVELIA RENAUD

Moderately

G Am7 D7 G C7 G

Some - bod - y Loves Me I won - der who, I won - der

C7 Am7 D7 G D7b9 G Am7 D7 G

who she can be; — Some - bod - y Loves Me I wish I

A7 Bm C#7b9 C#m7/F# F#7 Bm E7 Am Dm6/A

knew, who can she be wor-ries me. — For ev - 'ry girl who pass - es

Am Dm6/A Am Em7 A7 Em7 A7 D7

me I shout, Hey! may - be you were meant to be my lov - ing ba -

D+ G Am7 D7 G C7

by. Some - bod - y Loves Me I won - der who,

G Em Am7 D7 1 G D7 2 G

may - be it's you. — you. —

SOMEDAY

from Walt Disney's THE HUNCHBACK OF NOTRE DAME

© 1996 Wonderland Music Company, Inc. and Walt Disney Music Company

Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

Tenderly

D D/C# G/B F#m/A G G6 D/F# Em7(add9) A7sus A7

Some - day when we are wis - er, when the world's old - er, when we have learned,

Em7 A/C# Bm F#m/A G(add2) D/F# D/A A7sus A7

I pray Some - day we may yet live to live and let live.

D D/C# G/B F#m/A G G6 D/F#

Some - day life will be fair - er, need will be rar - er and greed
Some - day our fight will be won then, we'll stand in the sun then that bright

Em7 G/A A7 Em7 A(add2)/C# G/D D/F# G(add2)

will not pay. God speed this bright mil - len - ni - um
af - ter - noon. Till then on days when the sun is gone,

1
Em6/B Bm Em7 A/G G A6 D G/B Bb+ A7sus

on its way, let it come Some - day. (Instrumental)

2
Em6/B Bm Em7 A/G G A7sus A7 D

we'll hang on and we'll wish up - on the moon. There

Em7 D/F# G(add2) A/B Bm

are some days dark and bit - ter, seems we have - n't got a prayer, but a

Em7 D/F# G(add2) A/B B E E/D#

prayer for Some - day bet - ter is the one thing we all share. Some - day when we are

A/C# G#m/B Amaj7 A6 E/G# F#m7 B7sus B7

wis - er, when the world's old - er, when we have learned,

F#m7 B(add2)/D# B/D# C#m G#m7 A6 E/G# F#m7/(add4) B7sus B7

I pray Some-day we may yet live to live and let live.

E E/D# A/C# Am6/C G#m/B Amaj7 A6 G#m7 C#m7

Some-day life will be fair-er, need will be rar-er, greed will not

F#m7 B7sus B7 F#m7 B(add2)/D# B/D# F#m/E E/G# A F#m6/C# C#m F#m7

pay. God-speed this bright mil-len-ni-um, let it come

B/A A E/B Cdim7 C#m G#m/B F#m E/G# F#m/A B7sus N.C.

wish up-on the moon. One day, Some-day soon.

E E/D# A(add2)/C# G#m/B F#m/A B7sus B7 E(add2)

One day, Some-day soon.

SOMEDAY (YOU'LL WANT ME TO WANT YOU)

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Words and Music by
JIMMIE HODGES

Moderately

Bb Cm7 F7 Bb

I know that Some-day You'll Want Me To Want You, when I'm in love with

Bb7 Eb G7 Cm Cm7 F7 Bb D7

some-bod-y else. You expect me to be true and keep on lov-ing

Gm C7 F7 Bb

you. Though I am feel-ing blue, you think I can't for-get you un-til Some-day You'll

Cm7 F7 Bb Bb7 Eb G7

Want Me To Want You, when I am strong for some-bod-y new. And

Cm Ebm6 Bb D7 G7 C7 F7 Bb

though you don't want me now, I'll get a-long some-how, and then I won't want you.

SOMEDAY WE'LL BE TOGETHER

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Words and Music by JACKEY BEAVERS,
JOHNNY BRISTOL and HARVEY FUQUA

Moderately

1. You're far a - way from me my love,
2.,3. (See additional lyrics)

and just as sure my, my ba - by as there are stars a -
bove, I wan - na say, I wan - na say, I wan - na say Some -
day We'll Be To - geth - er; (Yes we will, yes we will) say Some -
day We'll Be To - geth - er. (I know, I know, I know, I know, I)
Long time a - go my, my sweet thing, I made a big -
mis - take, hon - ey. I say, I
said good - bye. Oh, Oh ba - by ev - er, ev - er,
ev - er since that day now, now all I, all I wan - na do
awh is cry, cry. Oh hey, hey, hey.

CODA
day We'll Be To - geth - er. Oh, yes we will, yes we will. Some

Additional Lyrics

2. You know my love is yours, baby
Oh, right from the start
You, you, you possess my soul now honey
And I know, I know you own my heart.
And I wanna say Someday We'll Be Together.
Yes we will, yes we will.

3. I long for you, every night,
Just to kiss your sweet, sweet lips,
Hold you ever so tight and I wanna say
Someday We'll Be Together.
Oh, yes we will, yes we will.

SOMETHIN' STUPID

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and Continent of Europe

Words and Music by
C. CARSON PARKS

Medium Latin beat



I know I stand in line un - til you think you have the time _ to spend an eve - ning with me. _
prac - tice ev - 'ry - day to find some clev - er lines _ to say to make the mean - ing come true. _



And if we go some - place to dance. I know that there's a chance you won't be leav - ing with me. _
But then I think I'll wait un - til _ the eve - ning gets late and I'm a - lone with you. _



Then af - ter - wards we drop in - to a qui - et lit - tle place. and have a drink or two. _ }
The time is right, your per - fume fills my head, the stars get red, _ and oh, the night's so blue. _ }



And then I go and spoil it all _ by say - ing Some - thin' Stu - pid like, "I love you." _ I can



see it in your eyes that you de - spise the same old lies you heard the night be - fore. _ And

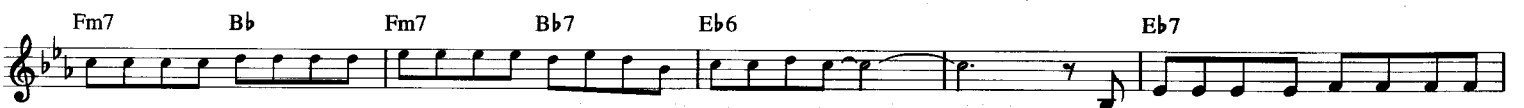


though it's just a line _ to you _ for me it's true and nev - er seemed so right be - fore. _ I

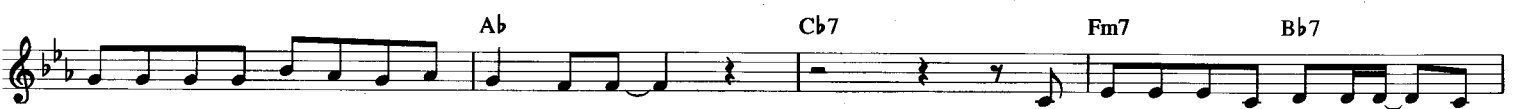
CODA



(Instrumental)



The time is right, your per - fume fills my



head, the stars get red, and oh, the night's so blue. _ And then I go and spoil it all _ by



say - ing Some - thin' Stu - pid like, "I love you." _ I love you. _ I

SOMETHING

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Words and Music by
GEORGE HARRISON

Slowly

F Eb G7/D C Cmaj7 C7

(Instrumental) Some-thing in the way she moves, at-tracts me like no oth-er lov-
Some-thing in her smile she knows, that I don't need no oth-er lov-
Some-thing in her way she knows, and all I have to do is think-

F C/E D7 G Am7 G7/B

er. Some-thing in the way she woos me.
er. Some-thing in her style she shows me. I
of her. Some-thing in the things she shows me.

Am E+ Am/G D7 To Coda 1 2

F Eb G7/D F Eb G7/D

don't want to leave her now, you know I be-lieve and how. (Instrumental) (Instrumental)

A C#m/G# F#m F#m/E D G

You're ask-ing me will my love grow, I don't know I don't

A C#m/G# F#m F#m/E D G C D.S. al Coda

know. You stick a-round now, it may show, I don't know I don't know.

CODA

F Eb G7/D A F Eb G7/D C

(Instrumental)

SOMETIMES I'M HAPPY

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Words by CLIFFORD GREY and IRVING CAESAR
Music by VINCENT YOUMANS

Slowly

F E F C7 F E F C7 F E F C7

Some-times I'm Hap-py, some-times I'm blue, my dis-po-si-tion
Some-times I love you, some-times I hate you, but when I hate you

F E F C7 F E F Cm6 F7b9 Bb Bbdim7 Bbm 1

F C+ F

de-pends on you. I nev-er mind the rain from the skies, if I can
it's 'cause I love you. That's how I am so what can I do?

Cm D7 Gm7 C7 2

F Fdim7 F Gm7 C7 F

find the sun in your eyes. I'm hap-py when I'm with you.

SOMETIMES WHEN WE TOUCH

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Words by DAN HILL
Music by BARRY MANN

Slowly, in 2

Chords: D, G/D, A/D, D

You ask me if I love you, and I choke on my re- ply. I'd
mance and all its strat- e- gy leaves me bat- tling with my pride. But
times I un- der- stand you, and I know how hard you've tried. I've

Chords: F#m, Bm, E, A

rath- er hurt you hon- est- ly than mis- lead you with a lie. And
through the in- se- cur- i- ty some ten- der- ness sur- vives. I'm
watched while love com- mands you, and I've watched love pass you by. At

Chords: Em7, A7, D, A/C#, Bm, D/A, G, D/F#

who am I to judge you on what you say or do? I'm on- ly just be- gin- ning to
just an-oth- er writ- er still trapped with- in my truths: a hes- i- tant prize- fight- er still
times I think we're drift- ers, still search- ing for a friend, a broth- er or a sis- ter. But then the

Chords: Em7, D/F#, A, D, G

see the real you. }
trapped with- in my youth. }
pas- sion flares a gain. }

And Some- times When We Touch, the

Chords: A, F#m, Bm, E

hon- es- ty's too much, and I have to close my eyes and hide.

Chords: A, G, F#m, Em, D, G, A

I wan- na hold you till I die, till we both break down and cry.

Chords: F#m, Em7, G/A, To Coda ⊕ D, D7

I wan- na hold you till the fear in me sub- sides. (Instrumental)

Chords: G/D, Gm/D, 2 D, A/D, G/D, D, G/A

Ro- sides. At times I'd like to break

Chords: Dmaj7, Bm, F#m

you and drive you to your knees. At times I'd like to break through and

Chords: G, G/A, D.S. al Coda, CODA ⊕ D, A/D, G/D, D

hold you end- less- ly. At sides.

SOMEWHERE ALONG THE WAY

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Words by SAMMY GALLOP
Music by KURT ADAMS

Slowly

E_b **G7** **A_b** **B_b7**

I used to walk with you — a - long the a - ven - ue, — our hearts were care - free and gay.
The friends we used to know — would al - ways smile "Hel - lo." — No love like our love they'd say.

Gm7_b5 **C7_#5** **F7** **Fm7** **B_b7** **E_b** **B_b7**

How could I know I'd lose you, Some-where A - long The Way.
Then love slipped thru our fin - gers

2 **Fm7** **B_b7** **E_b** **Bm7** **Em7** **Am7** **D7**

Some-where A - long The Way. — I should for - get, — but with the lone - li - ness of night, — I start re -

G **Am7** **D7** **Bm7** **Em7** **Am7** **D7**

mem - ber - ing ev - 'ry - thing. — You're gone, and yet — there's still a feel - ing deep in - side — that you will

G **B_b7** **E_b** **G7** **A_b**

al - ways be part of me. So now I look for you — a - long the a - ven - ue, — and as I wan - der I

B_b7 **Gm7_b5** **C7_#5** **F7** **Fm7** **B_b7** **E_b6**

pray, that some - day soon I'll find you, Some-where A - long The Way.

SOMEWHERE IN TIME

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By JOHN BARRY

Moderately slow

C **Am** **F** **Dm** **G7** **C**

F **Dm** **Am** **F** **E** **B7** **G7** **C**

2 **G7** **Am** **F** **Dm** **G7** **Am** **Dm** **E7**

G7 **C** **Am** **F** **Dm** **G7** **C** **B_b13_b5** **C6/9**

SON-OF-A-PREACHER MAN

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 8 Music Square West, Nashville, TN 37203

Words and Music by JOHN HURLEY
 and RONNIE WILKINS

Brisk Rock tempo

G C G

Bil - ly Ray was a preach - er's son, and when his Dad - dy would vis - it he'd come a - long.
 Be - in' good is - n't al - ways eas - y, no mat - ter how hard I try.

D

When they gath - ered 'round and start - ed talk - in' that's when Bil - ly would take me walk - in'.
 When he start - ed sweet talk - in' to me, he'd come and tell me ev - ery - thing is all right.

Out thru the back yard we'd go walk - in' } and then he'd look in - to my eyes, —
 He'd kiss 'n' tell me ev - 'ry - thing is all right }

G

{ and Lord knows to my sur - prise, the on - ly one who could } ev - er reach me
 { and "Can we get a - way a - gain to - night?" The on - ly one who could }

C G

was the Son - Of - A - Preach - er Man. The on - ly boy who could ev - er teach me

C G C

was the Son - Of - A - Preach - er Man, yes he was, he was, ooh, yes, he

1 2 F

was. was. How well I re - mem - ber

C D

the look that was in his eyes. Steal - in' kiss - es from me on the sly, tak - in' time to

G

make time. Tell - in' me that he's all mine, learn - in' from each oth - er's know - in',

F

look - in' to see how much we've grown and the on - ly one who could ev - er reach me was the Son - Of - A - Preach -

C F

er Man. The on - ly boy who could ev - er teach me was the Son - Of - A - Preach -

C G7 F C Repeat and Fade

er Man, yes, he was, he was, oh, yes he was. The

SOMEWHERE, MY LOVE

Lara's Theme from DOCTOR ZHIVAGO

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and EMI Robbins Catalog Inc.

Lyric by PAUL FRANCIS WEBSTER
Music by MAURICE JARRE

Moderately, with expression

G G/B Bbdim7 D7/A D7 Am7 D7

Some - where, My Love, there will be songs to sing, al - though the snow

Am7 D7 G G/B Bbdim7 D7/A D7

cov - ers the hope of spring. Some - where a hill blos - soms in green and gold,

Am7 D7 Am7 D7 G C

and there are dreams all that your heart can hold. Some - day _____ we'll meet a - gain, my

G Bb F Bb D7 G

love. Some - day _____ when - ev - er the spring breaks through. You'll come to me

G/B Bbdim7 D7 Am7 D7 Am7 D7 G

out of the long a - go, warm as the wind soft as the kiss of snow.

G/B Bbdim7 D7/A D7 Am7 D7

{ Till then, my sweet, } think of me now and then. God - speed, my love,
{ (Lar - a, my own) }

1 Am7 D7 G 2 Am7 D7 D7b9 G

'til you are mine a - gain. 'til you are mine _____ a - gain. _____

SONG OF INDIA

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By NIKOLAI RIMSKY-KORSAKOV

Slowly

G Em G7 C Cm G

Gm G Gm6 G

Gm6 G D9

Piano introduction for 'Song Sung Blue'. The music is in G major and 4/4 time. It features a series of chords: D7b9, Em, G+, G, C, Cm, G, D7, G, Gm, D7, C, Em, G7, C, Cm, G.

SONG SUNG BLUE

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Words and Music by
NEIL DIAMOND

Swing feel

Vocal melody for 'Song Sung Blue'. The music is in G major and 4/4 time. It features a series of chords: C, G, G7, C, C7, F, G, C, Dm, G7, C, G, C, C7, F, G, C. The melody includes triplets and a coda section.

Song Sung Blue, ev-'ry-bod-y knows one. Song Sung Blue, ev-'ry gar-den grows one.

Me and you are sub-ject to the blues now and then. But

when you take the blues and make a song, you sing them out a - gain, sing them

out a - gain. Song Sung Blue weep-in' like a wil - low. Song Sung

Blue sleep-in' on my pil - low. Fun-ny thing, but you can sing it with a

cry in your voice and be-fore you know it, start to feel-in' good. You sim - ply

got no choice. —

CODA
(Instrumental)

SONGBIRD

By KENNY G

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Slowly, lyrically

Am(add9) G(add9)

Am(add9) G(add9)

Am(add9) G(add9) Am(add9)

G(add9) Am(add9) G(add9)

Am(add9) G(add9)

Am7 Bm7 Cmaj7 Bm7₃ Am7 Bm7

To Coda ⊕
E7sus Am E7sus

Am9 Gmaj9 Am9 Gmaj9 Am9 Gmaj9 Am9

Instrumental solo-ad lib.

Gmaj9 Am7 Bm7 Cmaj7 Bm7 Am7 Bm7 E7sus

2 E7sus Am7 Bm7 Cmaj7 Bm7

Solo ends

Am7 Bm7 E7sus Am

E7sus D.S. al Coda

CODA ⊕ Am7 Bm7 Cmaj7 Bm7 Am7 Bm7 E7sus

Repeat ad lib. and Fade

Instrumental ad lib.

SORRY SEEMS TO BE THE HARDEST WORD

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Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slowly

Gm Bb Cm7
What have I got to do to make you love me

F Bb Am7b5 D7 Gm Gm7
what have I got to do to make you care. What do I do when light-ning strikes

Cm7 F Bb Am7b5 D7
me and I wake to find that you're not there.

Gm Gm7 Cm7 F Bb Am7b5 D7
What do I do to make you want me what have I got-ta do to be heard.

Gm9 Gm Cm F
What do I say when it's all o-ver Sor-ry Seems To Be The Hard-est Word.

Bb F Eb D Bb Em7b5
It's sad (it's so sad) it's so sad it's a sad sad sit-u-a-tion

Cm D7 Gm Am7b5 D7 Eb D
and it's get-ting more and more ab-surd. It's so sad (it's so sad) it's so sad

Bb C7 Eb Cm7 D To Coda ⊕
why can't we talk it o-ver. Al-ways seems to me that Sor-ry Seems To Be The Hard-est

Gm Cm F7 Eb F7 Bb Am7b5 D7
Word. (Instrumental)

Gm Cm Cm7 F7 Bb F D.S. al Coda
Word. What do I do to make you love me what have I got to do to be

Bb Am7b5 D Gm Cm Am7b5
heard. What do I do when light-ning strikes me what have I got to do

Gm Cm Am7b5 D7 Bb Em7b5 Cm Gm Am7b5 D7 Gm9
what have I got to do Sor-ry Seems To Be The Hard-est Word.

SOON

from the Paramount Picture MISSISSIPPI

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Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

Musical score for the song "Soon". The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked "Moderately". The melody is accompanied by chords: F, C7, F, C7sus, C7, F, C7, F, D7sus, D7, G, D7, G, D7, F, C7, F, C7, F, C7, F7, Bb, F7, Bb, D7b9, D7, Gm7, Bbm, F, Bb7, F, C7sus, C7, F, G7b5, C7, F.

Soon, may - be not to - mor - row, but Soon, there'll just be two of us,
 Soon you and I will bor - row the moon for just the two of us. Sweet - ly and so dis -
 creet - ly we'll be com - plete - ly a - lone; No oth - er world,
 on - ly our own. Now we must be con - tent - ed with schemes a - bout the
 two of us. Yet we can have our sweet scent - ed dreams that will come true of us, for
 pres - ent - ly and pleas - ant - ly our hearts will be in tune. So, Soon, may - be not to -
 mor - row, but Soon. Soon.

(YOU'RE MY) SOUL AND INSPIRATION

Copyright © 1966 (Renewed 1994) SCREEN GEMS-EMI MUSIC INC.

Words and Music by BARRY MANN
and CYNTHIA WEIL

Moderately

Musical score for the song "(YOU'RE MY) SOUL AND INSPIRATION". The score is written in treble clef with a key signature of two sharps (F#) and a 4/4 time signature. The tempo is marked "Moderately". The melody is accompanied by chords: Em7, F#m7, Gmaj7, F#m7, Em7, F#m7, Gmaj7, G/A, D, G, A.

Girl, I can't let you do this, let you walk a way.
 I nev - er had much go - in', but at least I had you.
 Girl, how can I live through this, when you're all I wake
 How can you walk out know - in' I ain't got noth - in'
 up for each day? Ba - by, } you're my soul and my life's in - spir - a - tion,
 left if you do? Ba - by, }

D G A D G A

you're all I've got ___ to get me by. ___ You're my soul ___ and my life's in-spir-a-tion. With -

Bm7 A G D/F# C To Coda Em7/A A7

out you ba - by what good am I? _____

2 Em7/A A7 D G A G D G A G

What good ___ am I? _____

D G A G D G A G D G A G

(Spoken:) *Baby, I can't make it without you, and I'm, I'm tellin' you honey that, You're my reason for laughin' and for cryin', for livin' and for dyin'.* Ba - by, _____ I can't make it with -

D G A G D G A G

out you. ___ Please, I'm beg - gin' you ba - by, _____ if you go ___ it - 'll kill -

D G G/A D.S. al Coda CODA Em7/A A7 Bbm7

me. I swear it, I can't live with - out ___ you. ___ What good am I? ___

Eb Ab Bb Eb Ab Bb

You're my soul ___ and my heart's in-spir-a-tion. You're all I need ___ to get me by. ___

ST. ELSEWHERE

Music by DAVE GRUSIN

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Moderately

Bb/F F C/F F Bb/F F C/F F Dm Gm

F/A C Am Dm Gm F/A Gm/Bb C 1 F Bb/F

2 F F/C Bb/C F/C C F/C Dm7 Gm7 F/C C C#dim7 Dm Gm Cm

Bb/D F F/Bb Bb F/A Dm Gm Bb/C F

SOUTHERN NIGHTS

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Words and Music by
ALLEN TOUSSAINT

Moderately, with a beat

F D7 G7

South - ern _ Nights, _ have you ev - er felt a south - ern _ night? _
South - ern _ skies, _ have you ev - er no - ticed south - ern _ skies? _

B♭maj7 Am7

Free as a breeze, _ not to men - tion the trees, _ whis - tling tunes that you know _ and love so. _
Its pre - cious beau - ty lies just be - yond the eye. It goes run - ning through your soul like the sto -

C7 F D7 G7

- ries told of old. South - ern _ Nights, _ just as good e - ven when closed your _ eyes. _
Old _ man, _ he and his dog that walked the old _ land, _

B♭maj7 Am7

I _ a - pol - o - gize _ to an - y - one who can tru - ly say _ that he has
ev - 'ry flow - er _ touched _ his cold hand. _ As he slow - ly _ walked - by, _ weep - ing

C7 N.C.

found a bet - ter way. _ wil - lows would _ cry _ for joy. _ } (Instrumental)

F D7 G7

Feel so _ good, _ feel so good _ it's fright - 'ning. Wish I _ could _

B♭maj7 Am7

stop this world . from fight - ing. La da da da _ da da la da da da _ da da da da da _ da da da.

C7 F D7 G7

_ da da da. _ Mys - ter - ies _ like this and man - y oth - ers in the _ trees _

B♭maj7 C7 N.C. D.C. (vocal ad lib.) and Fade

blow in the night _ in the south - ern skies. _ (Instrumental)

SPINNING WHEEL

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Words and Music by
DAVID CLAYTON THOMAS

Funky, moderate Rock

E7#9 A7 D7#9 G E7#9 A7 D7#9 G

What goes up must come down, Spin-ning Wheel got to go 'round.

E7#9 A7 D7#9 G D7 N.C. D7#9

Talk-in' 'bout your troubles, it's a cry-in' sin, ride a paint-ed po-ny, let the Spin-ning Wheel spin.

E7#9 A7 D7#9 G E7#9 A7 D7#9 G

You got no mon-ey, you got no home, Spin-ning Wheel all a-lone.

E7#9 A7 D7#9 G N.C.

Talk-in' 'bout your troubles and you, you nev-er learn, ride a paint-ed po-ny, let the

D7#9 C Bb Ab

Spin-ning Wheel turn. Did you find your di-rect-ing sign on the straight and nar-row

G C Bb Ab

high way? Would you mind a re-flect-ing sign? Just let it shine with

G Ab/G Bb(add9) C(add9) D9

in your mind, and show you the col-ors that are real.

E7#9 A7 D7#9 G E7#9 A7

Some-one's wait-ing just for you, Spin-ning Wheel

D7#9 G E7#9 A7 D7#9 G N.C.

spin-ning true. Drop all your trou-bles by the riv-er-side, ride a paint-ed po-ny, let the

E7#9 A13 D7#9 Gmaj7

Spin-ning Wheel fly. Repeat and Fade

SPANISH EYES

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Words by CHARLES SINGLETON and EDDIE SNYDER
Music by BERT KAEMPFERT

Moderately

G

Blue Span - ish Eyes Tear-drops are fall - ing
Blue Span - ish Eyes pret - ti - est eyes in

D7

from your Span - ish Eyes. Please, please don't cry
all of Mex - i - co. True Span - ish Eyes

3

Please smile for me once more be - fore I go.

Soon I'll re - turn Bring - ing you all the

G7 C Cm Cm6

love your heart can hold. Please say Si

G D7 G

Si Say you and your Span - ish Eyes will wait for me.

Ab G Ab G

Span-ish Eyes Wait for me, say Si Si!

A SPOONFUL OF SUGAR

from Walt Disney's MARY POPPINS

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Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Fast

G

In ev - 'ry job that must be done there is an el - e - ment of fun; you
feath - er - ing his nest has ver - y lit - tle time to rest while
bees that fetch the nec - tar from the flow - ers to the comb nev - er

Bbdim7 D7/A D7 C Eb7

find the fun and snap! the job's a game; And ev - 'ry task you un - der - take be -
gath - er - ing his bits of twine and twig. Though quite in - tent in his pur - suit he has a
tire of ev - er buzz - ing to and fro. Be - cause they take a lit - tle nip from ev - 'ry

G A7 Am7 Bbdim7 D7 Ddim7 Am7 Ddim7 D7 Bbdim7

comes a piece of cake, a lark! A spree! It's ver - y clear to see that
mer - ry tune to toot; He knows a song! will move the job a - long, for
flow - er that they sip, and hence, they find their task is not a grind, for } A

D7 G D7

Spoon - ful Of Sug - ar helps the med - i - cine go down, the med - i - cine go dow - wown,

G Bbdim7 D7/A D7 G

med - i - cine go down. Just A Spoon - ful Of Sug - ar helps the med - i - cine go down

Am7 D7

in a most de - light - ful way.

1,2 G Bbdim D7/A 3 G

A rob - in way.
The hon - ey

SPRING WILL BE A LITTLE LATE THIS YEAR

from the Motion Picture CHRISTMAS HOLIDAY

© 1943 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

Moderately

Eb Bb7#5 Eb Edim7 Fm7 Bb9 Edim7 Fm7

Spring Will Be A Lit - tle Late This Year, a lit - tle late ar -

Bb7 Eb Eb7 Ab Adim7 Eb

riv - ing in my lone - ly world o - ver here. For you have left me, and

Ab Eb Fm7 Eb Ab Adim7 Eb Cm7 Fm7

where is our A - pril of old? You have left me, and win - ter con - tin - ues

Bb7b9 N.C. Eb Bb7#5 Eb Edim7 Fm7 Bb9 Edim7

cold, as if to say Spring will be a lit - tle slow to start, a lit - tle

Fm7 Bb7 Eb Eb7 Ab Adim7

slow re - viv - ing that mu - sic it made in my heart. Yes, time heals

Eb Cm7 Fm7 Eb Abm6 N.C. Eb Bb7#5 Eb Edim7

all things, so I need - n't cling to this fear, it's mere - ly that Spring Will Be A Lit - tle

Fm7 Bb7b9 1 Eb Fm7 Bb9 2 Eb Fm7 Fm7/Bb Eb

Late This Year. Year.

SQUEEZE ME

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Words and Music by CLARENCE WILLIAMS
and THOMAS WALLER

Moderate Blues tempo

G7 C7 F6 G7 C7
 {Dad - dy} you've been dog - gone sweet to me, — {dad - dy} you're the on - ly one I see. —
 {Ba - by}

F6 Fdim F7 Ab7 A7 Bm7 Cdim7 A7/C# Dm Bdim7 C G7 Gm7 C7
 — You know I need but you, — 'cause you're my {man. — } You love me like — no one can. Some-thing
 {gal. — }

Dm7 G7 C Gm A7 Dm7 G7 C Cdim7 C7 F Eb7 D7
 'bout you I can't re - sist, — when you kiss me, {dad - dy} I stay kissed. — Oh, {dad - dy}
 {mom - ma} {ba - by}

G7 C7 F6 Ebmaj7 D7 G7 C7 F6 E7 F6 Eb7 D7
 Squeeze Me and Squeeze Me a - gain — oh, hon - ey, don't stop, 'til I tell you when. — Now, ba - by,

G7 C7 Fm Dm7b5 C/G G7
 Squeeze Me and kiss me some more, — just like you did be -

Gm7 C7 F Eb7 D7 G7 C7 F6 Ebmaj7 D7 G7 C7
 fore. Your ba - by cu - pid is stand - ing close by, — oh, {dad - dy} don't let your sweet ba - by
 {mom - ma}

F9 F7 Bdim7 Bbdim7 Adim7 Abdim7 Gdim7 F#dim7 Fdim7 Edim7 Ebdim7 Ddim7
 cry. Just pick me up — on your knee, — I

G7 Dm7 Gm7b5 G7 | **1 C7 Gb7 F6 Eb7 D7** | **2 C7 Gb7 F6**
 feel so good - y good - y when — you kiss me. — Oh, {dad - dy} you kiss me. —
 {mom - ma}

STANDING ON THE CORNER from THE MOST HAPPY FELLA

© 1956 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

Moderately

G G7 C Cm G Cm G G7
 Stand - ing On The Corn - er watch - ing all the girls go by.

C Cm A7 D7 G C
 watch - ing all the girls go by. Broth - er you don't know a nic - er oc - cu - pa - tion mat - ter of
 giv - ing all the girls the eye. Broth - er if you've got a rich im - ag - i - na - tion, give it a
 un - der - neath a spring - time sky. Broth - er you can't go to jail for what you're think - ing, or for the

Am7 D7 G G7 C Cm D7 A7

fact whirl, "woooooo" neith-er do I give it a try, look in your eye. I than try You're only Stand-ing On The Corn - er watch-ing all the girls, watch-ing all the girls, watch-ing all the

D7 G 1,2 To next strain G 3 Fine Em A7

girls go by. by. I'm the cat Sat - ur - day that got the cream, and I'm so broke,

Em A7 C G G+

have - n't got a girl, - could - n't buy a girl, - but I can dream. a nick - el coke. Have - n't got a girl, - Still I'm liv - ing like, - but I can wish, so I a mil - lion - aire, when I

G Ab7 G Ab7 G D7 Last Time D.C. al Fine

take medown to Main Street and that's where I se - lect my im - ag - i - na - ry dish! take medown to Main Street and I re - view the ha - rem pa - rad - ing for me here.

STOMPIN' AT THE SAVOY

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Words and Music by BENNY GOODMAN,
 EDGAR SAMPSON, CHICK WEBB and ANDY RAZAF

Medium Swing tempo

F C9 F F#dim7

Sa - voy, the home of sweet ro - mance; - Sa - voy, it wins you at a glance; - Sa - voy, - just like a cling - in' vine, - your lips so warm and sweet as wine, - your cheek, -

Gm7 C9 1 F C9 2 F F7

gives hap - py feet a chance - to dance. Your form - so soft and close to mine di - vine!

Bb7 B7 Bb7 Eb9 Bbm7b5 Eb9 Ab7 A7 Ab

How my heart is sing - in' while the band is swing - in'! Nev - er tired of romp - in' and

Db7 C7 C9 F C9

stomp - in' with you at the Sa - voy. What joy! A per - fect hol - i - day! Sa - voy, -

F F#dim7 Gm7 C9 F Eb9b5 Fmaj9

where we can glide and sway; Sa - voy, there let me stomp a - way with you.

ST. LOUIS BLUES

from BIRTH OF THE BLUES

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Words and Music by
W.C. HANDY

Slow Blues tempo

G7 C7 G G7 C

1. I hate to see _____ de ev'-nin' sun go down, _____ hate to see _____
 2. Been to de Gyp-sy to get ma for - tune tole, _____ to de Gyp-sy
 3. (See additional lyrics)

C7 G D7 G

de ev'-nin' sun go down, _____ 'Cause my ba-by, _____ he done lef' dis town. _____
 done got my for - tune tole. _____ 'Cause I'm most wile _____ 'bout ma Jel - ly Roll. _____

G7 C7 G G7

Feel - in' to - mor - row lak I feel to - day, _____
 Gyp - sy done tole me, "Don't you wear no black." _____

C C7 G D7

feel to - mor - row lak I feel to - day. _____ I'll pass my trunk, -
 Yes, she done tole me, "Don't you wear no black." _____ Go to St. Lou - is,

G Gm Cm

make me get a - way. _____ St. Lou - is wom - an _____ wid her di - a - mon'
 you can win him back. _____ Help me to Cai - ro, _____ make St. Louis by ma -

D7 G D7 Gm

rings _____ pulls dat man roun' _____ by her a - pron strings. _____ 'Twant for pow - der _____
 self, _____ git to Cai - ro, _____ finds ma ole friend Jeff. _____ Gwine to pin ma _____

Cm C#dim7 D7 Gm A7 D7

an' for store bought hair _____ de man I love _____ would not gone no where. _____ } Got de
 - self close to his side, _____ if ah flag his train, _____ I sho' can ride. _____ }

Chorus G C G C G C G7

St. Lou - is Blues jes' as blue as ah can be. _____ Dat _____
 loves dat man lak a school - boy loves his pie. _____ Lak a

C6 C7 G C G C G

man got a heart lak a rock cast in the sea. _____ Or else he wouldn't have gone.
 Ken - tuck - y Col - 'nel loves his mint an' rye. _____ I'll love ma ba - by till _____

D D7 1,3,5,6 G 2,4 G D.C. 7

so far from me. _____ (Spoken) Dog-gone it! I _____
 the day ah die. _____

Additional Lyrics

Chorus

3. You ought to see dat stove pipe brown of mine,
 lak he owns de Diamon' Joseph line.
 He'd make a cross-eyed ol' man go stone blind,
 blacker than midnight, teeth lak flags of truce,
 blackest man in de whole St. Louis.
 Blacker de berry, sweeter is de juice.
 About a crap game he knows a pow'ful lot,
 but when work-time comes he's on de dot.
 Gwine to ask him for a cold ten-spot.
 What it takes to git it, he's certainly got.

A black-headed gal make a freight train jump the track.
 Said a black-headed gal make a freight train jump the track.
 But a long tall gal makes a preacher ball the jack.

Extra Choruses

Lawd, a blonde-headed woman makes a good man leave the town.
 I said a blonde-headed woman makes a good man leave the town.
 But a red-headed woman makes a boy slap his papa down.

O ashes to ashes and dust to dust,
 I said ashes to ashes and dust to dust,
 if my blues don't get you my jazzing must.

STAND BACK

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Words and Music by
STEVIE NICKS

Medium Rock beat

A/G G D/A A D/A G/B Bm A/B D/G G A/G

No one looked as I walked by. Just an in-vi-ta-tion would have been just fine.
Do not turn a-way my friend. Like a wil-low, I can bend.

G D/A A D/A G/B Bm A/B D/G G A/G

Said no to him a-gain and a-gain. First he took my heart, then he ran.
No man calls my name. No man came.

A/G G D/A A D/A G/B Bm A/B D/G G A/G

No one knows how I feel, what I say unless you read between my lines.
So I walked on down a-way from you. May-be your at-ten-tion was more than you could do.

G D/A A D/A G/B Bm A/B D/G G A/G D/G D/A A

One man walked a-way from me. First he took my hand. Take me home.
One man did not call. He asked me for my love and that was all.

D/B Back. A/B D/G D/A A D/B A/B D/G D/A A

In the middle of my room I did not hear from you. It's al-right, it's al-

D/B A/B D/G A

right, to be stand-ing in a line (stand-ing in a line,) to be stand-ing in a line.

To Coda ⊕
D/A A A/G G D/A A D/A G/B Bm A/B D/G

I would cry. La la la la la

G A/G G D/A A D/A G/B Bm A/B D/G 1 G A/G

la la la la la la la la la la

2 D.S. (lyric 2) al Coda
G A/G

cry.

CODA ⊕ D/G D/A A D/B A/B D/G D/A A

Well, I need a lit-tle sym-pa-thy.

1,2 D/B A/B 3 D/B A/B D/G D/A A D/B A/B Repeat (vocal ad lib.) and Fade

Well, I need a lit-tle (Vocal ad lib.)

STAR DUST

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and Warner Bros. Publications Inc.

Words by MITCHELL PARISH
Music by HOAGY CARMICHAEL

Moderately

C F9 E7 A7

...And now the pur - ple dusk of twi - light time steals a - cross the mead - ows of my heart.

Dm C Am B7 Em Ebdim7 Dm7 G7

High up in the sky the lit - tle stars climb, al - ways re - mind - ing me that we're a - part.

C F9 E7 A7

You wan - dered down the lane and far a - way, leav - ing me a song that will not die.

Dm C Cdim7 G7 C C7#5

Love is now the Star Dust of yes - ter - day, the mu - sic of the years gone by. Some - times I

F6 Fm6

won - der why I spend the lone - ly night dream - ing of a song? The
side a gar - den wall when stars are bright, you are in my arms. The

C Em7 A7 Dm7 A7 Dm7 Fm6

mel - o - dy haunts my rev - er - ie, and I am once a - gain with you, when our
night - in - gale tells his fair - y tale of par - a - dise, where ros - es grew. Tho' I

G7 Gdim7 G7 G7#5 C

love was new, and each kiss an in - spi - ra - tion. But

D9 G7 Dm7/G7 G7 Gdim7 G7 C7#5

that was long a - go: now my con - so - la - tion is in the Star Dust of a song. Be -

CODA

C G/B Am C/G B7/F# F7b5 E7 E7#5

dream in vain, in my heart it will re - main; my

F6 A7/E Ebdim7 G7/D G7 C Cm6 C6

Star Dust mel - o - dy, the mem - o - ry of love's re - frain.

STEPPIN' OUT WITH MY BABY

from the Motion Picture Irving Berlin's EASTER PARADE

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Words and Music by
IRVING BERLIN

Medium Jump tempo

F/A C7/G F6 F/A C7/G F6

If I seem to scin - til - late it's be - cause I've got a date, -

Ab/C Eb7/Bb Eb7 Ab6 Ab/C Eb7/Bb Eb7 Ab6

a date with a pack - age of the good things that come with love. -

C/E G7 Cmaj7 C6 C/E G7 Cmaj7 C6 C/E G7

You don't have to ask me, - I won't waste your time. But if you should

Cmaj7 C6 Gm7 C9 F6 A9 Dm Dm/C Gm/Bb A7

ask me - why I feel sub - lime, I'm - Step-pin' Out - With My Ba - by.

Dm Dm/C Gm/Bb A7 Dm Dm/C Gm/Bb Em7b5 Dm Dm/F Gm6

Can't go wrong - 'cause I'm in right. - It's for sure, - not for may - be, that I'm all dressed

G#dim7 A7 Dm6 Dm Dm/C Gm/Bb A7 Dm Dm/C Gm/Bb A7

up to - night. - Step-pin' out - with my hon - ey, can't be bad - to feel so good. -

Dm Dm/C Gm/Bb Em7b5 Dm Dm/F Gm6 G#dim7 A7 Dm6 D6 Dmaj7

Nev - er felt - quite so sun - ny. And I keep on knock - in' wood, there'll be smooth sail - in' cause

D Dmaj7 D6 Dmaj7 D6 Dmaj7 D6 Dmaj7 D6 Dmaj7 D6

I'm trim - min' my sails. (Girls version) With a top hat and my white tie and my bright shine on my shoes and on my

Em7/A A7 Em7 A7 Dm Dm/C Gm/Bb A7 Dm Dm/C Gm/Bb A7

tails - Step-pin' Out - With My Ba - by. Can't go wrong - 'cause I'm in right. -

Dm Dm/C Gm/Bb Em7b5 D/F# Fdim7

1	2
Em7 Eb7 D6	Em7 Eb7 D6 D6/9

Ask me when - will the day - be, the big day may be to - night. - be to - night. -

STOP! IN THE NAME OF LOVE

Copyright © 1965 Jobete Music Co., Inc.

Words and Music by LAMONT DOZIER,
BRIAN HOLLAND and EDDIE HOLLAND

Moving and steady

Am G F G7 C F C

Stop! In The Name Of Love be - fore you break my heart. (Instrumental)

F G C C Em Gm

Ba - by, ba - by, I'm a - ware of where you go each time you

A7 F G7 F G7

leave my door. I watch you walk down the street, know - ing your oth - er love you meet.

C G F C F

But this time be - fore you run to her leav - ing me a - lone to cry: Have - n't I been

C F C Am % Am G

good to you? Have - n't I been sweet to you? Stop! In The Name Of Love

F G7 Am G F To Coda ⊕

be - fore you break my heart, Stop! In The Name Of Love be - fore you

G7 C F C C F G C

break my heart. Think it o - ver, think it o - ver.

1 C Em Gm A7 F

I've known of your, your se - clud - ed nights, I've e - ven seen her may - be once or twice. But is her

G7 F G7 C G

sweet ex - pres - sion worth more than my love and af - fec - tion? This time be - fore you leave my arms

F C Em Gm

and rush off to her charms: I've tried so hard, hard to be pa - tient hop - ing you'd stop

A7 F G7 F G7 D.S. al Coda

this in - fat - u - a - tion. But each time you are to - geth - er I'm so a - fraid I'm los - ing you for - ev - er.

CODA

G7 Am G F Repeat and Fade

break my heart. Stop! In The Name Of Love be - fore you

STRANGER ON THE SHORE

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Words by ROBERT MELLIN
 Music by ACKER BILK

Moderately

F Gm7 C7 F F7 Bb Bbm F Dm7

Here I stand watch - ing the tide go out. So all a - lone and

G7 Gm C7 F

blue, just dream - ing dreams of you. I watched your

Gm7 C7 F F7 Bb Bbm F Dm7 Am F7

ship as it sailed out to sea, tak - ing all my dreams and

Bb C7b9 F F7 Bb F Gm7 C7b9 C7

tak - ing all of me. The sigh - ing of waves, the wail - ing of the

F F7 Bb Am G7 G7b9 C7

wind. The tears in my eyes burn plead - ing "My love re - turn."

F Gm7 C7 F F7 Bb Bbm F Dm

Why, oh why must I go on like this? Shall I just be a

Am F7 Bb6 C7b9

1 F Gm7 C7 2 F Gm7 C9 F

lone - ly Stran - ger On The Shore?

STONEY END

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Words and Music by
LAURA NYRO

With a beat

F A7 Dm G7 C G7
I was born from love, and my poor mother worked the mines. I was raised on the Good Book

C A7 Em7 A7 Dm A7 Dm D7
Je - sus, till I read be - tween the lines. Now I don't be - lieve I want to see the

Dm7 G7 C G7 F Em7
morn - ing! Go - ing down the Ston - ey End, I nev - er want - ed to go

Dm7 G9 C G7 C G7 F Em7
down the Ston - ey End. Ma - ma let me start all o - ver.

Dm7 Em7 Dm7 Em7 Fmaj7 Em7
Cra - dle me, Ma - ma, cra - dle me a - gain.

Fmaj7 A7 Dm7 G7
{ I can still re - mem - ber him with love - light in his eyes. But the
{ Nev - er mind the fore - cast 'cause the sky has lost con - trol. 'Cause the

C G7 C A7 Em7 A7 Dm7 A7
light flick - ered out and part - ed as the sun be - gan to rise. Now, I don't be - lieve I
fury and the bro - ken thun - der's come to match my rag - in' soul. Now, I don't be - lieve I

Dm7 D7 1 Dm7 G7 2 Dm7 G7
want to see the morn - ing!
want to see the morn - ing!

C G7 F Em7 Dm7 G9 C G7
Go - ing down the Ston - ey End, I nev - er want - ed to go down the Ston - ey End.

C G7 F Em7 Dm7 Em7 Dm7 Em7
Ma - ma let me start all o - ver. Cra - dle me, ma - ma, cra - dle me.

Repeat and Fade

STUPID CUPID

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Words and Music by HOWARD GREENFIELD
and NEIL SEDAKA

With a beat

E_b **E_b7**

Stu - pid Cu - pid, you're a real mean guy. — I'd like to clip your wings so you can't fly. —

A_b **E_b**

I'm in love and it's a cry - in' shame, — and I know that you're the one to blame. —

B_b7 **A_b7** **E_b** **N.C.**

Hey, hey, set me free. — Stu - pid Cu - pid, stop pick - in' on me. I

E_b **E_b7**

can't do my home-work and I can't think straight. — I meet him ev - 'ry morn-in' 'bout a half past eight, —

A_b **E_b**

I'm act - in' like a love - sick fool. — You e - ven got me car - ry - in' his books to school. —

B_b7 **A_b7** **E_b** **N.C.**

Hey, hey, set me free. — Stu - pid Cu - pid, stop pick - in' on me.

A_b **E_b**

You mixed me up but good — right from the ver - y start.

A_b **F7** **B_b7**

Hey, go play Rob - in Hood — with some - bod - y el - se's heart.

E_b **E_b7**

You got me jump-in' like a cra - zy clown, — and I don't fea - ture what you're put - tin' down. —

A_b **E_b**

Since I kissed his lov - in' lips of wine, — the thing that both - ers me is that I like it fine. —

B_b7 **A_b7** **E_b** **N.C.**

Hey, hey, set me free. — Stu - pid Cu - pid, stop pick - in' on me. 1 **B_b7#5** 2 **E_b** pick - in' on me.

STORMY WEATHER

(Keeps Rainin' All the Time)
from COTTON CLUB PARADE OF 1933

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FRED AHLERT MUSIC CORPORATION

Lyric by TED KOEHLER
Music by HAROLD ARLEN

Slowly

Don't know why there's no sun up in the sky, Storm - y Weath - er.
bare gloom and mis - 'ry ev - 'ry - where, Storm - y Weath - er.

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

Life is time, the time, so wear - y all the time.

When {he} went a - way - the blues walked in and met me. If {she} stays a - way - old rock - in' chair will get me.

All I do is pray - the Lord a - bove will let me walk in the sun once more. Can't go

on, ev - 'ry - thing I had is gone, Storm - y Weath - er. Since my {man} and I ain't to -

geth - er, keeps rain - in' all the time, keeps rain - in' all the time.

SUGAR BLUES

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Words by LUCY FLETCHER
Music by CLARENCE WILLIAMS

Moderate Blues

Sug - ar Blues, ev - 'ry - bod - y's sing - ing the Sug - ar Blues. The whole town is ring - ing. { My I

lov - in' man's sweet as he can be, but the dog - gone fool turned so - ur on me.
love my cof - fee, I love my tea, but the dog - gone cream turned so - ur on me. }

C7 Gm7 C7 F A7 Dm

I'm so un - hap - py, I feel so bad I could lay - me down and die. You can

F6 F#dim7 C E7 A7 D7 G7

say what you choose, but I'm all con - fused, I've got the sweet, sweet Sug - ar

C E7 A7 D7 G7 C

Blues, more sug - ar I've got the sweet, sweet Sug - ar Blues.

STRANGERS IN THE NIGHT

Adapted from A MAN COULD GET KILLED

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Words by CHARLES SINGLETON and EDDIE SNYDER
 Music by BERT KAEMPFFERT

Moderately slow

F

Stran-gers In The Night _____ ex - chang - ing glanc - es, won - d'ring in the night _____ what were the chanc - es

Abdim7 Gm

we'd be shar - ing love _____ be - fore the night was through. _____ Some - thing in your eyes _____

C9

_____ was so in - vit - ing, some - thing in your smile _____ was so ex - cit - ing, some - thing in my heart _____

F Cm

_____ told me I must have you. _____ Stran - gers In The Night _____ two lone - ly peo - ple we were

D7b9 Gm Bbm

Stran - gers In The Night _____ up to the mo - ment when we said our first hel - lo, lit - tle did we know

F Dm7 Gm7 C7 F

love was just a glance a - way, a warm em - brac - ing dance a - way. And ev - er since that night _____ we've been to - geth - er,

Gm C7 F

lov - ers at first sight _____ in love for - ev - er, it turned out so right _____ for Stran - gers In The Night. _____

THE STRIPPER

Music by DAVID ROSE

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Tempo di Blues



SUGAR, SUGAR

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Words and Music by ANDY KIM
and JEFF BARRY

Moderately

C F C F C F



Sug-ar, ah, — hon-ey, hon-ey, you are my can - dy girl —

G C F G C F



and you've got me want-ing you. — Hon-ey, ah, — Sug - ar,

C F C F G C



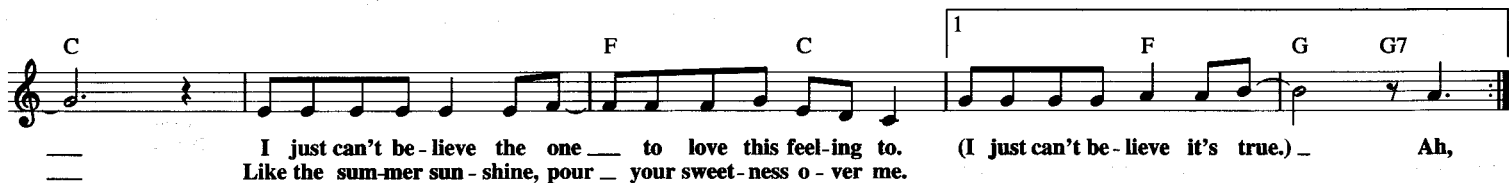
Sug - ar, you are my can - dy girl — and you've got me want-ing you. —

F C F



{ I just can't be-lieve the love - li - ness of lov - ing you. (I just can't be - lieve it's true.)
When I kissed you, girl, I knew — how sweet a kiss could be. (I know how sweet a kiss can be.) —

C F C 1 F G G7



— I just can't be-lieve the one — to love this feel-ing to. (I just can't be-lieve it's true.) — Ah,
— Like the sum-mer sun-shine, pour — your sweet-ness o-ver me.

2 F G 7 Oh, Pour a lit-tle sug-ar on it, hon-ey. Sug-ar,



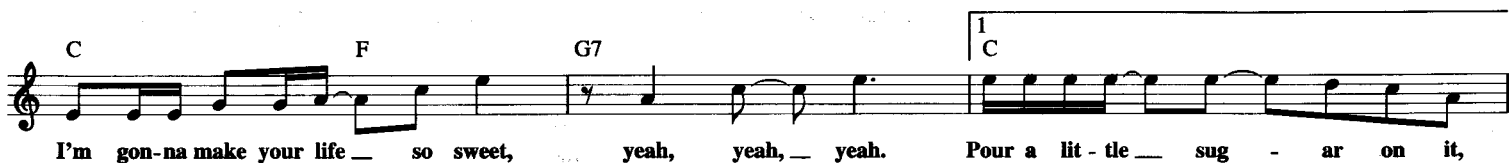
(Pour your sweet-ness o - ver me.) — Oh, — Pour a lit - tle sug - ar — on it, hon -
Sug - ar,

F C F



Pour a lit - tle sug - ar — on it, ba - by.

C F G7 1 C



I'm gon-na make your life — so sweet, yeah, yeah, — yeah. Pour a lit - tle — sug - ar on it,

F G7 2 C



yeah, yeah, — yeah. Pour a lit - tle sug - ar — on it, hon - ey. Ah!

SUGAR SHACK

Copyright © 1962 (Renewed) by Dundee Music

Words and Music by KEITH McCORMACK
and FAYE VOSS

With a beat

G C G C G C G C

There's a cra-zy lit-tle house be-yond the tracks, and
cute lit-tle girl-y, she's a-work-ing there,
Sug-ar Shack queen is a-mar-ried to me, we just

G C G C G C G C

ev-'ry-bod-y calls it the Sug-ar Shack. Well, it's
black le-o-tards and her feet are bare. I'm gon-na
sit a-round and dream of those old mem-o-ries. Ah, but

D7

just a cof-fee house and it's made of wood, es-pres-so cof-fee tastes might-y good.
drink a lot-ta cof-fee, spend a lit-tle cash, make that girl love me when I put out some trash.
one of these days I'm gonna lay down tracks in the di-rec-tion of the Sug-ar Shack.

G C G C

That's not the rea-son why I got-ta get back, uh, to the Sug-ar Shack. Oh, ba-by, to the
You can un-der-stand why I got-ta get back, uh, to the Sug-ar Shack. Oh, ba-by, to the
Just me and her, yeah, we're gon-na go back, uh, to the Sug-ar Shack.

G C G C

Sug-ar Shack. There's a Oh, oh, to the Sug-ar Shack.
Sug-ar Shack. Now the Yeah, yeah, to our Sug-ar Shack.
Yeah, yeah, to the Sug-ar Shack.

SUKIYAKI

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Words and Music by HACHIDAI NAKAMURA
and ROKUSUKE EI
English Lyrics by TOM LESLIE
and BUZZ CASON

Moderately, with a beat

G Em G Em

(English:) I'll hold my head up high look - ing to the sky
I know the night will hide sad - ness I feel in - side.
(Japanese:) U - E - O MU - I - TE A - RU - KO
U - E - O MU - I - TE A - RU - KO

G Bm Em Am7 D7

so they won't see all the tears that are in my eyes.
No one will know for the smile on my lips won't tell them
NA - MI - DA - GA KO - DO - RE MA - I YO NI
NI - JI - N - DA HA - SHI - O KA - SO E TA

G Am C6 B7#5 B7 Em C

No one will know I'm go - ing through my first lone -
I'm los - ing you and go - ing through my first lone -
O - NO - I - DA - SU HA - RU - NO - HI HI - TO - RI
O - NO - I - DA - SU NA - TAU - NO - HI HI - TO - TI

1 G6 C6 Bm7 Am7 2 G Em G7

Bm Am7

ly night with - out you.
 ly night with - out you.
 PO - CHI - NO YO - RU.
 PO - CHI - NO YO - RU.

C G G7

As I walk a - lone the lone - ly winds seem to say:
 SHI - A - WA - SE - WA KU - MO - NO U - E - NI
 KA - NA - SHI - MI - WA MO - SHI - NO KA - GE - NI

Cm G A9 D7

From this dark - ness on all your nights will be this way.
 SHI - A - WA - SE - WA SO - RA - NO U - E - NI
 KA - NA - SHI - MI - WA TAU - KI - NO KA - GE - NI

G Em G Em

So I'll go on a - lone, pre - tend - ing you're not gone,
 U - E - O MU - I - TE A - RU - KO
 U - E - O MU - I - TE A - RU - KO

G Bm Em Am7 D7

but I can't hide all the mo - ments of love we knew:
 NA - MI - DA - GA KO - DO RE MA - I YO NI
 NA - MI - DA - GA KO - DO RE MA - I YO NI

G Am C6 B7#5 B7 Em C

Mem - 'ries of you as I go through my first lone -
 NA - KI - NA - GA - RA A - RU - KU HI - TO - RI
 NA - KI - NA - GA - RA A - RU - KU HI - TO - RI

To Coda ⊕ D.S. al Coda G7 CODA ⊕ G6 C6

Bm Am7 G Em

ly night with - out you.
 PO night CHI - NO YO RU.
 PO CHI - NO

YO you.
 RU.

Bm7 Am7 G C Bm Am7 G C Bm Am7 G

My first lone - ly night with - out you.
 HI - TO - RI PO CHI - NO YO - RU.

SULTANS OF SWING

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Words and Music by
MARK KNOPFLER

Medium bright Rock

1. You get a shiv-er in the dark, it's rain-ing in the park, but mean-
time, es south of the riv-er you stop com-in' in er you stop out of the rain-
and you hold ev-'ry-thing. A band is blow-in'
to hear the jazz go down. Com-pe-
Dix-ie dou-ble four time. You feel all right but the
ti-tion, too man-y oth-er plac-es,
when you hear the mu-sic ring. Well now, you
horns, they're blow-in' that sound.
Way on down south, way on down south Lon-don Town.
D.S. for additional verses (After last verse, To Coda)
3. You check out
CODA Repeat and Fade

Guitar ad lib.

Additional Lyrics

3. You check out Guitar George, he knows all them fancy chords.
He's just rhythm, gonna make that guitar cry and make it sing
This and an old guitar is just all he can afford,
When he gets up under the coloured lights, gonna play his thing.
4. And Harry doesn't mind if he doesn't make that fancy scene.
He's got a daytime job, he's doin' quite all right, thank you very much.
He can do the honky-tonk just like anything,
Savin' it up for Friday night
With the Sultans, with the Sultans Of Swing.
5. And a crowd of young boys, they're just foolin' around in the corner,
Drunk and dressed in their baggies and their best King's Road.
They don't give a damn about any trumpet playin' band;
It ain't what they call rock and roll.
And the Sultans, yeah the Sultans, they played Creole.
6. Instrumental
7. And then The Man, he steps right up to the microphone
And says, at last, just as the time-bell rings:
"Thank you, good night, now it's time to go home."
And he makes it fast with one more thing:
"We are the Sultans, we are the Sultans Of Swing."
To Coda

SUMMER RAIN

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Words and Music by JAMES HENDRICKS

Moderately

Gm D Gm7 Gm6 Gm D

Sum - mer Rain taps at my win - dow; West wind,
 She stepped out of a rain - bow, gold - en hair
 She wants to live in the Rock - ies she says

Gm7 Gm6 Gm D Gm7 Gm6

soft as a sweet dream; My love, warm as the sun - shine
 shin - ing like moon - glow; Warm lips, soft as her soul,
 "That's where we'll find peace;" Set - tle down and raise up a fam - 'ly

Eb Bb Eb Bb

sit - tin' here by me, she's here by me.
 sit - tin' here by me, she's here by me.
 to call our own, we'll have a home.

1 2,3 D7

All sum - mer long we spent

Gm C7

danc - ing in the sand. And the juke - box kept

Eb

on play - ing "Sar - geant Pep - per's Lone - ly Hearts Club

F7 Gm D Gm7 Gm6

Band." We sailed in - to the sun - set,
 Win - ter snow drifts by my win - dow,

Gm D Gm7 Gm6 Gm D

drift - ed home caught by a gulf - stream. Nev - er gave a
 north wind blow - in' like thun - der. Our love is

Gm7 Gm6 Eb Bb

thought for to - mor - row, just let to - mor - row be.
 burn - ing like fire, and she's here by me.

Eb Bb To Coda ⊕ D.C. al Coda

Just let to - mor - row be.
 And she's here with me.

CODA ⊕ Eb Bb Bb6/9

Let to - mor - row be.

SUMMER SAMBA

(So Nice)

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Original Words and Music by MARCOS VALLE
 and PAUL SERGIO VALLE
 English Words by NORMAN GIMBEL

Moderato

F Bm7

Some - one to hold me tight, that would be ver - y nice some - one to love me right

E7 Bbmaj7 Bb6

that would be ver - y nice. Some - one to un - der - stand each lit - tle dream - in me,

Eb9 Am7

some - one to take my hand, to be a team - with me. So Nice,

D7b9 Gm7 Em7b5 A7#5

life would be So Nice if one day I'd

Dm Dm7 G13 Gm7

find some - one who would take my hand and sam - ba thru life -

D7b9 C9 F

with me. Some - one to cling to me, stay with me right - or wrong,

Bm7 E7 Bbmaj7

some - one to sing to me some lit - tle sam - ba song. Some - one to take my heart,

Bb6 Eb9

then give his heart - to me. Some - one who's read - y to give love a start - with me.

Am7 D7b9 Gm7

Oh, yes, that would be So Nice.

C7b9 F Bb9

Should it be you and me, I could see it would be

1 F Gm7 C7b9 2 F6

nice. nice.

SUMMERTIME, SUMMERTIME

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By TOM JAMESON and SHERM FELLER

Bright tempo

Well, shut them books and throw 'em a way.
are you com - in' or you ain't?
we'll go swim - min' ev - 'ry day.

Say good - bye to my dull school days.
You slow - pokes are my one school days.
No time to work, just my one com - plaint.
Look a - live up and
If your folks com -

change your ways. It's sum - mer - time.
fore I faint. It's sum - mer - time.
plain just say: It's sum - mer - time. Well,
Well,
And

no more stud - y - ing his - to - ry and no more read - ing ge -
I'm so hap - py that I could flip; oh, how I love to
ev - 'ry night we'll have a dance, 'cause what's a va - ca - tion with -

o gra - phy. And no more dull ge o - me - try,
take a trip. I'm sor ry, this teach - er, but zip in your lip, } be -
out ro - mance. Oh, man, this jive has me in a trance,

cause it's sum - mer time. It's

time to head straight for them hills. It's time to live and

have some thrills. Come a - long and have a ball, a

reg - u - lar free for all. Well,
Well,

It's sum - mer - time.

A SUNDAY KIND OF LOVE

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Words and Music by BARBARA BELLE,
LOUIS PRIMA, ANITA LEONARD and STAN RHODES

Moderately slow

I want A Sun - day Kind Of Love, — a love to last past
 love that's on the square. — Can't seem to find some
 some - one to en - fold, — to keep me warm when

Sat - ur - day night. — I'd like to know it's more than love at first sight. —
 bod - y to care. — I'm on a lone - ly road that leads me no - where. —
 Mon - days are cold. — A love for all my life to have and to hold. —

I want A Sun - day Kind Of Love. — I want a
 I need A Sun - day Kind Of Love. —
 I want A Sun - day Kind Of Love. —

I do my Sun - day dream - ing and all my Sun - day schem - ing ev - 'ry
 min - ute, ev - 'ry ho - ur, ev - 'ry day. I'm hop - ing to dis - cov - er a
 cer - tain kind of lov - er. Who will show me the way? —

My arms need

CODA
 F Gb9 Fmaj9

SUPERSTAR
from JESUS CHRIST SUPERSTAR

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ON BACKSTREET MUSIC, INC., an MCA company

Words by TIM RICE
Music by ANDREW LLOYD WEBBER

Lively Rock

Ev - 'ry time I look at you I don't un - der - stand, — why you let the things you did get
 Tell me what you think a - bout your friends at the top, — who d'you think be - sides your - self's the

so out of hand. — You'd have man - aged bet - ter if you'd had — it planned. —
 pick of the crop? — Bud - dha, was he where it's at? Is he where you are? —

Why'd you choose such a back - ward time and such a strange land? — If you'd come to - day you would have
 Could Ma - ho - met move a moun - tain or was that just P.R. — Did you mean to die like that? Was

G A7 E

reached a whole na - tion, Is - rael in Four B. C. had no mass com - mu - ni - ca - tion. (Don't you get me
 that a mis - take or did you know your mess - y death would be a re - cord break - er? }

G

wrong) Don't you get me wrong, - (don't you get me wrong now) don't you get me wrong, - (don't you get me

A7 E

wrong) don't you get me wrong, - (don't you get me wrong now) don't you get me wrong, - (I on - ly want to

G

know) on - ly want to know, - (I on - ly want to know now) on - ly want to know, - (I on - ly want to

A E

know) on - ly want to know, - (I on - ly want to know now.) on - ly want to know. -

E A D A E

Je - sus Christ, - Je - sus Christ. - Who are you? What have you sa - cri - ficed? -

A D A E

Je - sus Christ, - Je - sus Christ. - Who are you? What have you sa - cri - ficed? -

A D A E

Je - sus Christ, - su - per - star, - do you think you're what they say you are? - Je - sus Christ, -

A D A E

su - per - star, - do you think you're what they say you are? -

G A Adim E G A Adim E E

2

Je - sus Christ, - su - per - star, - do you think you're what they say you are? -

Repeat ad lib.
 To Coda

CODA

D A/E E

Are you what they say you are? -

SUNRISE SERENADE

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Lyric by JACK LAWRENCE
 Music by FRANKIE CARLE

Slowly

Good morn-in', good morn-in' you sleep - y head, it's dawn-in', stop yawn-in', get out of that bed. Say the
 air is soft as silk, it's time to get the morn - in' milk, come on wake up! Get up!
 Look at the grass sil - ver in the sun heav - y with the dew, look at the buds.
 you can al - most see how they're break - in' thru. Look at the birds
 feed-in' all their young in the syc - a - mores but you bet - ter get on with your morn - in'
 chores. Just take a breath of that new-mown hay and the sug - ar cane; looks like to - night
 there should be a moon down in lov - er's lane. There you go day - dream - ing when it's
 time that you o - beyed that Sun - rise Ser - e - nade. Good

SUPERSTAR

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Words and Music by LEON RUSSELL
 and BONNIE SHERIDAN

Moderately slow

Long a - go, and, oh, so far a - way I fell in love with you
 Lone - li - ness is such a sad af - fair, and I can hard - ly wait
 be - fore the sec - ond show. Your gui - tar, it sounds so
 to be with you a - gain. What to say, to make you

E \flat B \flat /D C7 E \flat Dm

sweet and clear, _____ but you're not real-ly here, _____ it's just the ra-di-o. _____
 come a - gain? _____ Come back to me a - gain, _____ and play your sad gui - tar. _____

E \flat Dm Cm B \flat

Don't you re - mem - ber you told me you love me, ba - by? _____ You

E \flat Dm Cm B \flat

said you'd be com - ing back _____ this way _____ a - gain _____ may - be. _____

E \flat ? Dm Cm B \flat A \flat

Ba - by, ba - by, ba - by, ba - by, oh, _____ ba - by. _____ I love _____ you, _____

1 E \flat maj7 Gm 2 E \flat maj7 E \flat Dm(add9)

I real - ly do. I real - ly do. _____

SWEET LEILANI

Copyright © 1937 (Renewed) by Royal Music

Words and Music by HARRY OWENS

Slowly

F B \flat B \flat m F C7 F

Sweet Lei - la - ni, _____ Heav - en - ly Flow - er. _____ Na - ture fash - ioned ros - es kiss'd with dew.
 la - ni, _____ Heav - en - ly Flow - er. _____ Trop - ic skies are jeal - ous as they shine.

C7 F C7 F

And then she placed them in a bow - er _____ it was the start of you; }
 I think they're jeal - ous of your blue eyes, _____ jeal - ous be - cause you're mine; } Sweet Lei - la - ni, _____ Heav - en - ly

B \flat B \flat m F C7 F C7

Flow - er, _____ I dreamed of par - a - dise for two, _____ you are my par - a - dise com -

1 F C7 F 2 C7 F

plet - ed. _____ You are my dream come true. Sweet Lei - You are my dream come true.

SURFIN' BIRD

© 1962 (Renewed 1990) BEECHWOOD MUSIC CORP. and ATLANTIC MUSIC CORP.

Words and Music by AL FRAZIER, CARL WHITE, JOHN HARRIS and TURNER WILSON, JR.

Bright Rock beat

N.C. E

A - well - a - ev - 'ry - bod - y dance a - bout the bird bird bird bird
 bird bird bird
 b - bird's the word oh well - a - bird bird bird bird is a word - oh well - a - bird bird bird well - a -
 bird is the word - oh well - a - bird bird bird b - bird's the word a - well - a - bird bird bird well - a -
 bird is a word - a - well - a - bird bird b - bird's a word a - well - a - bird bird bird
 b - bird's a word a - well - a - bird bird bird well - a - bird is a word - a - well - a - bird bird
 B A
 b - bird's the word now well - a - don't you know 'bout the bird - well ev - 'ry - bod - y knows that the
 E N.C.
 bird is a word - oh well - a - bird bird b - bird's a word well!
 A - well ev - 'ry - bod - y dance a -
 E
 bout the bird - bird bird bird b - bird's the word oh well - a - bird bird bird
 b - bird's the word a - well - a - bird bird bird b - bird's the word now when a bird bird
 b - bird's a word now when a bird bird bird b - bird's a word now well - a - bird bird bird

b-bird's the word oh well - a - bird bird bird b-bird's the word a - well - a - bird bird bird

b-bird's the word a - well - a - don't you know 'bout the bird - well ev - 'ry - bod - y's talk - in' a - ev - 'ry - bod - y knows - that the

bout the bird - a - well - a - bird bird b-bird's the word well (Weird bird sounds, etc.) pa - pa - bird is a word - a - well - a -

com - a - mau - mau - pa - pa - com - a - ma - mau - pa - pa - com - a - mau - mau - pa - pa - com - a - mau - mau - well - a -

bird bird b-bird's the word a - pa - pa - com - a - mau - ma - pa - pa - oo - ma - ma - mau - pa - pa -

THE SWEETHEART OF SIGMA CHI

Copyright © 1990 by HAL LEONARD CORPORATION

Words by BYRON D. STOKES
Music by F. DUDLEIGH VERNOR

Moderately

The girl of my dreams is the sweet - est girl of all the girls I know. _____

Each sweet co - ed, like a rain - bow trail, fades in the af - ter - glow. _____

The blue of her eyes and the gold of her hair, are a

blend of the west - ern sky; _____ And the moon - light beams on the

girl of my dreams, she's The Sweet - heart Of Sig - ma Chi. _____

SUSPICIOUS MINDS

© 1968 (Renewed 1996) SCREEN GEMS-EMI MUSIC INC.

Words by Music by
MARK JAMES

Rather fast

G C

So, if an old friend I know

D C

We're caught in a trap; drops by I can't walk out

G C G

be - cause I still love you too much
would I still see sus pi - cion

C

ba in your by. eyes? Here we Why can't you see gain,

D C D C

what you're do - ing to me,
ask - ing where I've been.

Bm D7 C G

when you don't be - lieve a word I say?
You can't see these tears are real I'm cry - ing.

Bm C D Em

We can't go on to - geth - er
with Sus - pi - cious Minds. And we can't build

Bm C

1	2
D	B7sus
D7	B7

our dreams on Sus - pi - cious Minds. Minds.

Moderately slow

Em Bm C D

Oh, let our love sur - vive or dry the tears from your eyes.

Em Bm C D

Let's don't let a good thing die, when hon - ey you know I've nev - er

D.C. (verse 1) and Fade

G C G D7 D11

lied to you. Mmm, yeah, yeah!

SWEET NOTHIN'S

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Words and Music by
RONNIE SELF

Moderately

G N.C. C7 G

My ba - by whis - pers in my ear, mm, Sweet Noth - in's.

C7 G

He knows the things I like to hear, mm, Sweet Noth - in's.

C7 G N.C.

Things he would - n't tell no - bod - y else. *Spoken:* Se - cret, ba - by, I keep 'em to my - self. Sweet Noth -

D7 C7 G N.C. G

in's, mm, Sweet Noth - in's. We walk a - long hand in hand,

C7 G C7

mm, Sweet Noth - in's. Yeah, we both un - der - stand, mm, Sweet Noth -

G C7

in's. Sit - tin' here pass the time read - ing my book.

G N.C. D7 C7

Spoken: My ba - by gives me that spe - cial look. Sweet Noth - in's, mm, Sweet Noth -

G N.C. G C7 G

in's. I'm sit - tin' on my front porch, mm, Sweet Noth - in's.

C7 G

Well, do I love you? Of course mm, Sweet Noth - in's.

C7 G N.C.

Ma - ma turned off the front porch light *Spoken:* she said: "Come in, dar - lin', that's e -

D7 C7 G

nough for to - night." Sweet Noth - in's, mm, Sweet Noth - in's.

D7 C7 G

Sweet Noth - in's, mm, Sweet Noth - in's. *Spoken:* Sweet Noth - in's.

SWANEE

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Words by IRVING CAESAR
Music by GEORGE GERSHWIN

Moderately

Fm Bbm Fm Gm7 C7

I've been a way from you a long time.
The birds are sing - ing it is song time.

Fm G7/D Bbm7/Db Fm/C Fm

I nev - er thought I'd miss you so.
The ban - jos strum - min' soft and low.

Bb Fm Bb Fm C7

Some - how I know I that feel you your yearn love for was me real, too,

Fm 1 C C7 C7b9 C7

near you I long to be.
Swan ee

2 C7 Fm Fm/Eb G7/D Dbm6

you're call - ing me.

§ F F+

Swan ee how I love you, how I love you

Bb Gm7 C9 F Gm7 F C F C7

my dear old Swan ee; I'd give the

F Db7 C9 Gm/Bb D7/A Db7/Ab

world to be a - mong the

C9 F C7

folks in D - I - X - I - E - ven now my

F F+

Mam - my's wait - ing for me, pray - ing for me

Bb Gm7 C9 F Gm7 F C F C7

down by the Swan ee. The folks up

F F+ Bb Gm F#dim
 north will see me no more when

C7 F Bdim7 C7
 I go to the Swan-ee shore.

2 Spoken: To Trio 3 Fine
 (I'll be hap - py, I'll be hap - py)

Trio C7 F
 Swan - ee, Swan - ee,

C7 Bb F
 I am com - ing back to Swan - ee.

C7 F
 Mam - my, Mam - my,

F7 G9 C7 1 F Bdim C7 2 F Db7 Bb7 F D.S. al Fine
 I love the old folks at home. home.

SWEETHEARTS

Copyright © 1990 by HAL LEONARD CORPORATION

Words by ROBERT B. SMITH
 Music by VICTOR HERBERT

Slow Waltz F7 Bb
 Sweet-hearts make love their ver - y own, Sweet-hearts can live on love a - lone.

F7 Bb Gm
 For them the eyes where love - light lies o - pen the gates to Par - a - dise!

F7 Bb
 All oth - er love is doomed to fade, It is like sun - shine veiled in shade.

G7 Cm D7/A Gm Edim7 F7 Bb
 Such joys of life as love im - parts are all of them yours, Sweet - hearts!

SWEET CAROLINE

© 1969 STONEBRIDGE MUSIC

Words and Music by
NEIL DIAMOND

Moderately, very steady

A D

Where it be - gan, I can't be - gin to know - in'.
Was in the spring, and spring be - came the sum - mer.

A

But then I know it's grow - in' strong. long?
Who'd have be - lieved you'd come a

A A6 E7

Hands, touch-in' hands, } reach-in' out,
Warm, touch-in' warm, }

D E7 D/F# E/G# A

touch-in' me, touch - in' you. Sweet Car - o - line,

D E7 D/F# E/G# A

(Instrumental) good times nev - er seemed so good. (Instrumental) I've been in - clined -

D E D C#m Bm To Coda ⊕

(Instrumental) to be - lieve they nev - er would. { But now I
Oh, no, no, I

A D

look at the night, (Instrumental) and it don't seem so lone - ly.
And when I hurt, hurt - in' runs off my shoul - der.

A

We fill it, up with on - ly two. you?
How can I hurt when hold - ing

D.S. al Coda

CODA E

(Instrumental)

A D

Sweet Car - o - line, good times nev -

E D/F# E/G# D

- er seemed so good. (Instrumental) I've been in - clined to be - lieve -

E7 D/F# E/G# A

they nev - er would. Sweet Car - o - line.

SYMPHONY

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Original French Words by ANDRE TABET and ROGER BERNSTEIN
 English Words by JACK LAWRENCE
 Music by ALSTONE

Broadly

C G7

Sym - pho - ny, You walk in Sym - pho - ny of love, and the song be - gins, mu - sic from a - sing - ing vi - o -

1 2 C Ab7

bove, how does it start? heart. Then you speak, the mel - o - dy

Db F#7 B

seems to rise. Then you sigh, it sighs and it soft - ly dies.

G7 G+ C

Sym - pho - ny sing to me. Then we kiss,

G7 C

and it's clear to me when you're near to me, you are my Sym - pho - ny.

Ab7 C

My Sym - pho - ny.

SWEET LOVE

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Words and Music by ANITA BAKER,
LOUIS A. JOHNSON and GARY BIAS

Moderate Ballad

D/E Amaj9 Dm9 Fmaj9 Em7 F/G D/E

With all my heart, I love you, ba-by. Stay with me, and you will see my arms

Amaj9 Dm9 Fmaj9 F/G D/E

will hold you, ba-by. Nev-er leave, 'cause I be-lieve I'm in love.

Amaj7 Dm9 Fmaj7 F/G D/E

Sweet love, hear me call - in' out your name. I feel no shame; I'm in love.

Amaj7 Dm9 F/G D/E

Sweet love, don't you ev-er go a-way. It'll al-ways be this way. Your

Amaj9 Dm9 Fmaj9 Em7 F/G D/E

heart has called me clos-er to you. I will be all that you need. Just trust

Amaj9 Dm9 Fmaj9 F/G D/E

in what we're feel-ing. Nev-er leave, 'cause ba-by I be-lieve in this love.

Amaj7 Dm9 Fmaj7 F/G D/E

Sweet love, hear me call - in' out your name. I feel no shame; I'm in love.

Amaj7 Dm9 F/G D/E

Sweet love, don't you ev-er go a-way. It'll al-ways be this way. There's no

Dm7 A7sus A7 Dm7

strong-er love in this world, oh, ba-by, no. You're my man; I'm your girl.

A7sus A7 Dm7 A7sus A7 Bbmaj7 Am7

I'll nev-er go. Wait and see, can't be wrong. Don't you know this is where you be-long?

D/E Amaj9 Dm9 Fmaj9
 How sweet this dream, how love - ly, ba - by. Stay right here, nev -

Em7 F/G D/E Amaj9 Dm9 Fmaj9
 er fear. I will be all that you need. Nev - er leave, 'cause

F/G D/E Amaj7 Dm9 Fmaj7
 ba-by I be-lieve in this love. Sweet love, hear me call in' out your name.

F/G D/E Amaj7 Dm9
 I feel no shame; I'm in love. Sweet love, don't you ev - er go a - way. It-'ll

F/G D/E Amaj7 Dm9 Fmaj9 F/G D/E
 al - ways be this way. Sweet love. **Repeat and Fade**

TAKE FIVE

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By PAUL DESMOND

Moderately

Dm Am7 Dm Am7₃ Dm Am7₃ Dm Am7

Dm Am7 Dm Am7₃ Dm Am7₃ Dm Am7

Bb C7 Am7 Dm Gm7 C7 F F7

Bb C7 Am7 Dm Gm7 C7 Em7 A7

Dm Am7 Dm Am7₃ Dm Am7₃ Dm Am7

Dm Am7 Dm Am7₃ Dm Am7₃ Dm

SWEET TALKIN' GUY

Words and Music by DOUG MORRIS, ELLIOT GREENBERG,
BARBARA BAER and ROBERT SCHWARTZ

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and ROZNIQUE MUSIC INC.
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In a steady four

E \flat B \flat /D

Sweet Talk - in' Guy talk - in' sweet kind of

D \flat dim

lies. Don't you be - lieve in him. If you

A \flat /C %
A \flat m6/C \flat

do, he'll make you cry. He'll send give you him
D.S. Don't

E \flat /B \flat

flow - ers, then paint the town with an - oth - er girl. He's a
love to day. To - mor row he's on his way.

B \flat 7

Sweet Talk - in' Guy, but he's my kind of guy!

To Coda ⊕
E \flat

Sweet - er than sug - ar,

B \flat /D D \flat dim

kiss - es like wine. Don't let him

A \flat /C D.S. al Coda

un - der your skin 'cause you'll nev - er win.

CODA ⊕
F \sharp B E

Why do I love him like I do?

B \flat E \flat B \flat

Stay a - way from him.

B \flat dim A \flat D.S. and Fade

No, you'll nev - er win.

SWEET VIOLETS

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Words and Music by CY COBEN and CHARLES GREAN

Medium Waltz tempo

F C7

There once was a farm - er who took a young miss in and back of the
 farm - er de - cid - ed he'd wed an - y - way, and she called her in

F

barn where he gave her a lec - ture on hors - es and chick - ens and
 fa - ther, and he called a tax - i and got there be - fore on ver - y
 plan - ning for his wed - ding suit which he pur - chased for on - ly one

C7 F

eggs, and told her that she had such beau - ti - ful man - ners that
 long, 'cause some - one he was do - ing his lit - tle girl right for a
 buck, but then he found out he was just out of mon - ey and

C7 F

suit - ed a girl of her charms, a girl that he want - ed to
 change and so that's why he said: If you mar - ry her, son, you're
 so he got left in the lurch, stand - ing and wait - ing in

F C7

take in his wash - ing and iron - ing and then if she did,
 bet - ter of off the sin - gle 'cause it's al - ways which been my be - lief,
 front of the end of this sto - ry which just goes to show,

F Bb C7

they could get mar - ried and raise lots of } Sweet Vi - o -
 mar - riage will bring a man a noth - ing but his } o -

F Bb F C7

lets, _____ sweet - er than the ros - es. _____

Gm7 C7 Gm7 C7

Cov - ered all o - ver from head to toe cov - ered all o - ver with

F C7

Sweet Vi - o - lets. _____ The lets. _____
 The

TA-RA-RA-BOOM-DER-E

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Words and Music by HENRY J. SAYERS

Brightly

C G7 C

Ta - ra - ra Boom - de - ay, Ta - ra - ra Boom - de - ay, Ta - ra - ra Boom - de - ay, Ta - ra - ra Boom - de - ay,

G7 C

Ta - ra - ra Boom - de - ay, Ta - ra - ra Boom - de - ay, Ta - ra - ra Boom - de - ay, Ta - ra - ra Boom - de - ay,

A SWINGIN' SAFARI

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By BERT KAEMPFERT

Moderately

Chords: C, C/E, F, F/A, C, C/E, G7, C, C/Bb, F/A, Fm/Ab, C, G7, C, Eb, Ab, Eb, Bb7, Eb, Ab, Eb, Bb7, Eb, Ab, Eb, Bb7, Eb, Ab, Eb, Bb7, Eb, Ab, Eb, Bb7, Eb, F, Bb, F, C7, Bb, F, F/E, Bb/D, F/C, F/A, C7, F, F/A, Bb, Bb/D, F, C7, F, C7, F, 8va, C7, F

TAKE GOOD CARE OF HER

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Words and Music by ARTHUR KENT and ED WARREN

Moderately Bb

I sup - pose I ought to say con - grat - u - la - tions _____ for you've won the on - ly
 be a - round her was my great - est pleas - ure, _____ she was ev - 'ry - thing my
 send me an - y wed - ding in - vi - ta - tion, _____ for I could - n't bear to

girl I ev - er loved. _____ But I hurt too much to face the sit - u -
 fu - ture held in store. _____ So re - mem - ber when you take my on - ly
 see her there with you. _____ If she's hap - py, that will be my con - so -

To Coda \oplus

a - tion, just please, Take Good Care Of Her. _____ Take Good Care Of Her. _____
 treas - ure, so Take Good Care Of Her. _____ Take Good Care Of Her. _____
 la - tion, so Take Good Care Of Her. _____ Take Good Care Of Her. _____

Just to Care Of Her. I must ac - cept it, she loves you more than

me. So with my bro - ken heart, I'll bow out grace - ful - ly. _____ Please don't

CODA \oplus

Care Of Her. _____ Take Good Care Of Her. _____

TAKE ME OUT TO THE BALL GAME

Copyright © 1990 by HAL LEONARD CORPORATION

Words by JACK NORWORTH
Music by ALBERT VON TILZER

Moderately

Take Me Out To The Ball Game, take me out to the crowd. _____

Buy me some pea - nuts and crack - er - jack, I don't care if I

nev - er get back. Let me root, root, root for the home - team, if

they don't win it's a shame. _____ For it's one, two, three strikes, you're

out at the old ball game. (Instrumental) _____ game. _____

T'AIN'T WHAT YOU DO (IT'S THE WAY THAT CHA DO IT)

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and WAROCK CORP.
Copyright Renewed

Words and Music by SY OLIVER
and JAMES YOUNG

Moderately

Ab Ab7/C Db Eb7 Db Ab/C Bbm7 Eb7

T'ain't What You Do, It's The Way That Cha Do It, T'ain't What You Do, It's The Way That Cha Do It,
T'ain't What You Do, It's The Way That Cha Do It, t'ain't what you say, it's the way that cha say it,

Ab Ab7/C Db Eb7 Ab/C Bbm Eb7#5 Ab Bbm7 Eb7

T'ain't What You Do, It's The Way That Cha Do It, that's what gets re - sults. —
t'ain't what you say, it's the way that cha say it, that's what gets re - sults. —

Ab Ab7/C Db Eb7 Db Ab/C Bbm7 Eb7

T'ain't What You Do, it's the time that cha do it, T'ain't What You Do, it's the time that cha do it,
T'ain't what you croon, it's the way that cha croon it, t'ain't what you croon, it's the way that cha croon it,

Ab Ab7/C Db Eb7 Ab/C Bbm7 Eb7 Ab Ab7

T'ain't What You Do, it's the time that cha do it, that's what gets re - sults. — You can
t'ain't what you croon, it's the way that cha croon it, that's what gets re - sults. — If you're

Db6 Ebm7 Bbm7 Eb7#5 Ab Ab7 Db6 Ebm7

try hard — don't mean a thing, — take it ea - sy —
lone - some — and on the shelf — it's your own fault, —

Edim7 Db/F Ab/Eb Ebdim7 Eb7 E9 Eb9 Ab Ab7/C

then so you jive will swing. — T'ain't What You Do, it's the
so just blame your - self. — T'ain't what you say, it's the

Db Eb7 Db Ab/C Bbm7 Eb7 Ab Ab7/C

place that cha do it, T'ain't What You Do, it's the time that cha do it, T'ain't What You Do, It's The
place that cha say it, t'ain't what you croon, it's the time that cha croon it, T'ain't What You Do, It's The

Db Eb7 Ab/Eb Bbm7 Eb7

Way That Cha Do It, that's what gets re - sults. —
Way That Cha Do It, that's what gets re - sults. —

1 Ab Bbm7 Eb7 2 Ab Eb7 Ab

TAKE GOOD CARE OF MY BABY

© 1961 (Renewed 1989) SCREEN GEMS-EMI MUSIC INC.

Words and Music by GERRY GOFFIN
and CAROLE KING

Slowly

F Dm Gm7 Bb/C C9 F

My tears are fall - in' 'cause you're tak - in' her a - way, — and though it real - ly

Moderately, with a beat

Dm Gm Gm7 Bb/C C9 F Dm/F

hurts me so, there's some - thin' that I got - ta say. Take Good Care Of My
Take Good Care Of My

Gm7 C7 F Dm/F Gm7

Ba - by, please don't ev - er make her blue. —
Ba - by, don't you ev - er make her cry. —

C9 F F7 Bb Bbm

Just tell her that you love her, make sure you're think - in' of her
 Just let your love sur - round her, paint a rain - bow all a - round her.

F 1 Dm Gm7 C9 2 Gm7 C9 F

in ev - 'ry - thing you say and do. _____ see a cloud - y sky. _____
 Don't let her _____

Gm7 C7 F Dm7

Once up - on a time that lit - tle girl was mine.

Gm7 C7 Fmaj7 Dm7 Gm7 C7 F

If I had been true, I know she'd nev - er be with you. So Take Good

Dm/F Gm7 C7 F Dm/F

Care Of My Ba - by, be just as kind as you can

Gm7 C9 F F7 Bb Bbm

be. _____ And if you should dis - cov - er that you don't real - ly love her,

F/C Dm Gm7 C7 F

just send my ba - by back home to me. _____

TAKE THE "A" TRAIN

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Words and Music by BILLY STRAYHORN

Easy Swing C6 D7b5 Dm7

You _____ must Take The "A" Train _____ to
 If _____ you miss the "A" Train, _____ you'll

G7 C 1 2

go to Sug - ar Hill way up in Har - lem. _____
 find you've missed the quick - est way to Har - lem. _____

Fmaj7 D7

Hur - ry, _____ get on now it's com - ing. _____ Lis - ten _____

Dm9 G9 Db9 C6 D7b5

to those rails a - thrum - ming. _____ All 'board! _____ Get on the "A" Train, _____

Dm7 G7 C C7/E F Ab7/Gb C/G G9 C6 Cmaj9

soon you will be on Sug - ar Hill in Har - lem. _____ (Instrumental)

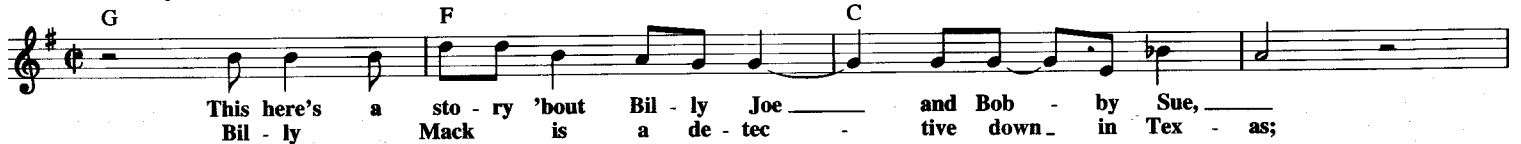
TAKE THE MONEY AND RUN

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Words and Music by
STEVE MILLER

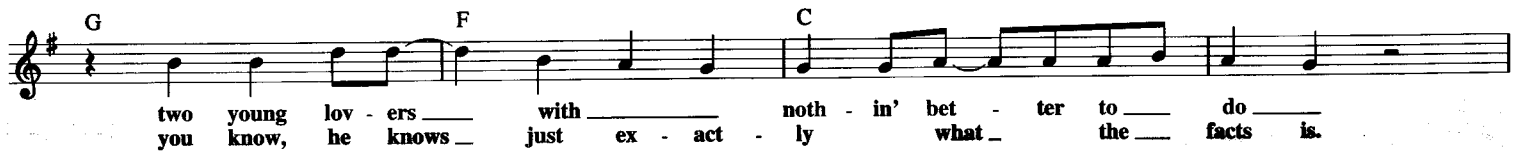
Moderately

G F C



This here's a sto - ry 'bout Bil - ly Joe and Bob - by Sue,
Bil - ly Mack is a de - tec - tive down - in Tex - as;

G F C



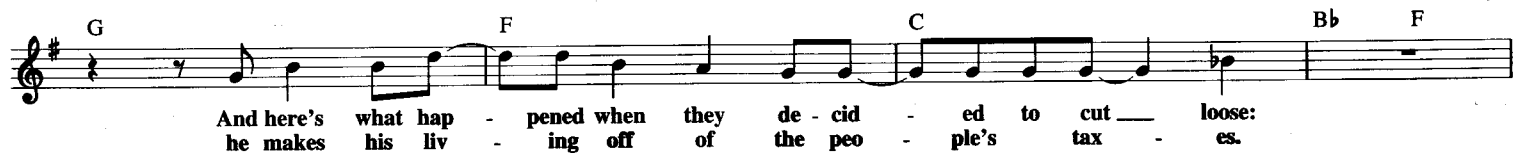
two young lov - ers with noth - in' bet - ter to do
you know, he knows just ex - act - ly what the facts is.

G F C



than sit a - round the house, get high and watch the tube.
He ain't gon - na let those two es - cape jus - tice;

G F C Bb F



And here's what hap - pened when they de - cid - ed to cut loose:
he makes his liv - ing off of the peo - ple's tax - es.

G F C



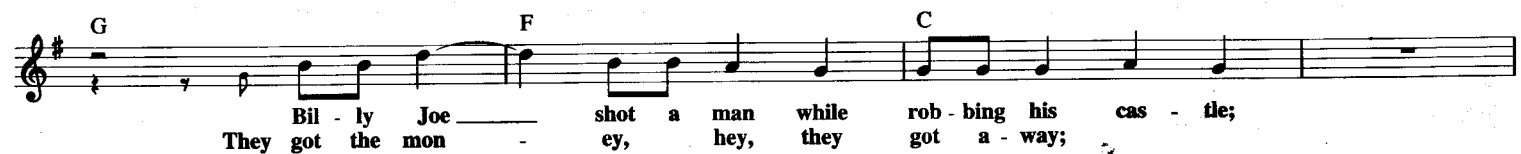
They head - ed down to old El Pas o;
Bob - by Sue, oh, she slipped a - way;

G F C



That's where they ran in - to a great big has sle.
Bil - ly Joe caught up to her the ver - y next day.

G F C



Bil - ly Joe shot a man while rob - bing his cas - tle;
They got the mon - ey, hey, they got a - way;

G F C Bb F



Bob - by Sue took the mon - ey and run.
they head - ed down South and they're still run - ning to - day, sing - ing:

G F C G F



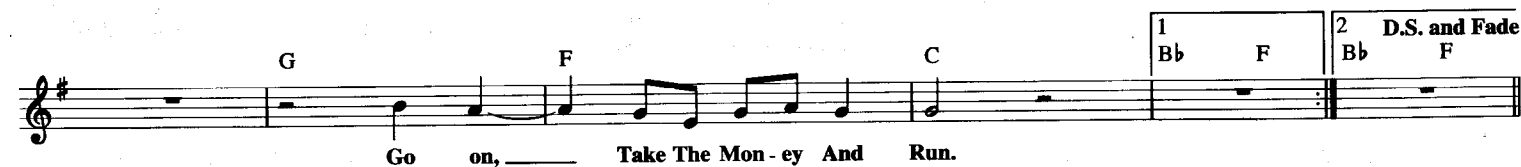
Go on, Take The Mon - ey And Run. Go on, Take The Mon - ey And

C G F C



Run. Go on, Take The Mon - ey and Run.

G F C



Go on, Take The Mon - ey And Run.

1	Bb	F	2	D.S. and Fade
	Bb	F		F

TAMPICO

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div. of The Star Street Joint Venture

Words and Music by ALLAN ROBERTS
and DORIS FISHER

Brightly

B \flat F7

Tam - pi - co, Tam - pi - co, on the Gulf of Me - hi - co,

B \flat

Tam - pi - co, Tam - pi - co, that's the place for you to go.

F7

Tam - pi - co, Tam - pi - co, where ba - na - na boats go,

B \flat

Tam - pi - co, Tam - pi - co, down in Me - hi - co. If

C7 Cdim7 B \flat B \flat dim7 F7 F7 \flat 5 B \flat A7 \sharp 5

you are plan - ning a trip, lose your trou - bles and cares, are no stran - gers down there, Sen - or - i - tas down there, come down to Tam - pi - co way. Those And Be - And you fi - es - ta each day. And Be - And are sen - ti - men - tal and shy. And

A \flat 7 G7 Cm7 \flat 5 F7 B \flat F7 \flat 9

love - ly trop - i - cal scenes, soon you're hap - py to live, cause they greet you with their once they whis - per hel - lo, will make you want to stay. Ay! the Pan A - mer - i - can way. Ay! good neigh - bor pol - i - cy. Ay! you'll nev - er say good - by. Ay!

B \flat F7

Tam - pi - co, Tam - pi - co, on the Gulf of Me - hi - co,

1-3 B \flat 4 B \flat

Tam - pi - co, Tam - pi - co, that's the place to go. You There The go.

F7 B \flat F7 B \flat F7

Ay! Ay! That's the place for you to go, when you doo - o

B \flat Cm7 F7 \flat 5 B \flat

take me too - oo, Tam - pi - co, Me - hi - co.

TAKES TWO TO TANGO

Copyright © 1952 (Renewed) by Jewel Music Publishing Co., Inc.
and Al Hoffman Songs, Inc.Words and Music by AL HOFFMAN
and DICK MANNING

Moderately

Refrain

Bb7 Eb Bb7 Eb Bb7 Eb Bb7

Takes Two To Tan - go. two to tan - go, two to real - ly get the feel - ing of ro - mance. Let's
To Coda last time ⊕ Verse

do the tan - go. Do the tan - go. Do the dance of love. 1. You can
2. You can
3. - 6. (See additional lyrics)

EB Fm7 Bb7 Eb Bb7

sail on a ship by your - self. Take a nap or a nip by your - self. You can
croon to the moon by your - self, you can laugh like a loon by your - self. Spend a

EB Ab Adim Eb Ab Eb Bb7 Eb Edim Bb7 D.S. al Coda

get in - to debt on your own. } There are lots of things that you can do a - lone. But, Takes
lot, go to pot on your own. }

CODA ⊕

EB Fm7 Bb7 Fm7 Bb7 Eb

love. It takes two, takes two. Dar - ling, it al - ways takes two.

Additional Lyrics

- | | |
|---|--|
| <p>3. You can haunt any house by yourself,
Be a man, or a mouse by yourself;
You can act like a King on a throne,
There are lots of things that you can do alone!
But!!! "Takes Two To Tango" etc.</p> | <p>5. You can bark like a dog by yourself,
Or get lost in a fog by yourself;
You can hoot like an owl on your own,
There are lots of things that you can do alone!
But!!! "Takes Two To Tango" etc.</p> |
| <p>4. You can fight like a champ by yourself,
You can lick any stamp by yourself;
You can be very brave on the 'phone,
There are lots of things that you can do alone!
But!!! "Takes Two To Tango" etc.</p> | <p>6. You can get very old by yourself,
Catch a fish, or a cold by yourself;
Dig a ditch, strike it rich on your own,
There are lots of things that you can do alone!
But!!! "Takes Two To Tango" etc.</p> |

TAKIN' CARE OF BUSINESS

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All Rights Administered by Sony/ATV Music Publishing,
8 Music Square West, Nashville, TN 37203Words and Music by
RANDY BACHMAN

Moderate Rock

C Bb F

They get up ev - 'ry morn - in' from the 'larm clock's warn - in', take the eight - fif - teen in - to the
There's work eas - y as fish - in', you could be a mu - si - cian if you can make sounds loud or

C Bb F

cit - y. mel - low. There's a whis - tle up a - bove and peo - ple push - in', peo - ple shov - in' and the girls who try to look
Get a sec - ond - hand gui - tar, chan - ces are you'll go far if you get in with the right bunch of

C Bb F

pret - ty. fel - lows. And if your train's on time, you can get to work by nine, and start your slav - in' job to get your
Peo - ple see you hav - in' fun, just a ly - in' in the sun, tell them that you like it this

C Bb

pay. way. If you ev - er get an - noyed, look at me, I'm self - em - ployed, I
It's the work that we a - void and we're all self - em - ployed, we

F C

love to work at noth - in' all day. And I've been } Tak - in' Care Of Bus - iness,
 love to work at noth - in' all day. And we been } Tak - in' Care Of Bus - iness,

Bb F C

ev - 'ry day. Tak - in' Care Of Bus - iness, ev - 'ry way. I've been

Bb F

Tak - in' Care Of Bus - iness it's all mine Tak - in' Care Of Bus - iness and

C C Bb F C

work - in' o - ver - time, work - out.

TAMMY from TAMMY AND THE BACHELOR

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Words and Music by JAY LIVINGSTON
 and RAY EVANS

Slowly

Eb Gm Ab Eb Gm

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

Cm Fm Bb7 Eb Gm

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

Ab Eb Gm Ab Bb7

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

Eb Ab F F7

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

Bb Bb7 G G7 Cm Eb

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

Fm7 Bb7 Eb Gm Ab Eb

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

Cm Gm Bb7

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

1 Eb Bb7 2 Eb

TANGO OF ROSES

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Words by MARJORIE HARPER
Music by VITTORIO MASCHERONI

Vigorously

Fm Bbm Fm C7 Fm Bbm Fm C7

See how red the roses grow, as though they try to

Fm Gdim7 Fm

show the very fire, the same desire, that you in-

C7 Fm Bbm

spire when you appear. Roses reflect my

F C7 Fm

gladness, they share my sadness when you're not near.

Bbm Fm C7 F

They are the emblems of passion, romance and love.

C7

Roses try to echo my devotion. Roses seem

F Bb

to mirror my emotion. Yet within

F

the dreamy Tango Of Roses, my heart so willingly dis-

C7 F

closes; Love will outlive the rose.

A TASTE OF HONEY

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Sole Selling Agent: GEORGE PINCUS & SONS MUSIC CORP.

Words by RIC MARLOW
Music by BOBBY SCOTT

Slowly

Dm Dm(#7) Dm7 G6 Dm

Winds may blow o'er the icy sea, I'll take with
leave be hind my heart to wear and may it
ne'er came back to his love so fair and so she

Dm(#7) Dm7 G6 Dm

me the warmth of thee, A Taste Of Hon - ey, a
e'er re mind you, A Taste Of Hon - ey, a
died dream - ing of his kiss. His kiss was hon - ey, a

Bb Am7 Dm Gm6 Dm Dm7

taste much sweet - er than wine. I will re -
 taste much sweet - er than wine. }
 taste much sweet - er than wine. }

G6 Dm7 G6 Bb Am7

turn, I'll re - turn, I'll come back for the hon - ey and

Dm Gm6 Dm Dm G6 Bb Am

you. I'll He I'll come back for the hon - ey and

Dm Gm6 Dm A9#5 A7b9 Dm

you, I'll come back for the hon - ey, hon - ey and you.

TENDERLY

from TORCH SONG

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 A Division of MPL Communications, Inc.

Lyric by JACK LAWRENCE
 Music by WALTER GROSS

Moderately

Eb Bb+ Ebm7 Ab9

The eve - ning breeze ca - ressed the trees Ten - der - ly. The trem - bling

Fm7 Abm Eb Gm7 Fm7 Ebmaj7 Abm Bb7

trees em - braced the breeze Ten - der - ly. Then you and I came

Abm Bb7 Bdim7 Cm7 F7 Bb7

wan - der - ing by and lost in a sigh were we. The shore was

Eb Bb+ Ebm7 Ab9 Fm7

kissed by sea and mist Ten - der - ly. I can't for - get how two hearts

Abm Eb Gm7 Fm7 Ebmaj7 Abm Bb7 Bdim7 Cm7 Ebm

met breath - less - ly. Your arms o - pened wide and closed me in -

F9 F#dim7 Eb C+ Fm7 Abm E7 Eb

side; you took my lips, you took my love so Ten - der - ly.

THAT NAUGHTY WALTZ

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Words by EDWIN STANLEY
Music by SOL P. LEVY

Slowly

Bb7

Oh play a - gain That Naugh - ty Waltz and

Eb

play it soft and low. Oh say a -

Eb

gain, "I love you, dear" the sweet - est words I

Bb7

know. Oh please re - peat your prom - ise

Eb C7

sweet that you will ne'er be false. And

F7

take me in your arms a - gain and waltz and

Bb7

waltz and waltz. Oh waltz.

1 Eb Bb7

2 Eb

THAT'S A PLENTY

Copyright © 1997 by HAL LEONARD CORPORATION

Words by RAY GILBERT
Music by LEW POLLACK

Dm

That's a plen - ty's got ta beat in it the rhy - thm's got a -
Dix - ie - land comes ooz - in' out of it, the Dix - ie - land - ers

A7 Gm6 A7

lot of heat in it, they bet - cha five, ten to five, it's
sure are proud of it, they call it jazz, what it has, _____

1 Dm A7

gon - na get - cha do - in' what it's do - in' to me. The

2

B \flat 7 A7 Dm C7

That's A Plen - ty for me. — It takes you down to New Or - leans, — down Shut my big brown roll - ing eyes, — if

F C7

Ba - sin Street with all the queens. — You don't have to have the means, — a you don't rock - et to the the skies, —

F Cm D7 G7 C7 2 Fdim7

lit - tle bit of rhy - thm and you're go - in' right with — 'em. Hey boy! —

F D7 G7 G7 \flat 5 C7 F F7 B \flat F7 Gdim7 B \flat

Say boy! — That's A Plen - ty for me. — You're gon - na get mel - low

Fm6 G7 C7

when that fel - low blows his horn. — Down where the blues were born —

F7 B \flat Gdim7 Cm7 F7 Cm7 F7

you'll be gone. — The trum - pets are trum - pin' go do me sump - in'

B \flat F7 Gdim7 B \flat Fm6 G7

beat it out broth - er there's no oth - er rem - e - dy. — And That's A

C7 F7 B \flat A7 Dm

Plen - ty, — plen - ty, plen - ty for me. — Once you start you're in the mood there

gon - na stay — in it, ev - 'ry night you're out ca - fe - in' it, ain't no stop - pin' it, live it, breathe it, blow your top — in it,

A7 Gm6 A7 Gm6 A7 1 Dm

swing your queen — what I mean — broth - er, you're as gone as an - y that is jazz, — what it has, —

A7 2 Dm

hu - man can be. — And when you're That's A Plen - ty for me.

THAT OLD FEELING

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Words and Music by LEW BROWN
and SAMMY FAIN

Slowly and smoothly

E_b *Gm7^b5* *C7*

I saw you last night — and got That Old Feel - ing.

Fm *Fm(maj7)* *Fm7* *Fm7^b5* *B^b7* *Bdim7*

When you came in sight — I got That Old Feel - ing.

Cm *G7* *B^bm6/D^b* *C7*

The mo - ment that you danced by I felt a thrill,

F9 *F7* *A^bm6* *Fm7/B^b* *B^b7*

and when you caught my eye my heart stood still.

E_b *Gm7^b5* *C7*

Once a - gain I seemed — to feel that old yearn - ing.

Fm *Fm(maj7)* *Fm7* *A^bm6* *G7*

And I knew the spark — of love was still burn - ing.

Edim *C7* *Fm* *Fm7^b5*

There'll be no new ro - mance — for me, it's fool - ish to start, for That

Cm *F9* *A^bm/C^b* *B^b7*

1	<i>E_b</i>	<i>B^b7</i>
---	----------------------	-----------------------

2	<i>E_b</i>
---	----------------------

Old Feel - ing, is still in my heart. heart.

THAT'S MY DESIRE

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Words by CARROLL LOVEDAY
Music by HELMY KRESA

Slowly

C *C/E* *E^bdim7* *G7* *E^bdim7*

To spend one night with you — in our old ren - dez - vous, and rem - i -
gyp - sies play — down in that dim ca - fe, and dance 'til

G7

1	<i>C</i>
---	----------

nise break with you — That's My De - sire. To meet where
of day — That's My De -

2
C6 C C+ F6
sire. We'll sip a lit - tle - glass of wine,
G7 C6 D9
I'll gaze in - to your eyes di - vine. I'll feel the touch of your lips
G7 C C/E E♭dim7
press - ing on mine. To hear you whis - per low just when it's
G7 E♭dim7 G7 C A♭7 C
time to go, "Che - rie," I love you so, That's My De - sire.

THERE ARE SUCH THINGS

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Words and Music by STANLEY ADAMS,
ABEL BAER and GEORGE W. MEYER

Moderately

Cmaj7 C7#5 F G7
A heart that's true There Are Such Things, a dream for
Dm7 G7#5 Cmaj7
two, There Are Such Things some
Dm7 F#dim7 Cmaj7 E♭dim7
one to whis - per "Dar - ling you're my guid - ing star." Not car - ing
Dm7 E♭9 D9 3 Dm7 G7
what you own but just what you are. A peace - ful
Cmaj7 C7#5 F G7 Dm7
sky, There Are Such Things, a rain - bow high
B7 E7 A7 Dm Fm6
where heav - en sings, so have a lit - tle faith and trust in
C Em7 A13 A7 D7 Dm7 G7 C6
what to - mor - row brings. You'll reach a star be - cause There Are Such Things.

THAT'LL BE THE DAY

© 1957 (Renewed) MPL COMMUNICATIONS, INC. and WREN MUSIC CO.

Words and Music by JERRY ALLISON,
NORMAN PETTY and BUDDY HOLLY

With a beat

Well, you give me all your lov - in' and your tur - tle - dov - in', all
 your hugs an' kiss - es an' your mon - ey too; Well,
 you know you love me, ba - by, un - til you tell me, may - be,
 that some day, well, I'll be through! Well, That - 'll Be The Day, when
 you say, good - bye, yes That - 'll Be The Day, when you make me cry, ah, you
 say you're gon - na leave, you know it's a lie, 'cause
 That - 'll Be The Day when I die. Well, when I die.
 Verse 2
 when Cu - pid shot his dart, he shot it at your heart.
 So if we ev - er part and I leave you, you say you told me an' you
 told me bold - ly, that some day, well, I'll be through. Well,

Chord symbols: Eb, Bb, F7, C7, Bb7, F, C9, Bb7#5, N.C., To verse 2, Fine, D.S. al Fine

THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE

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Words and Music by CARLY SIMON
and JACOB BRACKMAN

Slowly
Bm/D

1. My fa - ther sits at night with no lights on, his cig - a - rette glows in the
2.,3. (See additional lyrics)

Gmaj7 Bm/D

dark; the liv - ing room is still; I walk by no re -

Gmaj7 Dm9 C(2)

mark. I tip - toe past the mas - ter bed - room where

Am/G Ab G Bm/D Gmaj7

my moth - er reads her mag - a - zines; I hear her call "sweet dreams"

Bm/D Gmaj7 Dm9

but I for - got how to dream.

C(2) Am/G Ab G

Chorus

Fmaj7 F6 Fmaj7 Em7 Dm7

But you say it's time we moved in to - geth - er, and raised a fam - 'ly of our own

Cmaj7 Fmaj7 F6 Fmaj7 Em7

you and me. Well That's The Way I've Al - ways Heard It Should Be. You want to

A 1,2 D 3 D D(2)

mar - ry me, we'll mar - ry. mar - ry.

Additional Lyrics

- My friends from college, they're all married now; they have their houses and their lawns.
They have their silent noons, tearful nights, angry dawns.
Their children hate them for the things they're not; they hate themselves for what they are;
And yet they drink, they laugh, close the wounds, hide the scar.
Chorus
- You say that we can keep our love alive. Babe, all I know is what I see.
The couples cling and claw and drown in love's debris.
You say we'll soar like two birds thru the clouds, but soon you'll cage me on your shelf.
I'll never learn to be just me first, by myself.
Chorus

THERE! I'VE SAID IT AGAIN

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By DAVE MANN
and REDD EVANS

Slowly, with expression

B \flat **Fm7** **B \flat 9** **B \flat + - E \flat** **B \flat**

I love you, _____ there's noth - ing to hide it's bet - ter _____ than

Edim7 **Cm7** **F7** **Fm** **G+ G7**

burn - ing in - side I love you, _____ no use to pre - tend, _____

C9 **Cm7** **F9** **F7#5** **B \flat** **Fm7** **B \flat 9** **B \flat + -**

There! I've Said It A - gain. I've said it, _____ what more can I say be -

E \flat **B \flat** **Edim7** **Cm7** **F7**

lieve me, _____ there's no oth - er way, I love you, _____ I

Fm **G+ G7** **C9** **Cm9** **Adim7** **B \flat E \flat m** **Edim7** **B \flat** **Fm7** **B \flat 9**

will to the end, _____ There! I've Said It A - gain. I've tried to drum up a

Fm7 **Ddim7** **E \flat** **Fm9** **B \flat + -** **E \flat**

phrase that would sum up all that I feel _____ for you. _____ But

Gm7 **C9** **Gm7** **Edim7** **Cm7** **F9**

what good are phras - es? The thought that a - maz - es is you love me, _____ and it's

F9+ **F7#5** **B \flat** **Fm7** **B \flat 9** **B \flat + -**

heav - en - ly; _____ For - give me _____ for want - ing you so, but

E \flat **B \flat** **Edim7** **Cm7** **F7**

one thing _____ I want you to know, I've loved you _____ since

Fm **C9** **Cm7** **Adim7** **B \flat** **Cm7** **F7#5** **B \flat** **E \flat** **B \flat**

heav - en knows when, _____ There! I've Said It A - gain. I gain.

THERE IS NOTHIN' LIKE A DAME

from SOUTH PACIFIC

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Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Brightly

1. We got sun-light on the sand, we got moon-light on the sea, we got man-goes and ba-na-nas you can
 2.,3. (See additional lyrics)

pick right off the tree. We got vol-ley-ball and ping pong and a lot of dan-dy games! What ain't we
 got? We ain't got dames! 2. We get There Is Noth-in' Like A
 Dame. Noth-in' in the world. There is noth-in' you can
 name that is an-y-thin' like a dame! 3. We feel dame! There are no
 books like a dame. And noth-in' looks like a dame. There are no
 drinks like a dame, and noth-in' thinks like a dame. And noth-in'
 acts like a dame, or at-tracts like a dame. There ain't a
 thing that's wrong with an-y man here that can't be cured by put-tin' him
 near a girl-y, wom-an-ly, fe-male, fem-i-nine dame!

Additional Lyrics

2. We get packages from home,
 we get movies, we get shows.
 We get speeches from our skipper,
 and advice from Tokyo Rose.
 We get letters doused with perfume,
 we get dizzy from the smell.
 What don't we get?
 You know darn well!
 (Recitation - ad lib:)
 We got nothin' to put on a clean
 white suit for.
 We got nothin' to look masculine
 and cute for!
 Chorus

3. We feel lonely and we long
 for the fair and gentle sex,
 we would like to feel the feeling
 of some arms around our necks.
 We feel hungry as the wolf felt
 when he met Red Riding Hood.
 What don't we feel?
 We don't feel good!
 (Recitation - ad lib:)
 Lots of things in life are beautiful,
 but brother,
 there is one particular thing that is
 nothin' whatsoever in any way,
 shape or form like any other.
 Chorus

THERE IS NO GREATER LOVE

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Words by MARTY SYMES
Music by ISHAM JONES

With emotion

B \flat Eb7 D7 Ab9 G7

There Is No Great - er Love than what I feel for you, _____ no great - er

C7 Cm7 F7 B \flat

love, _____ no heart so true. _____ There is no great - er thrill than

Eb7 D7 Ab9 G7 C7 Cm7/F F7 B \flat

what you bring to me, _____ no sweet - er song than what you sing to me. _____

D7 \flat 9/A D7 \flat 9 Gm D7 \flat 9/A D7 \flat 9 Gm D7 \flat 9

_____ You're the sweet - est thing I have ev - er known, and to think that

Gm7 C7 C7 \flat 5/G \flat F7 B \flat Eb7

you are mine a - lone! _____ There Is No Great - er Love in all the world it's

D7 Ab9 G7 C7 Cm7/F F7 B \flat B \flat /D D \flat dim7 Cm7 B \flat 6/9

true, _____ no great - er love than what I feel for you. _____

THERE WILL NEVER BE ANOTHER YOU

from the Motion Picture ICELAND

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Lyric by MACK GORDON
Music by HARRY WARREN

Moderately

E \flat Eb6 Ebmaj7 E \flat Ebmaj7 Dm7 G7 Cm

There will be man - y oth - er nights like this, _____ and I'll be stand - ing

B \flat m7 Eb7 Ab Abmaj7 Ab6 Abm

here with some - one new. _____ There will be oth - er songs to sing, an -

E \flat Ebmaj7 Eb6 Cm Cm7 F7 Cm7 F7 Fm7

oth - er fall, an - oth - er spring, but There Will Nev - er Be An - oth - er You. _____

B \flat 7 E \flat Eb6 Ebmaj7 E \flat Ebmaj7 Dm7 G7 Cm

_____ There will be oth - er lips that I may kiss, _____ but they won't thrill me

Bbm7 Eb7 Ab Abmaj7 Ab6 Abm

like yours used to do. _____ Yes, I may dream a mil - lion dreams, but

Eb G7 Cm Cm7 Ebdim7 Eb D7 Bb7 Eb7 Fm7 Ab6 Bb7 Eb

how can they come true, if there will nev - er ev - er be an - oth - er you?

THERE'LL BE SOME CHANGES MADE
from ALL THAT JAZZ

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Words by BILLY HIGGINS
Music by W. BENTON OVERSTREET

Easy Swing

G7

For there's a change in the weath - er there's a change in the sea, _____
change in the fash - ions, ask the fem - i - nine folks, _____

C9 D7

so from now on there'll be a change in me. _____ My walk will be dif - f'rent my
e - ven Jack Ben - ny has been chang - ing jokes. _____ I must make some chang - es from

G7 C9 C7 F7

talk and my name _____ noth - in' a - bout me is goin' to be the same. _____ I'm goin' to
old to the new _____ I must do things just the same as oth - ers do. _____ I'm goin' to

G7 C9

change my way of liv - in' if that ain't e - nough, _____ then I'll change the way that I
change my long, tall {Mam - ma} for a little short fat, _____ goin' to change the num - ber where
{Dad - dy}

D7

strut my stuff, _____ 'cause no - bod - y wants _____ you when you're
I live at. _____ I must have some lov - in' or I'll

G7 C9 F7 Bb G7

old and gray, _____ There'll Be Some Chang - es Made to - day, _____
fade a way, _____ There'll Be Some Chang - es Made to - day, _____

C9 F7

1 Bb F7 2 Bb

There'll Be Some Chang - es Made. For there's a Made.

THERE'S A PLACE

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Words and Music by JOHN LENNON
 and PAUL MCCARTNEY

Moderately bright

N.C. F Bb F Bb

There _____ is a place where I can go when I feel

F Dm C Am Bb Fmaj7

low, when I feel blue. And it's my mind, _____ and there's no time _____

Bb Gm Dm To Coda ⊕ N.C. F Bb F

_____ when I'm a - lone. _____ I _____ think of you and things you do

Bb F Dm C Bb

go round my head, the things you've said, like "I love

C Dm G F

on - ly you." _____ In my mind there's no sor - row. _____ Don't you know that it's

A Dm G F A

so? There'll be no sad to - mor - row. _____ Don't you know that it's so?

Dm N.C. D.S. al Coda CODA ⊕ N.C. F Bb Repeat and Fade

There _____ is a There's A Place. There's A

THERE'S NO TOMORROW

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 Al Hoffman Songs, Inc. and Music Sales Corporation

Lyric and Music by AL HOFFMAN,
 LEO CORDAY and LEON CARR

Slowly and tenderly

Eb Fm

Love is a flow - er _____ that blooms so ten - der; _____ Each kiss a

Bb7 Fm7 Bb7 Ab Eb

dew drop _____ of sweet sur - ren - der. _____ Love is a mo - ment _____

Fm Bb7 Eb Bdim7 Cm Fm7 Bb7

_____ of life en - chant - ing; _____ Let's take that mo - ment that to - night is

E_b *Fm7*

grant - ing. There's No To - mor - row when love is new.

B_b7 *Fm7* *B_b7* *E_b*

Now is for - ev - er when love is true. So

Abm *E_b* *Fm7*

kiss me and hold me tight; There's No To - mor - row,

B_b7 *E_b* *Abm* *E_b*

there's just to - night. There's No To - night.

THIS GUY'S IN LOVE WITH YOU

Copyright © 1968 (Renewed) Casa David and Blue Seas Music, Inc.

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately slow

E_b *Abmaj7* *D_bmaj7*

You see this guy, This Guy's In Love With You.
I've heard some talk. They say you think I'm fine.

E_b *Abmaj7* *G7sus* *G7* *Cm7*

Yes, I'm in love. Who looks at you the way I do?
This guy's in love, and what I'd do to make you mine.

B_bm7 *D_b/E_b* *E_b7* *Abmaj7* *Abm6* *Gm7*

When you smile, I can tell we know each other ver - y well. How can I
Tell me now, is it so? Don't let me be the last to know. My hands are

Cm7 *Fm9* *Ab/B_b* *E_b* *Abmaj7*

show you I'm glad I got to know you, 'cause
shak - ing. Don't let my heart keep break - ing 'cause I need your love.

E_b *Abmaj7* *E_b* *Dm7*

I want your love. Say you're in

Cm7 *Cm6* *Cm7* *F7* *B_b* *B_bmaj7* *B_b7* N.C. *E_b* *D.C. and Fade*

love, in love with this guy. If not, I'll just die.

THESE DREAMS

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Words and Music by MARTIN PAGE
 and TAUPIN

Rock ballad

A7sus Dm11 Em7

Spare a lit - tle can - dle, save some light for me; —
 Is it cloak and dag - ger, could it be spring or fall? —
 The sweet - est song is sil - ence that I've ev - er heard.

A7sus Dm11 Em7

fig - ures up a - head mov - ing in the trees. — White
 I walk with - out a cut through a stained glass wall. — In a
 Fun - ny how your feet in dreams never touch the earth. —

F(add9) A7sus

skin in lin - en per - fume on my wrist, — and a
 Weak - er in my eye - sight. can - dle in my grip, — and
 wood full of princ - es free - dom is a kiss, — but the

F(add9) C/E Dm7

full moon that hangs o - ver — These Dreams in the mist.
 words that have no form — are fall - ing from my lips.
 prince hides his face — from dreams in the mist.

Am7 C/E G/B F/A C/G Dm7 C/E

These Dreams go on when I close my eyes. — Ev - 'ry sec -

G/B F/A C/G Dm7 C/E

ond of the night I live an - oth - er life. — These

G/B F/A C/G Dm7 C/E

Dreams that sleep when it's cold out - side; — ev - 'ry mo -

G/B F/A To Coda ⊕ C/G

ment I'm a - wake, the fur - ther I'm a - way. —

1 F(add9) 2 F(add9) G7sus

There's some - thing out there I can't re - sist.

F/C C G/B

I need to hide a - way from the pain.

F/A C G7sus F C/E Dm7 C

There's some-thing out there I can't re-sist.

CODA

C/G F C/E G/B F/A

fur-ther I'm a-way. These Dreams go on when I close my

C/G Dm7 C/G G/B F/A

eyes. Ev-'ry sec ond of the night I

C/G Dm7 C/G G/B F/A

live an-oth-er life. These Dreams that sleep when it's cold out-

C/G Dm7 C/E G/B F/A

side; ev-'ry mo ment I'm a-wake, the

Ending C/G F Repeat and Fade Opt. ending C/G Fmaj9 C/E Dm7 C

fur-ther I'm a-way. These fur-ther I'm a-way.

THIS IS MY COUNTRY

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Words by DON RAYE
Music by AL JACOBS

Spirited tempo

Eb Cm Fm7 Bb7 Eb Cm Gm Fm7 Bb7 Eb Cm

This Is My Coun-try! Land of my birth. Land of my choice. This Is

Fm7 Bb7 Eb Cm F9 Fm7 Bb7 Eb7 Ab

My Coun-try! Grand Hear-est my on earth! I pledge thee my al-

Eb Ab Fm7 Bb Bb7 Eb Cm Fm7

le-giance, A-mer-i-ca the bold. For This Is My

Bb7 Eb Fm7 Bb7 1 Eb Bbdim7 Fm7 Bb9 2 Eb Gm Ab Eb

Coun-try, to have and to hold! hold!

THINGS AIN'T WHAT THEY USED TO BE

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By MERCER ELLINGTON

Moderately

Got so wear - y of be - in' noth - in', _____ felt so drear - y just do - in' noth -
 No use be - in' a doubt - in' Thom - as, _____ no ig - nor - in' that ros - y prom -
 _____ in', _____ did - n't care ev - er get - tin' noth - in'. felt so low _____
 ise, _____ now I know there's a hap - py sto - ry yet to come; -
 _____ now my eye's on the far ho - ri - zon _____ can see a glow _____ an -
 _____ It's the dawn of the day of glo - ry; _____ Mil - len - ni - um. _____ I

To Coda ⊕

nounc - in' Things Ain't What They Used To Be. _____ (Instrumental) Look at the ar - my -
 tell you Things Ain't What They Used To Be. _____
 fight - in' to be free, it does - n't bar me! _____ Shows me how to go with my
 head up. _____ Eyes ain't look - in' low, don't feel fed up _____
 that's how come I see a vic - to - ry; _____ Be - lieve me, Things Ain't What They Used To Be. _____
 _____ (Instrumental) _____ (Instrumental)

THIS LOVE OF MINE

Copyright © 1941 (Renewed 1969) by Embassy Music Corporation (BMI)

Words by FRANK SINATRA
Music by SOL PARKER
and HENRY SANICOLA

Slowly

This Love Of Mine goes on and on, tho' life is emp - ty _____
 since you have gone. _____ You're al - ways on my mind, tho' out of sight, _____
 _____ it's lone - some thru the day, _____ and oh! the night. _____ I cry my heart out, _____

G7 C C7 C7#5 F G7#5

it's bound to break, since noth - ing mat - ters — let it

C A7b9 Dm G7 E7#5 Am Am7

break. I ask the sun and the moon, the stars that shine,

D7 C Em Ebm Dm Db9 C6

what's to be - come of it, This Love . Of Mine.

THIS IS MY SONG
 from Charles Chaplin's A COUNTESS FROM HONG KONG - A Universal Release

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Words and Music by
 CHARLES CHAPLIN

Romantically

F Gm7

Why is my heart so light? Why are the stars so bright? Why is the sky so
 Flow - ers are smil - ing bright. Smi - ling for our de - light. Smil - ing so ten - der -

C7 F

blue since the hour I met you? A - lone I sing in
 ly for the world you and me. I know why the world is

C7 F D7

moon - light with you in my heart su - preme. To hear you say I
 smil - ing, smil - ing so ten - der - ly; it hears the same old

Gm Gm7 C7 Rubato F

love you that is my hope my dream. } Love This Is My
 sto - ry through - out e - ter - ni - ty.

C7

Song here is a song, a ser - e - nade to you. The world can - not be

Gm7 C7 F

wrong if in this world there's you. I care not what the world may

Gm C7 F

say with - out your love there is no day. Love This Is My

Gm7 C7 1 F 2 F

Song here is a song, a ser - e - nade to you. you.

THERE'S A KIND OF HUSH (ALL OVER THE WORLD)

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Words and Music by LES REED
and GEOFF STEPHENS

Medium tempo, with a beat

The musical score is written in a single system with a key signature of two flats (Bb) and a 4/4 time signature. The tempo is 'Medium tempo, with a beat'. The score consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: 'There's A Kind Of Hush All O-ver The World to - night all o - ver the world you can hear the sounds of lov - ers in love you know what I mean. Just the two of us and no - bod - y else in sight there's no - bod - y else and I'm feel - ing good just hold - ing you tight. So lis - ten ver - y care - ful - ly clos - er now and you will see what I mean. It is - n't a dream. The on - ly sound that you will hear is when I whis - per in your ear, I love you for - ev - er and ev - er. There's A Kind Of Hush All O - ver The World to - night all o - ver the world you can hear the sounds of lov - ers in love. There's A'. The score ends with a double bar line and a repeat sign.

There's A Kind Of Hush All O-ver The World to - night all o - ver the world
you can hear the sounds of lov - ers in love you know what I mean. Just the
two of us and no - bod - y else in sight there's no - bod - y else
and I'm feel - ing good just hold - ing you tight. So
lis - ten ver - y care - ful - ly clos - er now and you
will see what I mean. It is - n't a dream.
The on - ly sound that you will hear is
when I whis - per in your ear, I love you
for - ev - er and ev - er. There's A Kind Of Hush
All O - ver The World to - night all o - ver the world
you can hear the sounds of lov - ers in love. There's A

THIS ONE'S FOR YOU

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Words by MARTY PANZER
Music by BARRY MANILOW

Slowly



1. This one - 'll nev - er sell, _____ they'll nev - er un - der - stand, _____
 2. I've done a hun - dred songs, _____ from fan - ta - sies to lies, _____
 D.C. I've got it all, _____ it seems, _____ for all it means to me, _____



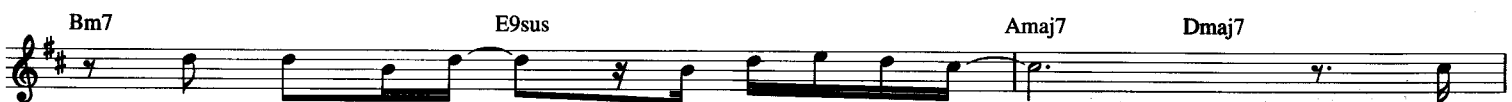
I don't e - ven sing _____ it well, _____ I try, but I _____ just can't. _____ But I
 but this one's so real _____ for me _____ that I'm the one _____ who cries. _____ But I
 but I sing of things _____ I miss _____ and things that used _____ to be. _____ And I



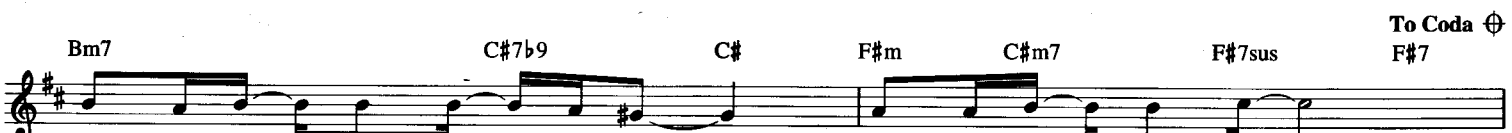
sing it ev - 'ry night, _____ and I fight to keep _____ it in, _____ 'cause
 sing it ev - 'ry night, _____ and I fight to hide _____ the tears, _____ 'cause
 won - der ev - 'ry night _____ if you might just miss _____ me too, _____ and



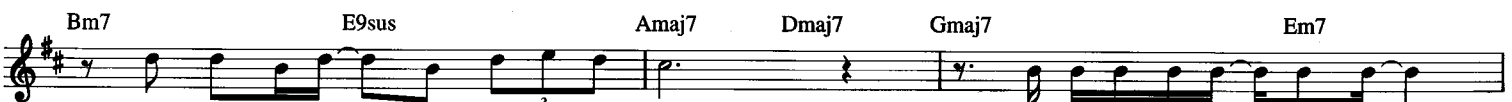
This One's For You, _____ This One's For You.
 This One's For You, _____ This One's For You.
 I sing for you, _____ I sing _____ for you.



This One's For You _____ wher - ev - er you are, _____ to
 This One's For You _____ wher - ev - er I go, _____ to



say that noth - ing's been _____ the same _____ since we've been _____ a - part. _____
 say the things _____ I should _____ have said, _____ things that you _____ should know. _____



This one's for all _____ the love we once knew, _____ like ev - 'ry-thing else _____ I have, _____

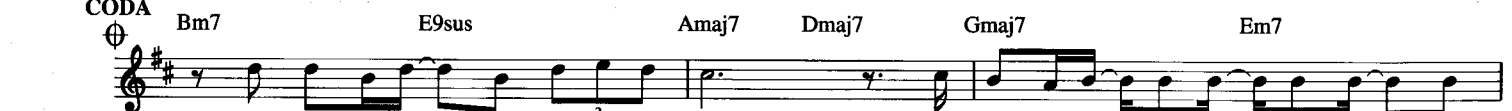


This One's For You, _____ oh. _____ (Instrumental)

D.C. al Coda

To Coda ⊕

CODA



This one's to say _____ that all I can do _____ is hope that you _____ will hear _____ me sing _____ 'cause



This One's For You. _____ Oh. _____ This One's For You _____ wher - ev - er you are, _____ to



say that noth - ing's been _____ the same _____ since we've been _____ a - part. _____ Oh. _____

Repeat and Fade

THIS COULD BE THE START OF SOMETHING

from THE TONIGHT SHOW WITH STEVE ALLEN

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Words and Music by
STEVE ALLEN

Medium Swing

Musical score for 'This Could Be the Start of Something' in B-flat major, 4/4 time. The score includes a key signature of two flats and a tempo marking of 'Medium Swing'. It features a series of chords: Eb, Cm7, Fm7, Bb7, Fm7, Bb7, Cm, Cm#7, Cm7, Cm6, Ab, Adim7, Gm, Fm, C7b9(b5), C9, Fm7, Bb7, Fm7, Bb7, Eb, Edim7, Bb7, Eb7, Bbm7, Eb7, Bbm7, Eb7, Ab, Bbm7, Ab, F9, Fm7, Bb7, Ebmaj7, C7b9, Fm, C+, Fm7, Bb7, Eb. The lyrics are: 'You're walk-ing a - long the street, or you're at a par - ty, or else you're a - lone and then you sud - den - ly dig; You're look - in' in some - one's eyes, Char - lotte Russe, ac - cept - ing a fig; When out of a clear blue sky, Mal - i - bu, a - lone on the sand; You sud - den - ly hear a bell, you sud - den - ly re - al - ize that it's sud - den - ly gal and guy, and that and right - a - way you can tell that This Could Be The Start Of Some - thing big! You're lunch - ing at big! There's no con - trol - ling the un - roll - ing of your fate, my friend, who knows what's writ - ten in the mag - ic book? But when a lov - er you dis - cov - er at the gate, my friend, in - vite {her him} in with - out a sec - ond look! You're up in an This Could Be The Start Of Some - thing, This Could Be The Start Of Some - thing grand!'

THOROUGHLY MODERN MILLIE

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Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Moderately

Musical score for 'Thoroughly Modern Millie' in G major, 4/4 time. The score includes a key signature of one sharp and a tempo marking of 'Moderately'. It features a series of chords: G, A7, D7, Am7, Fdim7, D7. The lyrics are: 'Ev - 'ry - thing to - day is thor - ough - ly mod - ern. Ev - 'ry - thing to - day is thor - ough - ly mod - ern. (Check your per - son - al - i - ty) Ev - 'ry - thing to - day makes yes - ter - day (Brands are get - ting jazz - i - er) Ev - 'ry - thing to - day is start - ing to'

G G7 G7#5 C Cm6

slow. (Bet - ter face re - al - i - ty) It's not in - san - i - ty
go. (Cars are get - ting snaz - zi - er) Men say, it's crim - i - nal,

G Em A7 Cm A7

says Van - i - ty Fair; In fact, it's sty - lish to
what wom - en - 'll do; What they're for - get - ting is

D7 Am7 D7 Am7b5 D7 G

raise your skirts and bob your hair! — In a rum - ble
this is nine - teen twen - ty two! — Have you seen the

A7

seat, the world — is so co - zy, (If the boy is kiss - a - ble)
way they kiss — in the mov - ies, (Is - n't it de - lect - a - ble)

D7 Am7 Fdim7 D7 B7 E7

and that Tan - go dance they would - n't al - low. (Now is quite per - mis - sa - ble)
paint - ing lips and pen - cil lin - ing your brow? (Now is quite re - spect - a - ble)

C Cm6 G Bbdim7 Am7

Good - bye, } good - good - y girl, I'm chang - ing and how, so beat the drums! 'Cause
Good - bye, }

D7 Am7 D7

here comes Thor - ough - ly Mod - ern Mil - lie! now! now!

1 G 2 G

THREE LITTLE WORDS

from the Motion Picture CHECK AND DOUBLE CHECK

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Lyric by BERT KALMAR
Music by HARRY RUBY

Moderately

C Ebm6 Ebdim7 G7 Dm7

Three Lit - tle Words. Oh, what I'd give for that won - der - ful phrase.
Three Lit - tle Words, that's all I'd live for the rest of my days.

G7 C7 Gm7

To hear those what I feel in my heart — they tell sin - cere
And

C7 F Ddim7 A7 Ab7 G7 C

ly, no oth - er words — can tell it half so clear - ly. Three Lit - tle Words, —

Ebm6 Ebdim7 G7 Dm7 G7 C

eight lit - tle let - ters which sim - ply mean, "I love you!"

THIS MASQUERADE

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Words and Music by
LEON RUSSELL

Moderately slow

Fm Fm(maj7) Fm7 Bb9

Are we real - ly hap - py here — with this lone - ly game we play, —

Fm Db7 Gm7 C7#5 Fm

look - ing for words _____ to say? _____ Search - ing but not find -

Fm(maj7) Fm7 Bb9 Db7 Gm7/C C7#5

- ing un - der - stand - ing an - y - way, — we're lost in a mas - mas - quer -

Fm Em7 A9 Ebm7 Ab7b9 Dbmaj9

ade. _____ Both a - fraid to say _____ we're just — too far — a - way —

Bb7#5 Bb7b9 Ebm7 Ab7b9 Dbmaj7

from be - ing close to - geth - er from — the start. _____

Dm7 G7 G7#5 Cmaj9

We tried to talk — it o - ver, but the words — got in — the — way. —

Gm7 G6 G+ C7 Gm7 C9 Gb13#11

_____ We're lost _____ in - side _____ this lone - ly game — we play. —

Fm Fm(maj7) Fm7 Bb9

Thoughts of leav - ing dis - ap - pear — ev' - ry time I see your eyes. —

Fm Db7 Gm7 C7b9

No mat - ter how hard _____ I try _____

Fm Fm(maj7) Fm7 Bb9

to un - der - stand the rea - sons that we car - ry on — this way, — we're lost —

Db9 C7 Fm7

_____ in this mas quer - ade. _____

THREE TIMES A LADY

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Words and Music by
LIONEL RICHIE

Slowly

Ab A/Gb Fm C7#5/E Ab Ab/Gb

Thanks for the times that you've giv - en me The mem-'ries are all in my mind

Fm C7#5/E Ab Ab/Gb Fm C7#5/E

And now that we've come to the end of our rain - bow

Ab Ab/Gb Fm C7#5/E Ab

there's some-thing I must say out loud: You're once,

Eb/G Gb Db/F Bbm7 Ab Eb

twice, Three Times A La - dy and I love you.

Eb/Db Ab Eb/G Gb Db/F Bbm7

Yes you're once, twice, Three Times A La - dy and I love

Ab Eb Eb/Db Eb/C Eb/Bb Ab Eb/Ab Ab Db/Eb

you, I love you. When

Ab Eb/Ab Db6/Ab Db/Eb Ab Eb/Ab

we are to - geth - er the mo - ments I cher - ish with ev - 'ry beat of my

Db6/Ab Db/Eb Ab Eb/Ab Db6/Ab Db/Eb

heart, To touch you, to hold you, to feel you, to need you, there's

Ab Eb/Ab Db6/Ab Db/Eb Ab

noth - ing to keep us a - part.

Eb/Ab Db6/Ab Eb/Ab Db/Ab

(Instrumental)

Ab Eb/Ab Db/Ab Ab

Ooo ooo ooo ooo ooo

Eb/Ab Db/Ab Ab Eb/G

ooo You're once, twice,

Gb Db/F Bbm7 Ab Eb Eb/Db

Three Times A La - dy and I love you,

Eb/C Eb/Bb Ab

I love you. (Instrumental) *8va*

THROUGH THE YEARS

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SwaneeBRAVO! MusicWords and Music by STEVE DORFF
and MARTY PANZER

Moderately

G F#m7 B7 Em7 Dm7 G7

I can't re - mem - ber when you were n't there, when I did - n't care -
can't re - mem - ber what I used to do, who I trust - ed, who -

Cmaj7 D/C Bm7 D11 G

for an - y - one but you. I swear we've been through
I lis - tened to be - fore. I swear you've taught me

F#m7 B7 Em7 Dm7 G7

ev - ery - thing there is can't i - mag - ine an - y thing we've
ev - ery - thing I know can't i - mag - ine need - ing some - one so -

Cmaj7 G/B Am7 D11

missed, can't i - mag - ine an - y - thing the two of us can't do. Through The
But Through The Years it seems to me I need you more and more. Through The

G Em7 Am7 D11 D7 Bm7

Years you've nev - er let me down you've turned my life a - round the
Years through all the good and bad I knew how much we had I've

Em7 Am7 D11 D7 Bm7 E7b9

sweet - est days I've found I've found with you. Through The Years I've nev - er been a -
al - ways been so glad to be with you. Through The Years it's bet - ter ev - ery

Am7 D7 D/C Bm7 E7b9 Cmaj7

fraid I've loved the life we've made and I'm so glad I've stayed
day you've kissed my tears a - way as long as it's o - kay

Bm7 Am7 D11 | G D11 | G

right here with you Through The Years. I
I'll stay with you Through The Years.

Eb11 Ab Fm7 Bbm7

Through The Years when ev - ery - thing went wrong to -
Years you've nev - er let me down you

Eb11 Eb7 Cm7 F7 Bbm7

geth - er we were strong, I know that I be - longed right here with you -
turned my life a - round the sweet - est days I've found I've found with you -

Eb11 Eb7 Cm7 F7b9 Bbm7 Eb7 Eb/Db

Cm7 F7b9 Db Cm7

Bbm7 Eb11 1 Ab 2 Ab

TIC-TOCK POLKA

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Lyric by S. GUSKI and R.J. MARTINO
Music by G. LAMA

Lively C

G7

1 C 2 C

G7

1 C 2 C G7 C

THUMBELINA

from the Motion Picture HANS CHRISTIAN ANDERSEN

© 1951, 1952 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

Moderately

G D7

Thum - be - li - na, Thum - be - li - na, ti - ny lit - tle thing. Thum - be - li - na dance!

G E7 Am

Thum - be - li - na sing! Oh Thum - be - li - na, what's the dif - f'rence if you're ver - y small?

Cm G D7 G C G

When your heart is full of love you're nine feet tall.

TILL THEN

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A Division of MCA INC.Words and Music by GUY WOOD,
EDDIE SEILER and SOL MARCUS

Slowly, with expression

Fmaj7 F6 Gm7 C9 Fmaj7 F6 Gm6 A7

Till Then my dar-ling please wait for me, Till Then no mat-ter when it will be, one

Bb Bdim7 F6 D7b9 Gm C9 Fmaj7 F6

day we'll be to - geth - er a - gain, please wait Till Then. Our dreams will live tho'

Gm7 C9 Fmaj7 F6 Gm6 A7 Bb Bdim7

we are a - part, our love I know will keep in our hearts, Till Then please think of

F6 D7b9 Gm C9 F E7 Am E7

me lov - ing - ly, and wait for me. Al - though there are o - ceans we must cross, and

Am 3 Bm7 E7 Am E7 Am7 3

moun-tains that we must climb, I know ev - 'ry gain must have a loss, so pray that our loss is

Gm7 3 C9 Fmaj7 F6 Gm7 C9 Fmaj7 F6

noth - ing but time. Till Then let's dream of what there will be, Till Then we'll call on

Gm6 A7 Bb Bdim7 Fmaj7 F#dim7 Gm7 C7 F

each mem - o - ry, Till Then when I will hold you a - gain, please wait Till Then.

TIE ME KANGAROO DOWN SPORT

Words and Music by ROLF HARRIS

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Moderately

1. Watch me wal - la-by's feed, mate, watch me wal - la-by's feed. They're a dan - ger-ous breed, mate, so
 2-7. (See additional lyrics)

watch me wal - la-by's feed. All to-gether now! Tie Me Kan - ga-roo Down, Sport, tie me kan - ga-roo down.

Tie Me Kan - ga-roo Down, Sport, tie me kan - ga-roo down. All to-gether now! down.

Additional Lyrics

2. Keep me cockatoo cool, Curl,
 keep me cockatoo cool.
 Don't go acting the fool, Curl,
 just keep me cockatoo cool...
 All together now!
 Chorus

4. Let me abos go loose, Lew,
 let me abos go loose.
 They're of no further use, Lew,
 so let me abos go loose.
 All together now!
 Chorus

6. Play your didgeridoo, Blue,
 play your didgeridoo.
 Keep playing 'til I shoot thro' Blue,
 play you didgeridoo.
 All together now!
 Chorus

3. Take me koala back, Jack,
 take me koala back.
 He lives somewhere out on the track, Mac,
 so take me koala back.
 All together now!
 Chorus

5. Mind me platypus duck, Bill,
 mind me platypus duck.
 Don't let him go running amok, Bill,
 mind me platypus duck.
 All together now!
 Chorus

7. Tan me hide when I'm dead, Fred,
 tan me hide when I'm dead.
 So we tanned his hide when he died Clyde,
 and that's it hanging on the shed.
 (Spoken:) All together now!
 Chorus

TILL THERE WAS YOU

from Meredith Willson's THE MUSIC MAN

By MEREDITH WILLSON

© 1950, 1957 (Renewed) FRANK MUSIC CORP. and MEREDITH WILLSON MUSIC

Moderately

There were bells on the hill, but I nev - er heard them ring - ing, no, I
 birds in the sky, but I nev - er saw them wing - ing, no, I

nev - er heard them at all Till There Was You. There were
 nev - er saw them at all Till There Was You.

And there was mu - sic and there were won - der - ful ros - es, they tell me in

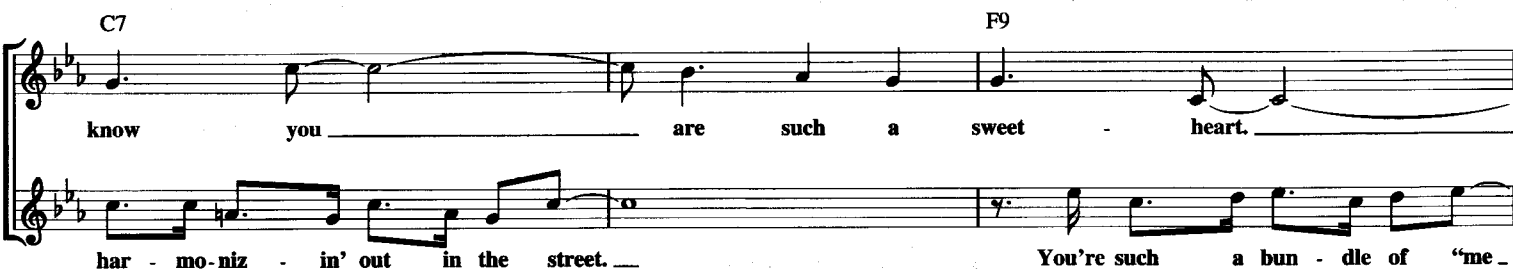
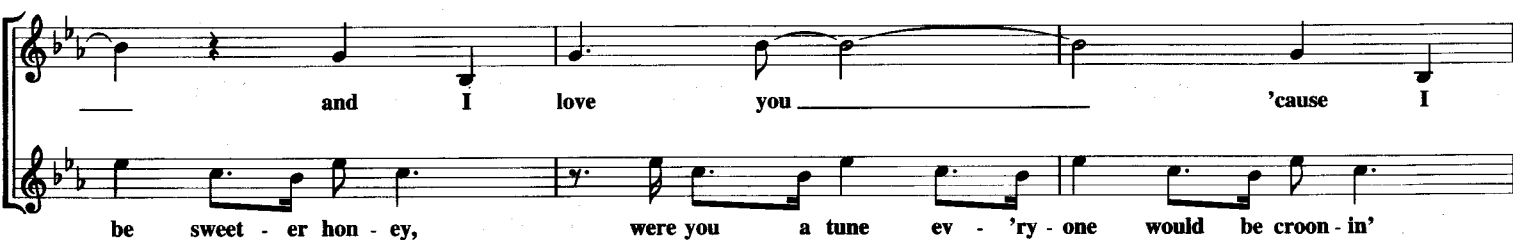
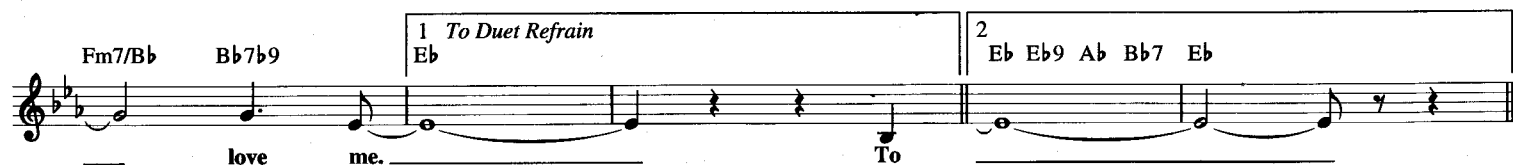
sweet fra - grant mead - ows of dawn, and dew. There was love all a - round, but I

nev - er heard it sing - ing, no, I nev - er heard it at all Till There Was You.

TO KNOW YOU (IS TO LOVE YOU)

Copyright © 1952 (Renewed) by Allan Roberts Music Co.
and Charlie Deitcher Productions, Inc.Words by ALLAN ROBERTS
Music by ROBERT ALLEN

Moderately



That when you walk down the street —
oh my!" — And that's the rea - son when you go by each heart.

F7 Bb7 N.C.
ev - 'ry - one's heart — just natch - 'r - 'ly skips a beat. —
natch - 'r - 'ly skips a beat. — Dear, —

Eb
The oth - ers who have
were you the spring you would be twice as spring - y,

met you bet - ter start in
were you a vine you would be twice as cling - y, were you the moon ev - 'ry -

C7
to for - get you be - cause To
one would be spoon - in'. Ev - 'ry night would be might - y sweet — be - cause To
Small notes optional harmony

Ab Abm Eb Gm7 C+ C7
Know You Is To Love You so — it's time for ev - 'ry - one you know — To
Know You Is To Love You so — it's time for ev - 'ry - one you know — To

F9 F9b5 Fm7 Bb9 Eb
Know You love me.
Know You love me.

TIME

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Words and Music by ERIC WOOLFSON
and ALAN PARSONS

Slowly
Eb

1. Time, flow - ing like a riv - er; —
2., 3. Good-bye my {love, — } friends, — } may - be for for - ev - er; —

Time, good-bye my {love, — } friends, — }

Cm/Eb Cm Am7b5 F9 Eb

Cm/Eb Adim7/C Adim7 Adim7/C Bb/D Bbm/Db

beck - on - ing me; — }
the { tide waits } for me; — } who knows { when } we shall meet a - gain,
{ stars wait } { 3.where }

Ab(add9)/C Abm/Cb Eb Cm6

if ev - er; — but Time keeps flow - ing like a riv - er — to the

Eb 1 2, 3 Cm7 Fm7

sea. To the sea, — 'til it's gone — for - ev - er, —

Db6 C7 Abm/Cb Ddim7 Eb6 Db6

gone for - ev - er, — gone for - ev - er - more.

1 Eb6 Db6/9 (D.C.) 2 Eb6 Db6 Eb6 Db6 Repeat ad lib. and Fade

For - ev - er - more. —

TO ALL THE GIRLS I'VE LOVED BEFORE

© 1975, 1984 EMI APRIL MUSIC INC. and CASA DAVID

Lyric by HAL DAVID
Music by ALBERT HAMMOND

Moderately slow

To All The Girls I've Loved Be - fore, who trav - eled in and out my door;
once ca - ressed, and may I say I've held the best;
shared my life, who now are some - one el - se's wife;

Am7/D D7 Am7/D D7 To Coda ⊕

I'm glad they came a - long, I ded - i - cate this song To All The Girls I've
for help - ing me to grow, I owe a lot, I know, To All The Girls I've
I'm glad they came a - long, I ded - i - cate this song To All The Girls I've

G C/G 1 G 2 G C/G G

Loved Be-fore. To all the girls I The winds of change are al-ways blow - ing _

Loved Be-fore.

Am7 Am7/D

and ev - 'ry time I tried to stay. The winds of change con - tin - ued

D7 Am7/D D7 G C/G G D.S. al Coda

blow - ing, _ and they just car-ried me a - way. To all the girls who

CODA

C/G G Eb7sus Ab

Loved Be-fore. To all the girls who cared for me, who filled my nights with

Bbm7 Bbm7/Eb Eb7 Bbm7/Eb Eb7

ec - sta - sy; _ they live with - in my heart; I'll al - ways be a part of all the girls I've

Ab Db/Ab Ab Db/Ab Ab

loved be-fore. The winds of change are al-ways blow - ing _ and ev - 'ry time I tried to

Bbm7 Bbm7/Eb Eb7 Bbm7/Eb Eb7

stay. The winds of change con - tin - ued blow-ing, and they just car-ried me a -

Ab

way. To all the girls we've loved be - fore; who trav - eled in and

Bbm7 Bbm7/Eb Eb7 Bbm7 Eb7

out our door; _ we're glad they came a - long we ded - i - cate this song to all the girls we've

1 Db/Ab Ab Db/Ab Ab 2 Fb Gb Ab

loved be-fore. To all the girls we've loved be - fore.

TO LOVE A CHILD

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Lyric by HAL DAVIE
Music by JOE RAPOSC

Moderately, with a bounce

Gmaj9 Gm7 A7/G

Said the old - er big - ger to the young - er gi - raffe, - "Do you need some - one to care for?" Said the old - er big - ger to the small - er rac - coon, - "Do you need some - one to need you?" Said the old - er big - ger to the small - er rac - coon, - "I'm a - vail - a - ble." And will

Cm6/G Gmaj9 Gm7 A7/G Cm6/G

there - fore, lead you." hand in hand they both went down to spend the day in Jun - gle Town. }
Off they went to climb a tree, they spent the day most hap - pi - ly. }

Gmaj9 G9 Cmaj7 Bm7 Em7

An - y - thing that they can do hu - mans can do, too as one hu - man to an -

A11 A9 Fmaj7 D11 D7/C G/B

oth - er, I'd like to ques - tion you: _____ If it takes the sun and the

Cmaj7 D11 Bm7/D D11 D6 Am7 D9 Gmaj9

rain _____ to make a tree grow, _____ if it takes the moon and the tide _____ to make the

Am7/G Gmaj9 Am7/G Gmaj9 G6

sea flow, what does it take To Love A Child, _____ To Love A Child? _____ You

Dm7 G11 G9 Cmaj9 C6 Bm7 Em7

start with a smile, _____ and af - ter a - while, _____ a hug and a kiss; it takes no more than

A11 A9 Fmaj7 D11

this To Love A Child. _____ Said the _____ To Love A

Gmaj9 Am7/G Gmaj9 G9 A7/G Cm6/G Gmaj9

Child, _____ To Love A Child. _____

TONIGHT I CELEBRATE MY LOVE

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Words and Music by MICHAEL MASSER and GERRY GOFFIN

Slowly and expressively

1. To - night I Cel - e - brate My Love _____ for you; it seems the nat - u - ral
 night I Cel - e - brate My Love _____ for you; and hope that deep in - side you

3. (See additional lyrics)

thing _____ to do. To - night no one's gon - na find us, we'll leave the world be -
 feel _____ it too. To - night our spir - its will be climb - ing to a sky lit up with

hind us, when I make love to you. 2. To -
 dia - monds when I make love to you to -

night. To - love to you. To -

To next strain

night I Cel - e - brate My Love for you and the mid - night sun is gon - na come

shin - ing through. To - night there'll be no dis - tance be - tween us. What I want

most to do is to get close to you to - night. (Instrumental) 3. To -

night I Cel - e - brate My Love _____ for you, to - night.

Additional Lyrics

3. Tonight I Celebrate My Love for you.
 and soon this old world will seem brand new.
 Tonight we will both discover
 how friends turn into lovers,
 when I make love to you.
 (To Chorus:)

TO SIR, WITH LOVE

© 1967 (Renewed 1995) SCREEN GEMS-EMI MUSIC INC.

Words by DON BLACK
Music by MARC LONDON

Moderately

C D F

Those school girl days of tell - ing tales, and bit - ing
The time has come, for clos - ing books, and long - ing
Those awk - ward years, have hur - ried by why did they

C D

nails are gone; _____ But in my mind I know they
looks must end. _____ And as I leave I know that
fly a - way. _____ Why is it, Sir, chil - dren grow

F C B7

will _____ still live on and on. _____ But how do you
I am leav - ing my best friend. _____ A friend who taught me.
up _____ to be people one day. _____ What takes the place of

Em B7 Em D

thank some - one _____ who has tak - en you from cray - ons to per - fume. It is - n't
right from wrong, _____ and weak from strong, that's a lot to learn. What! What can I
climb - ing trees _____ and dir - ty knees in the world out - side. What is there

G D A7 D

eas - y, but I'll try. _____ If you want - ed the sky, I'd
give you in re - turn. _____ If you want - ed the moon I would
for you I can buy. _____ If you want - ed the world I'd sur -

C D C D

write a - cross _____ the sky in let - ters, _____ that would soar a thou - sand feet _____ high.
try to make _____ a start _____ but I would rath - er, you let me give my heart _____ } To
round it with _____ a wall I'd scrawl _____ these words with let - ters ten feet tall _____ }

G 1,2 A7 C6 Dm7 G7 3 A9 A7 D D6/9

Sir, _____ With Love. _____ Love. _____

TOMORROW
from the Musical Production ANNIE© 1977 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.
and CHARLES STROUSELyric by MARTIN CHARNIN
Music by CHARLES STROUSE

Moderately slow

F Fmaj7 Bbmaj7 Am7 Dm Dm7

The sun - 'll come out _____ To - mor - row, bet your bot - tom dol - lar that To - mor - row _____ there'll be

Bbmaj7 C F Fmaj7 Bbmaj7 Am7

sun! _____ Jus' think - ing a - bout _____ To - mor - row clears a - way the cob - webs and the

Dm Dm7 Bbmaj7 Csus C Fm Fm7

sor - row _____ till there's none. _____ When I'm stuck _____ with a day that's gray and

Db Eb Ab Abmaj7 C7sus C7

lone - ly, I just stick out my chin and grin and say: Oh! the

F Fmaj7 Bbmaj7 Am7 Dm Dm7

sun - 'll come out To - mor - row, so you got to hang on till To - mor - row come what

Gbmaj7 C7susC7 F Fmaj7 F7 Bb F C7sus C7 F

may! To - mor - row, To - mor - row, I love ya To - mor - row, you're al - ways a day a - way!

TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)

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Words and Music by
ROD STEWART

Moderately slow Rock beat

C Fmaj7 C Fmaj7

Stay a - way from my win - dow; stay a - way from my back door too.

C Fmaj7 C Fmaj7

Dis - con - nect the tel - e - phone line; re - lax, ba - by, and draw that blind.

Bbmaj7 G7 F/A G/B C Fmaj7 C

(Instrumental) Kick off your shoes and sit right down and loos - en up that
Come on, an - gel, my heart's on fire; don't de - ny your
Don't say a word, my vir - gin child; just let your in - hi

Fmaj7 C Fmaj7 C

pret - ty French gown. Let me pour you a good long drink; ooh, ba - by, don't you
man's de - sire. You'd be a fool to stop this tide; spread yours wings and let me
bi - tions run wild. The se - cret is a - bout to un - fold up - stairs be - fore the

Fmaj7 C Fmaj7 C

hes - i - tate. } 'Cause To - night's The Night; it's gon - na be al
come in - side. }
night's too old.

Am Dm F C

right. 'Cause I love you, girl; ain't no - bod - y gon - na stop us now.

1, 2 3
G G C Fmaj7 Repeat and Fade

(Instrumental) (Instrumental)

TOO CLOSE FOR COMFORT

from the Musical MR. WONDERFUL

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The Songwriters Guild Of America

Words and Music by JERRY BOCK,
LARRY HOLOFCENER and GEORGE WEISS

Medium Swing

C6 Cm6 Gm6 A7 Fm6 G7 C

Be wise, be smart, be - have my heart, don't up - set your cart when she's so close.

C6 Cm6 Gm6 A7 Fm6 G7 C

Be soft, be sweet, but be dis - creet, don't go off your beat. She's Too Close For

C6 C+ F6 F7 Fm G7b9 C C7 F6 F7

Com - fort, too close, Too - Close For Com - fort, please not a - gain. Too close, too

Fm G7b9 Ab7 G7 C6 Cm6 Gm6 A7

close to know just when to say "when." Be firm, be fair, be sure, be - ware, on your

Fm6 G7 C C6 C+ F6 F7 Fm G7b9

guard, take care while there's such temp - ta - tion. One thing leads to an - oth - er,

Cm6 D7 Ab9 G9 Fm6 G7b9 Cm

too late to run for cov - er, she's much Too - Close For Com - fort now!

TOO LATE NOW

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Words by ALAN JAY LERNER
Music by BURTON LANE

Slowly

C Am7 Dm7 Dm7/G C Am7 Dm7 G7

Too Late Now to for - get your smile; the way we cling when we've danced a - while;
Too Late Now to for - get your voice; the way one word makes my heart re - joice;

C Am7 D7 1 C Ebdim7 Dm7 G7 2 C G7 C

Too Late Now to for - get and go on to some - one new. way from you. All the

Too Late Now to i - mag - ine my - self a -

Bm7 E7 Am Bm7 E7 Am Am7 D7#5

things we've done to - geth - er I re - live when we're a - part. All the ten - der fun to -

Gm Am7 D7 Dm7/G G7 C Am7 Dm7 Dm7/G C Am7

geth - er stays on in my heart. How could I ev - er close the door, and be the same as I

Dm7 G7 C C/B Am7 Am7/G D7/F# D7 C C#dim7 Dm7 G7 C

was be - fore? Dar - ling, no, no, I can't an - y - more; its Too Late Now.

(I STAYED) TOO LONG AT THE FAIR

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Words and Music by
BILLY BARNES

Moderately

Bb7 Cm7 F7 Bb Dm7b5 G7 Cm Cm#5 F7

I want-ed the mu-sic to play on for-ev-er, have I Stayed Too Long At The Fair? I
 want-ed to win all the fab-u-lous treas-ures, have I Stayed Too Long At The Fair? I

Cm F7 Bb Fm7 Bb7

want-ed the clown to be con-stant-ly clev-er, have I Stayed Too Long At The Fair? I
 want-ed to dance all the mer-ri-est meas-ures, have I Stayed Too Long At The Fair? I

Eb Ebm Bb/D Ddim7 Cm7 F9 Bb F+

bought the blue rib-bons to tie up my hair, but I could-n't find an-y-bod-y to care. The
 bought me the rib-bons, all shin-y and blue, but now I dis-cov-er them no long-er new. The

Bb Cm7 F7 Bb Dm7b5 G7 Cm F7 Dm7b5 G7

mer-ry-go-round is be-gin-ning to slow now, have I Stayed Too Long At The Fair? The
 lights of the mid-way are fad-ing a-bove me, have I Stayed Too Long At The Fair? I'd

Cm7 Ebm Dm7 Dbdim7 Cm7 F7

1	Bb Cm7 F7	2	Gb Bb
---	-----------	---	-------

mu-sic has stopped, and the chil-dren must go now, have I Stayed Too Long At The Fair? I
 bet-ter run home to the peo-ple who love me, for I've Stayed Too Long At The Fair? _____

TOPSY

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Written by EDGAR BATTLE
and EDDIE DURHAM

Up-tempo Swing

Am F7 E7 Am F7 E7 Am F7 E7

Am F7 E7 Dm Bb7 A7 Dm Am

F7 E7 Am A7 D7

G7 C7 F7 E7 Am

F7 E7 Am F7 E7 Am F7 E7 Am

TOO-RA-LOO-RA-LOO-RAL (THAT'S AN IRISH LULLABY)

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Words and Music by
JAMES R. SHANNON

Moderately, with expression

Musical score for 'Too-Ra-Loo-Ra-Loo-Ral' in 4/4 time, key of C major. The score consists of three staves of music with lyrics underneath. Chords are indicated above the notes.

Chords: C, F, F#dim7, C, F, C, D7, G7, G7#5, C, F, F#dim7, C, F, C, D7, G7, C.

Lyrics:
 Too - Ra - Loo - Ra - Loo - Ral, _____ Too - ra - loo - ra - li, Too - Ra - Loo - Ra -
 Loo - Ral, _____ hush now, don't you cry! _____ Too - Ra - Loo - Ra - Loo - Ral, _____ Too - ra - loo - ra -
 li, Too - Ra - Loo - Ra - Loo - Ral, That's An I - rish Lull - a - by.

TOUCH ME IN THE MORNING

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Words and Music by RONALD MILLER
and MICHAEL MASSER

Moderate ballad, expressively

Musical score for 'Touch Me in the Morning' in 4/4 time, key of D major. The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes.

Chords: D(add9), Dmaj7, G(add9), G, Em7/A, D(add9), D, G(add9), Em7/A, D(add9), D, C/D, G, G(add9), G, C, Em7/A, Dmaj7, D7, Gmaj7, Em7, Em7/A, D, Dmaj7, D7, Gmaj7, G6, A/C#, C, A/C#, C.

Lyrics:
 Touch Me In The Morn - ing, then just walk a - way. We don't have to -
 Morn - ing, then just close the door. Leave me as you
 mor - row, but we had yes - ter - day. _____
 found me, emp - ty like be - fore. _____
 Hey! Was - n't it me _____ who said _____ that noth - in' good's gon - na last for - ev - er?
 Hey! Was - n't it yes - ter - day _____ we used to laugh at the wind be - hind _____ us?
 And was - n't it me _____ who said _____ let's just be glad for the time to - geth - er?
 Did - n't we run _____ a - way _____ and hope that time would - n't try to find _____ us?
 Must - 've been hard _____ to tell me, that you've giv - en all _____ you had _____ to give.
 Did - n't we take _____ each oth - er, to a place _____ where no _____ one's ev - er been?
 I can un - der - stand _____ your feel - in' that way. Ev - 'ry - bod - y's got _____ their life _____ to live.
 Yeah, I real - ly need _____ you near _____ me to - night. 'Cause you'll nev - er take _____ me there _____ a - gain.

Gmaj7 A/G F#m7 Bm7

Well, I can say good - bye in the cold morn - ing light.
 Let me watch you go with the sun in my eyes.

Gmaj7 A/G F#m7 Bm7

But I can't watch love die in the warmth of the night.
 We've seen how love can grow, now we'll see how it dies.

G F#7 Bm Bm/A G F#7 Bm Bm/A

If I've got to be strong, don't you know I need to have to - night when you're gone? Till you go I need to

1 G A/G G Em7/A

lie here and think a - bout, the last time that you'll Touch Me In The

2 G A/G G Em7/A

hold you un - til the time, your hands reach out and Touch Me In The

D(add9) D Dmaj7 D7 Gmaj7 Em7 Em7/A

Duet: Morn Morn - ings were blue and gold and we could feel one an - oth - er Then just walk a - ing.

D(add9) D Dmaj7 D7 Gmaj7 Em7 Em7/A

way. We walked with a dream to hold and we could take what the world was giv - ing.

D(add9) D Dmaj7 D7 Gmaj7 G6

mor There's no to - mor - row here, there's on - ly love and the time But we had yes - ter - it.

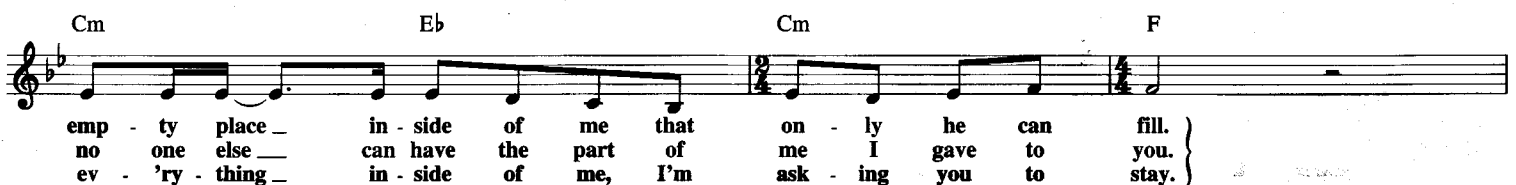
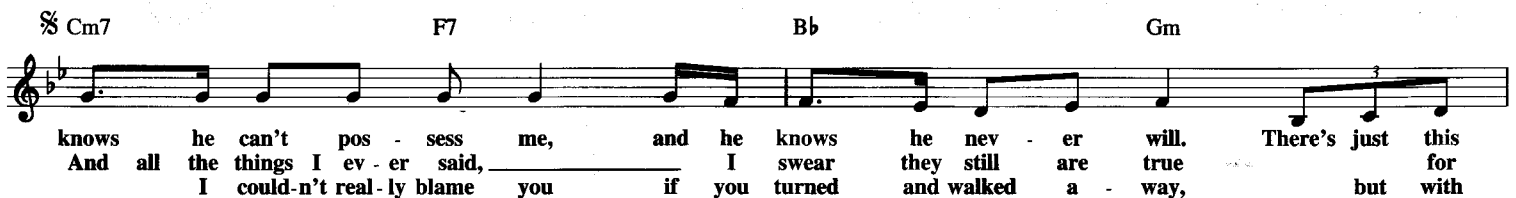
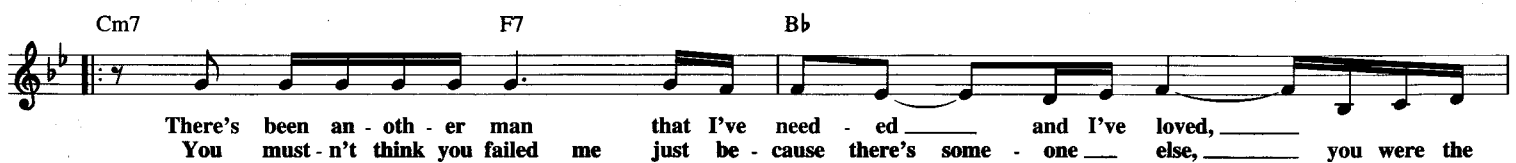
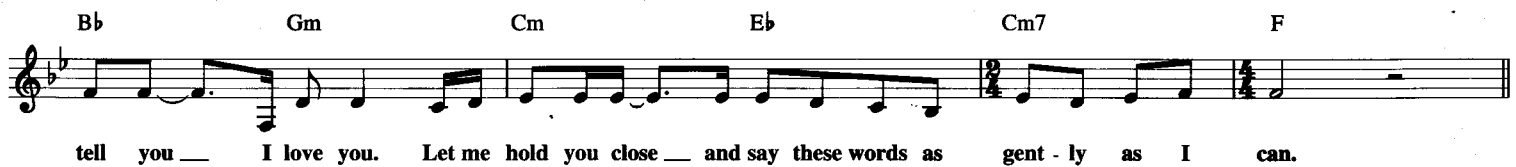
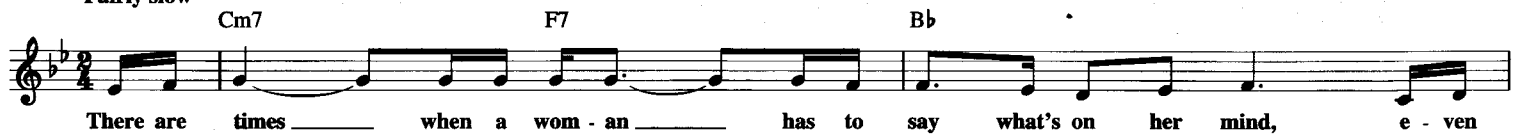
C Em7/A Repeat and Fade

day. Yes - ter - day's gone my love, there's on - ly now and it's time to face Touch Me In The it.

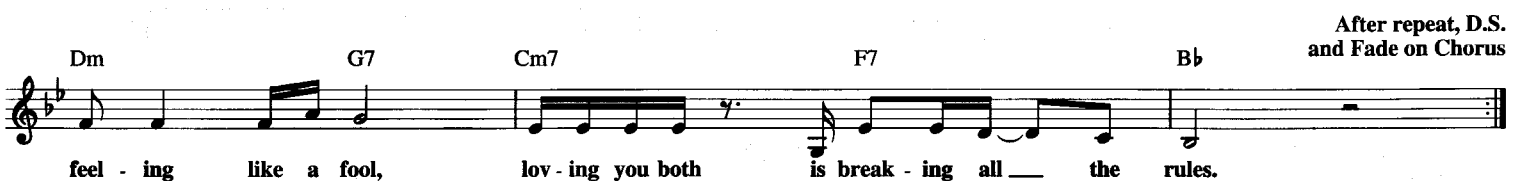
TORN BETWEEN TWO LOVERS

Copyright © 1976 by Muscle Shoals Sound Publishing Co., Inc.
and Silver Dawn MusicWords and Music by PHILLIP JARRELL
and PETER YARROW

Fairly slow



Chorus

After repeat, D.S.
and Fade on Chorus

TRUE COLORS

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 8 Music Square West, Nashville, TN 37203

Words and Music by BILLY STEINBERG
 and TOM KELLY

Moderately

Am G/B C C/E F(add9) Am G

You with the sad smile eyes, don't be dis-cour-aged, oh, I re-al-ize it's hard to take cour-age. In a
 then, don't be un-hap-py, can't re-mem-ber when I last saw you laugh-ing. If

C Dm C/E F(add9) Am G

world full of peo-ple you can lose sight of it all and the dark-ness, oh, in-side you make you
 this world makes you cra-zy, and you've tak-en all you can bear, you call me up be-cause you

F/C C F C Gsus G F C/E

feel so small. But I see your } True Col-ors shin-ing through. I see your True Col-ors and
 know I'll be there. And I'll see your }

F Gsus G F C F6 Am To Coda ⊕ F/C C

that's why I love you. So don't be a-fraid to { let them show-me your } True Col-ors,
 { let it show. Your }

F/C C C/G 1 Am9 Am9/B Cmaj7 F Am9 Am9/B

True Col-ors are beau-ti-ful like a rain-bow. (Instrumental)

Cmaj7 F 2 Am9 Am9/B Cmaj7 F Am9 Am9/B Cmaj7 F D.S. al Coda

Show-me a rain-bow. (Instrumental)

CODA ⊕

F/C C F/C C F/C C Gsus G

True Col-ors. True Col-ors. True Col-ors shin-ing through. I see your

F C F Gsus G F C Em7 Am

True Col-ors and that's why I love you. So don't be a-fraid to let them show. Your

F/C C F/C C C/G N.C. Am9 Am9/B Cmaj7 F

True Col-ors, True Col-ors are beau-ti-ful like a rain-bow. (Instrumental)

TRAINS AND BOATS AND PLANES

Copyright © 1964 (Renewed) Casa David, U.S. Songs, Inc.
and New Hidden Valley Music

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately slow

C F

Trains And Boats And Planes are pass - ing by they mean a trip to Pa - ris or Rome
We were so in love, and high a - bove we had a star to wish up - on. Wishes

C Am

to some - one else, but not for me. The trains and the boats and planes took you a -
and dreams come true, }

Am7 D Am7

way, a - way from me. You are from an - oth - er part of the world. You

D Am7 D Am7 D

had to go back a - while and then you said you soon would re - turn a - gain. I'm wait - ing

F G C

here like I prom - ised to, I'm wait - ing here, but where are you? Trains And Boats And Planes

F C

took you a - way, but ev - 'ry time I see them I pray, and if my prayers can cross the sea

Am

the trains and the boats and planes will bring you back, back home to me.

Repeat and Fade

TRUE LOVE WAYS

© 1958, 1960 (Renewed) MPL COMMUNICATIONS, INC. and WREN MUSIC CO.

Words and Music by NORMAN PETTY
and BUDDY HOLLY

Slowly

Bb Dm Eb F7 Bb Dm Eb F7 Bb Gm

Just you know why, why you and I will by and by

Gm7 C7 F9 Cm7 F7 Bb Dm Eb F7

know True Love Ways. Some - times we'll sigh, some - times we'll

Bb Dm Eb F7 Bb Gm Cm F7 Bb Eb

cry, and we'll know why, just you and I know True Love Ways.

Bb Ebm Ab7 Bb Db

Through-out the days, our True Love Ways will bring us joys to share with

F C7 F9 Adim7 F7 Bb Dm Eb F7 Bb Dm

those who real - ly care. Some - times we'll sigh, some - times we'll cry,

Eb F7 Bb Gm Eb6 F7 Bb Eb Bb

and we'll know why, just you and I, know True Love Ways.

TRULY

Copyright © 1982 Brockman Music (ASCAP)

Words and Music by LIONEL RICHIE

Slowly Db

Fm/C Abm6/Cb Abm6/Bb Bb7

Girl, tell me on - ly this That I have your heart for al - ways And
Now, I need to tell you this There's no oth - er love like your love And

Ebm D+ Ebm/Db Db/Ab Ab

you want me by your side Whis - per - ing the words "I'll Al - ways love you"
I, as long as I live I'll give you all the joy my heart and soul can give

Gbmaj7 Fm7 Gbmaj7

And for - ev - er I will be your lov - er
Let me hold you I need to have you near me

Fm7 Gbmaj7 Fm7

1 Ebm7 Ab7sus Ab Absus Ab

And I know if you real - ly care I will al - ways be there;
And I feel with you in my arms This

2 Ebm7 Ab7sus Ab Absus Ab Db(2) Db7 Gbmaj7

love will last for - ev - er be - cause I'm Tru - ly, Tru - ly in love with you, girl

Gb/Ab Db(2) Db7 Gbmaj7 Gb/Ab

I'm Tru - ly, head o - ver heels with your love I

Db(2) Db7 Gbmaj7 Gb/Ab Db(2)

need you And with your love I'm free And Tru - ly,

Db7 Gb Db/F Ebm7 Ebm7b5 Db(2)

3 you know you're all right with me.

TUTTI FRUTTI

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Words and Music by RICHARD PENNIMAN
and D. LA BOSTRIE

Bright Rock tempo

Musical score for "Tutti Frutti" with lyrics and guitar chords. The score is written in G major and 4/4 time. It features a repeating chorus and a verse with a double bar line. Chords are indicated above the staff.

Chorus:
 A - bop - bop a-loom-op a - lop bop boom! Tut - ti Frut - ti au rut - ti, Tut - ti
 Frut - ti au rut - ti, Tut - ti Frut - ti au rut - ti, Tut - ti
 Frut - ti au rut - ti, Tut - ti Frut - ti au rut - ti, a
 bop - bop a-loom-op a - lop bop boom! I got a gal, her name's Sue, she
 gal, her name's Dai - sy, she
 knows just what to do. — I got a gal, her name's Sue, she knows just what to do. —
 al - most drives me cra - zy. I got a gal, her name's Dai - sy, she al - most drives me cra -
 — zy. I've been to the east, I've been to the west, but she's the gal — I
 She's a real gone — cook-ie, yes - sir - ree, but pret - ty lit - tle Su - zy's the
 love the best. — } Tut - ti Frut - ti au rut - ti, Tut - ti Frut - ti au rut - ti, Tut - ti
 gal for me. — }
 Frut - ti au rut - ti, Tut - ti Frut - ti au rut - ti, Tut - ti Frut - ti au
 rut - ti, a - bop - bop a-loom-op a - lop bop boom! I got a lop bop boom!

THE TWELFTH OF NEVER

Copyright © 1956 (Renewed) Webster Music Co. and Hallmark Music Co., Inc.

Words by PAUL FRANCIS WEBSTER
Music by JERRY LIVINGSTON

Very slowly, with feeling

Musical score for "The Twelfth of Never" with lyrics and guitar chords. The score is written in G major and 4/4 time. It features a single line of music with lyrics and chords. A double bar line is present, followed by a "To Coda" symbol.

Verse:
 You ask how much I need you, must I ex - plain? I need you oh, my
 love you till the blue - bells for - get to bloom, I'll love you till the
 dar - ling, like ros - es need rain. You ask how long I'll love you, I'll tell you
 clo - ver has lost its per - fume. I'll love you till the po - ets run out of
 true, un - til The Twelfth Of Nev - er, I'll still be lov - ing you. Hold me
 rhyme, un - til The Twelfth Of Nev - er, and that's a long, long

To Coda ⊕

D.S. al Coda

Gmaj7 Am7 D7 G B7#5 B7b9 Em A7 D7 Am7 D7

close, nev - er let me go; Hold me close, melt my heart like A - pril snow. I'll

CODA

G Em C Am7 D7b9 D7 Gmaj7

time; Un - til The Twelfth Of Nev - er, and that's a long, long time.

TWELFTH STREET RAG

Copyright © 1997 by HAL LEONARD CORPORATION

By EUDAY L. BOWMAN

Brightly

Eb Bb7

Eb

Bb7 F9 Bb7 N.C.

2 Eb7 Ab7 B7 Eb Cm7

F9 Bb7 Eb Eb

Bb7 Eb

1 Bb7

F7 Bb7 2

G7 Cdim7 Eb F9 Bb7

Eb Bb7 Eb

TUBULAR BELLS

Theme from THE EXORCIST

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EMI VIRGIN MUSIC, INC.

By MIKE OLDFIELD

Moderately

Play 9 times

N.C.

To Coda ⊕

Am

G F

Em Dm C

Dm Am

G F

Em C#m

Dm E

E♭ N.C. Dm

D.S. al Coda

CODA ⊕

Am

TWIST AND SHOUT

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 SCREEN GEMS-EMI MUSIC INC.

Words and Music by BERT RUSSELL
 and PHIL MEDLEY

Moderately, with a beat

Well, shake it up ba - by, - now, - by, - now, - by, - now, - } Twist And Shout. (Twist And Shout) -

— Come on, come on, - come on, - come on, ba - by - now, - Come on and work it on out. -
 (Come on ba - by)

1. Well, work it on out, (Work it on out) -
 2., 3. You know you twist, lit - tle girl, (Twist lit - tle girl) -

— You know you look so good. (Look so good) — You know you got me go - in' now, (Got me goin') -
 — You know you twist so fine. (Twist so fine) — Come on and twist a little clos - er now, (Twist a lit - tle

— Just like I knew you would. (Like I knew you would) — Well, shake it up ba -
 And let me know that you're mine. (Let me know you're mine). —
 clos - er)

(Instrumental)

D.S. al Coda

Ah Ah Ah Ah Ah Shake it up ba -

— Well, shake it, shake it, shake it, ba - by, now, — Well shake it, shake it, shake it,
 (Shake it up ba - by.) —

ba - by now. (Shake it up, ba - by.) Ah

Ah Ah

26 MILES (Santa Catalina)

© 1957 (Renewed 1985) BEECHWOOD MUSIC CORP.

Words and Music by GLEN LARSON
and BRUCE BELLAND

Moderate Rock tempo

C Am Dm7 G7 C Am Dm7 G7
 Twen-ty - six Miles a - cross the sea — San - ta Cat - a - li - na is a - wait - in' for me, —

C Am Dm7 G7 C Am Dm7 G7
 San - ta Cat - a - li - na, the is - land of — ro - mance, — ro - mance, — ro - mance, — ro - mance. —

C Am Dm7 G7 C Am Dm7 G7
 Wa - ter all a - round it ev - 'ry - where, — trop - i - cal trees and the salt - y air, — but for

C Am Dm7 G7 F C F6 G9
 me the thing that's a - wait - in' there's — ro - mance. — { It seems so dis - tant
 A trop - i - cal ha - ven

C Am7 Dm7 G9 C C7/E F6 G9
 Twen - ty - six Miles — a - way, rest - in' in the wa - ter se - rene. — I'd work for an - y - one,
 out in the o - cean, cov - ered with trees and girls. — If I have to swim — I'd

C Am7 D9 G7 N.C. C Am
 e - ven the Na - vy, who would float me to my is - land dream. — Twen - ty - six Miles, so
 do it for - ev - er till I'm gaz - in' on those is - land pearls. — For - ty kil - o - me - ters in a

Dm7 G7 C Am Dm7 G7 C Am
 near, yet far. — I'd swim with just some wa - ter wings and my gui - tar. — I can leave the wings, but I'll
 leak - y old boat, — an - y old thing that - 'll stay a - float. — When we ar - rive we'll

Dm7 G7 C Am 1 Dm7 G7 2 Dm7 G7 C6
 need the gui - tar — for ro - mance, — ro - mance, — ro - mance, — ro - mance. —
 all pro - mote — ro - mance, — ro - mance, — ro - mance, — ro - mance. — — ro - mance. —

THE TWIST

Copyright © 1959 by Fort Knox Music Inc. and Trio Music Co., Inc.
Copyright RenewedWords and Music by
HANK BALLARD

Rock and Roll shuffle

G7 C7
 1. Come on ba - by, — let's do — The Twist. Come on ba - by, —
 2.,3. (See additional lyrics)

C G7 D7 C7 G7
 — let's do The Twist. Take me by my lit - tle hand — and go — like this.

G G7

Ee oh, twist, ba - by, ba - by, twist. ('round and a - round and a-round and a-)

C7 C G7 D7

Just, just like this. ('round and a - round) Come on lit - tle miss,

C7 1,2 G7 3 G7 C Eb7 D G9

and do The Twist. ('round and a - round) While dad - dy is Twist.

Additional Lyrics

2. While daddy is sleeping and mama ain't around.
 While daddy is sleeping and mama ain't around.
 We're gonna twisty, twisty, twisty until we tear the house down.
 (Chorus)

3. You should see my little sis.
 You should see my little sis.
 She knows how to rock and she knows how to twist.
 (Chorus)

THE UNBIRTHDAY SONG
 from Walt Disney's ALICE IN WONDERLAND

© 1948 Walt Disney Music Company
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Words and Music by MACK DAVID,
 AL HOFFMAN and JERRY LIVINGSTON

Brightly

C F Dm7 G7 C

Sta - tis - tics prove, prove that you've one birth - day, one birth - day ev - 'ry year.

F C Dm7 G7 D7 Am7

But there are three - hun - dred and six - ty - four un - birth - days, that is why we're

D7 G7 G7#5 C

gath - ered here to cheer. A ver - y mer - ry un - birth - day to { you, to you. } A
 { me, to you? }

F#dim7 Dm7 G7 Dm7 G7 C

ver - y mer - ry un - birth - day to { you, to you. } It's great to drink to some - one and I
 { me, to you? } Let's all con - grat - u - late me with a

Dm7 Adim7 G7 1 C Ebdim7 G7/D G+ 2

guess that you will do. } A ver - y mer - ry un - birth - day to you. A birth - day, a
 pres - ent I a - gree. }

G7#5 C

ver - y mer - ry un - birth - day a ver - ry mer - ry un - birth - day to me.

UNDER A BLANKET OF BLUE

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and Hallmark Music Company

Words by MARTY SYMES and AL J. NEIBURG
Music by JERRY LIVINGSTON

Slowly, with expression

Fm Fm7 Bb7#5 Eb Gm7⁺ C7

Un - der A Blan - ket Of Blue, — just you and I — be - neath the stars.
Un - der A Blan - ket Of Blue, — let me be thrilled — by all your chorus.

Fm7 Bb7 Eb C7

1
Eb C7

Wrapped in the arms — of sweet ro - mance, the night is ours. —
Dar - ling, I know — my heart will dance with —

2 Eb Eb7 Bb7 3 Eb7 Ab 3

in your arms. — A sum - mer night's mag - ic, en - thrall - ing me

F7 Cm7 3 F7 Bb7#5

so, the night would be trag - ic, if you were - n't here — to share it my dear. —

Fm Fm7 Bb7#5 Eb Gm7 C7

Cov - ered with heav - en a - bove, — let's dream a dream — of love for two.

Fm7 Bb7 Eb 3 Abm 3 Eb

Wrapped in the arms — of sweet ro - mance, Un - der A Blan - ket Of Blue.

UNDER PARIS SKIES

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English Words by KIM GANNON
French Words by JEAN DREJAC
Music by HUBERT GIRAUD

Moderate Waltz

Fm Bbm7 Bbm6 Bbm7

Strang - er be - ware, there's love in the air, Un - der Pa - ris Skies. —
1. Sous le ciel de Pa - ris s'en - vole u - ne chan - son hum —
2. Sous le ciel de Pa - ris coule un fleu - ve jo - yeux hum —

C7 Fm Bbm Fm C7

Try to be smart and don't let your heart catch on fire. —
Elle est née d'au - jour d'hui Dans le coeur d'un gar - çon —
Il en - dort dans la nuit Les clo - chards et les gueux —

Fm Bbm7 Bbm6 Bbm7

Love be - comes king the mo - ment it's Spring, Un - der Pa - ris Skies. —
Sous le ciel de Pa - ris Mar - chent les a - mou - reux hum hum —
Sous le ciel de Pa - ris Les oi - seaux du Bon Dieu hum hum —

C7 Fm Bbm7 Fm

Lone - ly hearts meet some - where on the street of de - sire. —
Leur bon - heur se cons - truit Sur un air fait pour eux —
Vien - nent du monde en - tier Pour ba - var - der entre eux —

Bbm7 Eb7 Ab6

Pa - ri - sian love can bloom, high in a sky - light room, or in a
 Sous le pont de Ber - cy Un phi - lo - sophe as - sis Deux mu - si -
 Et le ciel de Pa - ris A son se cret pour lui De - puis vingt

Db Bbm7 Bbm6 C C7/Bb Fm/Ab C7/G

gay ca - fé where hun - dreds of peo - ple can see.
 ciens quel - ques ba - duds Puis les gens par mil - liers
 siècles il est è pris De notre î - le Saint Louis

Fm Bbm7 Bbm6 Bbm7

I was - n't smart and I lost my heart Un - der Pa - ris Skies.
 Sous le ciel de Pa - ris Jus - qu'au soir vont chan - ter hum hum
 Quand el - le lui, sou - rit Il met son ha - bit bleu hum hum

C7 F N.C.

Don't ev - er be a heart - bro - ken strang - er like me. Oh, I fell in
 L'hym - ne d'un peuple é - pris de sa vieil - le ci - té Pres de No - tre
 Quand il pluet sur Pa - ris c'est qu'il est mal heu - reux

Fmaj7 N.C. Cm7 F7 N.C.

love. Yes, I was a fool, for Pa - ris can
 Da - me Par - fois couve un dra - me Oui mais à Pa

Bb N.C. Bbm Bbm6 N.C. F

be so beau - ti - fly cruel. Par - is is just a
 na - me Tout peut s'ar - ran - ger Quel ques ra - yons Du

A/G Dm A7 Dm C7 F Gm7

gay co - quette, who wants to love and then for - get. Strang - er be -
 ciel d'e - té L'ac - cor - dé - on D'un ma - ri - nier L'es poir fleu -

F F#dim7 N.C. C C7/Bb Fm/Ab C7/G Fm

ware, there's love in the air. Just look and
 rit Au ciel de Pa - ris. Mais le ciel

Bbm7 Bbm6 Bbm7 C7

see what hap - pened to me Un - der Pa - ris Skies. Watch what you do, the
 de Pa - ris N'est pas long temps cru - el hum hum Pour se fair' par - don -

Fm Bbm7 C7 Fm

same thing can hap - pen to you.
 ner Il offre un arc en ciel.

UNDER THE SEA

from Walt Disney's THE LITTLE MERMAID

© 1988 Walt Disney Music Company and Wonderland Music Company, Inc.

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Brightly

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

The sea - weed is al - ways green - er in some - bod - y el - se's lake.
Down here - all the fish is hap - py as off - through the wave dey roll.

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

You dream - a - bout go - ing up there. But that - is a big mis - take.
The fish - on the land ain't hap - py. They sad - 'cause they in the bowl.

E \flat **B \flat /D** **B \flat** **F7** **B \flat**

Just look - at the world a - round you, right here - on the o - cean floor.
But fish - in the bowl is luck - y, they in - for a wors - er fate.

E \flat **B \flat /D** **B \flat** **F7** **B \flat**

Such won - der - ful things sur - round you. What more - is you look - in' for? }
One day - when the boss get hun - gry guess who - gon' be on the plate. }

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

Un - der The Sea, Un - der The Sea. { Dar - lin' it's
No - bod - y

E \flat **F** **B \flat** **B \flat 7**

bet - ter down - where it's wet - ter. Take - it from me. Up - on the
beat us, fry - us and eat us in - fric - as - see. We - what the

E \flat **F** **Gm** **C7**

shore they work - all day. Out - in the sun they slave - a - way. While - we de -
land folks loves - to cook. Un - der The Sea we off - the hook. We - got no

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

vo - tin' full - time to float - in' Un - der The Sea. (Instrumental)
trou - bles life - is the bub - bles Un - der The

F7 **B \flat** (D.C.) **E \flat** **B \flat** **F7**

Sea. Un - der The Sea.

B \flat **E \flat** **F** **F7** **B \flat** **B \flat 7**

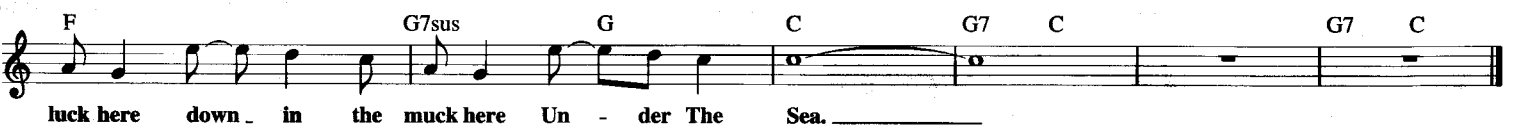
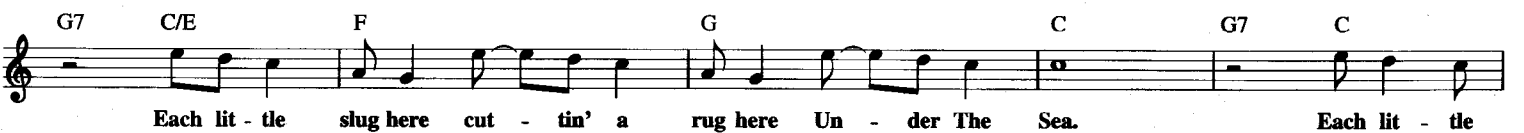
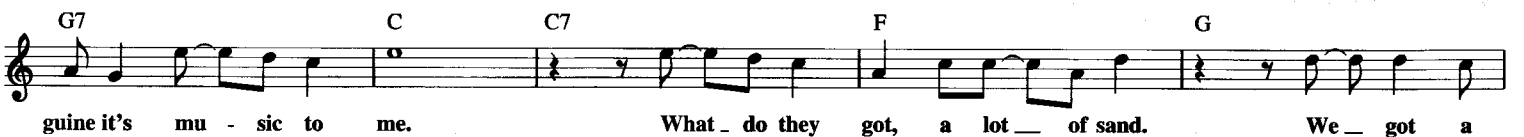
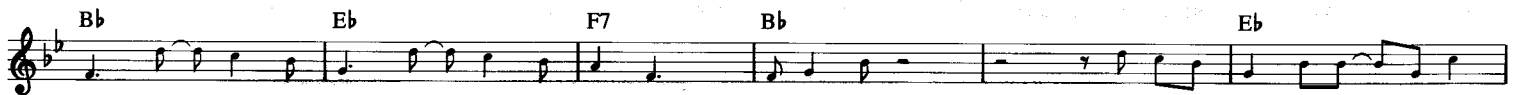
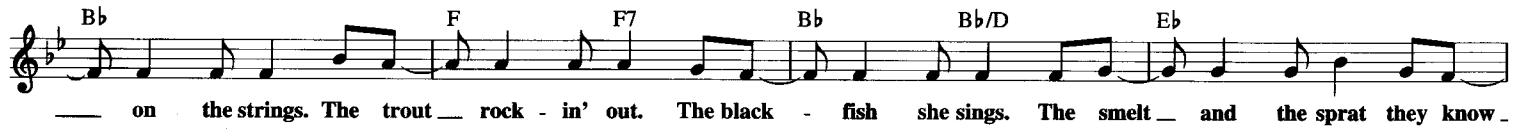
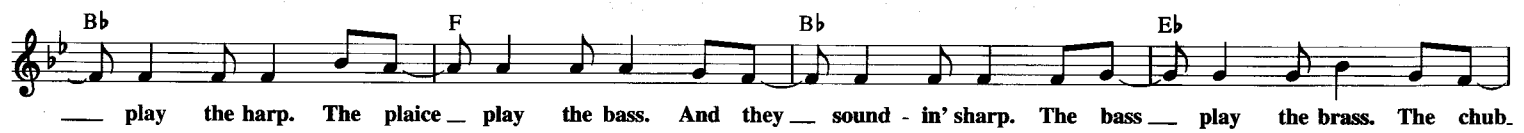
Since - life is sweet here we - got the beat here nat - u - ral - ly. E - ven the

E \flat **F** **Gm** **C7**

stur - geon an' - the ray they - get the urge 'n start - to play. We - got the

E \flat **F7** **B \flat** **F7** **B \flat** **F**

spir - it, you - got to hear it Un - der The Sea. The newt - play the flute. The carp.



UNCHAINED MELODY

© 1955 (Renewed) FRANK MUSIC CORP.

Lyric by HY ZARET
Music by ALEX NORTH

Moderately slow

Oh, my love, my dar - ling, I've hun - gered for your touch a long, lone - ly
time. _____ Time goes by so slow - ly and time can do so much, are you still
mine? _____ I need your love, _____ I need your love, _____ God speed your love _____
to me! _____ Lone - ly riv - ers flow _____ to the sea, _____ to the
Love - ly riv - ers sigh, _____ "Wait for me, _____ wait for
sea. _____ To the o - pen arms _____ of the sea. _____
me!" I'll be com - ing home, _____ wait for me. _____

UNDECIDED

© Copyright 1939 by MCA MUSIC PUBLISHING, A Division of MCA INC.
Copyright RenewedWords by SID ROBIN
Music by CHARLES SHAVERS

Moderately

First you say you do and then you don't, _____ and then you say you will and
Now you want to play, and then it's no, _____ and when you say you'll stay, that's
If you've got a heart and if you're kind, _____ then don't keep us a - part, make
then you won't. _____
when you go. _____ } You're Un - de - ci - ded now, so what are you gon - na do? _____
up your mind. _____

I've been sit - ting on a fence, and it does - n't make much sense, 'cause you
keep me in sus - pense and you know it. _____ Then you prom - ise to re - turn, when you
don't, I real - ly burn, well, I guess I'll nev - er learn, and I show it. _____

UP ON THE ROOF

© 1962 (Renewed 1990) SCREEN GEMS-EMI MUSIC INC.

Words and Music by GERRY GOFFIN
and CAROLE KING

Moderately

G Em7 C C/D

When this old world starts a - get - ting me down - and peo - ple are just too much - for me to
I come home - feel - ing tired - and beat, - I'll go up where the air - is fresh and

G Em7

face, _____ I'll climb way up - to the top of the stairs - and
sweet. _____ I'll get far a - way - from the hus - tling crowds - and

C C/D G C

all my cares just drift - right in - to space. _____ On the roof - it's the
all that rat - race noise - down in the street. _____ On the roof - that's the

C6 Cmaj7 C6 G Em7

peace - ful as can be _____ and there the world - be - low - don't both - er
on - ly place I know _____ where you just have - to wish - to make it

C 1 Am7/D 2 Am7/D G Em7

me. _____ So, when Up On The Roof. - (Instrumental)
so; _____

C C/D G C C6

At night the stars - put on a show - for free, -

Cmaj7 C6 G Em7 C

and dar - ling, you - can share it all - with me. _____

Am7/D N.C. G Em7 C

I keep a - tell - in' you right smack dab in the mid - dle of town I found a par - a - dise -

C/D G

that's trou - ble proof. _____ And if this world starts

Em7 C C/D G

get - tin' you down, - there's room e - nough for two - Up On The Roof. _____

UP, UP AND AWAY

Copyright © 1967 (Renewed 1995) CHARLES KOPPELMAN MUSIC,
MARTIN BANDIER MUSIC and JONATHAN THREE MUSIC CO.

Words and Music by
JIMMY WEBB

With a beat

G F Bb

Would you like to ride in my beau-ti-ful bal-loon? Would you like to glide
world's a nic-er place in my beau-ti-ful bal-loon. It wears a nic-er face
Love is wait-ing there in my beau-ti-ful bal-loon. Way up in the air

Ab Db Dbmaj7

in my beau-ti-ful bal-loon? We could float a-mong the stars
in my beau-ti-ful bal-loon. We can sing a song and sail
in my beau-ti-ful bal-loon. If you'll hold my hand we'll chase

Db7 Ebm7 Ab9 Db Ebm7

to-gether you and I,
a-long the sil-ver sky,
your dream a-cross the sky, } for we can fly! (We can fly!)

Db E7 A D G

Up, Up And A-way, my beau-ti-ful, my beau-ti-ful bal-

To Coda ⊕ 1 2

A G F A G F A G F

loon. The

C Em Dm7 G7 C

Sus-pend-ed un-der a twi-ght can-o-py. We'll search the clouds for a star to

Dm7 G7 Eb Gm Fm7 Bb7

guide us. If by some chance you find your-self lov-ing me, we'll

Gb Ab G F D.C. al Coda CODA Repeat and Fade

find a cloud to hide us, keep the moon be-side us.

UNDER THE BOARDWALK

Copyright © 1964 by Alley Music Corp. and Trio Music Co., Inc.
Copyright Renewed

Words and Music by ARTIE RESNICK
and KENNY YOUNG

Moderately, with a beat

G D7

Oh, when the sun beats down and burns the tar up-on the roof, and your
park you hear the hap-py sound of a car-ou-sel, you can

Instrumental

G C

shoes get so hot you wish your tired feet were fire - proof. 1. Un-der The Board - walk,
al-most taste the hot - dogs and french - fries they sell. 2., 3. Un-der The Board - walk,

End of Instrumental

G D7

down by the sea, yeah, on a blan-ket with my ba-by's where I'll
down by the sea, yeah, on a blan-ket with my ba-by's where I'll

G Em D

— be.)
— be.)

(Un-der The Board-walk) Out of the sun — (Un-der The Board-walk) we'll be

Em D

hav-in' some fun — (Un-der The Board-walk) peo-ple walk-in' a-bove — (Un-der The Board-walk) we'll be

Em

fall-in' in love — Un-der The Board-walk, board-walk. From the walk.
(Un-der The Board-walk, board-walk.) board-walk. (Instrumental walk.)

VAYA CON DIOS
(May God Be with You)

Copyright © 1953 by Beachaven Music and Jarest Music
Copyright Renewed 1981

Words and Music by LARRY RUSSELL,
INEZ JAMES and BUDDY PEPPER

Moderately

C G7 Dm7

Now the ha-ci-en-da's dark the town is sleep-ing. Now the time has come to part,
vil-lage mis-sion bells are soft-ly ring-ing. If you lis-ten with your heart —

G7 C C7 F C G7

— the time for weep-ing. } Va-ya Con Di-os my dar-ling, may God be
— you'll hear them sing-ing. }

1 Dm7 Gm7 C 2 Dm7 G7 C Gm7

with you my love. Now the with you my love. Wher-ev-er you may be

C7 F Gm7 C7 F

I'll be be-side you. Al-though you're man-y mil-lion dreams a-way. Each

Am7 D7 G Am7

night I'll say a pray'r a pray'r to guide you to hast-en ev-ry lone-ly

D7 G7 Dm7 G7 C C6

hour of ev-ry lone-ly day. Now the dawn is break-ing through a gray to-

G7 Dm7 G7 C C7

mor-row. But the mem-o-ries we share are there to bor-row.

F C G7 Dm7 C Dm7 C

Va-ya Con Di-os my dar-ling may God be with you my love.

UPTOWN GIRL

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Words and Music by
BILLY JOEL

Moderate Rock and Roll

E F#m E/G# A B E

Ah _____ ah _____ Up - town Girl

F#m E/G# A B E

She's been liv - ing in her up - town world I bet she nev - er had a back - street guy

F#m E/G# A B E

I bet her ma - ma nev - er told her why I'm gon - na try for an Up - town Girl
Up - town Girl

F#m E/G# A B E

She's been liv - ing in her white bread world As long as an - y - one with hot blood can
You know I can't af - ford to buy her pearls But may - be some - day when my ship comes in

F#m E/G# A C

And now she's look - ing for a down - town man That's what I am And when she
She'll un - der - stand what kind of guy I've been And then I'll win And when she's

Am7 Dm G C Am7

knows what she wants from her ti - yi - ime (time) And when she wakes up and
walk - ing she's look - ing so fi - yi - ine (fine) And when she's talk - ing she'll

Bdim7 E7b9 A F#m Bm

makes up her mi - yi - ind (mind) She'll see I'm not so tough Just be - cause
say that she's mi - yi - ine (mine) She'll say I'm not so tough Just be - cause

B7 E F#m E/G#

I'm in love with an Up - town Girl You know I've seen her in her up - town world
I'm in love with an Up - town Girl She's been liv - ing in her white bread world

A B E F#m E/G#

She's get - ting tired of her high class toys And all her pres - ents from her up - town boys
As long as an - y - one with hot blood can And now she's look - ing for a down - town man

A B G Am7 F#7/A# Bm Bm/A

She's got a choice Ah
That's what I am Oh

G Am7 F#7/A# B B7

ah
oh

E F#m E/G# A B

Up - town Girl — She's my Up - town Girl — You know I'm in love with an

Repeat and Fade

VENUS

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Words and Music by
EDWARD MARSHALL

Moderately

Cmaj7 Dm7 Cmaj7

Ve - nus, if you will, please send a lit - tle girl for me to thrill,
Ve - nus, make her fair, a love - ly girl with sun - light in her hair,

Dm7 Em7 A7 Dm7 G7

a girl who wants my kiss - es and my arms, a girl with all the charms of
and take the bright - est stars up in the skies and place them in her eyes for

1 Cmaj6 Dm7 G7 2 Cmaj7 Fmaj7

you. me. Ve - nus,

Dm7 G7 Cmaj7 Am7 D7 Gmaj7 Am7 D7

God - dess of love that you are, sure - ly the things I ask can't be too great a

Dm7 G7 Cmaj7 Dm7

task. Ve - nus, if you do, I prom - ise that I

Cmaj7 Dm7 Em7 A7

al - ways will be true; I'll give her all the love I have to give as

Dm7 G7 Cmaj7

long as we both shall live. Hey, Ve - nus, oh,

Fmaj7 Em7 Dm7 G7 Cmaj7 Dm7 G7 Emaj7 Cm7 F7

Ve - nus, make my wish come true.

Bmaj7 G13 Cmaj7 Fmaj7

Hey, Ve - nus, Oh, Ve - nus. Hey,

Repeat and Fade

VINCENT

(Starry Starry Night)

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Words and Music by
DON McLEAN

Moderately

Star - ry, star - ry night, hills, paint your pal - ette blue and grey, sketch the trees and the daf - fo - dils, look out on a catch the breeze and the

sum - mer's day, win - ter chills, with eyes that know the dark - ness in my soul. Shad - ows on the land.

Now I un - der - stand what you tried to say to me, how you suf - fered for your

san - i - ty, how you tried to set them free. They would not lis - ten, they did

not know how, - per - haps they'll lis - ten now. For they could not love you,

but still your love was true. And when no hope was left in sight - on that

star - ry, star - ry night, you took your life, as lov - ers of - ten do; But I

could have told you, Vin - cent, this world was nev - er meant for one as beau - ti - ful as you.

WAITIN' FOR THE LIGHT TO SHINE

from BIG RIVER

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8 Music Square West, Nashville, TN 37203

Words and Music by
ROGER MILLER

Slowly, in a folk style

I have lived in the dark - ness for so long, I'm Wait - in' For The Light To Shine.

Far be - yond hor - i - zons I have seen, be - yond the things I've been, be - yond the

dreams I've dreamed are the things I've done. In fact, each and ev - 'ry one are the

E/G# C#m7 F#m7 B7sus E7sus A/E E F#m7 Gdim7 E/G#

way that I was taught to run. I am Wait-in' For The Light To Shine, I am

A G F#m7 A/B E A/B E F#m7 E/G# Amaj7

Wait-in' For The Light To Shine. I have lived in the dark-ness for so long, I'm

E/G# C#m7 F#m7 B7sus E7sus A/E E N.C. E(add9)

Wait - in' For The Light To Shine. (Instrumental)

VIOLETS FOR YOUR FURS

Copyright © 1941 (Renewed) by Dorsey Bros. Music,
A Division of Music Sales Corporation

By TOM ADAIR
and MATT DENNIS

Slowly and rhythmical

Fmaj7 C7b9 3 C9 Fmaj7 F6 Bbm7 Eb9

I bought you Vi - o - lets For Your Furs _____ and it was spring for a - while, re -

Fmaj9 F6 Fmaj7 C7b9 3 C9 Fmaj7 F6 Dm

mem - ber? _____ I bought you Vi - o - lets For Your Furs, _____ and there was

Am7 D7 Gm C9 C7 Fmaj9 F6 Gm7 Gb7

A - pril in that De - cem - ber. _____ The snow drift - ed down on the flow - ers _____ and melt - ed where it

F C9 C7 Fmaj9 F6 G7 Gm7 C9

lay. The snow looked like dew on the blos - soms _____ as on a sum - mer day.

Fmaj7 C7b9 3 C9 Fmaj7 F6 Bbm7 Eb9 Fmaj9 F6

I bought you Vi - o - lets For Your Furs _____ and there was blue in the win - try sky.

Fmaj7 C7b9 3 C9 Fmaj7 F6 Dm Am7 D7 Gm

You pinned the vi - o - lets to your furs _____ and gave a lift in the crowds pass - ing by. You

Bb Eb7 Fmaj7 Am7b5 D7 Bbm7 3 C7#5

smiled at me so sweet - ly, since then on thought oc - curs, that we fell in love com -

F Gm7 C7b9 3

plete - ly, the day that I bought you Vi - o - lets For Your Furs.

1 F Db7 C7	2 F Gbmaj7 Fmaj7
---------------	---------------------

Furs.

WAKE ME UP BEFORE YOU GO-GO

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Words and Music by
GEORGE MICHAEL

Swing feel

1-3 4 C

Jit - ter - bug You put the boom boom in - to my heart, — you send my
grey skies out - ta my way, — you make the
Instrumental

Dm C

soul sky high when your lov - ing starts. — Jit - ter - bug in - to my brain — goes a'
sun - shine bright - er than Do - ris Day. — You turn a bright spark in - to a flame, — my —

Dm C Dm

bang bang bang, — till my feet do the same. — If some - thing's bug - ging you, if
beats per min - ute nev - er been the same. — 'Cause you're my la - dy, —
Instrumental Ends Cud - dle up ba - by,

Em F Em A11

some things ain't — right, my best friend told — me what you — did last — night,
I'm your fool, — it makes me cra - zy, when you — act so — cruel,
move in tight, — we'll go danc - ing to - mor - row night. — It's

Dm Em F

left me sleep - ing in my bed. — I was dream - ing but I
come on ba - by, let's not fight, — we'll go danc - ing,
cold out there — but it's warm in bed, — they can dance —

G C

should have been with you in - stead. — } Wake Me Up — Be - fore You Go -
ev - 'ry - thing will be al - right. — }
we'll stay home in - stead. — }

Dm C

- Go, don't leave me hang - ing on — like a yo - yo. Wake Me Up — Be - fore You Go -

Dm C

- Go, I don't wan - na miss — it when you hit that high. — Wake Me Up — Be - fore You Go -

Dm C

- Go, 'cause I'm not plan - ning on — go - ing so - lo. Wake Me Up — Be - fore — You Go -

C7 Dm 1,2 C

- Go, take me danc - ing to - night. — I wan - na hit that high. —

3 C D.S. (to Fade)

Yeah — yeah. — You put the — Wake Me Up —

WALK OF LIFE

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Words and Music by
MARK KNOPFLER

Fast

E

1., (D.C.) Here comes John - ny sing - ing old - dies gold - ies be - bop - a - lu - la ba - by
2. Here comes John - ny and he'll tell you the sto - ry hand me down my

what I say — here comes John - ny sing - ing I got - ta wo - man
walk - in' shoes — here comes John - ny with the power and the glo - ry

A

down in the tun - nels trying to make it pay. blues. He got the ac - tion
back beat the talk in' blues. He got the ac - tion
(D.C.) He got the ac - tion

E

he got the mo - tion yeah the boy can play —
he got the mo - tion yeah the boy can play —
he got the mo - tion yeah the boy can play —

A

de - di - ca - tion — de - vo - tion turn - ing all the night time
de - di - ca - tion — de - vo - tion turn - ing all the night time
de - di - ca - tion — de - vo - tion turn - ing all the night time

E

in - to the day — he do the song a - bout the sweet lov - in' wo - man he do the
in - to the day — he do the song a - bout the sweet lov - in' wo - man he do the
in - to the day — and af - ter all the vio - lence and dou - ble talk there's just a

E

song a - bout the knife — he do the walk
song a - bout the knife — he do the walk
song in all the trou - ble and the strife you do the walk

B

he do the Walk Of — Life yeah — he do the Walk Of Life. —
he do the Walk Of — Life yeah — he do the Walk Of Life. —
you do the Walk Of — Life mmm — you do the Walk Of Life. —

E

(Instrumental)

B

D.C. al Coda (second time)
To Coda ⊕

CODA

E

B

E/G#

B

Repeat and Fade

WAKE THE TOWN AND TELL THE PEOPLE

Copyright © 1954 (Renewed 1982) Sammy Gallop Music Company
and Hallmark Music Co., Inc.

Words by SAMMY GALLOP
Music by JERRY LIVINGSTON

Moderately, with a lilt

Wake The Town And Tell The Peo - ple _____ sing it to the moon a - bove. _____ Wake The Town And Tell The
bra - tion _____ let's de - clare a hol - i - day _____ send a wed - ding in - vi -

1
C C#dim G7

2
C C7 G7 C7

Peo - ple _____ tell 'em that we're so in love. _____ Let's be - gin the cel - e -
ta - tion _____ to the neigh - bors right a - way. _____ When you are

F C C7 G7 C7 F

close to me _____ and my heart is danc - ing with de - light _____ I want the world to see _____

D7 Dm7 G7 C

_____ heav - en in my arms to - night. _____ Shout it from the high - est stee - ple _____ ring the bells the whole night

G9 C

through _____ Wake The Town And Tell The Peo - ple _____ tell them I'm in love with you. _____

WALK ON BY

Copyright © 1964 (Renewed) Casa David and New Hidden Valley Music

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately

If you see me walk - in' down the street and I start to cry _____ each time we meet, -
I just can't get o - ver los - in' you and so if I seem _____ bro - ken and blue, -

Am7 D Am7 D

_____ } Walk On By, _____ Walk On By. _____ { Make be - lieve _____ that
Fool - ish pride _____ that's

Dm Am7 Bb

you don't see the tears. Just let me grieve _____ in pri - vate, 'cause each time I
all that I have left. So let me hide _____ the tears and the sad - ness you

C Fmaj7 Bb Fmaj7

see you, I break down and cry. }
gave me when you said good - bye. } Walk On By, _____ don't

Bb Fmaj7 Bb 1 Fmaj7 Bb 2 Fmaj7

stop, Walk On By, _____ don't stop Walk On By. _____

WALKING IN THE SUNSHINE

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8 Music Square West, Nashville, TN 37203

Words and Music by
ROGER MILLER

Brightly

F C7

Walk - ing In The Sun - shine, sing - ing a lit - tle sun - shine song,

F

put a smile up - on your face as if there's noth - ing wrong. Think a - bout a good time

Bb

had a long time a - go; — Think a - bout — for - get - ting a - bout your wor - ries and — your woes, —

F C7 F Fine

Walk - ing In The Sun - shine, sing - ing a lit - tle sun - shine song.

Bb F C7 F

La la — la la la dee oh, wheth - er the weath - er be — rain or — snow,

Bb F G C7 D.C. al Fine

pre - tend - ing can make it real, a snow - y pas - ture, a green and grass - y field. —

THE WANG WANG BLUES

Copyright © 1997 by HAL LEONARD CORPORATION

Words and Music by LEO WOOD, GUS MUELLER,
BUSTER JOHNSON and HENRY BUSSE

Moderately

F C7 F

Wang, Wang, Blues. — She's gone and left me with The Wang,
Wang, Wang, Blues, — I've got the ev - er - last - ing Wang,

C7 F

Wang Wang Blues; — And let me tell you, mis - ter, I
Wang Blues; — I'm on - ly ask - ing that my Sweet

G#dim C7 F Gm7 G#dim7 F/A Bb F/A G#dim7 Gm7 1 G7 Db7 G7b9

nev - er knew I'd be so blue un - til she went a -
Sweet - ie will come back and chase a - way those those

Gm7 C7 2 G7 C7 F

way. — Wang, Wang Blues. —

WATCHING THE WHEELS

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8 Music Square West, Nashville, TN 37203

Words and Music by
JOHN LENNON

Moderately, in 2

C F C

Peo - ple say I'm cra - zy do - in' what I'm do - in' _
 Peo - ple say I'm la - zy, dream-in' my life a - way. _
 Peo - ple ask - ing ques - tions, lost in con - fu - sion. _

Well, they give me all kinds of warn - ings
 Well, they give me all kinds of ad - vice
 Well, I tell them there's no prob - lem,

F C

to save me from ru - in. _
 de - signed to en - light - en me. _
 on - ly so - lu - tions. _

When I
 Well, they

F Dm G

When I say that I'm O K, well they look at me kind - a strange: _
 tell 'em that I'm do - in' fine watch - ing shad - ows on the wall _
 shake their heads and they look at me as if I've lost my mind _

F Dm G

"Sure - ly you're not hap - py now - you no long - er play the game."
 "Don't you miss the big time, boy? You're no long - er on the ball."
 tell them there's no hur - ry. I'm just sit - ting here do - ing time. _

2,3

F G C Am

I'm just sit - tin' here Watch-in' The Wheels go 'round and 'round. _

F Am/E Dm7 Dm7/C G

I real - ly love to watch them roll. _ No long - er rid -

G/F Am Am/G F#m7b5

ing on the mer - ry - go - round. _

F Ab6 To Coda C

I just had to let it go. _ (Instrumental)

F C F D.C. (no repeats) al Coda

CODA C F#dim7 F Ab6 C

I just had to let it go.

F#dim7 F Ab6 C7

I just had to let it go.

WAVE

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Words and Music by
ANTONIO CARLOS JOBIM

Bossa Nova

Dmaj9 Bbdim7 Am7 D7b9

So close your eyes, for that's a love-ly way to be, a-ware of things
ny, don't try to fight the ris-ing sea, don't fight the moon,

Gmaj7 Gm6 F#13 F#7#5 B9 B7b9 Bm7/E E7

— your heart a-lone — was meant to see. — } The fun-da-men-tal lone-li-ness goes when-ev-er
— the stars a-bove — and don't fight me. — }

Bb9 A7 Dm7 G 1 Dm7 G 2 Dm7 G Gm7 3 C9/Bb 3

two can dream a dream to- geth- er. You can't de- When I saw you first the time was

Am7 Fm7/Bb Bb9/Ab 3 Gm7 A7#5(b9)

half past three. When your eyes met mine, it was e-ter-ni-ty. By now we

Dmaj9 Bbdim7 Am7 D7b9 Gmaj7

know the Wave is on its way to be. Just catch the Wave don't be a-raid-

Gm6 F#13 F#7#5 B9 B7b9 Bm7/E E7 Bb9 A7

— of lov-ing me. — The fun-da-men-tal lone-li-ness goes when-ev-er two can dream a dream to- geth-

Dm7 G Dm7 G Dm7 G13 Dm7 G13 Dm7 G13

er. (Instrumental)

Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13 Dmaj9

THE WAY WE WERE

from the Motion Picture THE WAY WE WERE

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Words by ALAN and MARILYN BERGMAN
Music by MARVIN HAMLISCH

Slowly

A

C#m7 Dmaj7 F#m(add2) F#m/E

Mem - 'ries light the cor - ners of my mind.
pic - tures of the smiles we left be - hind,
Mem - 'ries may be beau - ti - ful, and yet,

To Coda ⊕

Dmaj7 C#m7 C#7 F#m F#m/E Dmaj7 E7sus E7

Mist - y wa - ter - col - or - mem - 'ries of The Way We
smiles we gave to one an - oth - er for The Way We
what's too pain - ful to re - mem - ber

1 2

Amaj7 F#m7 Bm7 D/E Amaj7 A7

Were. Scat - tered Were.

Dmaj7 C#m7 Bm7 C#m7

Can it be that it was all so sim - ple then, or has time re - writ - ten ev - 'ry

F#7sus F#7 Bm7 Bm7/A

line? If we had the chance to do it

E7sus E7 Amaj7 D/E E7 D.C. al Coda

all a - gain, tell me would we? Could we?

CODA ⊕

Dmaj7 C#7sus C#7 F#m7 F#m7/E Dmaj7

we sim - ply choose to for - get. So it's the

C#m7 Dmaj7 C#m7

laugh - ter we will re - mem - ber,

Dmaj7 C#m7 F#m7 Bm7 Bm7/E

when - ev - er we re - mem - ber The Way We

Amaj7 Dmaj7 D/E Amaj7 Dmaj7 Amaj7

Were; The Way We Were.

WE ARE THE CHAMPIONS

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Words and Music by
FREDDIE MERCURY

Moderately slow

I've paid my dues, _____ time af - ter time. I've done my _____
bows _____ and my cur - tain calls. You brought me _____

_____ sen - tence but com - mit - ted no _____ crime. _____ And bad mis -
fame and fortune and ev-'ry-thing that goes with it, I thank you all. _____ But it's been no bed of ros -

takes, _____ I've made a few, _____ I've had my
- es, _____ no pleas - ure cruise. _____ I con - sid - er it a

share of sand _____ kicked in my _____ face but I've come through. } And I need to go
chal-lenge be - fore the whole hu - man race and I ain't gon - na lose. }

on, and on, and on, and on. We _____ Are The Cham - pions _____ my

friend. _____ And we'll _____ keep on fight - ing _____ till the end. _____

We Are The Cham - pions. We Are The Cham - pions.

No time for los - ers 'cause We Are The Cham - pions of the

world. _____

CODA I

D.S. al Coda I \oplus \oplus **C7sus** I've tak - en my

D.S.S. al Coda II \oplus \oplus **C7sus** of the

CODA II \oplus \oplus **Bb7** **C7sus** Cham - pions.

THE WAY YOU DO THE THINGS YOU DO

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Words and Music by WILLIAM "SMOKEY" ROBINSON
and ROBERT ROGERS

Moderately, with a beat

G C/G G C/G G C/G G C/G G C/G G C/G

You got a smile so bright, you know you could - 've been a can - dle.
are, you know you could - 've been a flow - er.

G C/G G C/G G C/G G C/G G C/G G C/G G C/G G C/G

I'm hold - ing you so tight, you know you could - 've been a han - dle.
If good looks caused a min - ute, you know that you could be an hour. —

G C/G G C/G F/C C F/C C F/C C F/C

The way you swept me off my feet, you know you could - 've been a
The way you stole my heart, you know you could - 've been a

G C/G G C/G G C/G G C/G G C/G G C/G G C/G G C/G

broom. — The way you smell so sweet, you know you could - 've been some
cool crook. And Ba - by you're so smart, you know you could - 've been a

G C/G G C/G D

per fume. — } Well, — you could - 've been an - y - thing that you
school book. — }

C D C G C/G G C/G

want - ed to and I can tell. — The Way You Do The Things You Do. — Ah, Ba -

1 G C/G G C/G G 2 G C/G G C/G G

- by. As pret - ty as you - by. Yes! —

WE NEED A LITTLE CHRISTMAS

from MAME

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Exclusive Agent: EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.Music and Lyric by
JERRY HERMAN

Brightly

G G6 Gmaj7 G6 G G6 Gmaj7 G6

Haul out the hol - ly, — put up the tree be - fore my
climb down the chim - ney, — turn on the bright - est string of

Dm6 E7 E7b9 Am7 D7 Am Am7 D7

spir - it falls — a - gain; Fill up the stock - ing, — I may be
lights I've ev - er seen; Slice up the fruit - cake, — it's time we

Am7 Am7b5 D7 Dm6 E7

rush - ing things, but deck the halls — a - gain now. —
hung some tin - sel on the ev - er - green bough. —

Am6 E7 Am D7 G Gmaj7 G6 G+ G

For We Need A Lit - tle Christ - mas, right this ver - y min - ute,
 For I've grown a lit - tle lean - er, grown a - lit - tle cold - er,

Am D7 G Gmaj7 G6 G7 C

can - dles in the win - dow, car - ols at the spin - et. Yes, We Need A Lit - tle
 grown a lit - tle sad - der, grown a lit - tle old - er. And I need a lit - tle

D7 G Gmaj7 G6 | 1 A7

Christ - mas, right this ver - y min - ute, it has - n't snowed a sin - gle flur - ry, but
 an - gel, sit - ting on my shoul - der,

D7 | 2 Am D9 D7 G

San - ta, dear, we're in a hur - ry. So Need A Lit - tle Christ - mas now! _____

WE WILL ROCK YOU

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Words and Music by
 BRIAN MAY

Moderately

N.C.

Clap Hands

Repeat 4 times Hand clap simile throughout song

Bud - dy you're a boy make a big noise play - in' in the
 Bud - dy you're a young man, hard man shout - in' in the
 Bud - dy you're an old man, poor man plead - in' with your

street gon - na be a big man some day you got mud on yo' face you big dis - grace
 street gon - na take on the world some day you got mud on yo' face you big dis - grace
 eyes gon - na make you some peace some day you got mud on your face you big dis - grace. Some -

kick - in' your can all o - ver the place sing - in' } we will We Will Rock You, _____
 wav - in' your ban - ner all o - ver the place sing - in' }
 bod - y bet - ter put you back in - to your place sing - in' }

1, 2 | 3

we will We Will Rock You. _____ we will We Will Rock You,

C A

We will We Will Rock You. We will We Will Rock You. (Instrumental)

D A D A Asus D

A Asus A

Play 3 times

WE'LL BE TOGETHER AGAIN

Copyright © 1945 (Renewed 1973) Terry Fischer Music and Music Sales Corporation

Lyric by FRANKIE LAINE
Music by CARL FISCHER

Slowly, with expression

C Ab13 G7 Am Am7 D9

No tears, no fears, re - mem - ber there's al - ways to - mor - row, so
kiss, your smile are mem - 'ries I'll treas - ure for - ev - er, so

Bb7 Eb9 Ab 1 Fm Ab9 G7 Db7#9 2 Fm G7

what if we have to part, We'll Be To - geth - er A - gain. Your We'll Be To - geth - er A -
try think - ing with your heart,

C Ab9 G7#5(b9) Cm6 Ab9 G7#5 Cm6

gain. Times when I know you'll be lone - some, times when I know you'll be sad;

Ab6/Eb G7/D Gb6/Db F7/C D7/A Ab7 G7 Db7#11

don't let temp - ta - tion sur - round you, don't let the blues make you bad. Some -

C Ab13 G7 Am Am7 D9

day, some way, we both have a life - time be - fore us, for

Bb7 Eb9 Ab Fm G7 C

part - ing is not good - bye, We'll Be To - geth - er A - gain.

WEDDING BELLS (ARE BREAKING UP THAT OLD GANG OF MINE)

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© Renewed RYTVOC, INC. and FAIN MUSIC CO.Words by IRVING KAHAL and WILLIE RASKIN
Music by SAMMY FAIN

Moderately

Bb Eb Ebdim7 Bb F7 Bb Eb Ebdim7 Bb Bdim7

Not a soul down on the cor - ner, that's a pret - ty cer - tain sign, that
boys are sing - ing love songs, they for - got "Sweet A - de - line" those

F7 1 Bb A7 Bb Bdim7 F7

Wed - ding Bells Are Break - ing Up That Old Gang Of Mine. All the
Wed - ding Bells Are Break - ing Up That

2 Bb D7 Gm

Old Gang Of Mine. There goes Jack, there goes Jim, down to lov - er's lane.

C7 F7 Fdim7 F7

Now and then we meet a - gain, but they don't seem the same. Gee I

Bb Eb Ebdim7 Bb F7 Bb Eb Ebdim7 Bb G7 Bdim7

get a lone - some feel - ing, when I hear the church bells chime, those

F7 Bb

Wed - ding Bells Are Break - ing Up That Old Gang Of Mine.

WELCOME TO MY WORLD

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 8 Music Square West, Nashville, TN 37203

Words and Music by RAY WINKLER
 and JOHN HATHCOCK

Slowly

C D9 G C

Wel - come To My World, won't you come on in? Mir - a - cles I guess

D7 G C D9 G

still hap - pen now and then. Step in - to my heart, leave your cares be - hind,

C D7 G C G D7

Wel - come To My World built with you in mind. Knock and the door will

G D7 G D7 G A7

o - pen, seek and you will find. Ask and you'll be giv - en, the key to this world of

D G C D9 G

mine. I'll be wait - ing here with my arms un - furled wait - ing just for

C D7

you, Wel - come To My World. Wel - come To My World.

1 G 2 G C G

WE'RE IN THIS LOVE TOGETHER

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Words and Music by ROGER MURRAH
and KEITH STEGALL

Moderately bright 4

B♭maj7 **Gm7/D** **Cm7** **Cm7/F**

It's like a dia - mond ring, — it's a pre - cious thing, —
It's like a rain - y night — and can - dle light, —

B♭maj7 **Gm7/D** **Cm7** **Cm7/F** **B♭maj7**

and we nev - er want — to lose — it. **It's like a**
and ooh, — it's so — ro - man - tic. **We got the**

Gm7/D **Cm7** **Cm7/F** **B♭maj7** **Gm7/D** **Cm7**

fa - vor - ite song — that we love — to — sing, — ev - 'ry time — we hear —
whole — thing work - ing — out — so — right, — And it's just — the way —

Cm7/F **B♭maj7** **Gm7** **Cm7**

— the mu - sic. } **And We're — In — This Love — To - geth - er; We got the**
— we planned - it. }

Cm7/F **B♭maj7** **Gm7** **Cm7** **Cm7/F**

kind that - 'll last for - ev - er. *(Instrumental)*

B♭maj7 **Gm7** **Cm7** **Cm7/F**

We're — In — This Love — To - geth - er; And like

G♭/A♭ **Cm7/F**

ber - ries on — the vine — it gets sweet - er all — the time. — *(Instrumental)*

Cm7 **B♭maj7** **E♭** **F/G** **Cmaj7** **Am7** **Dm7**

We're — In — This Love — To - geth -

Dm7/G **Cmaj7** **Am7**

- er; **We got the kind that - 'll last for - ev - er. (Instrumental)**

Dm7 **Dm7/G** **Cmaj7** **Am7** **Dm7**

We're — In — This Love — To - geth - er; We got the

Dm7/G **Cmaj7** **Am7** **Dm7** **Em7** **A♭/B♭** **F/G** **Repeat and Fade**

kind that - 'll last for - ev - er — and ev - er - more. — *(Instrumental)*

WEAR MY RING AROUND YOUR NECK

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 and Tideland Music Publishing Corp.

Words and Music by BERT CARROLL
 and RUSSELL MOODY

Bright tempo

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of 11 systems of music, each with a vocal line and a guitar chord line. The lyrics are written below the notes. The score includes various musical notations such as repeat signs, first and second endings, and a coda. The chords are indicated by letters above the staff, and the lyrics are written in a standard font below the notes.

Won't you wear my ring up a round your neck to tell the world I'm yours, by heck. Let them see know your love for me, and let them see by the ring a - round your I love you so, and let them know by the ring a - round your neck. Won't you wear my neck. They say that go - ing stead - y is not the prop - er thing. They say that we're too young to know the mean - ing of a ring. I on - ly know I love you and that you love me too. So, dar - ling, please do what I ask of you. Won't You Wear My Ring A - round Your Neck to tell the world I'm yours, by heck. Let them see know your love for me, and let them see by the ring a - round your so, and let them know by the ring a - round your neck. Won't you wear my neck.

CODA

neck.

WEDDING BELL BLUES

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Words and Music by
LAURA NYRO

Moderately, with a beat

Fmaj7 Em7 Dm7 G7 C Am7 Dm7 G7 C E7

Bill, _____ I love you so, I al-ways will. I look at you and you see the
Bill, _____ I love you so, I al-ways will. And in your voice I hear a

Am F Em7 Gm7 C7 F C7 F Dm

pas-sion eyes of May. Oh, but am I ev-er gon-na see my wed-ding day? —
choir of car-ou-sels. Oh, but am I ev-er gon-na hear my wed-ding bells? —

G7 Dm7 G7 Dm9 Dm7/G Em7

— (Wed-ding day) — Oh, I was on your side, — Bill, when you were los-
— (Wed-ding bells) — I was the one came run-nin' when you were lone

A7 Dm9 Dm7/G Em7 A7 Dm7

in'. I'd nev-er scheme or lie, — Bill, there's been no fool — in'. But kiss-es and love-
ly. I have-n't lived one day, — not lov-in' you on — ly. But kiss-es and love-

Em7 Dm7 Em Fmaj7 Em7 Dm7 G7 C Am7

— won't car-ry me — till you mar-ry me.
— won't car-ry me — till you mar-ry me. Bill, _____ I love you so, I al-ways

Dm7 G7 C E7 Am F Em7 Gm7 C7

will. And though de-vo-tion rules my heart, I take no bows. Oh but Bill, you

F C7 F Dm G7 Dm7 G7 G6

know I wan-na take — my wed-ding vows. — (Wed-ding vows) — Come on Bill, —

G F G F G F G F/G

— (Come on, Bill.) — So come on, Bill. — (Come on, Bill.) — I got the Wed-ding Bell Blues! —

Fmaj7 Em7 Dm7 G7 C Am7 Dm7 F/G Repeat and Fade

— Bill! I love you so, — I al-ways will, — I got the Wed-ding Bell Blues! —

WHAT A WONDERFUL WORLD

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Words and Music by GEORGE DAVID WEISS
and BOB THIELE

Slowly

F Am Bb Am Gm7 F A7 Dm

I see trees of green, red ros-es too, I see them bloom for me and you, and I

D^b C11 C7 F B7^b5 B^bmaj7 C7

think to my-self What A Won-der-ful World. I see

F Am Bb Am Gm7 F A7 Dm

skies of blue and clouds of white, the bright bless-ed day, the dark sa-cred night, and I

D^b C11 C7 F B^b F

think to my-self What A Won-der-ful World. The

C7 F C7

col-ors of the rain-bow, so pret-ty in the sky are al-also on the fac-es of

F Dm C Dm C Dm F#dim7

peo-ple go-in' by, I hear friends shak-in' hands, say-in' "How do you do?" They're real-ly say-in''

Gm7 F^bdim7 C7 F Am B^b Am Gm7 F

"I love you." I hear ba-bies cry, I watch them grow they'll learn much more than

A7 Dm D^b C11 C7 F Am7^b5

I'll ev-er know and I think to my-self What A Won-der-ful World.

D7 Gm7 C7^b9 F B^b6 F

Yes, I think to my-self What A Won-der-ful World.

WHAT A DIFF'ERENCE A DAY MADE

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Lyric by STANLEY ADAMS
 Music by MARIA GREVER

Relaxed

What A Dif-f'rence A Day Made, _____ twen - ty four lit - tle ho - urs. _____ Brought the sun and the
 day makes, _____ there's a rain - bow be - fore me. _____ Skies a - bove can't be

flow - ers, _____ where there used to be rain. _____ My yes - ter - day was
 storm - y _____ since that mo - ment of

blue dear, _____ to - day I'm part of you dear. _____ My lone - ly night are

thru dear, _____ since you said you were mine. _____ What a dif - f'rence a

CODA

bliss; that thrill - ing kiss. It's heav - en when you _____ find ro - mance on your men - u. _____

_____ What A Dif - f'rence A Day Made, _____ and the dif - f'rence is you. _____

Chords: Gm7, C7, F, Gm7, C7, C7#5, F, Em7, A7, Dm7, G7, Gm7, C7, N.C., F7, Bb, Bbm, F, Fdim7, Gm7, C7, F

WHAT ARE YOU DOING NEW YEAR'S EVE?

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By FRANK LOESSER

Slowly and sentimentally

May - be it's much too ear - ly in the game, - ah, but I thought I'd
 Won - der whose arms will hold you good and tight, - when it's ex - act - ly

ask you just the same, - what are you do - ing New Year's, New Year's Eve?
 twelve o' - clock that night, - wel - com - ing in the new new year,

New Year's Eve. May - be I'm cra - zy to sup - pose I'd ev - er be the
 one you chose. Out of the thou - sand in - vi - ta - tions you'll re - ceive.

Chords: F, Eb7, F, F7, Bb, Bbm, F, Dm7, G7, G7#5, G9, C9, C9#5, F, Gm7, Gb9, C, Gm9, C7b9, F, E7b9, Am, Am7, D7, Fm, Bb9, Am, Dm, Bb9, Am, D9, G7, G9, C7, Cdim7, C7

F Eb7 F F7

Ah, but in case I stand one lit - tle chance, — here comes the jack - pot

Bb Bbm F Dm7 G7 G7#5 G9 C9 Gm9 C7b9 F Bb F

ques - tion in ad - vance, — what are you do - ing New Year's, New Year's Eve?

WHAT DO YOU DO IN THE INFANTRY

© 1943 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

March

C Am7 Dm7 G7 Dm7

What Do You Do In The In - fan - try? You march, you march, you march. What do you do when your
 What Do You Do In The In - fan - try? You hike, you hike, you hike. What do you get in the

G7 C C7 F G7

pack has got your back as stiff as starch? — There's man - y a fall in the
 In - fan - try? A left and right ob - lique. — The son - of - a - gun in the

C Dm7 G7 E7#5 E7 C

Cav - al - ry, but nev - er a fall - en arch. — And What Do You Do In The
 Sig - nal Corps is trav - el - ing on a bike. — And What Do You Do In The

D7 G7 C C F

In - fan - try? You march, you march, you march!
 In - fan - try? You hike, you hike, you hike! — The hard way, — the

C C7 F C C7 A7 D7 G7 C

hard way — sweat 'til you get there the hard way! What Do You Do In The

Am7 Dm7 G7 Dm7 G7

In - fan - try? You win, you win, you win. What do you do for the Vic - tor - y? You

C C7 F G7 C Dm7 G7

move in - to Ber - lin. — The rest of the Ar - my are rid - ing, rid - ing thru a tri - umph - al

E7#5 E7 C D7

arch. — And What Do You Do In The In - fan - try? You march! Two, three, four.

G7 C

March! Two, three, four. March!

WHAT HAVE THEY DONE TO MY SONG, MA?

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Words and Music by
MELANIE SAFKA

Moderately fast

F Dm Bb

1. Look what they done to my song, _____ Ma. _____ Look what they done to my
2-7. (See additional lyrics)

F G Bb

song. Well, it's the on - ly thing that I could do half right, and it's turn - in' out all

F C7 ¹⁻⁶F C7 ⁷F C7 F

wrong, Ma. Look what they done to my song. song.

Additional Lyrics

- | | | |
|---|--|--|
| <p>2. Look what they done to my brain, Ma.
Look what they done to my brain.
Well, they picked it like a chicken bone,
and I think I'm half insane, Ma.
Look what they done to my song.</p> | <p>4. But maybe it'll be alright, Ma.
Maybe it'll all be o.k.
Well, if the people are buying tears
I'll be rich some day, Ma.
Look what they done to my song.</p> | <p>6. Look what they done to my song, Ma.
Look what they done to my song.
Well, they tied it up in a plastic bag
and turned it upside down, Man.
Look what they done to my song.</p> |
| <p>3. I wish I could find a good book to live in.
Wish I could find a good book.
Well, if I could find a really good book
I'd never have to come out and look
at what they done to my song.</p> | <p>5. <i>Il s'ont changé ma chanson Ma.
Il s'ont changé ma chanson.
C'est la seule chose que je peux faire
Et ce n'est pas bon Ma.
Il s'ont changé ma chanson.</i></p> | <p>7. Look what they done to my song, Ma.
Look what they done to my song.
It's the only thing I could do alright
and they turned it upside down.
Look what they done to my song.</p> |

WHAT I DID FOR LOVE
from A CHORUS LINE

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Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

Slowly C A7sus A7 Dm7 Fm

Kiss to - day - good-bye, _____ the sweet-ness and the sor - row. _____ We did what - we
dry, _____ the gift was ours to bor - row. _____ It's as if _____ we

C G D9 N.C. Fm

had to do, _____ and I can't re-gret - What I Did For Love, - What I Did For -
al - ways knew, _____ but I won't for-get - What I Did For Love, - What I Did For -

¹G G7 N.C. ²G G7 G6 G Am Am7 Fmaj7 E7sus E7 Am Am7

Love. _____ Look, my eyes - are Love. _____ Gone, _____ love is nev - er gone, _____

Am6 B7sus B7 Em G/A A7 Fm G7 N.C.

as we trav - el on, _____ love's what we'll re - mem - ber. Kiss to - day - good-bye -

C A7sus A7 Dm7 Fm

_____ and point me t'ward to - mor - row. _____ Wish me luck, - the same -

C G Am Am7 D7 Am7 D7 F C/E Dm7 G7sus G7

_____ to you. _____ Won't for - get, - can't re - gret - What I Did - For

C C7 Fm C C7 Fm C

Love. What I Did For - Love. What I Did For - Love. _____

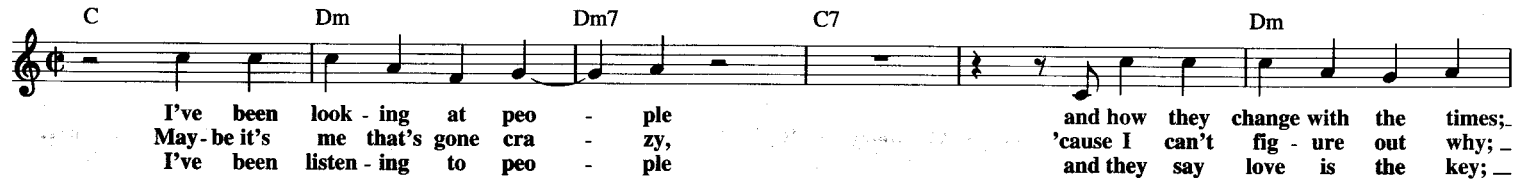
WHAT'S FOREVER FOR

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 8 Music Square West, Nashville, TN 37203

Words and Music by
 RAFE VAN HOY

Moderately fast

C Dm Dm7 C7 Dm



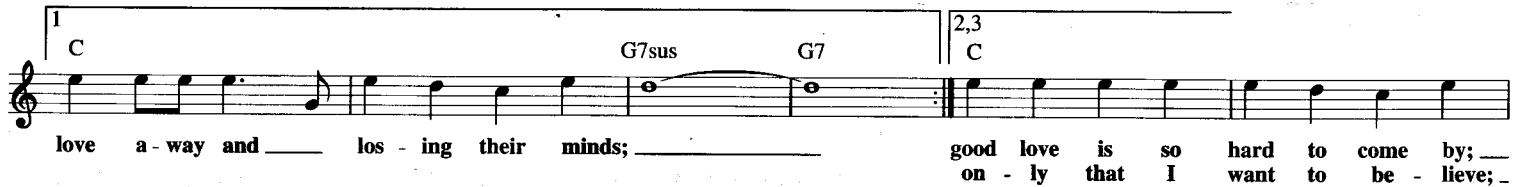
I've been look - ing at peo - ple and how they change with the times;
 May - be it's me that's gone cra - zy, 'cause I can't fig - ure out why;
 I've been listen - ing to peo - ple and they say love is the key;

Dm7 G7 C Dm C F



And late - ly all I've been see - ing are peo - ple throw - ing
 all these lov - ers keep hurt - ing each oth - er, when
 And it's not my way to let them lead me a - stray; it's

1 C G7sus G7 2,3 C



love a - way and los - ing their minds; good love is so hard to come by;
 on - ly that I want to be - lieve;

Dm7 C Am Dm7 G7sus G7



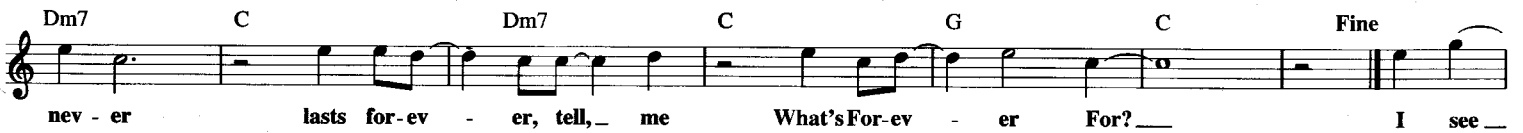
So what's the glo - ry in liv - ing? Does - n't

C Dm7 G7sus G7 C



an - y - bod - y ev - er stay to - geth - er an - y - more? And, if love

Dm7 C Dm7 C G C Fine



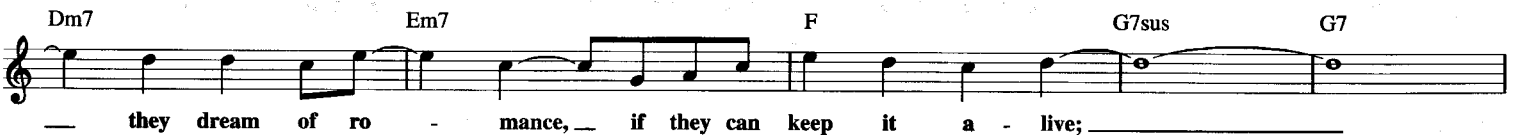
nev - er lasts for - ev - er, tell me What's For - ev - er For? I see

F Em7 Am



love hun - gry peo - ple tryin' their best to sur - vive, while in their head

Dm7 Em7 F G7sus G7



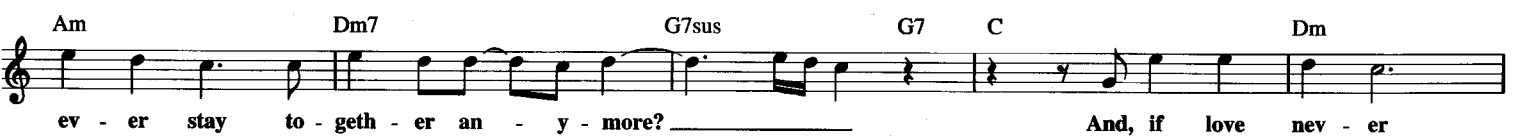
they dream of ro - mance, if they can keep it a - live;

C Am Dm G7sus G7 C



So what's the glo - ry in liv - ing? Does - n't an - y - bod - y

Am Dm7 G7sus G7 C Dm



ev - er stay to - geth - er an - y - more? And, if love nev - er

C F C G7 C Dm7 D.C. al Fine



lasts for - ev - er, tell me What's For - ev - er For?

WHAT KIND OF FOOL

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Words and Music by BARRY GIBB
and ALBY GALUTEN

Moderately slow

Dmaj7 **Gmaj7** **Dmaj7**

There was a time when we were down and out. There was a place when we were
There was a time when we were stand - ing still and for a mo - ment we were

Gmaj7 **C** **Bm7** **Am7**

start - ing o - ver... We let the bough break, we let the heart - ache in who's sor - ry now...
sep - a - rat - ed... And then you found her, you let the strang - er in who's sor - ry now...

1 **Gmaj7** **Gmaj7** **F#m7** **E6** **Amaj7** 3

Who's sor - ry now... What, What Kind Of

G#m7 **C#7** **Amaj7**

Fool tears it a - part leav - ing me { pain - and sor - row
pain - and sor - row Los - in' you
Los - in' you

G#m7 **C#7** **To Coda** **Amaj7**

now won - der - ing why... Where will I be to - mor - row? For - ev - er bend - in' what
now. How can I win... Where will I be to - mor - row?

G#m7 **C#m7** **D** **E** **F#m7** **C#m7**

we are to be with - out each oth - er. We'll be re - mem - ber - in' when

Dmaj7 **Gmaj7** **Dmaj7**

there was a time when we were down and out. There was a place when we were

Gmaj7 **C** **Bm7**

start - ing o - ver... We let the bough break, we let the heart - ache in

Am7 **Gmaj7** **F#m7** **E6** **D.S. al Coda**

who's sor - ry now... Who's sor - ry now...

CODA

Dmaj7 **E/D** **F#m7** **E D** **C#m7** **Bm7**

Was there a mo - ment when I cut you down, played a - round? What have I done I

C#7 Dmaj7 E/D F#m7 E D

on - ly a - pol - i - gize ___ for be - ing as ___ they say the last to know ___ it has to

C#m7 Bm7 C#7 Dmaj7 Dmaj7

show when some - one is in ___ your eyes. _____ What Kind Of

C#m7 3 F#7

Fool _____ tears it a - part leav - ing me pain and sor - row _____

Dmaj7 C#m7 3 F#7 Repeat and Fade

— Los - in' you now won - der - ing why. Where will I be to - mor - row? —

WHAT THE WORLD NEEDS NOW IS LOVE

Copyright © 1965 (Renewed) Casa David and New Hidden Valley Music

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderate Jazz Waltz (♩ - ♩ - ♩)

Bm7 Em7 Bm7 Em7 C6 C

What The World Needs Now Is Love, sweet love. It's the on - ly thing ___ that there's

D6 D7 Bm7 Em7 Bm7 Em7

just ___ too lit - tle of. What The World Needs Now Is Love, sweet love.

To Coda ⊕

C6 B B7 Em9

No, not just for some, ___ but for ev - 'ry - one. _____

{ Lord, we don't need an - oth - er
Lord, we don't need an - oth - er

Dm9 G6/9 Cmaj7 C6

moun - tain, ___ there are moun - tains and hill - sides e - nough to climb; ___ There are
mead - ow, ___ there are corn - fields and wheat - fields e - nough to grow; ___ There are

Dm9 G6/9 Cmaj7 Em7 3 A7

o - ceans and riv - ers e - nough to cross, ___ e - nough to last ___ till the end of
sun - beams and moon - beams e - nough to shine, ___ oh, lis - ten, Lord, - if you want to

1 2 D.S. al Coda

D9 N.C. N.C.

time. ___ What The ___ What The

know. ___

CODA ⊕ B B7 E7 C6

ev - 'ry - one. ___ No, not just for some, -

C D6 Cmaj7 D7 G

— oh, but just for ev - 'ry - one. _____

WHAT'S GOING ON

Copyright © 1970, 1971, 1972 Jobete Music Co., Inc.

Words and Music by MARVIN GAYE,
AL CLEVELAND and RENALDO BENSON

Moderately

Emaj7 C#m7

1. Moth - er, moth - er there's_ too man - y of you cry - ing.
2.,3. (See additional lyrics)

Emaj7

Broth - er, broth - er, broth - er, there's far too man - y

C#m7 F#m7

of you dy - ing. You - know - we've got to find - a way -

Amaj7/B B13

to bring some lov - in' here to - day, yeah!

Chorus F#m7 Amaj7/B F#m7

Pick-et lines - and pick-et signs, - don't pun - ish me with - bru -

Amaj7/B F#m7 Amaj7/B B13

tal - i - ty; talk to me so you can see; oh, What's

Emaj7 C#m7

Go - ing On. What's Go - ing On yeah, What's

Emaj7 C#m7

Go - ing On, oh, What's Go - ing On. Ah

Am9

ah, ah, ah. I - yi, yi, yi, yi, yi, yi, yi,

— ya, ya, — ya. I - yi, yi, yi, yi, — ya, ya, —

Amaj7/B

(Last time Fade)

— ya, ya, — ya, ya, — ya.

She de doot do do de doot

B13 B9+

D.C. (no repeat)

ba do be do be do bu bu bu do.

Additional Lyrics

2. Father, father we don't need to escalate
You see, war is not the answer for only love can conquer hate
You know we've got to find a way to bring some lovin' here today.
Chorus
3. Father, father everybody thinks we're wrong
Oh but, who are they to judge us simply because our hair is long?
Oh you know we've got to find a way to bring some understanding here today.
Chorus

WHAT'S NEW?

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Words by JOHNNY BURKE
Music by BOB HAGGART

Slowly

What's New? — How is the world treat - ing you? —
How did that ro - mance come through? —

— You have - n't changed a bit; love - ly as ev - er,
— We have - n't met since then, gee! but it's nice to

I must ad - mit, — What's New? —
see you a - gain. — What's New? —

Prob - ab - ly I'm bor - ing you, — but see - ing you is

grand, and you were sweet to of - fer your hand; —

I un - der - stand, — a - dieu! Par - don my ask - ing What's New. —

of course you could - n't know,

I have - n't changed, I still love you so. —

WHEN I NEED YOU

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EMI APRIL MUSIC INC.

Words by CAROLE BAYER SAGER
Music by ALBERT HAMMOND

Moderately (♩ = $\frac{3}{4}$)

G D7/F#

When I Need You, I just close my eyes and I'm with you, and

D7 D#dim7 Em

all that I so want — to give you, it's on - ly a heart - beat — a -

D G D7/F#

way. — When I need love, I hold out my hands and I touch

D7 D#dim7 Em

love, I nev - er knew there was so much love keep - ing me warm night and

D Em D

day. { Miles and miles of emp - ty space in be - tween us, a
It's not eas - y when the road is your driv - er,

Em D G

tel - e - phone can't take the place of your smile. — But you know I won't be
hon - ey, that's a heav - y load that we bear. — But you know I won't be

Em Am Am7

trav - el - ing — for - ev - er. — It's cold out, but hold out and
trav - el - ing — a life - time. — It's cold out, but hold out and

To Coda ⊕
Dsus/A D7 G

do like I do. When I Need You, I just close my eyes and I'm
do like I

D7/F# D7 D#dim7 Em

with you, and all that I so want to give you, babe, it's

D D.S. al Coda CODA ⊕ D7 G

on - ly a heart - beat a - way. — do, When I Need You. —

WHEN I'M SIXTY-FOUR

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Words and Music by JOHN LENNON
 and PAUL MCCARTNEY

Moderately

When I get old - er, los - ing my hair — man - y years from now. —

Will you still be send - ing me a val - en - tine, — birth - day greet - ings bot - tle of wine? —

If I'd been out — till quar - ter to three — would you lock the door? —

Will you still need — me, will you still feed — me When I'm Six - ty - Four?

Oo. — You'll be old - er, too. —

Ah, — and if you say the word — I could stay with you. (Instrumental)

I could be hand - y mend - ing a fuse — when your lights have gone. —
 Send me a post - card, drop me a line — stat - ing point of view. —

You can knit a sweat - er by the fire - side, — Sun - day morn - ing
 In - di - cate pre - cise - ly what you mean to say — yours sin - cere - ly

go for a ride. — Do - ing the gar - den, dig - ging the weeds, — who could ask for more? —
 wast - ing a - way. — Give me your an - swer, fill in the form, — mine for ev - er - more. —

Will you still need — me, will you still feed — me, When I'm Six - ty -
 Will you still need — me, will you still feed — me, When I'm Six - ty -

Four? Ev - 'ry sum - mer we can rent a cot - tage in the Isle of Wight — if it's not too dear. —

We shall scrimp and save; — Grand - chil - dren

on your knee; — Ve - ra, Chuck and Dave. (Instrumental)

CODA

Four? Ho! (Instrumental)

WHEN MY SUGAR WALKS DOWN THE STREET

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Words and Music by GENE AUSTIN,
JIMMIE McHUGH and IRVING MILLS

Upbeat

G Dm6 E7 A7 D7 G C6 G

When My Sug - ar Walks Down The Street, all the lit - tle bird - ies go tweet, tweet, tweet.

Gdim7 D7 D7#5 G

And in the ev - 'ning when the sun goes down, it's nev - er dark when she's a - round.

Dm6 E7 A7 D7 G C6 G G7

She's so af - fec - tion - ate and I'll say this, that when she kiss - es me I sure stay kissed.

E7 Am E7 Am G E7 A9 D7 G

When My Sug - ar Walks Down The Street the lit - tle bird - ies go tweet, tweet, tweet.

WHEN SUNNY GETS BLUE

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8 Music Square West, Nashville, TN 37203

Lyric by JACK SEGAL
Music by MARVIN FISHER

Slow Blues tempo

Gm7 C7sus C7 Bbm7 Eb9 Fmaj7 Gm7

When Sun - ny Gets Blue, her eyes get gray and cloud - y. Then the rain be - gins to
Sun - ny Gets Blue, she breathes a sigh of sad - ness, like the wind that stirs the

Am7 D9 Bm7b5 Bbm7 Eb9 Am7 Abm7 Db9

fall. Pit - ter pat - ter, pit - ter pat - ter, love is gone so what can mat - ter?
trees. Wind that sets the leaves to sway - in', like some vi - o - lins are play - in'

Gm7 C13 Bb13 A13 A7b13 D9 D7b9 Em7 A7b9 Dmaj7 Em7

No sweet lov - er man comes to call. When dies. Peo - ple used to love to

F#m7 B9 B7b9 Em7 A9 A7b9 Dmaj7 Dm7 G13 G7b13

hear her laugh, see her smile. That's how she got her name. Since that sad af - fair, she's

Cmaj7 Am7 F Dm7 G7b5 Gm7 C13b9 C7b13 Gm7 C7sus C7

lost her smile, changed her style. Some - how she's not the same. But mem - 'ries will fade, and

Bm7b5 Eb9 Fmaj7 Gm7 Am7 D9

pret - ty dreams will rise up where her oth - er dream fell through.

Bm7b5 Bbm7 3 Am7 Abm7 3 Db9

Hur - ry new love, hur - ry here to kiss a - way each lone - ly tear, and

Gm7 C7#5 F6/9 C7#5(#9) F6/9 C7#5(#9) Gm7 C7#5 Gb9 F6/9 C7#5(#9) F6/9

hold her near When Sun - ny Gets Blue. Hold her near When Sun - ny Gets Blue.

WHEN THE RED, RED ROBIN COMES BOB, BOB BOBBIN' ALONG

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Words and Music by
HARRY WOODS

Moderately, with a bounce (♩ = ♪)

G6 D9 G6

When The Red, Red Rob - in Comes Bob, Bob Bob - bin' A - long a -

D9 G6

long, there'll be no more sob - bin' when he starts throb - bin' his old, sweet

G7 C Am7 Am7#5 G Em

song. Wake up, wake up, you sleep - y head. Get up, get up, get out of bed.

A9 D7 G#dim7 Am A7 D7

Cheer up, cheer up, the sun is red. Live, love, laugh and be hap - py.

G6 D9 G6

What if I've been blue, now I'm walk - in' through fields of flow'rs.

D9 G6 G7#5

Rain may glis - ten but still I lis - ten for hours and hours.

C Cm G C#dim7

I'm just a kid a - gain, do - in' what I did a - gain. Sing - in' a song, When The

G6 D9 G6

Red, Red Rob - in Comes Bob, Bob Bob - bin' A - long.

WHERE DID OUR LOVE GO

Copyright © 1964 Jobete Music Co., Inc.

Words and Music by BRIAN HOLLAND,
LAMONT DOZIER and EDDIE HOLLAND

Moderately

C G F# Dm7

1.,3. Ba - by, ba - by, ba - by don't leave me, ooh please don't leave me
2. Ba - by, ba - by, Where Did Our Love Go and all of your prom-is-es

G G/F C

all by my - self. *(fade 3rd time)* } I've got this burn - ing, burn - ing, yearn - ing - feel - in' in -
of a love for-ev-er-more?

G F# Dm7 G To Coda ☩

side me; ooh, deep in - side me; and it hurts - so - bad.

G/F C G

You came in - to my heart *(ba - by ba - by)* so tell me with a burn - ing love -
ren - der *(ba - by ba - by)* so help me sweet you now want to

Dm G Dm7

(ba - by ba - by) that stings like a bee. *(ba - by ba - by)* Now that I sur -
leave. *(ba - by ba - by)* Ooh, you wan - na leave

G G/F C G

me *(ba - by ba - by)* ooh. *(ba - by ba - by)* Ba - by ba - by Where Did Our Love Go?
Instrumental

F# Dm7 G G/F D.C. at Coda

Ooh, don't you want me; Don't you want me no more ba - by, ba - by? Ooh, ba - by. -

CODA ☩ G/F C G

Be - fore you won my heart *(ba - by ba - by)* you were a per - fect guy; -

Dm7 G D.C. and Fade

but now that you got me you wan - na leave me be - hind ba - by, ba - by, ooh ba - by.
(ba - by ba - by) *(ba - by ba - by)*

WHEN YOU'RE SMILING (THE WHOLE WORLD SMILES WITH YOU)

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Words and Music by MARK FISHER,
 JOE GOODWIN and LARRY SHAY

Quickly

Bb

G7

When You're Smil - ing, _____ When You're Smil - ing, _____ the whole world smiles with
 you. _____ When you're laugh - ing, _____ when you're laugh - ing, _____ the sun comes
 shin - ing thru. _____ But when you're cry - ing _____ you bring on the rain
 _____ so stop your sigh - ing _____ be hap - py a - gain. _____ Keep on smil - ing
 _____ 'cause When You're Smil - ing, _____ the whole world smiles with you. _____

Chords: Bb, G7, Cm, Cm7, F7, F+, Bb, Bb7, Eb, C7, F7, Bb, G7, Cm, F7, Bb

WHERE IS YOUR HEART

(The Song from Moulin Rouge)

© 1953 (Renewed 1981) SCREEN GEMS-EMI MUSIC INC.

Words by WILLIAM ENGVICK
 Music by GEORGE AURIC

Slowly

Eb

Gm

Cm7 F7

Bb7

Fm

When - ev - er we kiss, I wor - ry and won - der. Your lips may be
 near, but Where Is Your Heart? It's al - ways like this, I wor - ry and
 won - der. You're close to me here, but Where Is Your Heart? It's a sad thing to re - al -
 ize that you've a heart that nev - er melts. When we kiss, do you close your eyes, pre -
 tend - ing that I'm some - one else? You must break the spell, this cloud that I'm un - der. So
 please won't you tell, dar - ling, Where Is Your Heart? When - Heart?

Chords: Eb, Gm, Cm7, F7, Bb7, Fm, Bb7, Eb, Bb7, Eb, Gm, Cm7, F7, Bb7, Eb, Dm7b5, G7, Cm7, D7b9, Gm, Cm7, F7, Bb7, Eb, Gm, Cm7, F7, Bb7, Eb, Fm, Bb7, Eb, Ab6, Eb

WHERE DO BROKEN HEARTS GO

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 8 Music Square West, Nashville, TN 37203

Words and Music by CHUCK JACKSON
 and FRANK WILDHORN

Slowly
 D A/C# G/B D/F# G9 G/A A

(me. _____) I've been a -

D Bm7 Em7

know it's been some time, but there's some - thing on my mind. _ You see, I have - n't been the same _ since that
 round e - nough to know that dreams don't turn to gold, _ and that there is no eas - y way; _ no, you

G/A A D Bm7

cold No - vem - ber day. We said we need - ed space, _ but all we found was an emp - ty place. _ And the
 just can't run a - way. And what we had was so much more _ than we ev - er had be - fore. _ And no

Em7 G/A A F#m7 Bm7

on - ly things I learned is that I need you des - p'rate - ly. _____ } So here I _ am, _____ and
 mat - ter how I try, you're al - ways on _____ my _ mind. _ }

Em9 G6/A 3 Chorus: D A/C#

can you please _ tell _____ me: _____ oh _____ Where Do Bro - ken Hearts Go;

G/B D/A G(add9) D/F# Em7 G/A A

can they find their _ way _ home back to the o - pen arms of a love that's wait - ing there? _ And

D A/C# G/B D/F# G9 D/F#

if some - bod - y loves you, won't they al - ways _ love _ you? I look in your eyes, _ and I

1 D.C. 2 Em7 G/A A D Am/E D/F#

know that you _ still care _ for know that you _ still care _ for me. _____ And

Bridge: G9 F#m7 Em7 G/A D(add9) Bbmaj7 F/A

now that I _____ am here with you, _ I'll _ nev - er let you go. _ I look in - to _ your _ eyes, _ and now _ I

G(add9) Ab/Bb Eb Bb/D Ab/C Eb/Bb

know, now I know. Where Do Bro - ken Hearts Go; can they find their _ way _ home

back to the o - pen arms of a love that's wait - ing there? — And if some - bod - y loves you,
 won't they al - ways — love — you? I look in your eyes, — and I know that you — still care. —
 know that you — still care — for me, — for me; you still care — for me.

WHERE HAVE ALL THE FLOWERS GONE?

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Words and Music by
 PETE SEEGER

Moderately slow, with simplicity

1. Where Have All The Flow-ers Gone? Long time pass - ing. Where Have All The Flow-ers Gone?
 3.-5. (See additional lyrics)
 Long time a - go. Where Have All The Flow-ers Gone? The girls have picked them ev - 'ry one.
 Oh, when will they ev - er learn? Oh, when will they ev - er learn?
 2. Where have all the young girls gone? Long time pass - ing. Where have all the young girls gone?
 Long time a - go. Where have all the young girls gone? They've tak - en hus - bands ev - 'ry one.
 Oh, when will they ev - er learn? Oh, when will they ev - er learn?

Additional Lyrics

3. Where have all the young men gone? Long time passing.
 Where have all the young men gone? Long time ago.
 Where have all the young men gone?
 They're all in uniform.
 Oh, when will they ever learn?
 Oh, when will they ever learn?
4. Where have all the soldiers gone? Long time passing.
 Where have all the soldiers gone? Long time ago.
 Where have all the soldiers gone?
 They've gone to graveyards, every one.
 Oh, when will they ever learn?
 Oh, when will they ever learn?
5. Where have all the graveyards gone? Long time passing.
 Where have all the graveyards gone? Long time ago.
 Where have all the graveyards gone?
 They're covered with flowers, every one.
 Oh, when will they ever learn?
 Oh, when will they ever learn?
6. Where Have All The Flowers Gone? Long time passing.
 Where Have All The Flowers Gone? Long time ago.
 Where Have All The Flowers Gone?
 Young girls picked them, every one.
 Oh, when will they ever learn?
 Oh, when will they ever learn?

WHILE MY GUITAR GENTLY WEEPS

© 1968 HARRISONGS LTD.

Words and Music by
GEORGE HARRISON

Moderately

Am Am/G F#m7b5 Dm/F Am G

(Instrumental)

D E Am Am/G F#m7b5

I look at you all, see the love there that's sleep -

Fmaj7 Am G D E7

- ing While My Gui - tar Gen - tly Weeps. I look -

Am Am/G F#m7b5 Fmaj7

at the floor and I see it needs sweep - ing;

Am G C E7 A

Still my gui - tar gen - tly weeps. I don't know
I don't know

C#m F#m C#m Bm

why no - bod - y told you how to un -
why you were di - vert - ed, you were per -

E7 D/F# E7 A C#m

fold your love. I don't know how
vert - ed, too. I don't know how

F#m C#m Bm

some - one con - trolled you, they bought and sold you.
you were in - vert - ed, no one a - lert - ed you.

E7 D/F# E7 Am Am/G

I look at the world and I no -
I look at you all, see the love -

F#m7b5 Fmaj7 Am G

- tice its turn - ing While My Gui - tar Gen - tly Weeps.
there that's sleep - ing While My Gui - tar Gen - tly Weeps.

To Coda ⊕

D E7 Am Am/G F#m7b5

For ev - 'ry mis - take we must sure - ly be learn -
 Look -

Fmaj7 Am G C E D.S. al Coda

- ing; Still my gui - tar gen - tly weeps.

CODA ⊕ Am Am/G F#m7b5 Fmaj7 Am

at you all. Still my gui - tar

G C E7 Am Am/G F#m7b5

gen - tly weeps. (Instrumental)

Fmaj7 Am Am/G D E7 Repeat and Fade

WHISPERING

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Words and Music by RICHARD COBURN,
 JOHN SCHONBERGER and VINCENT ROSE

Moderately

Bb Bbdim7 Bb

Whis - per - ing while you cud - dle near me, Whis - per - ing so no one can

G9#5 G9 C7 F7 Ab7 F7

hear me. Each lit - tle whis - per seems to cheer me.

Bb Bb/D Dbdim Cm7 F7 Cm7 F7#5 Bb

I know it's true there's no one, dear, but you. You're Whis - per - ing

Bbdim7 Bb

why you'll nev - er leave me, Whis - per - ing why you'll nev - er

G9#5 G9 C7 F7 Ab7 F7

grieve me. Whis - per and say that you be - lieve me

Cm Ddim7 Cm G7 Cm/Eb Ebm6

Whis - per - ing that I love you.

1 Bb F7 2 Bb Eb Ebm Bb

you.

WHISPERING BELLS

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Words and Music by F. LOWRY
and C.E. QUICK

Brightly F Gm7 C7 F Bb

Whis - p'ring Bells, _____ whis - per low, _____ Whis - p'ring Bells, _____ love you

C7 F Gm7 C7 F Dm7

so; _____ bring my ba - by, oh, my ba - by back to me. _____

Gm7 C7 F Gm7 C7 F

(Ba - by back to me.) Whis - p'ring Bells, _____ loud and clear, _____ your sweet

Bb C7 F Gm7 C7 C7

chimes, _____ glad to hear; _____ bring my ba - by, oh, my ba - by back to

I F Gm7 C7 2 F Bb F

me. _____ me. _____

WHO CAN IT BE NOW?

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Words and Music by
COLIN HAY

Moderate beat

E Dmaj7 C#m B

1. Who can it be knock-ing at my door? Go a - way, _____ don't come 'round here no more.
2. Who can it be knock-ing at my door? Make no sound, _____ tip - toe a - cross the floor.
3. Instrumental

E Dmaj7 C#m B

Can't you see that it's late at night? I'm ver-y tired, _____ and I'm not feel-ing right.
If he hears he'll knock all day. I'll be trapped _____ and here I'll have to stay.

E Dmaj7 C#m B

All I wish is to be a - lone, _____ stay a - way, _____ don't you in - vade my home.
I've done no harm, I keep to my - self. There's noth-ing wrong _____ with my state of men - tal health.

E Dmaj7 C#m B

Best off _____ if you hang out - side, _____ don't come in, I'll on - ly run and hide.
I like it here with my child-hood friend. Here they come, those feel-ings a - gain.

C#m E/B C#m

Who Can It Be _____ Now? _____ Who Can It Be _____ Now? _____ Who Can It Be _____ Now? _____

To Coda ⊕ E/B 1 2 F#m

Who Can It Be _____ Now? _____ Is it the man come to

B7 F#m E E/B F#m B7

take me a - way? — Why do they fol - low me? — It's not the fu - ture that I can see, —

F#m E B C#m7 B7 E D.C. al Coda CODA E/B

It's just my fan - ta - sy. Who Can It Be — Now? —

B B6 E/B *Play 3 times* B B7 E/B F#m7/B

Ah, — ah. Who Can It Be — Now? Ah, — Yeah, yeah, — yeah. —

WHO NEEDS YOU?

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Music and Lyrics by BILLIE HOLIDAY
and JEANNE BURNS

Lazy Waltz (with a beat)

G7 D7#9 G6 G7 D7#9 G6 G7 D7#9

If you ev - er want me you know where to call me; If you ev - er need
Take a pen or pen - cil, a han - dy lit - tle i - tem. Or the tel - e-phone,

G6 G7 D7#9 G6 C7 Db13 C13

me dear, you know why you want where to write to fight me; 'em? But you nev - er call me, dear?
How much can it cost dear?

G7 D7#9 G D+ G6 D7 G6 C9

no, you nev - er write me. Who Needs You? Who Needs You? Who Needs You.
Why don't you get lost dear? Who Needs You? Who Needs You.

C7 Db C7 G7 D7#9 G E7 F7

Came on like a big deal. Thought that you could bag me. Lis - ten Mis - ter Big

E7 A7#9 D9 G7 D7#9 G6

Wheel, all you do is drag — me. When I real - ly want you, you

G7 D7#9 G6 G7 D7#9 G6 G7 D7#9

just can't be found, dear. When I real - ly need you, you're no - where a-round,

G6 C7 Db13 C13 G7 D7#9 G D+ G6

dear. So all this pro - duc - tion Leads to one de - duc - tion; Who Needs You?

D7 G6 D+ G6 D7 G6

Who Needs You? Who Needs You? Who Needs You?

WHO PUT THE BOMP (IN THE BOMP BA BOMP BA BOMP)

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Words and Music by BARRY MANN
and GERRY GOFFIN

Slowly

F7 Bb Gm Cm7 F9

I'd like to thank the guy _____ who wrote the song _____ that made my ba - by fall in love with me.

With a beat

Bb Gm Cm7 F7 Bb Gm Eb

(Instrumental)

Who Put The Bomp In The Bomp Ba Bomp - Ba Bomp? Who put the ram in the

F7 Bb Gm Eb

ram - a - lam - a - ding - dong? Who put the bop in the bop sh - bop - sh - bop? Who put the dit in the

F7 Bb D7 Eb Edim7

dit, dit, dit, - dit - da? Who was that man? I'd like to shake his hand. _____ He

Bb/F Gm Cm F7 Bb Gm

made my ba - by fall in love with me. _____

{ When my ba - by heard
Time that we're a - lone,

Eb F7 Bb Gm Eb

bomp, ba - ba - bomp, ba - bom - ba - bomp - bomp, ev - 'ry word went right in - to her heart.
bomp, ba - ba - bomp, ba - bom - ba - bomp - bomp, sets my ba - by's heart all a - glow. _____

F Bb Gm Eb F9#5 Eb7

_____ And when she heard them sing - ing ram - a - lam - a - lam - a - lam - a - ding - dong,
_____ And ev - 'ry time we dance to ram - a - lam - a - lam - a - lam - a - ding - dong,

Bb/F Gm Cm F7

1 Bb 2 Bb

she said we'd nev - er have to part. _____
she al - ways says she loves me so. _____

WHO WOULDN'T LOVE YOU

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Words by BILL CAREY
Music by CARL FISCHER

Slowly
Cm7 F9#5 Bb A9 Ab9

Who Would - n't Love You, who would - n't care. — You're so en - chant - ing

Dm7 G7 Cm7 F7

peo - ple must stare. — You're the dream that dream - ers want to dream a - bout.

Dm7 Dbdim7 Cm7 F7#5

You're the breath of spring that lov - ers ga a - bout, are mad a - bout.

Cm7 F9#5 Bb A9 Ab9

Who Would - n't Love You, who would - n't buy — the west - side of heav - en if

Dm7 G7 Eb Cm7 D7 G7

you winked your eye. — You're the an - swer to my ev - 'ry prayer, dar - ling,

Cm7 Eb Ebm Bb F9b5 Bb C#dim7 || 2 Bb F9#5 Bb Eb Ebm Bb F9#5 Bb

Who Would - n't Love You, who would - n't care. — who would - n't care. —

WHO'S SORRY NOW

from THREE LITTLE WORDS

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Words by BERT KALMER and HARRY RUBY
Music by TED SNYDER

Slowly
Bb D7 G7 D7 G7

Who's Sor - ry Now? Who's Sor - ry Now? Whose heart is ach - ing for

C7 F7 Bb Bdim7

break - ing each vow? Who's sad and blue? Who's cry - ing too?

F C7 F7 Bb D7

Just like I cried o - ver you. — Right to the end, just like a

G7 Cm G7 Cm

friend, I tried to warn you some - how. — You had your

Cm7b5 Bb G7 C7 F7 Bb

way, now you must pay; I'm glad that you're sor - ry now. —

WHY DON'T WE DO THIS MORE OFTEN

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Words by CHARLES NEWMAN
Music by ALLIE WRUBEL

Liltingly

B \flat Gm7 C7 Cm7 F7 B \flat F7

Why Don't We Do — This More Of - ten? Just what we're do - ing to - night. —

B \flat B \flat dim7 Cm7 F7 Gm7 C7 Cm7 F7

Gee! but it's great to get to - geth - er a - gain. — Why does it on - ly hap - pen now and then? —

B \flat Gm7 C7 Cm7 D7 Gm B \flat 7

We ought to do — this more of - ten, don't you a - gree that I'm right? — We

E \flat B \flat Gm7 C7 Cm7 F7

make each oth - er laugh, we make each oth - er sing, and you can nev - er, ev - er o - ver - do a good thing. — So,

B \flat Gm7 C7 Cm7 F7 B \flat

Why Don't We Do — This More Of - ten? Just what we're do - ing to - night.

WHY DON'T YOU DO RIGHT

(Get Me Some Money, Too!)

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By JOE McCOY

Slowly

Em Em7 C7 B7 Em Em7

You had plen - ty mon - ey nine - teen twen - 'y two, — you let oth - er peo - ple make a

C7 B7 Am7 B7 Em Em7 Am6 B7

fool of you, — Why Don't You Do Right, — like some oth - er men do? —

Am7 B7 Am7 B7 Em Em7 C7 B7

Get out of here and get me some mon - ey too. — Yo'

Em 3 Em7 C7 B7 Em Em7

sit - tin' down — won - d'ring what it's all a - bout, — if you ain't got no mon - ey they will

C7 B7 Am7 B7 Em Em7 Am6 B7

put you out, — Why Don't You Do Right, — like some oth - er men do? —

Am7 B7 Am7 B7 Em B7

Get out of here and get me some mon - ey too. — If

Em Em7 C7 B7 Em³ Em7

you had pre - pared twen - ty years a - go, you would - n't be wan - d'ring now from

C7 B7 Am7 B7 Em Em7 Am6 B7

do' to do', Why Don't You Do Right, like some oth - er men do?

Am7 B7 Am7 B7 Em Em7

Get out of here and get me some mon - ey too. Why Don't You Do Right

C7 B7 Em C7 Em Em6 E6

like some oth - er men do. Like some oth - er men do.

WHY ME? (Why Me, Lord?)

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Words and Music by
KRIS KRISTOFFERSON

Moderately, with a Gospel feeling

G D7 G G7 C

Why Me, Lord? What have I ev - er done to de - serve e - ven
If you think there's a way I can try to re -

G D7 G G7

one pay of the plea - sures I've known? Tell me, Lord. What did I ev - er
all I've tak - en from you, may - be, Lord, I can show some - one

C G D7 G G7

do else that was worth lov - ing you, or the kind - ness you've shown?
what I've been thru my - self, on my way back to you.

§ C G D7

Lord, help me, Je - sus, I've wast - ed it so, help me, Je - sus, I know what I

G G7 C G

am. But now that I know that I've need - ed you so, help me

D7 To Coda ⊕ G D7 G G7 D.S. al Coda

Je - sus, my soul's in your hands. Try me, Lord. hands.

CODA ⊕ G D7 C Bm Am G

hands. Je - sus, my soul's in your hands.

WILD THING

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Words and Music by
CHIP TAYLOR

Moderately slow Rock/Funk

A D E D A D E D A D E

Wild Thing, you make my heart sing. You make ev - 'ry - thing - groov - y, -

D.C. (Instrumental Solo)

To Coda ⊕

D A D E G A G A N.C. G A G

Wild Thing.

{ Wild Thing, I think I love you,
Wild Thing, I think you move me,

A N.C. G A G A N.C. G A G A N.C.

but I wan-na know - for sure.
but I wan-na know - for sure.

Come on and hold me tight.
Come on and hold me tight.

I
You

A D E D A D E D A D E D

love you.)
move me.)

Wild Thing,

you make my

A D E D A D E D A D E

heart sing.

You make ev - 'ry - thing - groov - y, -

Wild Thing.

[2] A D E D.C. al Coda

CODA ⊕

E D A D E

Repeat ad lib. and Fade

C'm' - 'on - c'm' - on, Wild Thing.

WILL YOU LOVE ME TOMORROW

(Will You Still Love Me Tomorrow)

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Words and Music by GERRY GOFFIN
and CAROLE KING

Moderately

G C C/D G

To - night you're mine com - plete - ly, you give your
Is this a last - ing treas - ure, or just a
I'd like to know that your love is love I

C C/D Bsus B

love so sweet - ly. To - night the light of
mo - ment's pleas - ure? Can I be - lieve the
can be sure of. So tell me now and

Em Em/D# Em/D Em/C# C C/D Am/G To Coda ⊕

love is in your eyes.)
mag - ic of your sigh?)
I won't ask a - gain.) Will You Still Love Me To - mor

[1] G C Bm [2] G C Bm

row? row? To - night with words un - spo - ken,

C G C

you say that I'm the on - ly one, but will my heart be

Bm Em7 A Am7 D D.C. al Coda

bro - ken _____ when the night _____ meets the morn - ing sun? _____

CODA

G C C/D N.C.

row? _____ Will You Still Love Me To - mor -

Em Em/D# Em/D Em/C# C D G

row? (Instrumental)

WILL YOU STILL BE MINE

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Words by TOM ADAIR
Music by MATT DENNIS

Moderately

Bb Bdim7 Cm7 F7 Bb

When lov - ers make no ren - dez - vous _____ To stroll a -
When glam - our girls have lost their charms _____ When si - rens

Bdim7 Cm7 F7 Gm D7 Gm7 To Coda ⊕

long Fifth Av - en - ue _____ When this fa - mil - iar world is
just mean false a - larms _____ When lov - ers heed no call to

Gm9 C9 Cm7b5 F7#5(#9) Bb6 Bdim7 Cm7 F7

thru _____ Will You Still Be Mine? _____

Bb Bdim Cm7 F7 D7

When cabs don't drive a - round the park _____ No win - dows light the sum - mer

Gm7 Gm D7b9 Gm7 C13 Gm7 C13

dark _____ When love has lost its se - cret spark _____

Ab9 F+ F#dim7 Fm7 Bb7 Bb7#5 Ebmaj7 Eb

Will You Still Be Mine? _____ When moon - light on the Hud - son's not ro -

Ab9 Bb6 Gm Gb7 Cm7 F7 D.C. al Coda

man - cy _____ And spring no long - er turns a young man's fan - cy.

CODA

Gm7 C13 Cm9 B7#9 Bb6

arms _____ Will You Still Be Mine? _____

WILL YOU STILL LOVE ME

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Words and Music by RICHARD BASKIN,
TOM KEANE and DAVID FOSTER

Moderate Rock

G C/E Bm/D C6 D/F#

Take me as I am. Put your hand in mine now and for - ev - er.

G C/E Bm/D

Dar - ling, here I stand, stand be - fore - you now. Deep in - side I

D/C C Am Am7 Dm Bm7b5 G# E/G#

al - ways knew it was you, you and me, two hearts drawn to - geth - er bound by -

Am Am7 Dm7 Bm7b5 G# E/G#

des - ti - ny. It was you, and you for me. Ev - 'ry road leads to your door, - ev 'ry

Am F#m7b5 G E/G# Am Dm G/B C

step I take for - ev - er more. Just say you love me for the rest of your life. I

Dm7 Am Gsus G#dim7 Am Dm

got - ta lot of love and I don't wan - na let go. Will You Stil Love Me for the

G/B C Dm G/B C F/A

rest of my life? 'Cause I can't go on, no, I can't go on, I can't go

Dm G C C(add9)/E F Cmaj7 F/A F C D/F# G

on if I'm on my own. Take me as I am,

C/E Bm/D C D

put your heart in mine, stay with me for - ev - er.

G C/E Bm/D

'Cause I am just a man who nev - er un - der - stood. I nev - er had a thing

D/C C Am Am7 Dm

to prove. Till there was you, you, and me, then it

Bm7b5 G# E/G# Am F#dim7 G E/G# Am Dm

all came clear so sud - den - ly. How close to you, that I wan - na be. Just say you love me for the

G/B C Dm7 Am Gsus G#dim7

rest of your life. I got - ta lot of love and I don't wan - na let go.

Am Dm G/B C Dm G/B

Will You Still Love Me for the rest of my life? 'Cause I can't go on, no, I can't go

C F/A Dm G C Gmaj7/B

on, _____ I can't go on if I'm on my own. Do you be-lieve a love could run.

C D D/C Bm

so strong? Do you be-lieve that love could pass you by? There was no

Em Asus A D D/C

spe-cial one for me. I was the lone-ly one, you see. But then my heart lost all con-trol. Now you're

G/B D/C D/A D7sus/A D(add4) Am Dm G/B C

all that I know. Just say you love me for the rest of your life. I

Dm7 Am Gsus G#dim7 Am Dm

got-ta lot of love and I don't wan-na let go. Will You Still Love Me for the

G/B C Dm G/B C(add9) F/A

rest of my life? 'Cause I can't go on, no, I can't go on, I can't go

Dm/A G7 C Dm G/B C Am Dm G

on if I'm on my own. I can't go on, no, I can't go on.

C Dm G/B C Dm G/B C Am

'Cause I can't go on, no, I can't go on, I can't go
Will You Still Love Me? Just say you love me.

Dm G C A/C# Dm G/B

on with-out some-bod - y I could call my own. 'Cause I can't go on, no, I can't go
Will You Still Love Me?

C Am

on. Just stay a-round. 'Cause I can't go round and nev-er be a-lone.
Just say you love me.

C

(Instrumental)

F Cmaj7/E Dm7 C

WITCHCRAFT

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WB MUSIC CORP.

Lyric by CAROLYN LEIGH
Music by CY COLEMAN

Moderately
F

Those fin - gers in my hair _ that sly, come hith - er stare _ that strips my

G#dim7 Gm7

con-science bare _ it's Witch - craft. _ And I've got no de - fense _ for it

C7 F Bb

Bbm Fm G7#5 Cmaj7

the heat is too in - tense _ for it what good would com - mon sense _ for it do? _

C7 Fmaj9 F6 F C11 C7

'Cause _ it's Witch - craft! _ Wick - ed Witch - craft _ and _ al -

Fmaj9 F6 Fmaj9 F6 Bm7b5 E7 Am

though I _ know _ it's strict - ly ta - boo. _ When you a -

Am6 Am Gm

rouse the need _ in me, my heart says, "Yes in - deed" _ in me, "Pro - ceed with

Gm7 C7 F#6 F6

what you're lead - in' me to!" _ It's such an an - cient pitch _

G#dim7 Gm7 C+ F6

but one I would-n't switch _ 'cause there's no nic - er witch _ than you! _

WITH A LITTLE HELP FROM MY FRIENDS

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderate Swing feel (♩ = ♩♩)

D B/D# F#m B7

What would you do _ if I sang _ out of tune? _ Would you stand _ up and walk _ out on me? _
What do I do _ when my love _ is a - way? _ (Does it wor - ry you to be a - lone?) _
(Would you be - lieve _ in a love _ at first sight?) _ Yes I'm cer - tain that it hap - pens all the

D B F#m

time. Lend me your ears _ and I'll sing _ you a song _ and I'll try _
How do I feel _ by the end _ of the day? _ (Are you sad _
(What do you see _ when you turn _ out the light?) _ I can't tell _

B7 E D A



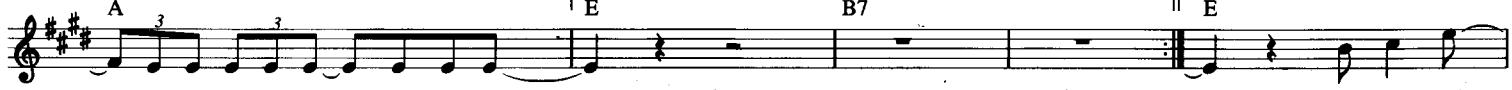
— not to sing — out of key. — Oh, I get by — With A Lit - tle Help — From My Friends. —
 — be - cause you're on your own? — No, I get by — With A Lit - tle Help — From My Friends. —
 — you but I know it's mine. — Oh, I get by — With A Lit - tle Help — From My Friends. —

E D A E



— Mm, I get high — With A Lit - tle Help — From My Friends. — Mm, I'm gon - na try —
 — Mm, I get high — With A Lit - tle Help — From My Friends. — Mm, I'm gon - na try —
 — Mm, I get high — With A Lit - tle Help — From My Friends. — Oh, I'm gon - na try —

1 2,3
 E B7 E



— With A Lit - tle Help — From My Friends. —
 — With A Lit - tle Help — From My Friends. —
 — With A Lit - tle Help — From My Friends. — (Do you need —
 (Do you need —

C#m F#m7 E D A



— an - y - bod - y?) I need some - bod - y to love. — (Could it be —
 — an - y - bod - y?) I just need some-one to love, — (Could it be —

C#m F#7 E D To Coda ⊕ A D.C. al Coda (3rd ending)



— an - y - bod - y?) I want some - bod - y to love. —
 — an - y - bod - y?) I want some - bod - y to love. —

CODA ⊕

A D A



— Oh, I get by — With A Lit - tle Help — From My Friends. —

E D A E



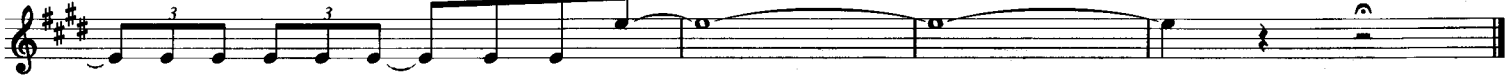
— Mm, I'm gon - na try — With A Lit - tle Help — From My Friends. — Oh, I get high —

A E D



— With A Lit - tle Help — From My Friends. — Yes, I get by — With A Lit - tle Help — From My Friends. —

A C/G Am9 E



— With A Lit - tle Help — From My Friends. —

WITH A LITTLE LUCK

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Words and Music by McCARTNEY

Medium tempo

E A B11

With A Lit-tle Luck we can help it out. We can make this whole damn thing work out.
And a lit-tle luck, we can clear it up. We can bring it in for a land-ing.

E A B11 To Coda ⊕ C#m7

With a lit-tle love, we can lay it down. Can't you feel the town ex-plod-ing?
With A Lit-tle Luck, we can turn it on. There can be no mis-un-der-stand-ing.

F#m C#7 F#m C#7

There is no end to what we can do to- geth- er. (To- geth- er.)

F#m C#m F#m C#7 F#m7

There is no end. (There is no end. There is no end.) This wil- low turns

C#7 Dmaj7 B11

his back on in- clem- ent weath- er; and if he can do it,

D.C. al Coda CODA ⊕ C#m7

we can do it, just me and you. With A Repeat and Fade

E A

Lit- tle Luck. With A Lit- tle Luck. With A Lit- tle Luck, a lit- tle luck, a lit- tle luck. With A

WITH A SONG IN MY HEART
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Administered by WB Music Corp.Words by LORENZ HART
Music by RICHARD RODGERS

Moderately slow

C G7 C G7 C

With A Song In My Heart, I be- hold your a- dor- a- ble face. Just a song at the
at the sound of your voice, heav- en o- pens its por- tals to me. Can I help but re-

E7 Am E7 Am Am7/G Am6/F# To Coda ⊕

start, but it soon is a hymn to your grace. When the mu- sic swells
joyce, that a song such as ours came to be? But I al- ways knew

F Dm7 C6 B7 E7 A7 Dm7 G7 D.C. al Coda

I'm touch- ing your hand; It tells that you're stand- ing near, and

CODA ⊕ C/G D7 C/G Dm7 G7 C

I would live life through, With A Song In My Heart for you.

WITHOUT A SONG

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Words by WILLIAM ROSE and EDWARD ELISCU
Music by VINCENT YOUMANS

Slowly

Fmaj7 Bbmaj7/F Fmsj7

With - out A Song _____ the day would nev - er end; With - out A Song _____ the road would
corn _____ would nev - er see a plow that field of corn _____ would be de -

Bb F/C C7sus C7

nev - er bend; when things go wrong _____ a man ain't got a friend, With - out A
sert - ed now; a man is born, _____ but he's no good no - how With - out A

1 F Gm7 C7 C7#5 2 F F7 Bb F7 Bb

Song. That field of Song. I got my trou - ble and woe, but

F7 Bb F7 Bb C F Am E7 Am7

sure as I know the Jor - dan will roll. I'll get a - long as

D7 C G7 C F C9 C7 C7#5 Fmaj7

long as a song is strong in my soul. I'll nev - er know _____ what makes the

Bbmaj7/F Fmaj7 Bb

rain to fall; I'll nev - er know _____ what makes the grass so tall; I on - ly

F/C C7sus C7 F G7 Bbm F

know _____ there ain't no love at all _____ With - out A Song.

THE WONDER OF YOU

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Words and Music by
BAKER KNIGHT

Slowly (with much expression)

F Dm Gm7 C7

When no one else can un - der - stand me, when ev - 'ry - thing I do is wrong,
And when you smile, the world is bright - er. You touch my hand and I'm a king.
You'll nev - er know how much I love you. My love is yours and yours a - lone,

F Dm Gm7 C7

you give me love and con - so - la - tion. You give me hope to car - ry on, and you
Your kiss to me is worth a for - tune. Your love to me is ev - 'ry - thing, and you're
and it's so won - der - ful to have you, to have you for my ver - y own. Guess I'll

F F7 Bb C7 F D7

try to show your love for me in ev - 'ry - thing you do. That's the
al - ways there to lend a hand in all I try to do. That's the
nev - er know the rea - son why you love me as you do. That's the

Gm7 C7 1,2 F Gm7 C7 3 F

won - der, The Won - der Of You.
won - der, The Won - der Of You.
won - der, The Won - der Of You.

You. _____

WITH ONE LOOK

from SUNSET BOULEVARD

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Music by ANDREW LLOYD WEBBER
Lyrics by DON BLACK and CHRISTOPHER HAMPTON,
with contributions by AMY POWERS

Lento moderato



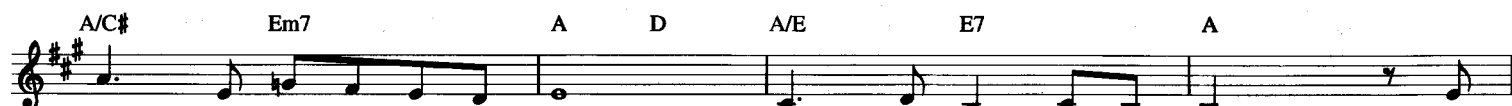
Norma: With one look I can break your heart, with one look I play every part.



I can make your sad heart sing. With one look you'll know all you need to know.



With one smile I'm the girl next door or the love that you've hungered for.



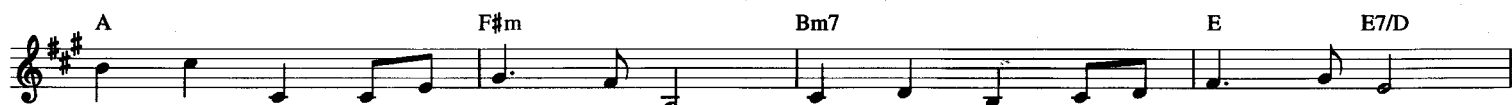
When I speak it's with my soul. I can play any role. No



words can tell the stories my eyes tell. Watch me when I frown, you can't write that down. You



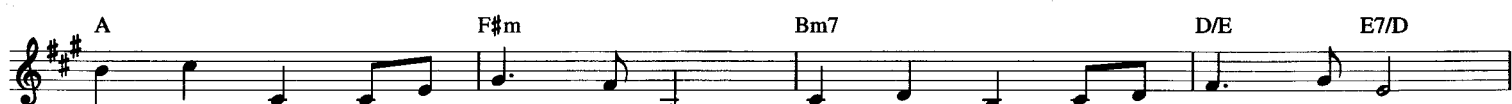
know I'm right, it's there in black and white. When I look your way you'll hear what I say. Yes,



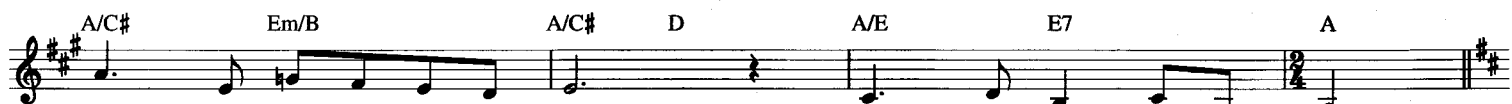
with one look I put words to shame, just one look sets the screen a-flame.



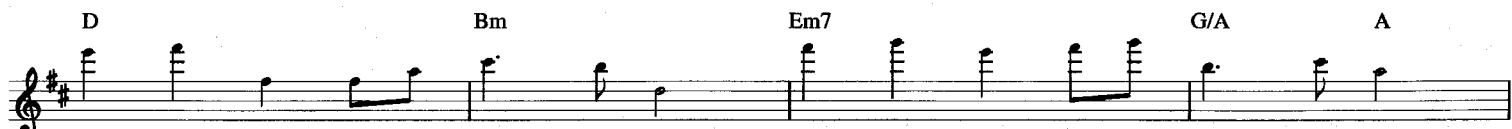
Si - lent mu - sic starts to play. One tear in my eye makes the whole world cry.



With one look they'll for - give the past, they'll re - joice I've re - turned at last



to my peo - ple in the dark, still out there in the dark.



(Instrumental)

D/F# Am D G D/F# Em7 A

Si - lent mu - sic starts to play. With one look you'll know all you need to know.

B G#m C#m C#m/B E/F# F#/E

With one look I'll ig - nite a blaze, I'll re - turn to my glo - ry days.

B/D# F#m7 B E2 E6 3

They'll say Nor-ma's back at last. This time I am stay - ing, I'm stay - ing for good, I'll be

rit. A Emaj7 E/F# 3 3 a tempo B

back where I was born to be. With one look I'll be me.

WOMAN

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 8 Music Square West, Nashville, TN 37203

Words and Music by
 JOHN LENNON

Moderately slow

Eb Fm7 Eb Fm7 Eb Cm Fm Bbsus Bb

Wom - an, I can hard - ly ex - press my mixed e - mo - tions at my thought - less - ness.
 Wom - an, I know you un - der - stand the lit - tle child in - side the man.

Ab Fm7 Gm Bbsus Bb Eb Fm7 Eb Fm7

Af - ter all, I'm for - ev - er in your debt. And Wom - an, I will try to ex - press
 Please re - mem - ber, my life is in your hands. And Wom - an, hold me close to your heart.

Eb Cm Fm Bbsus Bb Ab Fm7 Gm Bbsus

my in - ner feel - ings and thank - ful - ness for show - ing me the mean - ing of suc - cess.
 How - ev - er dis - tant, don't keep us a - part. Af - ter all, it is writ - ten in the stars.

Bb Ebmaj9 Cm7 Fm7 Bb6 Ebmaj9

Ooh, well, well. Doo doo doo doo doo. Ooh,

Cm7 Fm7 1 Bb6 2 Bb6 E F#m7

well, well. Doo doo doo doo doo. doo doo. Wom - an, please

E F#m7 E C#m F#m Bsus B A F#m7 G#m

let me ex - plain. I nev - er meant to cause you sor - row or pain. So let me tell you a - gain and a - gain and a -

Bsus B Emaj9 C#m7 F#m7 B6 Repeat and Fade

gain: I love you, yeah, yeah, now and for - ev - er. I

WONDERFUL COPENHAGEN

from the Motion Picture HANS CHRISTIAN ANDERSEN

© 1951, 1952 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

Moderately

C F G7 C Cmaj7 A7b9 A7

Won - der-ful, Won - der-ful Co - pen - ha - gen, friend - ly old girl of a town. 'Neath her
won - der-ful, Won - der-ful Co - pen - ha - gen, salt - y old queen of the sea. Once I

Dm G7 C Em Am Em Dm G7

tav - ern light, on this mer - ry night let us clink and drink one down. To
sailed a - way, but I'm home to-day, sing - ing

2 Am Em Am E+ D7 G7 C

Co - pen - ha - gen, won - der-ful, Won - der-ful Co - pen - ha - gen for me.

WONDERFUL! WONDERFUL!

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Copyright RenewedWords by BEN RALEIGH
Music by SHERMAN EDWARDS

Moderately

Bb6 Eb6 Bb6 Eb6 Bb6 Eb6 Bb6

Some - times we walk hand in hand by the sea and we breathe in the cool salt - y air;
Some - times we stand on the top of a hill and we gaze at the earth and the sky;
Some qui - et eve - nings I sit by your side and we're lost in a world of our own;

Eb6 Ab6 Eb6 Ab6 Eb Cm7 Cm6 D7

You turn to me with a kiss in your eyes and my heart feels a thrill be - yond com - pare! Then your
I turn to you and you melt in my arms, there we are, dar - ling, on - ly you and I! What a
I feel the glow of your un - spo - ken love, I'm a - ware, of the treas - ure that I own. And I

Gm G7 Cm7 To Coda 1 Bb C9 F7

lips cling to mine, it's Won - der - ful! Won - der - ful! Oh, so won - der - ful my love!
mo - ment to share, it's Won - der - ful! Won - der - ful!
say to my - self, it's Won - der - ful! Won - der - ful!

2 Bb Cm7 F7 Bb Ebmaj7 Eb6 Fm7 Bb7 Eb

Oh, so won - der - ful my love! This world is full of won - d'rous things, it's true, but they

Gm7 Eb6 C7 F7 D.C. al Coda CODA Bb Cm7 F7 Bb

would - n't have much mean - ing with - out you. Oh, so won - der - ful my love!

WONDERLAND BY NIGHT

© 1959 (Renewed 1987) SCREEN GEMS-EMI MUSIC INC.

Words by LINCOLN CHASE
Music by KLAUSS GUNTER-NEUMAN

Slowly

D A/C# Em7 A7 D

Stars hung sus - pend - ed a - bove a float - ing yel - low moon. Two hearts were

A/C# Em7 A7 D G

blend - ed while an - gels sang a lov - er's tune. And so we kissed, not

D G

know - ing if our hearts could pay the price, but heav - en wel - comed us to Par - a -

D E7 A7 D A/C# Em7 A7

dise, bless - ing our love. Then came the sun - rise, fad - ing the moon and stars from

D D7 G Em7b5 D/A Em7 A7b9 D Bb9

sight, re - call - ing al - ways, our Won - der - land By Night.

Eb Bb/D Fm7 Bb7 Eb

(Spoken:)The world be - came a pic - ture, framed by a jew - eled sky,

Bb/D Fm7 Bb7 Eb

the night that love de - cid - ed to u - nite you and I.

Ab Eb

And when our lips com - plet - ed that first kiss we kissed,

Ab Eb F7 Bb7

knew that this was ev - 'ry - thing that both our lives had missed.

Eb Bb/D Fm7 Bb7 Eb

Then came the dawn - ing as we be - held that thrill - ing sight;

Eb9 Ab Fm7b5 Eb/Bb Fm7 Bb7b9 Eb

with - out a warn - ing, our Won - der - land By Night.

WOODCHOPPER'S BALL

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By JOE BISHOP
and WOODY HERMAN

Fast

C F9 C

Dm7

1 C 2 C

WOODY WOODPECKER

from the Cartoon Television Series

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Words and Music by GEORGE TIBBLES
and RAMEY IDRIS

F F#dim7 Gm7 C7

Ha ha ha ha ha, ha ha ha ha ha, that's the Wood-y Wood-peck-er (song-tune.)

F F#dim7 Gm7 C7 To Coda ⊕

Ha ha ha ha ha, ha ha ha ha ha, he's a-peck-in' it all day long. —
makes the oth-er wood-peck-ers swoon. —

F F9 Bb Bbm6 F C7 F

He pecks a few holes in a tree, to see, if a red-wood's real-ly red, — and it's

G7 Gm7 3 C7 D.S. al Coda

noth-ing to him — on the tin-i-est whim — to peck a few holes in your head. Ha ha ha

CODA ⊕ F F9 Bb Bbm6 3 F

Tho' it does-n't make sense to the dull and the dense, all the la-dy wood-peck-ers long.

Fdim7 F 3 D7 G9 C7 F

for, ha ha ha ha ha, ha ha ha ha ha, — that's the Wood-y Wood-peck-er song.

WOOLY BULLY

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Words and Music by
DOMINGO SAMUDIO

Moderately Eb

1. Mat-ty told Hat-ty — a-bout a thing she saw. — Had two big horns.

2., 3. (See additional lyrics)

Ab7 Eb7

and a wool-ly jaw — Wool-y Bul-ly — Wool-y Bul-ly —

Bb7 Ab7 Eb7 1, 2 Bb7

Wool - y Bul - ly Wool - y Bul - ly Wool - y Bul - ly

3 Bb7

(Instrumental)

Additional Lyrics

2. Hatty told Matty
let's don't take no chance
let's not be L 7
come and learn to dance
Wooly Bully - Wooly Bully -
Wooly Bully - Wooly Bully - Wooly Bully.

3. Matty told Hatty
that's the thing to do,
get yo' someone really
to pull the wool with you -
Wooly Bully - Wooly Bully
Wooly Bully - Wooly Bully - Wooly Bully.

WOULD YOU LIKE TO TAKE A WALK
(Sump'n Good'll Come from That)

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Fred Ahlert Music Corporation

Lyric by BILLY ROSE and MORT DIXON
Music by HARRY WARREN

Moderately

Ab Abm Bb7 Eb Ab Abm

Mm - mm - mm Would You Like To Take A Walk? Mm - mm - mm do you
Mm - mm - mm have you heard the lat - est song? Mm - mm - mm it's a

Eb Fm7 Eb Ab Abm Eb C7

think it's gon - na rain? Mm - mm - mm how a - bout a sarsa - pa - ril - la?
ver - y pret - ty strain. Mm - mm - mm don't you feel a lit - tle thrill - y?

Fm Abm Eb Bb7 1 Eb 2 Eb

Gee the moon is yel - ler sum - p'n good - 'll come from that.
Gee it's get - ting chill - y sum - p'n good - 'll come from that. When you're

Bbm7 Eb7 Ab Eb7 Ab Ab7

stroll - ing thru the where - zis you need a who - zis to lean up - on. But

Dm7 G7 C Dm7 G7 C

when you have no who - zis to hug and what - zis gosh darn.

Ab Abm Bb7 Eb Ab Abm Eb Fm7 Eb

Mm - mm - mm Would You Like To Take A Walk? Mm - mm - mm do you think it's gon - na rain?

Ab Abm Eb C7 Fm Abm Eb Bb7 Eb

Mm - mm - mm ain't you tired of the talk-ies? I pre-fer the walk-ies sum - p'n good - 'll come from that.

WORDS OF LOVE

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Words and Music by
JOHN PHILLIPS

Moderate Ragtime tempo

G F Bb A7 D

Words Of Love _ so soft and ten - der won't win a girl's heart _ an - y - more. _

G F Bb7 A7

If you love _ her, then you _ must send _ her some-where where she's _ nev - er been be - fore. _

Gm F Bb/F F Bb A Ab N.C.

Worn - out phras - es and long - ing gaz - es won't get you where you ought to go. _ No!

G F7 Eb7 D

With a Rock feel

Words Of Love _ soft and ten - der, won't _ win her. _

Em Am F D7

You ought to know by now. _ You ought to know. _ You ought to know by now. _

Tempo I G F7 Eb7 Tempo II D7

Words Of Love _ soft and ten - der, won't _ win her _ an - y -

G F Bb A D

more. _ (Instrumental)

G F Eb D N.C.

You _ ought to know by _ now. _ You ought to know. _ You _ ought to know by now. _

Tempo I Em Am F D7 Tempo II

You _ ought to know by _ now. _ You ought to know. _ You _ ought to know by now. _

G F Bb A7 D7

Words Of Love _ soft and ten - der won't win a girl's heart _ an - y - more. _

G F Bb A

If you love _ her, then you _ must send _ her some-where where she's nev - er been be - fore. _

Gm F Bb A Ab N.C.

Worn-out phras - es and long - ing gaz - es won't get you where you ought to go. —

G F Eb7 D

Words Of Love — soft and ten - der won't — win her — an - y -

Eb D G

more. An - y - more. —

WORKING MY WAY BACK TO YOU

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and SEASONS FOUR MUSIC CO.

Words and Music by SANDY LINZER
and DENNY RANDELL

Moderately $\frac{3}{4}$ Chorus

F G C F C/E Em/B

I'll be Work - ing My Way — Back To You, — babe, with a burn - ing love in -

Am Am/G F G

side. — Yeah, I'm Work - ing My Way — Back To You, — babe, and a

C F C/E Em/B Am D7 G F/G G F/G G

hap - pi - ness that died. — I let it get a - way, been pay - in' ev - 'ry

Background: Do, do, do, — do, do,

F/G G F F# G Repeat D/F#

3rd time only

day. do, do, do, — do, do. When you were so — in love with me, —
I used to love — to make you cry, —

C/E D G

I played a - round like I — was free. — Thought I could have my cake and
it made me feel like a man — in - side. — If I had been a man

D/F# C/E D

eat it too, — but then I cried, o - ver los - in' you. — See, I'm
in re - al - i - ty, you'd be here, ba - by, lov - in' me. — Now my

Cmaj7 Cm(maj7) G Edim7

down and out, — but I ain't a - bout to go liv - ing my life with - out you. — Hey, —
nights are long, — and lone - ly, and I ain't too proud, babe, I just miss you so. — Girl, but

G C G C G C Gm7 C6 G

ev - 'ry day I made you cry, I'll pay, and girl, 'til the day I die, — I'll be
you're too proud, and you won't give in, but when I think a - bout all I could win, — I'll keep

1st time D.S.
2nd time D.S. &
Repeat Chorus
ad lib. & Fade

YAKETY SAX

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Words and Music by JAMES RICH
 and BOOTS RANDOLPH

Moderately fast

The musical score for 'Yakety Sax' is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked 'Moderately fast'. The score consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a C-clef. The melody is primarily eighth and sixteenth notes. Chord symbols are placed above the staff: C, G7, C, C7, F, F7, C, and 'To Coda' with a circled C. The second staff continues the melody with G7 and C chords. The third staff includes C7, F, F7, C, and 'To Coda' with G7 and C. The fourth staff has a first ending (1) with G7 and a second ending (2) with G7 and C, followed by C7 and F. The fifth staff has C7. The sixth staff has F, F7, Bb, F, and C7. The seventh staff has F. The eighth staff has C7. The ninth staff has F, F7, Bb, F, and C7. The tenth staff has F, C7, F, and 'D.S. al Coda', followed by a CODA section with a circled C, G7, and C.

YEAR OF THE CAT

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Words and Music by IAN ALASTIR STEWART
 and PETER WOOD

Moderately

Cmaj7 Bm Em Cmaj7 Bm Em

On a morn - ing from a Bo - gart mov - ie, in a coun - try where they turned back time,
 does - n't give you time for ques - tions, as she locks up your arm in hers.
 morn - ing comes and you're still with her and the bus and the tour - ists are

Cmaj7 Bm Em

you go stroll - ing through the crowd like Pe - ter Lor - re con - tem -
 And you fol - low till your sense of which di - rec - tion com -
 And you've thrown a - way your choice and lost your tick - et so you

Am7 D Cmaj7 Bm Em

plat - ing a crime. She comes out of the sun in a silk
 plete - ly dis - ap - pears. By the blue - tiled walls near the mar -
 have to stay on. But the drum - beat strains of the night

B C

dress, run - ning like a wa - ter - col - or in the rain.
 ket stalls, there's a hid - den door she leads you to.
 re - main in the rhy - thm of the new - born day.

B Em Am7

Don't both - er ask - ing for ex - plan - a - tions, she'll just tell you that she came
 "These days," she says, "I feel my life just like a riv - er run - ning through
 You know some - time you're bound to leave her, but for now you're gon - na stay

To Coda ⊕

D Cmaj7 D6 Em D6 Cmaj7 D6 Em

in the Year Of The Cat. (Instrumental)
 the Year Of The Cat."
 in the Year Of The Cat.

D6 Cmaj7 D6 Em Am7 D

She

D B C G

Well, she looks at you so cool - ly and her eyes shine like the

D B C G

moon in the sea. She comes in in - cense and patch - ou - li, so you take her to

F6 C D Cmaj7 D6 Em

find what's wait - ing in - side the Year Of The Cat. (Instrumental)

D6 Cmaj7 D6 Em D6 Cmaj7 D6 Em Am7

CODA

Repeat and Fade

D D.S. al Coda Cmaj7 D6 Em D6 C D6 Em D6

Well, (Instrumental)

YELLOW DAYS

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English lyric by ALAN BERNSTEIN
Music and Spanish lyric by ALVARO CARRILLO

Smoothly

The musical score for 'Yellow Days' is written in G major, 4/4 time, and marked 'Smoothly'. It consists of 11 staves of music with lyrics underneath. The lyrics are: 'I re-mem-ber when the sun-light had a spe-cial kind of bright-ness, and the laugh-ter held a lov-er's kind of light-ness, Yel-low Days, Yel-low Days. She would hold me and a smile would spread a-round us so com-plete-ly, and the soft-ness of a kiss would lin-ger sweet-ly, Yel-low Days, Yel-low Days. But then came thun-der and I heard her say good-bye through tears of won-der; now I'm all a-lone and my heart wants to know, Yel-low Days, where'd you go? Life is emp-ty and the sun-light seems so harsh in-stead of ten-der, and the laugh-ter's just an ech-o I re-mem-ber from Yel-low Days, Yel-low Days. I re-Days. Life is emp-ty and the sun-light seems so harsh in-stead of ten-der, and the laugh-ter's just an ech-o I re-mem-ber from Yel-low Days, Yel-low Days.' The score includes various chords such as Gm, C7, F6, D7, G7, F, Bb, Eb7, Ab, and C.

I re - mem - ber when the sun - light had a spe - cial kind of bright - ness, and the laugh - ter held a lov - er's kind of light - ness, Yel - low Days, Yel - low Days. She would hold me and a smile would spread a - round us so com - plete - ly, and the soft - ness of a kiss would lin - ger sweet - ly, Yel - low Days, Yel - low Days. But then came thun - der and I heard her say good - bye through tears of won - der; now I'm all a - lone and my heart wants to know, Yel - low Days, where'd you go? Life is emp - ty and the sun - light seems so harsh in - stead of ten - der, and the laugh - ter's just an ech - o I re - mem - ber from Yel - low Days, Yel - low Days. I re - Days. Life is emp - ty and the sun - light seems so harsh in - stead of ten - der, and the laugh - ter's just an ech - o I re - mem - ber from Yel - low Days, Yel - low Days.

YELLOW SUBMARINE

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

March tempo

The musical score for 'Yellow Submarine' is written in G major, 4/4 time, and marked 'March tempo'. It consists of two staves of music with lyrics underneath. The lyrics are: 'In the town where I was born lived a man who sailed the sea. And he told us of his life in the land of sub-marines. So we sailed up to the'. The score includes chords such as D, C, G, Em, Am, Cmaj7, and D.

In the town where I was born lived a man who sailed the sea. And he told us of his life in the land of sub - mar - ines. So we sailed up to the

G Em Am Cmaj7 D G D C G G Em
 sun till we found the sea of green. And we lived be-neath the waves in our

Am Cmaj7 D G D
 Yel - low Sub - mar - ine. We all live in a Yel - low Sub - mar - ine, Yel - low Sub - mar - ine,

G D C G Em Am Cmaj7
 Yel - low Sub - mar - ine. We all live in a Yel - low Sub - mar - ine, Yel - low Sub - mar - ine,

G D C G Em Am Cmaj7
 Yel - low Sub - mar - ine. { And our friends are all on board, man - y more of them live next
 As we live a life of ease, ev - 'ry one of us has all we

D G D C 1 G
 door. And the band be-gins to play: (Instrumental)
 need. Sky of blue and sea of

2 G Em Am Cmaj7 D D.S. and Fade
 green in our Yel - low Sub - mar - ine.

YES INDEED

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Words and Music by SY OLIVER

Peppy F Bb F Bb Eb Bb C7 F Db7
 Yes In - deed Yes In - deed I've got that feel - in' in me

Gm7 Gbmaj7 F Bb F F Dm7 Gm7 C11
 Yes In - deed You will shout when it hits you Yes In -
 out if it's in you Yes In -

F Bb F Gm7
 deed. Yes you'll shout, when it hits you Yes In - deed.
 deed. Makes you shout, "Jack it sends you," Yes In - deed.

C13 F7#9 F7 B13 Bb13 Bbm6
 When the spir - it moves you, you'll shout "Hal - le - lu - jah." When it
 When that jive starts jump - in' you'll shout "Let me in there." When it

F Dm7 Gm7 C11 F Bb 1 F 2 F
 hits you you'll hol - la "Yes In - deed." It comes
 hits you you'll hol - la "Yes In - deed."

YESTERDAY

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately, with expression

F Em A7 Dm Dm/C

Yes - ter - day, ___ all my trou- bles seemed so far a - way, ___
Sud - den - ly, ___ I'm not half the man I used to be,

Bb C Bb/F F C/E Dm7 G7 Bb F

now it looks as though they're here to stay, ___ oh I be - lieve ___ in Yes - ter - day. ___
there's a shad - ow hang - ing o - ver me, ___ oh Yes - ter - day ___ came sud - den - ly. ___

G/A A7 Dm C Bbmaj7 Dm/A Gm C7 F G/A A7

Why she had to go I don't know, she would - n't say. ___ I said

Dm C Bbmaj7 Dm/A Gm C F

some - thing wrong, now I long for Yes - ter - day. Yes - ter - day, ___

Em A7 Dm Bb C Bb/F F C/E

love was such an eas - y game to play. ___ Now I need a place to hide a - way, ___ oh

Dm7 G7 Bb F F/C G/B Bb F

I be - lieve ___ in Yes - ter - day. ___ Mm mm mm mm mm. ___

YESTERDAY'S SONGS

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Words and Music by
NEIL DIAMOND

Moderately

F F/C F F/C F F/C F F/C

(Say - in' I love ___ you now ba - by, say - in' I love ___ you now ba - by.)

F F/C F₃ F/C Gm7 C7 Gm7 C7

Yes - ter - day's Songs ___ don't stay a - round long, ___ not much an - y - more. ___
Yes - ter - day's Songs ___ don't seem to be - long. They're here, and they're gone. ___

Gm7 C7 Gm7 C7 F F/C F F/C

Yes - ter - day's words ___ don't make them - selves heard ___ like they did be - fore. ___ Ba - by,
Yes - ter - day's moves ___ don't stay in the grooves. ___ They keep mov - in' on. ___ Ba - by,

F F/C Am Am/E Bb₃

yes - ter - day's blues ___ may be yes - ter - day's news, ___ but the truth al - ways stays the
yes - ter - day's rhyme ___ was for yes - ter - day's time, ___ and the fu - ture's not ours to

Bbm F F/C Gm7 C7 F F/C

same. And the good things will nev - er change, - like say-in', "I love you."
 see. But there's some things that al - ways will be, like say-in', "I love you."

F F/C 1 F F/C F F/C 2 F F(add9)

Say-in', "I love you."
 Say-in', "I love you." (Instrumental)

Y.M.C.A.

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Words and Music by JACQUES MORALI,
 HENRI BELOLO and VICTOR WILLIS

Disco

G Em

1. Young man, there's no need to feel down. - I said, young man, pick your - self off the ground. - I said,
 2. Young man, there's a place you can go, - I said, young man, when you're short on your dough. - You can
 3. - 6. (See additional lyrics)

C D/F# C/E D C G/B D/A

young man, 'cause you're in a new town - there's no need to be un - hap - py.
 stay there and I'm sure you will find - man - y ways to have a good time.

D7 Chorus G

It's fun to stay at the Y. M. C. A. It's fun to stay at the

Em Am Am(maj7) Am7

Y. M. C. A. They have ev - er - y - thing - for young men to en - joy. - You can

Am7/D G

hang out with all the boys. - It's fun to stay at the Y. M. C. A. It's fun to stay at the

Em Am Am(maj7) Am7

Y. M. C. A. You can get your - self clean - you can have a good meal. - You can
 Young man, young man, - { there's no need to feel down. }
 are you lis-t'ning to me? }

D11 1, 2 D D.C. 3 D7 D.S. 4 D.S. ad lib. and Fade D

do what - ev - er you feel. - self off the ground. - you want to be? -

Young man, young man { pick your - what do

Additional Lyrics

- 3. Young man, are you listening to me?
 I said, young man, what do you want to be?
 I said, young man, you can make real your dreams
 But you've got to know this one thing.
- 4. No man does it all by himself.
 I said young man put your pride on the shelf.
 And just go there to the Y.M.C.A.
 I'm sure they can help you today.
 Chorus

- 5. Young man, I was once in your shoes
 I said, I was down and out and with the blues.
 I felt no man cared if I were alive.
 I felt the whole world was so jive.
- 6. That's when someone come up to me
 And said, "Young man, take a walk up the street.
 It's a place there called the Y.M.C.A.
 They can start you back on your way."
 Chorus

YOU ALWAYS HURT THE ONE YOU LOVE

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div. of The Star Street Joint Venture

Words and Music by ALLAN ROBERTS
and DORIS FISHER

Moderately

Bb

You Al - ways Hurt The One You Love, the one you should - n't

Bb/D Gb9/Db F9/C F7 Cm Cm7

hurt at all. You al - ways take the sweet - est

F7 F+ Bb

rose, and crush it till the pet - als fall. You al - ways

Bb7 Eb C7 F9

break the kind - est heart, with a hast - y word you can't re - call.

F7 Bb Bb/D A/C# Cm6 G7/B G7 C7

So if I broke your heart last night, it's be - cause I love you

F7

most of all. You all.

1 Bb Cm7 Ebm6 F7 2 Bb

YOU ARE BEAUTIFUL

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Words and Music by HUGO PERETTI,
LUIGI CREATORE and GEORGE DAVID WEISS

Slowly

Eb Abm/Eb Eb Abm/Eb

You Are Beau - ti - ful, not just be-cause your eyes are. Al-though I know that's

Eb Abm/Eb Eb C/D D7 G

true my love, you're beau - ti - ful be-cause you're you. You Are Beau - ti - ful,

Cm/G G Cm/G G Cm/G

not just be-cause your smile is. Al-though that's plain to see my love, You're beau - ti - ful be-cause you

G Abmaj7 Gm7 Abmaj7

smile at me. And when I need a friend, some-one to pull me through,

Gm7 Cm Cm/Bb Abmaj7 Gm Fm Cm7/Eb Db9 Cm7/F

you are ev - 'ry-thing that I ev - er need, you are my strength; And like ver - y

F7 Ab/Bb Bb9 Eb Abm/Eb Eb

few are You Are Beau - ti - ful, not just be-cause your face is,

Abm/Eb Eb Gm7 Abmaj7 Ebmaj7 Bbm7 Eb7b9 Ab Gm7 C7 Fm7 Adim

not just be-cause of all the things you can - not hide. You Are

Cm7/Bb Cb Abm7 Fm7 Gm7 Abmaj7 Gm7

Beau - ti - ful, beau - ti - ful be - cause of what you

F7 Bb9 Eb Abm/Eb Eb

are in - side.

YOU CALL EVERYBODY DARLING

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A Division of MPL Communications, Inc.

Words and Music by SAM MARTIN,
BEN TRACE and CLEM WATTS

Moderately
Bb

G Fdim7

You Call Ev - 'ry - bod - y Dar - ling and ev - 'ry - bod - y calls you dar - ling,

F7 Fdim7 F7 Fdim7 F7 Fdim7 F7 Bb F+ Bb F7 Bb Bdim7

too. You don't mean what you're say - in', it's just a game you're play - in', but

C7 B7 C7 Gm7 C7 F7 Eb Abm F7 Bb

you'll find some - one else can play the game as well as you. If You Call Ev - 'ry - bod - y

Bb7 Eb Ebdim7 Eb Ebdim7 Eb Ebdim7

Dar - ling, then love won't come a - knock-in' at your door. And as the years go

Bbdim7 Bb Bbdim7 Bb G7 C7 Cdim7 C7 C+ F7 Fdim7 F7 Bb Ebm Bb

by you'll sit and won - der why no - bod - y calls you dar - ling an - y - more.

YOU BELONG TO ME

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Words and Music by CARLY SIMON
and MICHAEL McDONALD

Moderately

Eb maj7/F G7sus G7 Cm9

Why'd you tell me this _____ while you look _____ for my _____ re - ac - tion? -

Eb maj7/F G7sus G7

What do you need to know? _____ Don't you know _____ I'll al -

Cm9 Abmaj7 Dm7b5

- ways be _____ the one. _____ You don't have to prove to me _____ you're beau -

G+ G7/B Cm11 Ebmaj7 Eb7

- ti - ful _____ to stran - gers. - I've _____ got lov - in' eyes _____

Eb/F F6 Eb/F F6 Abmaj7/Bb Bb7 Gsus G+ N.C.

_____ of _____ my own. _____ You Be - long To

Eb maj7/F G7sus G7 Cm9

Me _____ in this life. _____ An - y - one _____ could tell. _____ An - y fool can

Eb maj7/F G7sus G7 Cm9

see _____ who you need. _____ I know _____ you all too well. _____ You don't have to

Abmaj7 Dm7b5 G+ G7/B Cm11 Ebmaj7

prove to me _____ you're beau - ti - ful _____ to stran - gers. - I've _____

Eb7 Eb/F F6 Eb/F F6 Abmaj7/Bb Bb7

_____ got lov - in' eyes, _____ and I _____ can _____ tell. _____

Abmaj7/G Dm7b5 C7b5 Bbm9

_____ You Be - long To Me. _____ Tell him you were fool - in'. _____ You Be - long To

Fm7 Bbm9

Me. _____ You Be - long To Me. _____ Tell him he's a stran - ger. _____ You Be - long To

Fm7 Dbmaj7 Csus C+ C7 Fm11

Me. _____

(Instrumental)

Abmaj7 Ab7 Ab/Bb Bb6 Ab/Bb Bb6 Db/Eb Eb7 Dm7b5 C7b5

_____ You Be - long To

Bbm9 Fm7

Me. _____ You Be - long To Me. _____ You Be - long To

Repeat and Fade

YOU DECORATED MY LIFE

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and Administered by EMI APRIL MUSIC INC.

Words and Music by DEBBIE HUPP
and BOB MORRISON

Moderate ballad

G Am/G

All my life was a pa - per _____ once plain pure and white, _____
rhyme with no rea - son _____ in an un - fin - ished song, _____

Bm/G

till you moved with your pen, _____ chang - in' moods now and then _____ till the
there was no har - mo - ny, _____ life meant noth - in' to me _____ un - til

Am/G G

bal - ance was right. _____ Then you add - ed some mu - sic, _____
you came a - long. _____ And you brought out the col - ors, _____

Am/G Bm/G

ev - 'ry note was in place, _____ and an - y - bod - y could see _____ all the
what a gen - tle sur - prise, _____ now I'm a - ble to see _____ all the

Am/G D G Gmaj9

chang - es in me _____ by the look in my face. _____ }
things life can be _____ shin - in' soft in your eyes. _____ } And You _____

C C/D G C B7 Em Em/D

Dec - o - rat - ed My Life, _____ cre - a - ted a world _____ where dreams are a part. _____

Am7 D G Gmaj9 C C/D G

And _____ You _____ Dec - o - rat - ed My Life _____

C B7 Em Em/D Am7 D

by paint - ing your love _____ all o - ver my heart; _____ You Dec - o - rat - ed My _____

G B7 C Gmaj7

Life... (Instrumental) Like a _____

YOU CAN'T HURRY LOVE

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Words and Music by EDDIE HOLLAND,
LAMONT DOZIER and BRIAN HOLLAND

Moderately bright

Bb Eb Bb Dm Gm7

I need love, love to ease my mind; I need to find, find some-one to

Eb6 F7 Bb Eb Bb

call mine; but Ma-ma said - You Can't Hur-ry Love, no you just have to wait, she said
can't hur-ry love, no you just have to wait, she said

Dm Gm7 Eb F7 Bb

love don't come ea-sy, it's a game of give and take. You Can't Hur-ry Love, no, you
love don't come ea-sy, it's a game of give and take. How long must I wait how much

Eb Bb Dm Gm Eb F7

just have to wait, you got-ta trust, give it time, no mat-ter how long it takes; but
more can I take, be-fore lone-li-ness will 'cause my heart, heart to break? No,

Dm Gm

how man-y heart-aches must I stand be-fore I find a love to let me
I can't bear to live my life a-lone. I grow im-pa-tient for a love to

Eb

live a-gain. Right now the on-ly thing that keeps me hang-ing on, when I
call my own; but when I feel that I, I can't go on, these

F7 Eb/F Bb

feel my strength, yeah, it's al-most gone, I re-mem-ber Ma-ma said, can't hur-ry love, no, you
pre-cious words keep me hang-ing on; I re-mem-ber Ma-ma said, Can't Hur-ry Love, no, you

Eb Bb Dm Gm Eb F7

just have to wait, she said love don't come ea-sy it's a game of give and take. You
just have to wait, she said trust, give it time, no

2 Eb F7 Bb

mat-ter how long it takes. No love, love don't come

Eb Bb Dm Gm7 Eb F7

ea-sy, but I keep on wait-ing, an-ti-ci-pat-ing for that

Bb Eb Bb Dm Gm7
 soft voice to talk to me at night, — for some ten - der arms — to
 Eb F7 Bb Eb Bb
 hold — me tight. — I keep wait - ing; I keep on wait - ing, — but it ain't
 Dm Gm Eb F7 Bb
 ea - sy, — it ain't ea - sy when Ma - ma said You Can't Hur - ry Love, — no, you
 (See additional lyrics)
 Eb Bb Dm Gm Eb F7 Repeat and Fade
 just have to wait; she said trust, — give it time no mat - ter how long it takes. You

Additional Lyrics

You Can't Hurry Love
 You just have to wait,
 She said love don't come easy
 It's a game of give and take.

YOU'RE BREAKING MY HEART

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Words and Music by PAT GENARO
 and SUNNY SKYLAR

Freely C Dm7 G7
 You're Break - ing My Heart 'cause you're leav - ing. — You've fall - en for some - bod - y
 break - ing my heart to re - mem - ber — the dreams we de - pend - ed up -
 C Gm A7 Dm Am6 B7
 new. — It is - n't too eas - y be - liev - ing — you'd leave af - ter all we've been
 on — you're leav - ing a slow dy - ing em - ber, — I'll miss you, my love, when you're
 1 Em B G7 2 Em B G7 C6 B7
 thru. It's gone. — I wish you joy, — tho' tear - drops burn. — But if some -
 Em D7 G7 Fdim7 E7 Am7 Am6 3
 day you should want to re - turn, please hur - ry back and we'll make a new
 Dm7 C Dm7 G7 G7b9 C
 start. — 'Til then You're Break - ing My Heart. —

2 C Cmaj7 Bm7 E F#m7 E/G#

And if I want - ed to, I could nev - er be free. I

Am7 Bm7 C D Bm7 D.S. al Coda

nev - er be - lieved it was true, but now it's so clear to me: You Can Do

CODA Repeat and Fade

Em Bm7 Cmaj7 D Em Bm7 Cmaj7 D

Doo doo doo doo doo doo doo doo doo doo, you're the one who can put out the fire.

YOU MADE ME LOVE YOU (I DIDN'T WANT TO DO IT)

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Words by JOE MCCARTHY
Music by JAMES V. MONACO

Slowly C Ebdim7 Dm7 Dm7b5 G7 Dm7 Dm7b5 G7

You Made Me Love You, I did - n't wan - na do it, I did - n't wan - na do it.

Dm7 G7 C

You made me want you, and all the time you knew it, I guess you al - ways knew it.

A7 Ab7 A7 D7 Am7 D7

You made me hap - py some - times, you made me glad. But there were times,

Am7 D7 Dm7 G7 Dm7 G7 G7#5 C Ebdim7

— dear, you made me feel so bad. You made me sigh for, I

Dm7 Dm7b5 G7 Dm7 Dm7b5 G7 Dm7 B7#5

did - n't wan - na tell you, I did - n't wan - na tell you. I want some love that's

E7 A7 Gm A7 Gm A7 Gm A7

true, yes, I do, 'deed I do, you know I do. Gim - me, gim - me what I cry for, you

D7 Am7 D7 D7b5 C G#dim7 Dm7 G7 C Fm C6

know you got the brand of kiss - es that I'd die for. You know You Made Me Love You.

YOU KEEP ME HANGIN' ON

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Words and Music by EDDIE HOLLAND,
LAMONT DOZIER and BRIAN HOLLAND

Moderately

A Em/G Em/D

Set me free why don't cha ba - by; get out my life why
Set me free why don't cha ba - by; let me be why

Fmaj7 Esus A Em/G

don't cha ba - by, 'cause you don't real - ly love me. You just keep
don't cha ba - by, 'cause you don't real - ly love me. You just keep

Em/D Fmaj7 Esus A

me hang - in' on. You don't real - ly need
me hang - in' on. You don't real - ly want

Em/G Em/D Fmaj7 Esus

me but You Keep Me Hang - in' on.
me you just keep me hang - in' on.

1 Bb/C F

Why do you keep a com - in' a - round play - ing with my heart?

C Bb/C

Why don't cha get out of my life

F C Em/B G

and let me make a new start? Let me get o - ver you the

E Bb/C 2

way you've got - ten o - ver me. You say al - though

F C

we broke up you still wan - na be just friends.

Bb/C F

But how can we still be friends when see - ing you on - ly breaks my

A E

heart a - gain? (Spoken:) And there ain't nothin' I can do about it.

A Em/G Em/D

Set me free why don't cha ba - by, get out my life why don't

Fmaj7 Esus Bb/C

cha ba - by. You claim you still care for me but your

F C Bb/C

heart and soul needs to be free. Now that you've got

F C Em/B

your free - dom you wan - na still hold on to me.

G E

You don't want me for your - self so let me find some - bod - y else.

Am A Em/G

Why don't cha be a man a - bout it

Em/D Fmaj7 Esus A

and set me free. Now you don't care a

Em/G Em/D Fmaj7 Esus

thing a - bout me, you're just us - ing me. Boy,

A Em/G Em/D

get out, get out - ta my life and let me sleep at night,

Fmaj7 Esus A Em/G

'cause you don't real - ly love me, You Just Keep

Em/D Fmaj7 Esus A

Me Hang - ing On. 'Cause you don't real - ly need

Am/E Em/G F Am

me, so let me be, set me free.

YOU'RE SO VAIN

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Words and Music by
CARLY SIMON

Moderately

Am7 G/A Am Am7 G/A Am F C/F F

You walked in - to the par - ty like you were walk - ing on - to a
had me sev - er - al years a - go, when I was still quite na -
hear you went up to Sar - a - to - ga, and your horse nat - 'ral - ly

Am7 Am7 G/A Am Am7 G/A Am

yacht; your hat stra - te - gic - 'ly dipped be - low one eye, your
ive; well, you said that we make such a pret - ty pair, and
won; then you flew your Lear jet up to No - va Sco - tia, to see the

F C/F F Am7 Fmaj7 G Em7 Am7

scarf, it was ap - ri - cot. You had one eye in the mir - ror as you
that you would nev - er leave. But you gave a - way the things you loved and
to - tal e - clipse of the sun. Well, you're where you should be all the time and

F C G

watched your - self ga - votte and all the girls dreamed that they'd
one of them was me, I had some dreams, they were clouds
when you're not you're with some un - der - world spy or the wife

F C

— be your part - ner they'd be your part - ner and } You're So Vain,
— in my cof - fee, clouds in my cof - fee and }
— of a close friend, wife of a close friend and }

Dm7 C Am7

— you prob - 'bly think this song is a - bout you, You're So Vain. I'll

Fmaj9 G13 1, 2 3

bet you think this song is a - bout you. Don't you? Don't you? } Well, I — you? —

C Dm7 C Repeat and Fade

You're So Vain, you prob - 'bly think this song is a - bout you.

YOU DON'T OWN ME

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Words and Music by JOHN MADARA
and DAVE WHITE

Moderately bright Waltz

§ Ebm F7 Ebm F7#5 F7

You Don't Own Me. I'm not just one of your man - y
Own Me. Don't say I can't go with oth - er
Own Me. Don't try to change me in an - y
Own Me. Don't tie me down 'cause I'll nev - er

1,3 Bbm 2,4 Bb

toys. You Don't boys. And don't tell me
way. You Don't stay. I don't tell you

Gm
 what to do, _____ I Don't _____ tell me what to say; _____ And
 what to say, _____ I don't _____ tell you what to do; _____ so

Eb F7
 please when I go out with you, _____ Don't put me
 just let me be my - self, _____ That's all I

To Coda ⊕ Bbm D.S. al Coda
 on dis - play. _____ 'Cause _____ You Don't
 ask of you. _____

CODA ⊕ Bb
 _____ I'm young and I love to be young, _____ I'm

Gm Eb
 free and I love to be free; _____ To live my life the way that I want, _____

Repeat and Fade
 F7 Bbm Ebm F7
 _____ To say and do what - ev - er I please. _____ You Don't Own Me. _____

YOUR CHEATIN' HEART

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Words and Music by
HANK WILLIAMS

Moderately

G7 C C7 F G7
 Your Cheat - in' _____ Heart _____ will make you weep _____ you'll cry and cry _____ and try to
 Heart _____ will pine some - day _____ and crave the love _____ you threw a -

C G7 C C7 F G7
 sleep. _____ But sleep won't come _____ the whole night through _____ Your Cheat - in' _____ Heart _____
 way. _____ The time will come _____ when you'll be blue _____ Your Cheat - in' _____ Heart _____

C C7 F C
 _____ will tell on you. _____ When tears come down _____ like fall - in' rain _____ you'll toss a -
 _____ will tell on you. _____ When tears come down _____ like fall - in' rain _____ you'll toss a -

D7 G7 C C7 F
 round _____ and call my name. _____ You'll walk the floor _____ the way I do _____
 round _____ and call my name. _____ You'll walk the floor _____ the way I do _____

G7 1 C G7 2 C
 _____ Your Cheat - in' _____ Heart _____ will tell on on you. _____ Your Cheat - in' _____
 _____ Your Cheat - in' _____ Heart _____ will tell on _____ you. _____

YOU'RE THE INSPIRATION

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Words and Music by PETER CETERA
and DAVID FOSTER

Slow Rock
B \flat

B \flat Dm7 Gm7 Gm7/F

1. You know our love was meant to be _____ the kind of love that lasts for -
2. (See additional lyrics)

E \flat F/E \flat B \flat Dm7

ev - er. _____ And I want you here with me

Gm7 Gm7/F E \flat F/A B \flat

from to - night un - til the end of time. You _____ should know _____

E \flat /G A \flat (add2) D/F# Gm C/E F D/F# G A/C#

eve - ry - where I go; _____ al - ways on my mind, in my heart, in my soul, ba - by.

Chorus:

D D/F# G D/A A D D/F#

You're the mean - ing of my life, You're The In - spi - ra - tion. You bring feel - ing to my life, _____

G D/A A F C/F B \flat /F B \flat m/F

You're The In - spi - ra - tion. Wan-na have you near me, I wan-na have you hear me say - ing _____

1 F/C B \flat /C C F(no3rd)/E \flat F(no3rd) B \flat

no one needs you more than I _____ need you. (Instrumental)

E \flat F 2 F/C B \flat /C C9 B \flat /C A/C#

And I no one needs you more than I need (no one needs you more than I. _____)

D D/F# G D/A A D D/F# G D/A A F C/F

you. _____) Wan-na have you near me, I

B \flat /F B \flat m/F F/C B \flat /C C A/C#

wan-na have you hear me say yeah, _____ no one needs you more than I _____ need you.

E E/G# A E/B B E C#m

You're the mean - ing of my life, ... You're The In - spi - ra - tion. You bring feel - ing to my life, -

A E/G# F#m9 B E E/B A E/B B

You're the In - spi - ra - tion. When you love some - bod - y; (till the end - of time;) when you

E C#m7 A E/G# F#m7 B

love some - bod - y; (al - ways on - my no one needs - you more than I. When you

Repeat ad lib. and Fade

Additional Lyrics

2. And I know (yes, I know)
 That it's plain to see
 We're so in love when we're together.
 Now I know (now I know)
 That I need you here with me
 From tonight until the end of time.
 You should know everywhere I go;
 Always on my mind, you're in my heart, in my soul.
 Chorus

YOU YOU YOU

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 SCREEN GEMS-EMI MUSIC INC.

Words and Music by ROBERT MELLIN
 and LOTAR OLIAS

Moderately slow

Eb Ab Eb

You You You, I'm in love with You You You, I could be so

Gm/Bb Bb7 Eb Ab Eb

true true true to some-one like You You You.

Ab Eb

Do do do what you ought to do do do, take me in your

Gm/Bb Bb7 Eb Ab Eb

arms please do, let me cling to You You You.

Fm7 Bb7 Eb Fm7 Bb7 Eb Eb7

We were meant for each oth - er sure as heav - en's a - bove.

D7 Gm F7 Bb7

We were meant for each oth - er to have to hold and to love.

Eb Ab Eb

You You You, there's no one like You You You, you could make my

Gm/Bb Bb7 Eb Ab

dreams come true if you say you love me too. too.

1	2
Eb Bb7#5	Eb

YOU DON'T BRING ME FLOWERS

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Words by NEIL DIAMOND, MARILYN BERGMAN and ALAN BERGMAN
Music by NEIL DIAMOND

Slowly and freely

C G/C F/C C F C/E

You Don't Bring Me Flow - ers; you don't sing me love songs. You hard-ly talk to me an - y-more

Dm7 Fmaj7 G C G/C

when you come through the door at the end of the day. I re-mem-ber when you could-n't wait to love me,

F/C C Fmaj7 G7sus G7

used to hate to leave me. Now af - ter lov-in' me late at night when it's

C Fmaj7 G7sus G7 C Em7 Am7 Ab Bb/Ab

good for you and you're feel-in' all right, well, you just roll o - ver and you turn out the light.

C/G G7sus G7 C G/C F/C G11 C G/C

And You Don't Bring Me Flow - ers an - y - more. It used to be so nat - 'ral

F/C C F C/E

to talk a - bout for - ev - er, but used - to - be's don't count an - y - more. They just

Dm7 Fmaj7 G7 C G/C F/C C

lay on the floor till we sweep them a-way. And ba-by, I re - mem - ber all the things you taught me:

Fmaj7 G7sus G7 C Fmaj7

I learned how to laugh, and I learned how to cry. Well, I learned how to love, e - ven

G7sus G7 C Em7 Am7 Ab Bb/Ab

learned how to lie. You'd think I could learn how to tell you good - bye,

C/G G7sus G7 Am D7sus D7 D7/Ab C/G C6/G G7sus G

'cause You Don't Bring Me Flow - ers an - y - more. Well, you'd

C Em7 Am Ab Bb/Ab C/G G7sus G7 C Cmaj7 C6 C/G C

think I could learn how to tell you good - bye, 'cause You Don't Bring Me Flow - ers an - y - more.

YOU'VE GOT A FRIEND

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Words and Music by
CAROLE KING

Slowly Fm C7/G Fm C7 Fm/Ab C7/G Fm

When you're down and trou - bled, and you need some love and care; And
a - bove you grows dark and full of clouds; And

Bbm7 Eb Eb6 Eb7 Ab Bbm/Ab Ab Gm7

noth - in' noth - in' is go - in' right close your eyes and
that ol' north wind be - gins to blow keep your head to -

C7 Fm C7+ C7sus Fm/Ab C7sus Fm Bbm7 Cm7

think of me, and soon I will be there; To bright - en up e - ven your dark - est night.
geth - er, and call my name out loud; Soon you'll hear me knock - in' at your door.

Db6/Eb Eb Db6/Eb % Ab Db

You just call out my name, and you know wher - ev - er I am

Ab Db6/Eb Eb

I'll come run - nin' to see you a - gain.

Ab Abmaj7/G Db/F Ab6/Eb Ab7/Eb Db Cm7

Win - ter, spring, sum - mer or fall, all you have to do is call, and I'll be there.

Bbm7 Db6/Eb Ab Gm7 C7 N.C. 2 Db Cm7 Bbm7 Db6/Eb

You've Got A Friend. If the sky there, yes, I will. Now

Gb Db Ab

ain't it good to know that You've Got A Friend, when peo - ple can be so cold.

Abmaj7 Db Gb7

They'll hurt you, yes, and de - sert you, and

Fm Bb7 Bb9 Bbm7/Eb Eb D.S. al Coda

take your soul if you let them. Oh, but don't you let them. You just call

CODA Db Cm7 Bbm7 Db6/Eb Ab

there, yes, I will. You've Got A Friend.

Db/Ab Ab Db/Ab Repeat and Fade

You've Got A Friend. Ain't it good to know You've Got A

YOU'VE LOST THAT LOVIN' FEELIN'

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Words and Music by BARRY MANN,
CYNTHIA WEIL and PHIL SPECTOR

Slowly

Bb/C C

You nev - er close your eyes an - y - more when I kiss your lips.
wel - come look in your eyes when I reach for you.

Bb/C C

And there's no ten - der - ness like be - fore in your fin - ger - tips.
And, girl, you're start - ing to crit - i - cize lit - tle things I do.

Dm7 Em7 Fmaj7

You're try - ing hard not to show it, (Ba - by) but, ba - by,
It makes me just feel like cry - ing, 'cause ba - by, some - thing

F/G G C Dm/C G7

ba - by, I know it. You've Lost That Lov - in' Feel - in', woh oh, that lov -
beau - ti - ful's dy - ing.

C Dm/C Bb/C C

- in' feel - in'. You've Lost That Lov - in' Feel - in'! Now it's gone, gone, gone, woh oh oh oh.

|| 2 C F G F G C F G F G

Now there's no Ba - by, ba - by, I'd get down on my knees for

C F G F G C F G F G

you. If you would on - ly love me like you used to

C F G/F G C F G F G

do. We had a love, a love, a love you don't find ev - 'ry

C F G F G C F G F G C 3 F

day. So don't, don't, don't, don't let it slip a - way.

G F G C F G F G C 3 F

Ba - by, ba - by, I beg you please, beg you please,
(Bkgd.) Ba - by, ba - by, ba - by, please, please,

G F G C F G F 3 G

please, I need your love, I need your love, I need your love, so bring it on

C F 3 G C

back, so bring it on back. Bring back that

bring it on back, bring it on back.

Dm/C G7 C Dm/C

lov - in' feel - in', woh, oh, that lov - in' feel - in'. Bring back that lov - in' feel - in', 'cause it's

Bb/C C Repeat and Fade

gone, gone, gone, and I can't go on, woh oh oh oh.

YOUNG AT HEART

© 1954 CHERIO CORP.
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Words by CAROLYN LEIGH
Music by JOHNNY RICHARDS

Slowly Bb Edim7 Cm7

Fair - y tales can come true, it can hap - pen to you if you're Young At Heart.

know that it's worth ev - 'ry treas - ure on earth to be Young At Heart.

F7 Cm7 F7 F9 F9#5

For it's hard, you will find, to be nar - row of mind if you're

For as rich as you are, it's much bet - ter by far to be

Bb Fm6 G7

Young At Heart. You can go to ex - tremes with im -

Young At Heart. And if you should sur - vive to a

Fm6 G7 G+ C9 C7 C9 C7

pos - si - ble schemes, you can laugh when your dreams fall a - part at the seams and

hun - dred and five look at all you'll de - rive out of

F7 Cm7 F9 Bb6

life gets more ex - cit - ing with each pass - ing day, and love is ei - ther in your heart or

Cm7 F7 Eb Ebm Bb 3

on the way. Don't you be - ing a - live, and here is the best part,

F7 3 Cm7 F7 Bb Eb6 Edim7 Cm7 F9 Bb

you have a head start if you are a - mong the ver - y Young At Heart.

YOU'VE MADE ME SO VERY HAPPY

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Words and Music by BERRY GORDY, FRANK WILSON,
BRENDA HOLLOWAY and PATRICE HOLLOWAY

Moderately Slow

Am7 Gmaj7 Am7 Gmaj7

I lost at love be - fore, got mad and closed the door.
The oth - ers were un - true, but when it came to you,

Am7 Gmaj7 Am7 Bm7

But you said try _____ just once more. _____ I chose you _____ for the one,
I'd spend my whole _____ life with you. _____ 'Cause you came _____ and took con - trol,

Am7 Bm7 Am7 Bm7 Am7/D

now I'm hav - ing so much fun. You treat - ed me so kind, I'm a - bout to lose my mind. }
you touched my ver - y soul. You al - ways showed me that lov - ing you was where it's at. }

You Made Me _____ So Ver - y Hap - py, I'm so glad _____ you

Gmaj7 Bm7/E F

came in - to my life. _____ I love you so much, it seems

C G

that you're e - ven in my dreams. _____ I hear _____ you call - ing me. _____

F Em7/A N.C.

I'm so in love with you, all I ev - er want to do is thank you, ba - by,

Am7/D

thank you, ba - by. You Made Me _____ So Ver - y Hap - py,

Gmaj7 Bm7 Repeat and Fade

I'm so glad you came in - to my life. _____

YOU'VE REALLY GOT A HOLD ON ME

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Words and Music by
WILLIAM "SMOKEY" ROBINSON

Moderately

C Am

I don't like you but I love you, seems that I'm al - ways
I don't want you but I need you, don't want to kiss you

C F

think - ing of you. Oh, oh, oh, you treat me bad - ly I love you
but I need you. Oh, oh, oh, you do me wrong now my love is

Dm7 G7sus C

mad - ly. } You Real - ly Got A Hold On Me, — You Real - ly Got A
strong now.

Am C7

Hold On Me, — ba - by. — I love you and all I

F7 C G7

want you to do is just hold me, hold me, hold me, hold me. —

To Coda ⊕ C Am G C

(Instrumental) You (Instrumental) tight - er

(Instrumental) tight - er I want to leave you —

Am

— don't want to stay here, don't want to spend — a - noth - er day here.

C7 F Dm7 G7sus

Oh, oh, oh I want to split now; I can't quit now. You Real - ly Got A

C Am D.S. al Coda

Hold On Me, — You Real - ly Got A Hold On Me. — Ba - by, —

CODA ⊕ C Am Repeat and Fade

Real - ly Got A Hold On Me, — I said You Real - ly Got A Hold On Me.

YOUNG LOVE

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Words and Music by
GRAHAM RUSSELL

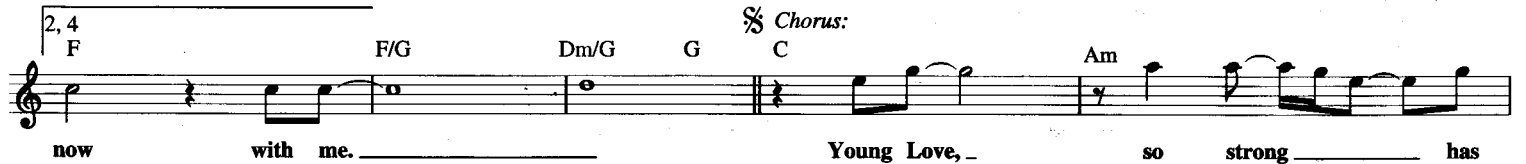
Moderately slow



1. Late-ly all my thoughts have come to you; you know that's true. "Some-times I feel just a
(3.) be? 2.-4. (See additional lyrics)



word a - way," you'll say. Oh how I miss you too, I do.



now with me. Young Love, so strong has



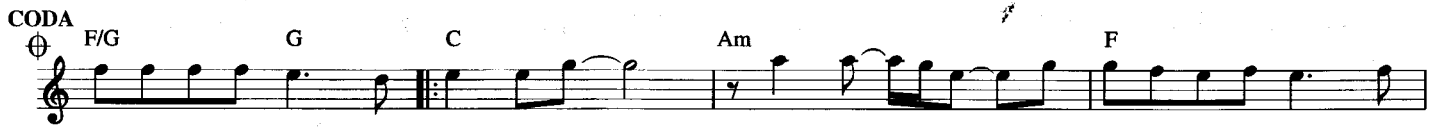
nev - er been a part of me. Young Love, hold on. We're feel-ing it now. Is



that the way it's meant to that the way it's meant to be? (Instrumental)



D.S. al Coda



that the way it's meant to be? Young Love, so strong, has nev - er been a part of



me. Young Love, hold on. We're feel-ing it now. Is this the way it's meant to

Repeat ad lib. and Fade

Additional Lyrics

2. Time is tight; I'm lost for words,
That's not like me.
Only your eyes could know the way I feel,
And how much I need you now with me.
Chorus

3. I know I'll be the one to lose if I'm so wrong
Don't be afraid to put your heart on the line.
I'll take you where I know you belong.

4. Take my thoughts away beyond the things see.
"Sometimes I feel just a word away,"ould be.
You'll say; oh, how I really feel it should be.
Chorus

YOUR SONG

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Words and Music by ELTON JOHN
and BERNIE TAUPIN

Slowly

1. It's a lit - tle bit fun - ny _____ this feel - ing in - side, _____
2. If I was a sculp - tor _____ but then a - gain no, _____ or a
3., 4. (See additional lyrics)

man I'm not one of those who can eas - i - ly hide, _____
 who makes po - tions in a trav - el - lin' show, _____ I

I don't have much mon - ey, _____ but, boy, if I did, _____
 know - it's not much but it's the best I can do, _____

I'd buy a big house where _____ we both could live.
 my gift is my song and _____

2 this one's for you. _____ And you can tell ev - 'ry - bod - y
 this is Your Song. _____ It may be quite sim - ple but _____
 now that it's done, _____ I hope you don't mind, _____ I hope you don't mind _____

that I put down in words. How won - der - ful life is while
 you're in the world. _____ I hope you don't mind, _____ I hope you don't mind _____

that I put down in words. How won - der - ful life is while you're in the world. _____
 you're in the world. _____

Additional Lyrics

3. I sat on the roof and kicked off the moss,
well a few of the verses, well they've got me quite cross,
but the sun's been quite kind while I wrote this song,
it's for people like you that keep it turned on.
4. So excuse me forgetting but these things I do,
you see I've forgotten if they're green or they're blue,
anyway the thing is what I really mean,
yours are the sweetest eyes I've ever seen.

YOURS (Cuanda Se Quiere De Veras)

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Words by ALBERT GAMSE and JACK SHERR
Music by GONZALO ROIG

Dreamily

D

Yours till the stars lose their glo - ry! _____ Yours till the

B7 Em _____ **A7**

birds fail to sing! _____ Yours to the end of life's sto - ry, -

D

this pledge to you dear, _____ I bring! _____ Yours in the

B7 Em

gray of De - cem - ber _____ here or on far dis - tant shores! _____

A7 D7 B7 Em B7

_____ I've nev - er loved an - y - one the way - I love you! How could

Em Gm D A7 D

I? _____ When I was born to be _____ just Yours. _____

ZIP-A-DEE-DOO-DAH from Walt Disney's SONG OF THE SOUTH

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Words by RAY GILBERT
Music by ALLIE WRUBEL

Brightly

Bb Eb Bb Eb Bb

Zip - a - dee - doo - dah, Zip - a - dee - ay, _____ my, oh my, _____ what a

C9 F7 Bb Eb Bb Eb Bb

won - der - ful day! _____ Plen - ty of sun - shine, head - in' my way, _____ Zip - a - dee - doo -

Gm Cm7 F9 Bb F7 Bbdim7 Bb

- dah, Zip - a - dee - ay! _____ Mis - ter Blue - bird on my shoul - der, _____ it's the

C7 F7 N.C. Bb

truth it's "act - ch'll," _____ ev - 'ry - thing is "sat - is - fact - ch'll." Zip - a - dee - doo - dah,

Eb Bb Eb Bb Gm C7 F7 Bb | 1 **F7** | 2

Zip - a - dee - ay! _____ Won - der - ful feel - ing, won - der - ful day. _____

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Autumn Leaves
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The Birth of the Blues
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