

LATIN (1=120)

(GIRL VOCAL)



I CRY WITH THE MOON

4702

WORDS: GEORGE NIDER (1955) MUSIC: ED METZ

(VERSE MAY BE SUNG FREELY)

SOME WOMEN HAVE THEIR PICK OF MEN. MY LIFE HAS NEVER BEEN THAT WAY.

I SPEND MY HO-URS WITH THE MOON. AND THO' I TRY TO ACT IT GAY, I CAN'T FOOL A

LIFE-LONG FRIEND. MY SMILES JUST WON'T CON-FUSE. THAT SIM-PA--THE-TIC SILVER PAL

SEES RIGHT THRU THE RUSE. I CRY WITH THE MOON, WHEN THERE'S NO ONE ELSE A-
 CRY WITH THE MOON, 'CAUSE THE OLD MOON UN-DER-
 SMILE WITH THE MOON, TEARS WON'T STAIN MY CHEEK'S A-

-ROUND. THE MOON IS A FRIEND WHO WON'T SPREAD THE WORD THRU TOWN.
 -STANDS WHEN I'M WITH THAT MAN, I'M LIKE PUT-TY IN HIS HANDS.
 -GAIN. LAUGH-ING MOON AND I, PUTTING TEAR DROPS TO AN END. BUT THAT

I'M IN LOVE WITH SOMEONE WHO'S NOT IN LOVE WITH ME. BUT SOMEDAY, THERE WILL
 SHINING THRU MY WIN-DOW, COOL UP-ON MY CHEEK, SOFT CA-RESS-ING
 SOMEONE HASN'T COME YET, THO' I KNOW SOMEDAY HE

COME ONE WHO is, AND THEN YOU'LL SEE. I WORDS, NO NEED TO SPEAK. THE
 MOONLIGHT, LIKE

MOON WILL WATCH HIM KISS MY TEARS A-WAY, HAPPY I'LL BE. THE MOON WILL TELL ME

"PUT YOUR FEARS A-WAY, THIS IS HE" I'LL

CODA
 WILL. AND I'LL CRY WITH THE MOON 'TIL THEN.

4703

LIDA ROSE

MEREDITH WILLSON

FROM "THE MUSIC MAN" 1957

MODERATE BOUNCE

LI-DA ROSE, I'M HOME A-GAIN TO GET THE SUN BACK IN MY
 ROSE, WITHOUT A SWEETHEART TO MY
 SKY, NAME. LI-DA ROSE, I'M HOME A-GAIN A-BOUT A THOUSAND KISSES
 SHY. DING, DONG, DING! I CAN HEAR THE CHAPEL BELL CHIME.
 DING, DONG, DING! AT THE LEAST SUG-GES-TION, I'LL POP THE QUESTION.
CODA HOPING YOU'RE THE SAME. SO HERE IS MY LOVE SONG;
 NOT FANCY OR FINE: LI-DA ROSE, OH WON'T YOU BE
 MINE? SING BY THE BUFFALO BILLS BARBERSHOP QUARTET ON FILM.

MEET ME TONIGHT IN DREAMLAND

WORDS BY BETH SLATER WHITSON
MUSIC BY LEO FRIEDMAN

(1909)

mod to

DREAMING OF YOU:
 THAT'S ALL I DO. NIGHT AND DAY, FOR YOU I'M PIN - - ING.
 AND IN YOUR EYES, BLUE AS THE SKIES, I CAN SEE THE LOVE-LIGHT SOFTLY
 SHIN - - ING. BE- CAUSE YOU LOVE ME THERE, IT SEEMS, PRAY
 MEET ME IN THE LAND OF DREAMS. MEET ME TO- NIGHT IN
 COME WITH THE LOVE-LIGHT

MEET ME... - CONT.

4704

DREAM - LAND, UN- DER THE SIL - V'RY MOON. IN G' IN YOUR DEAR EYES OF BLUE.

MEET ME TO - NIGHT IN DREAM - LAND, WHERE LOVE'S SWEET ROS - ES BLOOM.

SWEET DREAMY DREAM - LAND. THERE LET MY DREAMS COME TRUE.

CODA
MEET ME IN DREAMLAND,

RECORDED BY EDDIE CONDON'S ORCH. WITH JACK TEAGARDEN, BOBBY HACKETT, DUD FREEMAN, CESS STACY. ON COMMODORE NO. 505 IN 1938. (N.Y.C.)

TITLE SONG OF MOVIE "SHOW PEOPLE"

CROSS ROADS

W: RAYMOND KLASES
M: WM. AXT & DAVID MENDOZA (1928)

I'M AT THE CROSSROADS, LIFE'S CROSSROADS, AND WE MUST DRIFT A - PART. WHERE - E'ER YOU GO, DEAR, I KNOW, DEAR, THAT YOU'LL BE IN MY HEART. I'LL AL - WAYS COME TO YOU, NO MATTER HOW FAR. MY THOUGHTS WILL BE WITH YOU, WHERE - EV - ER YOU ARE. HERE AT THE CROSSROADS, LOVE'S CROSSROADS, WE'LL MEET SOME DAY.

CALIFORNIA RAMBLERS - VOCAL BY BILLY MURRAY. ON HARMONY 178H (1928 N.Y.C.)

DORSEY BROTHERS ORCHESTRA - VOCAL BY SMITH BALLEW. WITH GLENN MILLER, ARTHUR SCHUTT (PNO) & EDDY LANG (CTR). ON OKEH 41161 IN 1928.

4705

SUNG BY JUANITA HALL AS A POLYNESIAN GIRL IN THE MOTION PICTURE.

FROM THE MOVIE "SOUTH PACIFIC"

IN TWO CHO.

HAPPY TALK

W: OSCAR HAMMERSTEIN
M: RICHARD RODGERS

(1949) 1. & 2. HAP-PY TALK, KEEP TALKIN' HAP-PY TALK.

Musical notation for the first system of "Happy Talk".

Chords: F, Ft, G7/Bb, G7, Dmb/F

Lyrics: TALK A-BOUT THINGS YOU'D LIKE TO DO. YOU GOT-TA HAVE A DREAM.

Musical notation for the second system of "Happy Talk".

Chords: F, Gm7, Gm7/C, C7, Fmaj7, F, Fmaj7, F7, F7+, Bb

Lyrics: IF YOU DON'T HAVE A DREAM, HOW YOU GONNA HAVE A DREAM COME TRUE?

Musical notation for the third system of "Happy Talk".

Chords: F, Gm

Lyrics: 1. TALK A-BOUT A STAR BOY, LOOK-IN' LIKE A TDY, GIRL: 2. TALK A-BOUT A BOY

Musical notation for the fourth system of "Happy Talk".

Chords: F, Gm

Lyrics: PEEK-IN' THRU DE "GOLLY, BA-BY, BRANCHES OF A LUCK-Y TREE, LUSK? TALK A-BOUT A TALK A-BOUT A

Musical notation for the fifth system of "Happy Talk".

Chords: F, Gm/D, Ebm, C/E, Gm, F7

Lyrics: GIRL, GIRL, TALK A-BOUT A JAY-IN' TO DE DE BOY, BOY: COUNT-IN' ALL DE RIP-PLES IN DE "YOU AND ME IS LUCK-Y TO BE

Musical notation for the sixth system of "Happy Talk".

Chords: Bb6, Bb, Cm7, F7, Bb6, Bbm6/Db, F/C, C0

Lyrics: SEA. US? TRUE? IF YOU DON'T TALK HAP-PY, AN' YOU NEVER HAVE A DREAM, DEN YOU'LL NEV-ER HAVE A

Musical notation for the seventh system of "Happy Talk".

Chords: Gm7, C7, F, Bb, F/A, Gm7, C7, F, I, I, W

Lyrics: DREAM COME TRUE?

I GUESS IT WAS YOU ALL THE TIME

WORDS BY JOHNNY MERCER
MUSIC BY HADGY CARMICHAEL

(1953)

GUESS IT WAS YOU ALL THE TIME. MUST HAVE BEEN YOU ALL A - LONG;

Musical notation for the first system of "I Guess It Was You All the Time".

Chords: Eb7, Ab, C7, F7, Fm7

Lyrics: THAT'S 'THO WHY I WAS NEV-ER BLUE ALL THE TIME. AND NO MAT-TER HOW BUT MY HEART KNEW, GOOD

Musical notation for the second system of "I Guess It Was You All the Time".

Chords: 1. Bb7, Eb, G7, Cm, F7, Fm7

Lyrics: MA-NY I HELD IN MY ARMS, THE FIRES THEY STARTED WERE ON-LY FALSE A-

I GUESS... - CONT.

4706

-LARMS. BLESS IT SO I MIGHT AS WELL CON-FESS IT: I GUESS IT WAS
 YOU ALL THE TIME.

AS SING BY GUY MITCHELL & TERESA BREWER
 IN THE MOVIE: THOSE REDHEADS FROM SEATTLE

TITLE SONG FROM THE MOVIE

MY FOOLISH HEART

LYRIC BY NED WASHINGTON (1949)
 MUSIC BY VICTOR YOUNG

SLOWLY

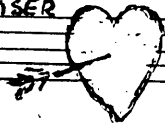
THE SCENE IS SET FOR DREAM-ING; LOVE'S KNOCKING AT THE DOOR.
 BUT OH MY HEART I'M RE-LUC-TANT TO START, FOR WE'VE BEEN FOOLED BE-FORE. THE
 NIGHT IS LIKE A LOVELY TUNE; BE-WARE MY FOOLISH HEART. HOW WHITE THE EVER
 LIPS ARE MUCH TOO CLOSE TO MINE; BUT SHOULD OUR EAGER
 CONSTANT MOON; TAKE CARE MY FOOLISH HEART. THERE'S A LINE BETWEEN LOVE AND FASCI-
 LIPS COM-BINE, THEN LET THE FIRES HEART. THERE'S A LINE BETWEEN LOVE AND FASCI-
 -NA-TION THAT'S HARD TO SEE ON AN EVENING SUCH AS THIS. FOR THEY BOTH GIVE THE VERY SAME SEN-
 -SA-TION, WHEN YOU'RE LOST IN THE MAGIC OF A KISS. {HIS / HER}

CODA
 START. FOR THIS TIME IT ISN'T FASCI-NA-TION OR A DREAM THAT WILL FADE AND FALL A-
 -PART. IT'S LOVE, THIS TIME IT'S LOVE, MY FOOLISH HEART.

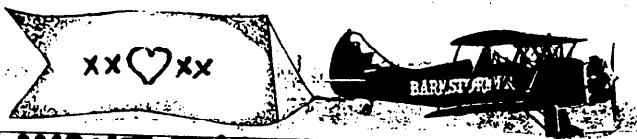
(SAME COMPOSER AND LYRICIST)

CAN'T WE TALK IT OVER (1931)

STELLA BY STARLIGHT (1946)



4707



THE TITLE AND THEN THE LYRICS FOLLOWED FROM THE FIRST SIX NOTES OF MELODY. (COMPOSER'S NOTE)

I WANT THE WORLD TO KNOW

WORDS & MUSIC BY ED METZ (1994)

MED. SLOW (♩ = 96)

Bb F/A Gm Bb7/F Eb F7 C F7 Bb F7

I WANT THE WORLD TO KNOW HOW I LOVE YOU, — HOW MUCH I DO. — I WANT MY

Bb F/A Gm Bb7/F C7/G C7 F7 C7/F7 F7 Bb Bb7/F

PRIDE TO SHOW, EV-RY TIME YOU — COME IN-TO VIEW. — YOU AP-PEAR IN ALL MY

Eb Ab9 Bb Bb/E C7/G F7 Bb F/A Gm Bb7/F

DREAMS, DEAR. — DREAMS FOR ME ARE SOMETHING NEW. I WANT OUR LOVE TO GROW. HOPE YOU DO TOO,

Eb Bb C7 F7 Eb

— SO HOPE YOU DO. —

SO RED THE ROSE

WORDS BY RICHARD JEROME - MUSIC BY WALTER KENT (1935)

SLOWLY Eb Bb7 Eb Abm

SO RED THE ROSE, SO BLUE THE SKY, SO FRESH THE MORNING DEW. SO
BRIGHT THE MOON, SO STILL THE NIGHT, SO WIDE THE DEEP BLUE SEA. SO
RED THE ROSE, SO BLUE THE SKY, SO FRESH THE MORNING DEW. SO

Eb F7 Fm7 Bb7 Eb Bb7 Eb D7

SWEET THE SONG OF BIRDS IN THE SPRING, SO TRUE MY LOVE FOR YOU. SO
HIGH THE STARS THAT SHINE UP A-BOVE, SO TRUE MY LOVE WILL
SWEET THE SONG OF BIRDS IN THE SPRING, SO TRUE MY LOVE FOR BE.

Gm D7/F# Gm/F Gm7 C7 Fm

WHER-EV-ER FATE MAY TAKE YOU, WHAT-EV-ER TIME MAY BRING, MY LOVE WILL NOT FOR-

C7 Fm7 Bb7

-SAKE YOU. MY HEART WILL AL- WAYS SING. D. C. al. ♩

CODA YOU. OTHER "ROSE" SONGS IN THIS COLLECTION INCLUDE:
ROSE OF THE RIO GRANDE and ROSE ROOM

(R. JEROME & W. KENT also wrote MAMA I WANNA MAKE RHYTHM, ON PAGE 402 IN THIS COLLECTION. RECORDED BY CAB CALLOWAY IN 1937.

4708

SOME ENCHANTED EVENING

W: OSCAR HAMMERSTEIN (1949) M: RICHARD RODGERS

MED. BALLAD

C **G7**

SOME EN-CHANT-ED EVE-NING, ——— YOU MAY SEE A STRANGER, ———
 S——— S——— S——— S——— S——— S——— S——— S——— S——— S———
 SOMEONE MAY BE LAUGHING, ———
 WHEN YOU FIND YOUR TRUE LOVE, ———

C **E+** **F** **Am/E**

YOU MAY SEE A STRANGER ——— A-CROSS A CROWDED ROOM, AND SOMEHOW YOU
 YOU MAY HEAR HER LAUGHING ——— A-CROSS A CROWDED ROOM, AND NIGHT AF-TER
 WHEN YOU FEEL HER CALL YOU ——— A-CROSS A CROWDED ROOM, THEN FLY TO HER

Dm7 **G7** **Dm** **E7** **Am** **C7/G** **F** **Em7** **Dm7**

KNOW, ——— YOU KNOW EV-EN THEN, ——— THAT SOMEWHERE YOU'LL SEE HER A-
 NIGHT, ——— AS STRANGE AS IT SEEMS, ——— THE SOUND OF HER LAUGHTER WILL
 SIDE, ——— AND MAKE HER YOUR OWN, ——— OR ALL THRU YOUR LIFE YOU MAY

Dm7 **G7** **1. Cmaj7 C7 C+** **2. C**

-GAIN AND A- SING IN YOUR SAIN. ——— DREAMS. ———


G7sus **G7** **Cmaj7** **C6** **Dm7** **G7** **C6** **C** **G7sus** **G7** **Cmaj7** **C** **Am7** **D7**

WHO CAN EX-PLAIN IT? WHO CAN TELL YOU WHY? FOOLS GIVE YOU REASONS; WISE MEN NEVER

G **Cm6/G** **G0** **Dm7/G** **C7/G**

TRY. ———

D.C. al f



CODA **Dm7/G** **G7** **C** **G7sus** **G7** **Cmaj7** **C6**

DREAM ALL A- LONE. ——— ONCE YOU HAVE FOUND HER,

Dm7 **G7** **C6** **C** **G7sus** **G7** **Cmaj7** **C6** **Dm7** **Dm7** **Dm7** **Dm7**

NEVER LET HER GO. ONCE YOU HAVE FOUND HER, NEV- ER LET HER

C

GO. ———

OTHER SONGS FROM SOUTH PACIFIC:
 "HAPPY TALK" & "I'M GONNA WASH THAT
 MAN RIGHT OUTA MY HAIR".

4709

SUNG BY MARY MARTIN IN THE MOVIE "SOUTH PACIFIC"

I'M GONNA WASH THAT MAN RIGHT OUTA MY HAIR

WORDS BY OSCAR HAMMERSTEIN

(1949)

MUSIC BY RICHARD RODGERS

MED. BOUNCE

Chords: C7, F, Gm7, F/A, Bb, C7

I'M GONNA WASH THAT MAN RIGHT OUT-A MY HAIR, I'M GONNA
 WAVE THAT MAN RIGHT OUT-A MY ARMS, I'M GONNA
 WASH THAT MAN RIGHT OUT-A MY HAIR, I'M GONNA

Chords: F, Gm7, F/A, Bb, F/C, C9, F, Gm7, F/A, C7/G

WASH THAT MAN RIGHT OUT-A MY HAIR AND SEND HIM ON HIS WAY. I'M GONNA
 WAVE THAT MAN RIGHT OUT-A MY ARMS AND HIS WAY.
 WASH THAT MAN RIGHT OUT-A MY HAIR AND

Chords: 2. F/C, C7, F7, Bb

SEND HIM ON HIS WAY. DON'T TRY TO PATCH IT UP. TEAR IT UP, TEAR IT UP!
 BS: (F Eb D C Bb A G F) WASH HIM OUT, DRY HIM OUT. PUSH HIM OUT, FLY HIM OUT.

Chords: F/C, G7/b, G7, C, Ab, Gb, C, N/C, C7

CAN-CEL HIM AND LET HIM GO! YEA, SIS-TER! I'M GONNA

Chords: F/C, Ab, G, Gb7, F, F0, F

SEND HIM ON HIS WAY.

SLUEFOOT
 JOHNNY MERCER (1954)
 RAY ANTHONY ON CAPITOL
 FOUR ACES ON DECCA

MOD. W/A BEAT

Chords: G7, C, Gm7, C7, F

YOU WANT A DANCE THAT'S EA-SY TO DO? THEN DIG THE ONE I'M HIP-PINI' YOU TO.
 YOU MAKE YOUR RIGHT FOOT POINT TO THE NORTH. YOU MAKE YOUR LEFT FOOT POINT TO THE SOUTH.
 AND IF YOU LEARN TO DANCE IT JUST RIGHT, IT SHOULDN'T TAKE BUT HALF OF THE NIGHT.

Chords: C0, C, G0, Eb, C, G7

I'M GONNA TEACH YOU TO FALL IN ON WHAT THEY ARE CALLIN' THE SLUEFOOT!
 AND THEN YOU STROLL SORTA WESTERLY, SLOW AND SI-ES-TA-LY
 IT IS THE MOST LACKADAISEST, I MEAN THE CRAZIEST

Chords: 2. C, F, C7, F

SLUEFOOT! DON'T BE AND ODD-BALL, AND DON'T BE A FIG.

Chords: Fm, C, A7, Dm7, G0, Dm7

TRY, WHY BE SHY? AF-TER ALL, IT'S EV-EN BETTER IF YOUR

Chords: Dm7, G7

FEET'S TOO BIG. (AND IF YOU)

Chords: CODA, C

SLUEFOOT!

MODERATO

JUNGLE TOWN HAS MOVED TO DIXIELAND

W: GRANT CLARK & ROY TURK (1924)
M: GEO. MEYER & ART JOHNSON

SAY, _____ HAVE YOU HEARD 'EM SAY

HOW THE NATIVES SWAY DOWN IN A JUN- GLE CLIME? No?

YOU DON'T HAVE TO GO _____ VE-RY FAR BE- LOW THE MA- SON

DIX- ON LINE. NOW ILL MAKE IT CLEAR, JUNGLE AT- MO- SPHERE

YOU WILL FIND _____ OV-ER HERE. _____ JUN- GLE TOWN HAS

MOVED TO DIX-IE-LAND. WHEN THEY STRUT THEIR STUFF: BOY! THEY'RE WILD E- NOUGH.

NO NATIVE DANCER DOWN IN OLD TIMBUC-TOO _____ COULD EV-ER DO THE CRAZY

DAN-LES THEY DO. _____ YOU'LL FIND RINGS AND THINGS AND FAN-CY SHELLS

WORN BY DIX-IE BELLES. _____ THEY DON'T RE-

-LY UPON THE MOON TO GIVE 'EM LIGHT. THEY GET THEIR LIGHT FROM ALL THEIR MONKEYSHINES AT

NIGHT. JUN- GLE TUNES THEY PLAY TO BEAT THE BAND, WAY DOWN IN DIX-IE-

-LAND. _____

FEATURED BY FLORENCE MILLS IN
A.H. WOOD'S MUSICAL: "DIXIE TO BROADWAY"

4711

YOU ARE EASY TO REMEMBER

WORDS BY BUDDY FIELDS and BOBBY REED (1923) MUSIC BY WILL COLLINS and ED CAMERON

MODER

Am F° D7/F# D7

YOU ARE EAS-Y TO RE-

G F#m7 C G7 C E7/B E7
 -MEM - BER, BUT NOT SO EAS - Y TO FOR - GET. I'VE

F/A D7/A D7 B/D# ESus E Em7 Em7/G G#° D/A A° A7
 TRIED IN VAIN TO STILL THE PAIN. IN MY HEART IT LIN - GERS

D7 E° D7/F# G Dim7 G7 C Em7
 YET. YOUR WON - D'ROUS SMILE - STILL HAUNTS

Am7 Em7 F#° Em7/G Em7 A7/C# A7 D7 C/G D7/F# C/G D7/F#
 ME AS IT DID ON THE DAY WE MET. YOU ARE

G G/13 E7 F#m7/Gm6 E7/C# G° E7/C# Am / Am7 / D7/F# D7
 EAS - Y TO RE - MEM - BER BUT NOT SO EAS - Y TO FOR -

G Cm G
 - GET.

(TITLE SONG OF THE MOVIE)
THE WAY WE WERE
 WORDS BY ALAN & MARILYN BERGMAN (1973)
 MUSIC BY MARVIN HAMLISCH

SLOW A G#m7 Dmaj7 F#m F#m7/E Dmaj7 G#m7 G7
 MEM - 'RIES LIGHT THE CORNERS OF MY MIND. MISTY WATER COLOR
 PIC - TURES OF THE SMILES WE LEFT BE - HIND, SMILES WE GAVE TO ONE AN -
 MEM - 'RIES MAY BE BEAUTIFUL, AND YET, WHAT'S TOO PAINFUL TO RE -

F#m F#m7 Dmaj7 E7sus E7 1. Amaj7 F#m7 Bm7 D/E 2. Amaj7
 MEM - 'RIES OTH - ER OF THE WAY WE WERE. SCAT - TERED WERE.

A7 Dmaj7 G#m7 Em7 G#m7
 CAN IT BE THAT IT WAS ALL SO SIMPLE THEN, OR HAS TIME REWRITTEN EV - RY

THE WAY WE WERE - CONT.

4712

F#sus F#7 Bm7 Bm7/A E7sus E7 Amaj7
 LINE? IF WE HAD THE CHANCE TO DO IT ALL A-GAIN, TELL ME WOULD WE?

D/E E7
 COULD WE? *D.C.*

CODA
Dmaj7 G#sus G#7 F#m7 F#m7 E Dmaj7
 WE SIMPLY CHOOSE TO FOR-GET. SO IT'S THE

C#m7 Dmaj7 C#m7 Dmaj7 C#m7 F#m7
 LAUGH-TER WE WILL RE-MEM-BER, WHEN EVER WE RE-MEM-BER

Bm7 Bm7/E Amaj7 Dmaj7 D/E Amaj7 Dmaj7 Amaj7
 THE WAY WE WERE, THE WAY WE WERE.

MODERATO
TOO YOUNG *Bb Dm/A Dm Gm Cm7 F7*
 LYRIC: SYLVIA DEE (1951) MUSIC: SID LIPPMAN THEY TRIED TO TELL US WE'RE TOO YOUNG, TOO

Bb Dm/A Dm Eb G7 Cm
 YOUNG TO REAL-LY BE IN LOVE. THEY SAY THAT LOVE'S A

F7 Cm F7 Cm/G F/A F7
 WORD, A WORD WE'VE ON-LY HEARD, BUT CAN'T BE-GIN TO KNOW THE MEANING

Bb / Gm7 G7 Cm7 / Ebm F7 Bb Dm/A Dm Gm Cm7 F7
 OF. AND YET, WE'RE NOT TOO YOUNG TO KNOW THIS

Bb Bb7 Bb7+ Eb Bb7+ Eb Cm Eb Ebm
 LOVE IN WILL LAST, THO' YEARS MAY GO. AND THEN, SOME-DAY THEY MAY RE-

Bb/G G7 Cm7 F7 1. *Bb Cm7 Cm7/F7* 2. *Bb6*
 -CALL WE WERE NOT TOO YOUNG AT ALL. THEY ALL.

4713



HE'S THE WORLD'S BEST MUSIC MAN

MODE G

WORDS BY HERMAN KAHN (1912) MUSIC BY ERNEST BREUER

I USED TO THINK THIS
 MUS-IC THING WAS A SIL- LY HIGHBROW FAD. — NOW I KNOW, SINCE I FOUND MY BEAU, HOW IT
 MAKES YOU GAY OR SAD. — FOR THIS BOY OF MINE CAN PLAY SO FINE, — THAT MY HEART IS IN HIS
 HAND. — MUST HEAR HIM PLAY, — AND YOU WILL SAY HE'S THE WORLD'S BEST MUSIC MAN.

CHO. HE'S THE WORLD'S BEST MUSIC MAN. — HE'S MADE ME A MUSIC FAN. —
 CAN'T HE PLAY PI- AN-O THO'? HE LIVES WHERE PI- AN-OS GROW. —

1. MUST HEAR HIM TOOT: — TROMBONE OR FLUTE. — THEN I KNOW YOU'LL UN- DER- STAND. —

2. SOU- SA'S BAND — COULD LEARN THEIR BUS'- NESS FROM THIS MU- SIC MAN.

NICE 'N' EASY

LYRICS BY MARILYN KEITH & ALAN BERGMAN - MUSIC BY LEW SPENCE (1960)

SLOW

LET'S TAKE IT NICE AND EA- SY. IT'S GONNA BE SO EA- SY.
 HEY, BA- BY, WHAT'S YOUR HUR- RY? RE- LAX AND DON'T YOU WOR- RY.

FOR US TO FALL IN LOVE. — IN LOVE. —

WE'RE ON THE ROAD TO RO- MANCE, THAT'S SAFE TO SAY. — BUT LET'S MAKE
 ALL THE STOPS — A- LONG — THE WAY. — THE PROBLEM

C#m7 C6 C7 F
 # NOW, OF COURSE IS TO SIM-PLY # HOLD YOUR HORS-ES: TO RUSH WOULD
 E7 Am7 Am7 D7 Eb° C/E Am7 Dm7 G9 G7-9
 BE A CRIME, 'CAUSE NICE 'N' EA-SY DOES IT EV-'RY
 C6 / Am7 / Dm7 Db7 C9
 TIME.

RECORDED BY FRANK SINATRA

(FROM "WESTSIDE STORY")

TONIGHT



WORDS BY STEPHEN SONDHEIM - MUSIC BY LEONARD BERNSTEIN (1957)

REGUINE G(addA) A7/G G(addA) A7/G G(addA)
 TO- NIGHT, TO- NIGHT WON'T BE JUST AN-Y NIGHT. TO NIGHT THERE WILL BE
 Em7 F#m F7 Bb C7/Bb Bb(addC)
 NO MORNING STAR. TO- NIGHT, TO NIGHT: I'LL SEE MY LOVE TO
 Cm/Eb Dm7 Cm7 Cm7 Eb Aφ D D7/C Eb/Bb
 NIGHT. AND FOR US STARS WILL STOP WHERE THEY ARE! TO - DAY THE
 Eb/Bb Aφ Eb Bb Cm Bbm Bb Bbm
 MINUTES SEEM LIKE HOURS, THE HOURS GO SO SLOWLY, AND STILL THE SKY IS
 A A/E Eb7-5 G(addA) G6 A7/G G(addA) G6
 LIGHT. O MOON, GROW BRIGHT, AND MAKE THIS END-LESS
 Em7 Bm Am7 1. Em7 Am7 D7
 DAY END-LESS NIGHT. TO - NIGHT! TO
 2. Gmaj7 Em7 Cmaj7 G(addA)
 - NIGHT!

OTHER SONGS FROM "WESTSIDE STORY": MARIA SOMEWHERE AMERICA

4715

STRANGER IN PARADISE

LYRIC & MUSIC BY ROBERT WRIGHT
and GEORGE FORREST (1953)

MOD ϵ_2

TAKE MY HAND, — I'M A STRANGER IN
STARRY EYED, — THAT'S A DAN-GER IN
FER-VENT PRAY'R — OF A STRANGER IN

PAR-A-DISE. — ALL LOST IN A WON-DER-LAND, — A STRANGER IN PAR-A-DISE.
PAR-A-DISE FOR MOR-TALS WHO STAND BE-SIDE- —
PAR-A-DISE? DON'T SEND ME IN DARK DES-PAIR —

IF I STAND — AN AN-GEL LIKE YOU. I SAW YOUR FACE,

AND I AS-CEND-ED — OUT OF THE COM-MON PLACE — IN-TO THE

RARE! — SOMEWHERE IN SPACE, — I HANG SUS-PEND-ED,

UN-TIL I KNOW — THERE'S A CHANCE THAT YOU CARE. — WON'T YOU ANSWER THE

CODA — FROM ALL THAT I HUNGER FOR. — BUT OP-EN YOUR ANGEL'S ARMS — TO A STRANGER IN

PAR-A-DISE. — AND TELL { HIM THAT { HE NEED BE — A STRANGER NO MORE. —
HER SHE

WHEN YOU PRESS YOUR LIPS TO MINE

WORDS BY ANDY RAZAF (1930) MUSIC BY JULIAN WOODWORTH

WHEN YOU PRESS YOUR LIPS TO MINE, — SOFT AND WARM AND
SWEET AS A WINE, — I CAN NOT BE-
-REN - DER SEEMS — JUST AN-OTH-ER

WHEN YOU PRESS... - CONT.

4716

C7 1 1 1 D^o F F+ F^b F G⁷ G^b/F A^o

-LIEVE THAT IT'S TRUE ONE KISS FROM

C^b G^b/C C NC/G

YOU. SWEETHEART, YOUR SUR-

CODA G^b 1 1 1 D^o F

ONE OF MY DREAMS.

Fm⁶ C C^b G^b NC/G D^o G⁷⁻⁹

I CAN FEEL A THRILL DI-VINE, WHEN YOU PRESS YOUR LIPS

G⁷ C Fm³ C

TO MINE.

KNEE-DEEP IN STARDUST

WORDS BY WALLY SHAW (1941)
MUSIC BY CHAS. C. GAAL

C7+ F B^o C7 F F⁹ Am⁷ D⁷ Gm⁷

I'M KNEE-DEEP IN STARDUST, HEAD OVER HEELS IN LOVE. THAT'S ALL I'M THINKING
DEEP IN A SWEET ROMANCE. GLAD OF THIS LUCKY
TRUE AS THE MOON ABOVE. HEAD OVER HEELS IN

1. G⁷ C⁷ F 1 1 1 C⁷+ 2. G⁷ C⁷ F Gm⁷ F/A F/C

OF, WHEN YOU ARE NEAR. I'M CHANCE TO MAKE MYSELF CLEAR.

Dbmaj⁷ Ebm⁷ Fm⁷ Ebm⁷ Dbmaj⁷ Ebm⁷ Dbmaj⁷ Gm⁷ C⁷

LIST THE TOUCH OF YOUR HAND, SMOOTHS A-WAY EV-RY CARE AND FROWN.

F F/C Bm⁷ E⁷ Am E⁷ Am E⁷ C⁹ C⁷+ D⁹

THEN THE TOUCH OF YOUR LIPS TURNS MY UN-I-VERSE UP-SIDE DOWN. I'M

CODA G⁷ C⁷ F

LOVE WITH YOU.

THIS WAS A BMT TUNE. AN ENTIRELY NEW GROUP OF SONG WRITERS CAME INTO EXISTENCE AT THIS TIME. (SEE BELOW)

WHEN ASCAP STRUCK THE RADIO NETWORKS IN 1940, A NEW COMPOSERS ASSOCIATION WAS FORMED, CALLED BROADCAST MUSIC INCORPORATED (BMT). THEIR TUNES WERE HEARD ON RADIO.

4717

BY THE COMPOSER OF
MEMORIES OF YOU WITH
ANDY RAZAF (1930)

EUBIE BLAKE (1883-1983)

(MODERATE RAGTIME TEMPO:) (♩=84) (USE $\text{♩} \cdot \text{♩}$)

BRITTWOOD RAG

EUBIE BLAKE (1962)

Ab° A° Eb°/Bb Eb7 Ab Eb/G Gb° Bb7 Eb Bb7 Eb Db C7

1. F7 Bb7 Ab Gm7 Bb7/F 2. F9 Bb7 Eb C7

F7 Bb7 Eb 1. Eb Fm7 Bb7 Fm7 Bb7 (OCTAVES)

2. Eb B7 C7 C4 C7 (OCTAVES)

F7 Bb7 Eb Eb7 TRIO Ab Bb° Eb7/Bb Eb7 1. F7/C Bb°

F7/C F7 F7 Bbm F7 Bbm Fm Bbm Cm G7 Cm Bb°/Bb Eb7

2. F7/C C7 F7 F7 Bbm Cm Bbm G Ab Eb°/b F7/C Bb7 Eb7 Db Eb

Ab

JUST ANOTHER NIGHT

WORDS & MUSIC BY WALTER DONALDSON (COMPOSER OF "MY BUDDY") (1928)

VALE MODERATO

F F#° C7/G C7

JUST ANOTHER NIGHT ALL BY MY OWN SOME. JUST ANOTH-ER
NIGHT NIGHT TO FEEL SO LONELY. LONELY. HOPING THAT YOU

Gm7 C7 F 1. F 2. F Bb

NIGHT TO FEEL SO BLUE. JUST ANOTHER JUST ANOTHER NIGHT THAT
MIGHT BE LONELY TOO. MIGHT BRING GLADNESS WHEN THE SUN'S A-WAY AND DAY IS THROUGH.

Bbm F G7 C7

JUST ANOTHER NIGHT - CONT.

4718

IF I HAD A-LAD-IN'S LAMP, I'D WISH FOR JUST AN-OTH-ER NIGHT TO BE WITH YOU.

THE PROLIFIC WALTER DONALDSON HAS MORE THAN HONEY SONGS IN THIS COLLECTION. (SEE HONOR ROLL)

GIVE MY REGARDS TO BROADWAY

GEO. M. COHAN (FROM "LITTLE JOHNNY LONES") 1904
which starred COHAN AS AN ACTOR

BRIGHTLY

DID YOU EV-ER SEE TWO YAN-KEES PART UP-ON A
TEAR-DIMM'D EYE THEY SAY GOOD-BYE. THEY'RE FRIENDS, WITH-
FOR-EIGN SHORE; WHEN THE GOOD SHIP'S JUST A-BOUT TO
OUT A DOUBT. START FOR OLD NEW YORK ONCE MORE? WITH WHEN THE
MAN ON THE PIER THEN SHOUTS, "LET THEM CLEAR!" AS THE SHIP STRIKES
OUT. GIVE MY RE-GARDS TO BROAD-WAY, RE
WHIS-PER OF HOW I'M YEARN-ING TO
-MEMBER ME TO HER-ALD SQUARE. TELL ALL THE GANG AT
MIN-GLE WITH THE OLD TIME FORTY-SECOND STREET THAT I WILL SOON BE THERE.
THRONG. GIVE MY RE-GARDS TO OLD BROAD-WAY, AND SAY THAT I'LL BE
THERE ERE LONG.

COHAN IS BEST KNOWN FOR TWO PATRIOTIC SONGS:
I'M A YANKEE DOODLE DANDY and YOU'RE A
GRAND OLD FLAG.

4719



MOD to Bb Bb Db^o $F7/C$ $F7$ F^o

ONE LITTLE GIRL-IE AND ONE LITTLE BOY,

$F7$ Bb $D7/A$ $G7$

ONE LITTLE STO-RY OF GLADNESS AND JOY. ONE LITTLE ARM A-ROUND

$C7$ $F7$

ONE LITTLE WAIST, STROLL-ING TO-GETH-ER IN LUNE-TIME.

Bb Bb Db^o $F7/C$ $F7$

ONE LITTLE QUESTION AND ONE LITTLE NOO, ONE LITTLE WONDERFUL

Bb $G7$ $C7$ F $C7/E$ $C7$ $F7$ 1 2

KISS. ONE LITTLE LIE, ONE LITTLE SIGH. ONE LITTLE WHIS-PER LIKE THIS. THERE'S

CHO Bb Bb^o $F7/C$ $F7$ $F7$ $Bb7$ Eb $C7$ F

MILLIONS OF GIRL-IES AND MILLIONS OF BOYS, MILLIONS OF ROS-ES, MILLIONS OF THORNS.

$C7$ $F7$ Bb Bb^o $F7/C$ $F7/A$

MILLIONS OF SUN-BEAMS AND MILLIONS OF STORMS. THERE'S MILLIONS OF DREAMERS WITH MILLIONS OF DREAMS,

$Bb7$ Eb Bb $Bb7$ 1 1 $C7/Bb$ Ebm Bb

MILLIONS OF LOV-ERS TRUE. THERE'S MILLIONS OF GIRLS WITH THEIR MILLIONS OF CURLS, BUT THERE'S

Bb/F $C7$ F Bb Ebm Bb Bb/F $F7$ Bb

CHANGEABLE
DON REID and (1953)
ART ALTMAN

Eb Ebm Bb $G7$

CHANGEABLE, CHANGEABLE, HOW COULD SUCH AN ANGEL BE SO CHANGEABLE?
KISS-A-BLE, KISS-A-BLE, FIRST IT'S YES AND THEN IT'S NOT PER- MISS-A-BLE.
CHANGEABLE, CHANGEABLE, THO' I KNOW YOU AREN'T RE-AR-RANGE-A-BLE,

Cm $E7$ Bb Do

IN A DITHER, WON DRING WHETHER YOU LOVE ME, BUT WHETHER YOU DO, YOU KNOW THAT IT'S TRUE THAT
BUT THE THO'T OF WHAT YOUR KISSES HOLD IN STORE, KEEPS BRINGING ME BACK AND BRINGING ME BACK FOR

$F7$ $2. Bb7$ $Bb7$ Eb

I'M IN LOVE WITH YOU. MORE. BUT IF YOU WERE AN-Y DIF-F'ERENT, WOULD THERE

FEATURED BY
ROSEMARY CLOONEY

CHANGEABLE - CONT.

4720

B \flat 7 Eb C7 F

BE SUCH FUN IN THE GAME? FOR IF YOU WERE AN-Y DIF-F'RENT, I

C7 F7 CODA F7 B \flat

WONDER IF I'D FEEL THE SAME. WORLD, YOU CHANGEABLE YOU.

(IN 2) A C A7+ A7 D7

THE BOLD RAG

ALBERT GUMBLE (1908)

D7 G7 1. C D7/A D7 G7

2. C A7/C# D7 Ab7 G7 C C# C B Dm

1. C C G7 Cm G7

2. C C G7 Am F#o Ao C A7/C# D7 Ab7 G7

C G7 D.C. BOTH X CODA TRIO F C7/E F

B \flat Bbm F C7 F

G7 C7 F C7 F

B \flat B \flat /B D \circ A7/C# D7 G7/D G7

F/C G7/D C7/E 1. F C Dm7 C/E 2. F

ALBERT GUMBLE IS REPRESENTED
ELSEWHERE IN THIS COLLECTION IN
THE SONG: TAQUIN' 'EM DOWN
(WITH BUDDY DE SYLVIA IN 1918)

4721

THE DANCE OF THE BLUE DANUBE

FRED FISHER

(1928)

EMERSON GILL
COL. 1355-D
CHI.-1928

FOX-TROT

C

INSTR. VERSE

C A7 D7 Cm

D7 1. G7 1. A7 2. Ab7.5 G7

C Fm^b A C CHO. G7

LIS-TEN TO THE DAN-UBE, BLUE DAN UBE. WHEN I HEAR THE
-POSED FOR A VE - NUS. IT'S AN IN-SPIR-

C G7

DAN - UBE BLUE DAN - UBE, I SEE THOSE DARK-EYED VI - EN - EESE,

G7 NC/E C

DAN-CING IN-TO MY MEM - - O - RIES. MELODY COM-

2. C / = Dm Fm C/G

-IUS. I CAN DANCE FROM SAN FRAN-CIS - CO TO MAINE. LIST TO HEAR THE

G7 Dm7 G7 C G7 C

DAN - UBE A - GAIN. [POET]

SILVER BELLS

LJAY LIVINGSTON
and RAY EVANS (1950)

C1-TY Bb Eb

SIDEWALKS, BU-SY LAUGHING, PEOPLE SIDEWALKS DRESS'N PASSING, MEETING HOL-1-DAY STYLE. IN THE SMILE AF-TER SMILE. AND ON

F7 1. Bb 2. F7 Bb

AIR THERE'S A EV-RY STREET FEELING OF CHRIST-MAS. CHILDREN CORNER YOU HEAR:

Bb Bb Eb 1. F7

SIL-VER BELLS, RING-A-LING, SIL-VER BELLS, HEAR THEM RING. IT'S CHRISTMAS

F7 Bb 2. F7 Bb

TIME IN THE CI-TY. SOON IT WILL BE CHRIST-MAS DAY.

As SING BY BOB HOPE and MARTLYN MAXWELL
IN THE PARAMOUNT PICTURE, "THE LEMON DROP KID"

DINNER FOR ONE, PLEASE JAMES MOD ♩
MICHAEL CARR (1935) Gm

JAMES HAS BEEN BUTLER TO
MIS-TER B. FOR FIF-TY YEARS, COME AUGUST THREE. AND HE STILL RE-MEM-BERS THE NIGHT OF HIS MASTER'S
TRAG-E-DY. MASTER'S BEST FRIEND WAS A MIS-TER U. JAMES DIDN'T LIKE HIM
FROM THE FIRST DAY. HE KNEW HIS TYPE, AND THE GAME THEY PLAY. THAT
NIGHT, JAMES LAID DINNER AS US-UAL FOR TWO, AND THE AIR FELT AS HEAVY AS LEAD. THE
MASTER CAME DOWN, THERE WERE TEARS IN HIS EYES, AND HE TRIED HARD TO SMILE AS HE SAID: DINNER FOR ONE, PLEASE
JAMES. MADAM WILL NOT BE DIN-ING. YES YOU MAY BRING THE WINE IN. LOVE PLAYS SUCH FUNNY
GAMES. GAMES. SEEMS MY BEST FRIEND TOLD HER OF AN-OTH-ER. I HAD NO CHANCE TO DE-NY.
YOU KNOW THERE HAS NEVER BEEN AN-OTH-ER. SOME DAY SHE'LL FIND OUT THE LIE. MAY-BE SHE'S NOT TO
BLAME. LEAVE ME WITH SI-LENT HOURS. NO, DON'T WOVE HER FAV'RITE FLOW-ERS. DINNER FOR ONE, PLEASE
JAMES.

Chords: A ϕ , D7, Gm, Gm7, A7/E, Eb ϕ , Gm/b, Gm/bb, A7, A7/E, Eb7-5, D, A7, D7, Am7-5, Dsus, D7, Gm, Gm/bb, A ϕ , D7, Gm, A7/E, D7/F#, Gm, Gm7, A7/E, Eb7-5, D7, Eb7, D7, A ϕ , D7, D7, D7/A, Gm/bb, A7, D7, Am7, D7, D7, Gm, Eb ϕ , A7, CHO, Eb ϕ , A7/E, A7, D/F#, D/A, D/F#, F ϕ , A7/E, A7, Em/G, B7, B7, Em, Eb ϕ , A7/E, A7, 1. D, A7, 2. D, G#7, Am7, D7, Em7, Am, D7, G, Am7, D7, Em7, E7/B, E7, A7, Eb ϕ , A7/E, A7, D/F#, D/A, D/F#, F ϕ , A7/E, A7, Em, B7, B7, Em, Eb ϕ , A7/E, A7, D, Mike Riley, Ed Farley's Onyx Club Boys, Putney Dandridge Orchestra

ON CHAMPION NO. 40089 AT N.Y.C. IN 1936. W/ COZY COLE & TEDDY WILSON ON VOCALION NO. 3189 IN 1936.

4723



PAUL WHITEMAN ORCHESTRA WITH
RAMONA DAVIES, VOCAL AND PIANO
ON VICTOR 24197 IN 1932.

RISE 'N' SHINE

MOD to

LYRIC BY B. G. DE SYLVA
MUSIC BY VINCENT YOUMAN'S (1932)

WHEN LUCK FOR-SAKES YOU, AND OLD DEPRESSION

TAKES YOU IN TOW: RISE A-BONE IT! LAUGH IT OFF AND SAY "WHAT OF IT?"

DON'T DREAM OF QUITTING WHEN TROUBLE STARTS IN HITTING YOU LOW. STICK YOUR CHIN OUT!

MAKE YOUR MIND UP THAT YOU'LL WIN OUT. THE NA-VY GAVE YOU A MOTTO THAT CAN

SAVE YOU, I KNOW. SO, RISE 'N' SHINE! STAND UP AND DON'T BE A

TAKE IT! MOURNER! RISE 'N' SHINE! THINGS ARE FINE. LIFE'S WHAT YOU MAKE IT. IF GLOOM, THE A-ROUND THE COR-NER. NO HARM IN

SO-AND-SO, SHOULD GET YOU, AS HE SOON DOES, SHOUT "HI-DE-HO-DE HO, AND TRYING IT. THERE'S NOTHING TO IT,

DO JUST AS THE MOON DOES.

YOU CAN DO IT. LIKE THE SUN:

RISE AND SHINE!

LET US BE SWEETHEARTS AGAIN

WORDS: HARRY TOBIAS and PHIL MOORE
MUSIC BY GEORGE D. PERRY (1924)

LET US BE SWEET - HEARTS A - GAIN, DEAR. LET US FOR-GET - LIFE WITHOUT YOU - IS SO LONE - LY. WHY SHOULD OUR LOVE -

AND FOR - GIVE. I WAS MIS-TAK - EN, IT'S PLAIN, DEAR,

BUT WE MUST LEARN - WHILE WE LIVE.

BE IN

Chords: B, E7, Am, G°

VAIN? I WANT JUST YOU, AND YOU ON - LY.

Chords: D7/F#, D7, G

LET US BE SWEET-HEARTS A - GAIN.

TWO HEARTS IN THREE-QUARTER TIME
 WORDS BY UDE YOUNG
 MUSIC BY ROBT. STOLZ (1930)

MODERATE WALTZ

Chords: G7, C

YOU WALTZ WITH ME AT NIGHT IN MY DREAMS. YOU'RE IN MY
 LIPS ARE LIKE VI - O - LINS. THEY PLAY RO -

Chords: G7, A7, Dm

ARMS SO TIGHT, AND IT SEEMS THE STARS AS-SEM-BLE, AND SEE YOU
 -MANUCE AND THEN LIFE BE - GINS. A KISS I'M

Chords: C, G7

TREM-BLE. THE NIGHT IS STILL. OH, WHAT A THRILL! YOUR SIGHING

Chords: 2. Dm, Fm6, C, D7

CHAN-CING, WHILE WE'RE RO - MAN - CING. SO KEEP ON DAN - CING,

Chords: D7, G7, C, C, C, C, C, C, C, C

LOVE, UN - TIL: TWO HEARTS BEAT IN THREE - QUARTER

Chords: C, Cmaj7, C, G7, G7, D, G7

TIME. OH WHAT A NIGHT, WITH YOU SO SUB-LIME. TWO HEARTS BEAT

Chords: D, G7, G7, C

IN THREE-QUARTER TIME, WHILE WALTZ-ING DREAM - I - LY.

Chords: C7, C7, F, D7

I'LL SHARE YOUR CHARMS 'TIL THE BREAK OF THE DAWN, LOCKED IN YOUR

Chords: D7, G7, Dm7, G7, G7/B, C, C, C7/Bb

ARMS 'TIL THE NEW DAY IS BORN. TWO HEARTS BEAT IN THREE -

Chords: A7, D7, G7, C

QUARTER TIME: WALTZING TO A NEW PAR - A - DISE.

4725

PAUL WHITEMAN ORCH. w/ VOCAL TRIO OF
BYNG CROSBY, AL RINKER, HARRY BARRIS.
ON COLUMBIA 2023-D IN 1929.

(FROM "GREAT DAY") MED. 2-BEAT (♩ = 120)

GREAT DAY

W: WM. ROSE & ED. ELISCU (1929) M: VINCENT YOUMANS
WHEN SKIES WERE DARK, CAME NOAH'S ARK.

A - - - MEN. WHEN LIONS ROARED,

CAME DANIEL'S LORD. A - - - MEN.

LORD HELPS THOSE WHO PRAY. AND ON JUDGMENT

DAY: IF YOU BELIEVE, HE SHALL RECEIVE YOU.

A - - - MEN. WHEN YOU'RE DOWN AND OUT, IT'S NOT FAR AWAY,

LIFT UP YOUR HEAD AND SHOUT: "THERE'S GONNA BE A GREAT DAY." **FINE**

ANGELS IN THE SKY PROMISE THAT BYE AND BYE "THERE'S GONNA BE A GREAT DAY?" GA-BRI-EL WILL

WARN YOU: SOME EARLY MORN YOU WILL HEAR HIS HORN ROOT-

-Y TOOT-IN'. **D.S. al FINE**

YOU MANS RISE and SHINE IS ALSO IN THIS COLLECTION (w/ DE SYEVA IN 1932) ALONG WITH WITHOUT A SONG

VINCENT YOU MANS COMPOSED MANY LIGHT OPERAS, INCLUDING HIT THE DECK (1927) - SMILES (1930) - THROUGH THE YEARS (1932)


4726

FROM THE NOVEL BY F. SCOTT FITZGERALD
(TITLE SONG FROM THE FOX FILM) SWEETLY (d=72)

TENDER IS THE NIGHT

LYRIC BY PAUL FRANCIS WEBSTER
MUSIC BY SAMMY FAIN (1961)

TENDER IS THE NIGHT, SO TENDER IS THE NIGHT. THERE'S NO ONE IN THE WORLD EXCEPT THE TWO OF US. SHOULD TOMORROW FIND US DIS-EN-CHANT-ED, WE HAVE SHARED A LOVE THAT FEW HAVE KNOWN. SUM-MERS BY THE SEA, A SAILBOAT IN CA-PRI: THESE MEM-O-RIES SHALL BE OUR VE-RY OWN. EV-EN THO' OUR DREAMS MAY VANISH WITH THE MORNING LIGHT, WE LOVED ONCE IN SPLENDOR, HOW TENDER, HOW TENDER THE



MISSISSIPPI FLYER

DON MARCOTTE (1948) (♩.♩) GOTTA TICKET ON THE MISSISSIPPI FLYER. GOT A TICKET ON THE 'SIPPI SHORE. ALTHO' TO-NIGHT I'M IN AN UPPER BERTH, TO-MOR-ROW MORNING I'LL BE IN THE SWEET-EST PLACE ON EARTH. SOMEONE'S WAITIN' AND MY HOPES ARE GETTIN' HIGHER. LONG TO HOLD HER ONCE MORE. IF I HAD WINGS TO TAKE ME THRU THE SKY TO THE 'SIPPY SHORE. I'D FLY, TO M-I-S-S-I-S-S-I-P-P-I.

4727



MODERATELY (♩ = ♩.3)

HELLO, MA BABY

WORDS & MUSIC BY IDA EMERSON and JOSEPH E. HOWARD (1899)

1. I'VE GOT A LITTLE BABY, BUT SHE'S OUT OF SIGHT. I MORNING THRU THE PHONE SHE SAID HER NAME WAS BESS. AND

F/A G#° Gm C7 C7

TALK TO HER A-CROSS THE TEL-E-PHONE. NOW I KIND OF KNOW WHERE I AM AT. I'VE NEVER SEEN MA HONEY, BUT SHE'S MINE ALL RIGHT. SO I'M SATISFIED BE-CAUSE I'VE GOT MY BABE'S ADDRESS, HERE

C7 F F

TAKE MY TIP, AND LEAVE THIS GAL A-LONE. PASTED IN THE LINING OF MY HAT. EV-RY SINGLE MORNING YOU WILL HEAR ME YELL: "HEY I AM MIGHTY SCARED THAT IF THE WIRES GET CROSS'D, I'LL

D7 C/E D7/F# Gm D7 Gm Bb B° F/C D7+

CENTRAL, FIX ME UP ALONG THE SEP-A-RATE ME FROM MA BABY MINE. SHE CON-NECTS ME WITH MA HONEY, THEN I RING THE BELL. AND THEN SOME OTHER MAN WILL WIN HER AND MY GAME IS LOST. AND

G7/D G7 C CH. F (LIVELY CAKEWALK)

THIS IS WHAT I SAY TO BABY MINE: SO EACH DAY I SHOUT ALONG THE LINE: HEL-LO MA BA-BY, HEL-LO MA HONEY,

G7/D G7 C7 F/A A/D

HEL-LO MA RAGTIME GAL. SEND ME A KISS BY WIRE. BA-BY, MY HEART'S ON

C7/G E7 F G7/D G7

FIRE! IF YOU RE-FUSE ME, HONEY, YOU'LL LOSE ME. THEN YOU'LL BE LEFT A-LONE. OH, BA-BY,

C7 1. F D7/A G7/Bb C7+ TO VERSE

TEL-E-PHONE AND TELL ME I'M YOUR OWN. HEL-LO! HEL-LO! HEL-LO! THIS

2. F G7 C7 F

OWN. WRITTEN AT THE TURN OF THE CENTURY, THIS SONG HAS SURVIVED A CENTURY, AND IS STILL A BARBERSHOP FAVORITE.

(COUNTRY WESTERN)

EVERYBODY'S TALKIN'

FRED NEIL (1967)

MODERATE

F F7

EV-'RY-BO-DY'S TALK-IN' AT ME. I DON'T HEAR A WORD THEY'RE SAY-IN'

C7 F C7 F C7 F

ON-LY THE ECH-OES OF MY MIND. PED-PLE

F F7 C7

STOPPIN' STAR-IN'; I CAN'T SEE THE FACES, ON-LY THE SHADOWS OF THEIR

F C7 F C7 Gm7 C7 F

EYES. I'M GOIN' WHERE THE SUN KEEPS SHININ' THRU THE POURIN'

Gm7 E7 Gm7 Bb C7 F F7

RAIN. GOIN' WHERE THE WEATHER SUITS MY CLOTHES.

Gm7 C7 F F7 Bb

BANKIN' OFF OF THE NORTHEAST WIND, SAILIN' ON A SUMMER BREEZE, SKIPPIN' OVER THE

C7 F Gm7 F Gm7 D.C. CODA F 1 1 2

O-CEAN LIKE A STONE.

3 TIMES C7 FinaJ7 Repeat & Fade AND NO,

I WON'T LET YOU LEAVE MY LOVE BE-HIND.

MED. SLOW C C#0 Dm7 G7

KISS ME

W: REDD EVANS
M: BOB TRENDLER (1949)

KISS ME, KISS ME, DON'T HES-I-TATE.

C C#0 Dm7 G7 C7 C7+

KISS ME, KISS ME, DON'T MAKE ME WAIT. TWO TIMES, THREE TIMES,

F D7/A D7 D7+ Dm7

IT'S SO GOOD FOR US. FOUR TIMES, MORE TIMES, IT'S MAR-VEL-

G7 Ab7 C C#0 Dm7 G7 C7

-OUS. SO, KISS ME, KISS ME. WHY TAKE SO LONG? THIS CAN

C7+ F E7 Am F#0 Gm7

NEV-ER BE WRONG. SWEET TURN-A-BOUT IS FAIR PLAY, TOO.

A7 D7 Dm7 G7 C

SO, KISS ME AND I'LL KISS YOU.

4729

SLOWLY WITH MUCH FEELING



WHEN I FALL IN LOVE

LYRIC BY EDWARD HEYMAN
MUSIC BY VICTOR YOUNG (1952)

MAY-BE I'M OLD FASH-IONED,
 FEELING AS I DO. MAYBE I AM LIVING IN THE PAST. BUT
 WHEN I MEET THE RIGHT ONE, I KNOW THAT I'LL BE TRUE. MY FIRST LOVE WILL BE MY
 LAST.

WHEN I FALL IN LOVE, IT WILL BE FOR- EV- ER,
 WHEN I GIVE MY HEART, IT WILL BE COM- PLETE- LY,
 OR I'LL NEVER FALL IN LOVE. IN A REST- LESS WORLD LIKE THIS IS, LOVE IS
 GIVE MY HEART. AND THE MO- MENT I CAN
 END- ED BE- FORE IT'S BE- GUN. AND TOO MAN- Y MOONLIGHT KISS- ES SEEM TO
 COOL IN THE WARMTH OF THE SUN.

FEEL THAT YOU FEEL THAT WAY
 TOO, IS WHEN I FALL IN LOVE WITH YOU.

CHORDS: Eb, Bb7-9, Ebmaj7, Bbm7, Eb7, Ab, Abm6, Eb, Cm7, F7, Fm7, Bb7, Fm7, Bb7, Eb, C7+, C7, Fm/Ab, Ab, Eb/G, Ab, Eb/G, Bbm/Db, C7, Fm, C7+, C7, Fm, Ab, Eb, Bb7/Bb, Bb7, D.S. al., CODA, Ab, C7, Fm, Abm6, Eb/bb, Fm7, Bb7, Eb, Ab9, Cb9, Eb9.

THERE'LL COME A DAY

IRVING GORDON and LESTER LEE
(1946)

THERE'LL COME A DAY, YOU'LL WANT TO SEE ME

EV-'RY NIGHT. YOU'LL TEL-E- PHONE, YOU'LL WRITE. BUT ALL YOU'LL GET WILL
 BE THE SHOULDER THAT YOU GAVE ME, ON- LY COLD- ER. THERE'LL COME A DAY, YOU'LL
 MISS THE WAY I HELD YOU TIGHT. YOU HAD ME SINGIN' THE BLUES, BUT

CHORDS: C7, F7, Bb, Bb7, A7, Ab7, G7, Cm7, F7, Bb, Bb7, A7, Ab7, G7, Cm, Eb.

You won't laugh — when you have to play it on your own pho-no-graph. You're
 hav-ing your way, — but there'll come a day — you'll want to see me ev-'ry night. —

(HURRYIN' BACK TO INDIANA) **HOOSIER SWEETHEART** *MODERATO*
 LOE GOODWIN — PAUL ASH — BILLY BASKETTE (1927) OH, THE MOON IS SHINING BRIGHT A-LONG THE

WA- BASH, — AND YOUR EYES ARE SHINING TOO, AS I SAY GOODBYE TO YOU. WE GREW

UP AND LEARN'D TO LOVE A-LONG THE WA- BASH. — BUT SWEETHEART, BE-FORE I GO, THERE'S

ONE THING I'D LIKE TO KNOW: HOO-SIER SWEET-HEART, — HOO-SIER GAL, — WHO'S YOUR

SWEET-HEART, — WHO'S YOUR PAL? — TELL ME, WHO DO YOU WOO WHEN I

STAY A-WAY TOO LONG? IS IT TRUE, SOMEONE NEW TAKES MY PLACE WHEN I'M GONE?

— HOO-SIER SWEET-HEART, — WAIT FOR ME. — HOO-SIER SWEETHEART, —

SOON I'LL BE — ROLLIN' HIGH, BACK TO MY IN-DI-AN-A AND YOU. —

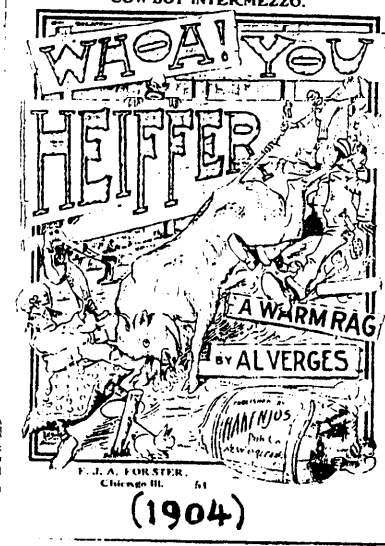
— HOO-SIER SWEET-HEART, — SAY WHO. —

THE NEW YORKERS with
 DANNY PAUL, CLAR. & DAVE TOWGH
 ON HAWCHARD 4-2420
 AT BERLIN IN 1927.

JEAN GOLDKETTE ORCH. with FRANK TRUMBauer (C SAX)
 BILL RAIR & SPIEGEL WILL COX on Trombones. JOE VENUTI,
 HOWDY QUICKSELL (DRUMS) — CHAUNCEY MOREHOUSE (DRUMS)
 ON VICTOR No. 20471 IN N.Y.C. (JAN. 1927)

4731

(ABRIDGED)
COWBOY INTERMEZZO.



(1904)

- RAG -
NOT TOO FAST

A

B \flat B \flat B \flat B \flat F \flat /C F7 2

1. B \flat D \flat /A Gm C7 F7

2. B \flat B \flat /A \flat E \flat /G E \flat G \flat B \flat /F F7 B \flat FINE

B

B \flat F \flat /A \flat B \flat

F7 1. D \flat /F# Gm C \flat /6 C7 F A F# 2. D \flat /F# Gm

F/A F7 B \flat / / 2 TRIO E \flat B \flat 7 A \flat E \flat G \flat Gm Cm NC B \flat

1. E \flat / / B \flat 7/F G \flat B \flat 7/F B \flat 7 B \flat 7 2. C7 F7

B \flat 7 E \flat F7

D. C. or FINE (BOTH X)

PATTI PAGE ON MERCURY LABEL
KEEP ME IN MIND
WORDS: JACK WOLF
MUSIC: BURT BACHARACH (1955)

C C+ C \flat Gm A7

IF YOU NEED SOME ONE TO LOWER THE LIGHT, 'N' THEN YOU WANT SOME ONE TO HOLD YOU REAL TIGHT,
IF YOU FEEL LONE-LY AND LONG FOR A KISS, 'N' WHO'LL BRING YOU SOM BLISS,
IF YOU NEED SOME ONE TO WHOM YOU CAN CLING, 'N' WHO'LL MEAN EV'RYTHING,

D7 Dm7 G7 E G7 1. C G7 2. C G7

SOMEONE WHO'LL HOLD YOU 'N' DO IT UP RIGHT: KEEP ME IN MIND.
KISS YOU 'N' NEVER RE-SIST:
LOVE YOU 'N' BUY YOU THE RING:

F7 F# \flat G \flat D \flat /C7 F7

GIVE ME A CALL, KNOCK ON MY DOOR, SEND ME A TEL- E-GRAM, YELL DOWN THE HALL,

F# \flat G G# D \flat /A G \flat D \flat C

BEAT ON THE FLOOR. I'LL COME RUNNIN' WHER- EV-ER I AM.

CODA

NOT FAST
(♩=84) **A**

OH, YOU DEVIL (RAG)

FORD T. DABNEY (1909)

4732

Musical staff 1: Treble clef, 2/4 time signature. Chords: C, Am7, D7, G7.

Musical staff 2: Treble clef, 2/4 time signature. Chords: G7, C, Dm7, E7. Includes first and second endings.

Musical staff 3: Treble clef, 2/4 time signature. Chords: C, F, Fm, C, C°, C7, F, Em, Dm, Dm. Includes first ending.

Musical staff 4: Treble clef, 2/4 time signature. Chords: C, Em7, Eb°, G7, G7/B, G7. Includes second ending.

Musical staff 5: Treble clef, 2/4 time signature. Chords: Ab7, C/G, D7, G7, C, G7. Ends with a box containing "D.C. al fine BOTH X".

Musical staff 6: Treble clef, 2/4 time signature. Chords: C, NC, A, Dm, Dm, Dm, Ab°, Em7, C. Includes a box labeled "TRIO" and first ending.

Musical staff 7: Treble clef, 2/4 time signature. Chords: Dm7, G7, G7/B, B7/D#, E7, E7/D, A7/C#, Dm, A7. Includes second ending.

Musical staff 8: Treble clef, 2/4 time signature. Chords: C/G, G7, C. Includes a box labeled "C" and "OCTAVES".

Musical staff 9: Treble clef, 2/4 time signature. Chords: G7, C, Ab, Gb, C/E, Dm, C.

Musical staff 10: Treble clef, 2/4 time signature. Chords: Am, Am7, Cm, Eb, D7, G7, C, NC, C. Ends with a double bar line.

4733

(BUY MYSELF A PARROT)

REGINALD BUDGIE SPEAKS

W⁴M BY STURMINSTER NEWTON (1973)
and MELBURY BUBB



FAIRLY BRIGHT

A TALE IN FOUR VERSES

Chords: Eb Eb/Bb Eb

(BASS: 8#16)

1. I WENT TO TOWN TO BUY A
2. I TOLD THE MAN I'D BUY A
3. SO I WENT BACK AND TOLD THE
4. NEXT WEEK I BOUGHT THE FOUN-TAIN;

Chords: Eb

BUD-GIE THAT WOULD TALK.
BIRD IF IT COULD TALK.
MAN HE'D GOT A CHEEK
STILL HE DID-N'T SPEAK.

DID-N'T WANT A PRETTY ONE THAT
HE SAID "I'VE JUST THE JOB, I
TO SELL AN I-RISH BIRD THAT
AND THEN THE CHUTE, BUT YET HE

Chords: Bbm/Db C7 Fm C7

ON-LY MAKES A SQUAWK.
GOT THIS ONE FROM CORK.
WOULD-N'T SING OR SPEAK.
WOULD-N'T MAKE A SQUEAK.

MY WIFE GETS LONELY WHEN I'M
YOU'LL NEED AC-CES-SOR-RIES, MY
HE SAID "YOU OUGHT TO PUR-CHASE
AND NEXT A BOUN-CY BALL AND

Chords: Fm7 F7

CLERK-ING ALL THE DAY.
BALLS ARE ALL THE RAGE."
SOME AC-CES-SOR-IES:
FAN-CY GOLD-EN TRAY.

SHE'D LIKE A PART-NER WHO WILL
I SAID "I'LL TAKE THE IR-ISH
A SIL-VER LAD-DER AND A
BUT IN A MONTH OR SO, THAT

Chords: Bb7 A7 Bb7 Fm7

CHAT AND MAKE HER GAY.
BIRD AND JUST A CAGE."
FOUN-TAIN THAT WILL FIZZ?
BUD-GIE PASSED A- WAY.

AS I WENT IN-TO THIS SMART PET SHOP, I
I TOOK IT HOME, THAT LOVE-LY LIT-TLE
I BOUGHT THE SIL-VER LAD-DER, BUT THE
THE PET SHOP MAN SAID: "DID HE HAVE LAST

Chords: Fm7 F7

SAW:
THING.
BIRD
WORDS?"

I HEARD THIS VOICE A - SING-ING THRU THE DOOR...
BUT WEEKS WENT BY, AND HE DID-N'T SPEAK OR SING...
JUST LAY ON IT BUT DID-N'T SAY A WORD...
SPOKEN { I RE-PLIED, "YES AS A MATTER OF FACT HE DID. HE SAID: 'DOESN'T
EHO. (OUT OF TEMPO: A CAPPELLA)

Chords: Bb Eb7 Ab

THAT BUGGER SELL ANY BLOODY
SEED FOR BIRDS?'

JUST LET HIM CLIMB UP THE SIL-VER LAD-DER,

REGINALD BUDGIE - CONT.

4734

Bbm Eb7
 SLIDE DOWN THE CHUTE. SPLASH IN HIS FIZ-ZY FOUN-TAIN,

Ab Bb7 Eb7 Ab
 WEAR-ING PATH-ING SUIT. PUR-CHASE THESE AC-CES-SOR-IES AND
 (BS: 8L)

Bbm Eb7
 IN JUST A WEEK, REG-IN-ALD BUD-GIE WILL

Ab Db Ab Eb Eb/Bb
 SPEAK, SPEAK, SPEAK. D.S. VERSE 2 al #1
 (BS: 8 & 16) D.S. VERSE 4 al #2

Bb7 Eb Bb7
CODA 1 D.S. VERSE 3
 (BS: 8 & 16)

Ab
CODA 2 SPEAK!

SLEEPY TIME IN SLEEPY HOLLOW
 MOE SIELER, AL HOFFMAN & AL GOODHART (1934)
 WHEN YOU HEAR THE BELL SAYING ALL IS WELL,
 CHIME RINGING OUT IN RHYME,
 BELL, MEET ME IN THE DELL,

Bb7 Fm7 Bb7 Eb
 THEN IT'S SLEEPY TIME IN SLEEP-Y HOL-LOW. WHEN YOU HEAR THE
 WE WILL MEET AT NINE IN SLEEP-Y HOL-LOW.
 WHEN IT'S SLEEPY TIME IN SLEEP-Y

Eb D7 Gm Eb7 D7 Eb7 D7
 TO-NIGHT WHEN MISTER MOON COMES OVER THE HILL, YOU'LL HEAR ME CALL YOO-

G Eb7 D7 F7
 -HOO. IF YOU DON'T ANSWER SOON, I KNOW YOU'LL BE LATE. DARLING, I'LL WAIT FOR

Bb7
 YOU. WHEN YOU HEAR THE

CODA
Eb
 HOL-LOW.

4735

BABY, IT'S COLD OUTSIDE

FRANK LOESSER (1948)

THE MOUSE F C7

REAL-LY CAN'T STAY,
SIMPLY MUST GO. I'VE GOT TO GO 'WAY.
THE ANSWER IS NO!

THE WOLF

BUT BABY IT'S COLD - OUT-SIDE! BUT BABY IT'S COLD

C7 F

THIS THE EVENING HAS BEEN WELCOME HAS BEEN SO VE-RY NICE AND SO

OUT-SIDE!

F7 Bb

NICE. WARM. MY MOTHER WILL START TO WDR-RY, AND MY SISTER WILL BE SUS-PI-CIOUS,

I'LL HOLD YOUR HANDS - THEY'RE JUST LIKE ICE. BEAU-TI-FUL, WHAT'S YOUR GOSH, YOUR LIPS LOOK DE-

Bb F6

FATHER WILL BE PACING THE FLOOR. SO REALLY I'D BET-TER MY BROTHER WILL BE THERE AT THE DOOR. MY MAID-EN AUNT'S MIND IS

HUR-RY? LI-CIOUS, LISTEN TO THE FI-RE-PLACE ROAR! WAVES UP-ON A TROP-I-CAL SHORE!

F6 G7 C7

SCU-RY. VI-CIOUS. WELL, MAYBE JUST A HALF A DRINK MORE. THE I'VE WELL, MAYBE JUST A CIG-A-RETTE MORE.

BEAU-TI-FUL PLEASE DON'T HUR-RY. PUT SOME RECORDS ON WHILE I POUR. GOSH, YOUR LIPS ARE DE- LI-CIOUS. NEVER SUCH A BLIZZARD BE-FORE.

F

NEIGHBORS MIGHT THINK. GOT TO GET HOME. SAY, SAY, WHAT'S IN THIS DRINK? LEND ME A COMB.

BUT BA-BY IT'S BAD - OUT THERE. BUT BA-BY YOU'D FREEZE OUT THERE. NO CABS TO BE HAD - IT'S UP TO YOUR KNEES.

BABY, IT'S COLD OUTSIDE - CONT.

4736

(MOUSE)

Chords: Gm7, C7, F

(WOLF) I WISH I KNEW HOW YOU'VE REALLY BEEN GRAND, TO BREAK THE BUT DON'T YOU

OUT THERE. OUT THERE.

YOUR EYES ARE LIKE STAR-LIGHT NOW. I THRILL WHEN YOU TOUCH MY HAND.

F7

SPELL SEE:

I WOULD HAVE SAID "NO, NO, THERE'S BOUND TO BE TALK TO -

I'LL TAKE YOUR HAT HOW CAN YOU DO YOUR HAIR LOOKS SWELL. THIS THING TO ME?

F6

Fm6

G7

Gm7

C7

NO, SIR!" -MOR-ROW.

AT LEAST I'M GON-NA SAY THAT I TRIED. AT LEAST THERE WILL BE PLENTY IM-PLIED.

I I

MIND IF I MOVE IN CLO-SER? THINK OF MY LIFE LONG SORROW.

WHAT'S THE SENSE OF HURTING MY PRIDE. IF YOU CAUGHT PNEUMONIA AND DIED.

REALLY CAN'T STAY. REALLY CAN'T STAY.

AH, BUT IT'S COLD AH, BUT IT'S COLD OUT-OUT-

OH GET BABY DON'T HOLD OVER THAT OLD DOUBT, BA-BY IT'S COLD OUT-

1. F6

-SIDE.

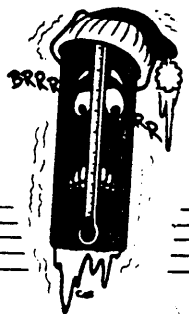
C7

2. F6

-SIDE.

-SIDE.

-SIDE.



4737



FROM THE WARNER BROS. FILM THE MUSIC MAN

SEVENTY SIX TROMBONES

MEREDITH WILLSON (1957)

A LA MARCIA

1. **A** G7 C E^o G7/D C#^o G7/D G7

SEV-EN-TY SIX TROM - BONES LED THE BIG PA - RADE, WITH A HUNDRED AND HUNDRED AND

G7 C Am7 NC/G NC/G C C7/Bb

TEN COR - NETS CLOSE AT HAND. THEY WERE FOLLOWED BY ROWS AND ROWS OF THE TEN COR - NETS RIGHT BE - HIND. THERE WERE MORE THAN A THOU - SAND REEDS OF THE

F/A D7 G D7/A D7 G/B D7/A G7 7 2

FINEST VIR - TU - O - SOUS THE CREAM OF EV - RY FAM - OUS BAND. SEV - EN - TY UP LIKE REEDS, THERE WERE

2. G7 C 1 7 2 B F Bb/F F F#^o

HORNS OF EV - RY SHAPE AND KIND. THERE WERE COPPER - BOTTOM TIM - PA - NI IN FIF - TY MOUNTED CAN - NON IN THE

C7/G C7 C7 E F 1 7 4 C7 7 4

HORSE PLA - TOONS: THUNDER - ING, THUNDER - ING, ALL A - LONG THE WAY. BATT - LE - Y: THUNDER - ING, THUNDER - ING, LOUDER THAN BE - FORE.

F Bb F 1 C G7

DOUBLE - BELL ELI - PRO - NI - UMS AND BIG BAS - SOONS: EACH BAS - SOON HAV - ING HIS CLAR - Y - NETS OF EV - RY SIZE AND

C G7 C7 2 Bb/D Bb E7/B E7 F

BIG FAT SAY. THERE WERE TRUM - PETERS WHO'D IM - PRO - VISE A FULL OCT - AVE

C7 F F7/Eb D7 G7 7 4 7 4 7 4 7 4

HIGHER THAN THE SCORE. INSTRUMENTAL

C C Eb^o G7/D C#^o G7/D G7

SEV - EN - TY SIX TROM - BONES LED THE BIG PA - RADE, WHEN THE ORDER TO SIX TROM - BONES HIT THE BOUN - TER - POINT, WHILE A HUNDRED AND

G7 C Am7 NC/G NC/E C C7/Bb

MARCH RANG OUT LOUD AND CLEAR. STARTING OFF WITH A BIG BANG BONG ON A TEN COR - NETS PLAY'D THE AIR. THEN I MODESTLY TOOK MY PLACE AS THE

1. F/A F D7 G D7/A D7 G/B D7/A G7 7 2

CHIN - ESE GONG, BY A BIG BANG BONGER AT THE REAR. SEV - EN - TY

2. F/A E D7 G C C INSTR.

ONE AND ON-LY BASS AND I DOM-PANED UP AND DOWN THE SQUARE.

Bb/C Bb/F C7 Bb/C Bb/F C

THERE'LL BE
A HOT TIME IN THE OLD TOWN TONIGHT

WORDS BY JOE HAYDEN (1932) MUSIC BY THEO. A. METZ

G Em G D7/F# D7

COME A-LONG GET YOU READY. WEAR YOUR BRAN, BRAN NEW COWLS. FOR THERE'S LONNA BE A MEETING IN THAT
 KNOW EV-RY-BO-DY AND THEY SURE 'ALL KNOW YOU. AND YOU'VE GOT A RABBIT'S FOOT TO KEEP A-

1. G D7/F# 2. G CHO (d=d)

GOOD, GOOD OLD TOWN. WHERE YOU -WAY THE HOO-DOO. 1. WHEN YOU HEAR THAT THE
 2. PLEASE, OH PLEASE, OH,

C/G G G° G G D7 G 1. C/G G G° G

PREACHING HAS BE- GUN: BEND DOWN LOW FOR TO DRIVE A-WAY YOUR
 DO NOT LET ME FALL. YOU'RE ALL MINE, AND I LOVE YOU BEST OF

G G 1. G G G

SIN. AND WHEN YOU GET RE- LI-GION YOU'LL WANT TO SHOUT AND SING. THERE'LL BE A
 ALL. AND YOU MUST BE MY MAN OR I'LL HAVE NO MAN AT ALL.

D7 G G 1. G

HOT TIME IN THE OLD TOWN TO-NIGHT, MY (BA-BY: WHEN YOU HEAR THE

C/G G G° G G G 1. C/G G G° G

BELLS GO DING, LING, LING, ALL JOIN 'ROUND, AND SWEETLY YOU MUST

G 1. 1. 1. 1.

SING. AND WHEN THE VERSE IS THROUGH, IN THE CHO-RUS ALL JOIN IN. THERE'LL BE A

D7 1. G 1. 1. 1.

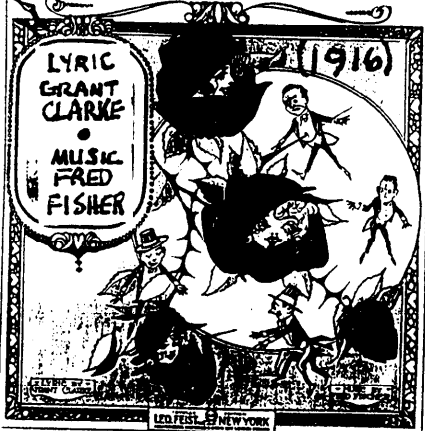
HOT TIME IN THE OLD TOWN TO-NIGHT!

FROM THE BROADWAY MUSICAL
DUBARRY WAS A LADY



4739

"YOU CAN'T GET ALONG WITH 'EM OR WITHOUT 'EM" YOU'VE GOT TO HAVE 'EM, THAT'S ALL!



MOD TO

**I THINK THE MAR-RIED MEN ARE GETTIN' A TRIM-MIN'.
NO MATTER WHERE YOU GO, YOU HEAR DF A SCAN-DAL.**

**AND STILL I HATE TO KNOCK THE BEAUTIFUL WO-MEN.
WHY ARE THE WO-MEN GETTIN' OH, GEE!**

**WHAT CAN THE TROUBLE BE? YOU READ, OF COURSE, EV-'RY DAY SOME DI-VORCE.
HARDER TO HAN-DLE? WHO'S TO BLAME? WHO'S TO BLAME?**

**LOVE IS A TER-RIBLE GAME: YOU CAN'T GET A-LONG WHEN YOU'RE WITH 'EM OR WITH-OUT 'EM.
EACH LITTLE PEACH HAS A WAY THAT'S SO EN-DEAR-ING.**

**GIRLS, RIGHT OR WRONG, THERE IS SOMETHING NICE A-BOU'T 'EM. THEY'RE STIBBORN AND CON-TRA-RY,
OH, HOW YOUR DOUGH HAS A WAY OF DIS-AP-PEAR-ING.**

EX-PEN-SIVE. STILL THEY'RE VERY NECESSARY. YOU KNOW THAT HALF THE WORLD IS SAYING, "WE NEED 'EM".

AND STILL THE OTHER HALF IS PRAYING FOR FREE-DO-M. YOU CAN'T GET A-LONG WHEN YOU'RE WITH 'EM OR WITHOUT 'EM.

WHY DO THEY ALWAYS SAY NO

YOU'VE GOT TO HAVE 'EM, THAT'S ALL!

**I'VE STUDIED HUMAN NATURE EV-ER SINCE I WAS A CHILD, AND THERE IS SOMETHING
TRY AND SOLVE A MYS-TER-Y, MY BRAIN, IT SIMPLY**

'BOUT IT THAT HAS NEARLY SET ME INILD. TO WHIRLS. FOR THERE IS SOMETHING I CAN'T FIGURE

OUT A-BOU'T THE GIRLS: WHY DO THEY AL-WAYS SAY "NO," WHEN THEY

WORDS: HARRY PERSE & FRANK DAVIS
MUSIC: ED G. NELSON & BILL GLASON (1920)

D7/A D7 [C] . . . G7 .
 KNOW THEY MEAN "YES" ALL THE TIME. YOU ASK A GIRL - IE FOR A
 G7 . C 1 1 4E Eb7 G7/D G7
 KISS OR TIND: SHE'LL ANSWER "NO! THAT'S SOMETHING I DON'T DO".
 C 1 1 C/G Ab7 Ab7 . E7/b Eb7 E7 .
 HOW CAN THEY TELL SUCH A LIE, AND STILL LOOK YOU STRAIGHT IN THE
 Am . F . 1 6 Dim1 G7 C
 EYE. WHEN EV-ER THEY SAY "NO" TO YOU, GO RIGHT A-HEAD, BE-CAUSE IT'S TEN TO
 C . 1 1 1 G7 [D.S. al f]

CODA **I GOTTA RIGHT TO SING THE BLUES**
 "YES" ALL THE TIME. W: TED KOEHLER (1932) M: HAROLD ARLEN

SLOW Bb C7 Bb C7 F7 F7+
 I GOTTA RIGHT TO SING THE BLUES, I GOTTA RIGHT TO FEEL LOW-DOWN.
 I GOTTA RIGHT TO MOAN AND SIGH.
 F7+ Ab Bb7 Ab7 Bb7 Fm6 G7 1 1
 I GOTTA RIGHT TO HANG A-ROUND, DOWN A-ROUND THE RIV - ER. A CERTAIN
 I GOTTA RIGHT TO SIT AND CRY, DOWN A-ROUND THE RIV - ER. I KNOW THE
 Bb C7 Bb C7 F Ebmaj7 E7 F 1 Cm7 F7
 MAN IN THIS OL' TOWN KEEPS DRAGGIN' MY POOR HEART A - ROUN', ALL I
 Bb F9 F+ Bb Cm7 C# Bb/D Bb 7
 ASK, FOR ME, IS MIS - E - RY. I GOTTA [D.C. al f]

CODA
 Bb C7 Bb C7 Ebm 1 1 1 Bb
 DEEP BLUE SEA WILL SOON BE CALL-ING ME. IT MUST BE

Bb C7 Eb Ebm F7 Bb Eb7 Bb RECORDED BY
 LOVE, SAY WHAT YOU CHOOSE, I GOTTA RIGHT TO SING THE BLUES. JACK TEAGARDEN
 (HIS THEME SONG)

4741

MED. SLOW

GOOD MORNING HEARTACHE

W/M BY DAN FICHER, ERVIN DRAKE and IRENE HIGGINBOTHAM (1945)

GOOD MORNING HEARTACHE, YOU OLD GLOOMY SIGHT. WISH I'D FOR-GET YOU, BUT YOU'RE HERE TO STAY. GOOD MORNING HEARTACHE, HERE WE GO A-GAIN.

F A ϕ E \flat 3 D7 Gm Bbm

GOOD MORNING HEARTACHE, THO'T WE SAID GOOD-BYE LAST NIGHT. I TURN'D AND TOSS'D UNTIL IT IT SEEMS I MET YOU WHEN MY LOVE WENT A-WAY. NOW EV-RY DAY I START BY GOOD MORNING HEARTACHE YOU'RE THE ONE WHO KNEW ME WHEN. MIGHT AS WELL GET USED TO YOU

Am7 Abm7 1. Gm7 Cm7 F C7 2. Gm7 Cm7 C7

SEEM'D YOU HAD GONE, SAYING TO YOU: HANGING A-ROUND. BUT HERE YOU ARE WITH THE DAWN. GOOD MORNING HEARTACHE, WHAT'S NEW?

F \flat A+ Dm A+ D7 Gm \flat Dm7 G7

STOP HAUNTING ME NOW, CAN'T SHAKE YOU NOWH. LIST LEAVE ME A-LOVE.

Cmaj7 Am7 Abm7 G \flat 7 Cm7 F7

I'VE GOT THOSE MON-DAY BLUES, STRAIGHT THRU. SUN-DAY BLUES.

D.C. al. ϕ

CODA Gm7 G \flat 7 F \flat

GOOD MORNING HEARTACHE, SIT DOWN.

NO MOON AT ALL

REDD EVANS & DAVE MANN (1949)

Em F \sharp 0 Em/G B/F \sharp B/D \sharp D \flat

NO MOON AT ALL: DON'T MAKE A SOUND. NO MOON AT ALL, WHAT A NIGHT. IT'S SO DARK, UP A-BOVE. EV-EN LIGHTNIN' BUGS HAVE EV-EN FI-DO IS A- THIS IS NOTHING LIKE THEY

A/C \sharp C \flat G/B C7 B7 Em C7

DIMMED THEIR LIGHT. - FRAID TO BARK. TOLD US OF. STARS HAVE DIS-AP-PEAR'D FROM SIGHT, AND THERE'S NO- MOON AT ALL. WHAT A PERFECT CHANCE TO PARK, AND THERE'S NO- MOON AT ALL. JUST TO THINK WE FELL IN LOVE, AND THERE'S NO- MOON AT ALL.

1. Am \flat / F \sharp 7 B7 2. B7 E \flat 0 Em E7

SHOULD WE WANT AT - MO - SPHERE,

A9 C7

FOR IN-SPIR-A - TION DEAR, ONE KISS WILL MAKE IT CLEAR THAT TO-

NO MOON AT ALL - CONT.

4742

Em

NIGHT IS RIGHT AND BRIGHT MOONLIGHT MIGHT IN-TER-FERE.

D.C. al $\text{\textcircled{F}}$

Em Am6 Em6

CODA

UNTIL IT'S TIME FOR YOU TO GO

WORDS & MUSIC BY BUFFY SAINTE-MARIE (1965)

MODERATO

YOU'RE NOT A DREAM, YOU'RE NOT AN AN- GEL, YOU'RE A MAN. I'M NOT A
DIF- F'RENT WORLDS A- PART, WERE NOT THE SAME. WE LAUGH'D AND
MINE HAD NO BE- SUN-NING, HAS NO END. I WAS AN

QUEEN I'M A WO-MAN TAKE MY HAND. WE'LL MAKE A SPACE IN THE
PLAYED AT THE START LIKE IN A GAME. YOU COULD HAVE STAYED OUTSIDE MY
OAK NOW I'M A WILLOW; I CAN BEND. AND THO' I'LL NEV-ER IN MY

LINES THAT WE PLANNED. AND HERE WE'LL STAY UN-TIL IT'S TIME FOR YOU TO
HEARD, BUT IN YOU CAME. AND HERE YOU'LL STAY UN-TIL IT'S TIME FOR YOU TO
LIFE SEE YOU A- GAIN: STILL I'LL STAY UN-TIL IT'S TIME FOR YOU TO

1. C YES, WE'RE GO. 2. C YES, WE'RE GO. Db Bb7 DON'T ASK

WHY. DON'T ASK HOW.

DON'T ASK FOR - EV - ER. LOVE ME NOW!

THIS LOVE OF

D.C. al $\text{\textcircled{F}}$

CODA

Ab

GO. RITARD

4743

A DRAG RAG



(♩=120) [A]

Musical notation for the first system of 'A DRAG RAG'. It consists of four staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second staff has a first ending bracket labeled '1. G' and 'OCTAVES'. The third staff has a second ending bracket labeled '2. G' and includes chords like E/G#, E/B, Am, and D7. The fourth staff includes a circled 'B' and 'S' and ends with a double bar line.

Musical notation for the second system of 'A DRAG RAG'. It consists of one staff with various chords above the notes, including C/E, B/D#, B, C, C#, and a first ending bracket labeled '1. G/D Eb+ A7/E A7 D7'.

Musical notation for the third system of 'A DRAG RAG'. It consists of one staff with a second ending bracket labeled '2. G/D Cm G/D A7/E D7 G y FINE' and a 'CODA' section with a double bar line.

Musical notation for the fourth system of 'A DRAG RAG'. It consists of one staff with a 'TRIO' section starting with a treble clef and a 4/4 time signature, including chords like G7, C, G7, C, and E7/C.

Musical notation for the fifth system of 'A DRAG RAG'. It consists of one staff with chords like E7, Am, E7/G#, Am/E, A7, and Dm11.

Musical notation for the sixth system of 'A DRAG RAG'. It consists of one staff with a first ending bracket labeled '1. C' and a second ending bracket labeled '2. C D7'.

D.S. al FINE

(FROM "AS YOU WERE") SLOWLY

Musical notation for the first system of 'IF YOU COULD CARE'. It starts with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The title 'IF YOU COULD CARE' is written in large, bold letters.

LYRIC: ARTHUR WIMPERIS MUSIC: HERMAN DAREWSKI (1920) WHEN I'M A-LONE, I SIT AND DREAM: A DREAM OF

Musical notation for the second system of 'IF YOU COULD CARE'. It includes chords like C7, F, F#, C7/G, C7, F, Dm7/A, and Am/E.

FAIR-Y-LAND: WHERE YOU AND I GO LAUGH-ING BY, LITTLE LOV-ERS,

Musical notation for the third system of 'IF YOU COULD CARE'. It includes chords like E7, Am, F#, Gm7, C7, F/A, F, F7, and Gm.

HAND IN HAND. AND THEN IT GOES, BUT AH, WHO KNOWS HOW MUCH IT

IF YOU COULD CARE - CONT.

4744

C7 F/A 1/1 F7 D7/A D7 Gm

MEANS TO ME? THAT LIT-TLE SCENE OF MIGHT-HAVE-BEEN, THAT

G7/D G7 C C7 CHO. F F#0 C7/G C7

YET PER-HAPS MAY BE! IF YOU COULD CARE FOR ME, AS

C7/E C7+ F F/A A#0 C7/G

NO ONE THERE TO SEE, HOW I COULD CARE FOR YOU, OH WHAT A PLACE THIS WORLD WOULD

C7 Gm C7+ F D.S. CODA D7

WE WOULD BILL AND COO. IF WHAT A PLACE THIS WORLD WOULD BE: A PAR-A-DISE FOR TWO! WITH YOU COULD

D7 Bb Gm Gm Eb7/G C7 F

ON-LY CARE FOR ME, AS I COULD CARE FOR YOU.

I KISS YOUR HAND, MADAME
 W: LEWIS AND YOUNG
 M: RALPH ERWIN (1928)

MED. SLOW Eb Bb7/7 Bb7 Fm Bb7

SOME-TIMES I WON-DER IF HEARTS ARE BRO-KEN BY LITTLE LOVEWORDS THAT ARE LEFT UN-TREM-OLE WHEN YOU ARE NEAR ME. I'M LOOKING FOR A RAY OF HOPE TO

H. Eb Eb Eb7 Gm D7/F# NC NC D7/F#

-SPO-KEN. I ALWAYS CHEER ME. I HOPE TO KEEP MY KISSES WARM, UNTIL WE MEET IN SHADOW

Gm 1/1 Eb7 Bb7/F Bb7 CHO. Eb 1/1 D7 Bb7+ Eb

FORM. IN DREAMS I KISS YOUR HAND, MA-DAME, YOUR DAINTY FINGER-TIPS.

Eb F#0 Eb/G Fm7 Bb7/F Bb7 Bb7+ Eb 1/1 Ab Ab/Eb

AND WHILE IN SLUMBER-LAND, MA-DAME, I'M BEGGING FOR YOUR LIPS. I HAVEN'T AN-Y

Eb 1/1 Eb7 Ab 1/1 Abm Eb

RIGHT, MA-DAME, TO DO THE THINGS I DO. JUST WHEN I HOLD YOU TIGHT, MA-DAME,

Ab Abm Eb Gm Ab F7/A Bb

YOU VANISH WITH THE NIGHT, MA-DAME. IN DREAMS I KISS YOUR HAND, MA-DAME,

Bb Eb Eb A0 Bb7 Eb Eb7 Eb0 Abm5 Eb Eb Bb+ Eb

AND PRAY MY DREAMS COME TRUE.

ORIGINAL GERMAN LYRICS BY FRITZ ROTTER

4745

(ORIGINAL WORDS BY NEWTON MENDONCA)

BOSSA-NOVA (EVEN B's)

MEDITATION

MUSIC: CARLOS JOBIM
WBS: NORMAN GIMBEL

(1962)

IN THOUGH MY LONE - LI - NESS,
YOU'R FAR - A - WAY,

Em7 A7 Bb F9 Bb Dm7 G7-5

WHEN YOU'RE GONE AND I'M ALL - BY MYSELF, AND I NEED YOUR CA - RESS,
I HAVE ON - LY TO CLOSE MY EYES, AND YOU ARE BACK TO STAY.

Cm7 Ebm7 Em7 Ebm7 Ab7 Dm7

I JUST THINK OF YOU, AND THE THOUGHT OF YOU HOLDS ME NEAR -
I JUST CLOSE MY EYES, AND THE SAD - NESS THAT MISS - ING YOU BRINGS,

G7+ Cm7 F9+ Eb

MAKES MY LONE - LI - NESS SOON DIS - AP - PEAR. YES, I
SOON IS GONE, AND THIS HEART OF MINE SINGS.

Ebm7 Dm7 F# Bb Eo Cm7

LOVE YOU SO, AND THAT, FOR ME, IS ALL I NEED TO KNOW.

F9+ Bb Em7-3 A7 Bb A7

I WILL WAIT FOR YOU, 'TIL THE SUN FALLS FROM OUT OF THE SKY.

Bb Dm7 G7 Cm7 Ebm7

FOR WHAT ELSE CAN I DO? I WILL WAIT FOR YOU,

Ab9 Dm7 G7+ Cm7 F7-9 Bb

MED - I - TA - TING HOW SWEET LIFE WILL BE WHEN YOU COME BACK TO ME.

TITLE SONG OF T.V. FILM

MOD 120

BRIAN'S SONG

MICHEL LEGRAND (1972) (SOFT ROCK)

A C C/B F/A G7/B C C/B F/A G/B

C C/B F/A C/G F#sus F G7 C C/B F/A G7/B

C C/B Am6 Em G/b Am C/G D7sus b7 G7sus G7

B Cm7 G Cm7 Dm Bb

BRIAN'S SONG

4746

Musical notation for the first system of "Brian's Song". Chords: D7/A, Bb, G7sus G7. A box labeled "D.C. al" is at the end.

Musical notation for the second system of "Brian's Song". Chords: C, C/E, Gm7 C7, F, C/E, Dm7.

Musical notation for the third system of "Brian's Song". Chords: G7sus G7, C, C/B, F/A G7/B, C, C/B, F/A, G7/B, C, C/B.

Musical notation for the fourth system of "Brian's Song". Chords: F/A, C/G, F, C/E, Dm7 G7, C. A box labeled "RECORDED BY BARRY MANILOW" is above the staff.

I WRITE THE SONGS

BRUCE JOHNSON (1974)

Musical notation for the first system of "I Write the Songs". Tempo: SLOWLY (SOFT ROCK). Chords: Eb, D7sus, D7, Gm7, Gm7/C. Lyrics: (EVEN 8'S) I'VE BEEN A-LIVE FOR EV-ER, MY HOME LIES DEEP WITH-IN YOU AND I WROTE THE VE-RY FIRST SONG, AND I'VE GOT MY OWN PLACE IN YOUR

Musical notation for the second system of "I Write the Songs". Chords: Fmaj7, F, A7sus, A7, Dm, Dm7/C. Lyrics: SOUL. I NOW PUT THE WORDS AND THE MEL-O-DIES TO-GETH-ER. I AM THRU YOUR EYES, I'M CHO.

Musical notation for the third system of "I Write the Songs". Chords: G7sus, G7, Gm7/C, C7, F, Fmaj7. Lyrics: MU-SIC YOUNG A-GAIN, AND I WRITE THE SONGS, EVEN THO' I'M VER-Y OLD. I WRITE THE SONGS THAT MAKE THE

Musical notation for the fourth system of "I Write the Songs". Chords: Gm7, C7, Gm7/C, C7, F, Am7/E. Lyrics: WHOLE WORLD SING. I WRITE THE SONGS OF LOVE AND SPE-CIAL THINGS.

Musical notation for the fifth system of "I Write the Songs". Chords: Dm, DmM7, Dm7, G7sus, G7, Gm7/C. Lyrics: I WRITE THE SONGS THAT MAKE THE YOUNG GIRLS CRY. I WRITE THE SONGS, I WRITE THE SONGS.

Musical notation for the sixth system of "I Write the Songs". Chords: F, F, E7sus, E7, Em7, E7. Lyrics: OH MY MUSIC MAKES YOU DANCE, AND GIVES YOU SPIRIT TO TAKE A CHANCE.

Musical notation for the seventh system of "I Write the Songs". Chords: A, A/C#, F#m, A/E, G7sus, G7. Lyrics: AND I WROTE SOME ROCK 'N' ROLL, SO YOU CAN MOVE. MUSIC FILLS YOUR HEART, WELL THAT'S A

Musical notation for the eighth system of "I Write the Songs". Chords: G7sus, G7, Gm7/C, C, Gm7/C, C, Gm7/C, C, Gm7/C, C, Gm7/C, C, Gm7/C, C. Lyrics: 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.

4747

A SLOW DRAG

PEACEFUL HENRY

E.H. KELLY
(1901)



A G7/D G7

1. C Cm Eb G7 G7

C C° C Cm Eb 2. C C7/bb

A7 Dm B7 D# Em D7 G7sus G7 C

B C#° G7/D G7/b 2 C C7/bb

F/A FM/A 2ND X D7/A D7 1. G7 2. C/G G7 C R

TRIO F F° F Bb G7/b C7 F

F F° F Bb F/A G7 C7 F C F

G7/b C7 F 1. G7 C7 F 2. G7 / G7 2 D.S. BOTH X

CODA C/G D7/A G7 C R / R

THE ORIGINAL COMPOSED BY A.G. VILLOLDO
KISS OF FIRE (1952)
 ADAPTED FROM THE ARGENTINA TANGO,
 "EL CHOCLO" BY LESTER ALLEN & ROBT. HILL

TANGO (EVEN 8's) A Bb/D Dm Bb/D Dm Dm

I TOUCH YOUR LIPS, AND ALL AT ONCE THE SPARKS GO FLY-ING. THOSE DEVIL LIPS, THAT KNOW SO WELL THE ART OF

A7+ A7 A7

LY-ING. AND THO' I SEE THE DANGER, STILL THE FLAME GROWS HIGHER. I KNOW I MUST SURRENDER TO YOUR KISS OF

KISS OF FIRE - CONT.

4748

FIRE... JUST LIKE A TORCH YOU SET THE SOUL WITHIN ME BURNING. I MUST GO ON A-LONG THIS ROAD OF NO RE-
 LIPS, THE LIPS YOU ONLY LET ME BORROW. LOVE ME TO-NITE AND LET THE DEVIL TAKE TO-
 -TURNING. AND THO' IT BURNS ME AND IT TURNS ME INTO ASH-ES, MY WHOLE WORLD CRASHES WITH-OUT YOUR KISS OF
 -MOR-RON. I KNOW THAT I MUST HAVE YOUR KISS, ALTHO' IT DOOMS ME, THO' IT CON-
 FIRE. I CAN'T RE-SIST YOU WHAT GOOD IS THERE IN TRYING? WHAT GOOD IS THERE DE-NY-ING YOU'RE ALL THAT I DE-
 SIRE? SINCE FIRST I KISSED YOU, MY HEART WAS YOURS COM-LETE-LY. IF I'M A SLAVE, THEN IT'S A SLAVE I WANT TO
 BE. DON'T PI-TY ME! DON'T PI-TY ME! GIVE ME YOUR

CODA FROM "HIGHER AND HIGHER"
IT NEVER ENTERED MY MIND
 WORDS BY LORENZ HART
 MUSIC BY RICHARD RODGERS (1940)

ONCE I LAUGHED WHEN I HEARD YOU SAYING THAT I'D BE PLAYING SOL-I-TAIRE,
 ONCE YOU TOLD ME I WAS MIS-TAKEN, THAT I'D A-WAKEN WITH THE SUN,
 ONCE YOU WARNED ME THAT IF YOU SCORN'D ME, I'D SING THE MAIDEN'S PRAY'R A-GAIN.
 UN-EAS-Y IN MY EA-SY CHAIR. IT NEVER ENTERED MY MIND.
 AND ORDER IN MY OR-ANGE JUICE FOR ONE.
 AND WISH THAT YOU WERE
 2. IT NEVER ENTERED MY MIND. YOU HAVE WHAT I LACK MY-SELF.

AND NOW I EV-EN HAVE TO SCRATCH MY BACK MY-SELF.
CODA THERE A-GAIN, TO GET IN-TO MY HAIR A-GAIN. IT NEVER ENTERED MY MIND.

FROM THE MID-TWENTIES 'TIL THE EARLY FORTIES RODGERS and HART
 TURNED OUT MANY ALL-TIME FAVORITES: (BLUE ROOM, (IN A MOUNTAIN GREENERY,
 DANCING ON THE CEILING, LADY IS A TRAMP FUNNY VALENTINE, ETC.)

4749

CAKEWALK

THE SMOKY TOPAZ

GRACE M. BOLEN (1901)

Section A: Eb7/Bb Eb7 Ab

1. Ab/Eb Ab Bb Bbm Eb7 Ab Ab/C Bb0

2. Ab / / n Ab/Eb Bb7 Eb7 Ab n

OCTAVES

Section B: Eb7 (OCT.) Ab

1. Eb7

Eb7 Eb7/G Ab 2. Ab (Ab0) BREAK

(Ab0) Ab Bb7 Eb7 Ab n n

TRIO Db Eb7/G

Ab7 1. Db Eb0 Ebm Ab7 Ebm Ab7 Ab7+

Db Ab7 2. Db Ab7 Db/Ab Bbm7 Eb7 Ab7 Db

Section C: Bbm F7 Bbm

OCTAVES

Ab Eb7 Ab Do Ab7/Eb NC/Ab

Do Ab7 Gb/Bb Bm C0 n Ab7 n

OCTAVES D.S. al

Section CODA: Db / / n

ONE OF THE VERY EARLY RAGTIME PIECES