

The Original, Musicians'

1,015 SONGS

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Foreword

This welcomed collection of show music fills a gap in the melodies usually available in portfolio form. The best of Broadway and Hollywood is here, to be sure, but unusual in this collection are many exquisite songs previously available only on single sheets, inspired melodies from shows which in their own time closed too soon to be appreciated for exceptional music and lyrics.

Allegro by Rodgers & Hammerstein contains much beautiful music, but it was years ahead of its time. Cole Porter's little recognized show, *You Never Know*, contains the haunting "At Long Last Love." All the music from Rodgers and Hart's *Babes In Arms* is melodic yet rarely found in a single collection. *Ben Franklin in Paris* by Mark Sandrich, Jr. and Sidney Michaels contains many beautiful melodies though they are rarely heard today.

Yes, all these shows are in this collection, and with the inclusion of some of the newest musical films and plays in the popular melody line and chord symbol style, it's a wonderful reference for everyone who enjoys show music.

THE PUBLISHER

7440

Music from FILMS and THE THEATER

To many people, music and lyrics from Broadway and film productions create special kinds of songs, more significant than popular music. Composers and lyricists of musical shows produce a far greater number of "standards" than does the evanescent pop writer. Since, in many cases, show tunes were designed with the specific purpose of furthering character development, revealing inner emotions or advancing the story, they are generally more sensitive, richer and more meaningful.

The Broadway musical comedy, or play, from which the movie musical developed is indigenous to America and is itself the evolutionary product of the European operetta. Though there were shows with musical interludes in the late 1800s, these were not the precursor of what later became the Broadway musical. Rather it was the success of Franz Lehar's *The Merry Widow** in 1907 that began the era of the operetta which led to the American musical comedy. It proved what the composer deeply believed, that there was a vast audience for less serious plots and more singable music than was found in opera.

While composers the stature of Victor Herbert, Sigmund Romberg, Rudolph Friml and Lehar composed European-style operettas with plots far removed from the American experience, the young Jerome Kern was experimenting with a new musical format: American-style songs with more sympathetic plots. He became the first and one of the finest composers of what we call the Broadway musical.

The genre had evolved and it was to be influenced by many brilliant composers and lyricists. The most accomplished of these was the composer George Gershwin who exemplified the exuberant, confident spirit of America in the early decades of this century. He was a superb pianist and capable of completely orchestrating his compositions. In 1918 he wrote his first professional song with his brother Ira, "The Real American Folk Song."* It was sung by Nora Bayes in the show *Ladies First*.* However, it wasn't until the following year, with the song "Swanee" and Al Jolson's rendition of it, that Gershwin gained the reputation as a composer. He alternated throughout his brief life time as a Broadway composer and concert music composer. The two careers finally united in 1935 with the first performance of *Porgy and Bess*.* Although Kern's *Show Boat* of 8 years earlier anticipated the coming change in theatre music away from rich melody but in banal little shows, *Porgy and Bess* was such a leap forward that many critics were confused and wondered if it were Broadway or opera. Regardless, it is Gershwin's masterpiece.

In the middle of the 1920s, a partnership formed several years earlier emerged that would become a significant factor in the development of the American musical theatre. For five years Richard Rodgers and Lorenz Hart had tried to interest Broadway producers in their material, with little success. Then in 1925 the Theatre Guild presented *The Garrick Gaieties* in an attempt to raise money for themselves and provide a showcase for new talent. The music by Rodgers and the lyrics by Hart were a success with both audience and critic. Over the next decade Rodgers and Hart created 14 musicals, but none had any great impact on the theatre. However, in 1936 *On Your Toes** premiered with Rodgers and Hart's finest score to date, and with the ballet "Slaughter on Tenth Avenue," it became one of the most significant shows of the decade. They followed this with *Babes in Arms*.* one of very few musicals ever written where nearly every song is exceptional. Again in the show *Pal Joey** Rodgers and Hart experimented and the musical theatre again advanced, although it was too revolutionary to be accepted in its own time.

Of all the writers in the late 1920s, Cole Porter was considered the master lyricist. His rhymes were brilliant and often more sophisticated than the audience. He was one of few who wrote both words and music. Though his songs were often rich with melody, there were too few with inspiration in each show.



In the 1930s, however, *Anything Goes* stands as Porter's finest achievement. *Red, Hot & Blue!*,* though unsuccessful, still contained several tunes with the Porter wit. The show *Leave it to Me!** introduced Mary Martin to Broadway and contained the clever "My Heart Belongs to Daddy".*

By far, the best show in Cole Porter's career is *Kiss Me Kate*.* But the music for *Out of This World*,* though never fully appreciated, contains one of his better scores. However, the show was an anachronism in 1950 with a plot reminiscent of the thirties.

The music of Kurt Weill in the late 1930s was undergoing a transition from his background of German opera to American musical comedy. *Knickerbocker Holiday** in 1938 is significant only in that it contains the unforgettable "September Song".* But audiences in 1941 were treated to a memorable part of theatre history when Kurt Weill with Ira Gershwin and Moss Hart gave Broadway its first look at psychoanalysis with *Lady in the Dark*,* containing Weill's finest musical comedy score.

But it was with Richard Rodgers partnership with Oscar Hammerstein II begun in 1943 that the musical theatre would sense a definite direction. No longer would it be acceptable to use the libretto as a mere showcase for songs. Their first effort, *Oklahoma!*,* re-established the course begun by *Show Boat* years earlier and hinted at by *Boys From Syracuse** and *Pal Joey*.* It would continue through *Carousel* and *South Pacific*,* two of Broadway's near perfect musicals.

The book of a musical, usually of secondary concern, became preeminent with the opening of *A Chorus Line*.* With music by Marvin Hamlisch and lyrics by Edward Kleban, Michael Bennett's conception of aspiring dancers presented without intermission was the theatre's most stunning achievement in the mid 70's.

With a book of lesser significance, but most charming, *Annie** opened in 1977. The score by Charles Strouse and Martin Charnin contains several memorable songs, but with seven enchanting little girls and two adorable dogs, the show could do nothing but succeed.

Most of the exceptional composers and lyricists were produced by the theatre or were eventually enticed to write for it. When the movies began to talk soon after the first part-talkie in 1927, the motion picture industry vied with the theatre for talent. It offered extremely lavish sets and costumes for its musicals that were not within the budgets of live theatre, and the availability of many top singers, dancers and comedians, usually from the theatre. Some of Gershwin's best melodies were for the movies, such as in *Damsel in Distress** and *Goldwyn Follies*.*

The film musical gave the studios the opportunity to display many of their stars in opulent productions with far greater scope than was possible on Broadway. Often a film featured a single song or melody which later became as popular as the film, such as music from *The Blue Angel*,* *Breakfast at Tiffany's*,* and *Love Story*.*

Today the original film musical has almost vanished, and the musical comedy is once again the domain of the theatre. With few exceptions such as *Gigi** and *The Little Prince*,* both by Alan Jay Lerner and Frederick Loewe, movie musicals today are filmed versions of successful Broadway shows. As production costs soar in the theatre, audiences can still delight in motion picture versions of shows like *Funny Girl** by Jule Styne and Bob Merrill, *Hello, Dolly!** and *Mame** by Jerry Herman, *Camelot** and *My Fair Lady** by Lerner and Loewe, and *Bye Bye Birdie** by Charles Strouse and Lee Adams.

Since the best of today's Broadway musicals bear little resemblance to their ancestors, it indicates a developing, continually evolving theatre. The librettos appear more cogent only because of the naivete of many early shows. But the music and lyrics of the best shows of any year remain equally significant. Show music never loses its unique appeal, and to those who are captivated by it, the best is the quintessence of musical achievement.

... KATHY HANSEN

* Indicates show or song is included in this volume.

ANNIE, The New Broadway Musical

Annie opened April 21, 1977 at the Alvin Theatre and is the most enchanting musical to play Broadway in many years. It's the sort of show where after ten minutes into the first act the audience becomes unreservedly enamored of Annie and her orphan friends. The bond becomes so strong that audible gasps circulate through the theatre when Annie's life is threatened.

Sandy, the canine waif, elicits a delightful applause on his first appearance for no greater reason than that the audience is emotionally ready to see him. By this time the audience is so captivated by the characters and the broad plot that the villains are hissed and the heroes applauded. At the final curtain the audience response results in a standing ovation and it becomes obvious they would gladly sit down to begin the experience all over again.

The music and lyrics fit the characters perfectly, and the songs, especially in the first act, are rich with melody and winsome images. With the pensive first song "Maybe," the poignant "It's A Hard-Knock Life," the captivating "Tomorrow," the delightful "I Think I'm Gonna Like It Here," the rousing "N.Y.C.," and with Annie and Sandy and Arf, as one reviewer commented: "*The show is delicious!*"

7440



TOMORROW From The Musical "ANNIE"

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

F Fmaj7 Bbmaj7 Am7 Dm

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 Bbmaj7 Csus C Fm Db Eb

sor-row — till there's none. When I'm stuck with a day that's gray and lone-ly, — I just stick out my

Ab Abmaj7 C7sus C7 F Fmaj7

chin and grin and say: _____ Oh! The sun-'ll come out — to - mor-row,

Bbmaj7 Am7 Dm Gbmaj7 C7sus C7 F Fmaj7

{ So you } got to hang on till to - mor-row — come what may! To-mor-row, to-mor-row, I
{ Oh! I }

F7 Bb F C7sus C7 F Fmaj7 Bbmaj7 C7sus

love ya to - mor-row, you're { al - ways } a day a - way! _____ The
{ on - ly }

1.

F Fmaj7 F7 Bb F C7sus C7

mor-row, to - mor-row, I love ya to - mor-row, you're { al - ways } a day a -
{ on - ly }

F C7sus F Fmaj7 F7 Bb F

way! To - mor-row, to - mor-row, I love ya to - mor-row, you're { al - ways } a -
{ on - ly }

C7sus C7 F Fmaj7 Bbmaj7 C7sus F

day a - way! _____

YOU'RE NEVER FULLY DRESSED WITHOUT A SMILE *From The Musical "ANNIE"*

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

G Gmaj7 G6 G G6 Bdim
 Hey, ho - bo man, Hey, Dap - per Dan, You both - got your style, But broth - er, You're

D7 Fm D7 D+ G G6 Bdim D7 G
 nev - er ful - ly dressed with - out a smile! _____ Your clothes - may be

Gmaj7 G6 G G6 Bdim D7 Fm D7 D+
 "Beau Brum - el - ly," They stand out a mile, But broth - er, You're nev - er ful - ly dressed with - out a

G7 D G7 C Cm6 G 3 B9 Em Gm
 smile! _____ Who cares what they're wear - ing on Main Street or Sa - ville Row? It's what you

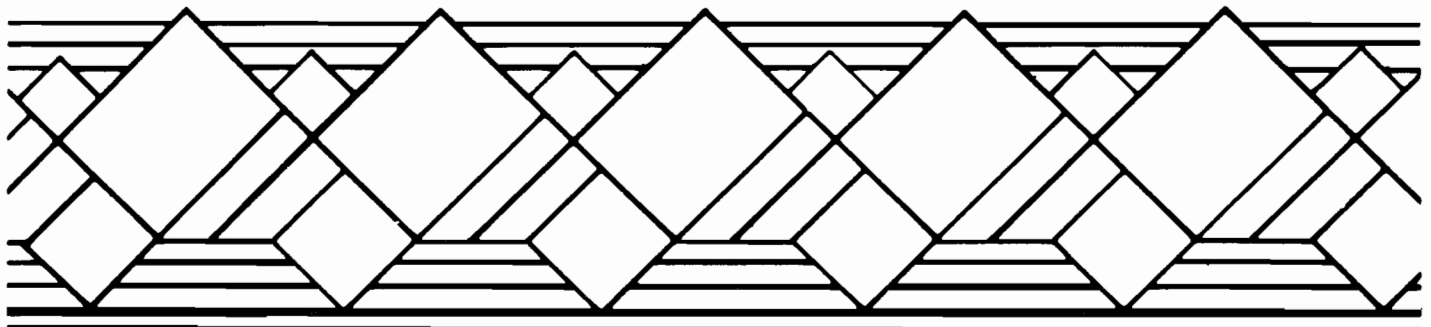
D F#7 Em Bm7 E7 A13 Am7 D7+ G
 wear from ear to ear, and not from head to toe that mat - ters; So, Sen - a - tor,

Gmaj7 G6 Bm7 E7 Am7
 So, jan - i - tor, So long - - for a - while, Re - mem - ber you're nev - er ful - ly _____

1. D7 G Bdim Am7 D7 2. D7 Bm7
 dressed with - out a _____ smile! _____ dressed, Though you may wear the _____

Dm6 E7 Am7 D7 Am7 D7 G Gmaj7 Am7 G
 best, You're nev - er ful - ly dressed with - out a smile. _____

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A NEW DEAL FOR CHRISTMAS *From The Musical "ANNIE"*Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

Bb Bbmaj7 Bb6 Bb+

I know the de - pres - sion's de - press - ing, The ca - rols are stilled, — The
snow - flakes are fright - ened of fall - ing, And oh, what a fix, — No

Bb6 F7 Bb Bbmaj7 Bb6 Bdim

stores are - n't filled. — And win - dows are mi - nus their dress - ing, The chil - dren don't grin, — The
pep - per - mint sticks. — And all through the land folks are bawl - ing, And filled with de - spair, 'cause

G7 Cm G7 C7 F7 Bb7 Eb7

San - tas are thin. — And I've heard a ter - ri - ble ru - mor; "No good - will, no
cup - boards are bare. — But San - ta's got brand new as - sist - ants, There's noth - ing to

Ab F7 Bb Eb/F Bb Bbmaj7 Eb/F F7 1. **Bb Bbmaj7 F9-5 F9 F7**

cheer," But, We'll get a new deal for Christ - mas, this year! The
fear, They're bring - ing a new deal for Christ - mas, this

2. **Bb Bb7 Eb Bb7 Eb**

year! — On Far - ley and Per - kins! On Ick - es and Wal - lace!

F7 Bb Bdim F7 F7+ Fm7 Bb Bb7

On Mor - gen - thau and Cum - mings, Fill our pock - ets with dol - lars! On Ro - per and

Eb Ebm7 Ab Db Fm Fm7 Bb7/F Db/F

Swan - son! Get a - long Cor - dell Hull. Get a - long, gid - dy up, Call your com - mit - tee up,

F F7 Dm7 F7 Bb Bbmaj7 Bb6

Build ev - 'ry cit - y up, Cheer ev - 'ry kid - dy up, And fill ev - 'ry stock - ing with laugh - ter, We

Bb+ Bb6 F7 Bb Bbmaj7 Bb6

have - n't got room — for an - y - more gloom. — Let's ring ev - 'ry bell, from its raft - er, And

Bdim G7 Cm G7 C7 F7

chime cross the land; — "To - mor - row's at hand. — Those hap - py days that we were prom - ised are

Bb Eb7 Ab F7 Bb 3 **Eb/Bb Bb**

fin - al - ly here; We're get - ting a new deal for Christ - mas! We're

Bb 3 **Eb Cm7 F7 Bb Bbmaj7 Bb6 F7 Bb**

get - ting a new deal for Christ - mas, this year!

I DON'T NEED ANYTHING BUT YOU From The Musical "ANNIE"

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

Cmaj7 F/G C Em/D F/G Em/D Dm G7

To-gether at last, to-gether for-ev-er;
Cole Por-ter needs praise in or-der to write more;

Cmaj7 F/G C Em/D E/G Em/D Dm G7 C Cmaj7

We're ty-ing a knot they nev-er can sev-er. I don't need
Lu-go-si needs teeth the bet-ter to bite more. And Char-lie

C9 C9-5 C9 C9+ F Fm6 C Dm7 G7

sun-shine now to turn my skies to blue, I don't need an-y thing but
Chan to get his man, he needs a clue, I don't need an-y thing but

C Dm7 G7 Cmaj7 F/G C Em/D F/G

you! You wrapped me a-round your cute lit-tle
you! A steam-er needs coal to get up her

Em/D Dm Cmaj7 F/G C Em/D F/G Em/D Dm

fin-ger; You made life a song you made me the sing-er.
steam with; Knute Rock-ne needs rage to charge up his team with

C Cmaj7 C9 C9-5 C9 C9+ F Fm6 C Dm7 G7

And what's that bath-tub tune I al-ways "Buh-buh-boo?" I don't need an-y-thing but
And Tom-my Man-ville needs to pitch a lit-tle woo; I don't need an-y-thing but

C B7sus B7 Em A Em

you! San-ta Claus needs a rein-deer, Big Babe Ruth needs a
you! Ham-let need-ed his moth-er, Wool-worth need-ed his

A9 G/D D7sus D7 Dm7/G G7sus Dm7/G G7 Dm7/G G7

ball. How-ard Hughes needs a plane, dear! With you I've got it all!
shop. Or-ville need-ed his broth-er, or else he'd go "ker-plop!"

(tacet) Cmaj7 F/G C Em/D F/G Em/D Dm

You're poor as a mouse I'm rich-er than Mi-das!
I used to need work to fill ev-ry ho-ur!

Cmaj7 F/G C Em/D F/G Em/D Dm G7

But noth-ing on earth could ev-er di-vide us.
I need-ed to feel that feel-ing of pow-er.

C Cmaj7 C9 C9-5 C9 C9+ F Fm6 C

And if to-mor-row I'm an ap-ple sel-ler too, I don't need
Now ev-'ry oth-er need has dis-ap-peared from view! I don't need

1. F/G G7 C Dm7 G7 2. G7 C/G C7

an-y-thing but you! an-y-thing, an-y-thing, an-y-thing.

F D9 Bm F G Cmaj7 F Dm/G Em Dm C

I don't need an-y-thing but you!

SOMETHING WAS MISSING *From The Musical "ANNIE"*

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

I've made me a for - tune; That for - tune made ten. Been head-lined and
 pro - filed, a - gain and a - gain. But, Some - thing Was Miss - ing, I nev - er quite
 knew, That some - thing was some - one, but who? My speech - es are
 greet - ed with thun - d'rous ac - claim, At two u - ni - ver - si - ties bear - ing my
 name. But, Some - thing Was Miss - ing each time I got through; That some - ting was
 some - one, but who? Who would that some - one be?
 How would she make it known? Who would
 need me for me, Need me for me, a - lone? The
 world was my oy - ster, But where was the pearl? Who dreamed I could
 find it in one lit - tle girl? Yes, Some - thing Was Miss - ing, But
 dreams can come true; That some - thing is no one but you.

LITTLE GIRLS

From The Musical "ANNIE"

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

Em9 Em6 Em9

Lit-tle girls, lit-tle girls, ev-'ry-where I turn I can see them Lit-tle girls, lit-tle girls,

Dmaj7 Dm7 G#m G#m7

night and day I eat, sleep and breathe 'em. I'm an or-di-nar-y wom-an with feel-ings. I'd

A D#7 G#m Em Bm Gm

like a man to nib-ble on my ear, but I ad-mit no man has bit, so

B C#7 F#7+ F#7 Am6 B7 Em9

how come I'm the moth-er of the year? Lit-tle cheeks, lit-tle teeth, ev-'ry-thing a round me is
How I hate lit-tle shoes, lit-tle socks and each lit-tle

Em6 Am7 Am6 Am7 Am6

lit-tle. If I wring lit-tle necks Sure-ly I will get an ac-
bloom-er. I'd have crack-ed years a-go If it weren't for my sense of

Bb7 B7sus 3 B7 E G#7+ 3

quit-tal _____ Some wom-en are drip-ping with dia-monds, Some wom-en are drip-ping with
hu-mor _____ | Some day I'll step on their freck-les, Some night I'll straight-en their
Some day I'll land in the nut-house, With all the nuts, and the

C#+ F#7 Am B7 Em9 A B7

pearls Luck-y me, luck-y me, look at what I'm drip-ping with
curls Send a flood, send the flu, an-y-thing that you can do to lit-tle
squirr'ls There I'll stay, tucked a-way, till the pro-hi-bi-tion of

1. E 2. E

girls. _____ girls. _____

EASY STREET *From The Musical "ANNIE"*Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

I re - mem - ber the way our saint - ed moth - er would sit and croon us her lul - la -

by, she'd say "Kids, there's a place that's like no oth - er, you got - ta get there be - fore you

die. You don't get there by play - in' from the rule book, you stack the a - ces, you load the

dice!" Moth - er dear, oh I know you're Down There lis - t'nin', we're gon - na fol - low your sweet ad

vice to 1. Ea - sy Street! Ea - sy Street!
2. Ea - sy Street! Ea - sy Street!

Where you sleep 'til noon, (Yeah yeah yeah!) She'd re -
Where the rich folk play (Play all day!) Move them

peat Ea - sy Street bet - ter get there soon, You don't
feet t' Ea - sy Street when you

get there, stay!

I THINK I'M GONNA LIKE IT HERE *From The Musical "ANNIE"*

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

C C7 F Fm G7 C

Ce - cile will lay out all your clothes;

Dm7 G7 Gm7 G7 C C7 F G7sus C Cmaj7 Cm7

Your bath is drawn by Mis - sus Greer.

G7 C C7 F Fm G7 C Dm7 G7 Gm7 G7

An - nette comes in to make your bed.

C C7 F G7sus C Cmaj7 Cm7 G7

(Annie) I think I'm gon - na like it here!

C C7 F Fm G7 C Dm7 G7 Gm7 G7

The swim - ming pool is to the left;

C C7 F G7sus C Cmaj7 Cm7 G7

The ten - nis court is in the rear.

C C7 F Fm G7 C Dm7 G7 Gm7 G7

Have an in - struc - tor here at noon.

C C7 F G7sus C Cmaj7 Eb Db7-5 C

(Annie) I think I'm gon - na like it here!

G7sus G7 C G7sus G7 G7+ C

used to room in a tomb, where I'd sit and freeze!

F#m7-5 B7 Em Em7 Fm6 Dm7 G7 Fm G

Get me now, Ho - ly cow! Could some - one pinck me please!

Fm G7 C C7 F Fm G7 C Dm7 G7

We've nev - er had a lit - tle girl.

Gm7 C7 C C7 F G7sus A7sus A7 Em7

(Annie) I'm ver - y glad to vol - un - teer!

A7 Dm7 Dm7 G7 G13 G7+ Cmaj7 Em7 A7

We hope you un - der - stand, Your wish is our com -

A13 A7+ Dm7 Dm7 G G7 C

mand. (Annie) I know I'm gon - na like it here!

IT'S THE HARD-KNOCK LIFE *From The Musical "ANNIE"*

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

It's the hard-knock life for us! It's the hard-knock life for us! 'Stead-a treat-ed —
we get tricked, 'Stead - a kiss-es — we get kicked, It's the hard-knock life!
Got no folks to speak of, so, — It's the hard-knock row we hoe. — Cot-ton blan-kets —
'stead - a wool, — Emp-ty bel-lies — 'stead-a full, — It's the hard - knock —
life. Don't it feel like the wind is al-ways howl-in'? Don't it
seem like there's nev-er an-y light? Once a day don't you want to throw the
towel in? It's eas-i-er than put-tin' up a fight. No one's
there when your dreams at night get creep-y, — No one cares if you grow, or if you shrink, No one
dries when your eyes get wet and weep-y. — From the cry-in' you would think this place would sink. Oh!
San-ta Claus we nev-er see, San-ta Claus, What's that? Who's he? No one cares for
you a smidge When you're in an or-phan-idge, It's the hard-knock life (Yes it — is) —
— It's the hard-knock life. (Yes it — is) — It's the Hard-Knock life.

ANNIE From The Musical "ANNIE"

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

F F6 Fmaj7 F

An - nie, — An - nie, — An - nie, — Ev - 'ry - thing's hum - ming now. An - nie, —
An - nie, — An - nie, — An - nie, — Look what you've done for us. An - nie, —

F6 Fmaj7 Bm7-5 E7 Am Am7

An - nie, — An - nie, — Good times are com - ing now, Since she came our
An - nie, — An - nie, — turned on the fun — for us. Have they sent the

D9 D7-9 D+ D7 Gm Gm7 C9

way It's Christ - mas, Christ - mas ev - 'ry day. ' We dis - miss
cheese? Yes, and ice Cam - en - berts and Bries. Judge Bran - deis!

F F6 Fmaj7 G9 Db7 F Dm Gm C7

bad times, — sad times, — Now they're all yes - ter - day's news, since An - nie kicked out the
An - nie, — An - nie, — You filled our life — with a song! We're glad you hap - pened a -

1. F F6 F F6 2. F F6 Fmaj7 F

blues! long!

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MAYBE From The Musical "ANNIE"

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

Bb Ebmaj7 Eb6 Bb Bbmaj7 Ebmaj7 Eb6 Bb D7 Gm7

May - be far a - way, Or may - be real near - by, He may - be pour - ing her
May - be in a house all hid - den by a hill, She's sit - ting play - ing pi -

C7 1. Cm7 F7 Bb F7 2. Ab Db6/9

cof - fee, She may be straight - 'ning his tie. He's sit - ting pay - ing a bill.
a - nah,

A Asus A E7sus E7 F#m F#sus F#m C#7sus C#7

Bet - cha they're young, — Bet - cha they're smart, — Bet they col - lect things like ash trays and art. —
Bet - cha he reads, — Bet - cha she sews, — May - be she's made me a clos - et of clothes. —

A C#7sus C#7 F#m F#m7 F7

Bet - cha they're good — why should - n't they be, — Their one mis - take was giv - ing up me. —
May - be they're strict — As straight as a line, — Don't real - ly care as long as they're mine. —

Bb Ebmaj7 Eb6 Bb Ebmaj7 Eb6

So, may - be now it's time, and may - be when I wake
So, may - be now this prayer's the last one of it's kind;

Bb D7 Gm7 C7 1. Cm F7 Bb E7 2. Cm F7 Bb Ebmaj7 Bb

They'll be there call - ing me "Ba - by," May - be.
Won't you please come get your ba - by, May be.

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N.Y.C. From The Musical "ANNIE"Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

G F G7 C Cm6 G D7sus D7

N. Y. C., What is it a - bout you? You're big, you're loud,
N. Y. C., The Hud-son at sun-down, The roofs that scrape

G D7sus D7 G F G7 C Cm6 G

you're tough. N. Y. C., I go years with - out you, Then I
the sky. N. Y. C., The rich and the run-down, The big

D7sus D7 G Gmaj7 G7 C Cdim F G7

can't get e - nough, E - nough of cab driv-ers answer-ing back in
pa - rade goes by. Now, Fris - co does have an in-t'resting bay, Kan - sas

F E7+ E7 A Adim Bm7 E7 A Bm7 E7

lan - guage far from pure, E-nough of frank-furt - ers answer-ing back. Broth - er you know
Cit - y has good steaks, Chi-ca-go's Loop my be fun for a day, New Or-leans real-ly

A7sus A7 D7sus D7 G F G7 C Cm6 G D7sus

you're in N. Y. C., Too bus - y, too cra-zy, too hot, too cold;
shakes, but, N. Y. C., You make'em all post-cards. You snap, you fizz;

Dm7 G7 C Cm6 G D7sus D7 G 1. D7sus D7 2. Gmaj7

Too late, I'm sold a - gain on N. Y. C.
The best there is is you is N. Y. C.

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WE'D LIKE TO THANK YOU HERBERT HOOVER

From The Musical "ANNIE"

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

Bm Ebm F7 Bbm

To-day we're liv-ing in a shan-ty, — to-day we're scroung-ing for a meal,
They of-fered us Al Smith and Hoo-ver — we paid at-ten-tion and we chose

Gb Bbm C7-9 C7 F7-9 F+ F7 Bbm

to-day I'm steal-ing coal for fi-res, — who knew I could steal? I used to win-ter in the
not on-ly did we pay at-ten-tion — we paid through the nose! In ev-'ry pot he said "a

EBm F7 Bbm Gb Bbm

trop-ics, — I spent my sum-mers at the shore. I used to throw a-way the pa-pers, I
chick-en" — But Her-ber't Hoo-ver he for-got! Not on-ly don't we have the chick-en, we

C7-9 C7 F7-9 F+ F7 Bb Bbmaj7 Bb F+

don't an-y-more. We'd like to thank you Her-ber't Hoo-ver! For real-ly show-ing us the
ain't got the pot! You left be-hind a grate-ful na-tion So Herbour hats are off to

Bb6 G7sus G7 Csus Cm C7 F7

way, we'd like to thank you Her-ber't Hoo-ver, you made us what we are to-day!
you, we're up to here with ad-mi-ra-tion, come down and have a lit-tle stew!

Bb Bbmaj7 Bb Fm6 G7

Pros-per-i-ty was round the cor-ner, a co-zy cot-tage built for two
Come down and share some Christ-nas din-ner, be sure to bring the mis-sus too

Cm7 Ebm Bb G7+ Cm /sus F7 Bbm Gb7 D. C. al Coda F7

in this blue heav-en — that you — gave us — yes! We're turn-ing blue.
we've got no tur-key — for our — stuff-ing, — Why don't we stuff

Coda Bb C Cmaj7 C Gm6 A7

you We'd like to thank you Her-ber't Hoo-ver, For real-ly show-ing us the way.

Dm7 Fm C A7+ Dm Dm7 F G7 C Ab7 C

You dirt-y rat you, — Bu-reau-crats, You — made us what we are to-day.

YOU WON'T BE AN ORPHAN FOR LONG *From The Musical "ANNIE"*

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

G7 F F# G7 C G+

If he should need the F. B. I., then he will have the
need U. S. Ma - rines, then he will have U.

C G7-9+5 C F# G7

F. B. I., With all the fa - vors that he's done,
S. Ma - rines, And ev - 'ry cor - ner of the globe

C G+ C G7-9+5 C C-5 C C+

J. Ed - gar Hoo - ver owes him one, and then the
will be in - clud - ed in his probe. Where oth - er

F7 Bb F+ Bb

mid - night oil gets burned, till not a stone is left un -
men would call it quits, he'll use his for - tune and his

Fm6 G7 Ebmaj7 Ebm Bb Fm

turned! He will search ev - 'ry - where, and he'll find them I
wits! 'Cross the street or cross the sea, An - nie sweet, we guar - an -

1. G7 F7 Bb G7 F F#

swear, oh you won't be an or - phan for long. If he should
tee that you won't be an

2. F7 Bb

or - phan, no you won't be an or - phan for long!

MY FAIR LADY

Music by **FREDERICK LOEWE**

Lyrics by **ALAN JAY LERNER**

**MY
FAIR
LADY**
from Warner Bros.



STARRING **AUDREY HEPBURN · REX HARRISON**

CO STARRING **STANLEY HOLLOWAY · WILFRID HYDE-WHITE · GLADYS COOPER · JEREMY BRETT**

AND **THEODORE BIKEL** FROM THE **BERNARD SHAW** PLAY BY **CECIL BEATON** PRODUCTION & **HERMES PAN** CHOREOGRAPHY **ANDRE PREVIN** MUSIC SUPERVISED BY

MUSIC BY **FREDERICK LOEWE · ALAN JAY LERNER · JACK L. WARNER** BOOK, LYRICS & SCREENPLAY BY **ALAN JAY LERNER · JEREMY BRETT** PRODUCED BY

DIRECTED BY **GEORGE CUKOR** **TECHNICOLOR®** **SUPER PANAVISION® 70** 

MY FAIR LADY



I'VE GROWN ACCUSTOMED TO HER FACE *From the Musical "MY FAIR LADY"*Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderato

I've grown ac - cus-tomed to her face. She al - most makes the day be - gin.
cus-tomed to her face, She al - most makes the day be - gin.

I've grown ac-cus-tomed to the tune She whist-les night and noon, Her smiles her frowns, her ups, her downs are sec-ond
I've got-ten used to hear her say: "Good morning" ev-'ry day, Her joys, her woes, her highs, her lows are sec-ond

na - ture to me now; Like breath-ing out and breath-ing in I was se -
na - ture to me now; Like breath-ing out and breath-ing in I'm ver - y

rene-ly in - de-pen-dent and con - tent be-fore we met; Sure-ly I could al-ways be that way a - gain and yet, I've grown ac -
grate-ful she's a wom-an and so eas - y to for - get; Rath-er like a ha-bit one can al-ways break and yet, I've grown ac -

cus-tomed to her looks; Ac - cus-tomed to her voice; Ac-cus-tomed to her face. I've grown ac -
cus-tomed to the trace of some-thing in the air; Ac-cus-tomed to her face.

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Music by FREDERICK LOEWE

Allegretto

Don't talk of stars burn-ing a - bove. If you're in love, show me!

Tell me no dreams filled with de - sire. If you're on fire, show me!

Here we are to-gether in the mid-dle of the night! Don't talk of spring! Just hold me tight!

An - y - one who's ev-er been in love -ll tell you that this is no time for a
chat! Have-n't your lips longed for my touch? Don't say how much,
show me! Show me! Don't talk of love last - ing through time.

Make me no un - dy - ing vow. Show me now!

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WOULDN'T IT BE LOVERLY *From the Musical "MY FAIR LADY"*Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderato

F B \flat Gm7 C7 F G7 C7 F C7

All I want is a room some-where, Far a - way from the cold night air, With one e -

Cm6 D7 B \flat m F Cdim Gm7 B \flat m6 C7 F B \flat Gm7 C7

nor - mous chair; Oh, would - n't it be Lov - er - ly? Lots of choc - late for me to eat;

F G7 C7 F C7 Cm6 D7 B \flat m F C9

Lots of coal mak - in' lots of heat; Warm face, warm hands, warm feet, Oh, would - n't it be

F C Gdim G7 3 C E7 Am E C7 F6 E7

Lov - er - ly? Oh, so lov - er - ly sit - tin' ab - so - bloom - in' - lute - ly still! I would

Am E7 Am D7 G Gdim Gm7 3 C7 F B \flat Gm7 C7

nev - er budge 'til spring crept o - ver the win - dow sill. Some - one's head rest - in' on my knee;

F G7 C7 F C7 Cm6 D7 B \flat m F Dm Gm7 C7 F

Warm and ten - der as he can be; Who takes good care of me. Oh, would - n't it be lov - er - ly? —

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Chappell & Co., Inc., publisher and owner of allied rights throughout the world.**I COULD HAVE DANCED ALL NIGHT** *From the Musical "MY FAIR LADY"*Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Allegro

C Cmaj7 C6

I could have danced all night! I could have danced all night!

Em C F Cmaj7 C6 Dm7 G7 Dm

And still have begged for more. I could have spread

F+ F Dm7 Dm6 F G7

my wings And done a thou - sand things I've nev - er

F G7+ Cmaj7 C6 Cmaj7 E

done be - fore. I'll nev - er know what made it

F#m7 B7 E Emaj7 E6 E G Am Cdim

so ex - cit - ing, Why all at once my heart took

G9 F Cmaj7 Dm7 C Cmaj9 F6

flight I on - ly know when he be - gan to dance

Dm7 G7 C

with me, I could have danced, danced, danced, All night.

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Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Brightly
G

I'm get - ting mar - ried in the morn - ing _____ Ding! dong! the bells are gon - na
 chime. _____ Pull out the stop - per; Let's have a whop - per; But
 get me to the church on time! _____ I got - ta be there in the morn - ing _____
 _____ Spruced up and look - ing in my prime. _____ Girls, come and kiss me;
 Show how you'll miss me, But get me to the church on time! _____ If I am
 danc - ing, _____ Roll up the floor! _____ If I am whis - tling, whewt me out the door! _____ For
 I'm get - ting mar - ried in the morn - ing _____ Ding! dong! the bells are gon - na chime. _____
 _____ Kick up a rum - pus, But don't lose the com - pass; And get me to the
 church. Get me to the church. For Pete's sake, get me to the church on time!

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THE RAIN IN SPAIN

From the Musical "MY FAIR LADY"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

F F#dim C7 F

The rain in Spain stays main - ly in the plain. —

F C#7 C7

The rain in Spain stays main - ly in the

F Gm7 C7

plain. — Now once a - gain, where does it

F C7 F Bb Em7-5 A E7

rain? On the plain! On the plain! And where's that sog - gy plain? In Spain! In

A C7 F F#dim C7 F

Spain! — The rain in Spain stays main - ly in the plain. —

1. F C#7 C7 F

The rain in Spain stays main - ly in the plain. —

2. F F#dim C7 F

Now once a - rain in Spain stays main - ly in the plain! —

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WITH A LITTLE BIT OF LUCK *From the Musical "MY FAIR LADY"*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Vivo

C Cmaj7 F G7 C Cmaj7 C6 F G7 C Cmaj7

1. The Lord a - bove gave man an arm of i - ron. So he could do his
2. (The Lord a -) bove made man to help his neigh - bor. No mat - ter where on

C6 F G7 C Cmaj7 C6 G C7 F A7 F Fmaj7 D7 F

job and nev - er shirk. The Lord a - bove gave man an arm of i - ron. } But with a
land or sea and foam. The Lord a bove made man to help his neigh - bor. }

D7 G G9+ C E7 F Cdim C F6 C G7

lit - tle bit of luck, with a lit - tle bit of luck, { Some - one else - 'll do the blink - in'
When he comes a - round you won't be

C G7 C

work. with a lit - tle bit, With a lit - tle bit, With a
home.

G7 F G7 C 1. 2. F

lit - tle bit of luck (you'll nev - er work. The Lord a - Oh, you can walk the straight and
you won't be home.)

C Gdim G D7 C D7 G C Cmaj7

nar - row. But with a lit - tle bit of luck you'll run a - mok. The gen - tle sex was

F G7 C Cmaj7 C6 F C7 C Cmaj7 C6 F G7 C Cmaj7 C6 G C7

made for man to mar - ry; To tend his needs and see his food is cooked. The gen - tle

F A7 F Fmaj7 D7 F D7

sex was made for man to mar - ry, But with a lit - tle bit of luck, with a

G G9+ C E7 F Cdim C F6 C G7 C

lit - tle bit of luck, You can have it all and not get hooked. With a

G7 C G7 C

lit - tle bit With a lit - tle bit With a lit - tle bit of bloom - ing luck.

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ON THE STREET WHERE YOU LIVE

From the Musical "MY FAIR LADY"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderato

I have of - ten walked down this street be - fore But the
li - lac trees in the heart of town? Can you
pave - ment al - ways stayed be - neath my feet be - fore. All at once am I
hear a lark in an - y oth - er part of town? Does en - chant - ment pour
sev - 'ral stor - ies high, Know - ing I'm on the street where you live.
out of ev - 'ry door? No, it's just on the
Are there street where you live. And oh, the tow - er - ing
feel - ing, Just to know some - how you are near! The
o - ver pow - er - ing feel - ing That an - y sec - ond you may
sud - den - ly ap - pear! Peo - ple stop and stare, they don't both - er me;
For there's no - where else on earth that I would rath - er be. Let the
time go by, I won't care if I can be here on the street where you live.

WHAT I DID FOR LOVE

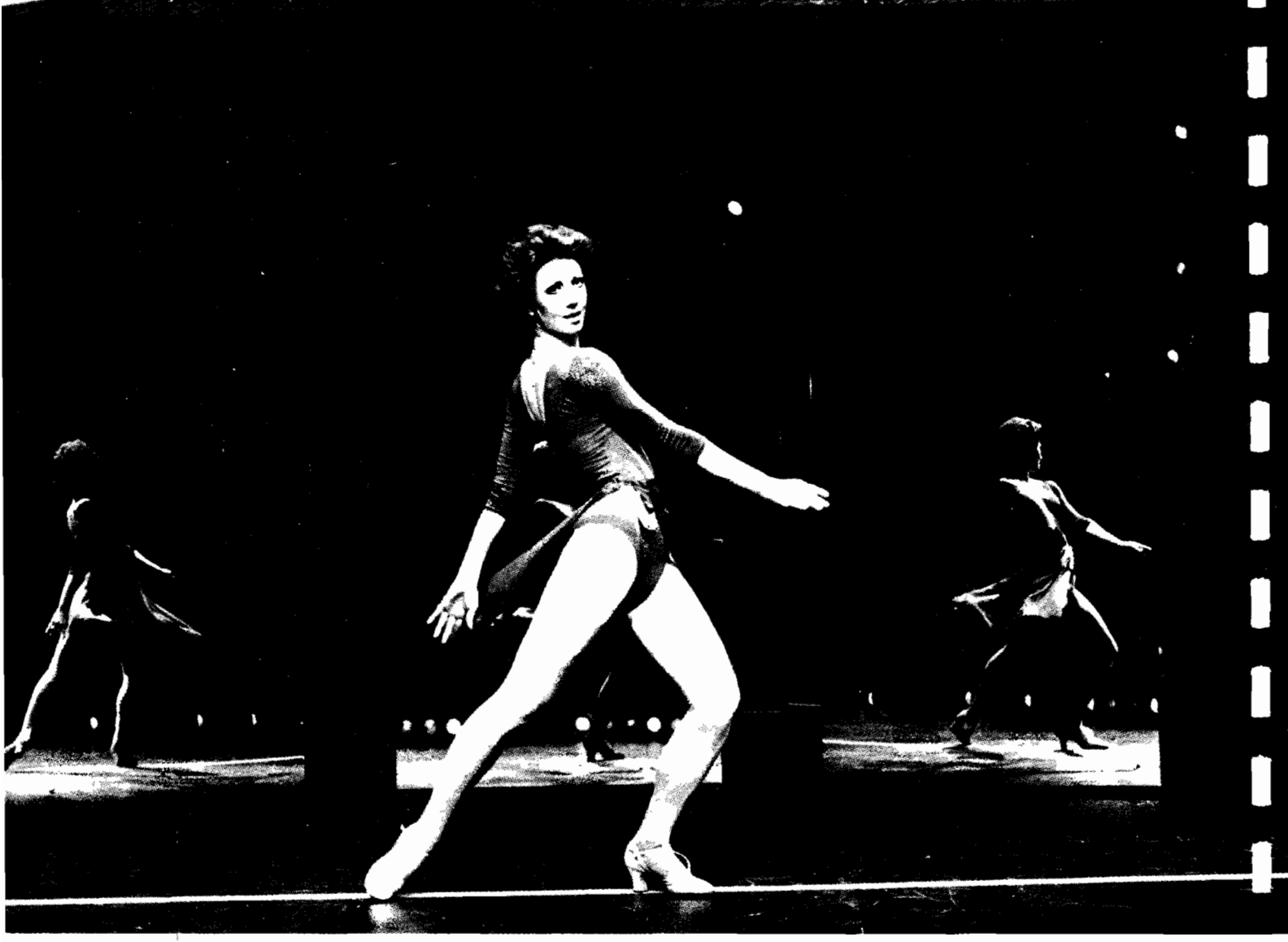
From the Joseph Papp Production of Michael Bennett's

Music by MARVIN HAMLISCH

Lyrics by EDWARD KLEBAN



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WHAT I DID FOR LOVE *From the Musical "A CHORUS LINE"*Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

Kiss to-day good-bye, the sweet-ness and the sor-row.
 Wish me luck, the same to you. But I can't re-gret
 what I did for love, what I did for love. Look my eyes are
 dry. The gift was ours to bor-row. It's as if we
 al-ways knew, And I won't for-get what I did for love,
 what I did for love. Gone, love is nev-er
 gone. As we trav-el on, love's what we'll re-
 mem-ber. Kiss to-day good-bye, and point me t'ward to-
 mor-row. We did what we had to do.
 Won't for-get, can't re-gret what I did for love,
 what I did for love, what I did for love.

ONE From the Musical "A CHORUS LINE"Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

Ebma7 A7
 One sin-gu-lar sen-sa-tion ev-'ry lit-tle step she takes,-
 Ebma7 Bbm6/G C7
 One thrill-ing com-bi-na-tion ev-'ry move that she makes.
 Cm6/Eb D7 Gm D7 Gm Bm/G#
 One smile and sud-den-ly no-bod-y else will do, You know you'll
 C#7 F#m C#7/E# A7/E7 Ebma7
 nev-er be lone-ly with you-know-who. One mo-ment in her pres-ence
 A7 Abma7 Cm/A D7
 and you can for-get the rest for the girl is sec-ond best to
 Gm G7 C7 F7 Bb7 Gm7
 none, son, Ooh! Sigh! Give her your at-ten-tion Do I
 C7 F7 Bb7 Eb Fm7
 real-ly have to men-tion She's the One?
 Ebmaj7 Fm7 *Repeat and fade*

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I HOPE I GET IT

From the Musical "A CHORUS LINE"

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

Moderately
Dm7 (add G)

C#m9



1. God, I hope I get it, I hope I get it. How man-y peo - ple does he
3. God, I think I've got it, I think I've got it. I knew he liked me all the

Dm7 (add G)

C#m9



need? God, I hope I get it. I hope I get it. How man-y boys, how man-y
time. 2. God, I real-ly blew it! I real-ly blew it. How could I do a thing like
(3.) Still, it is - n't o - ver. It is - n't o - ver. I can't im - a - gine what he

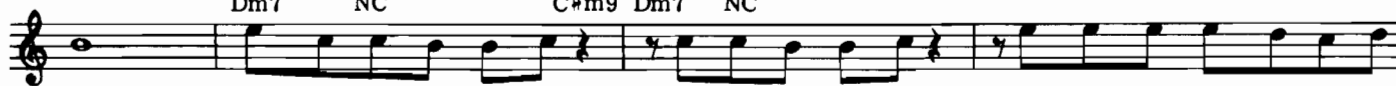
Dm7

NC

C#m9

Dm7

NC



girls? Look at all the peo - ple! At all the peo - ple. How man - y peo - ple does he
that? Now, I'll nev - er make it. I'll nev - er make it! He does - n't like the way I
wants. God, I hope I get it! I hope I get it. I've come this far, but e - ven

To Coda ⊕

2nd time D.C. al ⊕ Coda

Gbmaj9 Gb



need? How man - y boys? How man - y girls? How man - y peo - ple does he --? I real - ly
look. He does - n't like the way I dance. He does - n't like the way I ---
so: it could be yes, it could be

Db9/Gb

Db7/Gb

Db7sus

Db7

Gbmaj9

Gb

Db/F

Ebm

Gbmaj9

Cbmaj7

2nd time D.C. al ⊕ Coda



⊕ Coda
need this job. Please, God, I need this job. I've got to get this job! —

Dm9

A (add9) A

E9sus4/A

E9/A

E9sus4/A

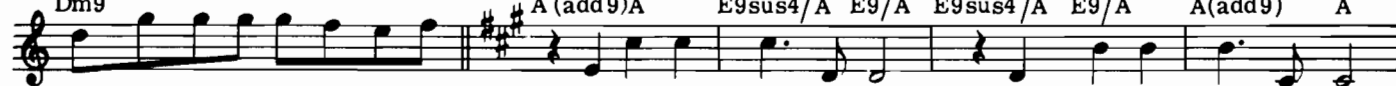
E9/A

A (add9) A

A

A

A



no. How man-y peo-ple does he...? I real-ly need this job. Please, God I need this job.

NC

E/G#

F#m

Amaj9/E

Dmaj7

D (add 9)

E

NC

A

A

Bm

A



I've got to get this show. Who am I an - y - way?

G#m7b5

C#7sus.4

C#7

F#m

F#m

E

F#m

D#

A

Bm7

E7



Am I my re - su - me? That is a pic - ture of a per - son I don't know.

A

Bm/A

G#m7b5

C#7sus.4

C#7

F#m

F#m

E

F#m

D#



What does he want from me? What should I try to be? So man-y fac - es all a -

A

C#m9

C#m

Dmaj7

C#m7

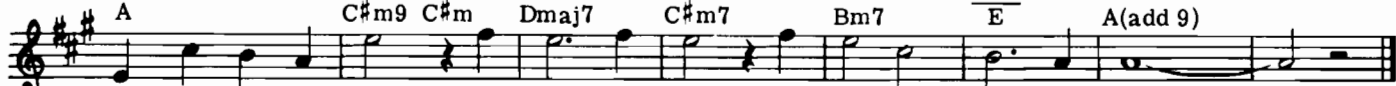
Bm7

Bm7

E

A (add 9)

A (add 9)



round and here we go. I need this job. Oh God, I need this show.

Intense, emotional, driving

Dad - dy al - ways thought that he mar - ried be - neath - him, that's what he said, that's what
 he said. When he pro - posed he in - formed my moth - er he was prob - a - bly her ver - y —
 — last chance. And though she was twen - ty - two, — though she was twen - ty - two, —
 though she was twen - ty - two, — she mar - ried him. — Life with my dad was - n't
 ev - er a pic - nic, more like a "Come as you are." — When I was five I re -
 mem - ber my moth - er dug ear - rings out of the car. — I knew that they were - n't
 hers, but it was - n't some - thing you'd wan - na dis - cuss. He was - n't warm, *Well, not to*
her ... well, not to us! But ev - 'ry - thing — was beau - ti - ful — at the
 ev - 'ry - one — was beau - ti - ful — at the
 bal - let. — Grace - ful men — lift love - ly girls — in white. — Yes,
 bal - let. — Ev - 'ry prince — has got to have — his swan. — Yes,
 ev - 'ry - thing — was beau - ti - ful — at the bal - let, — hey! I was hap - py
 ev - 'ry - one — is beau - ti - ful — at the bal - let, — hey! I was pret - ty
 at the bal - let. }
 at the bal - let. } Up a steep and ver - y nar - row stair - way
 to the voice — like a met - ro - nome. Up a steep and ver - y nar - row stair - way, it

To Coda.

Gm6



was -n't Par - a -dise,— it was -n't Par - a -dise,— it was -n't Par - a -dise,—



but it was home. Moth - er al - ways said i'd be



ver - y at - trac - tive when I grew up, when I grew up. "Dif - f'rent," she said, "With a



spe - cial some - thing and a ver - y, ver - y per - son - al _____ flair." And



though I was eight or nine,— though I was eight or nine,— though I was eight or nine,—



I hat - ed her. _____ Now "dif - f'rent" is nice, but it sure is -n't pret - ty.



"Pret - ty" is what it's a - bout. _____ I nev - er met an - y - one who was "dif - f'rent"



who could -n't fig - ure that out. _____ So beau - ti - ful. I'd nev - er live to see. But it was clear, if not to



her, well, then to me! That but it was home.



Ev - 'ry - thing was beau - ti - ful — at the bal - let. _____ Raise your arms. and some - one's al - ways



there. _____ Yes, ev - 'ry - thing was beau - ti - ful — at the bal - let, — hey! I was



pret - ty, — I was hap - py, — "I would love to"... At the bal - let. _____

I CAN DO THAT *From the Musical "A CHORUS LINE"*Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

Bright Swing

F F/A G7 F/A G7/B N.C.

I'm watch-in' Sis go pit-a-pat, Said, I can do that,

B \flat B C N.C. F F7/A B \flat Db7/B C F

I can do that. Knew ev-'ry step—

F/A G7 F/A G7/B N.C. B \flat B C N.C.

right off the bat. Said, I can do that. I can do that.

F Gm F/A B \flat F7/C B \flat 7 N.C. B \flat 7 N.C. F

One morn-ing Sis won't go to dance class,

G7 N.C. G7 N.C. C N.C.

I grab her shoes and tights and all, but my foot's too small, so

F G7 F/A G7/B N.C. B \flat C7

I stuff her shoes with ex-tra socks, run sev-en blocks

N.C. Cm6/E \flat D7 G7 C7

in noth-in' flat, Hell I can do that, I can do that—

F G \sharp dim Gm7 C7 F F/A G7 F/A

I got to class and had it made,

G7/B N.C. B \flat C7 N.C. Cm/E \flat D7

and so I stayed the rest of my life. All thanks to Sis—

G7 C7 F Cm6/E \flat D7 G N.C.

(now mar-ried and fat) I can do this.

D N.C. G7 C7 N.C. F C7 F

That I can do, I can do that.

Easy 2 **F#m7** **B7**

See, I real-ly could-n't sing. I could nev-er real-ly sing. What I could-n't do was shriek, it's a cross be-tween a squeak and a quiv-er or a dance. Guys are com-in' in their pants. I'm a bird-ie on the

E **Gdim** **F#m7** **B7** **To Coda**

sing. I have trou-ble with a note. It goes all a-round my throat. It's a ter-ri-fy-ing moan. It's a lit-tle like a croak or the rec-ord play-er broke What it does-n't have is wing. But when I be-gin to chirp, they say "Who's the lit-tle twerp go-in' 'pong' in-stead of

1. **E** **E7** **N. C.** **E7** **N. C.** **Amaj7**

thing. See, I real-ly could-n't hear which note was low-er or was high-er.

N. C. **F#7** **N. C.** **F#7** **N. C.** **B7sus** **B7** **Gdim**

Which is why I dis-ap-pear if some-one says "Let's start a choir!" Hey, when I be-gin to

2. **E** **E7** **Am7** **Am6** **E D-9** **C#7** **N. C.**

tone. Oh, I know you're think-ing what a cra-zy ding-a-ling. But I real-ly could-n't

F#m7 **N. C.** **B7** **E** **N. C.** **E**

sing. I could nev-er real-ly sing. What I could-n't do was sing! Three blind mice,

A/C# **F#m/A** **B7** **G**

Three blind mice, It is-n't in-ten-tion-al. (She's do-ing her best.) Jin-gle Bells, Jin-gle Bells.

E/B **N. C.** **B7** **N. C.** **E** **N. C.**

Jin-gle Bells, Jin-gle Bells, It real-ly blows my mind. (She gets de-pressed.) But what I

F#m7 **G#m7** **C#m7** **N. C.** **C9**

lack in pitch I sure make up in pow-er! And all my friends say I am per-fect for the

B13 **Gdim** **D. S. al** **Coda** **Coda** **E** **E7** **Am7**

show-er. Still, I'm ter-ri-fic at a 'ping'? And when Christ-mas comes and

Am6 **E** **D-9** **C#7** **N. C.** **F#m7** **NC**

all my friends go car-o-ling, It is so dis-heart-en-ning. It is so dis-qui-et-

B9 **NC** **G#m7** **NC** **C#7**

ting. It is so dis-cour-ag-ging, Dar-ling, please stop an-swer-ring.

N. C. **F#m7** **NC** **B13** **N. C.** **E**

See I real-ly could-n't sing. I could nev-er real-ly sing. What I could-n't do was sing!

THE MUSIC AND THE MIRROR *From the Musical "A CHORUS LINE"*

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

Medium Rock Beat



1. Give me some-bod - y to dance — for. Give me some-bod - y to
2. Give me some-bod - y to dance — with. Give me a place — to fit
3. Throw me a rope — to grab on — to, help me to prove — that I'm



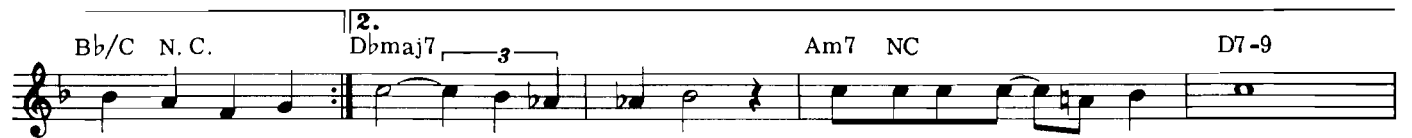
show. Let me wake up — in the morn - ing to find — I have some -
in. Help me re - turn — to the world — of the liv - ing by show -
strong. Give me the chance — to look for - ward to say - in' 'Hey, lis -



- where ex - cit - ing to go. — To have some-thing that I can be - lieve in,
- ing me how — to be-gin. —
- ten they're play - in' my song." —



To have some-one to be. Use me, choose me. — God, I'm a danc - er, a



danc - er danc - es! Play — me the mu - sic. Give me a chance — to come through.



All I ev - er need - ed was the mu - sic and the mir - ror and the



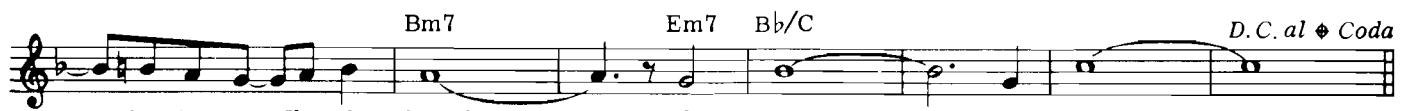
chance to dance for you. Give me a job — and you in -



- stant - ly get — me in - volved. — If you give me a job — then the rest -



— of the crap — will get solved. Put me to work, — you would think —



— that by now I'm al - lowed. — I'll do — you proud. —

♣ Coda

Dbmaj7 *g* *g* *g*

Play me the mu-sic, Play me the mu-sic, Play me the mu-sic.

Am7 N. C. D#dim/D Gm7

Give me a chance to come through. All I ev-er need-

Bb/C

ed was the mu - sic and the mir - ror and the chance

F Fsus F

to dance for you.

HELLO TWELVE, HELLO THIRTEEN, HELLO LOVE

From the Musical "A CHORUS LINE"

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

Happy, Bright Rock

D A7 D A7 Dmaj7 A9 Dmaj7

Hel-lo Twelve, Hel-lo Thir-teen, Hel-lo Love. Chang-es,

D A7 D A7 Dmaj7 A7 D F#7sus F#7

Oh! down be-low, up a-bove. Time to doubt, to break out, it's a mess.

Bm E7 A7sus

(It's a mess.) Time to grow time to go ad-o-lesce. (Ad-o-lesce.)

A7 F#7 G7 N. C. F7 F#7 G7

Too young to take o-ver, too old to ig-nore.

E7 A7 D A7 D A7

Gee, I'm al-most read-y, but what for? There's a lot I am not cer-tain

Am6/C B7 E7 A7 D

of. Hel-lo Twelve, Hel-lo Thir-teen, Hel-lo Love.

NOTHING From the Musical "A CHORUS LINE"

Music by MARVIN HAMLISCH

Lyric by EDWARD KLEBAN

Light Rock

Eb

Bb/D

Bbm/Db

Ab/C

Abm/Cb



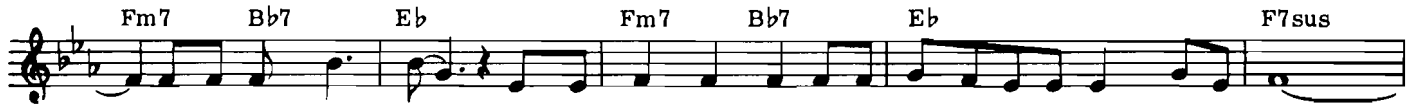
1. Ev-'ry day for a week we would try to feel the mo-tion, feel the mo-tion
 2. Sec-ond week, more ad-vanced and we had to be a ta-ble, be a sports car...
 3. Went to church, pray-ing San-ta Ma-ri-a, send me guid-ance, send me guid-ance



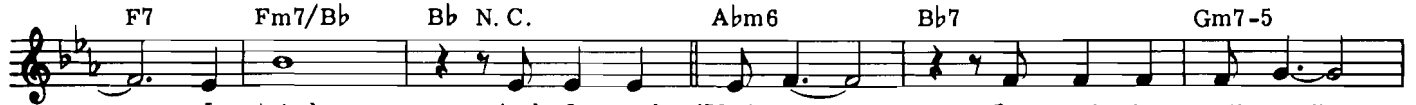
down the hill. — Ev-'ry day for a week we would try to hear the wind rush,
 ice cream cone. — Mis-ter Karp, he would say "Ver-y good, ex-cept Mo-ra-les.
 on my knees. — Went to church, pray-ing San-ta Ma-ri-a, help me feel it,



hear the wind rush, feel the chill. — And I dug right down to the bot-tom of my soul to see.
 Try, Mo-ra-les, all a-lone." — So I dug right down to the bot-tom of my soul to see.
 help me feel it, pret-ty please. — And a voice from down at the bot-tom of my soul came up—



— what I had in-side. — Yes, I dug right down to the bot-tom of my soul and I tried,
 — how an ice cream felt. — Yes, I dug right down to the bot-tom of my soul and I tried
 — to the top of my head, — And the voice from down at the bot-tom of my soul, here is what



— I tried. And I said, "Noth-ing, — I'm feel-ing noth-ing."
 — to melt. The kids yelled "Noth-ing!" — They called me "Noth-ing."
 — it said: This man is noth-ing, — this course is noth-ing,



and he says "Noth-ing could get a girl trans-ferred." They all felt some-thing,
 and Karp al-lowed it, which real-ly makes me burn. They were so help-ful,
 if you want some-thing, go find an-oth-er class. And when you find one —



but I felt noth-ing — ex-cept the feel-ing that this bull-shit was ab-
 they called me "Hope-less," — un-til I real-ly did-n't know where else to
 you'll be an ac-tress. — And I as-sure you that's what fi-n'ly came to



surd! pass. Six months la-ter I heard that Karp had died. —
 turn.



— And I dug right down to the bot-tom of my soul. . . and



cried — 'Cause I felt noth-ing. —

DANCE: TEN; LOOKS: THREE

From the Musical "A CHORUS LINE"

Music by MARVIN HAMLISCH

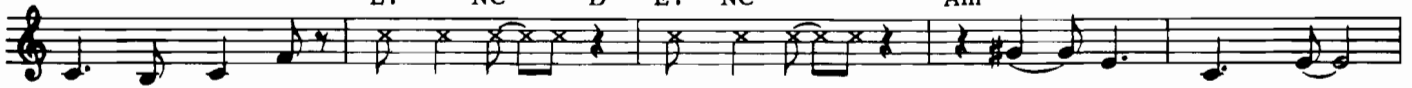
Lyric by EDWARD KLEBAN

Moderately Am



Dance: Ten; Looks: Three — And I'm still on un - em - ploy - ment, Danc - ing for my
Flat — and sas - sy, — I would get the strays and los - ers, Beg - gars real - ly

E7 NC D E7 NC Am



own en - joy - ment. That ain't it, — kid! That ain't it — kid! Dance: — Ten; Looks: Three —
can't be choos - ers. That ain't it, — kid! That ain't it — kid! Fixed — the chas - sis, —

F7 Am Fmaj7 E7



is like to die. — Left the the - 'ter and called the doc - tor for my ap - point - ment to
"How do you do!" — Life turned in - to an end - less med - ley of "Gee, it had — to be

Am Dm7 G7 C Dm7 G7 C



buy... Tits and ass. — Bought my - self a fan - cy pair. —
you." Why? Tits and ass. — Where the cup - board once was bare, —
Tits and ass. — Orch - es - tra and bal - co - ny. —

Dm7 G7 e D7 NC G NC C#dim



Tight - ened up the der - ri - ere. — Did the nose — with it, all that goes — with it.
Now you knock and some - one's there. — You have got — 'em, hey! Top to bot - tom, hey!
What they want is what cha see. — Keep the best — of you, do the rest — of you.

Dm7 G7 C Dm7 G7 C Dm7 G7



Tits and ass! — Had the bin - go - bon - gos done. — Sud - den - ly I'm
It's a gas! — Just a dash of sil - i - cone. — Shake your new ma -
Pits or class, — I have nev - er seen it fail, — Deb - u - tante or

C D9 NC Fmaj7 G9 NC Em7 Am NC Fmaj7 G9 NC



get - ting Nash - 'nal tours! — Tits and ass won't get you
ra - cas and - you're fine! — Tits and ass can change your
cho - rus girl — or wife. —

Gm A7 D7 G7 C 1. F7 NC F7



jobs. un - less they're yours. — Did - n't cost a for - tune, nei - ther.
life, they sure changed mine. —

E7 NC 2. Am Am7 NC



did - n't hurt my sex life, ei - ther. Have — it all done. — Hon - ey, take my

F7 Am Dm9 D E7 Am A+/G



word. Grab a cab, — c' mon, see the wiz - ard on Park and Sev - en - ty Third for



NC Dm7 G7 NC C/G NC Dm7/G G7 NC C G D9 G7 C

Tits and ass, yes, tits and ass have changed my life. —



A CHORUS LINE



SAINT SUBBER & LEMUEL AYERS *present*

KISS ME,
KATE

A MUSICAL COMEDY

Music & Lyrics by
COLE PORTER

Book by
SAM & BELLA SPEWACK
Choreography by
HANYA HOLM
Settings & Costumes designed by
LEMUEL AYERS
Production Staged by
JOHN C. WILSON

ALWAYS TRUE TO YOU IN MY FASHION

From the Musical "KISS ME KATE"

Words and Music by COLE PORTER

Bright and in strict rhythm

If a cus-tom tail-ored vet asks me out for some-thing wet, when the
 (From O) - hi-o, Mis-ter Thorne calls me up from night 'til morn, Mis-ter
 vet be-gins to pet I cry "Hoo-ray!" But I'm al-ways true to you,
 Thorne once cor-nered corn and that ain't hay, But I'm al-ways true to you,
 dar-lin', in my fash-ion, Yes, I'm al-ways true to you, dar-lin', in my way.
 dar-lin', in my fash-ion, Yes, I'm al-ways true to you, dar-lin', in my way.
 I've been asked to have a meal By a big ty-coon in steel,
 From Mil-wau-kee, Mis-ter Fritz Off-en dines me at the Ritz,
 If the meal in-cludes a deal, ac-cept I may, But I'm
 Mis-ter Fritz in-vent-ed Schlitz and Schlitz must pay! But I'm
 al-ways true to you, dar-lin', in my fash-ion, Yes, I'm al-ways true to you,
 al-ways true to you, dar-lin', in my fash-ion, Yes, I'm al-ways true to you,
 dar-lin', in my way. There's an oil man known as "Tex" who is
 dar-lin', in my way. Mis-ter Har-ris, plu-to-crat, wants to
 keen to give me checks and his checks, I fear, mean that "Tex" is here to stay!
 give my cheek a pat, If the Har-ris pat means a Par-is hat, Bé-bé!
 But I'm al-ways true to you, dar-lin', in my fash-ion,
 But I'm al-ways true to you, dar-lin', in my fash-ion,
 Yes, I'm al-ways true to you, dar-lin', in my way!
 Yes, I'm al-ways true to you, dar-lin', in my way!
 1. C F C Cdim Dm7 2. C F C Dm7 C
 From O -

ANOTHER OP'NIN', ANOTHER SHOW *From the Musical "KISS ME KATE"*

Allegro (Very Lively)

Words and Music by COLE PORTER

An - oth - er op' - nin', an - oth - er show — In Phil - ly, Bos -
 ton or Balt - i - moe, — A chance for stage - folks to say "hel - lo" —
 — An - oth - er op' - nin' of an - oth - er show. An - oth - er job —
 — that you hope, at last, — Will make your fu - ture for - get your past, —
 — An - oth - er pain — where the ul - cers grow, — An - oth - er op' -
 - nin' of an - oth - er show! Four weeks, you re - hearse and re - hearse —
 — Three weeks — and it could - n't be worse. — One week, —
 — will it ev - er be right? — Then out o' the hat, — it's that big first night! —
 — The o - ver - ture — is a - bout to start, — You cross your fin -
 - gers and hold your heart, — It's cur - tain time — and a - way we go, —
 — An - oth - er op' - nin', just an - oth - er op' - nin' of — an - oth -
 er — show! —

BRUSH UP YOUR SHAKESPEARE

From the Musical "KISS ME KATE"

Words and Music by COLE PORTER

Bowery Waltz

F D+ D7 G7 C7

Brush up your Shake - speare, start
 Brush up your Shake - speare, start
 Brush up your Shake - speare, start

F Bb

quot - ing him now. Brush up your
 quot - ing him now. Brush up your
 quot - ing him now. Brush up your

F G7 C7

Shake - speare and the wo - men you will wow.
 Shake - speare and the wo - men you will wow.
 Shake - speare and the wo - men you will wow.

Gm7 C7 F Fdim F D+ D7 G7

Just de - claim a few lines from O - thel - la and they'll
 If your goil is a Wash - ing - ton Heights dream, and treat the
 If you can't be a ham and do Ham - let they will

C7 Cdim C7 F Bb

think you're a heck - uv - a fel - la, if your blond won't re -
 kid to A Mid - sum - mer Night's Dream, with the wife of the
 not give a damn or a dam - let. Just re - cite an oc -

F G7

spond when you flat - ter 'er tell her what To - ny told Cle - o -
 Brit - ish em - bes - si - da son - net, try a crack out of Troi - lus and
 ca - sion - al son - net, and your lap - 'll have Hon - ey up -

C7 Gm7 C7 F D7 G7

pa - ter - er. And if still to be shocked she pre - tends, well,
 Cres - si - da, if she says she won't buy it or tike it,
 on it. When your ba - by is plead - ing for plea - sure

C7 Cdim C7 F C G7 C7

Just re - mind her that "All's Well That Ends Well,"
 Make her tike it, what's more, As You Like It.
 Let her sam - ple your "Mea - sure For Mea - sure."

F D+ D7 G7 F C7

Brush up your Shake - speare and they'll all kow -
 Brush up your Shake - speare and they'll all kow -
 Brush up your Shake - speare and they'll all kow -

1. 2. F 3. F G9 C7 F C7 F

tow! _____ tow! _____
 tow! _____

I AM ASHAMED THAT WOMEN ARE SO SIMPLE

From the Musical "KISS ME KATE"

Words by WILLIAM SHAKESPEARE
(Slightly altered by Cole Porter, with apologies)
Music by COLE PORTER

C F6 G7 C F C Dm
I am a - shamed that wo - men are so sim - ple to
C Am7 Dm G7 C F C Am7 D7
of - fer war where they should kneel for peace. Or seek for rule, su - pre - ma - cy and
G C G Cdim G Am G
sway when they are bound to serve, love and o - bey. Why
Eb Ab Bb7 Eb Ab Eb Bb7 Eb Ab G7 Cm
are our bod - ies soft and weak and smooth, Un - apt to toil and trou - ble in the world. But
Am7 D7 G Em C (3) D7
that our soft con - di - tions and our hearts Should well a - gree with our ex - ter - nal
G G7 C F G C G7 C G7
parts? So wife, hold your tem - per and meek - ly put your
C F G C G7 C G7 C C7 F A7+ Dm Cdim
hand 'neath the sole of your hus - band's foot, In to - ken of which du - ty, if he please, my hand is
C Em Dm7 G7 C F C
read - y, read - y, may it do him ease.

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WHY CAN'T YOU BEHAVE

From the Musical "KISS ME KATE"

Words and Music by COLE PORTER

Eb F7 Bb7 Eb Bb7 Eb
Why can't you be - have? Oh, why
G7(b5) C7 F7 Bb Bbm7 Eb7-9 Ab
can't you be - have? Af - ter all the things you told me and the
G7 C+7 C7 F7 Fm7 Bb7 Eb F7 Bb7 Eb
prom - is - es that you gave, Oh, why can't you be - have?
F7 Bb7 Eb Bb7 Eb
Why can't you be good? And do
G7(b5) C7 F7 Bb Bbm7 Eb7-9 Ab
just as you should? Won't you turn that new leaf o - ver, so your
G7 C+7 C7 F7 Fm7 Bb7 Eb F7 Bb7 Eb Bb7
ba - by can be your slave? Oh, why can't you be - have? There's a
Eb Bb7+ Eb F7 Bb7 Eb Bb7+ Eb
farm I know near my old home town where we two can go and
G7(b5) C7 F7 Bb Bbm7 Eb7-9 Ab
try set - tlin' down, there I'll care for you for - ev - er, 'Cause you're
G7 C+7 C7 F7 Fm7 Bb7 Eb F7 Bb7 Eb
all in the world I crave, But why can't you be - have?

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SO IN LOVE *From the Musical "KISS ME KATE"*

Words and Music by COLE PORTER

Moderato

Fm C7 Fm

Strange, dear, _____ but true, dear, _____ when I'm close _____ to

B \flat m E \flat E \flat 7(b9) A \flat A \flat 7

you, dear, _____ the stars fill the sky, _____ so in

D \flat G7 C C7(b9) Fm

love with - you am I, _____ Ev - en _____ with -

C7 Fm B \flat m

out you, _____ My arms fold _____ a - bout you, _____ you

E \flat D \flat D \flat m A \flat maj7 A \flat 6 E \flat 7 D \flat E \flat 7

know, dar - ling, why, _____ so in love _____ with you am

A \flat D \flat E \flat 7 A \flat

I, _____ in love with the night mys - te - ri - ous, _____ the

D \flat E \flat 7 A \flat D \flat E \flat 7

night when you first were there, _____ in love with my joy de -

A \flat A \flat maj7 A \flat 6 C7 Fm Fm7 Fm6 G7 C C7(b9)

lir - i - ous _____ when I knew that you could care, _____ so

Fm C7 Fm

taunt me _____ and hurt me, _____ de - ceive me, _____ de -

B \flat m E \flat E \flat 7 E \flat m6 F7

sert me. _____ I'm yours 'til I die, _____ so in

B \flat m D \flat m A \flat A \flat m A \flat dim

love, _____ so in love, _____ so in love with you, my

B \flat m7 E \flat 7 A \flat

love _____ am I. _____

Andantino con moto

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music with lyrics underneath. The tempo is marked 'Andantino con moto'. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. Chord symbols are placed above the staff lines. The lyrics are: 'I wrote a po - em in class - ic style, I wrote it with my tongue in my cheek and my lips in a smile, but of late my po - em has a mean - ing so new for, to my sur - prise, it sud - den - ly ap - plies to my dar - ling, to you. Were thine that spec - ial face, The face which fills my dream - ing. Were thine the rhy - thm'd grace, were thine the form so lithe and slen - der, were thine the arms so warm, so ten - der, were thine the kiss di - vine, were thine the love for me, the love which fills my dream - ing, when all these charms are thine then you'll be mine, all mine.'

WUNDERBAR From the Musical "KISS ME KATE"

Words and Music by COLE PORTER

Tempo di Valse

Wun - der - bar, wun - der - bar! What a per - fect
 night for love, here am I, here you are,
 Why, it's tru - ly wun - der - bar! Wun - der - bar,
 wun - der - bar! We're a - lone and hand in glove,
 not a cloud near or far, why, its more than
 wun - der - bar! Oh I care, dear, for you mad - ly,
 and I long, dear, for your kiss. I would
 die, dear, for you glad - ly, you're di - vine, dear!
 and you're mine, dear! Wun - der - bar, wun - der -
 bar! There's our fav' - rite star a - bove,
 what a bright shin - ing star, like our
 love, it's wun - der - bar!

G I G I

*M-G-M presents
An Arthur Freed Production*

*Lyrics by
Alan Jay Lerner*

*Music by
Frederick Loewe*



I REMEMBER IT WELL *From the Film "GIGI"*Lyric by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderato

E⁷ E⁷ maj7 E⁷ 6 E⁷ B⁷ dim B⁷
 We met at nine. We met at eight. I was on time. No, you were late. Ah yes! I re-mem-ber it well.
 Fm7 B⁷ Fm7 B⁷ Fm7 B⁷
 We dined with friends. We dined a-lone. A ten-or sang. A ba-ri-tone. Ah yes! I re-mem-ber it
 E⁷ A⁷ A⁺ A⁶ A⁷ m E⁷ G⁷ C7sus C7 Fm
 well. That daz-zling A - pril moon! There was none that night. And the month was June. That's right! That's
 B⁷ E⁷ E⁷ 7 A⁷ A⁷ 6 B⁺ E⁷ B⁷
 right! It warms my heart to know that you re-mem-ber still the way you do. Ah yes! I re-mem-ber it
 E⁷ A⁷ A⁺ A⁶ A⁷ m E⁷ G⁷ C7sus C7 Fm
 well. You wore a gown of gold. I was all in blue. Am I get-ting old? Oh no! Not
 B⁷ E⁷ E⁷ 7 A⁷ A⁷ 6 B⁺ E⁷ Cm B⁷ E⁷
 you! How strong you were, how young and gay; A prince of love in ev'ry way. Ah yes! I re-mem-ber it well.

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GIGI *From the Film "GIGI"*Lyric by ALAN JAY LERNER
Music by FREDERICK LOEWE

Molto espressivo

C B
 1. Gi - gi, Am I a fool with - out a mind or have I mere - ly been too blind to re - a -
 2. Gi - gi, am I a fool with - out a mind or have I mere - ly been too blind to re - a -
 Dm7 G7 Dm7 G7 C6 E
 lize? Oh, Gi - gi, Why you've been growing up be-fore my eyes! _____ Gi - gi, You're not at
 lize? Oh, Gi - gi, Why you've been growing up be-fore my eyes! _____ Gi gi, You're not at
 D#+ F#m7 Bdim B7 D7(9) G G+ C6 Bdim Am7 D9 Dm7
 all that fun-ny,awk-ward lit - tle girl I knew. Oh no! O - ver night there's been a breath-less change in
 all that fun-ny,awk-ward lit - tle girl I knew. Oh no! I was mad not to have seen the change in
 F Gm7 G7 B C B
 you. Oh, Gi - gi, while you were tremb-ling on the brink, Was I out yon - der some-where blink-ing at a
 F6 A7 Dm Dm7 Gm6 A7 Dm Dm7 F Fm6
 star? Oh, Gi - gi, Have I been stand-ing up too close or back too far? _____ When did your spark-le turn to
 C6 Em7 F6 Fm6 Cmaj7 C6 Fm C Em7 Edim Dm7 G7 C
 fi - re And your warmth be-come de - si - re? Oh, What mi - ra - cle has made you the way you are? _____

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THANK HEAVEN FOR LITTLE GIRLS *From the Film "GIGI"*

Lyric by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderato

Thank heav - en _____ for lit - tle girls! _____ For lit - tle girls get big - ger ev - 'ry
 day _____ Thank heav - en _____ for lit - tle girls! _____ They grow up in the
 most de - light - ful way. _____ Those lit - tle eyes so help - less and ap - peal - ing _____ One day will
 flash and send you crash - ing through the ceil - ing. _____ Thank heav - en _____ for lit - tle girls _____
 _____ Thank heav - en for them all no mat - ter where, No mat - ter who, With - out them what would lit - tle boys
 do? _____ Thank heav - en _____ Thank heav - en _____ Thank heav - en for lit - tle girls. _____

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THE NIGHT THEY INVENTED CHAMPAGNE *From the Film "GIGI"*

Lyric by ALAN JAY LERNER
Music by FREDERICK LOEWE

Allegretto

The night they in - vent - ed cham - pagne, _____ It's plain as it can be They thought of you and
 me! The night they in - vent - ed cham - pagne _____ They ab - so - lute - ly knew that all we'd want to do is
 fly to the sky on cham - pagne _____ And shout to ev - 'ry - one in sight _____ That since the world be -
 gan No wom - an or a man has ev - er been as hap - py as we are _____ to - night!

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I'M GLAD I'M NOT YOUNG ANYMORE

From the Film "GIGI"

Lyric by ALAN JAY LERNER
Music by FREDERICK LOEWE

Grazioso

F C F6 C F C F6 C F6

How love-ly to sit here in the shade With none of the woes of man and maid; I'm glad I'm not

D7 Gm C9 Gm C7 Gm Bdim D7 Eb7 D7 Gm Bdim

young an - y - more. The ri-vals that don't ex - ist at all; The feel - ing you're on - ly

D7 Eb7 D7 Dm7 G7 Gm7 C+ Fmaj7 F C Ab7 Cm6 D7 Am Adim

two feet tall; I'm glad that I'm not young an - y - more. No more con - fu - sion No "morn - ning

Gm Bm Am7 Dm7 G7 Gm7 C7

af - ter" sur - prise No self de - lu - sion That when you're tell - ing those lies, She is - n't wise. And

F C F6 C F Dm7 G7 Dm7 G7 F Db7 F Db7 Bbm6

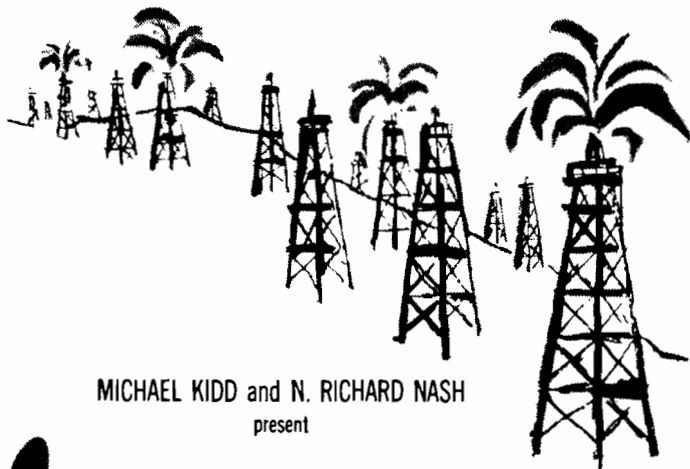
e - ven if love comes thru the door; The kind that goes on for - ev - er - more; For ev - er - more is short - er than be -

F6 F7 Bbm6 F6 Fdim F6 Cdim Fm6 G9 B C7 F

fore. Oh, I'm so glad that I'm not young an - y - more.

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MICHAEL KIDD and N. RICHARD NASH
present

Lucille Ball

in

Wildcat

A New Musical

by N. RICHARD NASH

Lyrics by CAROLYN LEIGH Music by CY COLEMAN

also starring KEITH ANDES

with EDITH PAULA CLIFFORD DON HOWARD SWEN
KING STEWART DAVID TOMKINS FISCHER SWENSON

Settings Designed by PETER LARKIN

Costumes by ALVIN COLT

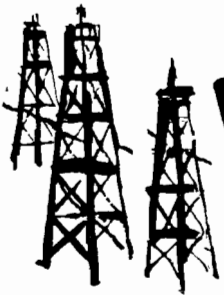
Lighting by CHARLES ELSON

Musical Direction, Dance & Vocal Arrangements by JOHN MORRIS

Arrangements & Orchestrations by ROBERT GINZLER & SID RAMIN

Entire Production Directed and Choreographed by
MICHAEL KIDD





Wildcat



Lyric by CAROLYN LEIGH Music by CY COLEMAN

Right now, I'm rid - in' the Tall Hope, The ship that I
 call hope has me in the bow. Come tell me to - mor - row
 to set - tle for small hope, I'm rid - in' the Tall Hope right
 now. Come tell me to - mor - row e - lim - i - nate all hope
 I'm rid - in' the Tall Hope right now.

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WHAT TAKES MY FANCY From the Musical "WILDCAT"

Lyric by CAROLYN LEIGH Music by CY COLEMAN

I likes to do what takes my fan - cy, What takes my fan - cy,
 I likes to do. And when it comes to things ro - mance - y
 What takes my fan - cy ain't the likes of you! I likes to do what
 takes my fan - cy, What takes my fan - cy, I likes to do, That there's what
 keeps me young and prance - y What takes my fan - cy I do all the time.

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YOU'VE COME HOME From the Musical "WILDCAT"

Lyric by CAROLYN LEIGH Music by CY COLEMAN

You've come home, she will say, You've come home, though you've been far a - way,
 And you'll wait with your heart wild - ly beat - ing, While she just keeps re - peat - ing You've come home. You've been
 long o - ver - due, For a while it's a world that's strange and new; Then a
 bell starts its old fa - mil - iar peal - ing, And the fire casts its shad - ows on the ceil - ing; And her
 warm arms a - rournd you come a - steal - ing; And at last you've the feel - ing You've come home.

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GIVE A LITTLE WHISTLE From the Musical "WILDCAT"

Lyric by CAROLYN LEIGH Music by CY COLEMAN

Give a lit - tle whis - tle, Ring a lit - tle bell; Crook your lit - tle fin - ger, hon - ey, Give a lit - tle yell. I'll leap o - ver fenc - es, I'll e - ven leave my sens - es And I'll take, for your sake, to the air. Just give a lit - tle whis - tle, Say you want me and I'll be there!

Chords: Eb6, Bb9, Eb6, Eo7, Bbm7, Eo7, Ab, Ap6, AbMaj7, Ab6, Eb, Bb, C7sus, C7, F7sus, F7, Bb7, Eb6, C9, Fm7, Bb9, Eb6

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HEY, LOOK ME OVER From the Musical "WILDCAT"

Lyric by CAROLYN LEIGH Music by CY COLEMAN

Hey, look me o - ver, lend me an ear; Fresh out of clo - ver, mort - gaged up to here. But don't pass the plate, folks, don't pass the cup; I fig - ure when - ev - er you're down and out, the on - ly way is up. And I'll be up like a rose - bud, high on the vine; Don't thumb your nose, bud, take a tip from mine. I'm a lit - tle bit short of the el - bow room, but let me get me some, And look out, world, here I come.

Chords: G, B7, F#m7, Ddim, B7, E7, Am, D7, Am7, Fm6, D7, G, B7, E7, A7, D7, G, B7, F#m7, Ddim, B7, E7, Am, CMaj7, F9, G, E7, Am7, D7, G

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ONE DAY WE DANCE From the Musical "WILDCAT"

Lyric by CAROLYN LEIGH Music by CY COLEMAN

One day is gay, one day is blue, one day I say, look - ing at you, "One day we dance!"

Spoken: "Simply as that?" One day we try, one day col - lapse, one day you sigh, "Sun - day per - haps, Mon - day we dance." Spoken: "I never promised." One day we stand stiff - ly a - part, emp - ty of hand, heav - y of heart, there's not a chance. Then there's the mu - sic, and sud - den - ly sent fly - ing we two, as we were meant al - ways to do, One day we dance!

Chords: G, D7, G, D7, G, Bm7-5, E7, E7-9, Am, F7, G, D7, G

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ROBERT FRYER
presents

**HOWARD
KEEL**

**CAROL
LAWRENCE**

in
The **MORTON DA COSTA** Production

SARATOGA

Based on the novel "SARATOGA TRUNK"

by **EDNA FERBER**

Music by **HAROLD ARLEN**

Lyrics by **JOHNNY MERCER**

Original Cast Album by RCA VICTOR

Dramatized and Directed by
MR. DA COSTA





HOWARD KEEL

CAROL LAWRENCE

SARATOGA

SARATOGA From the Musical "SARATOGA"

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

CMaj7 FMaj7

Here we come, Sar - a - to - ga And we're load - ed for

Fm(+7) G9 CMaj7 Em7 E7-5 FMaj7 F#dim

bear: When we're through shoot - in' dice with you, You'll wish the side -

Gm7 C7+5 F6 C

- walks were there. Al - though we aim to play the game

D7 Dm7 G9 CMaj7 F7

Ac - cord - ing to Hoyle. Our rab - bit's foot is stay - in' put

D9 G7 G7+5 CMaj7

And of course, you see the horse - shoe. Tell ol' Dia - mond Jim Bra - dy,

Gm7 A7+5 Am A7

I'll ar - rive with my la - dy. Her style, My style,

D7 G9 G9+5 CMaj7

You guessed it, in high style. Here we come, Sar - a - to -

Gm6 A7 FMaj7 Ab7 Dm7 C

ga. We're out t' break ya' We're gon - na take ya back home'

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YOU FOR ME From the Musical "SARATOGA"

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

F#m6 Bb13 Eb Fm F7 F#m6 Bb13 Eb Db A7 EbMaj7

You for me, I can see it's you for me, That's the way it's

F7-9 Bb7sus Bb7 B7+5 Bb7+5 Eb Fm7 Bb7-9

got to be, You and I and fate have a date.

F#m6 Bb13 Eb Fm F7 B7 Bb7 Gm Eb Gm6

Me for you, I can feel you feel it too, What the stars would

Cm6 D7 Eb6 D9 Gm Fm7 Bb9 Bb9+5

have us do, We can - not de - ny, tho' we try.

Bbm Ebm7 Eb7 Bbm7 Eb7-9 Ab6 D7 (+9) D7+5 G7+5 C9

My heart is yours. Your heart is mine;

A7 Apm6 EbMaj7 Gm7 A7Maj7 Cm7 F7 F7+5 F7 Bb9 Bb7+5

So we start to play our part in fate's great de - sign, Yes, it's

F#m6 Bb13 Eb Fm F7 G7+5 C7+5 C9

time you knew This is all I've want - ed too; You to live my

F9 Bb11 C7 (+9) F7 (+9) Bb9 Eb A7 Eb Ab Eb

whole life thru for And on - ly you for me.

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DOG EAT DOG *From the Musical "SARATOGA"*

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

CMaj7 C6 CMaj7 C6 CMaj7 C6 CMaj7 C#dim Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7

Oh! The strong take the mon - ey from the weak And the smart take the mon - ey from the strong; You can

Dm7 Dm6 Dm7 Dm6 FMaj6 F6 D9 B7-5 C#dim G7

say what you want to, but it's dog eat dog And there is no right or wrong. It's the

CMaj7 C6 CMaj7 C6 CMaj7 C6 CMaj7 Eb7-5 Gm Gm(+5) A7+5 A7 A7+5 F7

law of the jun - gle and the sea, Ev - 'ry pond has a big - gest lit - tle frog. It's a

Am Am(+5) G Bb7 CMaj7 C6 F CMaj7 FMaj7 CMaj7

race for sur - vi - val, it's a fight to the death And for all your flight - y, high and might - y

C Am6 F6 Gm Fm6 CMaj7 F7 CMaj7

fan - cy talk, It's dog eat dog eat dog!

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A GAME OF POKER *From the Musical "SARATOGA"*

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

G C9 GMaj7 G6

Love is a game of po - ker, Ev - 'ry - thing's wild and the chips are

C9 GMaj7 F6

down: One night you may draw the jo - ker. Next night you may own the

Am7 D7 G C9 GMaj7 G6

town. One look at the cards they've tossed you, One look at her, you de - cide to

C9 GMaj7 F6

play. You stay, but they've dou - ble crossed you And your hunch has cost you

E7 Am Am7 D9 D7-9 G

more than you can pay. You've won, but oh, you've lost your heart a - long the way.

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GOOSE NEVER BE A PEACOCK *From the Musical "SARATOGA"*

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

C7 C7+5 F6 Ebm6 D7+5 Dm6 Db9 C9 Gm7 Cm7 C7 F6

F' in - stance, goose nev - er be a pea - cock, Don't I know! Crow try to be a

Ebm6 D7+5 Dm6 Db9 D9 G7+5 C9 A7 A7+5 A7 A7+5 D7 D7-9 D9 D7-9

jay bird, He still crow. Bust his cack - le in two, still can't sing,

G7 G7-5 Gm9 Gm7 D7-9 Db9 Gb9 F6 Ebm6 D7+5 Dm6

Got no feath - ers of blue on his wing. A hawk try to be a ea - gle,

Db9 A7+5 D7+5 D7-9 Gm7 F

Down he fall, So don't walk a - round all big - ge - ty like, or squinch - i - fy up too

D7-9 D7 Gm7 Bbm6 C7+5 F Abm6 F

small; 'Cause may - be you is the pret - ti - est of them all!

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LOVE HELD LIGHTLY From the Musical "SARATOGA"

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

F^{Maj}7 F⁶ F^{Maj}7 F⁶ F^m7 F^m6 F^m7 F^m6 F^{Maj}9 F F^{Maj}7 G^m A^m B⁹

Love held light - ly, love held light - ly, All too of - ten slips a - way So

wel - come it in, like an an - gel caught in a storm, Where - ev - er it's been, make it safe and

B⁹m6 C⁹ F^{Maj}7 F⁶ F^{Maj}7 F⁶ F^m7 F^m6 F^m7 F^m6 F^{Maj}9 F F^{Maj}7 G^m A^m

shel - tered and warm. And tend love night - ly. bright - ly, bright - ly. Make the most of ev - 'ry

B⁹

day. Be gen - tle and true and for - get the years that are past, What - ev - er you do,

E^b E^b9 3 D⁹ G^m B⁹m6 D⁷ C⁹ C⁷⁻⁹ F

do your best to keep hold - ing it fast. For love held light - ly too fre - quent - ly will fly a - way.

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THE MAN IN MY LIFE From the Musical "SARATOGA"

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

C⁷(-9/5) G⁹ G⁷ C⁷(-9/5) G^m7 C⁹ A⁷+5 A⁷

The man in my life Will be - have like a

D⁷(-9/5) D⁹ G⁹ G⁷ C⁷(-9/5) C⁷ F

man. Not a spoiled lit - tle boy Who re - fus - es to play

B⁹ G^m7 D⁹ C⁷(-9/5) G⁹ G⁷ C⁷(-9/5) G^m7 C⁹

If he does - n't have his way, The man in my life Will be

A⁷+5 A⁷ D⁷(-9/5) D⁹ G⁹ D^m7 G^m7

all that a man ought to be. Sweet and shy,

C⁹+5 F G^m7 A^m7 D⁷ F^{#9} G⁹ F^{#9} G⁹

But as brave and as bold as an - y he - ro of old. The day I find

F^{#9} G⁹ D^m E^m D^m E^m D^m7 C⁹ B⁹ C⁹ B⁹ C⁹ C D^m G^m A^m G^m7

him, I swear, I'll be his then and there.

A^m F A^m7 D⁹ D⁷+5 D^m7 G⁶

By the heav - ens a - bove him, I'll love him, for

C⁹ C⁶ E C⁷ G⁹ her, G⁷ C⁷(-9/5) her, G^m7 C⁹

fair! Then I'll lock the door to my

A⁷+5 A⁷ D⁷(-9/5) D⁹ G⁹ D^m7

heart ev - er - more, For I plan to do

G⁹ F^{#9} G⁹ F^{#9} G⁹ C⁹ B⁹ C⁹ G^m7 F A^bm C⁷(-9/5) F⁹ G⁹ F

all that I can, To hold on to the man in my life.

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THE PARKS OF PARIS *From the Musical "SARATOGA"*

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

In the parks of Par - is, You see ev - 'ry -
 parks of Par - is, You are al - ways
 thing. In the parks of Par - is, It is al - ways
 young: In the parks of Par - is, Lov - ers speak one
 spring. There are gay young cou - ples, Walk - ing hand
 tongue. You may be a stran - ger, But it's in
 in the hand: No one pays them an - y at - ten - tion, they
 the air: So if you're in search of a lov - er, you'll
 un - der - stand. In the there in the park,
 find one stand. In the there in the park,
 In the dark of the old Par - is parks'

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PETTICOAT HIGH *From the Musical "SARATOGA"*

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

Pet - ti - coat high, Pet - ti - coat low, Don't that slide trom -
 bone tick - le your toe? Pet - ti - coat low, Pet - ti - coat high, Ain't the
 sounds they make sweet - er than pie? When the lead - er man calls the
 tune, Dat's the time we all do the coon; Shoe - in' the
 mare Strut - tin' for fair; And when I has caught ev - 'ry eye,
 Dat's when I fly my pet - ti - coat high!

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PETER PAN

Starring

MARY MARTIN

Illustrated with pictures from the

RICHARD HALLIDAY • EDWIN LESTER'S

MUSICAL PRODUCTION

of JAMES M. BARRIE play

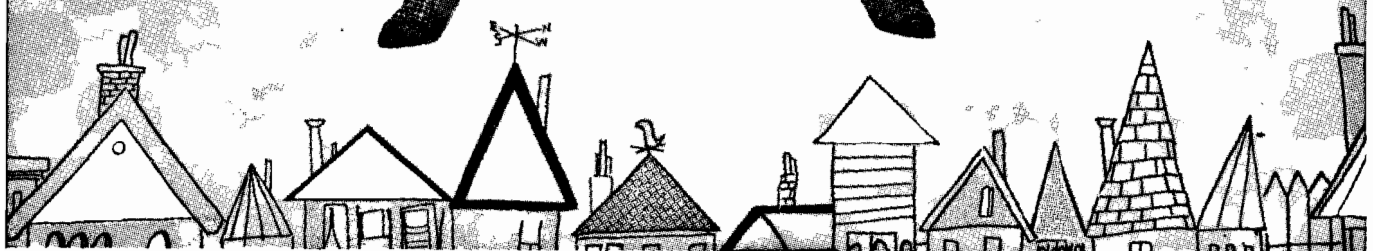
lyrics by CAROLYN LEIGH

music by MARK CHARLAP

additional music by JULE STYNE

additional lyrics by BETTY COMDEN

and ADOLPH GREEN



TENDER SHEPHERD (Can You Sleep) *From the Musical "PETER PAN"*Lyric by CAROLYN LEIGH
Music by MARK CHARLAP

C Gm7 C Gm7 C Dm7 C Dm G9

Ten - der shep - herd, ten - der shep - herd, watch - es o - ver all his sheep.

C Dm7 C F C A♭dim7 Am G7 C G C

One, say your pray'rs, and two, close your eyes, and three, safe and hap - pi - ly fall a - sleep.

C Gm7 C Gm7 C Dm7 C Dm G9

Ten - der shep - herd, ten - der shep - herd, you for - got to count your sheep.

C Dm7 C F C A♭dim7 Am G7 C G C

One, in the mea - dow, two, in the gar - den, three, in the nur - ser - y fast a - sleep.

C Gm7 C Gm7 C Dm7 C Dm G9

Ten - der shep - herd, ten - der shep - herd, you for - got to count your sheep.

C Dm7- C F C A♭dim7 Am G7 C G C

One, in the mea - dow, two, in the gar - den, three, in the nur - ser - y fast a - sleep.

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WENDY *From the Musical "PETER PAN"*Lyric by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE

Gm7 Gm7(b5) C7 F6 FMaj7 F6 Dm7 A♭dim7

Let's be qui - et as a mouse and build a love - ly lit - tle house for Wen - dy, _____ all for

C7 Gm7 C7 C+7 F Gm7 Gm7(b5)

Wen - dy, _____ she's come to stay. _____ Home sweet home up - on the wall, a

C7 F6 FMaj F6 Dm7 A♭dim7 C7 Gm7 C7

wel - come mat down in the hall for Wen - dy, _____ so that Wen - dy _____ won't go a -

F A Bm7 E7 A

way. _____ Oh, the pleas - ure she'll bring to us, make us pock - ets

Bm7 E7 A Bm7 E7 A E7 D7

and sing to us, tell us sto - ries we've been long - ing to hear,

Gm7 Gm7(b5) C7 Gm7 Gm7(b5) C7

o - ver and o - ver. She'll be wait - ing at the door, we won't be lone - ly an - y - more, since

F6 Am7(b5) D7 G7 C7 F

Wen - dy, _____ love - ly Wen - dy's here to stay. _____

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I WON'T GROW UP

From the Musical "PETER PAN"

Lyric by CAROLYN LEIGH
Music by MARK CHARLAP

I won't grow up. I don't want to go to school. Just to
learn to be a par-rot, and re-cite a sil-ly rule. If grow-ing up means
it would be be-neath my dig-ni-ty to climb a tree, I'll nev-er grow up, nev-er
grow up nev-er grow u-up, not me! Not I! Not me! Not
me! I won't grow up. I don't want to wear a tie. And a
ser-i-ous ex-pres-sion, in the mid-dle of Ju-ly. And if it means I
must pre-pare to shoul-der bur-dens with a wor-ried air, I'll nev-er grow up, nev-er
grow up, nev-er grow u-up, so there! Not I! Not me! So
there! Nev-er gon-na be a man, I won't! Like to see some-bod-y try and make me.
An-y-one who wants to try and make me turn in-to a man, catch me if you can. I
won't grow up. Not a pen-ny will I pinch. I will nev-er grow a mus-tache,
or a frac-tion of an inch. 'Cause grow-ing up is aw-ful-er than
all the aw-ful things that ev-er were. I'll nev-er grow up, nev-er grow up, nev-er grow
u-up, no sir, not I, not me, I won't, no sir!

I'M FLYING From the Musical "PETER PAN"Lyric by CAROLYN LEIGH
Music by MARK CHARLAP

B \flat B \flat Maj7 *B \flat 6 B \flat Cm7 B \flat Maj7
 I'm fly - ing. Look at me way up high, sud - den - ly
 Cm7 B \flat F+7 B \flat B \flat Maj7 B \flat 6 B \flat
 here am I, I'm fly - ing. I'm fly - ing.
 Cm7 B \flat Maj7 Cm7 B \flat
 I can soar, I can weave and what's more, I'm not ev - en try - ing.
 Em7 rA7-3 Em7 rA7-3 D(add 9) D DMaj7 D6
 High up, and as light as I can be.
 Gm7(sus C) C9 Cm7(sus F) F G \flat Fm7 F7
 I must be a sight love - ly to see. I'm
 B \flat B \flat Maj7 B \flat 6 B \flat Cm7 B \flat Maj7 Cm7
 fly - ing. Noth - ing will stop me now high - er still look at how
 C \sharp dim7 B \flat 6 C \sharp dim7 Cm7 F7 A(sus B \flat) B \flat 6
 I can zoom a - round, 'way up off the ground I'm fly - ing.

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All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.**NEVER NEVER LAND** From the Musical "PETER PAN"Lyric by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE

Fdim7 F C7 F B \flat B \flat m6 Am7 F Dm7 Bm7 B \flat m7
 I know a place where dreams are born, and time is nev - er planned. It's
 F E \flat C9 \flat F G7 C9 C7+9 C7 Fdim7 F C7
 not on an - y chart, you must find it with your heart. Nev - er Nev - er Land. It might be miles be -
 F B \flat B \flat m6 Am7 F Dm7 Bm7 B \flat m7 F E \flat C9 \flat
 yond the moon, or right there where you stand. Just have an o - pen mind, and then sud - den - ly you'll find
 F Gm7 C7 F B \flat m7 E \flat 7 A \flat Maj7 A \flat 6 B \flat m7 E \flat 7 \flat 9 E \flat 7A \flat Maj7 Fm7
 Nev - er Nev - er Land. You'll have a treas - ure if you stay there, more pre - cious far than
 G \flat G \flat + G \flat 6 C9 F C+Maj7 B \flat F Gm7 F \sharp dim7 G7 G7 \flat 5 C7
 gold. For once you have found your way there, you can nev - er, nev - er grow old. So
 Fdim7 F C7 F B \flat B \flat m6 Am7 F Dm7 Bm7 B \flat m7 F
 come with me where dreams are born, and time is nev - er planned. Just think of love - ly things, and your
 Cm7 C \sharp dim7 Dm F7 B \flat Gm7 C7 F
 heart will fly on wings, for - ev - er in Nev - er Nev - er Land.

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I'VE GOTTA CROW

From the Musical "PETER PAN"

Lyric by CAROLYN LEIGH
Music by MARK CHARLAP

I've got - ta crow! (Crow) I'm just the clev - er - est
fel - low 'twas ev - er my for - tune to know; (Crow)

I taught a trick to my shad - ow to stick to the tip of my toe
I've got - ta crow! I've got - ta brag.

(Crow) I think it's sweet I have fin - gers and feet I can
wig - gle and wag. (Crow) I can climb trees and play
tag with the breeze in the mea - dow be - low I've got - ta
crow!

If I were a ve - ry or - din - ar - y ev - 'ry day thing, I'd nev - er be
heard cock - a - doo - dl - ing 'round like a bird! (That's ab
surd) But nat - ur - al - ly

(Crow) when I dis - cov - er the clev - er - ness of a re -
mark - a - ble me, (Crow) how can I hide it whet
deep down in - side it just tick - les me so that I've
got - ta let go and crow!

CAPTAIN HOOK'S WALTZ *From the Musical "PETER PAN"*Lyric by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE

Who's the swin - i - est swine in the world? Cap - tain Hook. Cap - tain
 Hook. Who's the dirt - i - est dog in this won - der - ful world? Cap - tain
 Hook. Cap - tain Hook. Cap - tain or
 vil - lian - ny mur - der and loot. Ea -
 ger to kill an - y who say that my hook is - n't cute. It's cute.

Copyright © 1954 and 1956 by Betty Comden, Adolph Green and Jule Styne.
All rights throughout the world controlled by Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.**DISTANT MELODY** *From the Musical "PETER PAN"*Lyric by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE

Once up - on a time and long a - go I heard some - one
 sing - ing soft and low. Now when day is done and night is
 near I re - call this song I used to hear. My
 child my ver - y own don't be a - fraid you're not a - lone
 Sleep un - til the dawn for all is well. Long a - go this
 song was sung to me Now it's just a dis - tant mel - o -
 dy. Some - where from the past I used to know
 Once up - on a time and long a - go.

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MOLLY PICON

A NEW MUSICAL

milk
and
honey

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ORCHESTRATIONS BY HERSHEY KAY & EDDIE SAUTER ★ CHORAL ARRANGEMENTS BY ROBERT DE CORMIER
CHOREOGRAPHY BY DONALD SADDLER
PRODUCTION STAGED BY ALBERT MARRE

THERE'S NO REASON IN THE WORLD *From the Musical "MILK AND HONEY"*

Music and Lyric by JERRY HERMAN

There's no rea - son in the world why you should e - ven look at an - y - one like
me; But I'm so glad you did, so ver - y glad you did, Al - though I
don't know what there was to see. And there's no rea - son in the
world why you should sit with me And watch the night go by: But I'm so
glad you are, so ver - y glad you are, Al - though I must ad - mit I don't see
why. For there are wis - er men and young - er men, I
would - n't blame you if you walked a - way; But I feel wis - er now and
young - er now And so with all my heart I ask you, "stay." For
I feel sud - den - ly a - live, A - ware that I've been touched by some - thing warm and
new; I think you ought to know If I nev - er let you go, That I'd have
ev - 'ry rea - son in the world, You!

SHALOM From the Musical "MILK AND HONEY"

Music and Lyric by JERRY HERMAN

Sha - lom, The nic - est greet - ing I
 know; Sha - lom, Means twice as
 much as hel - lo. It means a mil - lion love - ly
 things, like peace be yours, wel - come home. And e - ven when you
 say good - bye, If your voice has "I don't want to go" in it, Say good - bye with a
 lit - tle "hel - lo" in it And say good - bye with Sha - lom.

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THAT WAS YESTERDAY From the Musical "MILK AND HONEY"

Music and Lyric by JERRY HERMAN

But that was yes - ter - dav, that was yes - ter - day, And it's
 gone, it's o - ver and it's done; For with you my mood
 strikes an at - ti - tude, That's in com - pe - ti - tion with the
 sun. For I was some - one else in some oth - er time,
 I was sev - 'ral mil - lion miles a - way: But I'm
 back and fine, with your hand in mine And I'll stay the
 way I am, How far a - way I am from yes - ter - day.

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LET'S NOT WASTE A MOMENT *From the Musical "MILK AND HONEY"*

Music and Lyric by JERRY HERMAN

Let's not waste a moment, Let's not lose a day; There's a short for - ev - er, Not too far a - way. We don't have to hear the clock re - mind us that there's more than half of life be - hind us, When you face a short for - ev - er. There's no right or wrong; I can on - ly face for - ev - er, If you come a - long. I can on - ly find my way, If you're there to lead me on; So let's not waste a mo - ment, Oh, look, an - oth - er mo - ment's gone!

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MILK AND HONEY *From the Musical "MILK AND HONEY"*

Music and Lyric by JERRY HERMAN

1. This is the land of milk and hon - ey This is the land of sun and song and
2. What if the earth is dry and bar - ren What if the morn - ing sun is meant to us for
This is a world of good and plen - ty Hum - ble and proud and young and strong and This is the place where the
This is a state of mind we live in We want it green and so it's green to us for When you have won - der - ful
hopes of the home - less and the dreams of the lost com - bine This is the land that heav - en blessed and
plans for to - mor - row some - how e - ven to - day looks fine so what if it's rock and dust and sand, For
this love - ly land is mine. mine. This love - ly land is mine.

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INDEPENDENCE DAY HORA *From the Musical "MILK AND HONEY"*

Music and Lyric by JERRY HERMAN

Musical score for "INDEPENDENCE DAY HORA" in 2/4 time, key of D minor. The score consists of ten staves of music with lyrics and guitar chords. The lyrics are: "Sing, sing a song of MAZ - EL - TOV, Keep maz - el at your side: Sing, sing a song of MAZ - EL - TOV, Toast the luck - y groom! Toast the hap - py bride! Dance, dance the wea - ry world a - way, Now that the knot is tied: Sing, sing a song of MAZ - EL - TOV, To the luck - y groom And the hap - py bride!"

Chords: Dm, Gm6, A7, Dm, D7, Gm, A7, Dm, Gm6, Dm, A7, DMaj7, D6, D7, Gm, A7, A7+5, Dm, Gm, Dm, A7, Dm.

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I WILL FOLLOW YOU *From the Musical "MILK AND HONEY"*

Music and Lyric by JERRY HERMAN

Musical score for "I WILL FOLLOW YOU" in 4/4 time, key of D minor. The score consists of ten staves of music with lyrics and guitar chords. The lyrics are: "I will fol - low you. I will fol - low you to what may be a strange and a lone world. For I know I'd be lost in my own world, if you're not part of it too. I will fol - low you, I am read - y to go wher - ev - er you hap - pen to lead me, Just in case you might hap - pen to need me, All that you have to do is turn a - round, for I'll be fol - low - ing you. I will fol - low you, I am read - y to go wher - ev - er you hap - pen to lead me, Just in case you might hap - pen to need me, All that you have to do is turn a - round, for I'll be fol - low - ing you."

Chords: Dm, Dm7, Dm6, Dm(-6), Dm, Dm7, Dm6, Gm7, A7-9, Dm, Dm7, Dm6, Gm7, C9, A7, Dm, Dm6, A9, A7-9, Dm, Dm7, Dm6, Gm7, A7-9, Dm, Dm7, Dm6, Gm7, A7, Dm, Gm7, Dm, Gm7, A7-9, Dm, Dm7, Dm6, Dm(-6), Dm, Dm7, Dm6, Dm(-6), Dm6, Dm, Gm7, A7-9, Dm, Dm7, Dm6, Gm7, A7-9, Dm, Dm7, Dm6, Gm7, A7-9, Dm, Dm7, Dm6, Gm7, A7-9, Dm, Dm7, Dm6, Gm7, A7-7, Dm, Dm7, Dm(-6), Dm.

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AS SIMPLE AS THAT *From the Musical "MILK AND HONEY"*

Music and Lyric by JERRY HERMAN

B♭Maj7 B♭6 B♭dim B♭ B♭Maj7
 If you're here then I'm here, It's real - ly as sim - ple as
 B♭6 B♭dim Cm7 F7 Cm7 F7-9 B♭Maj7 G7
 that. If it's your home, it's my home; My world is where you are, wher -
 Cm7-5 F7 B♭Maj7 B♭6 B♭dim B♭ B♭Maj7
 ev - er we two are. Don't ask me to leave you, For this is the an - swer I'll
 Fm7 B♭7 B♭7+5 Eb6 Dm7 G7 Cm7 F7
 give. If you're here, then I'm here, I'm with you as long as I
 B♭ Gm7 Cm7 F7 B♭
 live; It's as sim - ple as that, Just as sim - ple as that.

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CHIN UP, LADIES! *From the Musical "MILK AND HONEY"*

Music and Lyric by JERRY HERMAN

C CMaj7 Dm7 G7
 Chin up, la - dies' Look a - round the ho - ri - zon.
 C CMaj7 F
 Head high, la - dies' Don't give up the
 E7 Am Em Dm7 G9 C
 ship. Look for the sil - ver lin - ing, you got-ta go on with the show;
 F G7 C Am Dm7 G7 C CMaj7
 Climb ev - 'ry moun - tain, to find your Mis - ter Snow. And al - ways "Hip - hup," la - dies'
 Dm7 G7 C
 There's a bright - er to - mor - row. Stiff up - per lip up,
 C+ F E7 Am Em
 la - dies' Do or die is the plan. Don't ev - er be dis - cour - aged,
 Dm7 G9 C Am F G7 C Am Dm7 G7
 don't ev - er be per - plexed, There's al - ways an - oth - er coun - try, Rus - sia may be next! So keep your
 C A7 Dm G7 C
 chin up, la - dies' Some - where o - ver the rain - bow there's a man!

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MACK & MABEL

*The Musical Romance of
Mack Sennett's Funny and Fabulous Hollywood*

DAVID MERRICK

presents

ROBERT PRESTON BERNADETTE PETERS

MACK & MABEL

Book by

MICHAEL STEWART

Music and lyrics by

JERRY HERMAN

Also Starring

LISA KIRK

with

JERRY DODGE
BERT MICHAELS

CHRISTOPHER MURNEY
NANCY EVERS
ROBERT FITCH

TOM BATTEN
STANLEY SIMMONDS

and

JAMES MITCHELL

In Association with EDWIN H. MORRIS

Scenic Design by

ROBIN WAGNER

Musical Director and

Arrangements

DONALD PIPPIN

Costume Design by

PATRICIA ZIPPRODT

Lighting Designed by

THARON MUSSER

Orchestrations by

PHILIP J. LANG

Dance Music by

JOHN MORRIS

Associate Choreographer

BUDDY SCHWAB

Production Supervisor

LUCIA VICTOR

Associate Producer

JACK SCHLISSEL

Based on an idea by

LEONARD SPIGELGASS

Original Cast Album by ABC Records

Directed and Choreographed by

GOWER CHAMPION



MOVIES WERE MOVIES From the Musical "MACK AND MABEL"

Music and Lyrics by JERRY HERMAN

Moderate 4

Dm Dm(#7) Dm7 Dm6 Dm

1. Mov - ies were mov - ies when you paid a dime to es - cape,
2. Mov - ies were mov - ies when Pau - line was tied to the track

Dm(#7) Dm7 Dm6 Ddim Gm7

Cheer - ing the he - ro and hiss - ing the man in the cape. Ro - mance and ac - tion and
Af - ter she trudged through the ice with a babe on her back. Girls at the sea - shore would

C7 Fmaj7 F6 Dm7

thrills, stand Pard - ner, there's gold in them hills. Mov - ies were mov - ies when
All in a row in the sand. Roll - ing their stock - ings an

G7 C7 Gm6 A7 Dm Dm(#7)

dur - ing the ti - tles you'd know you'd get a hap - py end - ing. Doz - ens of blun - der - ing
inch and a quar - ter be - low the line of de - cen - cy, And Swan - son and Kea - ton and

Dm7 Dm6 Dm Em Em(#7) Em7 Em6

cops in a thun - der - ing chase. Get - ting a bang out of lem - on me - ringue in the
Dress - ler and Wil - liam S. Hart. No one pre - tend - ed that what we were do - ing was

Fdim A7 F#7 Bm Bm7

face. Ban - dits at - tack - ing a train, One lit - tle tramp with a
art. We had some guts and some luck But we were just mak - ing a

1. Gm6 Dm Dm6 Em7 A7 Dm

cane. Mov - ies were mov - ies were mov - ies when I ran the show.
buck.

2. Dm A7 3 Dm

Mov - ies were mov - ies were mov - ies when I ran the show!

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Moderate two

Music and Lyrics by JERRY HERMAN

C Cmaj7 C6 C Am Am(#7) Am7 A7

See that fas - ci - nat - ing crea - ture with per - fec - tion stamped on ev - 'ry fea - ture; she was
Some one who was plain as mut - ton on the screen is cut - er than a but - ton, and the

Dm7 G7 Dm7 G7 C Ab Dm7 F#7 G7

plain lit - tle Nel - lie, the kid from the del - i, but Moth - er of God, look what hap - pened to Ma - bel!
girl with the pick - les who hus - tled for nick - els is some - thin' to see; look what hap - pened to Ma - bel!

C Cmaj7 C6 C Am Am(#7) Am7 A7

From now on this pile of flesh - 'll be con - sid - ered some - thin' pret - ty spe - cial, and Miss
Yes - ter - day a tip col - lect - or, but to - day just turn on that pro - ject - or, and Miss

Dm7 G7 Dm7 G7 C Ab Dm7 F#7 G7

B. L. T. Down is the toast of the town; Mar - y and Jo - seph, what hap - pened to Ma - bel!
av - e - nue R is a reg - u - lar star, Ho - ly Moth - er Ma - chree look what hap - pened to Ma - bel!

B7 Em

Ev - 'ry ges - ture and po - si - tion that she takes is smart and me - tic - u - lous.
Up to now I nev - er real - ly knew that I could be so am - bi - tious, but

A7 Fm6 To Coda G7 C Cmaj7

Talk a - bout the mag - ic that the cam - era makes, but this is ri - dic - u - lous! Hold your tongue and
sud - den - ly I know I have to say good - bye to

C6 C Am Am(#7) Am7 A7 Dm7-5 G7

hold your snick - ers, for the new en - chant - ress of the flick - ers is that plain lit - tle Nel - lie, the

Bb7 A7+ D7 Dm7 G7 C Dm7 G7 C A7 Dm7 G7 *D C al Coda*

kid from the del - i, So rat - tle me beads, look what hap - pened to Ma - bel! _____

Coda G7 C Cmaj7 C6 C

ba - gels and knish - es, Oh, St. Al - o - ys - ius! I know that you might think I'm balm - y, but the

Am Am(#7) Am7 A7 Dm7-5 G7 Bb7 A7

queen of corned beef and sal - a - mi is a glam - or - ous god - dess who's bust - in' her bod - ice, Oh!

D7 Dm7 G7 C C7 F6 Fm6 F6 C

jump - in' St. Jude, look what hap - pened to Ma - bel!

BIG TIME From the Musical "MACK AND MABEL"

Music and Lyrics by JERRY HERMAN

Moderate 4

Fmaj9 F6 Fmaj7 F6 Fmaj9 F6
 The cher-ry on the top_ of the sun - dae, The shin - y star on top_ of the
 This time we won't say, "Those luck-y bas - tards," This time those luck - y bas - tards are

Fmaj7 Ebdim D7 Gm7
 tree. So you'd bet - ter grab it_ with your both hands_ when that great mo - ment ar -
 us. Ain't we some - thin'? Fare - well_ to the small time_ to the flea - bags_ and the

Bbm7 Bbm6 F D7 Gm7 *To Coda* C7 F F7
 rives.} 'Cause this time_ it's the big time, it's the big time - of our lives.
 dives,}

D7 Gm7 C9 *D. C. al Coda*
 This time it's the ex - tra, it's the spe - cial, it's the plus.

Coda F Gm7 C7 Fmaj9 F6 Fmaj7 F6
 lives. I'm gon - na buy my - self a Pierce Ar - row,

Fmaj9 F6 Fmaj9 Amaj9 A6
 And wave to all my fans in the streets. I'm gon - na have a man - sion like

Amaj7 A6 Amaj9 A6 Db
 Pick - ford's; I'm gon - na sleep on black sa - tin sheets. And we'll raise

C7 Fm D7
 more hell make more hay than de - cent fel - las should be - cause the gang from - King's High - way

Gm Fm7 Bb7 C7 Fm7
 is go - in' Hol - ly - wood! 'Cause this time_ it's the big time and it's high time_ we were

Bb9 Ebmaj9 Eb6 Ebmaj7 Eb6 Ebmaj9 Eb6
 seen by ev - 'ry dap - per dude_ in Da - ko - ta, On ev - 'ry scroung - y neigh - bor - hood

Ebmaj7 Dbdim C7 Fm7
 screen. So you'd bet - ter grab it_ with your both hands_ when that great mo - ment ar -

Abm7 Abm6 Eb C7 Fm7 Bb7 Eb (♩ = ♩)

rives, 'Cause this time it's the big time, it's the big time of our lives.

D7 Gm7

This time it's the ex - tra, it's the spe - cial,

C9 Fmaj9 F6 Fmaj7 F6

it's the plus. This time we won't say, "Those luck - y bas - tards,"

Fmaj9 F6 Fmaj7 Ebdim D7

This time those luck - y bas - tards are us. Ain't we some - thin'? In each

Gm7 Bbm7

hun - dred mil - lion there's a hand - ful that sur - vives.

Bbm6 Fmaj7 F6 D7-9 D7 Gm7

And this time we're that hand - ful, So it's bye - bye

Gm7-5 F D7-9 D7

to those one - nights, This time it's the klieg lights; it's the

Gm7 F

big, big, big, time of our lives.



I WANNA MAKE THE WORLD LAUGH

From the Musical "MACK AND MABEL"

Music and Lyrics by JERRY HERMAN

Bright 2

D **Ddim**

1.3. Heart-break and pas-sion may both be in fash-ion, But
 2. Some have a lean-ing for dark, hid-den mean-ing, But

Em7 **A7** **B7+** **A7sus** **A7** **Em** **C**

I wan-na make the world laugh. Let oth-ers do dra-ma of
 I wan-na make the world laugh. Let oth-er do-rec-tors film

Em7 **A7** **D** **Fdim** **Em7** **A7**

sin and dis-grace While I throw a fish in the her-o-ine's face! To
 trag-ic ro-romance, But I like a he-ro with ants in his pants.

D **Ddim** **Em7** **A7**

keep them in stitch-es I burn the star's britch-es And saw cous-in Sal-ly in
 Noth-ing I've found is as sweet as that sound is, The mu-sic that fat-tens the

F#m7 **B7** *To Coda* **Em** **B7** **Gm6**

half. Let Mis-ter Grif-fith deal with hu-man-i-ty's woes,
 calf. My great new plot is not a-bout ty-ran-ny's lash;

D **Bm7** **E7** **A7(#9)** **D**

I'd rath-er film the guy with the fly on his nose. My goal and my mis-
 It deals with itch-ing pow-der and pa-pa's mus-tache. This curse I've been blessed

Ddim **1. Em7** **A7**

sion, my burn-ing am-bi-tion is I wan-na make the world
 with, com-plete-ly pos-sessed with is

D **A7** **2. Em7** **A7sus** **A7** *D. C. at Coda*

laugh! I wan-na make the world

Coda **Em** **B7** **Gm6** **D** **Bm7**

So keep the schmaltz and the suds and the sobs, The on-ly art I know is to

E7 **A7** **A7(#9)** **D** **Ddim**

tick-le the slobs. This curse I've been blessed with, com-plete-ly pos-sessed with is

Em **B+** **Em7** **A7sus** **A7** **D**

I wan-na make the world laugh.

WHEREVER HE AIN'T *From the Musical "MACK AND MABEL"*

Music and Lyrics by JERRY HERMAN

Am E+/A Am7 Am6 Am

I got - ta give my life some spar - kle and fizz, And think a

E+/A Am7 Dm A+/D

thought that is - n't wrapped up in his. The place that I con - sid - er

Dm7 Dm6 Dm6/B E7+

Pa - ra - dise is Wher - ev - er He Ain't! Wher - ev - er He Ain't!

Am E-/A Am7 Am6 Am

No more to with - er when he's grou - chy and gruff, No more to

E+/A Am7 Dm A-/D

lis - ten to him bel - low and bluff. To - mor - row morn - ing I'll be

Dm7 Dm6 Dm6/B E7+

strut - in' my stuff Wher - ev - er He Ain't! Wher - ev - er He Ain't! E -

Amaj7 Dm Dm/E E7

nough of be - ing bul - lied and bossed. Ta -

Amaj7 B7 Bm7

ta, auf wei - der - sehn and get lost!

E7 Am E+/A Am7 Am6 Am

I walked be - hind him like a meek lit - tle lamb, And had my

E+/A Am7 Dm A+/D

fill of his not giv - ing a damn. I'll go to Sid - ney or Cey -

Dm7 Dm6 Dm6/B E7-9 Am

lon or Si - am; Wher - ev - er He Ain't! Wher - ev - er He Ain't!

With drive

1. What gives a man _____ gin - ger on and snap? _____ Go - ing through life _____
 2. One on the line, _____ two on the hook, _____ Go - ing through life _____

_____ with his lit - tle old lap _____ full of hun - dreds _____ and hun -
 with his lit - tle black book _____ full of hun - dreds _____ and hun -

dreds of girls. _____ What gives a man _____
 dreds of girls. _____ What makes a bum _____

pow - er and a punch? _____ Ti - na for break - fast and Le - na for lunch, .
 feel like a king? _____ Meg in the win - ter and Peg in the spring.

_____ Hav - ing hun - dreds _____ and hun - dreds of girls. _____
 _____ Hav - ing hun - dreds _____ and hun - dreds of girls. _____

_____ Show him a blonde _____ and some - thing
 _____ An - a - lysts find _____ this thing called

in his soul will leap to re - spond _____ but then a - gain he's al - so
 mod - ern man was nev - er de - signed _____ With on - ly one he's e - ter - nal

ter - ri - bly fond _____ Of this bru - nette, and so in - stead of one dan -
 part - ner in mind _____ And so I got - ta yell to hell with pro - pri -

dy dish pass him the can - dy dish! I'll sprin - kle spice _____
 e - ty, Vi - va va - ri - e - ty! Sin - ner or saint _____

in - to his life _____ to make him for - get _____ that he's stuck with his wife...
 school - girl or queen, _____ One girl is bor - ing and two are ob - scene.

_____ } Give 'em hun - dreds _____ and hun - dreds of

1. _____ girls!
 2. _____ girls!

WHEN MABEL COMES IN THE ROOM

From the Musical "MACK AND MABEL"

Music and Lyrics by JERRY HERMAN

With zest

The musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes, and chord symbols are placed above the staff. The score consists of 15 lines of music. The lyrics are as follows:

Some - how the ceil - ing seems a lit - tle high - er
 from the ver - y mo - ment I see Ma - bel come in the room, It feels like
 some - one lit a roar - ing fi - re but it's just the glow I get when
 Ma - bel comes in the room. The fad - ed so - fa stands a lit - tle
 proud - er; that bunch of art - i - ficial flow - ers might e - ven bloom.
 I can feel my heart - beat, beat a lit - tle loud - er, the ver - y
 mo - ment I see Ma - bel come in the room. The ding - y cur - tains
 seems a lit - tle bright - er, I can hear the tin - ny pian - o play - in' a gor - geous
 song. The grouch - y door - man seems a bit po - lit - er;
 it's his way of say - ing, "Wel - come home, you've been gone too long."
 The day you left us was a small dis - as - ter;
 you took the love and light and laugh - ter and left the gloom.
 But I can feel my heart - beat, beat a lit - tle fast - er,
 and I can swift - ly shed the strain of the years the ver - y mo - ment her first
 foot - step ap - pears, the ver - y mo - ment I see Ma - bel come in the room.

I WON'T SEND ROSES *From the Musical "MACK AND MABEL"*

Music and Lyrics by JERRY HERMAN

Moderately

C C6 Cmaj7 C6

I won't send ros - es or hold the door; I won't re -

C C6 Em7 A7 Dm7

mem - ber which dress you wore. My heart is too much in con - trol,

E7 Am Am7 D9

the lack of ro - mance in my soul Will turn you gray, kid,

D7 Dm7 G7-9 C C6 Cmaj7

so stay a - way, kid. For - get my shoul - der when you're in need.

Gm7 Fmaj7 F6 Am7 D7 D7-9

For - get - ting birth - days is guar - an - teed. And should I

Gm7 E7 Am Fm6

love you, you would be the last to know. I won't send

C Am7 Dm7 G7 C

ros - es And ros - es suit you so.

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TIME HEALS EVERYTHING *From the Musical "MACK AND MABEL"*

Music and Lyrics by JERRY HERMAN

Eb Ebmaj7 Eb6 Cm Cm6 Fm7 Bb7 Bb7-9

Time heals ev - 'ry-thing, Tues-day, Thurs-day, Time heals ev - 'ry-thing A - pril, Au - gust.

Eb Bbm7 Eb7-9 Abmaj7 G7-9 Cm7 F7 Fm7 Bb7(♯9)

If I'm pa - tient, the break will mend And one fine morn - ing the hurt will end. So

Eb Ebmaj7 Eb6 Cm Cm6 Fm7 Bb9 Bb7-9

make the mo - ments fly, Au - tumn, Win - ter, I'll for - get you by next year, some year.

Eb7-9

Eb Bbm7, 3 Abmaj7 G7-9 Cm9 Cm Cm(♯7) Cm7 F7 Gbdim

Though it's hell that I'm go - ing through, Some Tues - day, Thurs - day, A - pril, Au - gust, Au - tumn, Win - ter, next year, some year.

Ebmaj7 Cm7

1. F7 Gbdim Fm7 Bb9 Eb Eb6

Time heals ev - 'ry-thing, time heals ev - 'ry-thing but lov - ing you.

2. F7 Gbdim Fm7 Abm/Bb Eb Cm7 Ab Abm Eb

time heals ev - 'ry-thing but lov - ing you.

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TAP YOUR TROUBLES AWAY From the Musical "MACK AND MABEL"

Music and Lyrics by JERRY HERMAN

Fmaj7 3 F6 Fmaj7 F6

1. Tap your trou- bles a - way, You've bounced — a big
 2. Tap your trou- bles a - way, You're sued — for di -
 3. Tap your trou- bles a - way, A rag - ing ty -

Fmaj7 3 F6 Gm7 Gm7/C C7 Gmaj7 3

check, your mom — has the va - pors Tap
 vorce. your broth - er gets locked - up. Tap
 phoon, an earth - quake in Jav - a. Tap

G6 Gmaj7 G6 Gmaj7 3 G6 E7+ E7

your trou- bles a - way, Your car — had a wreck, they're serv - ing you pa - pers.
 your trou- bles a - way, You're fat — as a horse, and find that you're knocked - up.
 your trou- bles a - way, The rats — in Ran - goon, the on - com - ing lav - a.

Am Am7-5 D7 Gm

When you're the one that it al - ways rains on, Sim - ply try
 When you need some - thing to turn your mind off, Why not try
 Some peo - ple con - stant - ly take a lick - ing, But you'll nev - er

3 B-m6 C7 Fmaj7 3 F6

put - ing your Ma - ry Janes on. Your boss just gave — you the
 tap - ping your poor be - hind off. Your boat goes o - ver the
 know when your cleats are click - ing. So through the mi - re and

Fmaj7 3 F6 Fmaj7 3 F6 Am7-5 D7

ax, There's years — of back tax you sim - ply can't pay. — If a
 falls, The plane you're on stalls, the pi - lot yells "Pray!" — When your
 mud, Through fi - re and flood, sin - cere - ly I say: — When the

Gm7 Gm7-5 F 3rd time To Coda D7+ 1.2 G7

sky full of crap al - ways lands in your lap. Make a curt - sy and
 par - a - chute strap is be - gin - ning to snap, Smile a big smile and
 wolf's at your door, There's a blue - bird in

Gm7 C7 F C7 Coda D7+ Gm

tap your trou- bles a - way. store if you glide cross the
 tap your trou- bles a - way.

Bb/C C7 F A>dim Gm7 (tap) 3 3 C7 F C7 F

floor, till your ank - les get sore, Just tap your trou- bles a - way! —

I PROMISE YOU A HAPPY ENDING *From the Musical "MACK AND MABEL"*

Music and Lyrics by **JERRY HERMAN**

Tenderly

1. I promise you a happy ending Like the
 prom - ise you a hap - py end - ing Like the
 prom - ise you a hap - py end - ing Like the

B♭maj7 Gm7 Cm7 F7sus F7 B♭maj7
 ones that you see on the screen. So if you've
 one you've been dream - ing a - bout. Where vows are

Dm7 E♭maj7 Em7 A7 Dm7 G7
 had a bad be - gin - ning, Love will come out win - ning in the
 vowed and knots are knot - ted, And the preach - er's pot - ted as the

Cm7 F7 B♭maj7 Dm7 F7
 clos - ing scene. And when you find it rough con - tend - ing With the
 reel runs out. And so I'm strong - ly rec - om - mend - ing That you

B♭maj7 B♭maj7/A Gm7 Am7-5 D7 D7-9 Gm
 grind that the world puts us through, I can pro - mise
 pack up your old point of view,

Dm7 Fm7 G7 Cm7 Cm7-5 B♭maj7 F7sus F7 F7-9
 you a hap - py end - ing That has you lov - ing me lov - ing

1. B♭ Gm7 Cm7 F7 2. B♭ Dm7 B♭

you. 2. I you.

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A decorative border surrounds the central text, consisting of a repeating pattern of circular motifs. Each motif is a stylized, symmetrical design, possibly a fleur-de-lis or a similar heraldic symbol, rendered in white against a black background. The border is composed of a top row, a bottom row, and two vertical side rows.

Camelot

MUSIC BY
FREDERICK LOEWE

BOOK AND LYRICS BY
ALAN JAY LERNER

DIRECTED BY
MOSS HART

PRODUCED BY THE MESSRS. LERNER • LOEWE • HART



CAMELOT

*Photos from the stage
and film versions*



CAMELOT From the Musical "CAMELOT"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderato

Refrain:

F F6 Fmaj7 F6 F F6 Fmaj7 F6

A law was made a dis-tant moon a - go here Ju - ly and Au-gust can-not be too

F Cdim C7 Cdim C7 F F6

hot; And there's a le-gal lim-it to the snow here In Cam-e - lot.

Fmaj7 F6 F F6 Fmaj7 F6 F Fmaj7 Bb Gb F

The win-ter is for - bid-den till De - cem - ber. And

Fmaj7 Bb Gb F Cdim C7 Cdim C7

ex - its March the sec-ond on the dot. By or - der sum-mer lin-gers through Sep-tem - ber

E7 A A7 D Dmaj7 D6 D Dmaj7

in Cam-e - lot. Cam-e - lot! Cam-e - lot!

D6 D Em Dmaj7 Em D Em Dmaj7 Em D F

I know it sounds a bit bi - zarre, But in Cam-e - lot, Cam-e - lot,
I know it gives a per-son pause, But in Cam-e - lot, Cam-e - lot,

Cdim Gm7 Dm6 C9 Cdim Gm7 Dm6 C C7 F F6 Fmaj7 F6

That's how con-di-tions are. The rain may nev-er fall till af-ter
Those are the le-gal laws. The snow may nev-er slush up - on the

F Fmaj7 Bb Gb F Cdim

sun - down. By eight the morn-ing fog must dis - ap - pear. In
hill - side. By nine P. M. the moon-light must ap - pear. In

C7 F A7 Dm7 F7 Bb Cdim Gm Bbm

short, there's sim-ply not a more con-gen-ial spot For hap'-ly - ev-er - af-ter - ing than
short, there's sim-ply not a more con-gen-ial spot For hap'-ly - ev-er - af-ter - ing than

F Bb F Bb F Bb F C7(sus) C7 1. F

here in Cam - e - lot!
here in Cam - e -

C7(sus) C9 Bb A Am C7 2. F C7 F6 C Bb Cdim C7 C7(sus) F

The lot!

BEFORE I GAZE AT YOU AGAIN *From the Musical "CAMELOT"*Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Be - fore I gaze at you a - gain I'll need a time for tears. Be -
I can gaze at you a - gain with - out a blush or qualm, my

fore I gaze at you a - gain Let hours — turn to years. — I have so
eyes a - shine like new a - gain, my man - ner poised and calm. — Stay far a -

much for - get - ting to do Be - fore I try to gaze a - gain at you. —
way, my love, far a - way, till I for - get I gazed at you to - day. —

Fine Stay a - way un - til you cross my mind Bare - ly once a day;

Till the mo - ment I a - wake and find I can smile and say: That

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Chappell & Co., Inc., owner of publication and allied rights. Used by permission.**FOLLOW ME** *From the Musical "CAMELOT"*Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderato
Refrain:

Through the clouds, gray with years, O - ver hills, wet with tears; To a world young and
free We shall fly. Fol - low me. A - pril green ev - 'ry - where, A - pril's
song al - ways there; Come and hear, Come and see. Fol - low me —
To the tree where our hopes hang high, To the dream that should nev - er die, Where our long lost to - mor - rows
still are in the sweet by and by. Time goes by, or do we? Close your eyes and you'll
see, As we were we can be, Weep no more, fol - low me, Fol - low me, fol - low
me, fol - low me! — Through the

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THEN YOU MAY TAKE ME TO THE FAIR From the Musical "CAMELOT"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

C C7 F6 G7

Then you may take me to the fair if you do all the
I do ap - plaud your no - ble goals. Now let us see if

G7+ Cdim C To Coda C7 F Dm7 Ab7 C

things you prom - ise. In fact, my heart will break should you not take me to
you a - chieve them and if you

G7 C F6 C F6

the fair. Mi - la - dy, we shall put an end to that Gal - lic bag of

C F6 C G

noise and nerve. When we do all that we in - tend to He'll be a plate of

Am7 D7 G7 D.C. al Coda Coda C C7 F6 A F6 Dm7 Edim Dm7

french hors d'ouveures. do then you will be the three who will go

F6 E F6 F Ddim F Ab7 Ab7-5 C/G G7 C

to the ball, to the show. And take me to the fair.

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HOW TO HANDLE A WOMAN From the Musical "CAMELOT"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderato

Eb Bb9 Eb Ebmaj9 Eb

How to han - dle a wom - an, There's a way, said a wise old man. A way known by ev - 'ry

Ebmaj7 Edim Ab Bb Fm7 Bb7 Eb Fm7 Bb9 Bb9+

wom - an since the whole rig - ma - role be - gan. "Do I flat - ter her?" I begged him an - swer. "Do I threat - en or ca - jole or

Ebmaj9 Cm6 D+ D7 G B Am7 Em D7(b9) D7 G Eb Bb9

plead? Do I brood or play the gay ro - man - cer?" Said he smil - ing, "No, in - deed." How to han - dle a

Eb Ab Abm6 Eb Bb7 Bb7+ Eb Db

wom - an, Mark me well, I will tell you, sir. "The way to han - dle a wom - an is to

Eb Bb7 Eb Fm7 Eb Bb7 Eb Ab Ab6 Eb

love her, Sim - ply love her, Mere - ly love her,

Bb9 1. Bb Eb Fm7 Bb7 2. Bb Eb

love her, love her! " love her! "

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IF EVER I WOULD LEAVE YOU

From the Musical "CAMELOT"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderato

F9 Bbmaj9 Bb Fdim

If ev - er I would leave you _____ it would-n't be in sum - mer. _____ See - ing you in

F7 Gdim F7 Bbdim F7(b9) Bbmaj9 Bb6 Dm Bb7 3 Eb Cm F7 3

sum - mer I nev - er would go. _____ Your hair streaked with sun - light, _____ Your lips red as

Bbmaj9 Bb6 3 Cm7 G7 Cm Cm7 Dm7 Cm7 F7

flame, _____ Your face with a lus - tre _____ that puts gold to shame! _____ But if I'd ev - er

F9 Bbmaj9 Bb6 Fdim F7 Gdim F7 Bbdim F7(b9)

leave you, _____ It could-n't be in au - tumn. _____ How I'd leave in au - tumn I nev - er will

Bbmaj9 Bb6 Dm Bb7 3 Eb Cm F7 3 Bbmaj9 Bb6 3

know. _____ I've seen how you spar - kle. _____ When fall nips the air. _____ I know you in

Cm7 G7 Cm Cm7 F7(b9) Bb D D+ D6 G A7

au - tumn _____ And I must be there. _____ And could I leave you run - ning mer - ri - ly through the

D Dmaj7 D6 F# B F# Em7 A7 D F7

snow? _____ Or on a win - try eve - ning when you catch the fi - re's glow? _____ If ev - er I would

F9 Bbmaj9 Fdim Cm7 F Gdim F7 Ebmaj7 Cm6

leave you, _____ How could it be in spring - time, _____ Know - ing how in spring I'm be - witch - ed by you

D7(sus) D7 Gm7 Dm Bb7 3 Eb Ebmaj7 Cm7 Ebm 3 Bb C9

so? _____ Oh, no! not in spring - time! _____ Sum - mer, win - ter or fall! _____ No, nev - er could I

F9 Cm7 F7(b9) 1. Bb6 2. Bb6 Bb Cb6 Bb

leave you _____ at all! _____ And could I all! _____

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I WONDER WHAT THE KING IS DOING TONIGHT

From the Musical "CAMELOT"

109

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

$\%Eb$ Bb7 Eb Fm7 Eb Bb7 Eb G7
 I won-der what the King is do-ing to - night? What mer-ri-ment is the
 I won-der what the King is wish-ing to - night? He's wish-ing he were in
 Cm7 Fm7 Eb Bb7 Eb G D G Am7 G A7
 King pur - su-ing to - night? The can-dles at the Court, they nev-er burn'd as
 Scot-land fish-ing to - night? What oc - cu-pies his time while wait - ing for the
 D G Cm6 Em7 Am7 G D7 G G7 C
 bright, I won - der what the King is up to to - night? How goes the fi - nal
 bride? He's search-ing high and low for some place to hide. And oh, the ex - pec -
 F7 Bb Eb7 Ab
 ho - ur As he sees the bri-dal bow - er Be-ing le - gal-ly and re - gal - ly pre -
 ta - tion, the sub - lime an-ti - ci - pa - tion he must feel a - bout the wed-ding night to
 G Bb7 Eb Fm7 Eb Bdin. Cm Abm6 \oplus *To Coda*
 pared? Well, I'll tell you what the King is do - ing to - night: He's
 come! Well, I'll tell you what the King is feel-ing to - night: He's
 Eb Bb7 Eb Eb Ab
 scared! He's scared! You mean that a King who fought a drag - on,
 Eb F7 Eb Ab Eb
 Whacked him in two and fixed his wag-on, Goes to be wed in ter - ror and dis - tress?
 C F C Ab7
 A wa - ri-or who's so calm in bat-tle, E - ven his ar - mor does-n't rat - tle,
 C F C Bb7sus.
 Fac - es a wom - an pet - ri - fied with fright? You mean that ap - pal - ling
 Eb Bb7sus. Eb Bb7sus.
 clam - or - ing That sounds like a black - smith ham - mer - ing Is mere - ly the bang - ing
 Eb A Bb7 *D.S. al Coda* \oplus *Coda* Eb F7-5 Eb F7-5
 of his roy - al knees? You numb! He shakes! He
 Eb F7-5 Eb F7-5 Eb Ab Eb Bb7 Eb
 quails! He quakes! oh, that's what the king is do - ing to - night!

C'EST MOI *From the Musical "CAMELOT"*Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

F Am Dm7 G7 C F Am G7

C'est moi! C'est moi, I'm forced to ad - mit! 'Tis I, I hum - bly re -

C F Bb F Gm7 C7

ply. — That mor - tal who These mar - vels can do, C'est moi, C'est moi, 'tis

F C F C F

I! — I've nev - er lost In bat - tle or game. I'm sim - ply the

C D7 Gm D7 Gm C F C

best by far. — When swords are cross'd 'Tis al - ways the same, One

D G7 C F Am G7 C

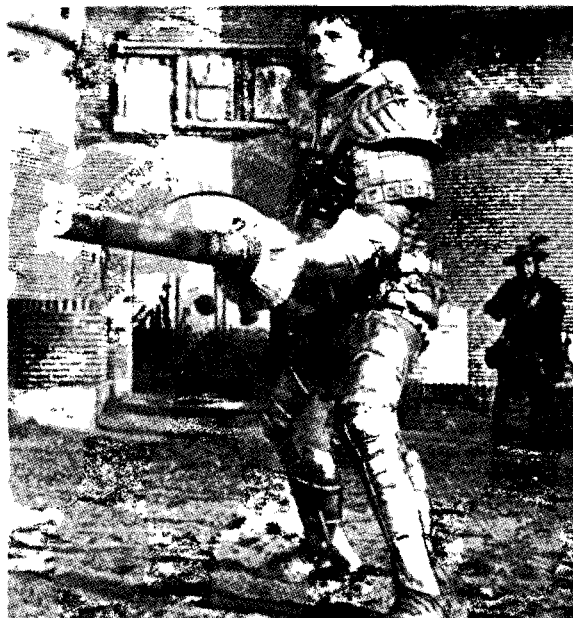
blow and au re - voir! — C'est moi! C'est moi, So ad - mir - 'bly fit; A

F Am G7 C F Am Bb F

French Pro - me - theus un - bound. — And here I stand with val - or un told, Ex -

Bb F Bb F D7 Gm G9 C7 F

cep - tion - 'lly brave, a - maz - ing - ly bold, To serve at the Ta - ble Round!

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THE SIMPLE JOYS OF MAIDENHOOD *From the Musical "CAMELOT"*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Allegretto moderato

B \flat F7 B \flat E \flat F7 B \flat F7
 Where are the sim - ple joys of maid - en - hood? _____ Where are all those a -
 B \flat D7 Gm E \flat 7(9) E \flat E \flat m6 B \flat D Gm B \flat E \flat 6 F7
 dor - ing, dar - ing boys? _____ Where's the knight pin - ing so for me he leaps to death in
 G7+ Dm Fm6 E \flat m6 B \flat Edim B \flat Cm7 F7 B \flat F7
 woe for me? Oh, where are a maid - en's sim - ple joys? _____ Shan't I have the
 B \flat E \flat F7 B \flat F7 B \flat D7 Gm E \flat 6(9)
 nor - mal life a maid - en should? _____ Shall I nev - er be res - cued in the wood? _____
 E \flat E \flat m6 B \flat D Gm B \flat E \flat 6 F7 G7+ Dm Fm6 E \flat m6 B \flat Cm7
 _____ Shall two knights nev - er tilt for me and let their blood be spilt for me? Oh, where are the
 B \flat Cm B \flat F7 B \flat E \flat E \flat 6 E \flat maj7 E \flat G7+ G7
 sim - ple joys of maid - en - hood? Shall I not be on a ped - es - tal, Wor - shipped and com - pet - ed
 Cm Cm7 C7 B \flat F C9 Cm7 F7 B \flat F7 B \flat
 for? Not be car - ried off, or bet - ter st'ill, Cause a lit - tle war? Where are the sim - ple joys of
 E \flat F7 B \flat F7 B \flat D7 Gm E \flat 6(9)
 maid - en - hood? _____ Are those sweet, gen - tle pleas - ures gone for good? _____
 E \flat E \flat m6 B \flat D Gm B \flat E \flat 6 F7 G7+ Dm Fm6 E \flat m6
 _____ Shall a feud not be - gin for me? Shall kith not kill their kin for me? Oh,
 B \flat F7(sus4) B \flat E \flat B \flat F7 B \flat C7 F7 B \flat F7
 where are the triv - ial joys? Harm - less, con - viv - ial joys? Where are the
 B \flat E \flat E \flat m B \flat F7 B \flat E \flat F7 B \flat
 sim - ple joys of maid - en - hood? _____

I LOVED YOU ONCE IN SILENCE

From the Musical "CAMELOT"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderato

F Dm F Dm6 C7 F#dim Bb6 C7

I loved you _____ once in si - lence _____ And mis - 'ry _____ was all I

F F6 F C7 F C7 Cm7 F7 Cm7 F7 Bb6 Gm7 Db7

knew. _____ Try - ing so to keep my love from show - ing, All the while not

F Dm G7 C6 G7 C G Eb7 C7 F Dm F Dm6

know - ing _____ you loved me too. _____ Yes, loved me _____ in lone - some

C7 F#dim Bb6 C7 F F6 F C7

si - lence; _____ Your heart filled _____ with dark de - spair. _____ Think - ing

F C7 Cm7 F7 Cm7 F7 Bb6 Gm7 Db7 F Dm Gm7 C7

love would flame in you for - ev - er, And I'd nev - er, nev - er know the flame was

F Gm7 F (Tacet) Db Bbm Ebdim Db Gb Ab7 Db

there. _____ Then one day we cast a - way our se - cret long - ing. _____ The rag - ing

Fm Fm6 C Fm6 G7 C G7 Eb7 C7 F Dm F Dm6

tide we held in - side would hold no more. _____ The si - lence _____ at last was

C7 F#dim Bb6 C7 F F6 F C7

bro - ken! _____ We flung wide _____ our pris - on door. _____ Ev - 'ry

F C7 Cm7 F7 Cm7 F7 Bb6 G7(b5) F6 Gm7 Db7 C F6 Gm7 Am7

joy - ous word of love was spok - en. And now there's twice as much grief, Twice the
And af - ter all has been said, Here we

Dm7 C F F7 Bb Dm7 Adim Gm F Am F7 Bb C7

strain for us; Twice the de - spair, Twice the pain for us As we had known be -
are, my love, Si - lent once more, And not far, my love, From where we were be -

1. F C7 2. r'

fore. _____ I fore. _____

WHAT DO THE SIMPLE FOLK DO? *From the Musical "CAMELOT"*Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

What do the sim - ple folk do _____ to help them es - cape when they're blue? _____

_____ The shep - herd who is ail - ing, The milk - maid who is glum, The cob - bler who is

wail - ing From nail - ing his thumb? When they're be - set and be - sieged, _____ The

folk not no - bless' - ly o - bliged _____ How - ev - er do they man - age to shed their wea - ry

lot? Oh, what _____ do sim - ple folk do _____ We do not? _____

_____ I have been in - formed by those who know them well, They find re - lief in

quite a clev - er way. _____ When they're sore - ly pressed, They whis - tle for a

spell; And whis - tling seems to bright - en up their day. _____ And that's _____

_____ what sim - ple folk do; _____ So they say. _____

THE LUSTY MONTH OF MAY *From the Musical "CAMELOT"*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Allegro giocoso

C G C6 C#dim G7 C
 Tra la! It's May! The lust - y month of May! That love - ly month when
 Tra la! It's May! The lust - y month of May! That love - ly month when

A7 Dm7 Am6 G7 C G C6
 ev - 'ry-one goes Bliss - ful - ly a - stray. Tra la! It's here! That
 ev - 'ry-one throws Self - con - trol a - way. It's time to do A

C#dim G7 C C7 C#dim Dm7 G7
 shock - ing time of year! When tons of wick - ed lit - tle thoughts Mer - ri - ly ap -
 wretch - ed thing or two, And try to make each pre - cious day One you'll al - ways

C F Fmaj7 F6 F Dm7 C
 pear. It's May! It's May! That gor - geous hol - i - day, When
 rue. It's May! It's May! The month of great dis - may; When

A7 D7(b9) Dm7 C C#dim Dm7 G7(6) G7 C G C6
 ev - 'ry maid - en prays that her lad Will be a cad. It's mad! It's gay! A
 all the world is brim - ming with fun, Whole - some or "un." It's wild! It's gay! A

C#dim G7 C C7 C F
 li - bel - ous dis - play. Those drear - y vows that ev - 'ry-one takes, Ev - 'ry - one breaks.
 blot in ev - 'ry way. The birds and bees with all of their vast Am - o - rous past

Bm7 E7 Am D7(b9) C D#dim G7 C G9
 Ev - 'ry-one makes di - vine mis - takes The lust - y month of
 Gaze at the hu - man race a - gha - st The lust - y month of

C 1. F D9 G 2. F C
 May! Tra
 May!

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VOCAL SELECTIONS from
SHENANDOAH

Music by
GARY GELD

Lyrics by
PETER UDELL

SHENANDOAH
starring
JOHN CULLUM



THE PICKERS ARE COMIN' *From the Musical "SHENANDOAH"*Lyrics by PETER UDELL
Music by GARY GELD

The pick-ers are com-in', the pick-ers are com-in', We won't have to
 sum-mon a one. The fruit's on the vine now, it's sweet-er than wine now, So
 ripe in the Sep-tem-ber sun. The pick-ers are com-in' with foot-steps a -
 drum-min', They'll soon be a-run-nin' this way. The mead-ow is bloom-in', the
 bloom is per-fum-in', The har-vest will be an-y day. The ap-ple
 of my eye is ripe and read-y for the tak-in'. And
 though I know it's on-ly right, still I feel for-sak-
 en. The pick-ers are com-in' with heart strings a-strum-min' And the plum that they're
 com-in' for is my lit-tle girl, my lit-tle girl,
 My lit-tle girl. no more.

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I'VE HEARD IT ALL BEFORE From the Musical "SHENANDOAH"

Lyrics by PETER UDELL
Music by GARY GELD

Gm Gm/F Gm/Eb D11

Stand and show your col - ors, — Let's all go to war. The
Tyr - an - ny or jus - tice, — An - arch - y or law. We

Gm

Lord will sure - ly bless us, I've heard it all be - fore. I've heard it all,
must de - fend our hon - or, I've heard it all be - fore. I've heard it all,

Gm/F Gm/Eb D11 Ab

a hun - dred times, I've heard it all be - fore. They al - ways got a

Gm F 1. Gm 2. Gm Em

Ho - ly cause to march you off to war. — Some - one wr ites a
Ho - ly cause that's worth the dy - in' for. —

A Em A Em A

slo - gan, Rais - es up a flag. Some - one finds an e - ne - my — to

D F#m B F#m B

blame. — The trum - pet — sounds the call to arms To leave the cit - ies and the farms. — And

Bb Gb Db F7/C F7/B D7/A

al - ways the end - in' is the same, the same, the same, (Shouted) the same, The

G C6/G Cmaj7/G C6/G

dream has turned to ash - es, The wheat has turned to straw. — And some - one asks the

Cmaj7/G C6/G D9 G C C6 Bm

ques - tion: "What was the dy - in' for?" — The liv - in' can't re - mem - ber, — The

Am7 Bm Am7 G F *tacet*

dead no long - er care. — But next time it won't hap - pen Up - on my soul I

G Gm Gm/F Gm/Eb

swear. — I've heard it all, a hun - dred times, I've heard it all be -

D11 Ab *tacet* Gm F *tacet*

fore. — Don't tell me "It's dif - f'rent now." — I've heard it all,

Gm *tacet* F7 *tacet* D7 Gmaj7 G

I've heard it all, I've heard it all be - fore. —

OVER THE HILL From the Musical "SHENANDOAH"

Lyrics by PETER UDELL
Music by GARY GELD

C C7 F Dm

O - ver the hill, I'll be o - ver the hill, By the time we em -
O - ver the hill, I'll be o - ver the hill, By the time that we
What can I give you when I'm old and gray that I have - n't got

G7 C C7 To Coda F

brace, I'll be o - ver the hill! No sweet girl - ish fig - ure, no blush on the
kiss, I'll be o - ver the hill! My lips won't re - mind you of rasp - ber - ry
more of to give you to - day? With bats in the at - tic and

C 1. G7 2. G7

cheek, Too old to go danc - ing, too fee - ble and weak.
wine For I will be weath - ered and wrin - kled with

C F F+ Bb Gm7 C7

time. All of my charms fool - ish - ly wast - ed? Nar - y a mem - 'ry I'll

F F+ Bb Am7

have of ro - mance. Just an old mare put out to pas - ture; O - ver the

D7 Fm D C at Coda G7 Coda F C

hill and too wea - ry to prance. frost on the sill, Will - in' or

Dm7 G7 C

not I'll be o - ver the hill.

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VIOLETS AND SILVERBELLS (Reprise) From the Musical "SHENANDOAH"

Lyrics by PETER UDELL
Music by GARY GELD

D G D/F# D

Vi - 'lets and sil - ver - bells, grapes on the vine. Love, like a

E7 A7 D G

vine - yard grows del - i - cate wine. Sug - ar 'n' cin - na - mon, pep - per and

B7/F# G D/A A7 D G

spice. Love is the re - ci - pe that fla - vors a life. Sure as the

D/F# A7/E D E7/B A E7 A7

bri - er and bram - ble en - twine, So will it al - ways be your dreams and mine.

D G B7 G D/A

Dai - sies and mar - i - gold, ros - es that climb. Love like a gar - den grows

A7 D7 G D/A tacet D

sweet - er with time. So will our gar - den grow sweet - er with 'time.

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WHY AM I ME? From the Musical "SHENANDOAH"

Lyrics by PETER UDELL
Music by GARY GELD

Bb7 Eb Bb7 Eb Ebm Bb/D

Tell ya what I'm think-in', hon-est-ly and true. How come I come to
Lord I know the feel-in', 'cause when I'm by my-self I won-der why I'm

Bb+/D Eb F7 1. Bb 2. Bb Eb Ab

life as me and not to life as you?
who I am and not some-bod-y else. Way down un-der - neath it all, — where

Cm7 F7 C7 F C7/G Gb7-5 F7 Cm7

no one gets to see, I'll bet it feels no dif-f'rent be-in' you or be-in' me. Why

Bb Gm Cm7

was I born? — When I was born — who I was born
here? — Why am I now? — Why am I who
born — some-bod-y else, — bet-cha I still

F7 Bb Eb D7 Gm To Coda

to be? — Why was I giv - en the bod - y I'm liv - in' in?
you see? — Why was I hand - ed the per - son I land - ed in?
would be me? — So man-y be-in's I know — I could be me in,

tacet Eb Cm6 D

Why am I Ga - bri-el? Why am I An - der-son? Why am I me? —

1. F7 Bb F7 tacet 2. F7

— Why am I me? — Why am I me? — Why am I — Why am I me? —

Bb tacet Bb

— I fig - ure some-bod-y puts — the "who" in - to folks — like

C7

drop - pin' a stone — in a lake. — So may - be I'm think - in' I'm

F7 Cm7 D.S. at Coda

A - bra - ham Lin - coln and some-bod-y made — a mis - take! If I were

Coda C7 Cm7 F7 tacet Eb

Why must I be in the be - in' you see me in. Why am I Ga - bri-el?

Cm6 D Eb F7

Why am I An - der-son? Why am I me? — Why am I me? — Why am I me? —

Gm Gm7 C7 Bb F7 tacet Bb

— Why am I me? — Why am I me? — Why am I me? —

FREEDOM *From the Musical "SHENANDOAH"*Lyrics by PETER UDELL
Music by GARY GELD

1. Free-dom ain't a state like Maine or Vir-gin-ia, Free-dom ain't a-cross some coun-ty line.
2. Free-dom ain't a boat that'sleav-in' with-out ya, Free-dom ain't a place ya float to find.



Free-dom is a flame that burns with-in' ya, Free-dom's in the state of mind. Free-dom,
Free-dom is the how ya think a-bout ya, Free-dom's in the state of mind. Free-dom,



free - dom, free-dom, free - dom. Free-dom is a flame that burns with- in' ya,
free - dom, free-dom, free - dom. Free-dom is the how ya think a -bout ya,



Free-dom's in the state— of mind. Baa - baa - baa - baa - baa Baa - baa - baa - baa - baa
Free-dom's in the state—



Baa - baa - baa-baa Baa-baa. of mind. You can't get to free-dom by rid-in' on a



train. The on-ly way to free-dom is right on through your brain,——



Wo - wo wo - wo - wo. Free-dom is a no-tion sweep-in' the na-tion, Free-dom is the right of



all man-kind. Free-dom is a bod-y's 'mag - i - na - tion, Free-dom's in the state



of mind. Free-dom, free - dom, free-dom, free - dom. Free-dom is a no-tion




sweep-in' the na-tion, Free-dom is a bod-y's 'mag - i-na - tion, Free-dom is a full time



oc - cu - pa - tion, Free-dom's in the state— of mind!——

PARAMOUNT PICTURES PRESENTS

The Godfather



Music by NINO ROTA

AN
Albert S. Ruddy
PRODUCTION

STARRING
Marlon Brando

AND

Al Pacino James Caan Richard Castellano Robert Duvall
Sterling Hayden John Marley Richard Conte Diane Keaton

PRODUCED BY

Albert S. Ruddy

DIRECTED BY

Francis Ford Coppola

SCREENPLAY BY

Mario Puzo AND Francis Ford Coppola

BASED ON

Mario Puzo's "The Godfather"

NOVEL

MUSIC
SCORED BY

Nino Rota Color By Technicolor A Paramount Picture

SOUNDTRACK ALBUM AVAILABLE ON PARAMOUNT RECORDS



SPEAK SOFTLY LOVE From the Film "THE GODFATHER"
(Love Theme From "THE GODFATHER")

Words by LARRY KUSIK
Music by NINO ROTA

Chords: Cm, Fm, Cm, Fm, Cm, Eb, Db, Fm, G, NC, Cm, Fm, Cm, Fm, Cm, G7sus, G7, Cm, Bb7, Cm, Fm6, Cm, Fm

Speak soft - ly love and hold me warm a - gainst your heart. I feel your words the ten - der trem - bling mo - ments start. We're in a world — our ver - y own shar - ing a love that on - ly few have ev - er known. Wine col - ored days warmed by the sun, deep vel - vet nights — when we are one. Speak soft - ly love so no one hears us but the sky. The vows of love we make will live un - til we die. My life is yours — and all be - cause you came in - to my world with love so soft - ly love. Speak soft - ly love.

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COME LIVE YOUR LIFE WITH ME From the Film "THE GODFATHER"
(The Godfather Waltz)

By NINO ROTA, LARRY KUSIK and BILLY MESHEL

Chords: Cm, Fm, Cm, G7, Cm, Fm, Cm, G7, Cm, Ab, Fm, G7, G7sus, Cm, Fine, Fm, Db, Cm, Fm, C, Fm, Cm, Gm, D7, D7sus, Gm, D.C. al Fine

No one can buy to - mor - row, no one can sell their
Here in our world to - geth - er, love will go on for -
sor - row; But when you look in - to my eyes, dar - ling, you'll
ev - er. Warm in the shel - ter of my arms, dar - ling, you'll
al - ways see. Love, I will give you love. Come live your
al - ways be. }
life with me. We'll have our good times and e - ven in sad times, with
love we will find a way. Noth - ing else mat - ters but
lov - ing each oth - er the way that we do to - day.

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THE GODFATHER WALTZ From the Film "THE GODFATHER"

Music by NINO ROTA

Musical score for 'The Godfather Waltz' in 3/4 time, featuring a melody with various chords and articulations. The score consists of six staves of music. Chords are indicated above the notes, including Dm, Gm, A7, Dm, Gm, Dm, A7, Dm, Gm, Gm, A7, Dm, Fine, Gm, Eb/G, Dm, Gm, D, Gm, Gm, Dm, Am, E7, E7sus, Am, and D.C. al Fine. The melody is characterized by flowing eighth and sixteenth notes, often with slurs and accents.

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MICHAEL'S THEME From the Film "THE GODFATHER"

By NINO ROTA

Lento

Musical score for 'Michael's Theme' in 3/4 time, marked 'Lento'. The score consists of six staves of music. Chords are indicated above the notes, including Am, E+/A, Am, E+, E7, Dm, A+/D, Dm7, E+, E7, F, Fm6, C, E+, Am, Bb, Dm/B, E7, E7+, E7, Am, E+/A, Am7, E+, E7, Dm, A+/D, E7, E7+, E7, Am, E+/A, Am7, E+, E7, Dm, A+/D, E7+, and Am. The melody features prominent triplet patterns and a slow, expressive feel.

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LOVE SAID GOODBYE From the Film "THE GODFATHER PART II"

Lyrics by LARRY KUSIK
Music by NINO ROTA

Andante

How cold, the wind that whis-pers you are gone: How sad, the
rain that cries your name at dawn. Where is the laugh-ter that we once knew? Had I but
reached, would I still have you? Seek-er of dreams was I, then I lost my way: Keep-er of
hope, that prom-ised love for an-oth-er day. How did it all slip a - way? Sweet wine of
youth told me that love would wait: I stormed the cas - tle walls but reached too
late. My life, my world are a mist - y blue: Love said good - bye to my dreams and you.

Chords: Dm, Gm6/D, Dm, Gm6/D, Asus, A, Gm7, C, Fmaj7 Bbmaj7, Eb/G, A7, Dm, F#dim, D7, Gm, Cm, D7, Gm, E7, Asus, A, Dm, Gm6/D, Dm, Gm6, Asus, A, Gm7, C, Fmaj7 Bbmaj7, Eb/G, A7, Dm

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THEME FROM GODFATHER II From the Film "THE GODFATHER PART II"

Music by NINO ROTA

Andante

Chords: Em, Am6/E, Em, Em/G, Am6, B, Am Am7, D7 (sus) D7, G Gmaj7 C, F/A, B7, Em, G#dim, E7, Am, Am/C, Bm7(b5), E7, Am, F#7, B7 (sus) B7, tacet, Em, Am6/E, Em, Em/G, Am6, B, Am Am7, D7 (sus) D7, G Gmaj7 C, F/A, B7, Em

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SENZA MAMMA (Without A Mother)

From the Film "THE GODFATHER PART II"

Words and Music by FRANCESCO PENNINO

Moderato

Su - lo, pa'm - mo - re, pe' 'na 'nfam' 'e nien - te,
 Me ne par - tet - te 'a sott' 'o sciat' 'e mam - ma!
 E pe' stu - ta' dint' a 'stu core a fiam - ma
 D''o primm' am - mo - re, me n'a - vet' a i!
 Me ne ve - net - te cca', su - lo, sper - du - to, Sen -
 za 'na vo - ce ca cun - forta 'o co - re, Sen -
 za l'am - more 'e mam - ma ca nun mo - re, E
 ca sem - pe fe - li - ce me pò fa'! Sen - za
 Mam - ma Ah! quant' è for - te 'sta pa - ro - la 'nco - re!
 Senz' am - mo - re, Che me ne faccio 'e che - sta
 giu - ven - tù!

Chords: Fm, G7, Cm 3, Dm, C, Em, A, G9, G7, G, Cm, G7, Cm.

Rhythmic markings: 3 (triplets), Moderato.

KAY'S THEME From the Film "THE GODFATHER PART II"

Music by NINO ROTA

Lento

Chords: C, Ab9, Dm7-5 G13, C, Ab9, Dm7-5 G13, C7, Fmaj7, F6, D7, D7b9, G7, C, Ab9, Dm7-5 G13, C, C, Ab, Adim, Bbm7, Eb7, Cb, Cdim, Dbm7, Gb7, Dm7 G7 C7, Ab9, Dm7-5 G13, C, Ab9, Dm7-5 G13, C7, Fmaj7, F6, D7, G7-, C.

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NAPULE VE SALUTE (Goodbye To Naples) From the Film "THE GODFATHER PART II"

Words and Music by FRANCESCO PENNINO

Allegro

Lyrics: Na - pu - le bel - lo mio, io te sa - lu - to, cu -'na spe - ran - za sem - pe'e te ve - dé; si - no 'stu co - re mio sar - ria per - du - to stan - no pe' sem - pe as - sai lun - ta - no 'a te! Cie - lo - 'ncan - ta - to ches - ta giu - ven - tu dim - me; si Na - pu - le io ve - dar - rag - gio cchid - co - re spar - tu - to ma - re d'ar - gien - to, stel - le lu - cen - te io ve sa - lu - to Ar - ri - ve - der - ci Na - po - li, Ad - dio!

Chords: Bb, F7, Bb, Bb, Bbdim, Cm, Cm, F7, D7, Gm, C7, F7, Fdim, F7, Bb, C9, F7, Bb, Cm, F7, Cm7, F7, Bb, Bb, G7, Cm, Gm7, Cm7-5, Bb, F7, Bb, Bb, Cm, D7, Gm, Cm, F7, Bb.

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The Music of GEORGE GERSHWIN



GEORGE GERSHWIN

George Gershwin was born in Brooklyn, New York on September 26, 1898. His earliest enthusiasm for music was kindled on an upright piano purchased by his mother, though he was largely a self-taught musician.

Gershwin's first job was a "song plugger" at Remicks for \$15.00 a week, but he shortly moved on to the position of staff composer at Harms, headed by the late Max Dreyfus, and at \$35.00 a week. 1918 saw his first song in the Broadway show HITCHY-KOO, but it was not until the next year that he enjoyed success, a show called LA LA LUCILLE. About this time came "Swanee" which Al Jolson heard, liked and introduced in his show, SINBAD. It swept the country earning George instant recognition as a composer with a whole new approach to songwriting. Show upon show then followed, including many editions of the great George White SCANDALS, LADY BE GOOD (for which Ira Gershwin first joined his brother as lyricist), OH KAY, STRIKE UP THE BAND, FUNNY FACE and GIRL CRAZY.

1924 marked the most important stepping-stone in Gershwin's career – the year of RHAPSODY IN BLUE and no one was better equipped to write a symphonic work in the jazz idiom. Written in two weeks' time, and orchestrated by Ferde Grofe, the premiere under Paul Whiteman took place February 12, 1924 at Aeolian Hall. December 3, 1925 saw the premiere of PIANO CONCERTO IN F for Walter Damrosch at Carnegie Hall. Going to Europe he composed AN AMERICAN IN PARIS and also studied orchestration with the famous French composer, Maurice Ravel. By 1929, his reputation was so solidly established he turned to other activities, making his debut as a conductor and later conducting his own orchestra regularly on the air.

1931 brought forth OF THEE I SING, the first musical ever to win a Pulitzer Prize, and a score containing literally hit after hit. Now Gershwin turned his attention to an opera and the result was the classic PORGY AND BESS, produced by the Theatre Guild on October 10, 1935. During the 1930's, Hollywood lured Gershwin west to compose several memorable film scores, including THE GOLDWYN FOLLIES, A DAMSEL IN DISTRESS, and SHALL WE DANCE.

Gershwin is perhaps best remembered as the first composer of theatre music, who was successfully able to bridge the gap between light and serious music, and adapting it to his own particular brand of musicality. His genius was stilled at age 39, when he died in 1937. Despite his short, creative years, his output was considerable and his memory lives on to remind all that he was a giant amongst American composers. As long as there is music, there will always be a George Gershwin composition to listen to, to sing, to play.

LET'S CALL THE WHOLE THING OFF

Fred **ASTAIRE** and Ginger **ROGERS**



"Shall We Dance"

AN RKO RADIO PICTURE

A PANDRO S. BERMAN
with

EDWARD EVERETT HORTON • ERIC BLORE • HARRIET HECTOR

MUSIC BY
GEORGE GERSHWIN
LYRICS BY
IRA GERSHWIN

Also Published Separately
From the Score

I've Got Beginner's Luck
Let's Call The Whole Thing Off
They Can't Take That Away From Me
They All Laughed
Slap That Bass
Shall We Dance

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SHALL WE DANCE *From the Film "SHALL WE DANCE"*Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

Fmaj7 E7 Gm7 C7+ Fmaj7

Shall we dance, Or keep on mop - ing? Shall we

E7 Gm7 Gm7/C C7+ F9 Bb Eb9 Abmaj7 Db9

dance, and walk on air? Shall we give in to des - pair,

Gb Gbmaj7 Gm7 Gm7/C C7 G7 C9 Fmaj7 E7

Or shall we dance with nev - er a care? Life is short

Gm7 C7+ Fmaj7 E7 Gm7 C9 C9+ F F7

We're grow - ing old - er, Don't you be an al - so - ran! You'd bet - ter

D7 G9 G9+ F G7-9 Bb7 Db7 F

dance lit - tle la - dy, dance lit - tle man! Dance when - ev - er you can!

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SLAP THAT BASS *From the Film "SHALL WE DANCE"*Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

Ab9 B7 Ab9 F7

Slap that bass, slap it till it's diz - zy, Slap that bass, Keep the rhy - thm bus - y!

Eb Ebm Bbm Ab Bb7 Eb6 Bb7 Bb+ Eb7 Ab9

Zoom! Zoom! Zoom! Mis - e - ry you got to go! Slap that bass,

B7 Ab9 F7 Eb Ebm

Use it like a ton - ic! Slap that bass, Keep your Phil - har - mon - ic! Zoom! Zoom! Zoom!

Bbm Ab Bb7 Eb9 Dbmaj7 Eb7 Ab Bb7

And the milk and hon - ey - ll flow! Dic - ta - tors would be bet - ter off - If they

Eb Fm6 Bdim Eb9 Eb7 Ab Bb7 Ebmaj7 Eb6

zoom zoomed now and then. To - day you can see that the hap - pi - est men

Bb7 Fm6 Ab6 Bb7 Ab9 B7 Ab9

All got rhy - thm! In which case If you want to bub - ble, Slap that bass,

F7 Eb Bb7 Eb6 Gb Bb7 Eb

Slap a - way your trou - ble! Learn to zoom, zoom, zoom! Slap that bass!

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THEY CAN'T TAKE THAT AWAY FROM ME From the Film "SHALL WE DANCE"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

(tacet) Eb Gbdim Bb7sus Bb7

The way you wear your hat, _____ The way you sip your tea, _____

Fm7 Eb9 Bb7+ Eb9 Ab Fm7 C9

The mem-'ry of all that _____ No, no! They can't take that a way from me!

F7 Ab Eb Gbdim Bb7sus Bb7

The way your smile just beams, _____ The way you sing off key, _____

Fm7 Eb9 Bb7+ Eb9 Ab Fm7 Bb7

The way you haunt my dreams, _____ No, no! They can't take that a - way from me! —

Eb Gm C9 D7-9 Gm C9 D7-9 Gm Gm6 A7+ D7sus D7

— We may nev - er, nev - er meet a - gain on the bump - y road to love, Still I'll

Gm C9 D7-9 Gm Bbm C7 F7 Abm Bb7 Ab Eb

al - ways, al - ways keep the mem-'ry of _____ The way you hold your knife, _____

Gbdim Bb7sus Bb7 Fm7 Eb9 Bb7+

The way we danced till three, _____ The way you changed my life, _____

Eb9 Ab Fm7 Bb7 Cm Abm6 Eb Ab Eb Gm Ab6 Bb7 Eb Ab Eb

— No, no! They can't take that a - way from me! — No! They can't take that a - way from me! —

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(I've Got) BEGINNER'S LUCK *From the Film "SHALL WE DANCE"*Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

For I've got be - gin - ner's luck. The first time that I'm in love, — I'm in love with
 you. Gosh, I'm luck - y! I've got be - gin - ner's luck. There nev - er was such a smile —
 — or such eyes of blue! Gosh, I'm for - tun - ate! This thing — we've be -
 gun is much more than a pas - time, for this time is the one — when the
 first time — is the last time! I've got be - gin - ner's luck, luck - y through and
 through, 'cause the first time that I'm in love, — I'm in love with you. —

Copyright © 1937 by Gershwin Publishing Corporation. Copyright renewed.
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Music by GEORGE GERSHWIN

They all laughed at Chris - to - pher Co - lum - bus When he said the world was round. —
 — They all laughed when Ed - i - son re - cord - ed sound. —
 They all laughed at Wil - bur and his broth - er, When they said that man could fly. —
 They told Mar - co - ni Wire - less was a pho - ney; It's the same old cry. They laughed at
 me — want - ing you, — Said I was reach - ing for the moon; But oh, — You came

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Am C6 Eb7 D7 G Em Am D7
 through — Now they'll have to change their tune. They all said we nev - er could be hap - py,
 B7+ E9 A9 A7 G E7 Am7 D7 G
 They laughed at us and how! But Ho, Ho, Ho! Who's got the last laugh now? —

LET'S CALL THE WHOLE THING OFF *From the Film "SHALL WE DANCE"*

Lyric by IRA GERSHWIN
 Music by GEORGE GERSHWIN

G Em7 Am7 D7 G Em7
 You say ee - ther And I say eye - ther, You say nee - ther And
 You say laugh - ter And I say lawf - ter, You say af - ter And
 Am7 D7 G G7 C Cm G Em
 I say ny - ther; Ee - ther, eye - ther, nee - ther, ny - ther, Let's call the whole thing
 I say awf - ter; Laugh - ter, lawf - ter, af - ter, awf - ter, Let's call the whole thing
 A7 D7 G Em7 Am7 D7 G Em7
 off! You like po ta to and I like po - tah - to, You like to - ma - to and
 off! You like va - nil - la and I like va - nel - la, You, sa's' - pa - ril - la and
 Am7 D7 G G7 C Cm
 I like to - mah - to; Po - ta - to, Po - tah - to, To - ma - to, To - mah - to! Let's call the whole thing
 I sa's' - pa - rel - la; Va - nil - la, Va - nel - la, Choc'late, straw - b'ry!
 G C#m7-5 F#7 Bm7 E7 Am7 D7
 off! But oh! If we call the whole thing off, Then we must part. And
 C#m7-5 F#7 Bm7 E7 C6 D7 G Em7
 oh! If we ev - er part, Then that might break my heart! So, if you like pa - ja - mas And
 Am7 D7 G Em7 Am7 D7
 So, if you go for oyst - ers And
 I like pa - jah - mas, I'll wear pa - ja - mas and give up pa - jah - mas. For we know we
 I go for erst - ers, I'll or - der oyst - ers and can - cel the erst - ers.
 C Cm G C G C6 B7 E7 Am7 D7 G
 need each oth - er, So we bet - ter call the call - ing off off. Let's call the whole thing off!

THE BACK BAY POLKA *From the Film "THE SHOCKING MISS PILGRIM"*Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

Give up the fond em - brace, Pass up that pret - ty face, You're of the
hu - man race, But not in Bos - ton. Think as your neigh - bors think Make lem - on -
ade your drink; You'll be the miss - ing link If you don't wear spats in Bos - ton.
Paint - ers who paint the nude We keep re - press - ing; We take the at - ti - tude
E - ven a sal - ad must have dress - ing. New York or Phil - a - delph' Won't put you on the shelf,
If you would be your - self, But you can't be your - self in Bos - ton. You
can't be your - self, You can't be your - self, You can't be your - self in Bos - ton!

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FOR YOU, FOR ME, FOR EVERMORE *From the Film "THE SHOCKING MISS PILGRIM"*Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

For you, for me, for ev - er - more, It's bound to
be for ev - er - more. It's plain to see, we found by find - ing each
oth - er, The love we wait - ed for, I'm yours, you're mine, and
in our hearts The hap - py end - ing starts. What a love - ly world this
world will be, With a world of love in store for you, for me, for ev - er - more!

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ALL THE LIVE-LONG DAY (And The Long, Long Night)

From the Film "KISS ME, STUPID"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

G G7 C6 Cm G D7 G Ddim
 All the live long day and the long, long night what do I do - oo - oo?
 D7 G G7 C6 Cm G D7
 Dream a - bout you - oo - oo! Felt this way the first time you came in sight.
 G Ddim D7 G Am7 G Dm6
 Sud - den - ly my gloom - y old sky turned mag - ic - ly bright. {1. You'll find I'm
 {2. No chance you're
 E7 A7 Am7 A7
 per - fect cast - ing op - po - site you. You'll find love ev - er - last - ing:
 tak - ing chanc - es tak - ing me on. Be - lieve me when this man says:
 Am D+ G G7 C6 Cm
 Sum - mer, spring and fall - time, you're my one and all time. } All I live for now is to hold you
 You're the why and where - fore, I am here to care for. }
 G D+ Dm E7 Am7 G Am7 D7(b9) G
 tight, all the live - long day and the long, long night.

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SOPHIA From the Film "KISS ME, STUPID"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

C Dm7 G7 C
 Lis - ten to me, So - phi - a, Have you an - y i - de - a
 Dm7 G7
 How much you mean to me - a? How much you'll nev - er
 C Dm7 G7
 know! If I'm all ag - i - ta - to, Ev - 'ry
 C Dm7
 heart string vi - bra - to, Ev - 'ry look pas - sion - a - to,
 G7 C Ab7 C
 Who but you made me so? It's love, it's love cres - cen - do,
 Ab7 Dm7 G7 C Dm7
 Nev - er ev - er di - min - u - en - do. Say the word, sweet So - phi - a,
 G7 E7 C Dm7 G7 C
 Or from earth I re - sign. Oh, So - phi - a be mine!

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THE JOLLY TAR AND THE MILK MAID

From the Film "DAMSEL IN DISTRESS"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

1. There was a Jol - ly Brit - ish Tar who met a milk maid bon - ny. — He
Jol - ly Tar, he laugh - ed a laugh. " 'Tis for the best, my bon - ny, — That

said, "How beau - ti - ful you are!" With a hey — and a non - ny — With a
you won't be my bet - ter half." With a hey — and a non - ny — With a

hey — and a non - ny! — "Such gold - en hair I ne'er did see, With lips to shame the
hey — and a non - ny! — "I near for - got on see - ing you That I've a wife in

cher - ry. — Oh, bux - om milk maid, mar - ry me!" With a down — a - der - ry, — With a
Ker - ry, — In Spain and al - so Tim - buc - too!" With a down — a - der - ry, — With a

down, a down - a - der - ry! — "Our hearts could rhyme," said
down, a down - a - der - ry! — "You've got me think - in'

she. — " 'Tis flat - tered I'm," said she, — "But oh, ah me, You see, you see, You
twice; — Good - bye to shoes and rice, — For oh, ah me, Just now, you see, Just

see, you see, I hap - pen to be, I hap - pen to be The moth - er of three; A
now, you see, I hap - pen to be, I hap - pen to be The hus - band of three, A -

wife al - read - y, and moth - er of three, of three, of three, of three, of three, of three, —
spliced al - read - y, and hus - band of three, of three, of three, of three, of three, of three, —

1. The moth - er of three! — 2. The — The hus - band of
three! —

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of ten staves of music. The first staff begins with a repeat sign and a key signature change to one flat. Chords are indicated above the notes. The lyrics are written below the notes, with some words underlined. The score includes a first ending (1.) and a second ending (2.) at the bottom. The lyrics end with a line for the second ending: "The hus - band of three!"

I CAN'T BE BOTHERED NOW

From the Film "DAMSEL IN DISTRESS"

137

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

D7 G Gdim D7 G Em6 D7 G G7

Bad news, Go 'way! Call 'round some day In March or
bonds and shares may fall down - stairs, who cares, who

C Cm6 1. G Em7 A7 D7 2. G Em7 A7 D7

May, I can't be both-ered now! My danc-ing and I can't be both-ered
cares? I'm

G C G G7 C D7 G C D7 G

now! I'm up a - mong the stars, On earth - ly things I frown. I'm

C Bm7 E7 Em7 A7 D7 G Gdim

throw-ing off the bars that held me down. I'll pay the

D7 G Em6 D7 G G7 C Cm6

pi - per When times are rip - er, Just now I shan't Be -

G Em7 D7 Bm C Bm7 A7 D7 G Eb7 G

cause you see I'm danc-ing and I can't be both-ered now!

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A FOGGY DAY

From the Film "DAMSEL IN DISTRESS"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

C7 F Ebm6 Gm7 C9 C7-9 F F/EbDm7-5

A fog - gy day in Lon - don town Had me low and

G7 G7+ C9 Fmaj7 G9 C7+ F9 Bmaj7 Bbm6 Fmaj7 D9

had me down. I viewed the morn - ing with a - larm, The Brit - ish Mu - se -

G9 G9+ C9 C7 F Ebm6 Gm7 C9 C7-9

- um had lost its charm. How long, I won - dered, could this thing last? But the

F F/EbDm7-5 G7 G7+ C9 Gm7 Ebdim Em7-5 Cm7/F F9 F7-9

age of mir - a - cles had - n't passed, For, sud - den - ly, I

Bbmaj9 Eb9 Dm Gm7-5 Fmaj7 Bb6 Fmaj7 Bb6 Dm7 G9 Gm7 C7 F

saw you there And through fog - gy Lon - don town the sun was shin - ing ev - 'ry - where.

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NICE WORK IF YOU CAN GET IT From the Film "DAMSEL IN DISTRESS"

 Lyric by IRA GERSHWIN
 Music by GEORGE GERSHWIN

B7+ E9 A7+ D9 G7 C9 A9 G
 Hold - ing hands at mid - night 'Neath a star - ry sky, Nice work — if you can
 Am7 G C G Edim C6 G B7+ E9 A7+ D9
 get it, And you can get it if you try. — Strol - ling with the one girl,
 G7 C9 3 A9 G Am7 G
 Sigh - ing sigh af - ter sigh, Nice work — if you can get it and you can
 C G Edim C6 G Em C9 Em G6
 get it if you try. — im - ag - ine some - one — Wait - ing at the cot - tage
 A9 Dm Em7 A7 D D7+
 door, Where two hearts be - come one — Who could ask for an - y - thing more?
 B7+ E9 A7+ D9 G C9 3 A9 G
 Lov - ing one who loves you, And then tak - ing that vow, Nice work — if you can
 Am7 G F7 E9 Am7 D9 G Eb7 G
 get it, And if you get it, — Won't you tell me how? —

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THINGS ARE LOOKING UP From the Film "DAMSEL IN DISTRESS"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

Things are look - ing up! I've been look - ing the land - scape o - ver and it's
 cov - ered with four leaf clo - ver, oh things are look - ing up since love looked up at
 me. _____ Bit - ter was my cup, but no more will I be the
 mourn - er, for I've cer - tain - ly turned the cor - ner, oh things are look - ing
 up since love looked up at me. _____ See the sun - beams! Ev - 'ry - one beams
 just be - cause of you. Love's in ses - sion, and my de - pres - sion
 is un - mis - tak - a - bly through. Things are look - ing up! It's a great lit - tle world we
 live in! Oh, I'm hap - py as a pup since love looked up at me _____

JUST ANOTHER RHUMBA

Lyric by IRA GERSHWIN
 Music by GEORGE GERSHWIN

It's just an - oth - er Rhum - ba, But it cer - tain - ly has my
 num - bah, So much so that I can't eat or slum - bah
 Can you im - ag - ine an - y - thing dum - bah?
 Why did I have to plan a Va - ca - tion in Ha - va - na? Why did I take that trip
 That made me lose my grip? Oh! That piece of mu - sic laid me low. There it goes a - gain!
 Just An - oth - er Rhum - bah! { Which I heard on - ly last Sep -
 Which has got me un - der its
 tum - bah! I'm a wreck. Why did I have to suc -
 thum - bah! So much so, that I can't eat or
 cum - bah? } Can you im - ag - ine an - y - thing dum - bah?
 slum - bah?
 Why did I have to suc - cum - bah to that rhu - m - bah?

I LOVE TO RHYME



... presents

THE Goldwyn Follies

IN TECHNICOLOR

Music by
GEORGE GERSHWIN
Lyrics by **IRA GERSHWIN**
Additional Music by **VERNON DUKE**

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I WAS DOING ALL RIGHT
LOVE IS HERE TO STAY
LOVE WALKED IN
SPRING AGAIN
I LOVE TO RHYME
HERE PUSSY, PUSSY

with ADOLPHE MENJOU ★ The RITZ BROS. ★ ZORINA
KENNY BAKER ★ ANDREA LEEDS ★ HELEN JEPSON
PHIL BAKER ★ ELLA LOGAN ★ BOBBY CLARK
JEROME COWAN ★ THE AMERICAN BALLET ★ THE
GORGEOUS GOLDWYN GIRLS and introducing
EDGAR BERGEN and 'CHARLIE McCARTHY'

Story by BEN HECHT • Released Thru United Artists

I LOVE TO RHYME *From the Film "GOLDWYN FOLLIES"*Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

I love to rhyme, Moun-tain-eers love to climb, Crim-i-nals love to
 crime, But I love to rhyme. I love to say Gay, day, may, hey,
 hey! Chuck-le, knuck-le, nick-el, fick-le, pick-le! — I love to rhyme! Va-
 ri-e-ty, so-ci-e-ty, pro-pri-e-ty, There's no stop-ping when you've be-gun; Ca-
 pac-i-ty, ve-rac-i-ty, au-dac-i-ty, Did you ev-er know such fun? I love to
 rhyme, And would-n't it be sub-lime If one day it could be That you rhyme with me?

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Music by GEORGE GERSHWIN

Love walked right in and drove the shad-ows a-way; Love
 walked right in and brought my sun-ni-est day. One ma-gic mo-ment
 and my heart seemed to know That love said "Hel-lo", Though not a
 word was spok-en. One look and I for-got the gloom of the past; One
 look and I had found my fu-ture at last. One look and I had
 found a world com-plete-ly new, When love walked in with you.

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I WAS DOING ALL RIGHT *From the Film "GOLDWYN FOLLIES"*Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

I was do - ing all right, Noth - ing but rain - bows in my sky,
 I was do - ing all right Till you came by. Had no cause to com -
 plain, Life was as sweet as ap - ple pie, Nev - er no - ticed the rain Till
 you came by. But now When - ev - er you're a - way, Can't sleep nights and
 suf - fer all the day; I just sit and won - der if love is - 'nt one big blun - der.
 But when you hold me tight, Ting - ling all through, I feel some - how I was do - ing all
 right But I'm do - ing bet - ter than ev - er now.

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Music by GEORGE GERSHWIN

(tacet) It's ver - y clear Our love is here to stay; Not for a
 year But ev - er and a day The ra - di - o and the
 tel - e - phone and the mov - ies that we know may just be pass - ing fan - cies, And in time may
 go. But, oh my dear, Our love is here to stay; To - geth - er
 we're go - ing a long, long way. In time the Rock - ies may crum - ble, Gib - ral - tar may tum - ble,
 They're on - ly made of clay, But our love is here to stay.

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THE REAL AMERICAN FOLK SONG (IS A RAG)

From the Musical "LADIES FIRST"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

The real A-mer-i-can folk song is a rag, A men-tal
jag, A rhy-th-mic ton-ic for the chron-ic blues. The crit-ics called it a
joke song, but now They've changed their tune and they like it some-how.
For it's in-oc-u-lat-ed with a syn-co-pat-ed sort of me-ter,
Sweet-er Than a clas-sic strain. Boy! You can't re-main still and qui-et,
for it's a ri-ot! The real A-mer-i-can folk song is like a Foun-tain of
Youth; You taste, and it e-lates you, And then in-vig-or-ates you. The
real A-mer-i-can folk song, A mas-ter stroke song, is a rag.

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BY STRAUSS

From the Musical "THE SHOW IS ON"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

When I want a mel-o-dy lilt-ing through the house Then I want a
mel-o-dy By Strauss! It laughs! It sings! The
world is in rhyme Swing-ing to three quar-ter time Let the "Dan-ube"
flow a-long And the "Fle-der-maus!" Keep the wine and give me song By Strauss!
By Jo! By Jing! "By Strauss" is the thing! So I say to ha-cha-cha
Her-aus! Just give me a oom-pah-pah By Strauss.

PORGY and BESS

SAMUEL GOLDWYN

Presents

PORGY and BESS

Starring

SIDNEY POITIER • DOROTHY DANDRIDGE
SAMMY DAVIS, Jr. • PEARL BAILEY

Music by GEORGE GERSHWIN • Libretto by DuBOSE HEYWARD
Lyrics by DuBOSE HEYWARD and IRA GERSHWIN

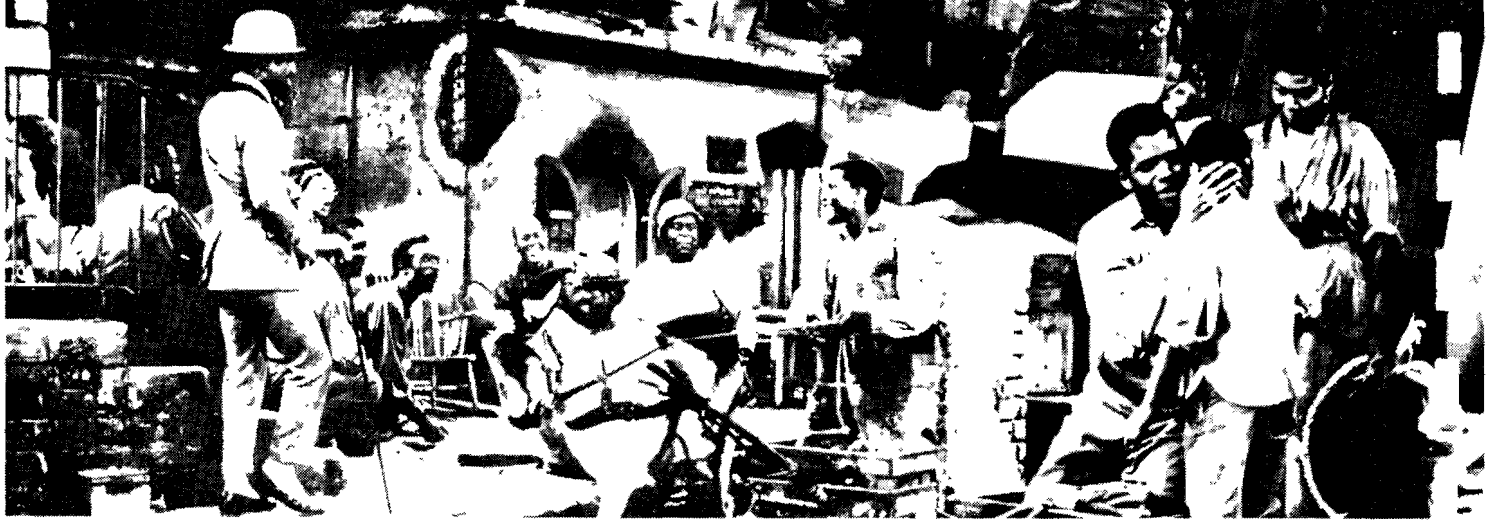
(Founded on the play 'Porgy' by DuBOSE and DOROTHY HEYWARD)

Originally produced for the stage by the Theatre Guild • Screenplay by N. RICHARD NASH



Directed by OTTO PREMINGER • Distributed by COLUMBIA PICTURES

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STEREOPHONIC SOUND



I GOT PLENTY O' NUTTIN' *From the Musical "PORGY AND BESS"*

Lyric by IRA GERSHWIN and DuBOSE HEYWARD
 Music by GEORGE GERSHWIN

Oh I got plen - ty o' nut - tin', — an' nut - tin's plen - ty fo' me. I got no car, got no mule, I got no mis - er - y. — De folks wid plen - ty o' plen - ty — got a lock — on de door, — 'fraid some - bod - y's a - go - in' to rob 'em while dey's out a - mak - in' more. — What for? — I got no lock on de door, dat's no way to be, — dey kin steal de rug from de floor, — dat's o - keh wid me 'cause de things dat I prize like de stars in de skies, all are free. — Oh, I got plen - ty o' nut - tin', — an' nut - tin's plen - ty fo' me. I got my gal, got my song, got heb - ben the whole day long. — Got my gal, — got my Lawd, — got my song. —

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Starring

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Music by GEORGE GERSHWIN • Libretto by DuBOSE HEYWARD
 Lyrics by DuBOSE HEYWARD and IRA GERSHWIN

(Founded on the play 'Porgy' by DuBOSE and DOROTHY HEYWARD)

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IT AIN'T NECESSARILY SO

From the Musical "PORGY AND BESS"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

It ain't ne-ces-sa-ri-ly so, It ain't ne-ces-sa-ri-ly
 Dav-id was small, but oh my! Li'l Dav-id was small, but oh

so, De t'ings dat yo' li'-ble To read in de Bi-ble, it ain't ne-ces-sa-ri-ly
 my! He fough't big Go-li-ath Who lay down an' di-eth! Li'l Dav-id was small, but oh

1. so. 2. Li'l my! 3. Oh, Jo-nah, he lived in de whale, Oh,
 Mo-ses was found in a stream, Li'l

Jo-nah, he lived in de whale, Fo' he made his home in Dat fish-'s ab-do-men. Oh,
 Mo-ses was found in a stream, He float-ed on wa-ter Till Ole Phar-aoh's daugh-ter She

Jo-nah, he lived in de whale. 4. Li'l Wa-doo, Wa-doo,
 fished him, she says, from that stream.

Zim bam bod-dle-oo Zim bam bod-dle-oo, Hoo-dle ah da wa da, Hoo-dle ah da wa da, Scat-ty wah,-

Scat-ty wah,- It ain't ne-ces-sa-ri-ly so. It ain't ne-ces-sa-ri-ly
 thus'-lah lived nine hun-dred years, Me-thus'-lah lived nine hun-dred

so. Dey tell all you chil-lun De deb-ble's a vil-lun, But 'tain't ne-ces-sa-ri-ly
 years, But who calls dat liv-in' when no gal 'll give in to no man what's nine hun-dred

so. To get in-to Heb-ben don' snap for a seb-ben! Live clean! Don't have no fault. Oh,
 I takes dat gos-pel When-ev-er it's pos'-ble, But wid a grain of salt. Me-

years? I'm preach-in' dis ser-mon to show, It ain't nes-sa, ain't nes-sa,
 ain't nes-sa, ain't nes-sa, ain't ne-ces-sa-ri-ly so.

THERE'S A BOAT DAT'S LEAVIN' SOON FOR NEW YORK

From the Musical "PORGY AND BESS"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

There's a boat dat's leav-in' soon for New York, Come wid me
me kin live dat high-life in New York, Come wid me

dat's where we be - long, sis-ter. You an' wrong, sis-ter.

I'll buy you de swell-est man-sion Up on up-per Fifth Av-en - ue, An' through

Har-lem we'll go strut-in', We'll go a -strut-in' An'dere'll be nut-tin' Too good for you. I'll

dress you in silks and sat-ins In de lat-est Pa-ris styles, All de blues you'll be for-get-tin', You'll

be for-get-tin', There'll be no fret-tin', Jes' noth-in' but smiles. Come a -

long wid me, dat's de place, Don't be a fool, come a - long, come a - long. There's a

boat dat's leav-in' soon for New York. Come wid me, dat's where we be -

long, sis-ter, dat's where we be - long.

SUMMERTIME *From the Musical "PORGY AND BESS"*Lyric by DuBOSE HEYWARD
Music by GEORGE GERSHWIN


Sum-mer - time an' the liv - in' is eas - y, Fish are
jump-in', an' the cot - ton is high. Oh yo' dad - dy's rich,
an' yo' ma is good - look - in', So hush, lit - tle ba - by, don' yo' cry.
One of these morn - in's You goin' to rise up sing - in',
Then you'll spread yo' wings an' you'll take the sky. But till that
morn - in' there's a noth - in' can harm you With Dad - dy an' Mam - my
stand - in' by.

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Chappell & Co., Inc., sole selling agent. Used by permission.**BESS YOU IS MY WOMAN** *From the Musical "PORGY AND BESS"*Lyric by DuBOSE HEYWARD
Music by GEORGE GERSHWIN


Porgy: Bess, you is my wom-an now, You is, You is! An'
Bess: Por - gy, I's yo' wom-an now, I is, I is! An'
you mus' laugh an' sing an' dance for two in - stead of one. Want no
I ain' nev er go - in' no - where 'less you shares de fun. Dere's no
To Coda
wrin - kle on yo' brow no - how, be - cause de sor - row of the past is all done,
wrin - kle on my brow no - how, but

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done. Oh, Bess, my Bess! De real hap - pi - ness is jes' be - gun.

I ain' go - in' You hear me say - in', if you ain' go - in',

wid you I'm stay - in'! Por - gy I's yo' wom - an now! I's yours for - ev - er,

morn - in' time an' eve - nin' time an' sum - mer time an' win - ter time. Morn - in' time an' eve - nin' time an'

sum - mer time an' win - ter time; Bess, you got yo' man.

D.C. al Coda *Coda* *Porgy:*

A WOMAN IS A SOMETIME THING From the Musical "PORGY AND BESS"

Lyric by DuBOISE HEYWARD
Music by GEORGE GERSHWIN

Lis - sen to yo' dad - dy warn - you, 'Fore you start a - trav - el - in' Nev - er let a wom - an grieve - you, Jus' 'cause she got yo' wed - din' ring, She'll

Wo - man may born - you, love you and mourn - you, But love you and de - ceive you, then she'll take yo' clo'es and leave you 'Cause

wo - man is a some - time thing, Yes, a wo - man is a some - time thing

Yo' Mam - my is the first to name you, An' she'll tie you to her a - pron

string, Then she'll shame you and she'll blame you till yo' wo - man comes to claim you

'Cause a wo - man is a some - time thing, Yes, a

wo - man is a some - time thing Don't you thing.

MY MAN'S GONE NOW

From the Musical "PORGY AND BESS"

Lyric by DuBOISE HEYWARD
Music by GEORGE GERSHWIN

My man's gone now, ain' no use a - lis - tenin' For his tired — foot - steps
Ole Man Sor - row's come to keep me com - p'ny, Whis - per - in' be - side me

climb - ing up — de stairs. Ah, Ah,
when I say — my prayers.

Ain' dat I min' work - in' — Work an' me is trav - el - ers Jour - ney - in' to - ged - der
to de prom - ise land. — But Ole Man Sor - row's march - in' all de way wid me,
Tell - in' me I'm ole now Since I lose — my man. Ole Man Sor - row sit - tin' by de
fire - place, Ly - in' all night long — by — me in de bed. — Tell - in' me de same thing
morn - in', noon an' eb' - nin', That I'm all a - lone now — Since my man — is dead.

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OH BESS, OH WHERE'S MY BESS

From the Musical "PORGY AND BESS"

Lyric by IRA GERSHWIN
Music by GEORGE GERSHWIN

Oh Bess, oh where's my Bess, _____ Won't some-bod-y tell me

where? _____ I ain' care what she say, I ain' care what she done, won't some-bod-y tell

me where's my Bess? _____ Bess, _____ Oh _____ Lawd _____

_____ My Bess! I want her now, _____ Wid - out her I can't go on. _____

_____ I count - ed de days dat I was gone _____ till I got home _____ to

see _____ her face. _____ Won't some - bod - y tell me where's my Bess? _____ I

want her so, _____ my gal, _____ My Bess, _____ where is she _____ Oh

Gawd, in yo' big Heav'n _____ please show me where I mus' go, _____ Oh

give me de strength, show me de way! _____ Tell me de truth, where is she

where is my gal, where is my Bess! _____



EDWARD PADULA presents

BYE BYE BIRDIE

in association with L. SLADE BROWN

A New Musical

with

CHITA RIVERA DICK VAN DYKE

PAUL
LYNDE

DICK
GAUTIER

MICHAEL J.
POLLARD

SUSAN
WATSON

and

KAY MEDFORD

Book by

MIKE STEWART

Music by

CHARLES STROUSE

Lyrics by

LEE ADAMS

Scenery by

ROBERT RANDOLPH

Costumes by

MILES WHITE

Lighting by

PEGGY CLARK

Musical Director

ELLIOT LAWRENCE

Orchestrations by

ROBERT GINZLER

Dance Arrangements by

JOHN MORRIS

DIRECTED AND CHOREOGRAPHED BY

GOWER CHAMPION



BABY, TALK TO ME From the Musical "BYE BYE BIRDIE"

Lyric by LEE ADAMS
Music by CHARLES STROUSE

Ebmaj7 Ab Abdim Eb Bb7+5 Bbm7 Eb7 g Abmaj7 Ab6 Bb7sus Bb7

Talk to me, ba-by, won't you talk to me? I don't care what you say, ba-by,

talk to me. Must you be oh, so far a-way from me? It seems all

Abmaj7 Ab Bb7sus Bb7 Eb Ab Eb g Fm7 Bb7 Ebmaj7 Eb g Fm7 Bb7

wrong this way, talk to me. And if you miss me, tell me so, are you lone-ly?

Ebmaj7 Eb g Dm7 G7 Cmaj7 C Fm7 Bb9 Ebmaj7

Tell me so: Say you love me, tell me so, hon-ey, let me know. Talk to me,

Ab Abdim Eb Eb7sus Eb7 Ab Abm6 Eb Cm7 g F7 Bb7 Eb

till I press you close to me, then you'll see we don't have to talk at all.

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BYE BYE BIRDIE From the Musical "BYE BYE BIRDIE"

Lyric by LEE ADAMS
Music by CHARLES STROUSE

Bb Dm Eb F7 Bb

Bye bye Bird - ie, I'm gon - na miss you so;

Fm6 G7 Cm F7 Bb

Bye bye Bird - ie, why d'ya have to go?

Dm Bb Dm Bb Dm Eb F7

No more sun - shine, It's fol - lowed

Bb Fm6 G7 Cm F7

you a - way; I'll cry Bird - ie, till you're home to

Bb Bb7 Eb Dm Eb

stay. I'll miss the way you smile, as tho' it's just for me; And each and ev -'ry

C9 F7 Bb Dm Eb

night, I'll write you faith - ful - ly! Bye bye Bird -

F7 Bb Fm6 G7 Cm

ie, it's aw - ful hard to bear; Bye bye Bird -

F7 Gm Bb7 Eb F7 Repeat and fade

ie, guess I'll al - ways care. Guess I'll al - ways

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HONESTLY SINCERE From the Musical "BYE BYE BIRDIE"

Lyric by LEE ADAMS
Music by CHARLES STROUSE

In ev - 'ry - thing I do, My sin - cer - i - ty shows
 When I sing a - bout a tree, I real - ly feel that
 thro'; I look you in the eye, Don't e - ven have to
 tree! When I sing a - bout a girl, I real - ly feel that
 try, it's au - to - mat - ic! I'm sin - cere!
 girl, I mean I real - ly
 feel sin - cere! You got - ta be sin -
 cere, Oh, oh, oh, You got - ta feel it here;
 Oh, oh, oh, my ba - by, Oh, my ba - by, Oh,
 yeah! Oh, my ba - by, Oh yeah!

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HOW LOVELY TO BE A WOMAN From the Musical "BYE BYE BIRDIE"

Lyric by LEE ADAMS
Music by CHARLES STROUSE

It's won - der - ful to feel The way a wo - man feels; it
 gives you such a glow Just to know you're wear - ing
 lip - stick and heels! How love - ly to be a wo - man And
 have one job to do: To pick out a boy and
 train him And then when you are through, You've
 made him the man you want him to be! How
 love - ly to be a wo - man like me!

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HYMN FOR A SUNDAY EVENING *From the Musical "BYE BYE BIRDIE"*

Lyric by LEE ADAMS
Music by CHARLES STROUSE

Ed Sul-li - van, — Ed Sul - li - van, — We're gon - na be on Ed Sul - li - van' —

How could an - y fam - 'ly be — Half as for - tu - nate as we? —

We'll be coast to coast, With our fa - v'rite host, Ed Sul - li - van.

Ed Sul - li - van, — Ed Sul - li - van, — We're gon - na be on Ed Sul - li - van' —

(Spoken ad lib.) Got a won - der - ful wife, two swell kids, a good bus - 'ness and now this!

Some - day we'll re - call, The great - est day of all, Ed Sul - li - van' —

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KIDS *From the Musical "BYE BYE BIRDIE"*

Lyric by LEE ADAMS
Music by CHARLES STROUSE

Kids' I don't know what's wrong — with these kids to - day! Kids' Who can

un - der - stand — an - y - thing they say? Kids' They are dis - o - be - di - ent,

dis - re - spect - ful oafs! — Nois - y cra - zy slop - py la - zy loaf - ers! —

While we're on the sub - ject: Kids' You can talk and talk — till your face is blue'
Why are they so dread - ful? Kids' They are just im - pos - si - ble to con - trol'

Kids' But they still do just — what they want to do'
Kids' With their aw - ful clothes — and their rock and roll'

Why can't they be like we were, Per - fect in ev - 'ry way? What's the mat - ter with

kids to - day? day?

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A LOT OF LIVIN' TO DO *From the Musical "BYE BYE BIRDIE"*Lyric by LEE ADAMS
Music by CHARLES STROUSE

There are girls just ripe — for some kiss - in' — And I mean
to kiss — me a few! Oh, those girls don't know — what they're miss - in', —
I've got a lot of liv - in' — to do! And there's wine all read - y for
tast - in' — And there's Cad-il - lacs all shin - y and new! Got - ta move,
'cause time — is a - wast - in', — There's such a lot of liv - in' — to do!
There's mu - sic to play, — plac - es to go! — Peo - ple to see! —
Ev - 'ry - thing — for you and me' — Life's a ball, if on - ly you know it! —
And it's all just wait - in' for you! You're a - live,
so come on and show it! — There's such a lot of liv - in' — to do! —

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ONE BOY *From the Musical "BYE BYE BIRDIE"*Lyric by LEE ADAMS
Music by CHARLES STROUSE

One boy, one spe - cial boy, One boy to go with, to talk with and walk with; One boy, — That's the way it should
be. — One boy, one cer - tain boy, One boy to laugh with, to joke with, have coke with,
One boy, — not two, or three. — One day you find out, This is what life is
all a - bout. You need some - one who is liv - ing just for you. — One boy, one stead - y boy,
One boy to be with for - ev - er and ev - er; One boy, That's the way it should be. That's the way it should be. —

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ONE LAST KISS *From the Musical "BYE BYE BIRDIE"*

Lyric by LEE ADAMS
Music by CHARLES STROUSE

Oh, one last kiss, oh, ba-by, one last kiss. It nev-er felt like this, oh, ba-by, not like this. you know I need your love. Oh! Oh! Oh! Give me one last kiss! Oh, one more time, oh, ba-by, one more time. You make me feel sub-lime, oh, ba-by, it's sub-lime, you know I need your love, Oh! Oh! Oh! Give me one last kiss! Dar-ling, it is - n't right, why must we say good-night? Don't let me go like this. Ba-by, I need you so but if I have to go, just give me one last kiss! Oh, one last kiss! oh, ba-by, one last kiss. It nev-er felt like this, oh, ba-by, not like this, you know I need your love. Oh! Oh! Oh! Give me one last kiss!

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PUT ON A HAPPY FACE *From the Musical "BYE BYE BIRDIE"*

Lyric by LEE ADAMS
Music by CHARLES STROUSE

Gray skies are gon-na clear up, Put on a hap-py face: Brush off the clouds and cheer up, Put on a hap-py face. Take off the gloom-y mask of trag-e-dy. It's not your style: You'll look so good that you'll be glad ya' de-cid-ed to smile! Pick out a pleas-ant out-look. Stick out that no-ble chin; Wipe off that "full of doubt" look, Slap on a hap-py grin! And spread sun-shine all o-ver the place. Just put on a hap-py face!

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ROSIE *From the Musical "BYE BYE BIRDIE"*

Lyric by LEE ADAMS
Music by CHARLES STROUSE

Ev-'ry-thing is ros-y, When I'm with my Ro-sie, With a girl like Ro-sie, How could I be blue? Hand in hand we'll mo-sey Me and lit-tle Ro-sie, We will be so co-zy by a fire built for two. Oh! I once heard a poem that goes: "A rose is a rose is a rose." Well, I don't a-gree, take it from me, There's one rose sweet-er than an-y that grows! And that's my Ro-sie, I'm so glad she chose me; Life is one sweet beau-ti-ful song to me.

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THE TELEPHONE HOUR

From the Musical "BYE BYE BIRDIE"

Lyric by LEE ADAMS
Music by CHARLES STROUSE

Go-in' stead-y, you know it, man, Go-in' stead-y, it's cra - zy, man! Go-in' stead-y, you know it, It won't last!

Not at all! He's too thin! She's too tall. Hel - lo, Mis - sus Mil - ler,

This is Har - vey John - son, Can I speak to Deb - ra Sue? Well, I heard they got pinned! I was hop-in' they would!

Now they're liv - in' at last! Go - in' stead - y, for good! Hel - lo, Mis - sus Gar - feyn, is Char - i - ty home from school yet? Did they real-ly get pinned? I was hop-in' they would; Now they're liv - in' at last,

Go - in' stead - y for good. If you got - ta go, That's the way to go. When they got you hooked, Then you're real - ly cooked, What - cha gon - na do! What - cha gon - na do! Well, I heard they got pinned!

I was think-ing they would! Now they're liv - in' at last Go - in' stead - y, for good. Go - in' stead - y, go - in' stead - y, go - in' stead - y, stead - y, for good! Go - in' stead - y, go - in' stead - y, go - in' stead - y, stead - y, for good!

He's in love with Kim, Kim's in love with him!

Go - in' stead - y, go - in' stead - y, go - in' stead - y, stead - y for good! Go - in' stead - y, go - in' stead - y, go - in' stead - y!

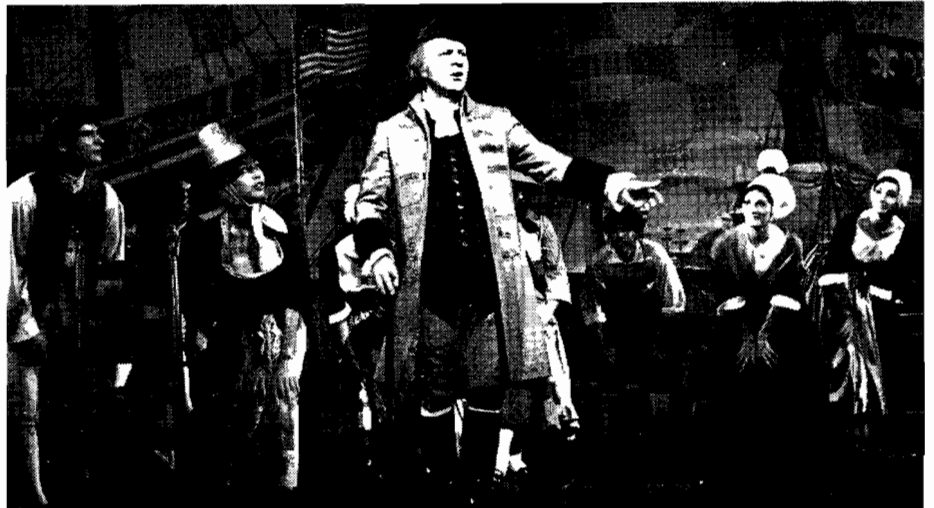
That's the way it should be! They'll be hap - py I know! Go - in' stead - y for me. That's the way it should go! Go - in' stead - y, go - in' stead - y, go - in' stead - y, stead - y for good!

Go - in' stead - y, go - in' stead - y, go - in' stead - y! Oh, yeah!

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"BEN FRANKLIN
IN PARIS"



GEORGE W. GEORGE and FRANK GRANAT
present



Play and Lyrics by **SIDNEY MICHAELS** Music by **MARK SANDRICH, JR.**

with

ULLA SALLERT

FRANKLIN KISER BOB KALIBAN BYRON WEBSTER
JACK FLETCHER OLIVER CLARK
JERRY SCHAEFER SAM GREENE

and

JACQUELINE MAYRO

Musical Direction and
Vocal Arrangements by
DONALD PIPPIN

Orchestrations by
PHILIP J. LANG

Dance and Incidental
Music by
ROGER ADAMS

Production designed by
OLIVER SMITH

Costumes designed by
MOTLEY

Lighting by
JACK BROWN

Entire Production Staged by

MICHAEL KIDD



DIANE IS From the Musical "BEN FRANKLIN IN PARIS"Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.

Like un - to a shop of pret - ty things, Di - ane is. Like un - to a
pal - ace full of kings, A sol - id year of springs, Di - ane is, Di - ane is. Like un - to a
shelf of books, A look - ing glass of looks, A cot - tage full of se - cret nooks, My Di - ane is, my Di - ane is,
My Di - ane is so. But if she nev - er shares it, the wealth that is her lot, Nev - er ev - er dares it, to
tie a sim - ple knot; then like - ly to, is the shop to close, the town to doze, the year to fly, the
glass to lie, the shelf to turn, the cot - tage to burn, which brings Di - ane to lone - ly e - ven - ings, Di -
ane, who once was lik - ened to a shop of pret - ty things.

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Music by MARK SANDRICH, Jr.

God bless the hu - man el - bow, God bless it where it bends; If it
bent too long, we'd be dry, I fear; If it bent too short, we'd be drink - ing through our ear, But it
bends just right in the mid - dle of the arm, not too loose, not too tight, as we lean on it each night with a
well - oiled kind of cham, With a well - oiled kind of cham. *Fine*
When the brain won't tick, when the heart won't leap, When the stom - ach gets sick, when the
foot's a - sleep; Then we point, man and boy, as its won - ders we em - ploy, to that
luck - i - ly, knuck - i - ling, an - a - tom - i - cal joy. *D. S. al Fine* God

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HALF THE BATTLE *From the Musical "BEN FRANKLIN IN PARIS"*

Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.

They can think they've got me beat - en, they can knock me down; But I'll climb
up off the floor. Just as long as I can keep a - live the will to
clown, Well, they've won the bat - tle, Hell, they have - n't won the war! Half the
bat - tle's that one ex - tra mile, Can you meet the test, then,
where is that grin? With half the bat - tle, you tuck it in your
pock - et And you know then, some - how, you'll win; You know
then, some - how, you'll win!

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HIC, HAEC, HOC *From the Musical "BEN FRANKLIN IN PARIS"*

Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.

Hic, haec, hoc, In vi - no ver - i - tas, Hic, haec, hoc, Hic, haec, hoc, Hic, haec, hoc,
In vi - no ver - i - tas, Hic - haec, hoc, Hic, haec, hoc.
Sic sem - per ty - ran - nis, sem - per fi - de - lis, In vi - no ver - i - tas, Hic, haec, hoc, Sic sem - per ty - ran - nis,
sem - per pa - ra - tus, In vi - no ver - i - tas, Hic, haec, hoc. Hic, haec, hoc, In vi - no ver - i - tas,
Hic, haec, hoc, Hic, haec, hoc, Hic, haec, hoc, In vi - no ver - i - tas, Hic, haec, hoc, In vi - no ver - i - tas,
Hic, Haec, hoc!

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HOW LAUGHABLE IT IS *From the Musical "BEN FRANKLIN IN PARIS"*Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.

Oh, how laugh-a-ble it is, _____ that you al-ways a-dore the ver-y one you
nev-er can live with; And how laugh-a-ble it is _____ when your love's not re-
turned, _____ you face a fact and that's what you live with in a life-time. What a joke on peo-ple is
hu-man feel-ing, that lets them thrill be-fore the kill that leaves them reel-ing. How laugh-a-ble it is, _____
_____ that my heart runs to hug _____ the ver-y love that nev-er can ev-er be. I have
ev-'ry-thing my life re-quires, ex-cept the thing my heart de-sires; _____ some-one who can make me de-
pend-ent and free; _____ laugh-a-ble it is and the laugh is on me. _____

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Music by MARK SANDRICH, Jr.

I love the la-dies _____ I love them all; _____ I can make 'em
blush like Mas-sa-chu-sets in the fall. _____ I
love the la-dies, _____ Is that a sin? _____ I can make 'em
gay as Glouces-ter when the ships come in. _____ So let us
shoot off can-nons and ring i-ron bells; And all down a yard of
beer. _____ For the gen-tle-men love the la-dies, the la-dies love 'em back; And that's how the
dev-il we're here, my friends, And that's how the dev-il we're here. _____

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I INVENTED MYSELF *From the Musical "BEN FRANKLIN IN PARIS"*Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.

The left hand's a po - ker for stir - ring up trou - ble, The right hand's a pipe for blow - ing a
 bub - ble; The neck is made of cur - tain rods, it cer - tain - ly nev - er bends, I in - vent - ed my -
 self out of odds and ends. But the
 damn thing works, the damn thing works, Tho' it's not plumb true or lev - el;
 Tho' it don't quite fit Tho' it ain't well knit, The damn thing works like the
 dev - il. The liv - er's a bar - rel of bran - dy in one sense, The lungs are two
 bags of hot air and non - sense; I made the skin it's wrapped in from the hide of a griz - zly bear, I in -
 vent - ed my - self out of thin blue air!

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Music by MARK SANDRICH, Jr.

Look for small pleas - ures that hap - pen ev - 'ry day; And not for for - tune or
 fame. In - fi - nite treas - ures lie all a - long the way, As do
 can - dles wait - ing for flame. How sim - ple the joys at our
 fin - ger - tips, This plain air we share is cham - pagne one sips.
 Look for small pleas - ures up - on this ball of clay And not for light - ning to tame.
 And one day there's some - one, Just a friend - ly some - one, Who'll be hus - band or
 wife to you, Be the love of all your life to you; And you'll find how great small pleas - ures can prove.

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TO BE ALONE WITH YOU

From the Musical "BEN FRANKLIN IN PARIS"

Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.

I'd sail the skies, off to the far - thest lit - tle star, I'd go; Sail the skies
 and watch the peo - ple dis - ap - pear be - low. I would glad - ly give up
 ev - 'ry earth - ly thing I know, To be a - lone with you, To be a - lone with you. I'd
 roam the earth and ev - 'ry cor - ner of the Sev - en Seas; Roam the earth and search the
 spray of ev - 'ry salt - y breeze. I would let the rag - ing o - ceans take me where they
 please, To be a - lone with you. To hold your hand in mine,
 With no - bod - y there be - side us; To hold your hand in mine, There's noth - ing I would - n't
 do. But if some - day, to have to share you with the world I must,
 If some - day I find each plan of mine has turned to dust; Then while you're here, All that I
 want in all this world is just To be a - lone with you.

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TOO CHARMING

From the Musical "BEN FRANKLIN IN PARIS"

Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.

You must re - mem - ber your per - sua - sive pow - ers I know, You're still ex -
 hil - a - rat - ing, scin - til - lat - ing, gen - er - at - ing, pal - pi - tat - ing, The an - swer is no! You've al - ways been
 too ar - dent to re - strain, Too
 no - ble to de - feat; Our lov - ing was too ten - der to re -
 proach, And too charm - ing to re - peat.

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WE SAIL THE SEAS *From the Musical "BEN FRANKLIN IN PARIS"*Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.

We hail from Mas - sa - chu - setts, Old New Hamp, the Car - o - lines; Rhode
 Is - land and Con - nect - i - cut, Geor - gia, Jer - sey and New York,
 Penn - syl - va - nie, Mar - y - land, Vir - gin - ie, Del - a - ware, Boys who
 sail the seas to free - dom.

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Music by MARK SANDRICH, Jr.

What - - ev - er be - came of old Tem - ple? His grand - fa - ther was a gift - ed
 man; Well, old Tem - ple trav - eled ex - ten - sive - ly in Eu - rope And died on the Eu - ro - pe - an
 plan. What - ev - er be - came of old Tem - ple? Har - vard, sum - mer, 'Sev - en - ty -
 Six; He nev - er got an ounce of fun out of life, He was one of those "You know,
 sticks." I guess you could say his prob - lem was he nev - er enjoyed a mis - spent youth: E - ven in sit - u -
 a - tions where it was dis - tinct - ly to ev - 'ry - bod - y's dis - ad - van - tag - e, Tem - ple told the truth, Ruth - less - ly
 What the dev - il, ev - er be - came of old Tem - ple? He must have sick - ened of be - ing
 good; I hear he spent quite a lit - tle time in Par - is, Do - ing what he
 should, In - stead of what he could. Oh, what - ev - er be - came of old Tem - ple from school? He grew
 up to be - come, God help me, A love - less, re - spec - ta - ble fool!

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WHEN I DANCE WITH THE PERSON I LOVE

From the Musical "BEN FRANKLIN IN PARIS"

Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.

EbMaj7 Eb6 Fm7 Bb7 EbMaj7 Eb6 AbMaj7 Ab6 Bb7
 melt like but - ter in the sun - shine, Re - flect like can - dle - light in wine; Out
 limp as lin - en on a hand loom, I fly, a witch with - out a broom; My
 loud I hum in de - lir - i - um, When I dance with the per - son I love. A3
 heart down deep does a dol - phin leap, When I dance with the
 2 Fm7 Bb7-9 EbMaj7 Eb6 Fm7 Bb7 EbMaj7 Eb6 Fm7
 per - son I love. And oh, if he ev - er should go a - way, I'd be
 Bb7 EbMaj7 Eb6 Fm7 Bb7 EbMaj7 Cm7
 true, true I'd stay; Wait - ing the rest of my life, 'Til he could re -
 F7 Bb7 EbMaj7 Eb6 Fm7 Bb7
 new the dance with me. In what way bet - ter could I spend time,
 EbMaj7 Eb6 AbMaj7 Ab6 Bb7 Eb Fm7 EbMaj7 Fm7-5
 climb where lad - ders can - not climb; I float thru town made of ei - der - down, Oh, it
 Eb Fm Eb Abm6 Eb Fm7 Bm7-9 Eb Eb6
 ten - ders me, gen - tles me, Sets me a - bove, When I dance with the per - son I love.

Copyright © 1963 and 1964 by Mark Sandrich, Jr. and Sidney Michaels.
All rights throughout the world controlled by Morley Music Co., Inc. Used by permission.**YOU'RE IN PARIS** From the Musical "BEN FRANKLIN IN PARIS"Lyric by SIDNEY MICHAELS
Music by MARK SANDRICH, Jr.

EbMaj7 Eb6 Fm7 Bb7 EbMaj7 Eb6
 You're in Par - is, You're in Par - is, You're in Par - is, where the
 EbMaj7 Eb6 Gm7b5 C7b9 C7 Fm Bb7 EbMaj7
 fash - ion is ro mance. If you'll lis ten, dare to lis - ten,
 Eb6 F7 F11 F7 Fm7 Bb7 EbMaj7
 Soon your heart will start to dance To the mu - sic that is Par - is. You're in Par - is,
 Eb6 Fm7 Bb7 EbMaj7 Eb6 EbMaj7 Eb6 Gm7b5
 that's where you are, Dreams come true are just a part of her de - sign.
 C7b9 C7 Fm7 Bb7 Cm Abm Eb6
 'Neath a gar - ret's raft - er there's more laugh - ter in the Par - is wine. Street ca - fés of an eve - ning fill up
 Fm7 Bb11 Eb6 Fm7 Bb11 EbMaj7 Eb6 Fm7 Bb7
 two by two, Dawn by the riv - er's good for stroll - ing through; Would - n't you love to be in love in
 EbMaj7 Fm7 Bb7 EbMaj7 Fm7 Bb7 EbMaj7
 Par - is? You're in Par - is. (Whistle)

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EDWARD PADULA
CARROLL and HARRIS MASTERSON
NORMAN TWAIN present

CHITA RIVERA NANCY DUSSAULT HERSHEL BERNARDI ⁱⁿ

a new musical
BAJOUR



and **MAE QUESTEL**

with **GUS TRIKONIS**

**HERBERT
EDELMAN**

**ANTONIA
REY**

**LUCIE
LANCASTER**

Scenery Design d by

OLIVER SMITH

Costumes by

FREDDY WITTOP

Lighting by

PEGGY CLARK

Vocal Arrangements & Musical Direction by

LEHMAN ENGEL

Orchestrations by

MORT LINDSEY

Dance Music Arranged by

RICHARD DE BENEDICTIS

Assistant Choreographer

WALLY SEIBERT

Production Manager

DUANE CAMP

Directed by **LAWRENCE KASHA**

Original Cast Album by **COLUMBIA RECORDS**

GUARANTEES *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

CMaj9 G11 CMaj9 G11 CMaj9 C11 CMaj9 G11 FMaj7
 Guar - an - tees are made for shirts that nev - er shrink And soaps that clean your sink and
 CMaj7 FMaj7 CMaj9 F CMaj9 G11 CMaj9 G11 CMaj9 G11 CMaj9 G11 CMaj9 G11 FMaj7
 hall - ways; When it comes to love there is no guar - an - tee That what you feel will
 AMaj7 D6 AMaj7 D6 AMaj7 Am7 D11 G Am7 D11
 be for al - ways. But don't shy clear of love, just for
 G Am7 D11 D7 G G+ G6 G+ G B13 B9+5 EMaj7 E6
 fear of love, Seize it when it first fills your heart; Be a lit - tle pre - ma - ture,
 B13 B9+5 A7 C D G D9 G9 G6 Dm7 G C CMaj7 F CMaj7
 Love can grow and be ma - ture, On - ly if you trust it from the start.

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HONEST MAN *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

Cm G7 Cm Fm Cm Ab Eb G7
 It's a pleas - ure do - in' bus - 'ness with an hon - est man, With a guy who ain't just look - in' for a buck; Soon our
 Ab Eb Ab Eb D7 G7
 chil - dren will be wed and we'll both come out a - head, So I want to wish you lots of luck. (lots of luck.) It's a
 Cm G7 Cm Fm Cm Ab Eb G7
 pleas - ure do - in' bus - 'ness with an hon - est man, Who will nev - er do you in or do you ill; I can
 Ab Eb Ab Eb Dm7 G7 Cm Fm7 Bb7
 tell you that I've heard that you al - ways keep your word And I'm ab - so - lute - ly sure you will. (sure you will) Now we're
 EbMaj7 Eb6 Fm7 Bb7 EbM7 Eb6 Fm7 Bb7 EbMaj7 Eb6 D7 G7 Cm G7
 part - ners, How - dy, pard, Shake hands part - ner, Ow! not so hard! It's a pleas - ure do - in' bus - 'ness with an
 Cm Fm Cm Ab Eb G7 Ab Eb
 hon - est man, You can trust him not to lie or cheat or slink; Dem - bo I be - lieve in you, New - ark,
 Ab Eb Fm7 Bb9 Eb7 Bbm7 Eb7 Ab Ab6
 I be - lieve you, too, Well, I'm glad to know that's what you think. (that's what you think!) When you're do - in' bus - 'ness with a
 AbMaj7 Apm6 Eb Dm7 C7 Fm7 Bb9
 sin - cere guy, Then you give him the bus - 'ness when you can. I could nev - er swin - dle you, 'cause ev - 'ry -
 Gm7-5 C9 Fm7 Bb9 Eb C9 Fm7 Bb9
 bod - y knows it's true, That you can't cheat an hon - est man, not while he's look - in', No you can't cheat an hon - est
 Gm7 C9 Fm7 Bb11 Bb13 Eb
 No you can't cheat an hon - est No you can't cheat an hon - est man!

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I CAN *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

Don't give up! Don't give out! Don't give in! Sim - ply Find your
 weak spot, Smooth it o - ver and glue it up! Faint not, fear not,
 Find your cour-age and screw it up! I've got the guts and the heart and the nerve And the
 will and the way and the plan! And I know that I could and I
 should and I shall And I will and I must and I can'

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LIVING SIMPLE *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

Liv - ing sim - ply, Sim - ply liv - ing in plain, sane fash - ion,
 That's the kind of pas - sion I can of - fer you'
 Liv - ing hap - py, hap - py liv - ing at home with kids to care for;
 That's the joy we'll be there for, When our dream comes true. Our
 love will be calm and cool, yet, Time will make it strong;
 Though Ro - me - o and Ju - liet would say we're all wrong, Our love will last long - er.
 Liv - ing sim - ply, Sim - ply liv - ing our lives to - geth - er,
 Mak - ing each day the love - li - est day of them all.

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LOVE IS A CHANCE *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

See how my heart's o - pen wide! _____ Hey there! _____

Love, take _____ a good seat _____ in - side _____ and stay there! _____

Love is a chance, _____ Chance to be hap - py, _____

In one fan - tas - ti - cal stroke! _____

Now's my big chance _____ And I'm a gam - bler, _____

Read - y to go, _____ Read - y to go, _____

Read - y to go _____

for broke! _____

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LOVE-LINE *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

Your love - line is straight, Your love - line is long, It tells of a love all a -

bid - ing and strong. Your young years will pass, like dreams filled with air, 'Til one day you'll

wake and your love will be there. Then give her your heart, as soon as you've met, Your

love - line is clear, that's the one chance you get. Don't fight with your fate, just let it come

true, Your love - line is straight, there's on - ly one girl for you. _____

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MEAN From the Musical "BAJOUR"

Music and Lyric by WALTER MARKS

D
 Mean! I'm mean! I'm big-time mean! _____ A rat-tle-snake to all you worth-less
 worms! _____ A vi-rus to you harm-less lit-tle germs! I'm _____ sharp! I'm
 sharp! I'm big-time sharp! _____ A cac-tus to you sick-ly prick-ly pears! _____ A
 pun-gent Lim-burg cheese to you in-sip-id Cam-em-berts! So, trust me! There's ev-'ry rea-son you should
 trust me! Trust me! There's noth-ing else that you can do!
 If you try be-com-ing nas-ty, 'cause you doubt me, dears, You'll quick-ly learn one thing a-bout me, dears;
 I can be nas-ti-er than you, to you, Be-cause I'm stink-in', rot-ten mean! _____

E Gm Dm A9 (tacet) D
 Gm A9 Dm A9 Dm Dm7
 BbMaj7 Dm Gm Gm7 Gm6 A7 Em7 A7
 Dm Dm7 BbMaj7 A7-9 Dm Dm7
 E7-9 A9 A D E D

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MOVE OVER, AMERICA From the Musical "BAJOUR"

Music and Lyric by WALTER MARKS

Fm D9
 Let's get mov-in', mov-in', mov-in', _____ Ain't no time to hang a-
 fif-ty states to choose from, _____ Where the ac-tion's fresh and
 bout; _____ So move o-ver, move o-ver, New York! New York! _____ The
 new: _____ So move o-ver, move o-ver, A-mer-i-ca! _____ We're
 gyp-sies are mov-in' out! _____ We got gon-na move o-ver you!
 From Bi-lox-i to Chi-ca-go, _____ From Fris-co to
 Bal-ti-more; _____ Where an emp-ty store lays wait-ing
 Just for the big Ba-jour! _____

Fdim-3 Gm7 C7 Fdim 3 F
 Bb C7 Bb 3
 C7 F Fdim
 C7 C+ F
 Cm7 3 F Cm7 F

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MUST IT BE LOVE? *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

My heart's a - quiv - er, but must it be love? _____ Sure I
 shiv - er, but must it be love? _____ Here in the still - ness I was
 chilled to - night. Still, chill or ill - ness can't ex - plain my
 plight! My thoughts as - sem - ble, then fly like a dove, _____
 True, I trem - ble, but must it be love? _____ This feel - ing fright - ens me, yet
 I a - dore it! Should I trust it? why must it be love? _____

Chords: C, Am, G11, G7, C, D7, G11, G7, G, E7, Am, D7, G, Gm7, C7, F, Em7, A7, Dm7, G7, C, Am, G11, G7, C, D7, G11, G7, G, E7, Am, F, Bb9, C, Am, Dm7, G9, C

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SOON *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

Soon the fine day, soon the fine night, soon our close to - geth - er life is
 com - ing, _____ Soon my rose gives up the hon - ey,
 Soon my strings are read - y for the strum - ming, _____
 We've got our for - tune, _____ We've got our for - tune, _____ Right in the palm, _____
 right in the palm, _____ Right in the palm _____ of our hand. Right in the palm, _____
 right in the palm, _____ Right in the palm _____ of our hand _____ Soon, _____

Chords: Eb, Ebdim, Eb, Abm7, Bb, Ebm, Db, Ebm, Ab, Abm7, Bb, Abm7, Bb, Ebm, Abm, Bb, Abm, Bb, Ebm, Eb

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WHERE IS THE TRIBE FOR ME? *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

Fm Fm(+5) Gm7 Gm7-5 C7-9 Fm C7sus C7

Where? where? Where is the tribe for me? One who has not heard of

FMaj7 Gm7 C7 FMaj7 Dm7 G7

N. Y. U., D. A. R. or L. B. J. Peo-ple that bear no al-le-giance to C. I.

Bdim AMaj7 A6 Gm7 C9 FMaj7

O., or C. I. A! Oh, please, I'm on bend-ed knees!

Em7 A7-9 Dm(+7) Dm

Where are these ab-o-rig-i-nes Who were meant to

B7m B7m6 B7m7 F F6 FMaj7 F6 Gm7

be my "P. H. D."? Tell me where?

C7 Fm Fm(+5) Fm Fm(+5) Fm

Where is the tribe for me?

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WORDS, WORDS, WORDS *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

F F7 Cm7 F7 Bb Bdim Am7 Gm7 FMaj7

Well, you see how we com-mu-ni-ate with words! words! words! Words are the key;

Gm7 C7 F F7 Cm7 F7 Bb Bdim

I talk to you, You talk to me! Oh-ho-ho, One lit-tle word

F Eb9 D7 G9 C11 C7

can be the fink, Squeal-in' what you're feel-in' and re-veal-in' what you

FMaj9 Bb Bdim Am7 Gm7 FMaj7

think! Just use those words! words! words! Words are the key;

Gm7 C7 F F7 Cm7 F7 Bb

I talk to you, You talk to me, Oh-ho-ho, Is-n't it

Bdim F Eb9 D7 Gm G#dim F

nice, since we've con-ferred, (I like you!) (I like you!) (You mean it?) (I

D7 Gm7 C7 F Gm7 Gm7 Gb9 FMaj7

mean it!) I like you, I give you my word!

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BAJOUR *From the Musical "BAJOUR"*

Music and Lyric by WALTER MARKS

Ev - 'ry - bod - y's look - in' for the big Ba - jour! Ev - 'ry - bod - y's look - in' for the
 one big break! One luck - y strike, one luck - y streak, One stroke
 o' luck, That's all they seek! I'm just like
 ev - 'ry - bod - y, Hop - ing to
 make it some - how; And I
 got a hap - py feel - ing, That some - how
 is here and now!
 Ev - 'ry - bod - y's look - in' for the big Ba - jour! Ev - 'ry - bod - y's look - in' for the
 one sure thing! And here it is! Right in the pinch! I'm cer -
 - tain it's a lead - pipe cinch! So, hey, I'm rid - ing
 hot luck, Big Ba - jour is
 my best friend! Oh, hey,
 I'm tak - in' pot - luck! I'm tak - in' pot - luck,
 At the rain - bow's end!

Chord Symbols: Dm7, G, Dm7, B7, C, A7, B7, F, B7, F, Gm7, FMaj7, Em7, A7, D7, Am7, D7, Am7, D7, Am7, D7, G7, Dm7, G7, Dm7, G7, Dm7, C7, Gm7, G7, Dm7, G7, Dm7, C7, Gm7, C7, F, F6, Em7, A9, Dm7, G, Dm7, B7, C, A7, B7, F, B7, F, Gm7, FMaj7, Gm, F, A7, D7, Am7, Fm6, D7, Gm, Gm+7, Gm7, C7, F7, B7b6, B7b6, FMaj7, Fdim, Gm7, C7, C7-9 +5, FMaj7, Gm7, FMaj7, Gm7, FMaj7, Gm7, FMaj7

JERRY ADLER AND NORMAN ROSEMONT
present

DRAT THE CAT

A NEW MUSICAL COMEDY

*So Long Charlie!
The Cat
Strikes Again!*

STARRING
LESLEY ANN WARREN **ELLIOTT GOULD**
BOOK & LYRICS BY **IRA LEVIN** MUSIC BY **MILTON SCHAFER**
DIRECTED AND CHOREOGRAPHED BY **JOE LAYTON**

WITH **JANE CONNELL · JACK FLETCHER**
CHARLES DURNING · LU LEONARD · GENE VARRONE

Scenery & Lighting by **DAVID HAYS**

Costumes by **FRED VOELPEL**

Music Direction & Vocal Arrangements by **HERBERT GROSSMAN**

Orchestrations by **HERSHY KAY** and **CLARE GRUNDMAN**

Dance Music by **GENEVIEVE PITOT**

Choreographic Associate **JAMES MOORE**

Production Stage Manager **GEORGE THORN**

Original Cast Album by **COLUMBIA RECORDS** A **ROGO PRODUCTION**



DANCING WITH ALICE *From the Musical "DRAT! THE CAT"*

Lyric by IRA LEVIN
Music by MILTON SCHAFER

F C Cm D7 Gm Gm(+7)
I'm danc - ing with Al - ice Her Val - en - tine face is on - ly a kiss from my
Gm7 C7(p9) Dm Cdim Cm7(b5) G Bbm6
own; One lash of her eye - lid sur - pass - es in grace The
F Fdim Gm7 C7 F C
whole of my fan - cies while danc - ing a - lone. No Prince in a pal - ace, no
Cm D7 Gm Gm(+7) Gm7 C7(p9) Dm
Sul - tan or Shah Has ev - er com - mand - ed such bliss; The pas - times of
F7 Bb Bdim F F#dim Gm C7(b9) F
Heav - en would seem aw - f'ly blah, Af - ter danc - ing with Al - ice like this.

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DEEP IN YOUR HEART *From the Musical "DRAT! THE CAT"*

Lyric by IRA LEVIN
Music by MILTON SCHAFER

Gm7 C9 Gm7 C7(p9) Bbm6 F Fdim F6 FMaj7 Gm7 C9
Deep in your heart, down deep in your heart, You're not what you seem to
F F7 Bb C7 Am7 Dm7 D7
be; So clev - er, so smart, But deep in your heart, a
Gm D7 Gm7 C7(p9) F C7
far dif - f'rent girl I see. One who's gen - tle, fun - da - ment - 'ly
F Gm7 C7(p9) F
ging - ham and bows; Kitch - ens and home - made pie.
Am F Dm6 E7 Am7 Am6
Why not free her? Why not be her? Drop your dis - guise. Try her for size! She's
Gm7 F#dim Gm7 C7 Gm7 C9 Gm7 C7(p9) Bbm6 F Fdim F6 FMaj7
wait - ing, watch - ing, from your eyes, Down deep in your heart, you keep in your heart The
Gm7 C9 F F7 Bb C7
girl you were meant to be; Don't keep us a - part, Please
Am7 Dm7 D7 Gm D7 Gm7 C7(b9) F6 F
o - pen your heart And let her come out to me.

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DRAT! THE CAT! SAMBA From the Musical "DRAT! THE CAT"

Lyric by IRA LEVIN
Music by MILTON SCHAFER

Musical score for 'DRAT! THE CAT! SAMBA' in 4/4 time, key of F major. The score consists of seven staves of music with various chords indicated above the notes. The chords are: Fm, Gb, C7, Fm, Gb, G7(b5), C7, Fm, Ebdim, Ddim, Dbdim, Adim, Bb7, C7, Db7, D7, Eb7, C7, Fm, Gb, C7, Fm, Gb, C7, Fm, Gb, C7, Fm, Gb, C7, Fm.

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HOLMES AND WATSON From the Musical "DRAT! THE CAT"

Lyric by IRA LEVIN
Music by MILTON SCHAFER

Musical score for 'HOLMES AND WATSON' in 4/4 time, key of C major. The score includes lyrics and chords. The lyrics are: "Sher - lock Holmes has Doc - tor Wat - son, Wat - son trots in back of Holmes; All the plots that Holmes finds knots in Wat - son jots in tomes. 'Cause it takes one to do the heav - y brain - work, One to do the more mun-dane work, One to say, 'It's el - e - men - t'ry!' One to say, 'A - maz - ing!' You be Holmes and I'll be Wat - son, In high spots, in cat - a - combs, An - y place the cat ga - votes in, Wat - son trots with Holmes." The chords are: C, Db, C, Db, G7, C, Ap7, G9, C, C7, C7+, Dm7, G9, Dm7, G9, C add 9, C, CMaj7, C6, Am(add 9), Am, Am(+7), Am7, D9, G9, Am9, G9, C, Db, C, Dp, G7, C, Ab7, G9, C.

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I LIKE HIM *From the Musical "DRAT! THE CAT"*Lyric by IRA LEVIN
Music by MILTON SCHAFER

Musical score for "I Like Him" in C major, 4/4 time. The score consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I like him! I like him! How strange the feel - ing, I like him! I nev - er dreamed it could be. He's fool - ish, un - world - ly and yet ap - peal - ing, I like him! I feel a - live and free. How did the birds and the bees out - smart me? Who's lit - tle ar - rows are these that dart, dart, dart me? I like him! I like him! Up to the ceil - ing, I like him! He's my he! A to Z. I like him! I like him! And he likes me!"

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IT'S YOUR FAULT *From the Musical "DRAT! THE CAT"*Lyric by IRA LEVIN
Music by MILTON SCHAFER

Musical score for "It's Your Fault" in E-flat major, 4/4 time. The score consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Yes! It's your fault! It's your fault! You made her what she is to - day; A thief who has to run a - way and hide be - hind locked doors. It's your fault! It's your fault! You struck her with the - y paw And there she is out - side the law, The fault's en - tire - ly yours!"

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LET'S GO From the Musical "DRAT! THE CAT"

Lyric by IRA LEVIN
Music by MILTON SCHAFER

Let's go far a - way from the world we know, Pack a suit-case and fly past Yon-kers and Rye, Where
all kinds of green things grow. Let's go where the light sum-mer breez - es blow, Where there's
all of the sky and no pass-ers - by, Out own pri - vate world, Let's go! We'll build a lit - tle
cab - in, Noth - ing ver - y grand; Branch - es tied to branch - es,
Ev - 'ry-thing done by hand. Let's go, take just an - y old train and go, All a - board! You and I, con -
fu - sion good - bye! Con - tent - ment hel - lo, _____ Come rain! Come snow! Let's go! _____

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SHE'S ROSES From the Musical "DRAT! THE CAT"

Lyric by IRA LEVIN
Music by MILTON SCHAFER

Oth - er girls, oth - er girls bor - row and buy cos - met - ics and feath - ers and
fur. _____ Oth - er girls, oth - er girls hope - less - ly try To
change from them - selves in - to her. _____ She's all of the stars and the
moon when it's ris - ing And mu - sic and peace and the au - to - mo - bile! And
how can I live till the next time I see her? She touched me right
here _____ and she's real - ly, real - ly
real! _____

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SHE TOUCHED ME

From the Musical "DRAT! THE CAT"

Lyric by IRA LEVIN
Music by MILTON SCHAFER

She touched me, _____ she put her hand near mine and then she touched me, _____

_____ I felt a sud - den tin - gle when she touched me, _____ A spar - kle, _____ a

glow! _____ She knew it, _____ it was - n't ac - ci -

den - tal, No, she knew it, _____ She smiled and seemed to tell me so all through it, _____

_____ she knew it, _____ I know. _____ She's

real _____ and the world is a - live and shin - ing, _____ I

feel _____ such a won - der - ful drive toward val - en - tin - ing. She

touched me, _____ I sim - ply have to face the fact, she touched me, _____ Con -

trol my - self and try to act as if I re - mem - ber my name. _____ But she

touched me, _____ She touched me, _____ And sud - den - ly

noth - ing is _____ the same! _____

TODAY IS A DAY FOR A BAND TO PLAY *From the Musical "DRAT! THE CAT"*Lyric by IRA LEVIN
Music by MILTON SCHAFER

To - day is a day for a band to play, the great - est day in years! To - day is a day for
hip - hoo - ray! And lo - co - mo - tive cheers. To - day is a day when the whole week's pay com - plete - ly dis - ap -
pears! To - day is a day for a band to play, the great - est day in years! To -
mor - row's trou - bles are still out of sight And yes - ter - day's have all come
right! So to - day is a day for the boom - a - lay of drums and trum - pet - eers; To -
day is a day _____ For a band to play, _____ The great -
est day in years! _____

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Music by MILTON SCHAFER

Wild and reck - less, free as air. Smooth as sat - in, pow - er to spare,
Say I'm e - vil, I don't care, Watch me smoke my cig - a - rette!
Wild and reck - less, on the town, And the town on the run. Ask me why the dis -
plays of un - la - dy - like ways _____ And I an - swer, "It's fun!"

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ALEXANDER H. COHEN
proudly presents

ANGELA LANSBURY DEAR WORLD

Music and Lyrics by
JERRY HERMAN

Book by
JEROME LAWRENCE and ROBERT E. LEE

Based on a play by
JEAN GIRAUDOUX, as adapted by MAURICE VALENCY

with
JANE CONNELL CARMEN MATHEWS

and
MILO O'SHEA

Scenic Production by
OLIVER SMITH

Costumes Designed by
FREDDY WITTOP

Lighting by
JEAN ROSENTHAL

Music Director & Vocal Arrangements by
DONALD PIPPIN

Orchestrations by
PHILIP J. LANG

Dance & Incidental Arrangements by
DOROTHEA FREITAG

Associate Producer
HILDY PARKS

Production Supervisor
JERRY ADLER

Production Associate
ROY A. SOMLYO

Production Directed and Choreographed by

JOE LAYTON

ORIGINAL CAST ALBUM
ON COLUMBIA RECORDS

Fay
J...

DEAR WORLD From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

With dignity

1. Please take your med - i - cine. Dear World. Please keep your pres - sure down.
 2. Please keep your fe - ver down. Dear World. Please keep your cour - age up.
 3. Some - one has woun - ed you, Dear World. Some - one has poi - soned you,

Dear World, Prom - ise to thrive — on each word your doc - tor speaks, He'll bring the
 Dear World. Your vim and vig - or is ver - y sore - ly missed, Help us de -
 Dear World. And those who love — you de - fi - ant - ly in - sist That you get
 res - es back to your cheeks. For you've been a pal - lid and blah world,
 clare you "Pa - tient dis - missed." And stand on your crutch - es with pride, world,
 off that crit - i - cal list. So make your re - cov - er - y quick, world,
 Stick out your tongue — and say "Ahh." world. We'll give you plas - ma and ton - ic by the
 You've got to save — your own hide, world. We'll bring you li - lacs un - til you're back in
 We're sick of hav - ing a sick world. We want you danc - ing to - mor - row af - ter -
 spoon.) } So be a Dear World, — { Take your med - i - cine, } Dear World, — { Keep your pres - sure down, }
 tune.) } { Keep your fe - ver down, } { Keep your cour - age up, }
 noon.) } { Take the stitch - es out, } { Rip the band - age off, }

Dear World, — And get well soon! soon!

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AND I WAS BEAUTIFUL From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Slowly, with feeling

He stood and looked at me. And I Was Beau - ti - ful. For it was
 beau - ti - ful — how he be - lieved in me. His love was strong e - nough
 — to make me an - y - thing, — So I was ev - ry - thing he want - ed me to be.
 — But then he walked a - way — and took my smile with him. — And now the
 years blur by, — but ev - 'ry now and then, — I stop and think of him
 — and how he looked at me, — And all at once I'm beau - ti - ful a - gain.
 He stood and gain. — For a mo - ment I'm beau - ti - ful a - gain. —

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DICKIE From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Moderato

Dick - ie, dar - ling lit - tle Dick - ie, I'm so proud of my lit - tle, plump lit - tle.
 shy lit - tle, cud - dl - y chap, Dick - ie, (Kiss, kiss, kiss, kiss,) Dick - ie, al - ways ly - ing
 flat on your fat tum - my, here on your dear Mum - my's lap! Stop bark - ing! E - ven
 when I have to scold you, Mum - my's just as thrilled as can be. How mag - ni - fi - cent - ly you o -
 bey. (He's in - cred - i - bly spotted!) I will not sit back and al - low you to in - sult him this way. Dick - ie, poor Dick - ie.
 dear Dick - ie. The fact is, my dears, that I did - n't e - ven bring him to - day. day. —

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VOICES From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Brightly

Chat - ter, chat - ter chat - ter there are voic - es in your pan - try that are wish - ing you a
 heart - y ap - pe - tite! Gur - gle, gur - gle, gur - gle, there are voic - es in your tea - pot with ad -
 vice for house - wives. Chat - ter, chat - ter, chat - ter, there are voic - es in your pil - low that have
 come to tuck you in and spend the night. And voic - es in your vac - uum clean - er that can be ex -
 tremely im - po - lite. Chat - ter, chat - ter, chat - ter, there are
 voic - es in your clos - et say - ing, "Wear the fuch - sia gloves and pur - ple veil!" And voic - es in your
 pian - o sing - ing up and down the O - ri - en - tal scale. If you wel - come them and
 take them to your bos - om, it's quite ob - vi - ous in - deed. That those love - ly lit - tle
 voic - es are the on - ly friends a girl will ev - er need. need.

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EACH TOMORROW MORNING From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Moderato

C Cmaj7 C6 Cmaj7 C6 Cmaj7 C6 Dm7 G7
 If your world falls flat on its face to - day. You can e - raise to -
 Dm7 G7 Cmaj7 Dm7 G7 C Cmaj7 C6 Cmaj7 C6
 day to - mor - row morn - ing. You'll dis - cov - er all of your past mis -
 Cmaj7 C6 Dm7 G7 Dm7 G7 Gm7 C7 F Fmaj7
 takes Gone when the world a - wakes to - mor - row morn - ing. { You will
 { You'll wake
 F6 Fmaj7 Abmaj7 A♭6 Abmaj7 A♭6 A♭maj7 A♭6 Dm7 G7
 see your life in a dif - f'rent light. Crys - tal and crisp and clear and quite worth be -
 up the luck - i - est man on earth. Proud that your lit - tle life is worth go - ing
 Dm Dm7 G7 C Cmaj7 C6 Cmaj7 C6 C7 C11 C9 Fmaj7 F#dim Cmaj7 Am7
 gin - ning o - ver. } There's no long lost star that you can - not reach. For your per - fect day starts
 on for - ev - er. }
 Dm7 G7(♭9) Cmaj7 C6 Dm7 G7 Cmaj7 C6 Dm7 G7
 Each To - mor - row Morn - ing, You're brave. to - mor - row morn - ing, You're strong. to - mor - row
 Cmaj7 Am Dm7 G7 1. Cmaj7 C6 Dm7 G11 G7(♭9) 2. C
 morn - ing You can be - gin a - gain! gain!

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I DON'T WANT TO KNOW From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Tempo di vase

Fmaj7 F6 Fmaj7 F6 Fmaj7 F6 Fmaj7 F6
 If mu - sic is no long - er love - ly. If laugh - ter is no long - er lilt - ing, If
 Fmaj7 F6 Fmaj7 F6 Gm Gm(-7) Gm7 C7sus Gmaj7
 lov - ers are no long - er lov - ing. Then I Don't Want To Know. If sum - mer
 G6 Gmaj7 G6 Gmaj7 G6 Gmaj7 G6 Gmaj7 G6
 is no long - er care - free, If chil - dren are no long - er sing - ing. If peo - ple are
 Gmaj7 G6 Am Am(-7) Am7 D7 Bm Bm(+7) Bm7
 no long - er hap - py, Then I Don't Want To Know. Let me hide ev - 'ry truth from my
 Bm6 Bm Bm7 Bm6 Gm Gm(-7) Gm6
 eyes with the back of my hand. Let me live in a world full of lies with my
 Gm Gm7 C7(b5) Fmaj7 F6 Fmaj7 F6 Fmaj7
 head in the sand. For my mem - o - ries all are ex - cit - ing. My mem - o -
 F6 Fmaj7 F6 B♭maj7 B♭6 Gm B♭m6 Am Am7 F7sus
 ries all are en - chant - ed, My mem - o - ries burn in my head with a stead - v glow:
 F9 B♭maj7 B♭6 Gm B♭m6 Fmaj7 Dm7 C7susC7 Fmaj7 F6
 So if my friends, if love is dead, I Don't Want To Know.

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GARBAGE From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Tango tempo

Musical score for 'Garbage' in 4/4 time, starting with a C major key signature. The score consists of six staves of music with various chords and melodic lines. Chords include C, Cmaj9, C7sus, C7, F, F#dim, Dm7, G7, C6, Ab7, D#b, Dbmaj9, Dø, Dø7sus, Dø7, Gø, Gø6, Dbmaj7, Bøm, Gb, Gdim, Eøm7, Ab7, Dø6, Eb, Fm7, Bø7, Gb, Abm, Db9, Aøm, Dø9, Aøm, Dø9, Gømaj9, Ebm7, and Ab7. The piece concludes with a 'D.S. al Fine' instruction.

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I'VE NEVER SAID I LOVE YOU From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Moderately, with expression

Musical score for 'I've Never Said I Love You' in 4/4 time, starting with a Bb major key signature. The score includes lyrics and chords. Chords include Bbmaj7, Bb6, Bbmaj7 Bb6, Bbmaj7, Bb6, Bbmaj7 Bb6, Bbmaj7, Bb6, Cm7(b5), Bbmaj9, Bbmaj7, Cm7, F7, Bb, Bbsus4, Bb G7(b9), Cm, Cm7, Bb, Bb6, Bbmaj7, Bb6, Fm7, Bb7, Bb7b9-5, Ebmaj9, Eb6, Gm, Gm7, C7, C7b9-5, Cm7, F7, Bbmaj7, Bb6, Bbmaj7, Bb6, Bbmaj7, Bb6, Bbmaj7, Bbdim, Cm7, F7, Bb, Bbsus4, Bb G7(b9), Cm, Cm7, Cm7(b5), Bbmaj9, Bbmaj7, Cm7, F7, Fm6, G7, Cm7, Cm7(b5), F9sus, F7, Bb(add9).

I've walked in the dawn on some - bod - y's arm. And looked at the lights
 touched in the dark and laughed in the rain. And lis - tened to all
 — a - long the shore; But I've Nev - er Said I Love You, So when I say
 — the old cli - chés; But I've Nev - er Said I Love You, I'm sav - ing my
 — I love you, He'll know I've nev - er loved he - fore. I've
 — I love you For some - one wor - thy of the
 phrase. For some - bod - y wise and strong and tall; And
 yet he may not be that at all. I on - ly know we'll turn and we'll look,
 We'll nod and we'll know We'll stare and we'll smile and then and then
 I'll grate - ful - ly say I love you, So when I say I love you, He'll know I've
 nev - er loved be - fore; He'll know I'll nev - er love a - gain!

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MEMORIES From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Moderately

I re-mem-ber Claude, his face was gaunt. his skin was pale: His bon - y lit-tle
 fin - gers were so del - i - cate and frail, Yes, I re-mem-ber Claude in ev-'ry in-ti-mate de -
 tail; But I re-mem-ber ab-so-lute-ly noth - ing a-bout my hus-band. And
 I re-mem-ber George. his voice was deep and in-sin- cere: His hot and heav - y breath - ing and his
 lewd. li - cen-tious leer. The pas - sion-ate ob - scen- i - ties he whis-pered in my
 ear: But I re-mem-ber ab-so-lute-ly noth-ing a-bout my hus - band.

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THE SPRING OF THE NEXT YEAR From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Tempo di valse

There will be a sweet taste in the air From in - dus - tri - al waste in the
 air: And your eye-lids will smart from the sting of the smog in The Spring Of Next Year.
 There will be a black slick on the Seine, And the sludge will be thick on the
 Seine: And your ear-drums will thrill to the ring of the axe in The Spring Of Next
 Year. Ahh, the ap - ple trees bloom - ing. As they're crushed in - to
 pulp: There'll be smoke-stacks con - sum - ing Each a - vail - a - ble
 gulp that's in - hal - a - ble. But the mo - ment most thrill - ing be - gins, When the
 You'll be watch - ing the stat - ues cor - rode. We'll be
 pneu - ma - tic drill - ing be - gins. It's a song that all Par - is will sing in the
 Fe - ar - ing the foun - tains ex - plode.

bou - ti - ful spring of next year. There will be a sweet year.

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KISS HER NOW From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Slowly

Am(add9) Am7 Am6 Am(+5) Am(add9) Am7

Be - fore you half re - mem - ber what her smile was like, Be - fore you half re - call the day you

Dm7 Dm7(♯5) C(sus4) C Bm7 E7(♯9) Am(-5) Am7 Am6 Fmaj7

found her. Kiss Her Now. while she's young, Kiss Her Now. while she's yours, Kiss Her Now. while she

Dm7 Bm7 E7 Bm7 E7 Am(add9) Am7 Am6 Am(-5)

needs your arms a - round her. For if you let a mo - ment come be - tween you now, It

Am(9) Am7 Dm7(♯5) C(sus4) C Bm7 E7(♯9) Am

soon be - comes a day, a year, a life - time. Blink your eye. turn your head. and you've lost her.

Am6 Fmaj7 Dm6 E7(♯9) Am(add9)Am Fm6 C(sus4) C Bm7 E7(♯9)

And you'll spend half your life won - d'ring how. So be - fore you for - get how you

Am Am7 D9 Dm7 Bm7 E7 1. Am(add9) Am Dm6 E7 2. Am(add9) Am

loved her, Kiss Her Now. Kiss Her Now Kiss Her Now. Be - Now.

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ONE PERSON From the Musical "DEAR WORLD"
March tempo, with spirit

Lyric and Music by JERRY HERMAN

C Cmaj7 C A7(♯9) A- A7

One Per - son can beat a drum And make e - nough noise for ten:

Dm Dm9 Fm7 C Am A♭maj7

One Per - son can blow a horn And that lit - tle boom and that lit - tle blare can make a hun - dred

Dm7(♯5) G7 C Cmaj7 C7

oth - ers care. And One Per - son can hold a torch And light up the sky a -

Dm7(♯5) C Am A♭maj7 Dm7(♯5) G7

gain. And one lit - tle voice that's squeak - ing a song. Can make a mil - lion voice - es strong. If

C A7 ♯9 A7 Dm Cdim

One Per - son can beat a drum. And One Per - son can blow a horn, If

C Gm7 C11 C7 Fmaj7 Dm7 G7 C Fine

One Per - son can hold a torch. Then One Per - son can change the world!

Interlude

C

There may be an ar - my of them And on - ly a hand - ful of us, And how can a

Em(add9) Em

poor lit - tle band fight a might - y re - gime. There maybe a le - gion of them, And on - ly a

Em(♯7) Em6 A7 Dm7 G7

par - cel of us, But it is - n't the size of the fist, It's the size of the dream!

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PEARLS From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Moderately

Sup - pose I were to say your Pearls were false! They were! They were!

"I'm not asking what they were. I'm asking what they are!" Sure - ly you must know, when you wear Pearls, That lit-tle by lit-tle the Pearls be-come

real. And is - n't it the same with mem - o - ries? Sup-

Chords: Cdim, Cmaj9, C6, Cdim, Cmaj7, C6 dialogue, Cmaj7, Fmaj7, Fm(+7), Amaj7, A6, A(D), Amaj(D), Bm7, E7sus, E7, Cdim, Cmaj9, C6, Cdim, C, 1., 2.

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THOUGHTS From the Musical "DEAR WORLD"

Lyric and Music by JERRY HERMAN

Brightly

Ev - 'ry-thing that was, is. Ev - 'ry-thing that lived

lives, Ev - 'ry lit - tle thought ev - er thought is as last-ing as time.

Ev - 'ry-thing that was, is. ev - 'ry-thing that

is, will be, Some dis-tant day they'll be say - ing the say - ing that

I'm say - ing now. For we are not a - lone here,

There are oth - er minds here, Mo - liere and Keats are en -

raged and en - gaged in a row. Lis - ten to the love-ly lan-guage. All the les-sons

Vol - taire ev - er taught. And all the Thoughts that Bud-dha ev - er thought, Are right

here, in this air, in this house, in this room with us now! now!

Chords: Bb(add9), Gm, Cm7, F7, Bbmaj9, Bb6, Bbmaj7, Bb6, Bb, Bb(add9), Gm7, C11, C9, Cm, Ab, Cm7/F, F13, F7, Bb, Bb(add9), Gm7, Cm7/F, F7, Fm, G7, Cm, Cm(+5), Cm6, D7, Gm, Gm7, Gm7/C, C9, Cm, Cm(+5), Cm6, F11, F9, 1. Bb(add9), 2. Bb(add9)

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KENNETH WAISSMAN & MAXINE FOX
in association with ANTHONY D'AMOTO
present

GREASE

A New 50's Rock 'N Roll Musical

Book, Music & Lyrics by
JIM JACOBS & WARREN CASEY

with

ADRIENNE BARBEAU DON BILLET WALTER BOBBIE JIM BORRELLI
BARRY BOSTWICK JAMES CANNING DANIEL DEITCH CAROLE DEMAS
KATIE HANLEY TOM HARRIS ILENE KRISTEN DOROTHY LEON
TIMOTHY MEYERS KATHI MOSS ALAN PAUL JOY RINALDI
MARYA SMALL GARN STEPHENS

*Musical Supervision
& Orchestrations by*
MICHAEL LEONARD

*Musical Direction
Vocal & Dance Arrangements by*
LOUIS ST. LOUIS

Scenery by
DOUGLAS W. SCHMIDT

Costumes by
CARRIE F. ROBBINS

Lighting by
KARL EIGSTI

Sound by
JACK SHEARING

Hairstyles Created by
JIM SULLIVAN

General Management
THEATRE NOW, Inc.

Press Representation
**BETTY LEE HUNT
ASSOCIATES**

Production Stage Manager
JOE CALVAN

Musical Numbers & Dances Staged by
PATRICIA BIRCH

Directed by
TOM MOORE



ALL CHOKED UP From the Musical "GREASE"

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately, with a beat

Well I feel so strange, well, up on my word, Now my brain is reel-in and my
Well there's a fire a - larm wail - ing in my head, And my cir - cu - la - tion cries

eye sight's blurred, I trem - ble a lot, I'm ner - vous and hot, Uh huh, I'm All Choked Up.
con - di - tion red, I'm in a cold sweat, my T shirt's all wet, Uh huh, I'm All Choked Up.

Oh, ba - by, ba - by, ba - by, Take my heart, be - fore it breaks, my knees are weak, and my
back - bone quakes. My hands are cold - er than ice, my throat is locked in a vice, Come on and change my pain to
par - a - dise. Well there's a fev - er heat run - nin' thru my skin, don't you hear me knock - in'; oh won't you
let me in. You know I'm your fool, so don't you be cruel, Uh Huh, I'm All Choked Up.

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IT'S RAINING ON PROM NIGHT From the Musical "GREASE"Lyric and Music by
WARREN CASEY and JIM JACOBS

I was de - priv - ed of a young girls dream by the cruel force of na - ture from the
blue. In - stead of a night full of ro - mance su - preme, all I got was a run - ny nose and
As - i - a - tic flu. It's Rain - ing On Prom Night, my hair is a
mess, it's run - ning all ov - er my taf - fe - ta dress, It's
form And mas - cara flows right down my nose be - cause of the storm I
don't ev - en have my cor - sage, Oh gee. It fell down a sew - er with my
sis - ter's I. D. It's Rain - ing On Prom Night, oh what can I do? It's
Rain - ing rain from the skies, it's rain - ing tears from my eyes ov - er you.

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BEAUTY SCHOOL DROPOUT

From the Musical "GREASE"

Lyric and Music by WARREN CASEY and JIM JACOBS

Slow and angelic



Your stor- y's sad to tell, a teen- age ne'er-do - well, most mixed up non de - lin- quent on the block. Your



fu- ture's so un - clear now, what's left of your car- eer now, can't ev - en get a trade in on your smock.

Moderately



Ya ya Beau- ty School



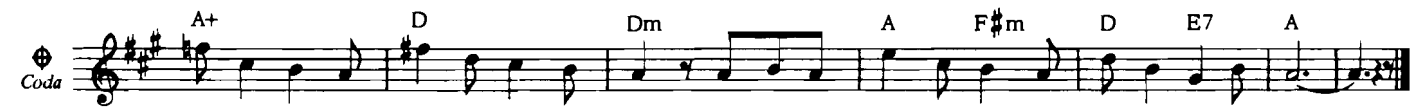
Drop - out, — no grad - u - a - tion day for you — Beau - ty School Drop - out, — missed your mid-
mov - in', — why keep your fee - ble hopes a - live, — What are ya prov - in'? — You got the



terms and flunked sham - poo. — Well, at least you could have tak - en time to wash and clean your
dream, but not the drive. — If you go for your di -



clothes up, Aft - er spend - ing all that dough to have the doc - tor fix your nose up Ba - by get



plo - ma you could join a sten - o - pool, Turn in your teas - ing comb and go back to high school. —

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LOOK AT ME, I'M SANDRA DEE *From the Musical "GREASE"*

Lyric and Music by
WARREN CASEY and JIM JACOBS

Fast Rinky Dink Waltz in 1

Chords: C, C7, F, D, G, G7, D7, C, G7, C, C7, Fm7, Bb7, Eb, Cm7, Dm7, G7, C, C7, Fm7, Bb7, C, A7, D, G, C, C7, F, D, G7, C, F, D7, G7, C

1. Look at me, I'm San - dra Dee, Lous - y with vir - gin - i - ty, Watch it, hey, I'm Dor - is Day, I was not brought up that way, Won't go to bed till I'm leg - al - ly wed, I can't I'm San - dra Dee. Won't come a - cross, e - ven Rock Hud - son lost his heart to

2. Dor - is Day, I don't drink or swear, I don't rat my hair, I get ill from one cig - ar - ette, Keep your fil - thy paws off my sil - ky drawers, would you pull that stuff with An - nette, As for you, Troy Don - a - hue, No, no, no, Sal Min - e - o,

I know what you wan - na Do, You got your crust, I'm no ob - ject of I would nev - er stoop so low, Please keep your cool, now you're start - ing to lust, I'm just plain San - dra Dee. drool, Fon - gool, I'm San - dra Dee.

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ALONE AT THE DRIVE-IN MOVIE *From the Musical "GREASE"*

Lyric and Music by WARREN CASEY and JIM JACOBS

Melancholy, slow ballad

Chords: C, F, G, C, F, G, C, F, C, G, C, C7

1. I'm all a - lone at the drive in mov - ie, fun drink - ing beer in the back seat, lieve it un - steamed windows I can see through,

2. It's a feel - ing that ain't too groov - y, watch - ing were-wolves with - out An a - lone just ain't too neat, at the pass - ion pit want - ing Might as well be in an ig - loo,

1. you, Gee, it's no you, And when the

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in - ter - mis - sion elf moves the clock's hands, When he's ear - ing ev - ry -
 thing sold at the stand, When there's one' min - ute to go 'til the lights go down
 low, I'll se hold - ing the speak - er knobs, miss - ing you so. I can't be -
 'Cause the heat - er does - n't work as good as you.

ALMA MATER *From the Musical "GREASE"*

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately, alla marcia

As I go trav - ling down life's high - way, what - ev - er course my for - tunes may for -
 tell. I shall not go a - lone on my' way, for thou shalt al - ways be with me, Ry -
 dell. When I seek rest from world - ly mat - ters, in pal - ace or in hov - el I may
 dwell, And tho' my bed be silk or tat - ters, my dreams shall al - ways be of thee, Ry -
 dell. Thru all the years, Ry - dell, and tears, Ry - dell, we give three cheers, Ry - dell, for
 thee. Thru ev - 'ry - thing, Ry - dell, we cling, Ry - dell, and sing, Ry - dell to thee.

I saw a dead skunk on the highway
 And I was goin' crazy from the smell
 'Cause when the wind was blowin' my way
 It smelt just like the halls of old Rydell.
 And if you gotta use the toilet,
 And later you start to scratch like hell,
 Take off your underwear and boil it,
 'Cause you got memories of old Rydell.

I can't explain, Rydell
 This pain, Rydell
 Is it promaine, Rydell gave me?
 Is it V.D., Rydell
 Could it be, Rydell,
 You ought to see the faculty.
 If Mister Clean, Rydell, has seen Rydell,
 He'd just turn green and disappear.
 I'm out-ta luck, Rydell, dead duck, Rydell
 I'm stuck, Rydell, right here.

FREDDY, MY LOVE

From the Musical "GREASE"

Lyric and Music by WARREN CASEY and JIM JACOBS

Slow Rock tempo



1. Fred - dy my love, I miss you more than words can say, Fred - dy, my
 2. (Fred - dy, you) know, your ab - sence makes me feel so blue That's o - kay,
 3. (Fred - dy, you'll) see, you'll hold me in your arms some day; And I will



love, please keep in touch while you're a - way. Hear - ing from you can make the
 though, your pre - sents make me think of you. Ma - ma will have a heart at -
 be wear - ing your lace - y loun - je - ray, Think - ing a - bout it my heart's



day so much bet - ter, Get - ting a sou - ven - ir or may - be a
 tack when she catch - es Those ped - al push - ers with the black leath - er
 pound - ing al - read - y, Know - ing when you come home, we're bound to go



ler - ter I real - ly flipped ov - er the gray cash - mere sweet - er, } Fred - dy, My
 patch - es, Oh, how I wish I had a jack - et that match - es,
 stead - y, And throw your ser - vice pay a - round like con - fet - ti,



Love Fred - dy, My Love, Fred - dy My Love, Fred - dy My Love, Fred - dy you Lo - ove. Don't



keep your let - ters from me; I thrill to ev - ry line; Your spel - ling's kind - a crum - my, but



hon - ey, so is mine. I trea - sure ev - 'ry gift - ie, the ring is real - ly nif - ty, You



say it cost you fif - ty, so you're thrif - ty, I don't mind, Oohh, oh! Fred - dy you'll

Repeat and Fade out



Love, Fred - dy My Love, Fred - dy, My Lo - ove. Fred - dy, My

WE GO TOGETHER From the Musical "GREASE"

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderate Rock in 2

The musical score for "We Go Together" is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Moderate Rock in 2". The score consists of five systems of music. The first system starts with a C major chord and includes the lyrics: "We go to - geth - er, like ra - ma - la - ma la - ma ka ding - a da ding - dong". The second system continues with lyrics: "Re - mem - bered for - ev - er as shoo - bop - sha wad - da* wad - da yip - pi - ty boom - de - boom". The third system includes lyrics: "Chang chang ah chang - it - ty chang - shoo bop, That's the way it should be. Wha - ooh, Yeah!". The fourth system has lyrics: "one. Wa - wa - wa waaah. When we go out at night, and stars are shin - ing bright up in the skies a - bove. Or at the high school dance, where you can find ro - mance, mav - be it might be love." The fifth system is a coda with lyrics: "geth - er, To - geth - er. Scat singing and Fade". Chord progressions include C, Am, F, G, G7, and D. A "To Coda" section is marked with a diamond symbol. The score ends with a double bar line and a repeat sign.

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GREASED LIGHTNIN' From the Musical "GREASE"

Lyric and Music by WARREN CASEY and JIM JACOBS

Hard driving Rock and Roll

The musical score for "Greased Lightnin'" is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "Hard driving Rock and Roll". The score consists of four systems of music. The first system starts with a C major chord and includes the lyrics: "I'll have me o - ver - head lift - ers and four bar - rel quads, oh, yeah, Ah". The second system continues with lyrics: "fuel in - jec - tion cut off and chrome plat - ed rods, oh, yeah, With a Pal - o - min - o dash board and du - al muf - fler twins, oh, yeah, With new". The third system has lyrics: "four - speed on the floor they'll be wait - in' at the door, ya know that ain't no shit, I'll be pis - tons plugs and shocks, I can get off my rocks, ya know that I ain't braggin', she's a". The fourth system is a coda with lyrics: "get - tin' lons of tit in Greased Light - nin'. (Go go go go go go go go real pus - sy wagon, my Greased Light - nin'." Chord progressions include C, F, G, and Am. The score ends with a double bar line and a repeat sign.

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C
Go Greased Light-nin', you're burn-in' up the quar-ter mile, (Greased Light-nin', go Greased Light-nin'.
F C
Yeah, Greased Light-nin', you're coast-in' through the heat lap trial (Greased Light-nin', go Greased light-nin' You are su-
G F 1. C G
preme (Uh, huh!) the chicks- 'll cream (Uh, huh!) for Greased Light-nin'. (Go go go go go go go go) I'll have me
2. C D.S. 3rd ending 3. C
Light-nin' (Go go go go go go go go go go go go) Light-nin'. Light-nin' Light-nin', Light-nin' Light-nin'. Yeah!

BORN TO HAND JIVE From the Musical "GREASE"

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately with a beath

G A G A G A G A G A G A
Be-fore I was born, late one night, My
bare-ly walk when I milked a cow, And when
G A G A G A G A G A G A
pa-pa said ev-ry-thing's all right. The
I was three I pushed a plow, While
C D C D C D C D C D G A G A
doc-tor laughed when ma laid down With her stom-ach bouncing all a-round.
chop-ping wood I'd move my legs. And start-ed danc-ing while I gathered eggs,
G A G A G A D E D E C D C D
'Cause a be-bop stork was 'bout to ar-rive, Ma-ma gave birth to the hand jive.
The town folk clapped, I was on-ly five, he'll out dance 'em all, he's a born and jive.
1. G A G A G A G A G A G A 2. G A G A G A
I could Doo-dle-ee doo-dle-ee doo doo
G A G A G A G A G A G A G A G A
Doo-dle-ee doo-dle-ee doo doo Doo-dle-ee doo-dle-ee doo doo Doo-dle-ee doo-dle-ee doo doo
A 1. 2.
Now you can hand jive, ba-by, Oh you can hand jive, ba-by
Born To Hand Jive, ba-by, Born To Hand Jive, ba-by

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ROCK 'N' ROLL PARTY QUEEN *From the Musical "GREASE"*Lyric and Music by
WARREN CASEY and JIM JACOBS

1. Lit - tle girl, ya know who I mean, - pret - ty soon, she'll be sev - en - teen. - -

They tell - me her names Bet - ty Jean, - the, ha, ha, Rock-'n- Roll Pa - ar - ty Queen, - -

(2.) Fri - day night and she's got a date, - go - in' plac - es, just a stay - in' out late, - -
(3.) She's the girl that all the kids know, - Talk a - bout - her where - ev - er she goes, - -

Drop - pin' Dimes in the re - cord mach - ine, - ah, ho, ho, Rock-'n' Roll Pa - ar - ty Queen, - -
I could write a - - fan mag - a - zine - a - bout my Rock-'n' Roll Pa - ar - ty Queen, - -

Pa, pa, pa, - pa, pa, oh no, - can I have the car - to - night? - -
Bomp, ba - bomp, - ba - bomp, you should - see her shake to the lat - est dance, - -

Bay - bee, bay - bee, can I be the one - to love you with all - a - my - mi - hite?
Bay - bee, bay - bee, no don't call it puppy love, - don't - cha wan - na tru - lu ro - man - hance?

Ay, yi, yi, yi. Rock - in' and a - roll - in' lit - tle par - ty queen, - We gon - na do the - roll, you' my par - ty queen, - Ya

know I love you so, hey, par - ty queen, you're my rock - in' - and a roll - in' - part - y - queen, - -

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THERE ARE WORSE THINGS I COULD DO *From the Musical "GREASE"*Lyric and Music by
WARREN CASEY and JIM JACOBS

Moderato

There Are Worse Things I Could Do - than go with a boy or two. - -
flirt with all the guys, - smile at them and bat my eyes, - -
hurt some - one like me - out of spite or jeal - ous - y. - -

Ev - en tho' the neigh - bor - hood thinks I'm trash - y - and no good, I sup - pose it - could be true, but there's
Press a - gainst them when we dance, make them think they - stand a chance, then re - fuse to - see it through, that's a

worse things - I could do, I could do. I could stay home - ev - ry night, - - wait a -
thing I'd - nev - er

round for - Mis - ter Right, - - Take cold show - ers - ev - ry day and throw my - life a -

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way for a dream that won't come true. I could I don't steal and I don't
 lie but I can feel and I can cry, a fact I'm bet you nev-er knew. But to
 cry in front of you, That's the worst thing I could do.

D.S. al Coda *Coda*

MOONING *From the Musical "GREASE"*

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately Slow

I spend my days just Moon-ing, so sad and blue,
 So sad and blue. I spend my night, just Moon-ing
 all ov-er you. Oh, I'm so full of love, as
 an-y fool can see, 'cause An-gels up a-bove have hu-u-ung a
 moon on me Why must I go on Moon-ing so all a-
 lone? There would be no more Moon-ing
 -ing If you would call me - Oh, ly-ing by my -
 -ing at your front door, Oh ev-'ry day at
 self in bed I cry and give my-self the red eye, Moon -
 school I watch ya. al-ways will un-til I got-cha, Moon -
 -ing o-ver you. I'll stand be-hind you.
 Moon-ing for-ev-er more.
 Some-day you'll too. There's a moon out to-night.

To Coda *D.S. al Coda* *Coda*

SUMMER NIGHTS From the Musical "GREASE"

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately

(Boy): 1. Sum-mer lov - in' had me a blast, (Girl): Sum-mer lov - in', hap - pened so fast. —
 2. She swam by me, she got a cramp, He ran by me, got my suit damp. —
 3. Took her howl-ing in the ar-cade, We went strol-ling, drank te - mon-ade. —

(Boy): Met a girl cra- zy for me - ec, (Girl): Met - a boy cute as can be. —
 Saved her life, she near - ly drowned, He showed off, splash - ing a - round. —
 We made out, un - der the dock, We stayed out 'til ten o' - clock. —

(Both): Sum - mer days drif - ting a - way — too. — Uh Oh, those Sum - mer Nights. (Chorus): Well - a, well - a, well - a
 Sum - mer sun some - thing be - gun — then, — Uh Oh, those Sum - mer Nights. — Well - a, well - a, well - a
 Sum - mer fling don't mean a thing — but, —

Uh (Boys): Tell me more, tell me more, did you get ve - ry far? — (Girls): Tell me more, tell me more like, does he have a car? —
 Uh (Girls): Tell me more, tell me more, was it love at first sight? — (Boys): Tell me more, tell me more, did she put up a fight? —

Uh Uh, the Sum - mer Nights, — (Boys) tell me more, tell me more, like you don't have to brag —

(Girls) Tell me more, tell me more, 'cause he sounds like a drag — (Chorus): Shu - da bop bop, shu - da bop, bop,
 shu - da bop, bop, shu - da bop, bop, (Girl): He got friend - ly hold - ing my hand, — (Boy): She got friend - ly
 down in the sand. — (Girl): He was sweet just turn - ed eight - een. (Boy): She was good, you know what I mean. —

(Both): Sum - mer heat, boy and girl meet, — then, — uh oh, those Sum - mer Nights, — (Girls): Tell me more, tell me
 more, how much dough did he spend? — (Boys): Tell me more, tell me more, could she get me a friend? —

(Girl): It turned cold - er that's where it ends, — (Boy): So I told her we'd still be friends, —

(Girl): Then we made our true love vow - ow (Boy): Won - der what she's do - in' now - ow. (Both) Sum - mer dreams
 ripped at the seams, — but — oh those Sum - mer Nights. — (Chorus): Tell me more, tell me more.

THOSE MAGIC CHANGES

From the Musical "GREASE"

Lyric and Music by WARREN CASEY and JIM JACOBS

Light Rock Beat

C C C C C C C A A A A min - or F F F F F F F G G G G sev - en.

What's that play - in' on the ra - di - o, — Why do I — start sway - ing to and fro? —
I'll be wait - in' by the ra - di - o, — You'll come back — to me some day, I know: —

I have nev - er heard that song be - fore, — but if I — don't hear it an - y - more, — It's
Been so lone - some since your last good - bye, — but I'm sing - in' as I cry - ay - ay - ay.

To Coda

C (Chorus) Am F

still fam - i - liar to me, sends a thrill — right thru me, 'Cause those chords re - mind me of the
While the bass — is sound - ing, while the drums — are pound - ing Beat - ing of my bro - ken heart will

G7 C Am F

night that I first fell in love to Those Mag - ic Chan - ges, — my heart ar -

G7 C Am F G7

ran - ges — a mel - o - dy — that's nev - er the same, — a mel - o - dy, — that's call - ing your name — and begs you,

C Am F G7 C

Please — come back to me, Please — re - turn to me, — don't go a - way a - gain, — Oh, make them

Am F G7 C Am

play a - gain — the mus - ic I wan - na hear — as once a - gain, you whis - per in my ear, —

F G7 *D.S. al Coda* *Coda* G7 C Am

Oh my dar - har - lin', climb to first place on the chart, Oooh, my heart ar - ran - ges, —

F G7 C Am F

Oooh, — those Mag - ic Chan - ges, — Oooh, — O - o - o - oh — Oh, —

G7 C F Em7 C

O - o - o - oh — o - oh yeah, — Oh, — Zhoot - doo - wah.



20th CENTURY FOX PRESENTS

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IN
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CASTING BY LOUIS ARMSTRONG ARTIST FOR THE SCREEN AND PRODUCED BY ERNEST LEHMAN DIRECTED BY GENE KELLY ASSOCIATE PRODUCER ROGER EDENS DANCES AND MUSICAL NUMBERS STAGED BY MICHAEL KIDD MUSIC AND LYRICS BY JERRY HERMAN Produced by TODD AO COLOR BY DELUXE

BASED ON THE STAGE PLAY 'HELLO, DOLLY' - PRODUCED ON THE NEW YORK STAGE BY DAVID MERRICK - BOOK OF STAGE PLAY BY MICHAEL STEWART - BASED ON 'THE WATCHMAKER' BY THORNTON WILDER
 MUSIC AND LYRICS OF STAGE PLAY BY JERRY HERMAN - DIRECTED AND CHOREOGRAPHED BY GOWER CHAMPION

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Cmaj7

If you want your sis-ter court-ed, broth-er wed or cheese im-port-ed, } Just Leave Ev-'ry-thing To
 If you want your e-go bol-stered, mus-cles toned or chair up-hol-stered. }

A7 addF A7 A7-5 A7 Dm DmaddC# Dm7 Dm6 G9

Me. _____ If you want your roof in-spect-ed, eye-brows tweezed or bills col-lect-ed. } Just Leave
 Charm-ing soc-ial in-tro-duc-tions, ex-pert man-do-lin in-struc-tions. }

G7-9 Cmaj9 C6 Cmaj9 C6 Gm7 C7 Gm7 C7

Ev-'ry-thing To Me. _____ If you want your daugh-ter dat-ed or some mar-riage con-sum-mat-ed
 If you want your cul-ture round-ed French im-proved or tor-so pound-ed
 If you want your child-ren cod-dled, cor-sets boned or furs re-mod-led

Fmaj9 Fm7 Fm6 Fm5 Fm Cmaj9 Gm6

for a path-er mod-est fee. _____ If you want a hus-band spot-ted, girl-friend traced or
 with a ten year guar-an-tee. _____ If you want your birth re-cord-ed, col-lies bred or
 or some nice fresh fruic-as-see. _____ If you want your bus-tle shift-ed, wed-ding planned or

A(C#bass) A7 Dm7 G9 G7-9 Em7 Am Em7-5 A7 Dm7 G9

chick-en pot-ted, I'll ar-range for mak-ing all ar-range-ments. }
 kit-tens board-ed, I'll pro-ceed to plan the whole pro-ee-dure. } Just Leave Ev-'ry-thing To
 bos-om lift-ed, I'll dis-creet-ly use my own dis-cre- tion,

To Coda

1. C6 2. C6 D. S. al Coda

Me. _____ Me. _____ I'll ar-range for mak-ing all ar-

Em7-5 A7 Dm7 G9 G7-9 Em7 Am Em7-5 A7 Dm7

range-ments I'll pro-ceed to plan the whole pro-ee-dure. Just Leave Ev-'ry-thing

G7addE C C7Bbass Dm7Abass C Bb11Bb7 C6

To Me. _____

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LOVE IS ONLY LOVE From the Musical "HELLO, DOLLY!" Music and Lyric by JERRY HERMAN

D Dmaj7 G#dim Em7 A7 Em7 A7 Em

Don't look for shoot-ing stars for Love is on-ly love. You touch and still you

Em7 A7 Dmaj9 D6 Am7 D7 G C#m7 F#7 Bm

touch the ground. Don't lis-ten for those bells for love is on-ly love: And

Bm7 E9sus E7 Em7 Gm A7 D Dmaj7 G#dim

if it's love you've found your heart won't hear a sound: And when you hold {his her hand you

Em7 A7 Em7 A7 Em Em7 A7 D9sus(addB) D7 G

on-ly hold {his her hand. The vi-o-lins are all a bluff: But if you're real-ly

C#m7 F#7 Bm addA# Bm7 E7 G#dim Em7 A7 A7-5 A7 1. D G#dim

wise the si-lence of {his her eyes will tell you love is on-ly love. but it's won-der-ful e-nough.

Em7 A7 2. D G#dim Em7 A7 F#m7-5 B9-5 B9

Don't won-der-ful e-nough. With-out the shoot-ing stars, with-out the sound of bells, with-

Em7 A7sus A7 tacet D Bb Bb7 D D6 D6addE

out the vi-o-lins. love is won-der-ful e-nough.

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BEFORE THE PARADE PASSES BY *From the Musical "HELLO, DOLLY!"* Music and Lyric by JERRY HERMAN

Be - fore the pa - rade pass - es by, I'm gon - na go and taste Sat - ur - day's
 high life; Be - fore the pa - rade pass - es by, I'm gon - na get some
 life back in - to my life. I'm read - y to move out in front, I've had e -
 nough of just pass - ing by life; With the rest of them, With the
 best of them, I can hold my head up high. For I've got a
 goal a - gain, I've got a drive a - gain, I'm gon - na feel my heart com - in' a -
 live a - gain, Be - fore the pa - rade pass - es by.

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DANCING *From the Musical "HELLO, DOLLY!"* Music and Lyric by JERRY HERMAN

When the world's in a mi - nor key And life is a tri - fle blah,
 Just find an - y Al - ice or An - nie and take her danc - ing.
 Don't just sit and say, "C'est la vie," Say, "Play me that oom - pah - pah."
 Get up and get off of your fan - ny and keep on danc - ing.
 Make the mu - sic weave a spell, Whirl a - way your wor - ry;
 Things look al - most twice as well, When they're slight - ly blur - ry. Find a
 part - ner and fol - low me And sway to your fa - v'rite song; As
 long as you're danc - ing, the world seems to dance a - long!

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ELEGANCE From the Musical "HELLO, DOLLY!"

Music and Lyric by JERRY HERMAN

1. Yes, New York. It's real - ly us, Bar - na - by and Cor - ne - li - us,
 2. All who are well bred - a - gree Min - nie Fay has ped - i - gree.

All the guests of Mis - ter Hack - le are feel - in' great and look "spec - tac - a - lar." What a knack
 Ex - er - cise your wild - est whims - to - night, we are out with Dia - mond Jims - to - night: Could they be

there is - t that act - in' like a born a - ris - to - crat, We got el - e - gance. If you
 mis - lead - ing us, sil - ver spoons were used for feed - ing us,

ain't got el - e - gance, you can nev - er, ev - er car - ry it off.

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HELLO, DOLLY! From the Musical "HELLO, DOLLY!"

Music and Lyric by JERRY HERMAN

Hel - lo, Dol - ly, well, Hel - lo, Dol - ly, It's so nice to have you back where you be -
 long. You're look - ing swell, Dol - ly, we can tell, Dol - ly, you're still
 glow - in', you're still crow - in', you're still go - in' strong. We feel the room sway - in', for the
 band's play - in' one of your old fa - v'rite songs from 'way back when. So take her
 wrap, fel - las, Find her an emp - ty lap, fel - las, Dol - ly 'll nev - er go a - way a - gain!

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I PUT MY HAND IN From the Musical "HELLO, DOLLY!"

Music and Lyric by JERRY HERMAN

When a man with a tim - id tongue, Meets a girl with a dif - fi - dent
 girl o - ver six - foot - three, Loves a man who comes up to her

air, Why should the tor - tured creat - ures beat a - round the bush, When heav - en
 ear, Sure - ly it's ob - bi - ous she'll nev - er be se - duced, Till some kind

knows Moth - er Na - ture al - ways needs a lit - tle push, So I put my hand in
 soul con - de - scends to give her beau a lit - tle boost, So I put my hand in

here, I put my hand in there. And a here.

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IT ONLY TAKES A MOMENT *From the Musical "HELLO, DOLLY!"*

Music and Lyric by JERRY HERMAN

The musical score is written in G-flat major (two flats) and 4/4 time. It consists of ten staves of music with lyrics underneath. The lyrics are: "It on - ly takes a mo - ment, For your eyes to meet and then Your heart knows in a mo - ment, You will nev - er be a - lone a - gain. { I held her } { He held me } for an in - stant, But { my } { his } arms felt { sure } { safe } and strong It on - ly takes a mo - ment, To be loved a whole life long. I've heard it said that love must grow, That to be sure, you must be slow. I saw you smile and now I know, I'll lis - ten to just my heart, That smile made me trust my heart. For it long. And that is all that love's a - bout And we'll re - call when time runs out That it on - ly took a mo - ment To be loved a whole life long."

F9 B♭Maj7 Gm7 Cm7 F7 B♭Maj7 Gm7 Cm7 F7 B♭Maj7 B♭6
 Gm G7-9 Cm Cm(+7) Cm7 G9
 Cm Cm(+7) Cm7 G9 Cm Cm(+7) Cm7
 F9 B♭Maj7 Gm7 Cm7 F7 B♭Maj7 Gm7 Cm7 F7
 B♭Maj7 B♭6 Gm G7-9 Cm7 Cm7-5
 B♭ Gm Cm7-5 B♭ Gm Cm7 *To Coda* F7 B♭
 B♭Maj7 B♭6 Cm7 F7 B♭Maj7 B♭6
 Cm7 F7 B♭Maj7 Gm7
 Cm7-5 F7(9/15) *D. S. al Coda*
 CODA B♭ B♭Maj7 B♭6 Cm7 F7
 B♭Maj7 Gm7 C9 Cm7-5 B♭ Gm Cm7-5
 B♭ Gm Cm7-5 B♭ Gm Cm7 F7 B♭Maj7 B♭6

IT TAKES A WOMAN *From the Musical "HELLO, DOLLY!"*

Music and Lyric by JERRY HERMAN

1. It takes a wo-man, all pow-dered and pink, To joy-ous-ly clean-out the drain in the sink.
 (2. The) frail young maid-en who's con-stant-ly there, For wash-ing and blue-ing and shoe-ing the mare.

And it takes an an-gel with long gold-en lash-es And soft Dres-den fin-gers for
 And it takes a fe-male for set-ting the ta-ble And wean-ing the Guem-sey and

dump-ing the ash-es. Yes, it takes a wo-man, a dain-ty wo-man, A sweet-heart, a
 clean-ing the sta-ble. Yes, it takes a wo-man, a dain-ty wo-man, A sweet-heart, a

mis-tress, a wife. | Oh yes, it takes a wo-man, a fra-gile wo-man, To
 mis-tress, a wife. |

bring you, the sweet things in life! 2. The life!

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MOTHERHOOD MARCH *From the Musical "HELLO, DOLLY!"*

Music and Lyric by JERRY HERMAN

I stand for Moth-er-hood, A-mer-i-ca, And a hot lunch for or-phans; Take off your
 hat, sir, Bet-sy Ross-'s flag is pass-ing. Do you see him on the hill at
 Get-tys-burg, 'Neath that great tri-um-phal Arch? If you see him as he's
 tramp-in' thru the "Grapes of Wrath," Stand up and march, march, march.

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PUT ON YOUR SUNDAY CLOTHES *From the Musical "HELLO, DOLLY!"*

Music and Lyric by JERRY HERMAN

Put on your Sun-day clothes when you feel down and out, Strut down the street and have your pic-ture
 took; Dressed like a dream, your spir-its seem to turn a-bout, That
 Sun-day shine is a cer-tain sign that you feel as fine as you look. Be-neath your par-a-sol, the world is
 all a smile. That makes you feel brand new down to your toes; Get out your feath-ers, your
 pat-ent leath-ers, Your beads and buck-les and bows, For there's no blue Mon-day in your Sun-day clothes.

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RIBBONS DOWN MY BACK *From the Musical "HELLO, DOLLY!"*

Music and Lyric by JERRY HERMAN

I'll be wear - ing rib - bons down my back _____ this sum - mer, _____
 Blue and green and stream - ing in the yel - low sky; _____ So, if
 some - one spe - cial comes my way _____ this sum - mer, _____ He might no - tice me _____ pass - ing
 by. _____ And so I'll try to make it eas - i - er to find me in the still - ness of Ju - ly, _____ Be - cause a
 breeze might stir a rain - bow up be - hind me, That might hap - pen to catch the gen - tle - man's eye. And he might smile and
 take me by the hand _____ this sum - mer, _____ Mak - ing me re -
 call how love - ly love _____ can be. _____ And so I will proud - ly wear _____
 Rib - bons down my back, _____ Shin - ing in my hair, _____ That he might no - tice me! _____

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SO LONG, DEARIE *From the Musical "HELLO, DOLLY!"*

Music and Lyric by JERRY HERMAN

Wave your lit - tle hand and whis - per, "So long, dear - ie," You ain't gon - na
 see me an - y - more; _____ But when you dis - cov - er that your
 life is drear - y, Don't you come a - knock - in' on my door. _____ For I'll be
 all dolled up and sing - in' that song, That says, "You dog, I told you
 treat - ed me so rot - ten and rough, I've had e - nough of feel - in'
 so." _____ } So wave your lit - tle hand and whis - per, "So long, dear - ie," Dear - ie
 low _____ }
 should have said, "So long," so long a - go. _____ Be - cause you go. _____

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LOVE, LOOK IN MY WINDOW *From the Musical "HELLO, DOLLY!"*

Music and Lyric by JERRY HERMAN

C Cmaj7 A7-9(+5) Dm7 Fm6 Cmaj7

Love, Look In My Win - dow, Love, knock on my door. It's years since you've

Gm/A A7 D9 Dm7 Dm7/G G7 Cmaj7

called on me. How I would love hear - ing your laugh - ter once

Am7 D7 Fm6 (*rall.*) G7

more, So, if you should ev - er be in the neigh - bor - hood,

C Cmaj7 A7-9(+5) Dm7 Fm6 Cmaj7

Let's talk a - bout old times, Love, pull up a chair, How I miss your

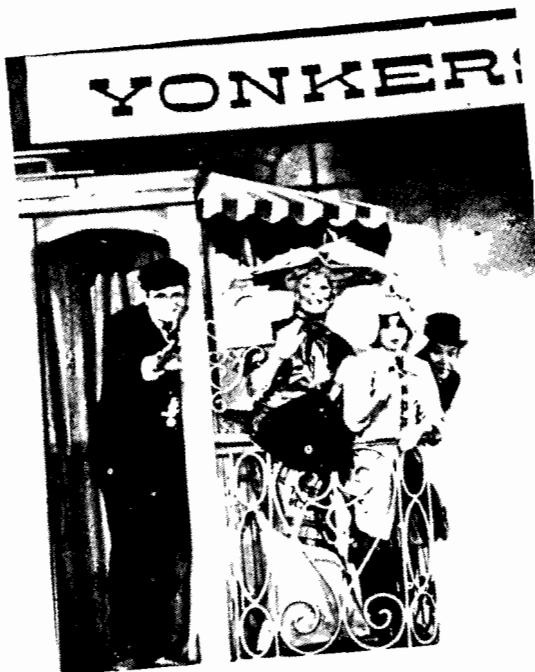
Gm/A A7 D9 Dm7 Dm7/G G7

friend - ly smile, Love, Look In My Win - dow,

Em Gm/A A7 Dm7 F/G G7 C

Love, knock on my door, Oh, Love, come in and stay a - while.

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ROBERT FRYER and LAWRENCE CARR
with JOHN HERMAN
present

JUDY HOLLIDAY

in

“HOT SPOT”

A New Musical Comedy

JOSEPH CAMPANELLA

JOSEPH BOVA · HOWARD FREEMAN · ARNY FREEMAN

Mary Louise · Buzz · George · James · Conrad · Sheila · Gerald
Wilson · Miller · Furth · Cresson · Bain · Smith · Tejelo

book by JACK WEINSTOCK and WILLIE GILBERT

music by MARY RODGERS lyrics by MARTIN CHARNIN

dances & musical numbers choreographed by ONNA WHITE

production designed by ROUBEN TER-ARUTUNIAN musical director MILTON ROSENSTOCK

lighting by JOHN HARVEY dance music & vocal arrangements by TRUDE RITTMAN

arrangements & orchestrations by LUTHER HENDERSON and RALPH BURNS

ORIGINAL CAST ALBUM RECORDED BY WARNER BROTHERS RECORDS

production associate ROBERT LINDEN

hair styles by RONALD D. MALYN assistant to the producers PAUL DAVIS

entire production staged by

MORTON Da COSTA

BIG MEETING TONIGHT

From the Musical "HOT SPOT"

Lyric by MARTIN CHARNIN

Music by MARY RODGERS

Ab Bbm Cm Db Ab D+ Cm Bbm Ab Bbm Cm D+ C7 Fm Bbm Bb Fm7 Fm(+7)Fm7 Bb Bbm
 Big meet - ing to - night, Big meet - ing to - night. Ev - 'ry - bod - y's gon - na be — there,
 Db D+ Gp Gbm Db6 F7 Bbm Gb Eb Bbm7 (+7)Bbm7 Eb Gb7 F7
 Each and ev - 'ry cit - i - zen; I'll see you there, you'll see me — there, I'll meet you in the base - ment at a
 Bb Cm Dm Eb Bb Eb Dm Cm Bb Cm Dm Eb D7 Gm Cm C Gm7 (+7)Gm7 C Cm
 quar - ter to ten! Big meet - ing to - night, Big meet - ing to - night. Go on out and pass the news — on,
 Eb Eb+ Ab Abm Eb G7 Cm Ab F Cm7 (+7)Cm7 F Ab7 G7
 You know where and you know when. Put your coat on, put your shoes on. I'll meet you in the base - ment at a quar - ter to ten!
 Cm(+7) Dm7 Cm(+7)C6 F Fdim C CMaj7 F6 Fdim E7
 We could - a met on the moun - tain, but the moun - tain's too high; We could - a met by the riv - er, but the
 Am E7 Am A#6 Adim Eb G7
 riv - er's too wet. We could - a met on the des - ert, but the des - ert's too dry. There's on - ly one place to met! *Sb!*
 C Dm Em F Em F C Dm Em F E7 Am Dm D Am7 (+7)Am7 D Dm F F+ Bb Bbm
 Big meet - ing to - night, *Sb!* Big meet - ing to - night. We'll be sneak - y, sur - rep - ti - tious, Then we'll sneak a -
 F6 A7 Dm Bb G Dm7 (+7) Dm7 G Bb7 A7
 round a - gain. Strict - ly se - cret, it's de - li - cious, We'll meet you in the base - ment at a quar - ter to ten!
 D Em F#m G F#m G F#m Em D Em F#m G F#7 Bm Em E Bm7 Bm(+7) Bm7 E Em
 We're work - ing to - night, We're lurk - ing to - night. Ev - 'ry - thing is real - ly hum - ming,
 G G+ C Cm G6 B7 Em C A Em7 Em(+7) Em7 A C7 B7
 Join the par - ty, share the hen, . Keep 'em hap - py, keep 'em com - ing. We'll meet you in the base - ment at a
 E F#m G#m A G#m A G#m F#m E F#m G#m A C#m F#m F# C#m7
 quar - ter to ten! We're plot - ting to - night, We're "stot - ting" to - night. Let me tell ya,
 C#m(+7)C#m7 F# F#m A A+ D Dm A6 C#7 F#m D B F#m7 F# G#7
 let me warn — ya, Things are gon - na hap - pen when we start sing - ing "Or - che -
 Bm6 F#m C#7 F#m G7 Em Eb7 D7
 chor - nya," We're swing - ing in the base - ment at a quar - ter to ten! We could - a
 G A7 D G F#7 Bm Bb C7
 met in the val - ley, but the val - ley's too low. We could - a met in the mar - ket, but the mar - ket's no good. We could - a met on a roof - top, but the
 F A7 C7 CMaj7 B7-5 Em *Fade Out*
 roof - top would show. There's on - ly one place to could! *Sb!* We'll meet you in the base - ment at a quar - ter to ten! We'll

GABIE From the Musical "HOT SPOT"Lyric by MARTIN CHARNIN
Music by MARY RODGERS

Am9 D7 Am9 D7 Dm7 G7 Dm7 CMaj7 E7sus E7
 Ga - bie, — there's — so much I have to tell you Ga-bie, — this — is hard to say, Ga - bie, — when
 Am7 D9 Dm7 G7-9 CMaj9 C6 Am9 D7 Am9 D7
 — you're near me, all my speech-es fly — a - way. — Ga - bie, — you're — the on - ly man I ev - er,
 Dm7 G7 Dm7 CMaj7 E7sus E7 Am7 D9 Dm7 G7-9
 Ga - bie, — let — me start a - gain, Ga - bie, — all — the oth - er men I've known are on - ly men.
 C6 Em Em(+7) Em7 A9 DMaj7 D6 DMaj7 D6
 — When I'm by my - self I find the words that ver - y clear - ly say what Ga - bie is.
 Dm Dm(+7) Dm7 G9 CMaj7 C6 CMaj7 Am9 D7
 Then I see your face, I lose my nerve And I'm as help - less as a ba - by is. Ga - bie, — let —
 Am9 D7 Dm7 G7 Dm7 G C7 F6 Dm7-5
 — me sum - mon up my cour - age Ga - bie, — now — it's time you knew Ga - bie, — here —
 C Ab7 Dm7 G9 CMaj7 C9 Dm9 G11 G7-9 C
 — I go, I'm gon - na say it, Ga - bie, — Ga - bie, — I love you. —

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HEY, LOVE From the Musical "HOT SPOT"Lyric by MARTIN CHARNIN
Music by MARY RODGERS

Am7 D9 Gm C11 C9 F Bb9 Eb D7+5
 If you have a mo - ment, An - y time you're free, Hey, love,
 Cm7 BbMaj7 Bb7 Am7 D9 Gm+7 Gm7 Em7 Cm6 A7
 see what you can do for me. — There's no spe - cial hur - ry,
 D G A7 Ab7sus Db° D7 Gb D7 Epm7 F7 Bb
 An - y time you say, Hey, love, may - be you could start to - day!
 Cm7 F7 G D6 Am7 D7 B7-9 B7+5 Em7 A7-5 D6 G
 I've just met a boy, He may not be per - fect, No - bod - y's per - fect, Oh, but he's
 Em7 A7 D Am7 B Am7 Gb7 G C9
 per - fect, he's warm, he's dear I'm glad he's here! You know how to
 Gm9 C7-9 F Bb9 Eb D7+5 Cm7 F7 Eb7 D7 Db6 C7-5
 reach me, You know where I'll be, Stand - ing by, love. Hey, love, try, love,
 Bb Cm7-5 Am7 C9 Bb Cm7 F7-9 Bb
 see what you can do for me, see what you can do with him for me. —

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I THINK THE WORLD OF YOU *From the Musical "HOT SPOT"*

Lyric by MARTIN CHARNIN
Music by MARY RODGERS

E♭ Fm9 E♭ Fm7 E♭ B♭9 Fm7 E♭6 E♭9 E♭7-9

I think the world of you, — You're such a farm - ing cel - lo; You're such a charm - ing

A♭ A♭m6 E♭ Bdim Cm F9 Fm7 B♭7-9 E♭ Fm9 E♭ Fm7 E♭

fel - low, (hel - lo) I think the world of you. I think the world of you. —

B♭9 Fm7 E♭6 E♭9 E♭7-9 A♭ A♭m6 E♭ Bdim Cm

You're like a gow - er flar - den. You're like a flow - er gar - den, par - don, I think the world of

D♭Maj9 D♭6 D♭Maj7 Cm7 F9 B♭Maj7 B♭6 Cm7 F9 Am7-5 D7

you. Just like in all the mov - ies, We'll lead a ros - y life;

Gm Gm(+7) Gm7 C9 B♭M7 B♭7-5 F9 B♭ F9 B♭ B♭9 E♭ Fm9

There in a co - zy cot - tage, I'll be your hus - band, you'll be my wife. Love ev - 'ry - thing you do, —

E♭ Fm7 E♭ B♭9 Fm7 E♭6 E♭9 E♭7-9 A♭ A♭m6

Love ev - 'ry word you ut - ter, You make me belt like mut - ter, but - ter,

E♭ B♭7 E♭ Bdim Cm A♭Maj7 A♭6 B♭9 B♭11 E♭ D E♭ D E♭ D E♭ E6 E♭M9

No - bod - y else will do, I think the world of you.

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LITTLE TROUBLE GOES A LONG, LONG WAY *From the Musical "HOT SPOT"*

Lyric by MARTIN CHARNIN
Music by MARY RODGERS

E♭ Fm7 G7 Cm A♭6

1. It starts to rain, at first a drop, A week goes by, it does-n't stop. It's ver - y wet, the streets are
(2. You're on your) porch, a love - ly day, And then your porch be - gins to sway. And then your porch be - gins to

Cm G7 Cm B♭7 E♭Maj7

mud, Hoo - ray for us, we got a flood! Then ev - 'ry news re - port — makes a show of us,
break, You had a porch, you got a quake! There goes a yak, a house — and a neigh - bor - hood,

B♭7 E♭ Fm7 E♭7 Fm7 B♭7

We're in the head - lines to stay; And with the news of us, — the world will know of us, A lit - tle trou - ble goes a long, long
We're just an - oth - er Pom - peii; Here comes a Hunt - ley; Brink - ley and a Col - ling - wood, A lit - tle rub - ble goes a long, long

E♭ A♭6 Fm7 E♭ F9 B♭7sus B♭9 E♭ E♭7

way. We need a lit - tle trou - ble, a lit - tle trou - ble, a lit - tle trou - ble to - day. A lit - tle
way. A lit - tle

A♭6 A♭m6 E♭ E♭9 A♭ Fm7 B♭7 1 E♭ A♭ E♭ 2 E♭ A♭7

storm and strife, — a lit - tle Time and Life, — A lit - tle trou - ble goes a long, long way. 2. You're on your
strain and stress, — a lit - tle C. B. S., — A lit - tle trou - ble goes a long, long way. We need a

D♭ B♭m7-5 A♭ B♭9 E♭7sus E♭9 A♭ A♭7 D♭ B♭m7-5 A♭ A♭7

lit - tle trou - ble, a lit - tle trou - ble, a lit - tle trou - ble to - day. You sim - ply hol - ler, "Un - cle" and they raise the an - te in the

D♭Maj7 E♭9 A♭13 D♭Maj7 G♭7 Fm7 B♭9 E♭9sus Cm7-5 E♭7 A♭Maj7

good old U. S. A. A lit - tle trou - ble goes a long, long way.

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LIVE IN From the Musical "HOT SPOT"Lyric by MARTIN CHARNIN
Music by MARY RODGERS

He needs some-bod-y to live in, The room needs do - ing, a shirt needs blue - ing, a chair needs glue - ing; He needs some - bod - y to find his brush and comb, A girl who makes a man at home. He needs some-bod - y to cook in, The salt needs shak - ing, the bread needs break - ing and charge needs tak - ing He needs some-bod-y re - li - a - ble and free, Some - one a lit - tle bit like me. The kitchen is go - ing to pot, The stove does - n't want to get hot, His lac - es are all in a knot, The plants are be - gin - ning to rot, I think it's a - greed that he's go - ing to seed, he's in need of im - me - di - ate help. He needs some - bod - y to "love in," His arms need fill - ing, the Jack needs Jill - ing, the Jill is will - ing, For bet - ter, for worse, for stick - in' thru thick 'n' thin: Ba - by, please give in, Live in.

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NEBRASKA From the Musical "HOT SPOT"Lyric by MARTIN CHARNIN
Music by MARY RODGERS

You'd like Ne - bras - ka, I know that you would, You could be hap - py, I bet - cha you could; So man - y things to be seen, to be tried, I could be sort of yqur guide. You'd like the win - ter, the snow on the ground, You'd like the sum - mer, the sight and the sound. You'd like Ne - bras - ka the way that I do And I know Ne - bras - ka'd be head o - ver heels o - ver you.

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THAT'S GOOD — THAT'S BAD *From the Musical "HOT SPOT"*Lyric by MARTIN CHARNIN
Music by MARY RODGERS

1. Ev-'ry-bod-y's rich, ev-'ry-bod-y's gay. That's good. On the oth-er hand,
2. Ev-'ry-bod-y wines, ev-'ry-bod-y dines. That's good. On the oth-er hand.

ev-'ry-bod-y's in ev-'ry-bod-y's way. That's bad. On the oth-er hand,
no one ev-er pays ev-'ry-bod-y signs. That's bad. On the oth-er hand,

ev-'ry-bod-y drives a car or two, some four or five. But ev-'ry-one's too bus-y
ev-'ry-one is tak-ing pride in the way that he lives. But ev-'ry-one's so bus-y

driv-ing to learn how to drive. But ev-'ry-bod-y's rich, peo-ple can re-lax.
tak-ing, that no-bod-y gives. But ev-'ry-bod-y feels bet-ter than be-fore.

That's good. On the oth-er hand, how can you re-lax when you pay a tax? That's bad.
That's good. On the oth-er hand, ev-'ry-bod-y wants just a lit-tle more. That's bad.

Then a-gain, ev-'ry won-der-ful im-prove-ment is im-'rest-ing to note, It's
Then a-gain, ev-'ry won-der-ful re-fine-ment, I real-ly must con-fess, Is

def-i-nite-ly some-what. ver-y, Un-quote.
pos-i-tive-ly sort of, hard-ly. I guess.

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WELCOME TO OUR COUNTRY *From the Musical "HOT SPOT"*Lyric by MARTIN CHARNIN
Music by MARY RODGERS

Wel-come to our coun-try, Wel-come to this land: We're grate-ful for your
com-ing, We're glad to take your hand. We want-ed to re-ceive you with
dip-lo-mat-ic fuss, We did-n't have the trim-mings, so all we brought was us.

Wel-come, Wel-come, Wel-come to our Moth-er-land, We are sure you'll have a hap-py stay:
Though our land is not like an-y oth-er land, Please don't go a-way.

Wel-come to our coun-try, Wel-come thru our doors; There is-n't much to
of-fer, But what there is, is yours. What there is, is yours.

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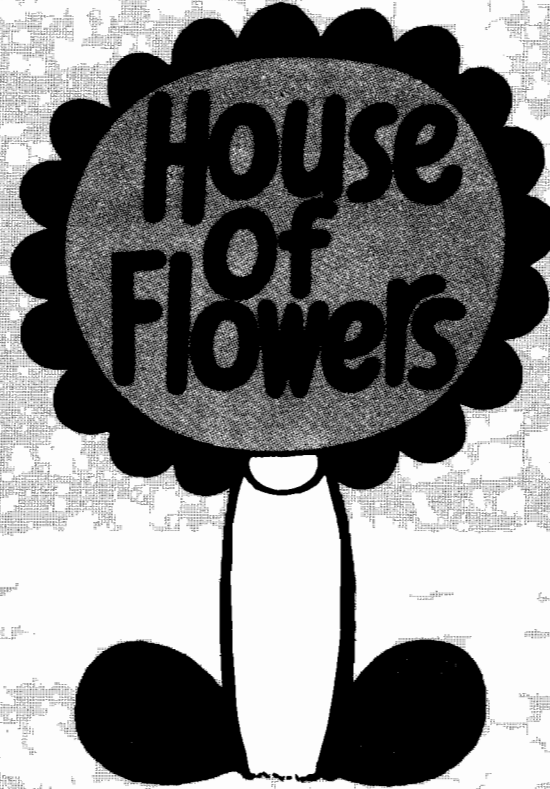
"HOUSE OF FLOWERS"

AS RECORDED ON THE UNITED ARTISTS ORIGINAL CAST ALBUM

Lyrics by **TRUMAN CAPOTE** and **HAROLD ARLEN**

Music by **HAROLD ARLEN**

Truman Capote Saint Subber presents **Harold Arlen's**
Musical



Daniel Barrajanos * Bob Broadway * Yolanda Bavan * Hope Clarke
Tom Helmore * Robert Jackson * Charles Moore * Novella Nelson
Thelma Oliver * Trina Parks * Carla Pinza * Josephine Premice

Walter Raines Settings Designed by **Kert Lundell** Costumes by **Richard Casler** Lighting by **Tharon Musser** Choreography by **Tal'ey Beatty**

Musical Direction & Arrangements by
Joseph Raposo

Associate Producer
Charles Weiss

Directed by
Joseph Hardy

Presented by Special Arrangement with Lucille Lortel Productions, Inc.

I NEVER HAS SEEN SNOW

From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE

Music by HAROLD ARLEN

Am G Am Bm Am G Am Bm Am G Am Bm Am G Am Bm Am G Am Bm Am

I nev-er has seen snow, all the same I know, Snow ain't so beau-ti-ful.

G Am Bb Am G Am Bm Am G Am Bm Am G Am6 D7 A7 Am6 D7 G Am6

C'ain't be so beau-ti-ful like my love is, Like my love is, Noth-in' to com-pare

A7dim7 Am7 D7 G Am Bm Am G Am Bm Am G Am Bm Am G Am Bm Am G Am Bm Am

Noth-in' an-y-where with my love, A hun-dred things I see A twi-ght sky, that tree,

G Am Bm Am G Am Bm Am G Am Bb Am G Am Bm Am G Am Bm Am

but none so beau-ti-ful, not one so beau-ti-ful, like my love is, like my love is.

C9 Gm7 C7 G D7 A7dim7 D7 G

Once you see his face, none can take the place of my love.

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ONE MAN (Ain't Quite Enough)

From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE

Music by HAROLD ARLEN

G7+5 C9 F9+5 Bb9 Eb C7(+9) G+ C9 F9 Bb9 Eb G7+5 C9 F9+5 Bb9

When I was young, my heart was weav-in' In and out of ro-mance, I want-ed one man to be-

Ed A7m6/9 D7(-9) G7+5 C7 F7 Bb7 Eb C7+5 F9 Bb9+5 Eb9 A7 F7(-9)

lieve in, No mat-ter what the cir-cum-stance, Oh, I was will-in' to go live in A

C7+5 F9 Bb9+5 Eb9 A7 C7+5 F9 Bb9+5 Eb9 A7 Ebm6 F7-9 Bb9 Eb9sus Eb7

sea shack by the sea, And set-tle down with no mis-giv-in' 'n' give all of me for

C7+5 C7 F7(-9) Bb9 Eb9sus Eb7 A7 C7

free, If one man could be-lieve in me But the ways of youth soon led me to Ver-mouth, A

F7 Gb7 F7 C7+5 F7 Bb7 Fm7 D7m6 F7(-9) Bb6 Bb9

bran-dy tooth, And a chron-ic gin and ton-ic, Then my lov-in' grew more ver-sa-tile, Till

Fm7 Bb9 G7+5 C9 F9+5 Bb9 Eb C7(+9) G7+5 C9 F9+5 Bb9 Eb C7+5 F9 Bb7

no one man could fill the bill. I cut down on my weep-in', Took up hot-house keep-in' An'

Eb6 Edim Fm7 Bb7 Eb9 Edim F7+5 Bb7+5 Bb7 Eb9 D7-5

got a lot of gar-d'ners who know The kind of green-in' I grow, Some-day one man may call my

C7+5 F9 Bb7 F7(-9) Bb7 Fm9 Bb9+5 Eb6

bluff, Till then Till then "C'est vrai!" One man ain't quite e-nough.

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SMELLIN' OF VANILLA

From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE

Music by HAROLD ARLEN

Smell-in' of va-nil-la, smel-lin' of rose, decked 'n' dilled in our
fin-est clothes. We're gon-na see the Cock-'rel in his fight-ing rage. Make lit-tle o' de bird
in de Bam-boo Cage. Oh de Cock-'rel strut by, wid a mean gleam in his eye. His
head held so high, de bird, he ver-y brave, not a - fraid to die. Oh, de cock-'rel struts u-
nique, as he sly-ly sharp-ens his beak, proud-ly pro-me-nades his phys-ique, de bird, he ver-y brave, cour-age at its peak.

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TWO LADIES IN DE SHADE OF DE BANANA TREE

From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE

Music by HAROLD ARLEN

When you fly-in' too high, like birds sweep-in' de sky, an' pulse
makes you to pause, the main rea-son and cause two la-dies in de shade of de ba-na-na tree. How de-
lec-ta-ble, de-sir-ous they can be, in de black, black shade of de ba-na-na tree.
With lips pout-in' to please, an' eyes rol-lin' to tease, the most pop-u-lar plan
de-signed to cap-ture man, Two la-dies in de shade of de ba-na-na tree. What a fro-lick-in' spec-ta-cle
they can be, In de ice-cold shade of de ba-na-na tree. De nights, they al-ways
fair, no-bod-y nev-er wear a stitch too much from here to here, or ev-en there to
there. A man's for-tu-nate chile to be born on this el-e-gan' isle.
You need no wed-ded wife. To taste the joys of life. Look? See?
Nice? A-gree? Two la-dies in de shade of de ba-na-na tree.

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A SLEEPIN' BEE *From the Musical "HOUSE OF FLOWERS"*Lyric by HAROLD ARLEN and TRUMAN CAPOTE
Music by HAROLD ARLEN

When a bee lies sleep-in' in the palm o' your hand, You're be-witch'd and
 deep in love's long look'd af-ter land. Where you'll see a sun-up sky
 with a morn-in' new, and where the days go laugh-in' by as love comes a-call-in' on
 you. Sleep on. Bee, don't wak-en, can't be-lieve what just passed
 He's mine for the tak-in', I'm so hap-py at last. May-be I dreams, but
 he seems sweet gold-en as a crown, A sleep-in' bee done told me, I'll
 walks with my feet off the groun' when my one true love I has foun'.

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CAN I LEAVE OFF WEARIN' MY SHOES?*From the Musical "HOUSE OF FLOWERS"*Lyric by HAROLD ARLEN and TRUMAN CAPOTE
Music by HAROLD ARLEN

Can I leave off wear-in' my shoes, Feel my bare feet on the ground, Steal a-way when Spring comes a-
 round, Si, Si, mais Si, mais out. Can I leave off curl-in' my hair? Let your
 hair get drenched in the rain. When I come home will you com-plain? Mais non, Ja-mais, Ja-mais.
 What if I want a herd of goats, An al-li-ga-tor or a hon-ey bear?
 Oh, you can bring most an-y-thing, And you will find that I don't mind, As long as you are
 there. Can it be you mean what you say? I will let you have your own way. Pour
 moi c'est vrai-ment di-vine, Such an a-mia-ble ar-range-ment ought to work out fine.

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DON'T LIKE GOODBYES From the Musical "HOUSE OF FLOWERS" Lyric by HAROLD ARLEN and TRUMAN CAPOTE
Music by HAROLD ARLEN

E7 B7 E7Maj7 E9 A7 A7m6 E7Maj7 E9
 Don't like good-byes, — tears — or sighs, — I'm not too good at leav-in' time. — I got no taste for
 A7 D9 G7 C7+5 F7 B7 E7 B7 E7Maj7 E9
 griev-in' time. — No, no not — me. You've been my near ones. Al-ways my dear ones, I nev-er thought that
 A7 A7m6 E7Maj7 E9 A7 D9 G7 C7+5 Fm6 G7
 I would find — An-oth-er love, a dif-f'rent kind, — But it came to be. — Well, if you
 Cm7 Cm6 Fm6 G7+5 Cm Cm7 Dm7 G7 Cm6
 think I'm tell - ing you lies, Go try your luck and look in - to his eyes. But re - mem-ber, you must re -
 D7+5 G9 G7-9 Cm Cm(+5) Fm7 D9 Fm7 B7 B7m7 B9
 mem-ber he's mine, — And my world o-ver-head has a clear new shine. —
 Eb Fm7 B7 Gm7 Cm7 A7 A7m E7 Gm E7
 Don't want to leave you, sor-ry to grieve you, It's trav-'lin time and I must move on. — Found the man — to
 C7+5 D9 C9 B7 C7-9 E9 E96
 lean up - on, — And if I could ar - range it. Oh, would I care to change it, Not me' —

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HOUSE OF FLOWERS From the Musical "HOUSE OF FLOWERS" Lyric by HAROLD ARLEN and TRUMAN CAPOTE
Music by HAROLD ARLEN

CMaj7 C CMaj7 — 3 — A13 A+7
 My house is made of flow-ers. — the warm winds car-pet the floor. — When -
 Dm Dm(Maj7) Dm7 G9 C A+7 3 D-7 G7 G7(9) C C6 Dm7 G+7
 ev - er there's spring show-ers o - pen a rain - bow door — The
 CMaj7 C CMaj7 F9 3 A13 A+7 Dm Dm(Maj7)
 frog, the toad, the tur-tle — make my home — their home. — My cur - tains are crepe
 Dm7 G9 C 3 A+7 3 D+7 G7 G79 C G+7
 myr-tle, — and the fire - flies fly neath my dome. — I've
 C G+7 Gm7 C9 C G+7 D9 C9
 nev - er had mon-ev and I'll nev - er need none, the moon is my lamp and my clock is the sun. My
 F9 E9 Eb9 E9 D9 C6 add9 Am7 Dm7 Dm7(susG)C6 Cm A7
 home's a home for all those things what grows, what flies, what sings. If it all sounds temp-tin' and it
 Cm7 A7 Am(75) Cm7 D7 D9 G13 A9 CMaj7
 do you en-tice, I'd shout to the heav-en that it do make it nice. Won't you come live with me? — I'd come
 A13 A+7 Dm9 Fm7 Am7 Dm7 G+7 CMaj7
 live with me. — If I were you, — If I were you. —

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JUMP DE BROOM From the Musical "HOUSE OF FLOWERS"

Lyric by TRUMAN CAPOTE
Music by HAROLD ARLEN

Cmaj7 F9(b5) Cmaj7 Dm7(C)

Take de broom all a - roun', Sweep up de room, sweep up de groun'.

C6 C13(b9) (Tacet)

(Whistle)

C6/9 F6/9 Cmaj9 (add6) F#6 G6 F#6 F6 Cmaj7

Him is her an' her is him. Look down, all saints an'

Dm7 G9(b5) Cmaj7 Dm7

hon - or them. Ooh - ay ooh - ay Ooh - ay ooh - ay.

Cmaj7 F9(b5) C6 Dm(G) Dm7 Cmaj7 F9(b5)

May you see_ as_ one de com - in' of each sun, Close your eyes_ tight

C6 Dm(G) Dm7 Cmaj7 Dm7 C6 G7(C)

at the com - in' of each night. Ooh-ay ooh-ay ooh-ay ooh-ay May you wid de samebreath live,

C C6/9 Am(add9) Eb7 D13 Am9 Am Dm7 G7/6 Ab C

wid de same breath die; Leave dis dark land for_ dat_ dear sky.

Cmaj7 Dm7 Cmaj7 F9(b5) Cmaj7 Dm7(C)

Ooh-ay ooh-ay ooh-ay ooh-ay Take de broom all a - roun', Sweep up de room, sweep up de groun'.

C6 C13(b9) (Tacet)

(Whistle)

Cmaj7 F Am7 Dm7 G9 Cmaj7

Time has come to Jump De Broom, First de bride an' then de groom.

WIFE NEVER UNDERSTAN'

From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE

Music by HAROLD ARLEN

B \flat Fmaj7 B \flat Fmaj7 F Dm G7 C6

I tied my wife to the trou-ble tree, Now my wife won't speak to me;—

Gm7 Db9(b5) Gm7 C9 C9/6 C9(+5) F6

Mean as a hor-net, mad as a bee, 'Cause the lit-tle wom-an she tied to the trou-ble tree.

B \flat 7 B \flat maj7 C7 F6 A7 D+ G7 C7(+5) C7/6 F6

A wife nev-er un-der-stan'— Hus-ban' do-in' what he can.—

B \flat 7 B \flat maj7 C7 B \flat Fmaj7 B \flat Fmaj7 F Dm G7 C6

I tied my wife to the tri-bal tree, Now she act so fool-ish-ly;—

Gm7 Db9(b5) Gm7 Cm7 C9/6 C9(+5)

She say she fly a-way a-ban-don-ing me, 'Cause de lit-tle wom-an she tied to the tri-bal

F6 B \flat 7 B \flat maj7 C F6 C7 G#dim B \flat m6 B \flat dim

tree. Oh, Ot-til-ie, look at me, How come you so an-gry?

Dm7 Eb9 Dm7 G13 C9 Db9 C7 B \flat Fmaj7

Good-ness hon-ey, don't you see, I'on-ly do-in' my du-ty. I tied my wife to the

B \flat Fmaj7 F Dm G7 C6 Gm7 Db9(b5) Gm7

big bam-boo, Now my wife won't bill and coo, Wild as a jack-al howl-in'in the blue,

C9 C9/6 C9(+5) F6 B \flat 7 B \flat maj7 C7 F6

'Cause the li'l wom-an she tied to the big bam-boo. A wife al-ways

A7 D+ G7 C7(+5) C7/6 F6 C7

sob and sigh, Hus-band tru-ly mys-ti-fy. Oh, Ot-til-ie, look at me,

G#dim B \flat m6 B \flat dim F6/9 Gm7(susC)

How come you so an-gry? Wom-an Nev-er Un-der-stan'— Hus-ban' do-in' what he can.—

Fmaj7 C7(+9) C18 R.H. Cmaj7 L.H. F6

Wife al-ways sob and sigh, Bye bye.

MADAME TANGO'S PARTICULAR TANGO

From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE
Music by HAROLD ARLEN

F6addG CaddG Dm9 G7 C6

1. Mad-ame Tan-go's Par - tic - u - lar Tan - go has noth - ing to do with things ce - les - tial,
2. Mad-ame Tan-go's Par - tic - u - lar Tan - go a dance of rhyth - mi - cal com - po - si - tion,

FaddG CaddD Dm9 F6addGD9addB G7addC C6

Mad - ame Tan - go's Par - tic - u - lar Tan - go a click of cas - to - net steps tem - pes - tual.
Mad - ame Tan - go's Par - tic - u - lar Tan - go a love - ly la - dy like ex - 'i - bi - tion.

Fm7 Fm6 F6addG Cmaj7 D7-10 G7+9 Dm7addG G7addE C6 Dm6 Cmaj7

Comes the night, pour the rum, dim the light, tap the drum; Flip your hips,
Raise your heel, do the dips, Get the feel, flip your hips; Tres gen - teel

F9addD Ab9-5 Ab9 Fm6 D7-5 G7+9 F6addG CaddD

sug - ar plum, then sa - shay max - i - mum. Mad - ame Tan - go's Par - tic - u - lar Tan - go
fin - ger tips then sa - shay to the ships. Mad - ame Tan - go's Par - tic - u - lar Tan - go

Dm9 G7 C6 F6addG CaddD

a - wak - ens you an' you wing and wob - ble. Mad - ame Tan - go's Par - tic - u - lar Tan - go
a gay and fan - ci - ful dance cre - a - tion. Mad - ame Tan - go's Par - tic - u - lar Tan - go

Dm11 Dm13 D7-9addB (Tacet) D9addB 1.G7 C6 2.G7 C6

sum it up an' it's tres Whisper (2. 3. 4. 5. 6.) Sing for - mi - da - ble.
sum it up an' it's bon Whisper (2. 3. 4. 5. 6.) Sing cel - e - bra - tion.

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WAITIN'

From the Musical "HOUSE OF FLOWERS"

Lyric by HAROLD ARLEN and TRUMAN CAPOTE
Music by HAROLD ARLEN

C6/9 F7 C7 F Fm C Cm

Wait - in', sit - tin', stretch - in', Try - in' to look fetch - in' An'

C G7 Cmaj7 Dm7 C Dm7 C F7 Eb7 Db7 C6/9

that's the way the days go by, The liv - in' of the life goes by. Wait - in',

F7 C7 F Fm C Cm F7 D7(b5)

Wait - in', Wait - in', It's so ir - ri - tat - in'. We'd rath - er be dat - in' than.

Fdim C Bb6 Cmaj7 C6 G9(Cbass)

Wait - in', Wait - in' for a ship to come in. Wait - in' for some fun to be - gin.

Cmaj7 A13 A9(+5) F9 Ab Cm6 Ab7 Cdim Gb7 G7(+5)

Wait - in' for some spend - in' men, Can't re - mem - ber when we've not be - en

C6/9 F7 C7 F Fm C Cm

drows - in', dream - in', moon - beam - in' 'bout the thing we're su - preme in, And

C6 G7 Cmaj7 Dm7 C Dm7 C

that's the way the days go by, The liv - in' of the life goes by.

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Lyric by **HERBERT MARTIN**
Music by **MICHAEL LEONARD**

LORE NOTO
presents

THE

MEETING

PLACE

A MUSICAL

Based on the novel by
MARJORIE KINNAN RAWLINGS

also starring

DOLORES WILSON CARMEN MATHEWS
CARMEN ALVAREZ

Introducing

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with

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DAVID HARTMAN GORDON B. CLARKE
and **JOE E. MARKS**

Book by

HERBERT MARTIN and **LORE NOTO**

Music by

MICHAEL LEONARD

Lyrics by

HERBERT MARTIN

Sets and Costumes Designed by

ED WITTSTEIN

Lighting Designed by

JULES FISHER

Music Direction & Vocal Arrangements by

JULIAN STEIN

Orchestrations by

LARRY WILCOX

Dance Music by

DAVID BAKER

Choreography by

RALPH BEAUMONT

Associate Producer

MICHAEL BALISTRERI

Directed by

LLOYD RICHARDS

THE KIND OF MAN A WOMAN NEEDS *From the Musical "THE YEARLING"*

Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD

Hand - some, no. my man ain't hand - some, but there's a trace Of a won - d'rous grace
 in his wea - ry face. Life has done its best to break him But his strength and cour - age make him
 Just the kind of man a wo - man needs. Ten - der, he ain't al - ways ten - der,
 but in his eyes Some - thing warm and wise lifts me to the skies. If his heart ain't
 al - ways show - ing, It's a com - fort just in know - ing He's the kind of man a wo - man needs.

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SPRING IS A NEW BEGINNING *From the Musical "THE YEARLING"*

Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD

Spring is a new be - gin - ning. That time of the year to
 make a brand new start, Spring is a time of hope and prom - ise. The
 time of the year to warm a de - spair - ing heart. It's eas - y to find the joy that spring can
 bring. Spring is the time of laugh - ter. That makes your heart light - er and
 gives you the feel - ing the world can't be right - er. Use all your chanc - es to make your life bright - er this spring.

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ONE PROMISE COME TRUE *From the Musical "THE YEARLING"*Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD

Musical score for the song "One Promise Come True". It consists of four staves of music in G major, 4/4 time. The lyrics are: "One promise come true, he bought me a dress; Why should there be tears with such happiness? I've got all the riches that any one can own. I've got a man who understands a heart that has lived alone."

Chords: B \flat (add 9), F7(sus 4), B \flat (add 9), F7, B \flat (add 9), F7, B \flat (add 9), B \flat 9 sus, B \flat 7, E \flat , Dm7, E \flat , B \flat , G \flat 7, C \flat Maj9, Cm7, F9sus, F9, B \flat (add 9).

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SOMEDAY I'M GONNA FLY *From the Musical "THE YEARLING"*Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD

Musical score for the song "Someday I'm Gonna Fly". It consists of ten staves of music in G major, 4/4 time. The lyrics are: "Some-day I'm gonna fly, Up where the clouds drift by: I'll have a pair of wings, Spread in' across the sky. Some-day I'll sail in space, Give an ol' hawk a race: I'll find a lazy cloud, To use as a rest-in' place. This time I'm learn-in' to fly the real way, From a wise ol' bird; 'Course it's a shame I can't tell you his name, I promised I'd not breathe a word. Some-day I'm gonna fly, Say your good-byes to me; Some-day I'm gonna fly, Some-day just wait and see."

Chords: C, C \sharp dim, Dm7, G7, Gm7, G7, C, F, G7, Em7, Am7, Dm7, Gdim, Dm7, G7(\flat 9), C, C \sharp dim, Dm7, G7, Gm7, G7, C, C7, F, E9sus, E9, Am7, Gm7, C7, FMaj7, F, G9, G7, C, F, F+, F6, E7, AMaj7, E9, C \sharp m7, F \sharp m7, C(add 9), B7sus4, B7, Em7, E7, A, Dm7, G9, G7, C, C \sharp dim, Dm7, G7, Gm7, G7, C, F, E9sus, E9, Am7, Gm7, C7, FMaj7, F, G9, C.

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MY PA From the Musical "THE YEARLING"Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD

B \flat 9sus Cdim E \flat Maj9(13) Gm7 C7sus E FMaj7 Am7
 My Pa can light my room at night with just his be - ing near, And make a fear - ful
 Gdim Am7 D9 GMaj7 G6 F#m7 B7 G7 EMaj7 E \flat 6 3 C#m7 F#9sus
 dream all right by grin - ning ear to ear. My Pa can do 'most an - y - thing he sets his mind to
 BMaj7 F#(add 9) F# B \flat Fdim F9sus C9 A \flat A \flat 7 F9sus F7 B \flat 9sus Cdim
 do. He'd e - ven move a moun - tain, if he real - ly want - ed to My Pa can sweet - en
 E \flat Maj9(13) Gm7 C7sus E FMaj7 Am7 Gdim Am7 D9
 up a day that clouds and rain make grey And tell me fun - ny sto - ries that will chase the clouds a -
 GMaj7 G6 Gm7sus C7 C7+5 FMaj7 F6 F9sus F9 B \flat Maj7 B \flat 6 F(add 9) F
 way. My Pa's the on - ly one on earth I can tell my trou - bles to: He un - der - stands the
 G \flat F C7sus G \flat A \flat G \flat C7sus Am F Cdim Gm7 Am7 B \flat 6 Dm6
 things I say. He knows the way I feel each day, He's made the things I've wished for all come
 E \flat C FMaj7 D9sus D7-9 Gm7 C9sus C7 F
 true. My Pa's the fin - est friend I ev - er knew.

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WHY DID I CHOOSE YOU? From the Musical "THE YEARLING"Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD

B \flat B \flat 9 E \flat E \flat + E \flat Maj7 E \flat 6 Dm7-5 G9sus Cm+7 F9sus F9 B \flat
 Why did I choose you? What did I see in you? I saw the
 C7 Am7 D7(-9) D7 D13 3 Gm+7 Gm7 C9 C13 3
 heart you hide so well: I saw a qui - et man (girl) who had a
 FMaj7 B \flat F Am7 F A \flat dim Gm7 C7 F9sus Fdim Cm7 F7-9
 gen - tle way. A way that caught me in its glow - ing spell.
 B \flat B \flat 9 E \flat E \flat + E \flat Maj7 E \flat 6 Dm7-5 G9sus Cm+7 F9sus F9 B \flat
 Why did I want you? What could you of - fer me? A love to
 C7 Am7-5 D7(-9) D7 D13 3 Gm+7 Gm7 C9
 last a life - time through. And when I lost my heart so man - y
 E FMaj7 F9sus B \flat A7+5 A7
 years a - go, I lost it lov - ing - ly and will - ing - ly to you.
 D7-9 D7 D13 3 Gm7 G7-5 C9sus C7-9 F
 If I had to choose a - gain, I would still choose you.

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GROWING UP IS LEARNING TO SAY GOOD-BYE*From the Musical "THE YEARLING"*Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD

When you make up your mind to do a thing, you've got to follow it through; Don't think for a minute that saying good-bye is an easy thing to do. And hard as it is for me, I know it's twice as hard for you. But growing up is learning to say good-bye. It's a smile on your face, while a tear fills your eye. Growing up's an end to things you never dreamed would end. Growing up is saying good-bye. And knowing that in time your broken heart will mend.

E7 B7 E7Maj7 F7 B7 F7 B E7Maj9 B7m7
A7Maj9 G7 Cm Cm7 Cm6 D7 B7 E7 A7m6 E7Maj7 3 E713 A7 G9
CMaj7 Gm6 Gm7 Gm6 A7 Dm Dm(+7) Dm7 C F E
C9 F E F6 E7 Dm6 Ddim Dm6 Ddim C G7 C Gm7 C7 F G7 Dm7 G7
G11 G7 G11 Em7 A9(95)A7 A7+5 Dm G7 Dm9 G7 G11 G7(99) C C7 Fm6 Cdim C

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I'M ALL SMILES*From the Musical "THE YEARLING"*Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD

I'm all smiles, darlin', You'd be and
I'm all smiles, darlin', Through
too. If you knew, darlin',
through. But my cold hands, darlin',

All of the smiles were for you. Warm to the touch of
you. Rain hasn't fallen for days now, But rainbows are
fillin' the skies. My heart must have painted those rainbows,
Shinin' before my eyes. Can't you tell that I'm in love,
darlin', Deep and true. With guess
who, darlin' Some-one I'd die for, beg, steal, or lie for, Eat humble
pie for: Some-one to fly to the sun, moon and sky for, Some-one to
live for, to laugh with and cry for. And that some-one is you!

D7+9 Gm7 C7+9 E dim C6 Am7 D7
Bm7 E7 C7m7 F#9 BMaj7 B7 B
Em7 A9 DMaj7 A7 2 Em7 A11
F#m7 D6 G7 A7 Fm7 B7 Gm7 95
C7 95 FMaj7 F6 G A9 DMaj7 D6
GMaj7 B7 B7 95 B7 95 A11 A7 D7+9 Gm7 C7+9
Bdim C6 Am7 D7 Bm7 E7 C7m7 F#9
BMaj7 B7 B Em7 A9 C# DMaj7 D7 F# G
E A7 F#m7 Bm7 Em7
A11 A7 F#7 3 Bm7 Em7 A11 A13-9 DMaj7

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BOY THOUGHTS *From the Musical "THE YEARLING"*

Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD

Where's your lap when you ain't sit - ting down? Lis - ten to the ti - ger lil - ies roar; If you turned a cab - in
 up - side down, You'd find your head was walk - ing on the floor. On the days the sun ain't shin - in', Where do shad - ows go?
 No one says a crow will roost - er, Yet I've heard a roost - er crow. Craw - ling spi - ders like to but - ter - flies, Can owls ask "Why?" in - stead of
 "Who?" S'pose my ma was mar - ried to your pa, Would you be me or would you still be you? What makes glad - i - o - las
 glad? And weep - ing wil - lows sad? When day breaks does it cry? I hear thun - der clap - ping, No, it's Christ - mas wrap - ping, I'm so hun - gry I could die!

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EVERYTHING IN THE WORLD *From the Musical "THE YEARLING"*

Lyric by HERBERT MARTIN
Music by MICHAEL LEONARD

Sweet p' - ta - ter pie, that's just what you are, Pie and tur - key stuff - fin'; Ham and eggs and hom - i - ny, a
 huck - le - ber - ry muf - fin. Gin - ger - bread and pep - per - mint are what you re - mind me of, You're
 ev - 'ry - thing in the world I love. Warm - er than Ju - ly, that's just what you are, Sweet as May - time
 flow - ers; Nic - er than a swim when the day is hot, Soft as sum - mer show - ers. Hide and seek and
 mum - bly peg is what you re - mind me of; You're ev - 'ry - thing in the world I love.
 You're a big box of bis - cuits and hon - ey too;
 A lem - on drop, a twin - klin' star's the spit - tin'
 im - age of you. Sun - shine on the trees, that's just what you are, Sun and moon - light gleam - in';
 Fi - re on a win - t'ry day that toasts you while you're dream - in'. Choc - late cake and sil - ver birds are
 what you re - mind me of, You're ev - 'ry - thing in the world I love.

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FRYER, CARR & HARRIS present

ANGELA LANSBURY as MIAMIE

a new musical

Book by

JEROME and ROBERT
LAWRENCE E. LEE

Music and Lyrics by

JERRY
HERMAN

Based on the novel
"Auntie Mame" by PATRICK DENNIS

and the play by LAWRENCE and LEE

with

BEATRICE JANE
ARTHUR CONNELL
WILLARD WATERMAN
and
FRANKIE MICHAELS

Settings Designed by WILLIAM and JEAN ECKART

Costumes Designed by ROBERT MACKINTOSH

Lighting by THARON MUSSER

Musical Direction and Vocal Arrangements by DONALD PIPPIN

Orchestrations by PHILIP J. LANG

Dance Music Arranged by ROGER ADAMS

Assistant Choreographer TOM PANKO

Associate Producer JOHN BOWAB

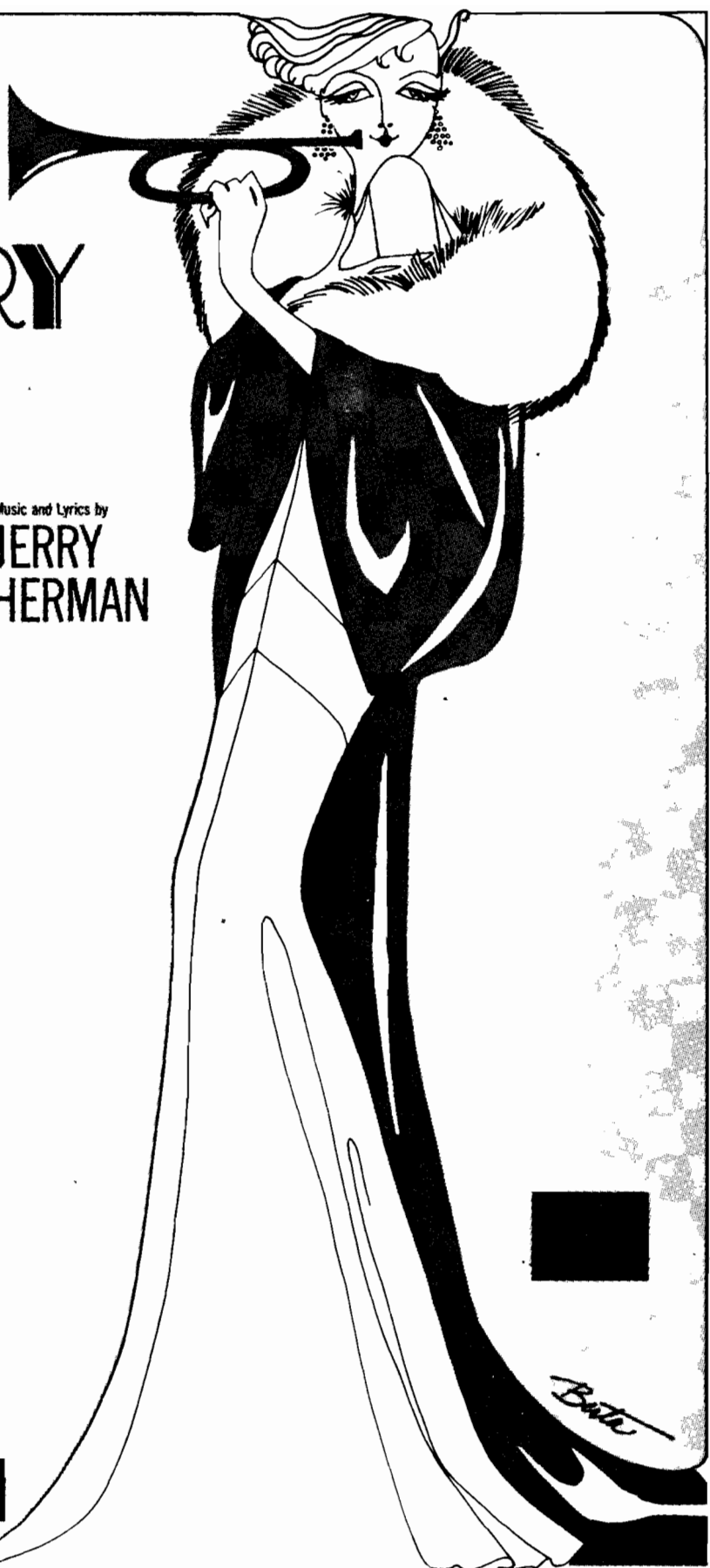
Dances and Musical Numbers Staged by

ONNA WHITE

Directed by

GENE SAKS

Original Cast Album by Columbia Records



MAME From the Musical "MAME"

Music and Lyric by JERRY HERMAN

You coax the blues right out of the horn, Mame, You charm the
 husk right off of the corn, Mame, You've got the ban - joes strum - min' and
 plunk-in' out a tune to beat the band, The whole plan - ta - tion's hum - min' since you brought Dix - ie back to Dix - ie -
 land. You make the cot - ton eas - y to pick, Mame, You give my
 old mint ju - lep a kick, Mame, You make the old mag - no - lia tree blos - som at the men - tion of your
 name. {1. You've made us feel a - live a - gain, You've giv - en us the drive a - gain,
 {2. Your spe - cial fas - ci - na - tion 'll Prove to be in - spi - ra - tion - al,
 To make the South re - vive a - gain, Mame.
 We think you're just sen - sa - tion - al, Mame.

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MY BEST GIRL From the Musical "MAME"

Music and Lyric by JERRY HERMAN

You're my best girl and noth - ing you do is wrong, I'm proud you be -
 long to me; And if a day is rough for me,
 Hav - ing you there's e - nough for me. But if some - day an - oth - er girl comes a -
 And if some - day when ev - 'ry thing turns out
 long, It won't take her long to see, That I'll still be found just
 wrong, You're through with the hu - man race, Come run - ning to me, For
 hang - in' a - round } you'll al - ways be } my best girl. You're girl.

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BOSOM BUDDIES From the Musical "MAME"

Music and Lyric by JERRY HERMAN

C A7 Dm Cdim

1. We'll al - ways be Bos - om Bud - dies, — friends, sis - ters and pals;
 2. We'll al - ways be dear com - pan - ions, — my cro - ny, my mate;
 3. (Instrumental) ----- etc.
 4. I'll al - ways be Al - ice Tok - las, if you'll be — Ger - trude Stein.

C E7 Am7 A7 Dm7

We'll al - ways be Bos - om Bud - dies, If life should re - ject — you, there's me to pro - tect —
 We'll al - ways be har - mo - niz - ing, Or - phan An - nie and Sand - y, like A - mos and An -
 And tho' I'll ad - mit I've dish - ed you, I've — gos - siped and gloat - ed, but I'm so de - vot -

G7 C A7 Dm

— you. If I say — that your tongue is vi - cious, — if I call — you un -
 dy. If I say — that your sense of style's — as — far off — as your
 ed. And if I — say that sex and guts — made — you in - to a

Fm6 C C+ A7sus A7 D7 Dm7

couth: It's sim - ply that who else — but a bos - om bud - dy Will sit down and tell —
 youth: It's on - ly that who else — but a bos - om bud - dy Will sit down and tell —
 star, Re - mem - ber that who else — but a bos - om bud - dy Will tell you how rot -

Last time to Coda

G7 C C6 Cmaj7 C6 C C6 Cmaj7

— you the truth. Tho' now and a - gain I'm a - ware that my can - did o - pin - ion may
 — you the truth. Each time that a crit - ic has writ - ten, "Your voice is the voice of
 ten you I feel it's my du - ty to tell you it's time to ad - just to your

C6 C C6 Eb Eb6 Ebmaj7 Eb6

sting, Tho' s of - ten my frank ob - ser - va - tion might scald, I've been mean - ing to tell you for
 frog!" straight to your side to de - fend you I rush, You know that I'm there ev - 'ry
 age. You try to be "Peg O My Heart", when you're "La - dy Mac - beth". Ex - act - ly how old are you,

Eb6 Ebmaj7 Eb6 Eb Eb6

years you should keep your hair — nat - ural like mine. If I kept my hair nat - ural like yours, I'd be
 time that the world makes an un - kind re - mark. When they say, "Ve - ra Charles is the world's great - est
 Ve - ra, the truth! Well, how old do you think? I'd say some - where in between for - ty and

Dm7 G7sus G7 Coda Am7 Dm7 C C+ A7sus A7

bald, But dar - ling, are. — Just turn — to your bos - om bud - dy, For
 lush!" It hurts me,
 death! But sweet - ie,

D7 Dm7 G7 Am7 A9 Dm7 A7 Dm

aid and af - fec - tion, for help and di - rec - tion, for loy - al - ty, love — and for sooth, Re - mem -

Fm6 C C+ A7sus A7 D7 G7 D7 G7

ber that who else — but a bos - om bud - dy Will sit down and lev - el and give you the dev -

D7 G7 C F6 C F D7 G C6 G7 C

il, Will sit down and tell you — the truth! —

GOOCH'S SONG *From the Musical "MAME"*

Music and Lyric by JERRY HERMAN

VERSE Cm Bb Ab Cm Bb Ab

With my wings res-o-lute - ly spread, Mis-sis Burn-side, And my old in-hi-bi - tions shed, Mis-sis Burn-side, I did

CHORUS Cm Bb Ab Cm Fm7 Bb9 Eb

each lit-tle thing you said, Mis-sis Burn-side, I lived! I lived! I lived! I al - tered the drape of a

Ebmaj7 Eb6 Ebmaj7 Eb6 Bbm6 C7(-9) C7 Fm7

drop on my bod-ice And soft - ened the shape of my brow: I fol - lowed di -

Abm Ebmaj7 Ebdim Fm7 Fm7(Bb) Bb9 Gm Fm7 A Bb7

rec - tions and made some con - nec - tions, But what do I do now? Who'd

Eb Ebmaj7 Eb6 Ebmaj7 Eb6 Bbm6 C7-9

think that Miss Prim would have o - pened her win-dow As far as her whim would al - low, And

Fm7 Abm Ebmaj7 Ebdim Fm7 Fm7 Bb9 Gmaj7 G6 Gmaj7 G6

who would sup - pose it was so hard to close it, Oh, what do I do now? I

Am7 D7 G Abm7sus. Db7

pol-ished and pow-dered and puffed my-self, If life is a ban-quet I
trav-elled to hell in my new ve-neer, And look what I got as a

Gb Bb7 Eb Ebmaj7 Bb+

stuffed my-self; I had my mis-giv-ings, but went on a field trip, To find out what
sou - ve - nir; But still I'll de - fend you as guide and in- struc - tor, Would I rec - om -

Eb6 Bbm6 C7(-9) Fm7 Abm Gm

liv - ing's a - bout. My thanks for the train - ing, now I'm not com -
mend you and how. Al - though I was leer - y, I thrived on your

Gbdim Fm7 Fm7(Bb) Bb9 Gm7 Gm7 D7(-9)

plain - ing, But you left some - thing out. In - stead of wan - d'ring on with my
theo - ry, That life can be a wow! You said there's noth - ing wrong with a

Gm7 D7(-9) Bbm6 C7 Fm7 F7 Fm7 Fm7(Bb)

love re - morse, I have come back home to com - plete the course, Oh, what do I
harm - less smooch, So I'm gon - na call him Den - nis Gooch, But what do I

1. Bb7 Eb 2. Bb7 Eb D Eb G Ab B D Eb

do now? I do now!

IF HE WALKED INTO MY LIFE

From the Musical "MAME"

Music and Lyric by JERRY HERMAN

VERSE

Abmaj7 Abdim Ebmaj7 Fm7 Bb7sus Bb7(-9) Ebmaj7

Where's that {guy} with the {bu - gle} {girl} {prom - ise?} The {guy} who tried to show me what love could be;

Gm9 C7(-9) Fmaj7 F6 Gm7 C7sus. C7(-9) F6

Where's that {guy} with that {bu - gle} {girl} {prom - ise} And why do I feel the some - one to blame is me?_____

CHORUS

F6 Fmaj7 F7 Am7 D7 G9 G9(+5)

Did {he} need a strong - er hand? Did {she} need a light - er touch? Was I soft or was I

G7 G9 G9(+5) Gm7 C9 C9(+5) Fmaj7 Cm6 D7(-9) Gm Gm7 Bbm6

tough? Did I give e - nough? Did I give too much?_____ At the mo - ment that {he} need - ed me, _____ Did I ev - er turn a -

Am7 Fdim Gm7 3 G9 C7sus C7(-9) Fmaj9 C7 F6

way?_____ Would I be there when {He} called, _____ If {She} Walked In - to My Life _____ to - day. {Were his days a lit - tle dull? Did she mind the lone - ly nights?}

Fmaj7 F7 Am7 D7 G9 G9(+5) G7 G9 G9(+5) Gm7 C9 C9(+5) Fmaj7

Were his nights a lit - tle wild? Did I o - ver state my plan? Did I stress the man? And for - get the child. _____ Did she count the emp - ty days? Was I si - lent, was I cold? Was I quick to scold? Was I slow to praise?_____

Cm6 D7(-9) Gm Gm7 Bbm6 Am7 Fdim

_____ } And there must have been a mil - lion things, _____ That my heart for - got to say. _____ Would I think of one or

Gm7 3 G9 C7sus. C7(-9) F Db Db6 Dbmaj7 Db6

_____ If {He} Walked In - to My Life _____ to - day. {Should} I blame the times I pam - pered {him} Or blame the times I {Would} {her}

Ebm7 Ab7 Db Db6 Dbmaj7 Db6 Gm7 C7 Fdim

bossed {him; _____} What a shame I nev - er real - ly found the {guy, _____} {girl, _____} Be - fore I lost {him, _____} {her, _____} Were the years a lit - tle

F6 Fmaj7 F7 Am7 D7 G9 G9(+5) G7 G9 G9(+5) Gm7 C9 C9(+5)

fast. Was {his} world a lit - tle free? Was there too much of a crowd? All too lush and loud and not e - nough of

Fmaj7 Cm6 D7 Gm Gm7 Bbm Am7 Fdim

me. _____ Though I'll ask my - self my whole life long, _____ What went wrong a - long the way; _____ Would I make the same mis -

Gm7 3 G9 C7sus C7(-9) Am7 D7 G9 Bbm6 C7 Fmaj7

takes _____ If {He} Walked In - to My Life _____ to - day? If that {guy - _____} with the {bu - gle} {girl - _____} {prom - ise} Walked in to my life to - day. _____

MIAMIE



OPEN A NEW WINDOW *From the Musical "MAME"*

Music and Lyric by JERRY HERMAN

Eb Eb6 Ebmaj7 Eb6 Eb Eb6 C7(-9) Fm
 O - pen A New Win - dow, O - pen a new door, Trav - el a new high - way that's
 D7 Fm7 Bb7 Eb Eb6 Ebmaj7 Eb6 Eb Eb6 C7(-9) Fm
 nev - er beentried be - fore; Be - fore you find you're a dull fel - low, Punch - ing the same clock, Walk - ing the same
 Fm(+7) Fm7 G7 Cm Abm Eb
 tight - rope as ev - 'ry - one on the block. The fel - low you ought to be is three di - men - sion - al,
 Abm6 Bb7(-9) Eb+ Eb Cm7 F7
 Soak - ing up life down to your toes, When - ev - er they say you're slight - ly un - con -
 Bbmaj7 Bb6 Am7 D7 Gm F#dim Fm7 Bb7 Eb Eb6
 ven - tion - al, Just put your thumb up to your nose. And show 'em how to dance to a new
 Ebmaj7 Eb6 Eb Eb6 C7(-9) Fm Fm(+6) Fm7
 rhy - thm, Whis - tle a new song, Toast with a new vin - tage, the fizz does - n't fizz too
 G7 Cm Abm Eb C7(-9) C7 Fm C7(-9)
 long. There's on - ly one way to make the bub - bles stay, Sim - ply trav - el a new high - way,
 Fm C7(-9) F7 Fm7 Bb7 1. Eb Ebdim Fm7 Bb7 2. Eb
 Dance to a new rhy - thm, O - pen A New Win - dow ev - 'ry day!

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ST. BRIDGET *From the Musical "MAME"*

Music and Lyric by JERRY HERMAN

Bb Gm7 Fm7 Bb7 Eb
 Saint Bridg - et, de - liv - er us to Beek - man Place, A - way from the rick - ed and de -
 Bbm7 Eb7 Ab G7 Cm Ebm Bb Gm7
 praved; A gray head is peep - ing through the cur - tain lace, Call - ing "Come ye in - side, where you'll be
 C7sus Ebm6 F7 Bb Gm7 Fm7 Bb7 Eb
 saved". She's baked him a cher - ry pie and glazed him a ham, Her dear arms reach out for his em -
 Bbm7 Eb7 Ab G7 Cm Ebm6
 brace; So if you have pit - y on this poor lost lamb, God loved you, dear Saint
 Bb Cm9 Dm7 Cm9 F7sus F7 Bb Cm7 F7 1. Bb 2. Bb
 Bridg - et, de - liv - er us to Bee - ee - ee - ee - eek - man Place. Saint Place.

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THAT'S HOW YOUNG I FEEL *From the Musical "MAME"*

Music and Lyric by JERRY HERMAN

1. I have the feel - ing that time has halt - ed, I'd like two straws and a choc - late malt - ed,
 (2. I) find I'm faced with that old sen - sa - tion, Will life go on aft - er grad - u - a - tion, 'Cause

That's How Young I Feel. I'd love to cheer at a foot - ball ral - ly And
 I feel like peck - in' and bun - ny hug - gin' And

swap so - ror - i - ty pins with Sal - ly, 'Cause That's How Young I Feel. I'm read - y to
 Lin - dy hop - pin' and jit - ter bug - gin' I'm mad for that

ask my mom, Can I go to the Sen - ior Prom. (Shel - don's got the Chev - vy)
 big band beat, Wan - na ride in a rum - ble seat. (Shel - don's got the Chev - vy)

Love a face - ful of fro - zen cus - tard, To have a hot - dog with sand and mus - tard, And
 Want a coon - skin to knock a - bout with, To start each morn - in' by giv - in' out with A

ride the Fer - ris wheel, Oh, hon - ey, 'cause That's How Young I Feel. I
 Ru - dy Val - lee squeal,

That's How, That's How Young I Feel, Young I Feel.

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WE NEED A LITTLE CHRISTMAS *From the Musical "MAME"*

Music and Lyric by JERRY HERMAN

1. Haul out the hol - ly, Put up the tree be - fore my spir - it falls a - gain:
 climb down the chim - ney, Turn on the bright - est string of lights I've ev - er seen;

Fill up the stock - ing, We may be rush - ing things, but deck the halls a - gain
 Slice up the fruit - cake, It's time we hung some tin - sel on that ev - er - green

now. For We Need A Lit - tle Christ - mas, Right this ver - y min - ute, Can - dles in the
 bough. For I've grown a lit - tle lean - er, Grown a lit - tle cold - er, Grown a lit - tle

win - dow, Car - ols at the spin - et. Yes, we Need A Little Christ - mas, Right this ver - y min - ute, It has - n't showed a
 sad - der, Grown a lit - tle old - er. And I need a lit - tle an - gel, Sit - ting on my shoul - der,

sin - gle flur - ry, But San - ta, dear, we're in a hur - ry. 2. So Need a lit - tle Christ - mas now!

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FEUER and MARTIN present

IN
**"LITTLE
ME"**

WITH
**VIRGINIA
MARTIN**
AND
NANCY ANDREWS

BOOK BY **NEIL SIMON** MUSIC BY **CY COLEMAN** LYRICS BY **CAROLYN LEIGH**

BASED ON A NOVEL BY **PATRICK DENNIS**

with
MORT **JOEY SWEN**
MARSHALL **FAYE SWENSON**

NANCY **PETER** **MICKEY** **ADNA**
CUSHMAN **TURGEON** **DEEMS** **RICE**

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MUSICAL DIRECTION BY **CHARLES SANFORD**

Musical Numbers & Dances Staged by **BOB FOSSE**

Directed by **CY FEUER** and **BOB FOSSE**

ORIGINAL CAST ALBUM RCA VICTOR



DEEP DOWN INSIDE *From the Musical "LITTLE ME"*Lyric by CAROLYN LEIGH
Music by CY COLEMAN

Some - where there's a darn nice fel - la, deep down in - side,
 Deep down in - side, Deep down in the ol' sub - cel - lar.
 Some - where, though you think he fell a - sleep down in - side,
 Deep down dig - a, dig - a, Deep down in - side.
 Some - times there's a darn near hu - man deep down in - side, Deep down in -
 side, Deep down where the bass is boom - in'. Some - times got - ta take that broom 'n'
 sweep down in - side, Sweep down dig - a, dig - a, Deep down in - side.

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Music by CY COLEMAN

At eight - y - eight, he seemed the fa - ther - ly kind; — You would - n't think that it would
 en - ter his mind. — But sure e - nough! His shin - ing ar - mor cor - ro - ded!
 As she ex - pressed it when the gun ex - plod - ed, "Boom!" Oh! dem dog - gone Dim - ples!
 Oh! I nev - er know when, — Oh! Oh! Oh! Oh!
 Dey'll do it a - gain! — Oh! Oh!
 Uh - oh! — Dey did it a - gain! —

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HERE'S TO US *From the Musical "LITTLE ME"*Lyric by CAROLYN LEIGH
Music by CY COLEMAN

Here's to us, my dar - ling, my dear. Here's to us to -
 night; Not for what might hap - pen next year, For: it might not be near - ly as
 bright But here's to us, for bet - ter or worse, And for thanks to a mer -
 - ci - ful star; Skies of blue and mud - dl - in' thru And for
 me and for you as we are! And here's to us, for noth - ing at all.
 If there's noth - ing at all we can praise; Just that we're to -
 geth - er and here For the rest of our beau - ti - ful days: Here's to
 us, for - ev - er and al - ways.

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I'VE GOT YOUR NUMBER *From the Musical "LITTLE ME"*Lyric by CAROLYN LEIGH
Music by CY COLEMAN

I've got your num - ber, I know you in - side out, You ain't no Ea - gle Scout,
 You're all at sea! Oh, yes, you'll brag a lot, Wave your own flag a lot,
 But you're un - sure a lot, You're a lot like me. Oh, I've got your num - ber
 And what you're look - ing for, And what you're look - ing for Just suits me fine!
 We'll break the rules a lot, We'll be damn' fools a lot, But then why should we not, How
 could we not com - bine, when I've got your num - ber and I've got the glow you've got,
 I've got your num - ber and ba - by, You know you've got mine!

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LE GRAND BOOM BOOM *From the Musical "LITTLE ME"*Lyric by CAROLYN LEIGH
Music by CY COLEMAN

If ze girl, Boom Boom and ze boy, Boom Boom and zey get to -
 gez - zer and zey both Boom Boom, C'est le grand Boom Boom, Et le grand Boom
 Boom, Zat's ze one Boom Boom for me! Oh, a stray Boom
 Boom oc - ca - sion - al - ly may prove a gay Boom Boom and car - ry you a
 way; But ze prime Boom Boom, zat sub - lime Boom Boom, won't be
 true, not if you all ze time Boom Boom, What I mean is ma che -
 rie, Save le grand Boom Boom for me!

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LITTLE ME *From the Musical "LITTLE ME"*Lyric by CAROLYN LEIGH
Music by CY COLEMAN

Who to tell your trou - bles to? Lend a sym - pa - thet - ic ear? Who to cheer you when you're
 blue? Wipe a - way each lit - tle tear? When there's no one left, You are not be - ref, There is
 al - ways lit - tle me. Old re - li - a - ble! When a job goes down the drain, And the land - lord ups the
 rent; When you fall in love in vain, Or you give it up for Lent. Friends can fly the coop, Leave you
 in the soup, Who'll come through with len - tils, And to get to fun - da - men - tals, When the chips are real - ly
 down, Who will not be out of town, Or a blab - ber - mouth, Who will al - ways care most?
 Hang a - round your door most? When you're in de - spair most, Who's the one who'll pace the floor most? Who's your
 first and fore - most? Ob - vious - ly, when you add it all up, Ev - er - lov - in' lit - tle me.

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REAL LIVE GIRL From the Musical "LITTLE ME"

Lyric by CAROLYN LEIGH
Music by CY COLEMAN

G Gmaj7 G6 Gmaj7 Am Am+7 Am7 D9
Par - don me, miss, but I've nev - er done this with a real live girl.

Am7 D9 Am7 D9 G6
Strayed off the farm with an ac - tu - al arm - ful of real live girl.

G13 G7+5 C6/9 F+11
Par - don me if your af - fec - tion - ate squeeze. Fogs up my gog - gles and buck - les my knees,

G Bbdim Am7 D7 Am7 D7 B7+5 B7 E7-9
I'm sim - ply drowned in the sight and the sound and the scent and the feel

E7 Em7 A9 Am7 D7 G C6 G C6 G
of a real live girl.

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ON THE OTHER SIDE OF THE TRACKS From the Musical "LITTLE ME"

Lyric by CAROLYN LEIGH
Music by CY COLEMAN

Gmaj7 Am7 Gmaj7 Am7 Gmaj7 G6 Bm7 E9
On the oth - er side of the tracks, that is where I'm go - in' to be; on the

Am Am(+7) Am7 D9 Dm7 G7
oth - er side of that great di - vide, be - tween fame and for - tune and me! Gon - na put my shad - ows be -

Cmaj9 C6 Em7 A9 Dmaj7 D7 Dm7 G7 Cmaj7 Bm7
hind me, give my in - hi - bi - tions the axe; and to - mor - row morn - ing you'll find me, on the

Am7 D9 G9 D9 Gmaj7 Am7 Bm7 Am7 Gmaj7 G6
oth - er side of the tracks. On the oth - er side of the line, where the life is fan - cy and free

Bm7 E9 Amaj7 Bm7 Amaj9 Bm7 Amaj7 A6 C#m7 F#7
gon - na sit and fan on my fat di - van, while the but - ler but - tles the tea! But for

F#m7 B7 Emaj7 E7 Em7 A7 Dmaj7 D7 Dm7 G7
now I'm fac - in' the fenc - es and I can't af - ford to re - lax; when the whole ka - boo - dle com -

Cmaj7 Bm7 Am7 D9 G6 Gmaj9 C#m7 F#7 C#m7 F#7 Bmaj9 B6
menc - es, on the oth - er side of the tracks. So I'm off and run - nin' o - ver the rail, I'm go'n' gun - nin' af -

Bmaj9 B6 Dm7 G7 Dm7 G7 Cmaj7 F7
- ter the quail! Off and run - nin', send me the mail, to the great big world on the oth - er side, the

Em7 A9 Am7 G6 Cmaj7 D11 G Am7 Gmaj7
great big world on the far - ther side, the great big world on the oth - er side of the tracks!

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POOR LITTLE HOLLYWOOD STAR *From the Musical "LITTLE ME"*Lyric by CAROLYN LEIGH
Music by CY COLEMAN

B♭Maj7 F9 F9+5 B♭Maj7 Fm7 F9+5 B♭7 E♭Maj7 E♭7 D7sus D7 Dm7 G9

Care-ful - ly dressed, care-ful - ly coached, Di - a - mond brace-let - ted, em - e - rald brooch - ed; Just to be loved - from a -

C♯Maj7 C♯m7 F9 B♭ F9 B♭Maj7 F9 F9+5 B♭Maj7 Fm7 F9+5 B♭7 E♭Maj7 E♭7

far, Poor lit - tle Hol - ly - wood star! One of the rare, one of the great, Ev - 'ry - one's i - dol and

D7sus D7 Dm7 G9 C♯m7 E♭m6 B♭6 G♭7 F11 F7 D♭ A♭6

no - bod - y's mate; Poor lit - tle fair - y tale queen, How do you fill the void un - der that cel - lu - loid sheen? —

B♭m7 G♭ E♭7 G♭6 B♭m7 G♭ E♭9 E♭7(-9) A♭m7 D♭7

Smile for your fans, live for your art, What if no - bod - y gives that for your heart? This is the ver - y last

G♭Maj7 Gm7-5 C7 F11 F9 B♭Maj7 F9 F9+5 B♭Maj7 Fm7 F9+5 B♭7 E♭Maj7 E♭7

stop! Where can you go from the top? So nev - er re - lax, nev - er give in, Pull in those long - ings and

D7sus D7 Dm7 G9 C♯m7 E♭m6 B♭6 Em7-5 E♭Maj7

stick out that chin; Loved and a - dored as you are, Your mel - an - chol - y would seem just a tri - fle bi - zarre

A♭9(+11) B♭6 G♭7 F11 F7-9 B♭6 C♯m9 B♭6

In this jol - ly - wood poor lit - tle shin - y, se - cure lit - tle Hol - ly - wood star!

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TO BE A PERFORMER *From the Musical "LITTLE ME"*Lyric by CAROLYN LEIGH
Music by CY COLEMAN

G♯m7 C♯7 F♯m G♯m7

Have you dis - cov - ered in your at - tic you're dra - mat - ic, ac - ro -

C♯7 F♯Maj7 F♯6 G♯m6 Fdim D♯m F♯

bat - ic, op - er - at - ic? Be ec - stat - ic, Here you

G♯7 F♯ D7

are, You can be the sec - ond un - der - stud - y to the star!

D7 G D7

So join the pro - fes - sion! The price of ad - mis - sion is just an ob - ses - sion to

G Dm6 E7sus E7 Dm6 E7 A13

be a per - form - er, To be a per - form - er, To be a per - form - er;

D13 G♯Maj7 E7 D Gm E7

To make that up - hill climb, To make it pay a dime, you're gon - na have a time,

Am7 D7 3 G D7 G

Yes, you'll have a time the best of your life!

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**LENA
HORNE**

**RICARDO
MONTALBAN**

in a musical comedy

Jamaica

E. Y. HARBURG FRED SAIDY

HAROLD ARLEN

E. Y. HARBURG (by arrangement with)
Chappel & Co. Inc.

COCOANUT SWEET *From the Musical "JAMAICA"*Lyric by E.Y. HARBURG
Music by HAROLD ARLEN

Catch me the smile you smile and I'll make this big world my ti - ny is - land, Shin - ing with spice and su - gar plum. Cage me the laugh you laugh and I will make this ti - ny, shi - ny is - land my lit - tle slice of King - dom

Come. The wind may blow the hur - ri - cane whip up the sky. The vine 'go bare, the leaf go dry but when you smile for me Spring tum - ble out of the tree, the peach is ripe, the lime is green, the air is touched with tan - ger - ine and co - coa - nut sweet hon - ey - dew new

Ev - 'ry - thing dear that wants to cheer the near - ness of you How it all come true wher - ev - er we meet The mag - ic of cher - ry and ber - ry and co - coa - nut sweet.

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All rights throughout the world controlled by Harwin Music Corp., New York, N.Y. Used by permission.**I DON'T THINK I'LL END IT ALL TODAY** *From the Musical "JAMAICA"*Lyric by E.Y. HARBURG
Music by HAROLD ARLEN

So man - y sweet songs still to be sung. So man - y slim hips still to be swung. When I see your smile with its sun - shine what is there to say Let me quote from a dit - ty we wrote, "Oh, I don't think I'll cut my throat to - day." A - way with the bump - off 'Way with the rub out A - way with mon - ox - ide A - way with the one - way ride, A - way with "Be - yond Re - call," Saint Pe - ter can tell Saint Paul That I don't think I'll end it all to - day I don't think I'll end it all to - day.

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LITTLE BISCUIT *From the Musical "JAMAICA"*Lyric by E.Y. HARBURG
Music by HAROLD ARLEN

Lit - tle bis - - cuit I'm your ov - en. Lit - tle a - -
 ap - ple I'm your tree. Lit - tle wo - - man I'm your lov - in' -
 ber - ry I'm your bas - ket. Sweet lit - tle swee - t po - ta - to I'm your
 pie. Lit - tle ques - tion I'm your an - swer if you ask it.
 Lit - tle moon - stone, lit - tle dia - mon', I won't stop this cra - zy rhy - min', 'till you and me are co -
 mun - i - ty prop - er - ty. Like it read in the book like it sing in the song you
 can't get a - long, you can't get a - long with - out me.

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Music by HAROLD ARLEN

Na - po - le - on's a pas - try. Bis - mark is a her - ring. Al - ex - an - der's
 a creme de co - coa mixed with rum. And Her - bie Hoo - ver is a vac - u - um.
 Co - lum - bus is a cir - cle and a day off. Per - shing is a sq - uare What a pay off Jul - ius Cae - sar
 is just a sal - ad on a shelf. So lit - tle broth - er get wise to your - self.
 Life's a bowl and it's full of cher - ry pits. Play it big and it throws you for a loop. That's the way with fate
 Comes to - day we're great. Comes to - mor - row we're to - ma - to soup. Na - po - le - on's a pas - try
 Get this un - der your brow, what once us - ta be a roos - ter is just a dus - ter now.
 Bet - ter get your jug of wine and loaf of love be - fore that fi - nal bow.

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PRETTY TO WALK WITH (That's How A Man Gets Got)

From the Musical "JAMAICA"

Lyric by E.Y. HARBURG
Music by HAROLD ARLEN

F F6 FMaj7 F6 Gm(sus C) Gm Gm+5 C9 F F6
 1. Pret - ty to walk with, wit - ty to talk with, read - y to
 2. Pret - ty to walk with, wit - ty to talk with, read - y to

FMaj7 F6 Gm7 Gm7(+5) C7 FMaj7 F7
 share what's what. That is the
 share what's what. That is the

Bb Bbm6 Gm7 C7b5 Gm(sus C) C7 F+ BbMaj7 C9
 A. B. C. of how a man gets got.
 A. B. C. of how a man gets got.

F F6 FMaj7 F6 Gm(sus C) Gm Gm(+5) C9 F F6
 Love - ly to play with. Not go a - stray with. That is the
 Pleas - ant to fight with. Turn off de light with. That's how a

FMaj7 Eb7 D7(#9) D9 A7(b5) A7 Dm 3 3
 sim - ple plot. How a la - dy gets
 man gets caught. Dats how la - dy gets

G9 C7 Cdim7 Gm7(sus C) C+7
 git And how de might - y man gets got
 hitched An how de bach - 'lor gets un - batched

D7 F7 Ab7
 Un po - co sweet, po - co hot. That's how you
 A dash of sweet, spot of hot. That's how you

C7 C+7 F Dm9
 got - ta be to hit the spot. Eas - y to make up
 got - ta be' to hit jack - pot. Love - ly to sit up

Gm7 Gb6 Em FMaj7 Eb9 D+7 D7
 with, and to wake up with af - ter de nup - tial knot
 with, and be lit up with on de bam - boo cot

Gm7 A7(b9) Dm6 1 Gm7 Gm7(sus G) C7(b9)
 That's how a man stays git That's how a girl gets
 That's how a girl gets yacht

F F6 FMaj7 F6 2 Gm7 Gm7(b5) C7b9 F
 got. That's how a man gets got!

PUSH DE BUTTON *From the Musical "JAMAICA"*Lyric by E.Y. HARBURG
Music by HAROLD ARLEN

D+7 G Am7 D+ G Am7 D+7
 All you do is push de but - ton up de el - e - va - tor. Push de but - ton out de or - ange juice.
 GMaj7 C Cm G Am D7 G C G
 Push de but - ton from re - frig - er - a - tor come ba - na - na short cake and fro - zen goose. Push de but - ton
 C G F C Bb
 wipe de win - dow wip - er. Push de but - ton rinse de ba - by dia - per. Push de but - ton Wan - na
 F7 E7 Eb9 D9 D7b9 Eb7 Eb G6 GMaj7
 fry de fish, Push de but - ton wash de dish, Push de but - ton, pooosh de but - ton. What an
 Am7(b5) G+ G C 3 Cdim 3 G G6 Ab Am(b5) G+ G6
 isle, what an isle, where de au - to - mat feed ev - 'ry chile. Where de brave and de free live and
 A13 A+7 Dm6 D7 G Am D+ G
 love e - lec - tron - ic - al - ly. Push de but - ton Don't be small po - ta - tah. Be a ty - coon,
 Dm7 E9 Am7 Eb7 Eb G6
 big man - ip - u - la - tah. Pooosh Ap - ply de lit - tle fin - ger and pooosh de but - ton.

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Music by HAROLD ARLEN

FMaj7 C7(b5) Gm7 C7 F6 FMaj7
 Sa - van - na, Sa - van - na O - pen up de shut - ters, do. Sa - van - na, Sa -
 C7(b5) Gm7 C7 F6 F Gm7 C9
 van - na I've a lit - tle gift for you. Can you use a blue - bird on a pom - 'gran - ite
 Bb Bb6 F Am7 D7b9 Gm7(sus C) C7b9 F F6 C9 C7b9
 tree? Wid de sun a - bove it, and un - der - neath it me? Can you use
 F F(b5) F C9 FMaj7 F6 Gm7(sus) 3 C9 A+7 A7 Dm G9
 lit - tle home, home with laugh - ter Lit - tle place for small fa - ces who laugh like
 C C9 FMaj7 C7b5 C7 F6 FMaj7
 you laugh? Sa - van - na, Sa - van - na, If this sweet talk pleas - es you, then o - pen your
 C7b5 Gm7 C7 C7b9 C9 F FMaj7 F6 C7 C7#9 C7 C7#9 C9
 shut - ters and make it come true. O - pen up de
 FMaj7 C7b5 FMaj7 C7b5 Gm7 Bb C7 F
 shut - ters do. Then like - ly, most like - ly your heart o - pen too.

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TAKE IT SLOW, JOE *From the Musical "JAMAICA"*

Lyric by E.Y. HARBURG
Music by HAROLD ARLEN

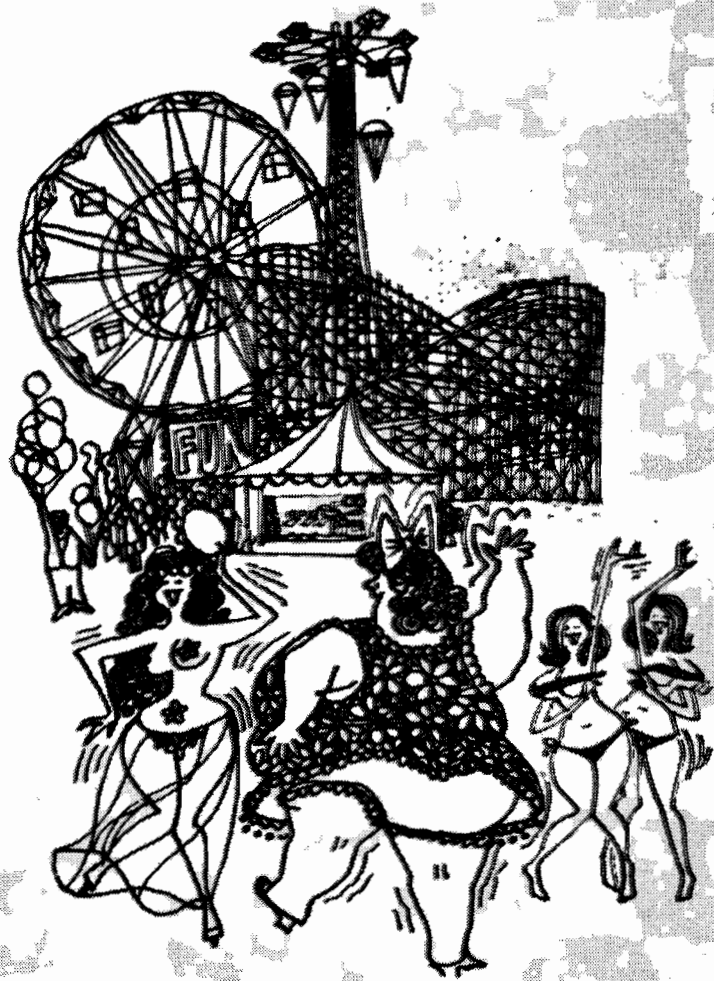
Take it slow, oh, Joe take it slow Don't rush it in high
 Let's start it in low This whim-si-cal game thrives on an ea-sy
 flame ea-sy flame. Go smart, go slow, Don't bum up, Joe. Make it
 last. Play it cool, make it last If it's on-ly a dream
 Don't dream it up too fast. If it's love Don't let us blun-der, Just let this won-der
 grow Let it grow sweet man don't you know that love's a long good-
 bye so go slow Joe.

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THE
FRACKETT

i had A ball



DICKENS
VILLAGE
LONDON

THE AFFLUENT SOCIETY

From the Musical "I HAD A BALL"

Lyric and Music by
JACK LAWRENCE and STAN FREEMAN

Hi-hat cymbal background throughout

(1st Voice) (2nd Voice) (1st)

"Glad to have you a - board, sir." "Wel - come to the club," "Join

(2nd) (1st)

the team" "Lunch some day? My treat." "How sweet. See you at the nine - tenth hole."

(Both Voices) (1st) (2nd) (Both)

"Look-ee, look - ee, look - ee, two self - made guys rid - in' high." "Hi." "Hi." "High fi - nance - wise."

(1st) (2nd)

"Read a - bout me in the Kip - ling - er Re - port." "Call me a Dow Jones av - 'rage sport."

(Both)

"Af - fa - ble mem - bers of The Af - flu - ent So - ci - e - ty. What a com - f' ta - ble stage in the

age of an - xi - e - ty. Sta - tus sym - bols. Go - get - ters —

Taste mak - ers, — Pace - set - ters with cred - it cards and cred - it let - ters!

Aw - ful - ly af - fa - ble in - flu - ent mem - bers of The Af - flu - ent So - ci - e - ty!" —

(1st)

Got a big es - tate — in Dar - i - en — on a

Swe - dish mod - ern — slant, — One ten - nis court, — two swim - ming pools — and — a fluor - i - da - tion

(2nd) (1st) (2nd) (1st)

plant." "Do tell. No sau - na bath?" "No sau - na bath." "House Beau - ti - ful rec - com - mends a sau - na bath." "House

(2nd) (1st)

Beau - ti - ful?" "House Beau - ti - ful!" — "No sau - na bath!" —

(2nd) (1st) (2nd) (1st)
 Next month we fly to Eu - rope." "Oh real - ly?" "Lots o' time, no rush, no strain." "How nice."

(2nd) (1st)
 "One day in It - a - ly, One day in Ger - ma - ny, Two whole days in Spain." "Two whole days."

(2nd)
 "Two whole days. Hol - i - day Mag - a - zine says two whole days."

"Two whole days." "No sau - na bath?" —

(1st) (2nd)
 Got a Prin - cess phone in ev - 'ry room, — got a pho - no - graph in the car," — In the

(1st) (2nd)
 car?" "In the car! Not on - ly that, got a built - in bar." "In the car?" "And the yacht."

"Mer - cy do, how ver - y yar." — Got a

(1st) (2nd)
 suite in the Wal - dorf Tow - ers — Down - stairs a pied - a - terre," — "Pied - a - terre?" "Pied - a -

terre. yeah, I breed my bea - gles there. — And in - ci - dent - 'ly I drive a Bent - ley.

(1st)
 That's how well I'VE scored." "I'm so well off — I can well af - ford — to be seen driv - ing a Ford!"

(2nd) (1st) (2nd)
 "Well wel - come to the club, pal!" "Join the team." — "I'm

(1st) (2nd) (1st) (Both)
 glad to have — you a - board." "Lunch some day?" "My treat." "How sweet!" "See you at the nine - teenth hole!"

ADDIE'S AT IT AGAIN *From the Musical "I HAD A BALL"*Lyric and Music by
JACK LAWRENCE and STAN FREEMAN

The la - dy's smart, — the la - dy's tough, — You'd think the la - dy had real - ly had e - nough, — But Ad - die's at it a - gain. — The la - dy's cool — the la - dy's stacked, — The la - dy's read - y to go in - to her act. — Yes, Ad - die's at it a - gain. — Fly. Run. How far can you get? No one es - capes from her net. — So what's the use, — throw in the towel, — The la - dy's loose — and on the prowl, — Yes, Ad - die's at it a - gain. —

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JACK LAWRENCE and STAN FREEMAN

Al - most we made it, But al - most, that's all; Now it ends, what's more, be - fore it starts. Yes, al - most we had it, I al - most re - call Yes - ter - day the look that shook our hearts. — Some fools want so much, But some fools don't know much, Hold one dream a - bove life, Well, that's the sto - ry of my love life. Al - most means nev - er, we're so far a - part, I laugh to think we al - most let it start; — And there's the joke that al - most broke my heart. —

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CAN IT BE POSSIBLE? From the Musical "I HAD A BALL"

Lyric and Music by
JACK LAWRENCE and STAN FREEMAN

B6(C) C6 F#6(G) G6(C) C6 F#6 G6 B B+ B B+ B7 B B+ Bb+ Bb6 Bb+ Bb6 Bb+Bb6

Are you? _____ Am I? _____ Are we? _____

A13>9 A7+5 A7 A7(⁹/₂₅) A7 A7+5 A7 Dm(+7)Dm Dm(+7) Dm Dm(+7) Dm Dm(+7)

Can it be pos - si - ble? _____ Do you? _____ Do I? _____

Dm7 G9 A9 Dm

Do we? _____ Are you? _____

Dm(+7) Dm7 G7

Am I? _____ Are we? _____ Can it be pos - si - ble! _____ Say,

B6(C) C6 B6(G)G6(C)C6 F#6(G) G6 G7 C9

do you? _____ Do I? _____ Do we? _____

Gm7 C7 D7 C7 F Bb7 C 3 Am6

Can it be pos - si - ble, As im - pos - si - ble as it seems.

B7 EMaj7 Fm7 B7 Bb7 EbMaj7

_____ Tho' I nev - er be - lieved a word a - bout sit - u - a - tions like this, I've

Dm7 Ap9/6 G9/6 G7/6 B6(C) C6 F#6(C) G6(C) C6 F#6(C) G6 B Bb

heard a - bout, _____ still Could it? _____ Would it? _____ Should it? _____

A9 F E9

Can't be _____ And yet _____ Who knows, _____

Am Am(+7) Am7 G#m7 Gm7 C7 E(F) FMaj7 E(C) F C9 E(C) F6(C)

Who knows, _____ Oh, yes, _____

Fm B(E) C6 B(E) C(E) G7 B(G) C E(D) Am(D) E(D)

Oh, yes, _____ Oh, yes, _____ Oh, yes, _____

Am(D) E(D) Am(D) Dm Em(G) Dm7(G) Em(G) Dm7(G) Em(G) Dm7

I am, _____ You are, _____

B(add9)C(add 9) B(add 9) C(add 9) F6/7 B(add 9) C(add 9) Db(⁷/₂₅) Db7(b5) C7

We are. _____

CONEY ISLAND, U.S.A. From the Musical "I HAD A BALL"Lyric and Music by
JACK LAWRENCE and STAN FREEMAN

C9 C7b9 FMaj7 F6 F

Come a - muse your - self, come and lose your - self, In Co - ney Is - land,

Am7 D7 Gm Gm7 C11 C7

U. S. A. Bag - dad by the sea, on the B. M. T., That's

Gm7 C7(+5) F6 Cm6 Cm7 Cm6

Co - ney Is - land, U. S. A. Snobs who got the dough feel they

got to go To the Li - do or to St. Tro - pez; But what's the last re - sort

for a gen - er - ous two - bit sport, it's Co - ney Is - land, U. S. A.

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JACK LAWRENCE and STAN FREEMAN

Cm7 F Cm7 F Cm7 F

Doc - tor Freud, Doc - tor Freud, Doc - tor, please don't be an - noyed, But I real - ly saw a

Bb(F) F C7 F Eb Bbm7 Eb

vi - sion, yes, I did. Doc - tor Freud, Doc - tor Freud, with your teach - ings I have

Bbm7 Eb Gb A7

toyed, Now I got a fun - ny feel - ing in my id. Does it mean that I'm re -

D Bb7 Eb B7 E

press - ing, or per - haps I'm ret - ro - gress - ing, Do I sound an it - sy bit - sy id - i - ot - ic?

A D E7 Db9

How does one dis - pel a vi - sion when it is - n't tel - e - vi - sion? Does it mean I'm go - ing

C7 b9 Eb F Cm7 F

"skit - zy" or psy - chot - ic? So all right, So O. K., I know just what you will

Cm7 F Bb Eb Cm7 F

say, That my psy - che has been play - ing me a trick. My psy - che, Doc - tor

Cm7 F Cm7 F Eb E F

Freud, my shmy - key, Doc - tor Freud, Leave us face it, Doc - tor Freud, I'm sick!

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EV'RYTHING I WANT

From the Musical "I HAD A BALL"

Lyric and Music by
JACK LAWRENCE and STAN FREEMAN

The musical score consists of ten systems of music. Each system includes a vocal line with lyrics and a guitar line with chords. The chords are written in a standard notation above the guitar staff. The lyrics are written below the vocal staff. The score is in a key of G major and 4/4 time.

System 1:
 Chords: F6, Am, B7, Am, E, Gm7, Gm6
 Lyrics: I'm not rich, I'm not poor, Still I'm health-y and se-cure; For a time I was

System 2:
 Chords: Gm7, C7, Gm7, B, FMaj7, G#m7, FMaj7, DmBb9(+11), Bb9, C6, B6, C6, E7, Em7, E7
 Lyrics: love-sick, Just in time I took the cure. I'm a-lone on my own, But I'm

System 3:
 Chords: Em7, A13, Ab13, A13, D9, Ab9, G9, G7, CMaj7, Bm9, E7, b9, b5
 Lyrics: hap-py, 'Cause I got ev-'ry-thing I want. Got a

System 4:
 Chords: F6, Am, B7, Am, E, Gm7, Gm6
 Lyrics: one bed-room flat, Got a self-suf-fi-cient cat; I'm not sure where I'm

System 5:
 Chords: Gm7, C7, Gm7, B, FMaj7, G#m7, FMaj7, DmBb9(+11), Bb9, C6, B6, C6, E7, Em7, E7
 Lyrics: go-in', But I sure know where I'm at. On the shelf by my-self, I'm so

System 6:
 Chords: Em7, A13, Ab13, A13, D9, Ab9, G9, G7, C6
 Lyrics: hap-py, 'Cause I got ev-'ry-thing I want.

System 7:
 Chords: Fm, Fm(+5), Fm6, Fm7, E7, EbMaj7, Ebm7, C7, b9, b5, F9, Fm9
 Lyrics: I've had love, it's out of the ques-tion; I'm old-er, I'm

System 8:
 Chords: Bb9(b5), Bb9/6, E9(b5), Eb6/9, Ebm, Ebm+5, Ebm6, Ebm9, Ab7, GMaj7
 Lyrics: wis-er, I'm smart. 'Cause with love I got in-di-ges-tion,

System 9:
 Chords: G6/9, Dm, Gdim, Dm7, Bm7, E7, +9, +5, F6, Am
 Lyrics: Plus a swift kick in the heart. Now I'm well and that's

System 10:
 Chords: B7, E, Gm7, Gm6, Gm7, C7, Gm7, B
 Lyrics: that, I go home and feed my cat; Lock my door, heat my T. V. din-ner,

System 11:
 Chords: FMaj7, G#m7, FMaj7, Dm, Bb9(+11), Bb9, C6, Am6, B+, B7, B, Bb6, BbMaj7, Bb+
 Lyrics: place my sin-gle mat. Sin-gle fork, sin-gle knife, It's a life free of

System 12:
 Chords: A9, Am, Am(+7), Am7, Am6, Dm6, F
 Lyrics: strife; And I'm hap-py, I'm hap-py, I'm hap-py, So hap-py I could

System 13:
 Chords: Am, Am(+5), Am6, Am7, Am(+7), Am, Am(+7), Am7, D9b5
 Lyrics: cry. So par-don the tear in my eye Got

System 14:
 Chords: G11, F#m7b5, Fm7, Em7, Eb9, Dm7, G11, CMaj9
 Lyrics: Ev-'ry-thing I want.

FAITH *From the Musical "I HAD A BALL"*Lyric and Music by
JACK LAWRENCE and STAN FREEMAN

C6 E7 C7 F6 F#9(b5) F9 C Dm7
 Faith, faith, broth - er, — Faith, faith, sis - ter, The more im -
 C Dm7 Cdim C7 FMaj7 F#m7(b5) G11 G7 C C7
 prob - a - ble — the pos - si - bil - i - ty, — The more ne - ces - si - ty there is for faith.
 F6 F#dim C6 Cdim F Em Dm C
 Fat girls in slacks all have it, Pa - tients of quacks all have it;
 D7sus D7 Dm7 Em7 F Em7 Dm7 G7 FMaj7 G7
 Men who de - duct a sweet - heart from their in - come tax all have it.
 C6 F FMaj7 F#dim C F C Am
 Faith, faith, broth - er, — Faith, faith, sis - ter, You'll dis - cov - er that
 Dm7 Am Em Dm7 G11 G7 Dm7 C
 an - y - thing is pos - si - ble with faith!

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THE FICKLE FINGER OF FATE *From the Musical "I HAD A BALL"*Lyric and Music by
JACK LAWRENCE and STAN FREEMAN

A♭ Bdim E♭7 E♭9 E7 E♭9 E9 E♭7 E♭7-
 Life is a dir - ty book, — that should be cen - sored, my friend, — Don't try to
 A♭ A♭dim A♭ A♭+ A♭6 A♭ A♭7 D♭
 steal a look — to find out how it will end. — The end is clear, my friend, —
 F7 B♭7 B♭dim B♭7 B♭m7 E♭11 E♭9
 — we're pup - ets tied to a string, — On the fick - le fin - ger of
 A♭6 A Adim E7 F7 E9 F9 E7
 fate. So, pal, Don't push your luck, don't put your fu - ture in hock,
 E7+5 A Adim A A+ A6 A A♭ A7
 — It would - n't bring a buck, it's all a rose col - ored crock. — Un - fog those
 D F#7 B7 Bm9
 glass - es, pal — and see that nice poi - son ring — En - cir - cl - ing —
 E13 A B♭Maj7 A
 — The fick - le fin - ger of fate. —

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I HAD A BALL *From the Musical "I HAD A BALL"*Lyric and Music by
JACK LAWRENCE and STAN FREEMAN

C B C D7 Fm7(b5) D7 Dm7 Ab7 G7 G7(b5)
 Love was hid - ing a - round the cor - ner, This lone - ly mourn - er heard the
 CMaj9 C CMaj7 C6 Em Em(+5) Em7 A7 Dm7
 call: _____ Then love found me and put her arms a - round me, So beat the drum, —
 G7 Em7 A7 F#m7(b5) B7 Em A7
 sound the brass, — What a groove, — what a gas, — Here I come, — let me pass, — Cot - tage small, a
 Dm7 G7 C B C D7 Fm7(b5) D7 Dm C#dim Dm7
 wall to wall en - chant - ed bliss - ville in old new kiss - ville, The green - est, grand - est,
 Bm7(b5) E7 Am G#m7 Gm7 B6 C7 F#m7(b5) Fm
 great - est state — of 'em all. — If it lasts for - ev - er, I'll love — it, —
 Em7 A7 Am7 G7 C B
 — If it's just a life - time, what of — it? — One short
 Am Em7 A7 D7 Dm7 G7(b9/45) C
 life - time is long e - nough for sing - in', Lis - ten, love, I had a ball! —

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All rights throughout the world controlled by Mesquite Music Corp., New York, N.Y. Used by permission.**THE NEIGHBORHOOD SONG** *From the Musical "I HAD A BALL"*Lyric and Music by
JACK LAWRENCE and STAN FREEMAN

Am Am(+7) Am7 Am6 C6
 Then the Dutch - men took Man - hat - tan and the French - men came and sat in Lou - 'si - an - a, Said they
 F6 Bm11 E7(+9/45) A7 Dm
 came to do some good; +9 As we let each Kraut and Frog in, ev - 'ry na - tive shook his
 Bm7 E7 +5 Am9(+7) Ebm7 Dm Dm(+7)
 nog - gin, "Uh - oh, there goes the neigh - bor - hood." — I - rish in - fil - tra -
 Dm7 G9 C6/9 Dm7 Cdim Em7 Am E7(+9+5) A7
 ted Bos - ton, Mas - sa - chu - setts, Breeds of Swedes — in Saint Paul; Now if we let in one more
 Dm F7 F9
 a - lien, Where can a na - tive born E - pis - co - pa - lian girl like me — go at
 E7 Am Am(+7) Am7 Am6
 all? And it hap - pens oth - er plac - es, take for in - stance Prin - cess Gra - ce's roy - al
 C6 F6 Bm11 E7(+9+5) A7
 de - but, On that bal - co - ny she stood; Folks in Mon - a - co said, "Sil - ly, why did he
 Dm Bm7 E7(+9+5) Am9(+7)
 pick a Mick from Phil - ly? Uh - oh, There goes the neigh - bor - hood. —

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THE OTHER HALF OF ME *From the Musical "I HAD A BALL"*Lyric and Music by
JACK LAWRENCE and STAN FREEMAN

Some - where there has to be the oth - er half of me, The oth - er half of me, I've yet to
meet. One spe - cial some - one whose heart has a sim - i - lar lean - ing, If she were right for me, day and
night for me would have mean - ing. The oth - er half of me, That un - known quan - ti - ty, That un - seen
des - ti - ny Could make me com - plete. Is there a chart for the heart or a graph? Will we meet on the street with a
wel - come laugh? Will we know one an - oth - er if I ev - er meet my oth - er half? The oth - er half of me. _____

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THINK BEAUTIFUL *From the Musical "I HAD A BALL"*Lyric and Music by
JACK LAWRENCE and STAN FREEMAN

Think beau - ti - ful, think pret - ty and think a - dor - a - ble things:
Tho' you may be de - ceiv - ing your - self, You will end up be - liev - ing your - self.
Just think beau - ti - ful, think love - ly and wear in - vis - i - ble wings;
You'll come out of your shell pret - ty soon, Like a but - ter - fly from a co - coon; _____
It's so sim - ple, you sim - ply use what you've got; _____
Smile and show your dim - ple, Wheth - er you've got one or not. And
think beau - ti - ful, think pret - ty and peo - ple will look your way;
If you think beau - ti - ful to - day! _____

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YOU DESERVE ME

From the Musical "I HAD A BALL"

Lyric and Music by
JACK LAWRENCE and STAN FREEMAN

Ad - die's quite at - trac - tive and tho' you're a guy who's ac - tive, till now you've
missed a lot, I won't re - sist a lot,
His looks, plus your mon - ey, make a per - fect par - lay, hon - ey, What could be
health - i - er? Some guy who's wealth - i - er.
I'm no gen - tle sen - ti - men - tal sap, I slap.
Well, my pet, you've fi - n'ly met your match, I scratch. Fi -
del - i - ty is not my line, So nights, when you go your way, I'll go
mine. How di - vine.
Tho' it all sounds tast - y, why be head - strong, why be hast - y? Such pre - ma -
tu - ri - ty. He needs the se - cu - ri - ty.
Two birds of a feath - er, we should fly a - way to - geth - er, soon we'll be
great - er friends. Fly now, pay lat - er, friends.
Life with you would not be dull at all, Not a let - down, not a lull at all,
So if you like sail - ing a storm - y sea Then
you, You de - serve me.



*Rodgers and Hammerstein reading the lyrics of "Bali Ha'i"
"South Pacific" - 1949.*

HOW THE TEAM BEGAN

Early in the summer of 1942, the Theatre Guild was in a state of nervous tension, as a result of wrong guesses during the preceding season that had brought nothing but failures in rapid succession. Therefore, the Guild's next production *must* be a hit, but where would it come from? And who would write it? The director hit upon Lynn Riggs' play, "Green Grow The Lilacs," which had all the earmarks of being excellent material as a book for a musical comedy. Well, there was the music, and the lyrics to be considered, and the search was on for the team who would come nearest to guaranteeing a successful job.

The Guild hit upon Rodgers and Hart, whose then biggest hit of their joint career, *By Jupiter*, had just opened to packed houses at the Schubert Theater. Rodgers had enthusiastically accepted the Guild's invitation to

provide the music for its new version, but his partner, Lorenz Hart, claiming he had just finished a show, was just out of the hospital. He pleaded that he was tired, worn out, and needed a rest in Mexico. If Richard wanted to do the show, fine — but please to find another lyricist — and really no hard feelings. Richard agreed, and Hart went to his well-earned vacation.

The story goes that it was The Guild which brought Rodgers and Hammerstein together. But, while they were not very intimate at the time, the fact is that back in 1920 they had collaborated on a song for the Columbia Varsity Show — even though the song was of no consequence, it at least *was* the beginning. When Rodgers asked Hammerstein to meet to talk something over; therefore, they were not complete strangers.

OKLAHOMA!

ST. JAMES THEATRE

138 West 48th Street Theatre Co. Inc.

EMERGENCY NOTICE: In the event of an alert, remain in your seats. A competent staff has been trained for this emergency. Keep calm. You will receive information and instructions from the stage.
F. H. La GUARDIA, Mayor

FIRE NOTICE: The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire please do not run—WALK TO THAT EXIT.
Patrick Walsh, Fire Commissioner and Chief of Department

It is urged for the comfort and safety of all, that theatre patrons refrain from lighting matches in this theatre.

THE PLAYSBILL - A WEEKLY PUBLICATION OF PLAYSBILL INCORPORATED

Week beginning Sunday, November 7, 1943

Matinees Thursday and Saturday

THE THEATRE GUILD

presents

OKLAHOMA!

A Musical Play

Based on the play "Green Grow the Lilacs" by Lynn Riggs

Music by **RICHARD RODGERS**

Book and Lyrics by **OSCAR HAMMERSTEIN 2d**

Production directed by **ROUBEN MAMOULIAN**

Dances by **AGNES de MILLE**

Settings by
LEMUEL AYERS

Costumes by
MILES WHITE

Production supervised by
LAWRENCE LANGER and THERESA HELBURN

With

BETTY GARDE **ALFRED DRAKE** **JOSEPH BULOFF** **JOAN ROBERTS**
LEE DIXON **HOWARD de SILVA** **CELESTE HOLM** **RALPH RIGGS**
MARC PLATT **KATHARINE SERGAVA**

Orchestra directed by J. S. Blackton

Orchestrations by Russell Bennett

CAST

(In Order of Appearance)

AUNT ELLER	BETTY GARDE	ELLEN	KATHARINE SERGAVA
CURLY	ALFRED DRAKE	KATE	ELLEN LOVE
LAUREY	JOAN ROBERTS	SYLVIE	JOAN McCracken
IKE SKIDMORE	BARRY KELLEY	ARMINA	KATE FRIEDLICH
FRED	EDWIN CLAY	AGGIE	BAMBI LINN
SLIM	HERBERT RISSMAN	ANDREW CARNES	RALPH RIGGS
WILL PARKER	LEE DIXON	CORD ELAM	OWEN MARTIN
JUD FRY	HOWARD de SILVA	JESS	VLADIMIR KOSTENKO
ADO ANNIE CARNES	CELESTE HOLM	CHALMERS	MARC PLATT
ALI HAKIM	JOSEPH BULOFF	MIKE	PAUL SHIERS
GERTIE CUMMINGS	VIRGINIA BOLEN	JOE	HAROLD GORDON
SAM	ARTHUR ULISSE		



Rodgers and Hammerstein at the 5th Anniversary Party of "Oklahoma!" - 1948.



Curly (Alfred Drake) and Laurey (Joan Roberts) on their wedding day in "Oklahoma!"

RICHARD RODGERS

SANS PARTNER

No more Lorenz Hart! No more Oscar Hammerstein 2nd! Yet, to sum up the genius of this man, one has only to remember the newspaper comments the morning after "No Strings" opened. One has but to read the opening lines of Howard Taubman – *New York Times*:

"Richard Rodgers need not have worried. He is still a magician of the musical theatre . . . a score full of romance and vivacity . . . enchanted music . . . his lines have a touch of the wholesome ease of Hammerstein and a soupçon of the peppery impertinence of Hart . . . Matching the unspoiled flow of Rodgers' songs is the imagination of the production . . . Taylor's book is at best a fragile sentimental fable, but styled in gay, inventive stage garb it has been wafted into a shimmering and delightful never-never land . . . Rodgers has lost neither his zest nor his art."

Robert Coleman—*New York Mirror*

" . . . has some of Dick Rodgers' best tunes and the magnetic Miss Carroll to sell them. In our books, that spells a hot ticket."

Richard Watts, Jr.—*New York Post*

" . . . a particularly lovely score . . . an attractive physical production, and the leading roles are excellently played. The serious difficulty is that the book is heavy-handed and sluggish . . . beautiful and haunting songs . . . Rodgers' gift for melody is at one of its memorable peaks . . . His lyrics have a simple and attractive style of their own, and they fit perfectly with the notable beauty of the music . . ."

John McClain—*New York Journal-American*

" . . . Richard Rodgers can go it alone; we all knew he wrote great music and now he has established himself as his own very gifted lyricist . . . stylish and enlightened musical . . . an accomplished blending of an intelligent story (for a change), a first class score, and an imaginative job of choreography bound together in a most ingenious production package . . . a legalized nuclear cataclysm, an unqualified crowd-pleaser . . ."



Diahann Carroll and Richard Kiley in "No Strings".

The story of "No Strings" concerns Barbara Woodruff, an American model, and David Jordan, a former Pulitzer Prize winning novelist, who meet and fall in love in Paris. Although David has given up his writing for the indolent life of being a "European bum," sponging off rich American tourists, Barbara tries hard to make him return to his profession. But David cannot resist the easy life.

Finally, he realizes that he will have to return home, alone, to Maine if he is ever to make anything of himself again. Reluctantly – with no strings – the lovers part.



Joshua Logan, Richard Rodgers, Oscar Hammerstein 2nd, Mary Martin and James A. Michener - "South Pacific", 1949.

In January 1942, James A. Michener, art teacher and editor of text books for the Macmillan Company, joined the Navy and was assigned duty in the South Pacific. Exactly three years later, he found himself on a small island with nothing in particular to do except observe his fellow men and women. He always had an ambition to write and here at last was the opportunity, the surroundings and the material.

He proceeded to do a series of sketches about the people who were spending the war in the Pacific.

Early that summer, Michener mailed the manuscript to the Macmillan Company using an assumed name so that there would be no prejudice involved. After an exchange of correspondence with the publishers, who liked the outline of the work, presented and recommended certain changes. Michener agreed to make them.

In January of 1946, Michener was discharged from the Navy and went back to his old job at Macmillan's. In January 1947, *Tales Of The South Pacific* was published and received the Pulitzer Prize.

After the story was looked at by motion picture companies for possible screening, it reached the eyes and mind of Joshua Logan who was so struck with its dramatic possibilities that he took it to Leland Hayward, the producer of "Mister Roberts." Hayward was equally impressed and together Logan and he prevailed on Michener to make a play based on the stories. Logan then mentioned the book to Richard Rodgers, who mentioned it to Hammerstein. Together they read it, and pounced upon it as material for a musical play.

They made their agreement with Logan to write a book, lyrics and music, and produce the piece with Logan as director and Hayward as co-producer. That done, all that remained was for Rodgers and Hammerstein to write the piece. They shortened the title to *South Pacific* and started rehearsals on February 2nd, 1949. On March 7th, the company opened a trial run of four weeks in New Haven and Boston. Even during rehearsal, the rumors began to circulate that *South Pacific* was something to look forward to.

THE KING AND I



Yul Brynner and friend at Richard Rodgers' 50th birthday party during the run of "The King And I" in 1952.

With the unconventional story, libretto, plot and ending, Rodgers and Hammerstein broke into yet another sphere with *The King And I*.

The play is based upon a novel by Margaret Landon called *Anna And The King Of Siam* that recalls a true happening in Siamese history.

In the 1860's, the King, seeking a tutor for the Royal Children, engaged a young English widow, Anna Leonowens. The story tells of her experiences in the classroom and with the King, and how she influenced the affairs of a monarch who had not yet felt the wave of Western civilization. The story is about two opposite cultures – the ancient, quiet simplicity of the East and the modern sophistication of the West.

Anna is courageous, straightforward, and filled with the standards of Victorian morals. The King is a despot, somewhat of a swaggering likeable character, but nevertheless anxious to bring to his people the advantages of modern civilization.

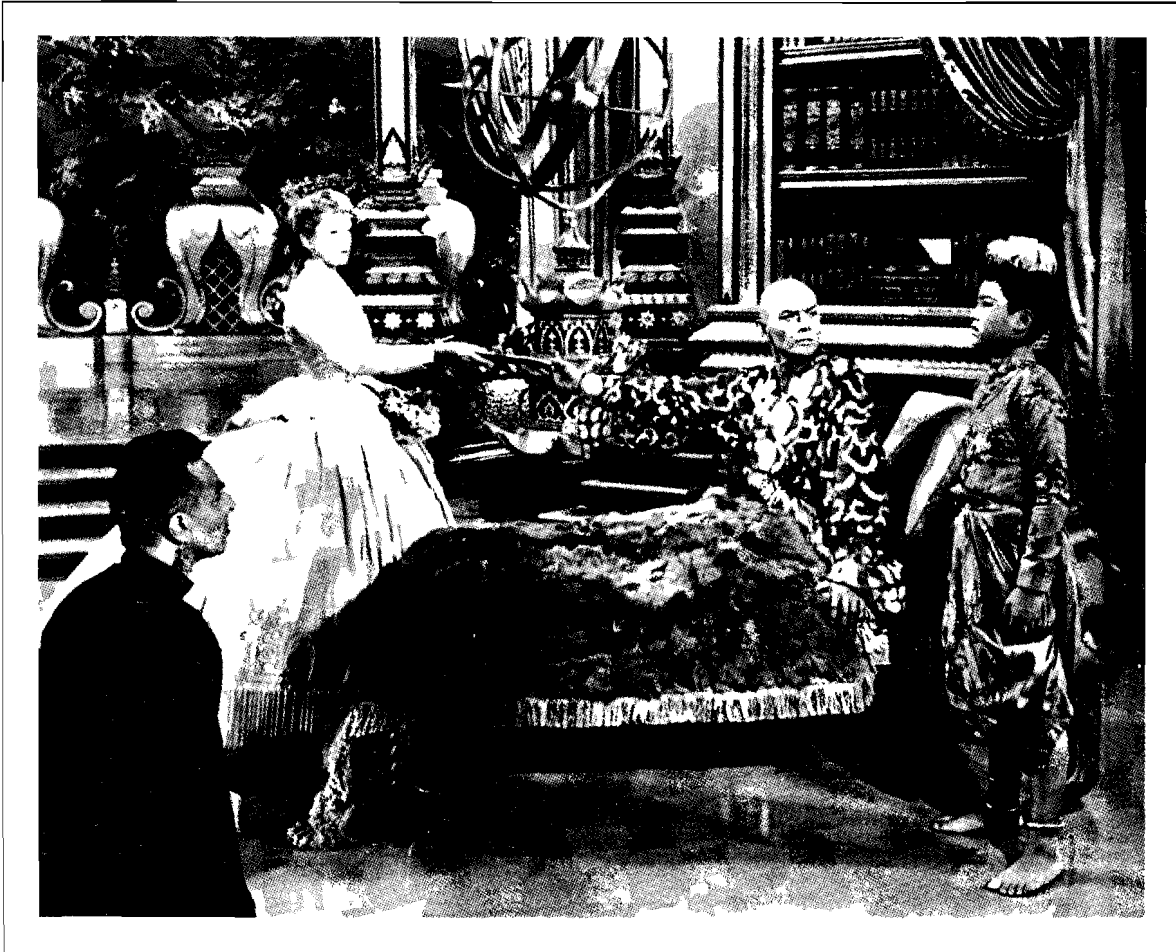
He is, nevertheless, the obstinate, absolute monarch with the royal prerogative of obedience to his every wish and whim. Basically, he is kind but woe to those who oppose him.

The role of Anna, in the musical, was played by Gertrude Lawrence, and it was the last role played by her. The show played at the St. James Theater from March 29th, 1951, for 1,246 performances (three years), and she remained until her tragic illness forced her to leave.

The King And I introduced a new star to the entertainment world in the person of Yul Brynner. The authors had seen him at one of their casting auditions and were impressed by his regal bearing and his very Oriental demeanor.

Instead of composing music in the Oriental vein, Richard Rodgers used a Western approach, flavoring the score with a "feeling" of the Orient.

Rodgers wrote – "What I attempted to do was to say musically what the Far East



Deborah Kerr and Yul Brynner in a scene from the motion picture "The King And I", 1956.

suggested to me, to write a score that would be analogous in sound to the look of a series of Siamese paintings by Grant Wood. I myself remained a Broadway character, not somebody disguised in Oriental getup."

The musical opened to raves from the press.

Quote Brooks Atkinson in *The Times*: "Strictly on its own terms, *The King And I* is an original and beautiful excursion into the rich splendors of the Far East, done with impeccable taste by two artists, and brought to life with a warm, romantic score, idiomatic lyrics, and some exquisite dancing."

"It is completely right in every department," said Danton Walker in *The Daily News*.

This is a story of character, and so in the beginning, on the deck of the ship that brings Anna and her young son, Louis, to Bangkok, we hear her courage in the song "I Whistle A Happy Tune" to hide her fright and that of her son as the scantily-clad natives swarm over the topside.

There is a secondary plot involving the slave girl, Tuptim, who has been torn from her lover, Lun Tha, and sent as a present from the King of Burma to the King of Siam. Anna is distraught and she sings of her sympathy for all lovers in a tender song of devotion to her late husband, — "Hello, Young Lovers."

The affection which the royal children feel for Anna, as the play progresses, is expressed in the song, "Getting To Know You." This song, outside of the musical, has become somewhat of a United Nations theme song among those who are trying to bring tolerance and understanding among all the peoples of the world.

In the film made by Danny Kaye in which he sang this song to the children of many lands on behalf of UNICEF, the true significance of its meaning was an unforgettable experience.

Throughout the play, Anna encounters many crises, both in the classroom and in the realm of the King's affairs. The longer she stays, the more influential she becomes, and after the King's death, Anna decides to remain forever in Siam.

OKLAHOMA *From the Musical "OKLAHOMA"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

O - k - la - hom - a, where the wind comes sweep-in' down the
plain And the wav - in' wheat can sure smell sweet When the wind comes
right be - hind the rain. O k - la - hom - a, Ev - 'ry
night my hon - ey lamb and I sit a - lone and talk and watch a
hawk mak - in' laz - y cir - cles in the sky. We know we be - long to the
land And the land we be - long to is grand! And when we say
Yeeow! A - yip - i - o - ee ay! We're on - ly say - in'
You're do - in' fine, Ok - la - hom - a! Ok - la - hom - a O. K.

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PORE JUD *From the Musical "OKLAHOMA"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Pore Jud is daid, Pore Jud Fry is daid! All gath - er 'round his caw - fin now and
cry. He had a heart of gold, And he was - n't ver - y old, Oh,
why did sich a fel - ler have to die? Pore Jud is daid, Pore Jud Fry is daid! He's
look - in' oh, so peace - ful and se - rene. He's all laid out to rest, with his
hands a - crost his chest, His fin - ger nails have nev - er been so clean!

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PEOPLE WILL SAY WE'RE IN LOVE *From the Musical "OKLAHOMA"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Don't throw bou - quets at me Don't please my
Don't praise my charm too much Don't look so

folks too much Don't laugh at my jokes too much Peo - ple will
vane with me Don't stand in the rain with me Peo - ple will

say we're in love! Don't sigh and gaze at me
say we're in love! Don't take my arm too much

Your sighs are so like mine Your eyes must-n't glow like mine
Don't keep your hand in mine Your hand feels so grand in mine

Peo - ple will say we're in love! Don't start col - lect - ing things
Peo - ple will say we're in love! Don't dance all night with me

Give me my rose and my glove. Sweet - heart they're sus - pect - ing things
Till the stars fade from a - bove. They'll see it's al - right with me

Peo - ple will say we're in love.
Peo - ple will say we're in love.

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OUT OF MY DREAMS *From the Musical "OKLAHOMA"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Out of my dreams and in - to your arms I long to
fly I will come as eve - ning comes to woo a
wait - ing sky. Out of my dreams and in - to the hush of
fall - ing shad - ows, When the mist is low and
stars are break - ing through Then out of my dreams I'll go
In - to a dream with you.

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I CAIN'T SAY NO

From the Musical "OKLAHOMA"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

F Gm7 Am F Gm7 F Gm7 Am

I'm jist a girl who cain't say no, I'm in a tur-ri-ble
I'm jist a girl who cain't say no, Cain't seem to say it at

F Gm7 F Gm7 Am F Gm7 F

fix _____ I al-ways say "come on, let's go" Just when I
all _____ I hate to dis-ser-point a beau When he is

Gm7 Am F C7 Cdim Gm7

ort-a say nix! _____ When a per-son tries to kiss a
pay-in' a call! _____ Fer a while I ack re-fined and

C7 F C7

girl, I know she ort-a give his face a smack. _____ But as soon as
cool, A set-tin on the vel-vet-teen set-ee _____ Nen I think of

Cdim Gm7 C7

some-one kiss-es me, I somehow, sort-a, want-a kiss him back! _____
thet ol' gold-en rule, And do fer him what he would do fer me! _____

F Gm7 Am F Gm7 F

_____ I'm jist a fool when lights are low I cain't be
_____ I cain't re-sist a Rom-e-o, In a som-

Gm7 Am Cm7 C#dim Bb D#7

priss-y and quaint _____ I ain't the type that can faint _____
brer-o and chaps _____ Soon as I sit on their laps _____

F Db7 F6

_____ How c'n I be whut I ain't? _____ I cain't _____
_____ Some-thin' in-side of me snaps _____ I cain't _____

C9 F

_____ say _____ no! _____
_____ say _____ no! _____

THE SURREY WITH THE FRINGE ON TOP

From the Musical "OKLAHOMA"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

G Gmaj7 G6 G Gmaj7

Chicks and ducks and geese bet - ter scour - ry When I take you
All the world - 'll fly in a flur - ry When I take you
I can see the stars get - tin' blur - ry When we drive back

G6 Gmaj7 G Gmaj7 G6 G Em7 A9

out in the sur - rey, When I take you out in the sur - rey with the fringe on
out in the sur - rey, When I take you out in the sur - rey with the fringe on
home in the sur - rey, Driv - in' slow - ly home in the sur - rey with the fringe on

D7 G Gmaj7 G6 G Gmaj7

top! Watch that fringe and see how it flut - ters When I drive them
top! When we hit that road, hell fer leath - er, Cats and dogs - 'll
top! I can feel the day get - tin' old - er, Feel a sleep - y

G6 Gmaj7 G Gmaj7 G6 G Em7 A9

high step - pin' strut - ters, Nos - ey pokés - 'll peek thru' their shut - ters and their eyes will
dance in the heath - er, Birds and frogs - 'll sing all to - geth - er and the toads will
head on my shoul - der, Nod - din', droop - in' close to my shoul - der, till it falls ker -

Am7 D7 Dm7 G7 C G7

pop! The wheels are yel - ler, the up - hol - ster - y's brown, The dash - board's gen - u - ine
hop! The wind - 'll whis - tle as we rat - tle a - long, The cows - 'll moo in the
plop! The sun is swim - min' on the rim of a hill; The moon is tak - in' a

C Em7 A7 D Em7 A7

leath - er, With is - in - glass cur - tains y' can roll right down, in case there's a change in the
clo - ver, The riv - er will rip - ple out a whis - pered song, And whis - per it o - ver and
head - er, And jist as I'm think - in' all the earth is still, a lark - 'll wake up in the

Am7 D7 G Gmaj7 G6 G Gmaj7

weath - er. Two bright side - light's wink - in' and blink - in', Ain't no fin - er
o - ver: Don't you wish't y'd go on for - ev - er? Don't you wish't y'd
med - der. Hush, you bird, my ba - by'a a - sleep - in'! May - be got a

G6 Gmaj7 G Gmaj7 G6 G Am Bdim

rig, I'm a - think - in' You c'n keep your rig if you're think - in' 'at I'd keer to
go on for - ev - er? Don't you wish't y'd go on for - ev - er and ud nev - er
dream worth a - keep - in' Whoa! you team, and jist keep a - creep - in' at a slow clip

Am Bdim Am G Gmaj7 Am D7 1. 2. 3.

swap fer that shin - y lit - tle sur - rey with the fringe on the top! _____
stop in that shin - y lit - tle sur - rey with the fringe on the top! _____
clomp Don't you hur - ry with the sur - rey with the fringe on the top! _____

MANY A NEW DAY *From the Musical "OKLAHOMA"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Man-y a new face will please my eye, Man-y a new love will find me:
Nev-er-'ve I once looked back to sigh o-ver the ro-romance be-hind me:
Man-y a new day will down be-fore I do! Man-y a light lad may
kiss and fly, A kiss gone by is by-gone. Nev-er-'ve I asked an Aug-ust sky,
"Where has last Ju-ly gone?" Nev-er-'ve I wan-dered through the rye, won-der-ing where has some
guy gone; Man-y a new day will dawn be-fore I do!
1. C7 C G7
2. G7 E7 3 Am F 3 C
dawn Man-y a red sun will set! Man-y a blue moon will
shine be-fore I do!

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OH, WHAT A BEAUTIFUL MORNING *From the Musical "OKLAHOMA"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Oh, what a beau-ti-ful morn-in', Oh, what a beau-ti-ful
day. I got a beau-ti-ful feel-in' Ev-'ry-thing's
go-in' my way Oh, what a beau-ti-ful day!

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GETTING TO KNOW YOU *From the Musical "THE KING AND I"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Get-ting to know you, get-ting to know all a-bout you Get-ting to
like you, get-ting to hope you like me Get-ting to know you,
Put-ting it my way, but nice-ly You are pre-cise-ly My cup of
tea! Get-ting to know you. get-ting to feel free and eas-y
When I am with you, get-ting to know what to say. Have-n't you
not-iced? Sud-den-ly I'm bright and breez-y Be-cause of all the
beau-ti-ful and new things I'm learn-ing a-bout you day by day.

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I HAVE DREAMED *From the Musical "THE KING AND I"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

I have dreamed that your arms are love-ly I have dreamed
what a joy you'll be I have dreamed ev-'ry word you'll
whis-per When you're close, close to me.
How you look in the glow of eve-ning I have dreamed
and en-joyed the view In these dreams I've loved you so that by
now I think I know what it's like to be loved by you
I will love be-ing loved by you.

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HELLO, YOUNG LOVERS

From the Musical "THE KING AND I"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Hel - lo young lov - ers, Who - ev - er you are, I hope your
 trou - bles are few All my good wish - es go with you to -
 night I've been in love like you Be brave, young
 lov - ers, and fol - low your star, Be brave and faith - ful and true
 Cling ver - y close to each oth - er to - night I've been in love like
 you. I know how it feels to have wings on your heels, And to
 fly down a street in a trance. You fly down a street on a
 chance that you'll meet, And you meet not real - ly by chance. Don't
 cry, young lov - ers, What - ev - er you do, Don't cry be - cause I'm a - lone.
 All of my mem - 'ries are hap - py to - night I've had a
 love of my own, I've had a love of my own like
 yours, I've had a love of my own. Hel - own.

Chords: C, G7, Fm, G7, Eb, G7, Dm7, C, F, C7sus, F, C7sus, F, C7sus, C7, F, E7, Am, Dm7, G7, C, G7, Dm7, G7, Fm, G7, Eb, G7, Dm7, G7, C7, F, Fm, C+, C6, Dm, Eb, G7, 1. C, G7, 2. C.

I WHISTLE A HAPPY TUNE *From the Musical "THE KING AND I"*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

When - ev - er I feel a - fraid I hold my head e - rect And
whis - tle a hap - py tune, So no one will sus - pect I'm a - fraid While
shiv - er - ing in my shoes I strike a care - less pose And whis - tle a hap - py
tune And no one ev - er knows I'm a - fraid. The re -
sult of this de - cep - tion is ver - y strange to tell For when I fool the
peo - ple I fear, I fool my - self as well! I whis - tle a hap - py tune And
ev - 'ry sin - gle time The hap - pi - ness in the tune con - vin - ces me that
I'm not a - fraid. Make be - lieve you're brave And the
trick will take you far. You may be as brave as you make be - lieve you are.
(Whistle) You may be as
brave as you make be - lieve you are.

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SOMETHING WONDERFUL *From the Musical "THE KING AND I"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

He will not al - ways say What you would have him say, But, now and
then, he'll say some - thing won - der - ful. The thought - less things he'll do
Will hurt and wor - ry you. Then, all at once, he'll do some - thing
won - der - ful. He has a thou - sand dreams that won't come true. You
know that he be - lieves in them And that's e - nough for you. You'll al - ways
go a - long, De - fend him when he's wrong And tell him when he's strong, He is
won - der - ful. He'll al - ways need your love And so he'll get your love
A man who needs your love can be won - der - ful.

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NOBODY TOLD ME *From the Musical "NO STRINGS"*

Words and Music by RICHARD RODGERS

No - bod - y told me Love was made of light - ning;
No - bod - y warned me Love would make me quake. No one sug -
gest - ed I would not be rest - ed If night af - ter night I lay a -
wake a - lone. Should they have told me Love was made of
hun - ger, Crim - son, sur - round - ed by blue?
No - bod - y told me. No, not e - ven you. No - bod - y told me, I knew.

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NO STRINGS *From the Musical "NO STRINGS"*

Words and Music by RICHARD RODGERS

No strings, no strings ex - cept our own de - vo - tion; No
 oth - er bonds at all. Let the lit - tle folk who need the
 help de - pend up - on vows and such, We are much too
 tall. No ties, no ties ex - cept our own e - mo - tion. We'll
 hear some si - lent call. If mar - riage comes we'll let it
 come as one of those per - fect things With no strings at all.

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THE SWEETEST SOUNDS *From the Musical "NO STRINGS"*

Words and Music by RICHARD RODGERS

The sweet - est sounds I'll ev - er hear Are still in side my
 head. The kind - est words I'll ev - er know Are wait - ing
 to be said. The most en - tranc - ing sight of all Is
 yet for me to see. And the dear - est love in all the
 world is wait - ing some - where for me. Is wait - ing
 some - where, Some - where for me.

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SOME ENCHANTED EVENING *From the Musical "SOUTH PACIFIC"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Some en-chant - ed eve - ning _____ You may see a strang - er, _____

You may see a strang - er _____ A - cross a crowd - ed room _____ And some-how you

know, _____ You know ev - en then _____ That some-where you'll see her a - gain and a -

gain. _____ Some en-chant - ed eve - ning _____ Some-one may be laugh - ing, _____

_____ You may hear her laugh - ing _____ a - cross a crowd - ed room _____ And night af - ter

night, _____ As strange as it seems _____ The sound of her laugh - ter will sing in your

dreams. _____ Who can ex-plain it? Who can tell you why? Fools give you rea - sons,

Wise men nev - er try. _____ Some en-chant - ed eve - ning _____

When you find your true love, _____ When you feel her call you _____ A - cross a

crowd - ed room, _____ Then fly to her side _____ And make her your own, _____ Or all through your

life you may dream all a - lone, _____ Once you have found her,

Nev - er let her go. _____ Once you have found her, Nev - er let her go! _____

A COCK-EYED OPTIMIST *From the Musical "SOUTH PACIFIC"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

When the sky is a bright ca - nar - y yel - low I for -
get ev - 'ry cloud I've ev - er seen, So they call me a cock - eyed
op - ti - mist Im - ma - ture and in - cur - a - bly green. I have
heard peo - ple rant and rave and bel - low That we're done and we might as well be
dead, But I'm on - ly a cock - eyed op - ti - mist And I
can't get it in - to my head. I hear the hu - man race is
fall - ing on it's face And has - n't ver - y far to go, But
ev - 'ry whip - poor - will Is sell - ing me a bill, And tell - ing me it just ain't
so. I could say life is just a bowl of jel - lo And ap -
pear more in - tel - li - gent and smart, But I'm stuck like a dope with a
thing called hope, And I can't get it out of my heart!
Not this heart!

BALI HA'I *From the Musical "SOUTH PACIFIC"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Ba - li Ha'i may call you an - y night, An - y day. In your
 heart — you'll hear it call you: "Come a - way, Come a - way." Ba - li Ha'i will
 whis - per On the wind of the sea: "Here am I, — Your spe - cial
 is - land! Come to me, come to me!" Your own spe - cial hopes, Your
 own spe - cial dreams Bloom on the hill - side And shine in the
 streams. If you try, You'll find me Where the sky Meets the sea, "Here am
 I — Your spe - cial is - land! Come to me, Come to me!" Ba - li Ha'i. Ba - li
 Ha'i, Ba - li Ha'i — Some day you'll see me, Float - ing in the
 sun - shine, My head stick - ing out From a low - fly - ing cloud. — You'll hear me
 call you. Sing - ing through the sun - shine. Sweet and clear as can be.
 — "Come to me, Here am I. come to me!" — Ba - li Ha'i! —

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HONEY BUN *From the Musical "SOUTH PACIFIC"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

A hun - dred and one pounds of fun, — That's my lit - tle Hon - ey - bun! —
Get a load of Hon - ey - bun — to - night. — I'm
speak - in' of my Sweet - ie Pie, — On - ly six - ty inch - es high, —
Ev - 'ry inch is packed with dy - na - mite! — Her hair is blond and
cur - ly, Her curls are hur - ly bur - ly. Her lips are pips! — I
call her hips: — "Twirl - y" — and "Whirl - y." — She's my ba - by,
I'm her pap! — I'm her boob - y, She's my trap! — I am caught and I
don't want - a run — 'Cause I'm hav - in' so much fun with Hon - ey - bun! —

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YOUNGER THAN SPRINGTIME *From the Musical "SOUTH PACIFIC"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Young - er than Spring - time are you, Soft - er than star - light are you
Warm - er than winds of June are the gen - tle lips you gave me.
Gay - er than laugh - ter are you, Sweet - er than mu - sic are you, An - gel and lov - er,
heav - en and earth are you to me. And when your youth and joy in -
vade my arms And fill my heart as now they do...
then... Young - er than Spring - time am I, Gay - er than laugh - ter am I,
An - gel and lov - er, heav - en and earth am I with you!

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THERE IS NOTHIN' LIKE A DAME

From the Musical "SOUTH PACIFIC"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

We get pack-ages from home, We get mov-ies, we get shows, We get speech-es from our
lone-ly and we long For the fair and gen-tle sex, We would like to feel the

skip-per And ad-vice from Tok-yo Rose. We get let-ters doused with per-fume, We get
feel-ing of some arms a-round our necks. We feel hun-gry as the wolf felt When he

diz-zy from the smell! What don't we get? You know darn well!
met Red Rid-ing Hood. What don't we feel? We don't feel good!

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! We feel

1. 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, wo-man-ly, fe-male, fem-i-nine dame!

A WONDERFUL GUY *From the Musical "SOUTH PACIFIC"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

I'm as corn - y as Kan - sas in Au - gust, I'm as nor - mal as
 blue - ber - ry pie, No more a smart lit - tle girl with no heart, I have
 found me a won - der - ful guy! I am in a con - ven - tion - al
 dith - er With a con - ven - tion - al star in my eye. And you will note there's a
 lump in my throat When I speak of that won - der - ful guy!
 I'm as trite and as gay as a dai - sy in May, A cli - ché com - ing
 true! I'm bro - mid - ic and bright as a moon - hap - py
 night Pour - ing light on the dew! I'm as corn - y as
 Kan - sas in Au - gust, High as a flag on the Fourth of Ju - ly!
 If you'll ex - cuse an ex - pres - sion I use, I'm in love, I'm in love, I'm in
 love, I'm in love, I'm in love with a won - der - ful guy!

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THIS NEARLY WAS MINE *From the Musical "SOUTH PACIFIC"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

One dream in my heart, One love to be
 liv - ing for, One love to be liv - ing for This
 near - ly was mine. One girl for my dream,
 One part - ner in par - a - dise, This prom - ise of
 par - a - dise This near - ly was mine. Close to my
 heart she came On - ly to fly a - way, On - ly to
 fly as day flies from moon - light. Now, now I'm a -
 lone, Still dream - ing of par - a - dise, Still
 say - ing that par - a - dise Once near - ly was mine.

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HAPPY TALK From the Musical "SOUTH PACIFIC"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

1. 2. 3. Hap - py talk, keep talk - in' hap - py talk, _____

Talk a - bout things you'd like to do. _____ You got - ta have a dream, — If

you don't have a dream — How you gon - na have a dream come true? _____

Talk a - bout a moon Float - in' in de sky, Look - in' like a
Talk a - bout a star Look - in' like a toy, Peek - in' through de
Talk a - bout a boy say - in' to de girl: "Gol - ly, ba - byl

lil - y on a lake; _____ Talk a - bout a bird
branch - es of a tree; _____ Talk a - bout a girl
I'm a luck - y cuss!" _____ Talk a - bout a girl

Learn - in' how to fly Mak - in' all de mu - sic he can make. _____
Talk a - bout a boy Count - in' all de rip - ples on de sea. _____
Say - in' to de boy: "You an' me is luck - y to be us!" _____

have a dream come true? _____ If you don't talk hap - py An' you nev - er have a dream. _____

Den you'll nev - er have a dream come true! _____

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DITES-MOI (Tell Me Why) *From the Musical "SOUTH PACIFIC"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

C

G7

Di - tes - moi _____ Pour - quoi _____ La vie est bel - le,
Tell me why _____ The sky _____ is filled with mu - sic,

G7

C

Di - tes - moi _____ Pour - quoi _____ La vie est gai? Di - tes - moi _____
Tell me why _____ We fly _____ on clouds a - bove? Can it be _____

C7

F

Cdim

_____ Pour - quoi, _____ Chère ma - d'moi - sel - le, Est - ce - que,
_____ that we, _____ can fly to mu - sic, Just be - cause,

C

F6

G7

1. C

2. C

Par - ce - que vous m'ai - mez? mez?
Just be - cause we're in love? love?

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YOU'VE GOT TO BE CAREFULLY TAUGHT*From the Musical "SOUTH PACIFIC"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Lively

F

C7

F

You've got to be taught to hate and fear. You've got to be
got to be taught to be a - fraid Of peo - ple whose

C7

F

C7

taught from year to year. It's got to be drummed in your dear lit - tle
eyes are odd - ly made And peo - ple whose skin is a dif - f'rent

F

Gm7

1. F

2. F

ear. You've got to be care - ful - ly taught! _____ You've taught! _____ You've
shade. You've got to be care - ful - ly

Bb

A+

Bbmaj7

A+

Bb

got to be taught be - fore it's too late, Be - fore you are

A+

Bbmaj7

Dm6

F

six or sev - en or eight, To hate all the peo - ple your

C7

Fmaj7

F7

Bbmaj7

rel - a - tives hate, You've got to be care - ful - ly taught! _____

Dm6

F

Gm7

F

_____ You've got to be care - ful - ly taught! _____

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I'M GONNA WASH THAT MAN RIGHT OUTA MY HAIR

From the Musical "SOUTH PACIFIC"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Lightly

C7 F Gm7 F Bb C7 F Gm7

I'm gon - na wash that man right out - a my hair, — I'm gon - na wash that man right
wave that man right out - a my arms, — I'm gon - na wave that man right

F Bb C7 F Gm7 F Bb

out - a my hair, — I'm gon - na wash that man right out - a my hair, — And
out - a my arms, — I'm gon - na wave that man right out - a my arms, — And

1. F C9 F Gm7 F Bb C7 2. F C7 F

send him on his way. — I'm gon - na send him on his way. —

Bb

Don't try to patch it up, Tear it up, tear it up! Wash him out, dry him out,

F G7 C Ab

Push him out, fly him out, Can - cel him and let him go! Yea,

Gb C C7 F Gm7 F Bb C7

sis - ter! — I'm gon - na wash that man right out - a my hair, — I'm gon - na

F Gm7 F Bb C7 F Gm7

wash that man right out - a my hair, — I'm gon - na wash that man right

F Bb F Ab G Gb7 F

out - a my hair — And send him on his way. —

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ALL AT ONCE YOU LOVE HER

From the Musical "PIPE DREAM"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

F C7

You start to light her cig - ar - ette And all at

C7 F C7

once you love her. You've scarce - ly talked, you've scarce - ly

C7 A7 Dm Bb

met, But all at once you love her. You like her eyes,

F Dm7 F6 G9 G7 C7

you tell her so. She thinks you're wise and clev - er.

F C7

You kiss good - night and then you know You'll kiss good -

C7 Ebmaj7 F7 Bb Gm7

night for - ev - er. You won - der where,

F Bb9 F C7 F

your heart can go Then all at once you know. —

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EVERYBODY'S GOT A HOME BUT ME

From the Musical "PIPE DREAM"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of 12 staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are as follows:

I rode by a house with the win - dows light - ed up Look - in' the
 rode by a house where a poo - dle lay a - sleep In the
 bright - er than a Christ - mas tree. And I said to my - self as I
 shad - ow of a wal - nut tree. And I said to my - self as I
 rode by my - self, Ev - 'ry - bod - y's got a home but me. I
 rode by my - self, Ev - 'ry - bod - y's got a home but me. I
 rode by a house where the moon was on the porch and a girl was on her
 rode by a house where a pi - geon had a roost on the rig - gin' of a
 fel - ler's knee. And I said to my - self as I rode by my -
 new T. V. And I said to my - self as I rode by my -
 self, Ev - 'ry - bod - y's got a home but me. I am free and I'm
 self, Ev - 'ry - bod - y's got a home but me. I am free and I'm
 hap - py to be free. To be free in the way I want to be.
 hap - py to be free. To be free in the way I want to be.
 But once in a while when the road is kind - a dark And the
 But once in a while when I'm talk - in' to my - self And there's
 end is kind - a hard to see, I look up and I
 no one there to dis - a - gree, I look up and I
 cry to a cloud go - 'in by: "Won't there ev - er be a home for me some -
 cry to a big emp - ty sky: "Won't there ev - er be a home for me some -
 where? Ev - ry - bod - y's got a home but me. " 1
 where? Ev - ry - bod - y's got a home but me. " 2

MY FAVORITE THINGS *From the Musical "THE SOUND OF MUSIC"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Rain - drops on ros - es and whisk - ers on kit - tens, Bright cop - per
 ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es
 tied up with strings, These are a few of my fa - vor - ite things.
 Cream col - ored pon - ies and crisp ap - ple strud - els,
 Door - bells and sleigh - bells and schnitz - el with noo - dles, Wild geese that fly with the
 moon on their wings, These are a few of my fa - vor - ite things.
 Girls in white dress - es with blue sat - in sash - es, Snow - flakes that
 stay on my nose and eye - lash - es, Sil - ver white win - ters that
 melt in - to springs, These are a few of my fa - vor - ite things.
 When the dog bites, When the bee stings, When I'm feel - ing
 sad, I sim - ply re - mem - ber my fa - vor - ite things and
 then I don't feel so bad.

THE SOUND OF MUSIC *From the Musical "THE SOUND OF MUSIC"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

The hills are a - live with the sound of mu - sic, With
songs they have sung for a thou - sand years. The hills fill my heart
with the sound of mu - sic. My heart wants to sing ev - 'ry song it
hears. My heart wants to beat like the wings of the birds that rise from the lake to the
trees. My heart wants to sigh like a chime that flies from a church on a breeze, To
laugh like a brook when it trips and falls o - ver stones on its way, To sing through the
night like a lark who is learn - ing to pray. I go to the hills when my heart is
lone - ly. I know I will hear what I've heard be - fore. My

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EDELWEISS *From the Musical "THE SOUND OF MUSIC"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

E - del - weiss, E - del - weiss, Ev - 'ry morn - ing you
greet me. Small and white, Clean and bright, You look
hap - py to meet me. Blos - som of snow, may you bloom and
grow, Bloom and grow for - ev - er. E - del - weiss,
E - del - weiss, Bless my home - land for - ev - er.

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SIXTEEN GOING ON SEVENTEEN From the Musical "THE SOUND OF MUSIC"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

1. You are six - teen, go - ing on sev - en - teen, Ba - by, it's time to
2. I am six - teen, go - ing on sev - en - teen, I know that I'm na -

think! Bet - ter be - ware, be can - ny and care - ful, Ba - by, you're on the
ive. Fel - lows I meet may tell me I'm sweet and will - ing - ly I'll be -

brink! You are six - teen, go - ing on sev - en - teen, Fel - lows will fall in
lieve. I am six - teen, go - ing on sev - en - teen, In - no - cent as a

line. Ea - ger young lads and rou - és and cads will of - fer you food and
rose. Bach - e - lor dan - dies, drink - ers of bran - dies, what do I know of

wine. To - tal - ly un - pre - pared are you To face a world of
those? To - tal - ly un - pre - pared am I To face a world of

men. Tim - id and shy and scared are you of things be - yond your
men. Tim - id and shy and scared am I of things be - yond my

ken. You need some - one old - er and wis - er Tell - ing you what to
ken. I need some - one old - er and wis - er Tell - ing me what to

do. _____ I am sev - en - teen, go - ing on eight - een, I'll _____ take
do. _____ You are sev - en - teen, go - ing on eight - een, I'll _____ de -

care _____ of you. you. _____
pend _____ on

1. F G9 C7 2. F

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MARIA From the Musical "THE SOUND OF MUSIC"Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

How do you solve a prob - lem like Ma - ri - a? How do you catch a cloud and pin it
down? How do you find a word that means Ma - ri - a? A
fib - ber - ti gib - bet! A will - o' the wisp! a clown! Man - y a thing you know you'd like to
tell her: Man - y a thing she ought to un - der - stand. But
how do you make her stay and lis - ten to all you say? How do you keep a wave up - on the
sand? Oh, how do you solve a prob - lem like Ma - ri - a?
How do you hold a moon - beam in your hand?

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DO-RE-MI From the Musical "THE SOUND OF MUSIC"Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Doe - a deer, a fe - male deer, Ray a drop of gold - en
sun, Me a name I call my - self,
Far a long, long way to run. Sew a nee - dle pull - ing
thread, La a note to fol - low sew,
Tea a drink with jam and bread That will bring us back to
do - oh - oh - oh! Do - re - mi - fa - so - la - ti do!

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THE LONELY GOATHERD *From the Musical "THE SOUND OF MUSIC"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

High on a hill was a lone-ly goat-herd, lay-ee o-dl, lay-ee o-dl, lay-ee-oo.
Folks in a town that was quite re-mote heard lay-ee o-dl, lay-ee o-dl, lay-ee-oo.

Loud was the voice of the lone-ly goat-herd, lay-ee o-dl, lay-ee o-dl-oo.
Lust-y and clear from the goat-herd's throat heard lay-ee o-dl, lay-ee o-dl-oo.

O ho lay-dee o-dl lee o, o ho lay-dee o-dl ay; O ho
lay-dee o-dl lee o, lay-dee o-dl lee o lay. A prince on the bridge of a
Men in the midst of a

cas-tle moat heard lay-ee o-dl, lay-ee o-dl, lay-ee oo. Men on a road with a
ta-ble d'hoie, heard lay-ee o-dl, lay-ee o-dl, lay-ee oo. Men, drink-ing beer with the

load to tote heard lay-ee o-dl, lay-ee o-dl oo. oo. Ho-dl lay-ee,
foam a-float heard lay-ee o-dl, lay-ee o-dl

ho-dl lay-ee, ho-dl lay-ee, ho-dl lay-ee.

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CLIMB EV'RY MOUNTAIN *From the Musical "THE SOUND OF MUSIC"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Climb ev-'ry moun-tain, search high and low, Fol-low ev-'ry
by-way, ev-'ry path you know. Climb ev-'ry moun-tain, ford ev-'ry
stream, Fol-low ev-'ry rain-bow, till you find your dream! A dream that will need
all the love you can give, Ev-'ry day of your life for as long as you
live. Climb ev-'ry moun-tain, ford ev-'ry stream,
Fol-low ev-'ry rain-bow till you find your dream!

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THE GENTLEMAN IS A DOPE

From the Musical "ALLEGRO"

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

The gen-tle-man is a dope — a man of man - y faults, —
 clum-sy Joe who would -n't know a Rhum-ba from a Waltz. The gen-tle-man is a dope —
 and not my cup of tea. — (Why do I get in a dith - er? He
 does - n't be - long — to me!) — The gen-tle-man is - n't bright, —
 he does - n't know the score — A cake will come, he'll take a crumb and
 nev - er ask for more! The gen-tle-man's eyes are blue — but lit - tle do they see —
 — (Why am I beat - ing my brains out? He does - n't be - long — to
 me!) — He's some - bod - y el - se's prob - lem, — She's
 wel - come to the guy! — She'll nev - er un - der -
 stand him. — half as well as I. — The
 gen-tle-man is a dope — he is - n't ve - ry smart — He's just a lug you'd
 like to hug and hold a - gainst your heart, The gen-tle-man does - n't know — How
 hap - py he could be — Look at me! Cry - ing my eyes out, As if he be -
 longed to me. — He'll nev - er be - long to me! —

YOU ARE NEVER AWAY From the Musical "ALLEGRO"

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

G G6 Gmaj7 G6 Bdim F7
You are nev - er a - way _____ from your home in my heart; _____

F7 G G6 Gmaj7 G6
There is nev - er a day when you don't play _____ a

Am7 D7 Am7 D7 Gmaj7 G6 Gmaj7 G6 E7
part _____ In a word that I say _____ Or a

Am Am7 Cm G Em Am Am7
sight that I see, _____ You are nev - er a - way and I'll nev - er _____

Am7 D7 Eb
be free _____ You're the smile _____ on my

Eb Bb9
face or a song _____ that I sing; You're a rain - bow I chase on a

Bb9 Eb
morn - ing in Spring; You're a star _____ in the lace of a wild wil - low

Eb G Gdim Am7 D7 G
tree, In the green leaf - y lace of a wild wil - low tree. _____

Gdim G G6 Gmaj7 G6
But to - night you're no star _____ Nor a

Bdim F7 G G6
song that I sing _____ In my arms where you are, you are

Gmaj7 G6 // Am7 D7 Am7 D7
sweet - er _____ than Spring; _____ In my

Gmaj7 G6 Gmaj7 G6 E7 Am Am7
arms where you are _____ Cling - ing close - ly to me _____

Cm G Em Am6 B7
You are love - li - er by far, than I dreamed you _____ could

Em A9 G Gdim G Gdim Gdim
be _____ You are love - li - er, my dar - ling

G Gdim Am7 D9 G
than I dreamed _____ you could be! _____

A FELLOW NEEDS A GIRL *From the Musical "ALLEGRO"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

A fellow needs a girl to sit by his side at the and of a wear - y
 day. To sit by his side and lis - ten to him talk and a - gree with the things he'll
 say. A fel - low needs a girl to hold in his arms when the rest of his world goes
 wrong. — To hold in his arms and know that she be - lieves that her fel - low is wise and
 strong. When things go right and his job's well done, he wants to share the
 prize he's won. If no one shares, and no one cares, where's the fun of a job well
 done? Or a prize you've won? A fel - low needs a home, his
 own kind of home, But to make this dream come true, A
 fel - low needs a girl, his own kind of girl. My kind of girl is you!

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IT'S A GRAND NIGHT FOR SINGING *From the Musical "STATE FAIR"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

It's a grand night for sing - ing! The moon is fly - ing
 high — And some - where a bird who is bound he'll be heard, Is throw - ing his
 heart at the sky. It's a grand night for sing - ing! The
 stars are bright a - bove, — The earth is a - glow and to add to the
 show, I think I am fall - ing in love. — Fall - . ing,
 Fall - ing in love.

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IT MIGHT AS WELL BE SPRING *From the Musical "STATE FAIR"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

I'm as rest-less as a wil-low in a wind-storm, I'm as jump-y as a pup-pet on a string. I'd say that I had spring fev-er, But I know it is-n't spring. I am star-ry eyed and vague-ly dis-con-tent-ed, like a night-in-gale with-out a song to sing. Oh, why should I have spring fev-er When it is-n't ev-en spring? I keep wish-ing I were some-where else, Walk-ing down a strange new street, Hear-ing words that I have nev-er heard from a man I've yet to meet. I'm as bus-y as a spi-der spin-nig day dreams, I'm as gid-dy as a ba-by on a swing. I have-n't seen a cro-cus or a rose-bud, or a rob-in on the wing. But I feel so gay in a mel-an-cho-ly way that it might as well be spring. It might as well be spring!

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DO I LOVE YOU BECAUSE YOU'RE BEAUTIFUL*From the Musical "CINDERELLA"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Do I love you be-cause you're beau-ti-ful? Or are you beau-ti-ful be-cause I love you? Am I mak-ing be-lieve I see in you A girl too love-ly to be real-ly true? Do I want you be-cause you're won-der-ful Or are you won-der-ful Be-cause I want you? Are you the sweet in-ven-tion of a lov-er's dream? Or are you real-ly as beau-ti-ful as you seem?

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TEN MINUTES AGO *From the Musical "CINDERELLA"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Ten min - utes a - go, I saw you, I looked up when you
 came thru the door, My head start - ed reel - ing, You gave me the
 feel - ing the room had no ceil - ing or floor. Ten min - utes a -
 go, I met you, And we mur - mured our how - do - you - do's.
 I want - ed to ring out the bells and fling out my arms and to
 sing out the news. I have found her! She's an an - gel
 with the dust of the stars in her eyes We are danc - ing,
 we are fly - ing And she's tak - ing me back to the skies.
 In the arms of my love, I'm fly - ing o - ver moun - tain and
 mea - dow and glen And I like it so well, that for all I can
 tell, I may nev - er come down a - gain! I may nev - er come
 down to earth a - gain.

NO OTHER LOVE *From the Musical "ME AND JULIET"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

F B \flat F B \flat F E
 No oth - er love have I On - ly my love for you
 Gm G C7(b5) Fmaj7 F B \flat F
 On - ly the dream we knew No oth - er love Watch - ing the night go by
 F B \flat F E Gm G
 Wish - ing that you could be Watch - ing the night wit me
 C7(b5) F E \flat B \flat 7 C
 In - to the night I cry, hur - ry home, come home to me. Set me
 G7 A D G C7
 free, free from doubt and free from long - ing.
 F B \flat F B \flat F E Gm
 In - to your arms I'll fly Locked in your arms I'll stay Wait - ing to hear you say
 G C7(b5) F B \flat Gm F
 No oth - er love have I, No oth - er love.

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KEEP IT GAY *From the Musical "ME AND JULIET"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Cmaj7 G9 G7
 Keep it gay, keep it light, keep it fresh, keep it fair, Let it
 G9 F G7 Cmaj7 C6 Gm7
 bloom ev - 'ry night, give it room, give it air! Keep your love a love - ly
 C7 Fmaj7 F6 Gm6 A7
 dream and nev - er wake it, Make it hap - py and be hap - py as you
 Fm6 G7 Cmaj7 G9 G7
 make it. Let it sing like a night - in - gale in May, keep it gay, keep it
 G9 C7 B \flat D \sharp m6 C7 F6 Fm6
 free, or you'll fright - en it a - way. Take it eas - y and en - joy it while you
 C6 D7 G7 C6
 take it, keep it gay keep it gay, keep it gay!

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YOU ARE BEAUTIFUL *From the Musical "FLOWER DRUM SONG"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

D6 D D6 D Em A F#m G A
 You are beau-ti-ful, small and shy. You are the girl whose eyes met mine
 Em A D D6 D D6 D Em A
 Just as your boat sailed by. This I know of you, noth-ing more, You are the girl whose
 F#m G A F#m Bm A9 D9(6) G D
 eyes met mine Pass-ing the riv-er shore. You are the girl whose laugh I heard,
 G D/E G D E9
 Sil-ver and soft and bright; Soft as the fall of lo-tus leaves Brush-ing the air of
 A7 D6 D D6 D Em A F#m G A
 night. While your flow-er boat sailed a-way, Gent-ly your eyes looked back on mine,
 F#m Bm A7 D7 G6 A9 D
 Clear-ly you heard me say: "You are the girl I will love some day".

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LOVE, LOOK AWAY *From the Musical "FLOWER DRUM SONG"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Cmaj7 F6 Cmaj9
 Love, look a-way! Love, look a-way from me.
 Fdim Am Dm7 Cdim Cmaj7
 Fly, when you pass my door, Fly and get lost at sea. Call it a day.
 Cmaj7 F6 Cmaj9 Fdim Am
 Love, let us say we're through. No good are you for me,
 Dm7 C Dm7 G7 C
 No good am I for you. Want-ing you so, I try too much.
 C Dm7 G7 C6 Cmaj7 G7
 Af-ter you go, I cry too much.
 Cmaj7 F6 Cmaj9 Fdim
 Love, look a-way. Lone-ly though I may be, Leave me and set me
 Am Fm6 C Cmaj7 Dm7 G7 C
 free, Look a-way, look a-way, look a-way from me.

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I ENJOY BEING A GIRL *From the Musical "FLOWER DRUM SONG"*Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

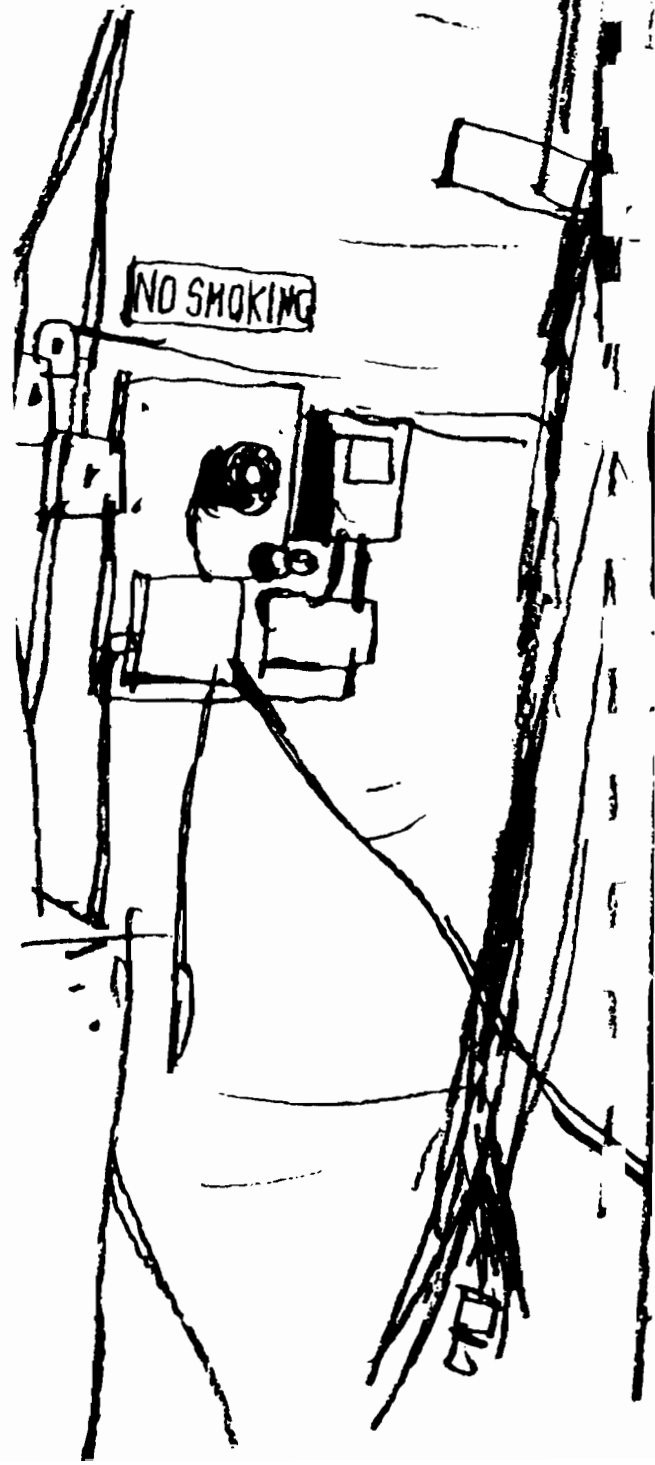
When I have a brand new hair - do With my eye - lash - es
all in curl, I float as the clouds on air do, I en -
joy be - ing a girl! When men say I'm cute and
fun - ny And my teeth are - n't teeth but pearl, I
just lap it up like hon - ey I en - joy be - ing a
girl! I flip when a fel - low sends me flow - ers, I
drool o - ver dress - es made of lace, I talk on the tel - e - phone for
ho - urs With a pound and a half of cream up - on my face! I'm
strict - ly a fe - male fe - male And my fu - ture I hope will
be In the home of a brave and free male Who'll en -
joy be - ing a guy hav - ing a girl
like me.

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PART II

POPULAR and STANDARD SONGS





AC-CENT-TCHU-ATE THE POSITIVE *From the Film "HERE COME THE WAVES"*Lyric by JOHNNY MERCER
Music by HAROLD ARLEN

You've got to ac - cent - tchu - ate the pos - i - tive, E - lim - my - nate the neg - a - tive, —
 Latch on to the af - firm - a - tive, Don't mess with Mis - ter In - be - tween. — You've got to
 spread joy up to the max - i - mum, Bring gloom down to the min - i - mum, —
 Have faith or pan - de - mo - ni - um li' - ble to walk up - on the scene. — To il - lus
 trate my last re - mark Jo - nah in the whale, No - ah in the Ark, — What did they
 do Just when ev - 'ry - thing looked so dark? — "Man," they said, "We bet - ter
 ac - cent - tchu - ate the pos - i - tive, E - lim - my - nate the neg - a - tive, — Latch on
 to the af - firm - a - tive, Don't mess with Mis - ter In - be - tween." No! Don't mess with Mis - ter In - be - tween.

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Copyright renewed and assigned to Harwin Music Corp. Used by permission**ALONE TOO LONG** *From the Musical "BY THE BEAUTIFUL SEA"*Lyric by DOROTHY FIELDS
Music by ARTHUR SCHWARTZ

I'd kiss you if I dared, I want to but I'm scared, I should have known I've been a - lone too
 long. — My lips are much too still, my arms have lost their skill, My
 charm has flown, I've been a - lone too long. — It's been years since I have whis - pered a fool - ish
 love - word, — And I'd be a - fraid I'd sing you a fad - ed song. — But if you smile and
 then say "Dar - ling, try a - gain," I'll know you've known I've been a - lone too long. —

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ALFIE From the Film "ALFIE"

HAL DAVID and BURT F. BACHARACH

What's it all a - bout, Al - fie? Is it just for the mo - ment we live? What's it
 on - ly fools are kind, Al - fie? Then I guess it is wise to be cruel. And if
 all a - bout _____ when you sort it out, Al - fie? Are we meant to take more than we give, or
 life be - longs _____ on - ly to the strong, Al - fie, what will you lend on an old gold - en rule? As
 1. are we meant to be kind? _____ And if sure as I be - lieve there's a heav - en a -
 2. bove, Al - fie, _____ I know there's some - thing much more. Some - thing e - ven non - be - liev - ers
 can be - lieve in. I be - lieve in love, Al - fie. With - out true love we just ex -
 ist, Al - fie. Un - til you find the love you've missed you're noth - ing, Al - fie.
 When you walk let your heart lead the way and you'll find love an - y day, Al - fie.

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AMBROSIA From the Musical "BILLY"

Music by JOHN BARRY
 Lyric by DON BLACK

Slowly

Am - bro - si - a, Am - bro - si - a; Strong and brave and no - ble and free. Am -
 bro - si - a, Am - bro - si - a; Strong and brave and no - ble and free. You can feel the joy in the
 air; There's a sense of pride ev - 'ry - where, Am - bro - si - a, Am - bro - si - a; Strong and
 brave and no - ble and free. Am - bro - si - a. Am - bro - si - a; Strong and brave and no - ble and free!

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ALL THE WAY HOME *From the Film "ALL THE WAY HOME"*

STANLEY STYNE and JULE STYNE

All The Way Home all your warm-est thoughts are of her,
 O - pen your heart and pre - tend there's no to - mor - row for
 All The Way Home ev - 'ry step of the way. And
 say - ing those things you've been mean - ing to say. 'Cause
 to Coda
 yet when she's near does she hear you say you need her? Tell her
 when it's too late it could be your great-est sor - row If you
 of your love to - day. so lit - tle time,
 so much is de - nied, give of your love, don't keep it in -
 side. Coda love her so, why not
 let her know when you're All The Way Home to - day.

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ANOTHER TIME, ANOTHER PLACE *From the Film "ANOTHER TIME, ANOTHER PLACE"*

J. LIVINGSTON and R. EVANS

An - oth - er time, an - oth - er place, we'll be to - geth - er a - gain!
 When shad - ows grow, I'll miss the g'bw that on - ly you can pro - vide,
 This kiss, this same em - brace will be more won - der - ful then! Though good -
 but then I'll just pre - tend you're still right here be my side!
 bye is a sad time, be glad we had time to fall in love; I leave my love
 with you! CODA Now give me once more that kiss I a - dore, then
 I'll let you go! But we'll meet an - oth - er time, an - oth - er place, I know!

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ALMOST IN YOUR ARMS From the Film "HOUSEBOAT"Words and Music by
JAY LIVINGSTON and RAY EVANS

You're near, that moment's here, I'm al-most in your arms! To-
 strange how we are changed by things that seem so small; One
 night the mood is right I'm al-most in your arms! One sigh, one word and
 look can write a book, one touch can say it all. We've known those nights a -
 I will rush to your em-brace; Say that cer-tain word!
 lone and now we've found our
 Sigh that cer-tain sigh! And with all my heart to your arms I'll fly! It's way. I'm al-most in your arms,
 near-ly in your arms, al-most in your arms to stay!

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AM I IN LOVE From the Film "SON OF PALEFACE"Words and Music by
JACK BROOKS

1. All I know is I wan-na sigh, when you're stand-ing near I get a Hump-ty Dump-ty feel-in'.
 2. All I know is I wan-na dance, when I look at you I get a tip-py tap-py feel-in'.
 3. All I know is I wan-na sing, when you smile at me I get a la-de-la-de feel-in'.
 All I know is I wan-na sigh like I've nev-er sighed be-fore. Now when you're in love they
 All I know is I wan-na dance like I've nev-er danced be-fore. My head's in a whirl, my
 All I know is I wan-na sing like I've nev-er sung be-fore.
 say you can tell, you're sick in the heart and nev-er get well. May-be they're right, I wish that I knew why I
 heart's in a spin and if I'm in love I love what I'm in, I don't know why I'm feel-in' this way, but the
 feel the way I do. Am I in love? Am I in love? Well, I leave it up to you.
 feel-in' feels o-kay. Am I in love? Am I in love? Well, I real-ly could-n't say.
 fore! Am I in love? Am I in love? Well, I leave it up to you.

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AND NOW TOMORROW *From the Film "AND NOW TOMORROW"*

EDWARD HEYMAN and VICTOR YOUNG

My heav - en is grey, but that's to - day and now to - mor - row
 Clouds will fade when joy has played its ser - e - nade to sor - row.
 Love seems far a - way but that's to - day and now to - mor - row
 Love will reach a - cross the sea and bring you back to me.

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ALL IN A NIGHT'S WORK *From the Film "ALL IN A NIGHT'S WORK"*

RUTH ROBERTS and WILLIAM KATZ

When Paul Re - vere went rid-in', while the stars were burn - in' bright, it was all,
 it was all, it was all in a night's work. When Ed - i - son stayed
 up so late, he fin - 'ly saw the light, it was all, it was all, it was all in a
 night's work. And when a girl and fel - la get un - der - neath that moon,
 it's not a long shot, you can bet on some - thin' hap - pen - in' soon. So, when they ask me
 just how come I came up win - nin' you, though it took ho - urs of flow - ers an' win - in' and din - in' and
 tel - e - phone calls to get the pot to perk, I smile and say it was all in a night's
 work. All in a night's work. All in a night's work.

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ANGELICA From the Musical "FORTUNA"Lyric by ARNOLD WEINSTEIN
Music by FRANCIS THORNE

G A7 Am7 D7 Dm7 G7 G7+5 C
 Please don't give me an - y - more lies. An - ge - li - ca Es - pe - cially when you look in my
 eyes, An - ge - li - ca, You've led me on and now where do I go? You won't ad -
 mit what I al - read - y know. I know I'm just one more of your flings, An -
 ge - li - ca: Don't try to hide your head in your wings, An - ge - li - ca, Why don't you
 dis - ap - pear in - to the skies? An - ge - li - ca, you are an an - gel that lies.

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Lyric by CAROLYN LEIGH
Music by CY COLEMAN**ANGELINA** From the Musical "WILDCAT"

Eb7 Cm F11 F9 Bb11 Eb7
 I hear a voice, It's An - ge - li - na. I see a face, It's An - ge - li - na. It's An - ge - li - na
 al - ways on my mind. Like an is - land ex - er green, A safe place when it's storm - y.
 I see An - ge - li - na, warm and kind and wait - ing for me. And tell me who is An - ge - li - na?
 And tell me why it's An - ge - li - na. It's An - ge - li - na ev - 'ry - where I roam. Tell me too, why
 no one can com - pare Can she be all that fair. Or I so far a - way from home?

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ALL I TOUCH From the Film "DECOY"Lyric by MEL MANDEL
Music by WLADIMIR SELINSKY

Am
 All I touch seems des - tined to tum to dust. Cold are the dreams that die in my
 hands. Why am I one of fate's un - luck - y chil - dren
 with my cast - les spilled in, killed in quick - sands? All I touch will tum - ble but
 touch I must. Love is a need the heart un - der - stands. You'd best
 be - ware, take care, for if you love me e - ven - tu - ally you're bound to be all I touch.

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ALRIGHT, OKAY, YOU WIN

Words and Music by
SID WYCHE and MAYME WATTS

Moderate Boogie Woogie tempo

Well, al - right, — o - kay, — you win, — I'm in love with you, — Well, al - right, —
o - kay, — you win, — Ba - by, what can I do? — I'll —
do an - y - thing — you say, — It's just got - ta be that way. —
Well, al - right, — o - kay, — you win, — I'm in
love with you, — Well, al - right, — o - kay, — you win, —
Ba - by, what can I do? — An - y - thing you say — I'll do, — As
long as it's me and you, — All that — I am ask - in',
All I want — from you, — Just love — me like I love — you an' it
won't be hard to do! — Well, al - right, — o - kay, — you win, —
I'm in love with you! — Well, al - right, — o - kay, — you win, —
Ba - by, what can I do? — I'll — do an - y - thing — you say. —
Ba - by, one thing more — If — you're gon - na be — my man, —

1. Ab9 Eb Ab7 Eb
It's just got to be that way. — Well, al - right, —

2. Ab9 Eb Ab6 Ab9 Eb
Sweet ba - by take me by the hand, — Well, al - right, —
o - kay, — you win. —

ARTHUR MURRAY TAUGHT ME DANCING IN A HURRY

From the Film "THE FLEET'S IN"

J. MERCER and V. SCHERTZINGER

Ar - thur Mur - ray taught me danc - ing in a hur - ry.
 Mur - ray then ad - vided me not to wor - ry.

I had a week to spare. He showed me the ground - work, the walk a - round work, and
 It - 'd come out all right. To my way of think - in', it came out stink - in', I

told me to take it from there. Ar - thur don't know my left from my right.

The peo - ple a - round me can all sing a - one and a - two and a - three -

But an - y re - sem - blance to waltz - ing is just eo - in - ci -

den - tal with me, 'Cause Ar - thur Mur - ray taught me danc - ing in a hur - ry.

And so I take a chance To me it re - sem - bles the

nine day trem - bles But he guar - an - tees it's a dance.

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AH! CAMMINARE From the Musical "BRAVO GIOVANNI!"Lyric by RONNY GRAHAM
Music by MILTON SCHAFER

Ah' Ah' Cam - mi - nar', we stroll in the night, One soul in the night, hand in

hand. Ah, Cam - mi - nar', we walk down a street. We walk and our feet walk on

sand. The ne - on light of a bar turns in - to a star, The roar of a car

is a song. La la la la, we walk from night to dawn and on and on through

laugh - ter and tears, Through miles and through years, As close as we are, Ah, Cam - mi - na - re.

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AT LONG LAST LOVE *From the Musical "YOU NEVER KNOW"*

Words and Music by COLE PORTER

It is an earth-quake or simply a shock? Is it the
 good tur-tle soup or mere-ly the mock? Is it a cock-tail, this feel-ing of
 joy, Or is what I feel the real Mc-Coy? Is it for
 all time, or simply a lark? It is Gra-na-da I see or
 on-ly As-bu-ry Park? Is it a fan-cy not worth think-ing
 of, Or is it At Long Last Love.

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AREN'T YOU BILLY FISHER *From the Musical "BILLY"*Music by JOHN BARRY
Lyric by DON BLACK

Aren't you Bil-ly Fish-er? By gum, you have done well! Lit-tle
 Good old Bil-ly Fish-er Our lo-cal boy's made good. Ee-up
 Bil-ly Fish-er, You must have lots to tell. My you're real-ly glow-ing, You're too good to be
 Bil-ly Fish-er, We al-ways knew you would. My, you're prop-er fa-mous, There's noth-ing you can't
 true. Like a cock you're crow-ing, We're glad we spot-ted you. I'll tell
 do. Can you real-ly blame us For be-ing proud of you? I've tapped
 you how I'm liv-ing now: I've got me a yacht and a cat called Cam-e-lot, And a
 and twirled a-round the world, I've danced with them all: Berg-man, Streis-and and Ba-call, Lu-cille
 ranch and a pur-ple Ca-dil-lac. A charm-ing cha-teau, the Swiss side of Buf-fa-lo, A
 Ball, Rac-quel Welch and Dor-is Day: I've tan-goed with Liz, she's a-dor-a-ble, she is, I've

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A9 *tacet* Am7 *tacet* Am7 *tacet*

jet and as-sor-ted bric-a-brac, And whilst play-ing gin, I was for-tu-nate to win Some
waltzed on a cloud with Al-ice Faye, Mae West is a joy, She said, "I don't dance, big boy, But

Am7 *tacet* B *tacet* B *tacet*

shares from a man called Pon-ti-ac. But I miss me chums from the slag-heaps and the slums, Do you
still come up and see me an-y-way." It sounds pret-ty good, but I missed me York-shire pud, so I

1. Em7 A7 Am7 D7 2. Em7 *tacet* Dm9 G9 C

know that I gave me Os-car back? told M. G. M. I could-n't stay. Call him Bil-ly ba-by, That's

E7 Am D7 G7

what I'm called back there. Blue-eyed Bil-ly ba-by, They know me ev-'ry-where.

C E7 Am7

Yes, he's Bil-ly Fish-er, As ev-'ry-bod-y knows. Big-time Bil-ly Fish-er of

Slower

D7 G7 C7 F7 C7 F7

Fish-er Stu-di-os. From Hol-ly-wood to Hai-ti, From So-ho to Cey-lon, He's

C7 F7 Dm G+ Cm G

known as Bil-ly Fish-er the phe-nom-e-non. Me! Bil-ly Fish-er! He! Bil-ly Fish-er! No!

Tempo I

Ab7 G7 C Ab7

The Bil-ly Fish-er, from now on! He's the one and on-ly,

tacet C Fmaj7 C

one and on-ly, Bil-ly Fish-er from now on!

AT THE END OF THE DAY

By DONALD O'KEEFE

Moderately G Em Bm G7 C Am

At the end of the day, Just kneel and say: "Thank you, Lord, for my

G E7-9 Am7 D7 G

work and play; I've tried to be good, For I know that I

Em Am D7 G

should." That's a prayer, for the end of the day!

B7 Em7 A7 D

I'm in love with an an - gel one who said "I love you so." *tacet*

B7 Em7 A7 D *tacet*

Heav - en sent me an an - gel, and my an - gel is you. Let me tell you

Em7 A7 Em7 A7 Dmaj7 D6 Dmaj7 B7

I was sad and blue with noth - ing else to do, look - ing at the rain on my win - dow pane, *tacet*

Em7 A7 Em7 A7 Dmaj7 D6 Dmaj7 B7

when she smiled at me, then ev - 'ry-one could see the rain was gone. I've nev - er been so

Dm7 G7 Dm7 G7 C Dm7 C Am Bm7 E7

much in love, my heart can tell you so. I've nev - er felt this way,

Bm7 E7 A7 B7 Em7 A7

but now I know, hon - est I do! I'm in love with an an - gel, yes, I know she's

D B7 Em7 A7 D

real - ly real. Got a date with an an - gel, for the rest of my life.

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ANNIE DOESN'T LIVE HERE ANYMORE

JOE YOUNG and JOHNNY BURKE

G9 C7 F Bb F7 Bb

An - nie does - n't live here an - y - more, You must be the one she wait - ed for,
An - nie does - n't live here an - y - more, It's too bad you did - n't call be - fore,
An - nie does - n't live here an - y - more, Might have been your pic - ture that she tore,

F F#dim Gm7 C7 F F#dim

She said I would know you by the blue in your eye, Check - ered suit, a fan - cy vest and
She just bought a gown that ties with rib - bons a - bove, Brand new shoes, a pret - ty hat and
She was oh so faith - ful, what a pit - i - ful sight, Wait - ed for the let - ter that you

Gm7 C7 Cm7 F7 Bb Gm Gb9

pol - ka dot tie. You an - swer to that de - scrip - tion, So I guess that you're the guy, Well, }
lat - est style glove. She real - ly looked so al - lur - ing, And just wait - ing for your love, But }
prom - ised to write, A gen - tle - man with a top hat called a - round the oth - er night, And }

G9 C7 1. F 2. F Ab7 To next strain 3. F Fine

An - nie does - n't live here an - y - more. more. It was more.

Db Ddim Ebm7 Ab7 Ebm7 Ab7

Spring, there was ro - mance in the air, and ev - 'ry - thing seemed for lov - ing hearts to share, And there was

F F#dim Gm7 C7 Gm7 D.C. al Fine

she, just as lone - ly and as blue as she could be; That's the rea - son

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DUELIN' BANJOBy RODNEY DILLARD, DOUGLAS DILLARD,
MITCHELL F. JAYNE and DEAN WEBB

Brightly G C G G C G G C G

Hear the ban - jo ring! Hear the gui - tar sing! With an e - cho - ing like a
C G
mock - ing - bird the mu - sic of the duel - in' ban - jo is the sweet - est sound that
I have ev - er heard. Come on ev - 'ry - bod - y gath - er 'round, It's that ban - jo play - er
back in town, lis - ten to him pick that ole five string, he can make that ban - jo talk 'n' sing when he
C G
plays that duel - in' ban - jo song. How they dou - ble shuf - fle right a - long, there's a Mis - sis - sip - pi
D
gui - tar man try - in' to out - do him if he can, now the fid - dle and the man - do - lin try to
G C G G C G C G C G
do the duel - in' ban - jo in, up and down the hall, peo - ple one 'n' all, say that duel - in' ban - jo man will win!

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ALLEY CAT

FRANK BJORN

3 C G7

1. C 3 2. C F C

D G7 3 C

G7 3 To Coda C al Coda D.S. Coda

Coda C F6 F#dim C A9 D7 Ab7 G7 C

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BRANDY (You're A Fine Girl)

Words and Music by ELLIOT LURIE

Moderately

E A B C#m7 F#m7 A D A

There's a port on a west-ern bay, and it serves a hun-dred ships a day: Lone-ly Brand-y wears a braid-ed chain, made of fin-est sil-ver from the north of Spain.

E A B C#m7 F#m7 A/B E

sail - ors pass the time a - way and talk a - bout their homes. There's a lock - et that bears the name of the man that Bran - dy loves. He

E A B C#m7 F#m7 A D A

girl in this har - bor town and she works lay - ing whis - key down. They say came on a sum - mer's day bring - ing gifts from far a - way. But he night when the bars close down, Bran - dy walks thru a si - lent town and

E A B C#m7 F#m7 A/B E

"Bran - dy, fetch an - oth - er round," she serves them whis - key and wine. The sail - ors say made it clear he could - n't stay, no har - bor was his home. The sail - ors say loves a man who's not a - round, she still can hear him say, She hears him say:

C#m7 Amaj7 C#m7 Amaj7

1. "Bran - dy, you're a fine girl, what a good wife you would be: Your
2. 3. "Bran - dy, you're a fine girl, what a good wife you would be: but my
last time to Coda

E B7 A E A A/B

eyes could steal a sail - or from the sea." life, my lover, my la - dy is the sea."

C#m E Amaj7 B7

Bran - dy used to watch his eyes when he told his sail - or's sto - ry, She could

C#m E Amaj7 B7

feel the o - cean fall and rise she saw its rag - ing glo - ry. But

C#m D C#m A

he had al - ways told the truth, Lord, he was an hon - est man:

E B A E A A/B D.S. al Coda E

Bran - dy does her best to un - der - stand. At

BABY, BABY, BABY *From the Film "THOSE REDHEADS FROM SEATTLE"*

MACK DAVID and JERRY LIVINGSTON

Ebmaj7 Eb Adim Bb7 Fm7 Bb7 Fm7 Bb+
 Ba - by, ba - by, ba - by_ love me, love me, do, Love me, love me, true the
 Eb Edim Fm7 Bb7 Ebmaj7 Eb Adim Bb7 Fm7
 way that I love you. Ba-by, ba-by, ba - by_ I'm the kind of guy
 Bb7 Fm7 Bb9 Eb Db9 Eb Bbm7 Eb9
 who would want to die_ if you should say we're through. You smile and I'm hap - py,
 Ab 3 Cm9 3 F9 Fm7 Bb7 Ebmaj7 Eb
 you frown and I'm blue For me there's no sun - shine_ un-less the sun shines for you. Ba-by, ba-by,
 Adim Bb7 Fm7 Bb7 Fm7 Bb9 Eb Db9 Eb Db9 Eb
 ba - by_ take me, take me. please,_ Put my heart at ease,_ love me as I love you.

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BIRDS OF A FEATHER *From the Film "ROAD TO ZANZIBAR"*

JOHNNY BURKE and JIMMY VAN HEUSEN

G+ C C#dim G7 D#dim C G+7 C G+ C C#dim
 Do you ring a - round the ros - y? Not real - ly! How co - zy!_ Don't you think that makes us
 G7 C#dim Dm7 G7 C G+ C C#dim G7 D#dim
 Birds of a feath - er, peas in a pod and such._ Do you like your hank - ies flim - sy? Not
 C G+7 C G+ C C#dim G7 C#dim Dm7 G7
 real - ly! What whim - sy!_ Can't you see that makes us Birds of a feath - er, peas in a pod, and
 C C7 F Fm7 Bb9 Eb Gm Ebm7 Ab9 Db
 such. Good - ness me,_ this is fate_ You as fence,_ I as gate,_ You as hunk - y,
 Fm Bbm Fm C Fm D7 G7 G+ C C#dim G7 D#dim
 I as dor - y, Won't we look great!_ Do you care for fun and fol - ly? Not
 C G+7 C G+ C C#dim G7 C#dim Dm7 G7 C
 real - ly! How jol - ly!_ Well, you know that makes us Birds of a feath - er, peas in a pod and such.

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BAREFOOT IN THE PARK *From the Film "BAREFOOT IN THE PARK"*By JOHNNY MERCER
and NEAL HEFTI

Go - ing bare - foot in the park where it says, 'Keep off the grass,' is - n't
 rec - om - mend - ed for the ver - y old. But when you're young and
 you're in love the world is beau - ti - ful and I'm not a bit a - fraid of
 you catch - ing cold. Run - ning bare - foot through the park, stroll - ing bare - head - ed
 in the rain just to look for a dai - sy seems kind o' cra - zy to do.
 But come a - long, my bare - foot love, to the fields that shine with
 spring. Let me laugh and play all the way knee deep in dai - sies with you.

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BEAUTIFUL *From the Musical "MADAME APHRODITE"*

Music and Lyric by JERRY HERMAN

The rain is - n't called beau - ti - ful, To most it's just a tire - some sight to
 see; The rain is - n't called beau - ti - ful And
 yet the rain looks beau - ti - ful to me. It's on - ly a name, beau - ti - ful, It's
 all in - side the eye that you're look - ing through; You just be - came beau - ti - ful, When
 I found some - thing beau - ti - ful in you, When I found some - thing beau - ti - ful in you.

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BE YOURSELF From the Musical "ALL KINDS OF GIANTS"

Lyric by TOM WHEDON
Music by SAM POTTLE

You've got to be your-self, just be your-self, There's no one you can be as good as you: When
 ends don't meet, de-feat, stand up and end-less-ly re-peat. "Now let me see, if I were me, I won-der what I'd do?" Don't
 fol-low paths that oth-er fel-lows choose, 'Cause in this game of tag you're al-ways it! Don't put your-self in
 oth-er fel-lows shoes, 'Cause if you do, it's five-to-two you'll find out they don't fit! So free your-self, to be your-self and
 then, no mat-ter what it is you do, What-e'er your call, this a-bove all— To thine own self you'll be you!"

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BLUE HAWAII From the Film "WAIKIKI WEDDING"

LEO ROBIN and RALPH RAINGER

Night and you, and blue Ha-wa-ii, the night is heav-en-ly and you are
 heav-en to me. Love-ly you, and blue Ha-wa-ii, with all this love-li-ness,
 there should be love. Come with me, while the moon is on the sea; The
 night is young, and so are we. Dreams come true, in blue Ha-
 wa-ii, and mine could all come true, this mag-ic night of nights with you.

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BEYOND THE BLUE HORIZON From the Film "MONTE CARLO"

LEO ROBIN, RICHARD A. WHITING and W. FRANKE HARLING

Be-yond the blue ho-ri-zon, Waits a beau-ti-ful day; Good-
 bye to things that bore me, Joy is wait-ing for me. I
 My life has on-ly be-gun; Be-yond the blue hor-
 i-zon, Lies a set-ting sun.

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BACK IN THE OLD ROUTINE

WILSON STONE

I'd give the world to start all o-ver, Back in the old rou - tine. To
 live my life in fields of clo-ver, Back in the old rou - tine. Give me my
 old straw hat and a-dou-ble truck-in' down the av - e - nue we'll go; Folks pass - in' by us,
 will stop and eye us, And soon there'll be more all call - ing "En-core," we'll walk in a won-der-ful glow. Oh,
 gee, the joy, to be there plug-gin', Back in the old rou - tine. You're up, you're down, you're
 in there slug - gin', Back in the old rou - tine. Oh! give me the jazz, the
 razz-ma-tazz, and we'll tread on Heav-en's scene; Back in the old rou - tine.

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BLOW THE MAN DOWN

P.H. LORD, M.S. BREEN and P. DE ROSE

Blow the man down, sail - or, blow the man down, T' me Wey! Hey! Blow the man down.
 Roll - ing a - long we keep sing - ing a song, Give me some time to blow the man down. We'll
 sail o'er the o - cean blue, Our hearts as light as the faom. We'll
 drop our an - chors when day is through In the har - bor of home sweet home. So,
 blow the man down, sail - or, blow the man down. T' me Wey! Hey! Blow the man down.
 Roll - ing a - long we keep sing - ing this song: Blow, blow the man down.

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BEAUTIFUL LOVE

HAVEN GILLESPIE, VICTOR YOUNG, WAYNE KING and EGBERT VAN ALSTYNE

3 Dm A7 Dm 3 Gmb5 C7

Beau-ti-ful love, you're all a mys-ter-y! Beau-ti-ful love, what have you done to
love, I've roamed your par-a-dise, search-ing for love, my dream to re-al-

F A7 Dm Gm Bb7 A7 1. Dm

me? I was con-tent-ed till you came a-long thrill-ing my soul
ize. Reach-ing for heav-en, de-pend-ing on you. Beau-ti-ful

A+ Bb7 Em7 Gm A7 3 2. Dm A7 Dm Bb7 A7-5 A7 Dm

with your song, Beau-ti-ful love, will my dreams come true?

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BLESS 'EM ALL

JIMMY HUGHES, FRANK LAKE and AL STILLMAN

Bb Bb7 Eb G7

(Boys) Bless 'em all. Bless 'em all. The long and the short and the tall;
(Girls) Bless 'em all. Bless 'em all. The long and the short and the tall;

Cm F7 C7

Bless ev-'ry blon-die and ev-'ry bru-nette. Some we re-mem-ber and some we for-
Bless all the poor guys and those with the jack; Fact is we love ev-'ry wolf in the

F7 Bb Bb7 Eb G7 Cm

get; But we're giv-ing the eye to them all. The ones that ap-peal or ap-pall; We
pack! Oh, we've got our hooks out for them all. We're al-ways at home when they call. They

F7 C7 F7 Bb

stall and we tar-ry, while they wan-na mar-ry but nev-er-the-less, Bless 'em all.
make our hearts tin-gle, they wan-na stay sin-gle but nev-er-the-less, Bless 'em all.

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BABY ELEPHANT WALK From the Film "HATARI"

HENRY MANCINI

F Bb7

F C Bb F

1. 2. F Bb Am Gm F F7 F Bb F Bb F

Bb F C

Bb F Bb7

F C Bb F F7

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BEND DOWN, SISTER From the Film "PALMY DAYS"

Lyric by BALLARD MacDONALD and DAVE SILVERSTEIN
Music by CON CONRAD

G7 C C7 F A7 C G7
 You got - ta bend down, sis - ter. Bend down, sis - ter; If you want to keep
 C Am7 Edim G7 C C7 F A7
 thin. No more mess - ing with French dress - ing,
 C G7 C Dm7 Adim C7 Fm B7
 Sis - ter, bear it and grin' You can flirt with
 Eb B7 Eb B7 Edim Fm D7 alt. G G7 C
 noo - dle soup, Sniff, but don't give You got - ta bend down,
 C7 F A7 C D7 add D G7 C
 sis - ter, Bend down, sis - ter, If you want to keep thin.

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BYE BYE BARBARA From the "BYE BYE BARBARA"

NINA COMPANEEZ and MAG BODARD

Em B7 Em B7 Em Em
 A as in ap - ri - cot R as in rose - bud, B as in be. Just how could you be
 A an - oth - er drink, R re - fill it, B as in be. Just how could you be
 C Em C Em B7sus B7 Em
 A as in a - ble a - ble to get hold of me? R as in rea - son.
 A as in a - ble a - ble to run out on me? R as in rea - son.
 F#m7-5 B7-9 B7 Em Am
 There's no rea - son. A as in ach - ing. My heart is ach - ing. Bar - ba - ra,
 There's no rea - son. A as in a - way. Why have you gone a - way? Bar - ba - ra,
 Em B7sus B7-9 Em B7 Em B7
 Bar - ba - ra, Bar - ba - ra. B. A. R. B. A.
 Em Em F#m7-5 B7 Em Am
 R. A. B, bye bye. A, bye bye. R, bye bye. B, bye bye. A bye bye.
 C Em F#m7-5 B Em B Em
 R, bye bye. A, bye bye. Bye, Bye Bar - ba - ra

1. B as in bee,
 2. B as in bot - tle,

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BE A CLOWN From the MGM Picture "THE PIRATE"Words and Music by
COLE PORTER

G7 C Bb C G7

I'll re - mem - ber for - ev - er, when I was but three, Ma - ma, who was

Dm9 G7 C Bb

clev - er re - mark - ing to me: "If, son, when you're grown up, you

C A7 Dm Fm6 C G7 C

want ev - 'ry-thing nice, I've got your fu - ture sewn up if you take this ad - vice:

Refrain

C G7 C6

1. Be a clown, Be a clown, All the world
2. Be a clown, Be a clown, All the world
3. Be a clown, Be a clown, All the world

G7 C Dm7(+11) G7 E Am

loves a clown Act the fool, play the calf
loves a clown Be a cra zy buf - foon
loves a clown Be the poor sil - ly ass

G D7 G D9 G F G7 C

And you'll al - ways have the last laugh, Wear the cap
And the 'dem - oi - selles - 'll all swoon, Dress in huge
And you'll al - ways trav - el first class, Give 'em quips,

G7 C6 C7 F6

and the bells And you'll rate with all the great swells,
bag - gy pants And you'll ride the road to ro - mance,
give 'em fun, And they'll pay to say you're A l,

G7 C B C G7 F#dim7 G7 C B C

If you be - come a doc - tor, folks - 'll face you with dread, If
A butch - er or a bak - er lad - les nev - er em - brace, A
If you be - come a farm - er you've the weath - er to buck, If

C B C G7 F#dim7 G7 C B C

you be - come a den - tist, they'll be glad when you're dead, You'll get a big - ger
bar - ber for a beau would be a so - cial dis - grace, They all - 'll come to
you be - come a gam - bler, you'll be stuck with your luck, But jack you'll nev - er

A7 Adim7 A7 Dm Fm/D Fm C

hand if you can stand on your head. Be a clown, be a
call if you can fall on your face. Be a clown, be a
lack if you can quack like a duck, Be a clown, be a

G7 F G7 1.C G7 2.C

clown, be a clown! 2. Be a
clown, be a clown! 3. Be a
clown, be a clown!

BEWITCHED *From the Film "PAL JOEY"*Words by LORENZ HART
Music by RICHARD RODGERS

Moderato

The musical score for 'Bewitched' is written in a single system with five staves. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato'. The lyrics are: 'I'm wild a - gain, Be - guiled a - gain, A sim - per - ing, whim - per - ing child a - gain, Be - witched, both-ered and be - wild - ered am I. _____ Couldn't sleep And wouldn't sleep, When love came and told me I shouldn't sleep, Be - witched, both-ered and be - wild - ered am I. _____ Lost my heart, but what of it? He is cold I a - gree, He can laugh, but I love it, — Al - though the laugh's on me. I'll sing to him, Each spring to him, And long for the day when I'll cling to him, Be - witched, both-ered and be - wild - ered am I. _____'. The chords are indicated above the notes: C, G7, C, C+, F, G#dim, C, D7, G7, A7, Dm, G7, C, G7, C, C+, F, G#dim, C, D7, G7, C7, F, A7, A7, Am, G7sus4, G7, C, F#dim, Dm7, G7, C, G7, C, C+, F, G#dim, C, D7, Dm, G7, C, F, C.

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BLUE AND LONELY TOWN

BILLY REED and JOHN MEHEGAN

The musical score for 'Blue and Lonely Town' is written in a single system with six staves. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The lyrics are: 'Since you have gone New York is just a blue and lone - ly town. _____ I walk the streets a - lone, the hum is gone, the Bat - t'ry's down. _____ The lights are dark in Cen - tral Park the trees look sad. _____ I hear the sound of sub - ways moan - ing un - der - ground. You're not a - round. And the moon is full of tears when he's peek - ing down. _____ He knows the Em - pire State is blue, the Chrys - ler Build - ing too. The Par - a - mount the Mu - sic Hall all frown. _____ You've gone and left me with a blue and lone - ly town. _____'. The chords are indicated above the notes: B9, Bb+9, A9, Ab+9, Dbmaj7, Db6, B9, Bb+9, A9, A+7-9, Dmaj7, D6, F#m, G#7-5-9, G, F#7, F#m, B+7-9, Em, F#7-5-9, F, E7, Em7, A9, Ebm7, Ab9, B9, Bb+9, A9, Ab+9, Dbmaj7, Db6, Bbm7, Eb7-9, Abm7, Db7-9, Gbm, Gbm7, Cb9, Eb6, B9, F+7-9 F9, Fm7, Eb A° Abm7 Ebmaj7.

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BIG BRASS BAND FROM BRAZIL

From the Musical "ANGEL IN THE WINGS"

Lyric by CARL SIGMAN
Music by BOB HILLIARD

Three broth - ers down in Ri - o had a nois - y fam - 'ly tri - o, Three pic - co - los that sound - ed might - y
shrill, But their pop - pa called it mus - ic, So, with his dough they planned the Big Brass Band From Bra
zil. Then soon they sent to Cu - ba for some trump - ets and a tu - ba. They fig - ured that their
rel - a - tives had skill. Pop - pa's ears are stuffed with cot - ton. But he still thinks they're grand, The
Big Brass Band From Bra - zil. Oh, they prac - tice all night long, But they've
on - ly learned one song, So, they play that same old phrase Fif - ty - sev - en
diff - 'rent ways. Oh, A - room - pah - pah, ca - sec, ca - roo, A - room - pah - pah, ca - see, ca - roo, A - room - pah - pah, ca -
see, ca - me! Give the boys a hand, The Big Brass Band From Bra - zil!

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THE BEST THINGS IN LIFE ARE FREE

From the Musical "GOOD NEWS"

Words and Music by
B.G. DE SYLVA, LEW BROWN and RAY HENDERSON

Moderately

The moon be - longs to ev - 'ry - one, The best things in life are
free, The stars be - long to ev - 'ry - one They gleam there for
you and me. The flow - ers in Spring, The rob - ins that sing, The
sunbeams that shine They're yours, They're mine! And love can come to ev - 'ry one,
The best things in life are free. The free.

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THE BIG COUNTRY

From the Film "THE BIG COUNTRY"

Words by MORTY NEFF and JACK LEWIS
Music by JEROME MOROSS

Musical score for "The Big Country" in B-flat major, 4/4 time. The score consists of five systems of music with lyrics underneath. Chords are indicated above the notes. The first system has chords Bb, Eb, Bb, Eb, Gm7, and C7. The second system has chords Ab, F7, Bb, Bb7, Ebmaj7, C7, Ebmaj7, and F7, ending with a Coda symbol. The third system has two first endings: the first with chords Bb, Eb, Bb, Eb and the second with Bb, Eb, Bb, Bb7, Eb, and F9. The fourth system has chords Bb, F7, Bb7, Eb, and F9. The fifth system has chords Gm7, C7, Ab, and F7, ending with a Coda symbol. The sixth system has chords Gm7, C7, Ebmaj7, C7, F7, Bb, Eb, and Bb.

An - oth - er day, an - oth - er sun - set My love will soon be home once
 know he's tired, I know he's wea - ry, I know he needs a place to
 oth - er day, an - oth - er sun - set Al - tho' my love is still a -
 more. I'll wait till then and start to live a - gain When I hear his foot - steps at my
 rest. He need - n't roam, for here he has a home In the heart of one who loves him
 way. The days go slow, but ve - ry soon I know He'll be in my arms and home to
 door. I best. I hun - ger for his touch I miss his
 kiss so much Oh, how he used to look at me. Thru ev - 'ry lone - ly night I long to
 hold him tight, I've wait - ed for him pa - tient - ly. An -
 stay. He'll be in my arms and home to stay.

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THE BIBLE TELLS ME SO

DALE EVANS

Musical score for "The Bible Tells Me So" in G major, 4/4 time. The score consists of five systems of music with lyrics underneath. Chords are indicated above the notes. The first system has chords G, D7, G7, Dm7, G7, C, G, and D7. The second system has chords G, C, G, D7, G, D7, G7, Dm7, G7, C, and G. The third system has chords D7, G, C, G, and C. The fourth system has chords G, C#dim, G, A7, D7, Am7, G#dim, D7, G, and D7. The fifth system has chords G7, Dm7, G7, C, G, D7, and G.

Have faith, hope and char - i - ty, That's the way to live suc - cess - ful - ly. How do I know? The Bi - ble tells me
 so. Do good to your en - e - mies And the Bless - ed Lord you'll sure - ly please.
 How do I know? The Bi - ble tells me so. Don't wor - ry 'bout to - mor - row, just
 be real good to - day. The Lord is right be - side you, He'll guide you all the way. Have faith, hope and
 char - i - ty, That's the way to live suc - cess - ful - ly. How do I know? The Bi - ble tells me so.

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BILLY From the Musical "BILLY"

Music by JOHN BARRY
Lyric by DON BLACK

Slowly

C G7 C G7 C D9

In a per-fect world, I would wave my hand, and ev-'ry-one would un-der-stand The things that make me

G7 C G7 C G7

me. In a per-fect world, I would wave my hand, and have three girls at my com-mand, And

C D9 G7 Gm7 C7 F C7 F

this is how they'd be. Bil-ly, Bil-ly, sil-ly Bil-ly, Find-ing fame in-
Bil-ly, Bil-ly, sil-ly Bil-ly, sails the seas a-

Bb C7 A7 F

side a tea cup, Looks at clouds and sees a rain-bow, Looks at me and
stride his pil-low, Pleased to let the world pass by him, On-ly dreams can

A7 To Coda Dm Dm(#7) Dm7

makes the rain go. He sees glo-ry in a shad-ow on his bed-room
sat-is-fy him.

G7 G7-5 F C7 F C7 D. S. al Coda

wall, How can Bil-ly go and leave it all?

Coda Dm Dm(#7) Dm7 G7 G7-5 F

In his dreams he can be all the things he longs to be. Sail on Bil-ly,

1. C7 F A7-9 2. Gm7 C9 F

and make room for me. and make room for me.

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BLUE ON BLUE

HAL DAVID and BURT BACHARACH

F7 Eb F7 Bb Gm Eb Cm F7 Bb

I walk a-long the street we used to walk. Two by two lov-ers pass and as they're pass-ing by,
Night af-ter lone-ly night we meet in dreams. As I run to your side you wait with o-pen arms.

Gm C7 Eb Bb Eb Bb Cm7

I could die 'cause you're not here with me. Now the trees are bare, there's sad-ness in the air and I'm as blue as
O-pen arms that now are closed to me. Through a vale of tears your vi-sion dis-ap-pears and I'm as blue as

F7 Bb Eb Bb Eb Bb

I can be. } Blue on blue, heart-ache on heart-ache, Blue on blue now that we are through.
I can be. }

Eb Bb Eb F F7 Bb Cm7 F7 Bb

Blue on blue, heart-ache on heart-ache and I find I can't get o-ver los-ing you.

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BLUEBERRY HILL

Words and Music by
AL LEWIS, LARRY STOCK and VINCENT ROSE

Slowly

I found my thrill On Blue-ber-ry Hill, On Blue-ber-ry Hill
When I found you The moon stood still On Blue-ber-ry Hill
And lin-gered un - til my dreams came true. The wind in the
wil - low played Love's sweet melo - dy; But all of those vows we made Were nev-er to
be Though we're a - part, You're part of me still For you were my
thrill On Blue-ber-ry Hill. I found my Hill.

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BUBBLES IN THE WINE

FRANK LOESSER, BOB CALAME and LAWRENCE WELK

My heart gets a lit - tle gay, Like bub - bles in the wine Ev - 'ry time I dance with you. Your
arms take me far a - way Like bub - bles in the wine Just as if I'd had a few. Oh, may - be it's that
moon, or may - be it's that tune, Play - ing as we gen - tly sway Or may - be it's the fact that I love you.
Can't real - ly say, how I get this way. My heart whis - pers a re - frain, Like bub - bles in the wine Ev - 'ry time you're
close to me. I need - n't drink Cham - pagne, A feel - ing quite in - sane Lights me up and
sets me free. Some day I may lose you, but no mat - ter how fate may go A - part or to - geth - er, when I
think of to - night I know I'll hear in this heart of mine, Mu - sic like the pret - ty bub - bles in the wine.

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BLUE DAWN

From the Film "ROMANCE IN THE DARK"

NED WASHINGTON and PHIL BOUTELJE

Blue dawn and I'm a-lone with-out a dream to call my own.
Blue dawn the night was so di-vine For in a dream
ro-mance was mine. But now the ris-ing sun says love is
done and gone for-ev-er. Blue dawn must I go on,
The way is dark when ev-'ry star is gone Blue dawn
Oh! hear my plea Bring back my one and on-ly love to me.

Chords: F, Dm, Bb, F, Ab, C7, F, E7, F, Dm, E7, Dm, E7, Am, C7, Gm, F, Gm7, C7, Gm7, Eb9-5, D9, Db9-5, C9, C7, F, Dm, Bb, Ab9-5, D7, Gm, Bbm, C7sus, C7, F, C#dim, Dm, G7, Gm7, C+, F

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BLACK MOONLIGHT

From the Film "TOO MUCH HARMONY"

ARTHUR JOHNSTON and SAM COSLOW

Black moon-light, Where ev-'ry-thing re-lects your col-or. Dark-ness that is end-less,
Nights that leave me friend-less blue. Black moon-light, You make the lights of Har-lem
dull-er. Just like me you're fad-ed, Jad-ed and de-grad-ed too.
Why must you send Eb-o-ny moon-beams, de-press-ing, dis-tress-ing Like shad-ows of loves that are
gone? Where will it end? Will it spread on to the star-light, the sun-light and
dark-en the prom-ise of dawn? Black moon-light I've lost all pow-er to re-
sist you. Mad-ly I a-wait you. E-ven though I hate you Black moon-light.

Chords: G, G7, C7, F9, D7, G, A7, D7, G7, B, D+, G, G7, C7, F9, F#7, A#dim, Bm, F#7, Bm, D#dim, Em, C#7, F#7, Bm, A#dim, Bm, F#7, Bm, D#dim, Em, C#7, F#7, D7, G, G7, C7, F9, D7, G, A7, D7, G7, D#7, G

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THE BRIDGES AT TOKO-RI

From the Film "THE BRIDGES AT TOKO-RI"

LYN MURRAY

Musical score for guitar with chords and melodic lines. Chords include Eb, F#dim, Fm7, Bb9, Eb, Fdim, Ebmaj9, Eb7sus4, Ab6, Bb7, Adim, Cm7, Bbm7, Eb7, Ab, G7, C7, F7, Bb7, Eb, Fdim, Ebmaj9, Eb7sus4, Ab6, Adim, Cm7, Bbm7, Eb7, Ab, Bb13-9, Eb, Ab6, Adim, Eb6, G13, Gm7-9, Bb7-9, Eb, F#dim, Adim, Eb6, C7-9, F9, Bb9, Bb13-9, Eb, Fdim, Ebmaj9, Eb7sus4, Ab6, Bb7, Adim, Cm7, Eb+11, Fm9, Bb13-9, Eb, Bb13-9, Eb.

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BALLAD OF LITTLE FAUSS AND BIG HALSY

From the Film "LITTLE FAUSS AND BIG HALSY"

CARL PERKINS

Musical score for guitar with lyrics and chords. Chords include Em, G, Em, G, Em, G, C, D, Em, G, Em, G, C, Em, G, C, D, Em, G, D, Em, D7, G.

1. Lit-tle Fauss And Big Hal-sy, Men and their ma-chine,—
 mo-tor bike rac-in' was their game.— Al-ways push-in' on — for one more — win. It takes nerve
 to take — that curve; Nerves of steel climb-in' that hill, push — to that grip.

2. Hey, Lit-tle Fauss And Big Hal-sy! To-mor-row's just an-oth-er day, — an-
 Fauss And Big Hal-sy! No one hard-ly knew their name, —
 oth-er day — to race a-way. — One more win, — that's all we — got-ta do. It takes
 win no praise and gain no fame. — Al-ways there — when the num-bers, — they were called. Go-in' in a
 guts when the go-in' gets rough! You got-ta be tough, give-it your best, fac-in' that death!
 rush, chew-in' that brush!

3. Lit-tle Got-ta move on, to-mor-row they're gone Sears — or bust! Lit-tle

D. S. and fade

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BREAKFAST AT TIFFANY'S

From the Film "BREAKFAST AT TIFFANY'S"

HENRY MANCINI

Musical score for "Breakfast at Tiffany's" by Henry Mancini. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of four staves of music. The first staff contains the main melody with chords: F, D7sus, D7, Gm7, Am7, Bbm7 Eb7, Ab, Fm, G7sus, G7. The second staff continues the melody with chords: Em7, Eb7, Dm7, G7, Gm7, C7, Fm7, Bb7, Gm7, Gb9. The third staff has chords: Cbmaj7, Bb9, Ebmaj7, Ebm, Ab7, Fm7, Bb7. The fourth staff has chords: Ebm7, Ab7, Dbmaj7, Gm7, C7, Eb7, Ab, Fm, Dm7, G7, Dbmaj7, C, Bb, C. A "CODA" section is indicated at the end of the fourth staff. The instruction "D. C. al Coda" is written below the fourth staff.

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BUTTONS AND BOWS

From the Film "PALEFACE"

JAY LIVINGSTON and RAY EVANS

Musical score for "Buttons and Bows" by Jay Livingston and Ray Evans. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of eight staves of music with lyrics. The first staff has chords: F, Dm, F, Dm, F, Dm, F, Dm, Bb. The lyrics are: "East is east and west is west and the wrong one I have chose; Let's go where you'll bur - y me in this prai - rie, take me where the ce - ment grows; Let's move down to". The second staff has chords: F, Bb, C9, F, Dm, F, Dm, F, Bb, C7, F. The lyrics are: "keep on wear - in' those frills and flow - ers and but - tons and bows, Rings and things and but - tons and bows. some big town where they love a gal by the cut of her clothes, And you'll stand out in but - tons and bows." The third staff has chords: F7, Bb. The lyrics are: "Don't I'll love you in buck - skin, or skirts that you've home -". The fourth staff has chords: F, G9, Dm7, G7, C7. The lyrics are: "spun; But I'll love 'ya long - er, strong - er, Where yer friends don't tote a gun. My". The fifth staff has chords: F, Dm, F, Dm, F, Dm, F, Dm, Bb. The lyrics are: "bones de - nounce the buck - board bounce and the cac - tus hurts my toes; Let's va - moose where". The sixth staff has chords: F, Bb, C9, F, Dm, F, Dm, F, Bb, C7, F. The lyrics are: "gals keep us - in' those silks and sat - ins and lin - en that shows, And you're all mine in but - tons and bows." The seventh staff has chords: Gm7, C7, Fmaj7, F6, Gm7, C7, Fmaj7, F6. The lyrics are: "Gim - me east - ern trim - min' where wo - men are wo - men In high silk hose And peek - a - boo clothes, and". The eighth staff has chords: Gm7, C7, Fmaj7, F6, Gm7, C7, F. The lyrics are: "French per - fume, that rocks the room and you're all mine in but - tons and bows." The score ends with a double bar line.

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BUTTON UP YOUR OVERCOAT *From the Musical "FOLLOW THRU"*By B.G. DeSYLVA, LEW BROWN
and RAY HENDERSON

G Am C G Dm6 E7 A7 Fdim D7

But-ton up your o-ver-coat— When the wind is free Take good—
care of your-self— you be-long to me!— Eat an ap-ple ev-'ry day;—
Get to bed by three Take good— care of your-self— you be-long to me!—
— Be-care-ful cross-ing streets Oo-oo! Don't eat meats Oo-oo! Cut out sweets
Oo-oo! You'll get a pain and ru-in your tum-tum! Keep a-way from boot-leg hootch—
When you're on a spree Take good— care of your-self— you be-long to me.

G7 Dm7 G7 C G Em7
A7 D7 Em7 D9 Gmaj7 Am7 C#7 G Am C G Dm6 E7
A7 Bdim D7 Bdim D7 G C7 G

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Published in the United States by joint agreement with Chappell & Co., Inc. and Anne-Rachel Music Corporation.**BY MYSELF** *From the Musical "BETWEEN THE DEVIL"*Words by HOWARD DIETZ
Music by ARTHUR SCHWARTZ

Gm6 A7 Gm A7 G Cm A7 FdimGm A7

I'll go my way by my-self— This is the end of ro-mance.
I'll try to ap-ply my-self— and teach my heart how to sing—

Dm6 Adim A7 F7 Gdim F7 Dm7 Edim Bb6 Gm

I'll go my way by my-self— Love is on-
I'll go my way by my-self— Like a bird—

Bbm C7 1. F 2. F Dm6

- ly a dance. wing. I'll face the un-

E7 D Gm6 E7 Cm6 Cm7 D7 C Fm D7 Gm7

known, I'll build a world of my own No one knows

Bbm6 F A7 Dm Dm7 G9 Bbm6 F

bet-ter than I my-self, I'm by my-self a-lone.

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BROTHER SUN, SISTER MOON From the Film "BROTHER SUN, SISTER MOON"

Words and Music by DONOVAN

Moderately slow

Eb Fm7 Gm7 Eb Ab Bb7 Eb
 Broth - er Sun and Sis - ter Moon,
 Broth - er Wind and Sis - ter Air;

Cm Bb Fm Gm Fm7 Bb7 Eb
 I - sel - dom see you, to sel - dom hear your tune,
 O - pen my eyes to vi - sions pure and fair,

Cm Eb Fm Gm Ab Bb7 1. Eb
 pre - oc - cu - pied with self - ish mis - er - y.
 that I may see the glo - ry a - round

2. Eb Ab Gm Ab Bb7
 me. I am God's crea - ture, of Him I am

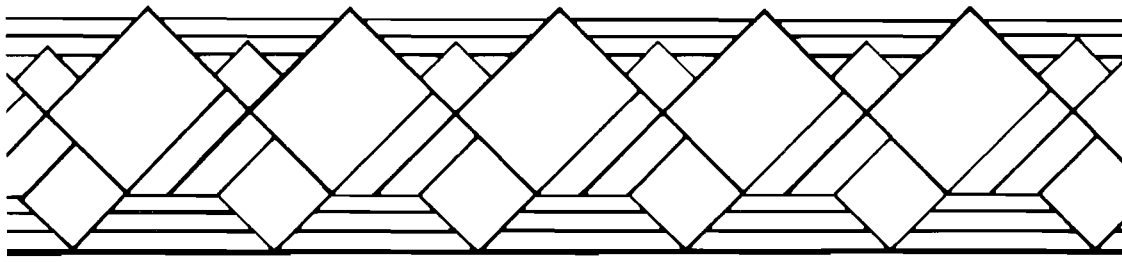
Eb Cm Cm7 Fm7 Gm Fm
 part. I feel His love a - wak - en - ing my

Bb7sus Bb7 Eb Fm7 Gm7 Eb
 heart. Broth - er Sun and

Ab Bb7 Eb Cm Bb Fm Gm Fm7 Bb7
 Sis - ter Moon, I now do see you, I can hear your

Eb Cm Eb Fm Gm Ab Bb7 Eb
 tune; So much in love with all that I sur - vey.

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A BROWN BIRD SINGING

Words by ROYDEN BARRIE
Music by HAYDN WOOD

Rather Slowly

Ab Bb9 Ab Eb7 Ab Dbmaj7 Eb9 Cm7 Fm7

All through the night there's a lit - tle brown bird sing - ing, Sing - ing in the hush of the

Bbm7 Eb7 Abmaj7 Dbmaj7 Gm7-5 C Fm7 Bb9 Eb7sus Eb7

dark - ness and the dew, Sing - ing in the hush of the dark - ness and the dew.

Ab Eb7 C° F7 Db Bbm Ab Bb7

Would that his song through the still - ness could go wing - ing, _____ Could go _____ wing - ing To

Eb11 Eb7 Ab Abmaj7 Fm6 Dbm6 Ab Db Ab Bbm Db Bbm Bbm7 Bbm7 Eb7

you — to you.

Ab Abmaj7 Fm6 Dbm6 Ab Eb7 Ab Abmaj7 Dbmaj7 Bbm6 Cm7 Fm7

All through the night time my lone - ly heart is sing - ing Sweet - er songs of love than the

Bbm7 Eb7 Abmaj7 Dbmaj7 Gm7-5 C7 Fm7 Bb9 Bb7 Eb7sus Eb7

brown bird ev - er knew, Sweet - er songs of love than the brown bird ev - er knew.

Ab Eb7 C° F7 Db Bbm Ab Bb7

Would that the song of my heart could go a - wing - ing, _____ Could go a - wing - ing To

Eb11 Eb7 Ab Ab7 Fm6 Dbm6 Ab Eb7 Ab7

you — to you. All through the night time my lone - ly heart is sing - ing

Db Ab Bb9 Ab 3 Dbm Db Eb7 Ab Fm6 Dbm Ab

Sweet - er songs of love _____ than the brown bird ev - er knew. _____

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THE BELLS OF ST. MARY'S

Words by DOUGLAS FURBER
Music by A. EMMETT ADAMS

Slowly

F C7 F Bb F C7

The Bells of St. Ma - ry's, Ah! hear they are call - ing The young loves the true loves Who

Dm7 G9 C7 F C7 F Bb Am

come from the sea, And so my be - lov - ed When red leaves are fall - ing, The

Dm Am Dm Am Dm Am Bb Am 1|Gm7 C7 F C7 |2|Gm7 C7 F

love - bells shall ring out - ring out For you and me. The you and me. _____

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CAN-CAN From the Film "CAN-CAN"Words and Music by
COLE PORTER

Lively Fox Trot tempo

There is no trick — to a Can - Can, — it is so sim - ple to
do. — When you once kick — to a Can - Can, — 'twill be so eas -
- y for you. — If a la - dy — in I - ran can, — if a
shad - y — Af - ri - can can, — if a Jap with a slap on her
fan can, — Ba - by, you can Can - Can too. — If an Eng - lish —
dap - per Dan can, — if an I - rish — Cal - la - han can, — if an
Af - ghan in Af - ghan - is - tan can, — Ba - by, you can Can - Can too. —

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Words and Music by COLE PORTER

When sud - den - ly you sight some - one for whom you yearn, Ca, c'est l'a -
when to your de - light she loves you in re - turn, Ca,
mour. And c'est l'a - mour. Then dawns a drear - y day, Your
dar - ling goes a - way And all is o - ver, you are sure. — But oh, when she re -
turns And loves you as be - fore, you take her in your lone - ly arms and want her e - ven more,
Ca, c'est l'a - mour. — Ca, c'est l'a - mour. —

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CALYPSO From "HIGH SOCIETY"

 Words and Music by
 COLE PORTER

1. Just dig that scen - er - y float - in' by, — We're now ap - proach - in' New - port, Rhode I. — We've
 2. (I) wan - na play for my form - er pal, — He runs the lo - cal jazz fes - ti - val. — His

been for years in Var - i - e - ty — But, Chol - ly Knick - er - bock - er, now we're go - in' to be — In
 name is Dex - ter and he's good news — But sump - in' kind - a tells me that he's nurs - in' the blues — In

high, high — so high so - ci, — high so - ci - e - ty: — I — He's
 high, high — so high so - ci, — high so - ci - e - ty. —

got the blues 'cause his for - mer wife — be - gins to - mor - row a brand new life, — She

start - ed late - ly a new af - fair — And now the sil - ly chick is gon - na mar - ry a square — In

high, high, — so high so - ci, — high so - ci - e - ty, — But

broth - er Dex - ter, just trust your Satch — to stop that wed - din' and kill that match. — I'll

toot my trump - et to start the fun — And play in such a way that she'll come back to you, son — In

high, high — so high so - ci, — high so - ci — e - ty. —

CHEAPER CRUDE OR NO MORE FOOD

Words and Music by BRENT BURNS

CHORUS

1. If they don't low-er the gas, we're gon-na low-er the boom;—
 2. If they don't low-er the gas, we're gon-na low-er the boom;—
 3. If they don't low-er the gas, we're gon-na low-er the boom;—

quit ship-ping all that wheat and corn, for-get the Gold-en
 quit ship-ping all that wheat and corn, for-get the Gold-en
 quit ship-ping all that wheat and corn, for-get the Gold-en

Spoken: Rule; if they don't low-er the price of crude, we're gon-na cut off the food—
 Rule; and if they still want to play rough, we'll show 'em what's real-ly—
 Rule; don't for-get we can last long-er with-out crude than you can food;—

and in a-bout a week they'll sing a dif-fer-ent tune. (Recitation1)
 tough; let'em make a loaf of bread from a gal-lon of crude. (Recitation2)
 so, if you don't low-er the gas we're gon-na low-er the boom. (Recitation3+4)

Crude oil prices have got so high it's getting hard to survive and I bet those Middle-
 East countries are having a laugh 'cause the way things are going, well, it won't
 be very long 'til we're shelling out a buck and a half for a gallon of gas.

RECITATION 2 If you folks in the Middle-East are listenin' to me,
 You'd better listen to what I'm sayin' and tell a friend
 'Cause we'll take it for a while, but once you get us riled,
 You're gonna think you got a tiger by the tail. (Chorus3)

RECITATION 3 Now I'll tell you folks out there - Ole Bobby "Sofine" is having a rough time lately
 Yesterday I coasted my '56 Cadillac down into Rippy's Roxon station
 I told Rippy to fill that sucker up
 He took one look at me and one look at that gas hog and said,
 "You gotta have yourself a co-signer, son." (To Recitation4)

RECITATION 4 I'll tell you folks, our farmers feed the world with their crops
 And that includes the countries I've been talking about
 If they don't lower the price of crude
 We'll just raise the price of food
 Let 'em pay ten bucks for a one-pound loaf of bread. (To Chorus4)

CHORUS 4 If they don't lower the gas, we're gonna lower the boom
 Quit shipping all that wheat and corn
 Forget the Golden Rule
 We've been nice guys long enough
 Now's the time to get tough;
 Cheaper crude or no more food
 (ad lib) And I really mean it
 Cheaper crude or no more food, are you listening, Hoss
 Co-signer. Ha.

THE CHAMPAGNE WALTZ

CON CONRAD, BEN OAKLAND and MILTON DRAKE

This is the Cham - pagne Waltz, This is the dance
 of love. Un - der the soft light's gleam Just close your
 eyes and dream! I'd dance my whole life thru,
 If I could dance with you. Mu - sic spark - ling and
 glow - ing thru my heart is flow - ing. The Cham pagne Waltz.

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COCKTAILS FOR TWO

ARTHUR JOHNSTON and SAM COSLOW

In some se - clud - ed ren - dez - vous that o - ver - looks the av - e - nue
 With some - one shar - ing a de - light - ful chat, Of this and that and cock - tails for two.
 As we en - joy a cig - a - rette, To some ex - qui - site chan - son - nette
 Two hands are sure to sly - ly meet Be - neath a ser - vi - nette, with cock - tails for two.
 My head may go reel - ing, But my heart will be o - be - di - ent
 With in - tox - i - cat - ing kisses For the prin - ci - pal in - gre - di - ent;
 Most an - y af - ter - noon at five We'll be so glad we're both a - live
 Then may - be for - tune will com - plete her plan, That all be - gan with cock - tails for two.

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CALL ME TONIGHT *From the Film "JUST FOR YOU"*

LEO ROBIN and HARRY WARREN

B \flat Edim Fm7 F7 Bdim F7 G C \sharp dim

Call me mope - y, call me dope - y, ba - by, may - be you're

F Cm7 Ebm6 B \flat D9 Gm7

right. _____ If you love me, why do you leave _____ me

C7 C9 Gm7 C7 Cm7 F7 B \flat Edim Fm7 F7

lone - ly ev - 'ry eve - ning? Call me weep - y, call me

Bdim F7 G C \sharp dim F Cm7 D7 D9

creep - y, tell me I'm not too bright. _____ Call me, call me

F \sharp dim Gm7 C9 C7-9 Cm7 F7 F9 G \flat 9 F7 B \flat G \flat 9 F7-9 B \flat 6

an - y - thing _____ but, ba - by, call me to - night. _____

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COLLEGE RHYTHM *From the Film "COLLEGE RHYTHM"*Words and Music by
MACK GORDON and HARRY REVEL

Swingy

G G $^{\circ}$ Am D7 G G $^{\circ}$ Am D7 G7

Snap your fin - gers, walk a - roun' a bit, Shake your shoul - ders, go to town a bit, When it's got - cha

C Am7 D7-9 G D+ G G $^{\circ}$ Am D7 G G $^{\circ}$

you'll get hot - cha, That's Col - lege Rhy - thm. Tilt your skirt or tilt your pants a bit, First you strut and

Am D7 G7 C Am7 D7-9 G Eb7

then you dance a bit, Do it low - down hi - de - ho - down That's Col - lege Rhy - thm. Sway _____

D7 D $^{\circ}$

— And then you stop, And then you hop, And then you just must

D7 D+ G D7 G D7 G G $^{\circ}$

add a lit - tle rhumba. _____ It's so eas - y,

Am D7 G G $^{\circ}$ Am D7 G7 A \flat 7 A7 B \flat 7 B7 C7 D \flat 7 D7

there's no trick in it, Learn it quick and get the kick in it, All the world will soon be do - in' it

G7 C Am7 D7-9 | G D+ | 2 G

Hey, pro - fes - sor, Yes Sir, yes sir, That's Col - lege Rhy - thm, Rhy - thm. _____

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CAN'T YOU JUST SEE YOURSELF *From the Musical "HIGH BUTTON SHOES"*Lyric by SAMMY CAHN
Music by JULE STYNE

Can't you just see your - self in a ging - ham gown? Lit - tle pink rib - bons
 tied in your hair? Sit - tin' there by my side when we
 ride to town? Folk - 'll turn a - roun', oh how they'll stare!
 Can't you just see your - self on the porch with me
 Watch - ing a show the stars give for free? One lit - tle word can
 do it, so, say the word And we'll have doz - ens of chicks, a house in the sticks Where
 peo - ple are glad to be known as hicks. Can't you just see your - self in love with me?

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CIVILIZATION (Bongo, Bongo, Bongo) *From the Musical "ANGEL IN THE WINGS"*Lyric by CARL SIGMAN
Music by BOB HILLIARD

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 ter 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!

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CAREER From the Film "CAREER"

SAMMY CAHN and JAMES VAN HEUSEN

Al-ways send her flow-ers, — Hold her hand for hours. — Al-ways treat her
 gen - tly, — warm and sen - ti - men - t'ly. — Al-ways sigh when she's near, — 'cause love —
 — is a ca - reer! — Ev - 'ry time you dine her, — can - dle-light and wine her. —
 Make it like ro-manc - ing, — when you take her danc - ing. — Whis - per
 things in her ear, — 'cause love — is a ca - reer. — That mil - lion, I guess, proves you're a suc -
 cess, but love — proves a whole lot more. — So mis - ter, just close that store — and write, "Gone
 lov - in'" on the door! — No two ways a - bout it, — what's the world with -
 out it? — Stand right up and shout it — from the roofs a - bove! — Life will
 glow like a chan - de - lier, — if you make a ca - reer — of love! —

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CALIFORNIA ROSE From the Film "SON OF PALEFACE"

JAY LIVINGSTON and RAY EVANS

Cal - i - for - nia Rose, I see the light of love up - on your face. Cal - i - for - nia
 Near and far a - way they know a - bout the rose that's in your hair. Lone - ly lov - ers
 Rose, I live to share the warmth of your em - brace. Hands that ca -
 say they'd give the world if on - ly you would care. But dar - ling, you're
 ress me, so soft to the touch; Lips that pos - sess me and prom - ise so much!
 mine and my
 love I'll al - ways share for - ev - er - more, my Cal - i - for - nia Rose. —

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CHERRY PINK AND APPLE BLOSSOM WHITE

From the Film "UNDERWATER"

French Words by JACQUES LARUE

English Words by MACK DAVID

Music by LOUIGUY

It's cher-ry pink and ap-ple blos-som white, — When your true lov-er comes your
cher-ry tree, — be-side an ap-ple tree did
way. It's cher-ry pink and ap-ple blos-som white, — The po-ets
grow. And there a boy once met his bride to be, — long, long, a -
say. The sto-ry goes that once a go. The boy looked in-to her eyes, It was a
sight to en-thrall, the breez-es joined in their sighs, The blos-soms start-ed to fall. And as they
gent-ly ca-ressed, The lov-ers looked up to find, The branch-es of the two trees were in-ter-
twined, And that is why the po-ets al-ways write, — If there's a new moon bright a-bove,
It's cher-ry pink and ap-ple blos-som white, — When you're in love. —

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CALL ME IRRESPONSIBLE

From the Film "PAPA'S DELICATE CONDITION"

SAMMY CAHN and JAMES VAN HEUSEN

Call me ir-re-spon-si-ble, call me un-re-li-a-ble, throw in
Call me un-pre-dict-a-ble, tell me I'm im-prac-ti-cal, rain-bows
un-de-pend-a-ble too. Do my fool-ish al-i-bis
I'm in-clined to pur-sue you?
Well, I'm not too clev-er, I just a-dore you.
sue. Call me ir-re-spon-si-ble, yes, I'm un-re-li-a-ble, but it's
un-de-ni-a-bly true; I'm ir-re-spon-si-bly mad for you!

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THE CONTINENTAL From "THE GAY DIVORCEE"

By H. MAGIDSON and C. CONRAD

Beau-ti-ful mus-ic! Dan-ger-ous rhy-thm! It's some-thing dar-ing, pas-sion "The Con-ti-
 -nen-tal," A way of danc-ing that's real-ly ul-tra new; It's ve-ry sub-tle, "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 it does what you want it to do. It has a
 -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 bo-dies
 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.

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CROSS PATCH

TOT SEYMOUR and VEE LAWNHURST

Cross patch_ How can an-y one be so cross_ Won't you tum-ble off
 your high horse?_ You know you love to be loved. Cross patch_
 If you feel the wind change, they say_ It will make your face stay that way_
 and then you'll nev-er be loved. Cul-ti-vate a smile sweet and sun-ny
 You can catch a fly with hon-ey You're act-in' so spoiled Shame, shame
 ev-'ry-bod-y knows your name. Cross patch_ Don't you know it takes two to fight_
 Won't you kiss and make up to-night_ You know you love to be loved.

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CLOSER AND CLOSER AND CLOSER

From the Film "THE LITTLE PRINCE"

Music by FREDERICK LOEWE
Words by ALAN JAY LERNER

We'll go a glance at a time a small ad - vance at a time. We'll be a - fraid a bit and
 shy a bit, a - void each oth - er's eye a bit less of - ten each day. The ice - 'll sof - ten each day, as we go
 clos - er and clos - er and clo - ser. We'll go a blush at a time, a hap - py flush at a time,
 Be - gin to laugh a bit and stare a bit and walk a - round on air a bit; As gai - ly we grow,
 as night and dai - ly we grow a lit - tle clos - er and clos - er and clos - er. And then one
 day! — There'll come a day, — a Christ - mas Eve — mid - sum - mer day. A mo - ment when, —
 — right there and then, We're gon - na touch! Then we'll jump miles at a time,
 a mil - lion smiles at a time; Be gin to love a lot and live a lot, And give and give and give a lot, a
 way we will go! And ev - 'ry day we will grow a lit - tle clos - er and clos - er and clos - er and
 clos - er and clos - er and clos - er and clos - er and clos - er all the time.

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COME BACK TO ME *From the Musical "ON A CLEAR DAY (You Can See Forever)"*

Lyric by ALAN JAY LERNER
Music by BURTON LANE

Hear my voice where you are! Take a train; Steal a car; Hop a freight; Grab a plane, catch a breeze; On your hands; On your knees; Swim or fly, On-ly

star; Come back to me! Catch a please, Come back to me! On a mule, In a jet, With your hair in a net, in a tow'l wring-ing wet, I don't care, This is where you should be. From the hills, From the shore; Ride the winds to my door. Turn the high-way to dust, Break the law if you must; Move the world, on-ly just Come back to me! Come back to me! Come back to me!

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COCOANUT GROVE *From the Film "COCOANUT GROVE"*

HARRY OWENS

There's a co - coa - nut grove where life is en - tranc - ing And there, sweet - heart, we'll find ro - manc - ing and love for two By the light of a south - sea - is - land moon; There's a co - coa - nut grove where your hap - py lov - er will do his part And soon dis - cov - er a ren - dez - vous In the shel - ter of a trop - i - cal la - goon; Palm trees will be sway - ing While steel gui - tars are play - ing; Be - lieve what I'm say - ing, Dear, I swear it's true; There's a co - coa - nut grove where I'll be con - fess - ing the sim - ple truth that you've been guess - ing, sweet - heart, I love but you.

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COME RAIN OR COME SHINE *From the Musical "ST. LOUIS WOMAN"*Words by JOHNNY MERCER
Music by HAROLD ARLEN

F A7 Dm
 I'm gon-na love you Like no-bod-y's loved you, Come rain or come shine.

G9 C7 F7
 High as a moun-tain And deep as a riv-er, Come rain or come shine.

Bbm Fm Bbm C7-5 C7 C7+ Fm6
 I guess when you met me it was just one of those things, But don't ev-er

Ebm6 Adim Fdim C7 Bbdim Cdim G7 G7-5 C9 F
 bet me, 'Cause I'm gon-na be true if you let me. You're gon-na love me Like

A7 Dm Dm
 no-bod-y's loved me, Come rain or come shine. Hap-py to-geth-er, Un-

B9 B7 A7 D7
 hap-py to-geth-er And won't it be fine. Days may be cloud-y Or

G7 Gm6 Dm7 G7
 sun-ny, We're in or we're out of the mon-ey, But I'm with you al-ways

G6 E7-5 A D7 G9 C9 D
 I'm with you rain or shine!

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C'EST MAGNIQUE *From the Film "CAN-CAN"*

Words and Music by COLE PORTER

Moderato

G G G E7
 When love comes in and takes you for a spin, oo la la-la, C'est mag-ni-

Am Am6 Am E7 Am Am7 Am D9 D+
 fi-que. When ev-'ry night your loved one holds you tight, oo la la-la, C'est-mag-ni-

G6 G G G9 G7
 fi-que. But when, one day, your loved one drifts a-way, oo la la-la, It is so tra-

Cmaj7 C6 Am C6 Cm6 G C G A7 D7(6) G
 gi-que. But when, once more, she whis-pers "Je t'a dore" C'est mag-ni-fi-que.

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COME SATURDAY MORNING From the Film "THE STERILE CUCKOO"

DORY PREVIN and FRED KARLIN

Musical score for 'Come Saturday Morning'. The score consists of seven staves of music. The lyrics are: 'Come Sat - ur - day morn - ing I'm go - ing a - way with my friend. We'll Sat - ur - day spend till the end of the day. Just I and my friend, We'll trav - el for miles in our Sat - ur - day smiles And then we'll move on, But we will re - mem - ber long af - ter Sat - ur - day's gone.' The key signature has one flat (Bb), and the time signature is 4/4. Chords are indicated above the notes.

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COUNTRY GIRL From the Film "NORWOOD"

AL DeLORY

Musical score for 'Country Girl'. The score consists of nine staves of music. The key signature has three flats (Bbb), and the time signature is 4/4. The score features many triplets and complex chord progressions. Chords are indicated above the notes.

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COME SUMMER *From the Musical "COME SUMMER"*Lyric by WILL HOLT
Music by DAVID BAKER
Abmaj7

Come Sum-mer, _____ come on and come, sum-mer _____ Com- pa- ny's come, sum-mer _____
 _____ come to - day. _____ Come Sum-mer, _____ a - gain it's come, sum-mer, _____ Then when it's
 _____ come, sum-mer _____ goes a - way. _____ *To Coda* All fall- ing leaves re- mind us
 _____ One more won- drous year's be- hind us. _____ But some sum-mer, _____ when sum- mer's
 _____ come, sum-mer, _____ Then may- be one sum-mer, _____ sum-mer _____ will stay. _____
Coda _____ some sum-mer, _____ when sum-mer's come, sum-mer, _____ Then may - be one sum-mer, _____
 _____ sum-mer _____ will stay. _____

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THE CALL OF THE FAR-AWAY HILLS *From the Film "SHANE"*

MACK DAVID and VICTOR YOUNG

Shad-ows fall on the prai - rie. Day is done and the sun is slow - ly fad- ing out of
 rest on the prai - rie. There's no rest for a rest - less soul that just wasborn to
 sight. _____ I can hear, _____ oh so clear, a call that ech - oes in the night. Yes I
 roam. _____ Who can say, _____ may - be way out there my heart may find a home? And I
 hear, sweet and clear, the call of the far - a - way hills. _____ There's no _____ There are trails _____
 hear, sweet and clear, the call of the far - a - way hills. _____
 _____ I've nev - er seen, _____ and my dreams _____ are get - ting lean _____
 _____ and be- yond the sun - set there are brand new thrills. When a new dream or two may
 be just one star a - way, I must o - bey the call of the far - a - way hills. _____

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COMEDY TONIGHT

From the Musical "A FUNNY THING HAPPENED ON THE WAY TO THE FORUM"

Words and Music by STEPHEN SONDHEIM

1. Some-thing fa - mil - iar, some-thing pe - cul - iar, Some-thing for
 2. Some-thing con - vul - sive, some-thing re - pul - sive, Some-thing for

ev - 'ry-one, a com - e - dy to - night! Some - thing ap - peal - ing,
 ev - 'ry-one, a com - e - dy to - night! Some - thing es - thet - ic,

some - thing ap - pal - ling, Some - thing for ev - 'ry - one, a com - e - dy to -
 some - thing fre - net - ic, Some - thing for ev - 'ry - one, a com - e - dy to -

night!
 night! Noth - ing with kings, noth - ing with crowns.
 Noth - ing of Gods, noth - ing of Fate

Bring on the lov - ers, li - ars and to clowns! Old sit - u -
 Weigh - ty af - fairs will just have to wait. Noth - ing that's

a - tions, new com - pli - ca - tions, Noth - ing por - ten - tious or po -
 for - mal, noth - ing that's nor - mal, No re - ci - ta - tions to re -

lite;
 cite! Trag - e - dy to - mor - row, com - e - dy to - night!
 O - pen up the cur - tain, com - e - dy to - night!

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CALL ME HOME

B. HANSEN

My Lord's gon - na call me home My Lord's gon-na call me home Soon
 one of these morn-ings 'Fore the break of day the Lord's gon-na call me home.
 Cot - ton needs a - work - in', But I ain't a - shirk - in'
 I'm just gon - na work till the good Lord calls me, I ain't goin' to wor - ry.
 I ain't gon - na hur - ry, 'Cause I know my work will soon be done;

Chords: G, D7, G, A7, D7, G, G7, C, C#dim, G, A7, D7, G, Em, G7, C, Cm, G, D7, D.C. al Fine

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COUNTRY HOP, HOP, HOP

RAY RIVERA and MIRRIAM BOWDEN

First you cir - cle to the left, then you cir - cle to the right, and you dance with you part - ner, then you
 hold her tight. When you skip a - round the floor, do your skip - ping nice and light, danc - ing the coun - try hop, hop, hop.
 Skip to the left, skip to the right, then you get set to skip all night. } That's the
 Hop to the left, hop to the right, then you get set to hop all night. }
 coun - try hop, the coun - try hop, the coun - try hop, hop, hop. It's good for your soul, the coun - try hop, hop, hop.

Chords: G, D7, G, D7, G, G, C7, G, G7, C7, G, D7, G

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CHRISTIAN DIOR MAMBO (Cha Cha Cha)

BOBBY COLLAZO and JULIO GUTIERREZ

Chords: C, C#° (C#), Dm7, G7, Dm7, G7, C, E7, Am, D7, G7, C, C#°, Dm7, G7, Dm7, G7, C, F, Bb7, C, A7, Dm7, G7, C, F, Gm7, C7, F, Bb, F, G7, C7, F, G7

Fine

D.C. al fine

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COUNTRY FAIR *From the Musical "SO DEAR TO MY HEART"*

MEL TORME and ROBERT WELLS

Ho - de - i, _____ Ho - de - ay! _____ What a great big won - der - ful
 day! _____ Not a care _____ in the air. _____ Ev - 'ry -
 bod - y you know from Ma - til - da to Joe will be there _____ At the coun - ty
 fair! _____ Ho - de - ay, _____ Ho - de -
 i! _____ What a great big beau - ti - ful sky! _____ All the
 clouds, _____ like the crowds, _____ You can bet will be dressed In their
 bright - est and best for their stay _____ at the fair to - day! _____
 The teen - age mis - ters _____ Will be shoo - in' lit - tle sis - ters To the fer - ris wheel _____
 up a - bove. _____ Then they'll be get - tin' _____ Their best gals for
 pet - tin' In the tun - nel _____ of love. _____ Ho - de - i, _____ Ho - de -
 ay! _____ Come and throw your trou - bles a - way. _____ Just a
 grin _____ gets you in _____ On this day of the year When there's
 noth - ing but cheer To share _____ at the coun - ty fair! _____

COUNTRY MUSIC HOLIDAY *From the Film "COUNTRY MUSIC HOLIDAY"*Lyric by HAL DAVID
Music by BURT BACHARACH

F C7

Lis-ten to the beat, to the beat, to the beat. It's a coun - try mu - sic

F

hol - i - day. — Flags are gon - na fly in the street, in the street. It's a

C7 F Bb F

coun - try mu - sic hol - i - day. — School is let-tin' out at one o'-clock. One o'-

G7 C7 Bb F

clock things are gon - na jump. — Ev - 'ry-one in town is gon - na rock, gon - na

G7 C7 F

rock 'round the fire — pump. — Mis-ter Mil-ler said, for to - night, for to -

C7 F

night all the ice cream so - das will be free. — Form a lit - tle line to the right, to the

C7 F Bb

right; there's a gal be - neath the kiss - ing tree. — Ev - 'ry - bod - y's stay - in' 'til the

F G7 C7 F

dawn. Till the dawn ten gui - tars - 'll play. — Lis - ten to the beat, to the

C7 F

beat, to the beat. It's a coun - try mu - sic hol - i - day. —

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ARTHUR JOHNSTON and SAM COSLOW

Am Bm7-5 Am

My heart went leap - ing the day you came a - long, — For - got my weep - ing the
I on - ly drift - ed be - fore you came a - long, — The fog was lift - ed be -

D7 D7-5 C Em F7 E7

day you came a - long, — Be - fore I knew it I hummed a lit - tle song
cause you came a - long, — I sent the black - birds right back where they be - long

1. Am D7 D7-5 G Bm7-5 E7 2. Am D7 G7 C B7

The day you came a - long. — The day you came a - long.

E B7 E G7

Men have con - quered na - tions, oth - er men have set them free, Pi - o - neers have crossed the sea.

C C7 B7 E7

You can turn the pag - es thru the ag - es, but to me 'Twas the most e - vent - ful day in his - to - ry! —

Am Bm7-5 Am D7 D7-5

Two souls were mat - ed the day you came a - long. — A world cre - a - ted the day you came a - long. —

C Em F7 E7 A7-5 D7 Dm7 G7 C

One glance con - vinced me, I knew I was - n't wrong The day you came a - long. —

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DOLORES From the Film "LAS VEGAS NIGHTS"

FRANK LOESSER and LOUIS ALTER

G G#dim D7

How I love the miss - es of Do - lo - res Ay, ay, ay Do - lo - res;
I would die to be with my Do - lo - res Ay. ay, ay Do - lo - res;

D7 sust. D7 Am7 D7 D7 D+ G

Not Ma - rie or Em - i - ly or Dor - is, On - ly my Do - lo - res.
I was made to ser - e - nade Do - lo - res, Cho - rus af - ter cho - rus.

B7 G7 A7 D#dim Em 1. Em

From a bal - co - ny a - bove me, — She whis - pers "Love me," — and throws a rose,
Just im - ag - ine eyes like moon - rise — A voice like mus - ic, — and lips like

Bm F#m Bm Em7 A9 D7 C Fm D7

Ah, but she is twice as love - ly — as the rose she throws!

2. Em G E7 E+ E7 A7 D7 G

wine. What a break if I could make Do - lo - res, Mine all mine. —

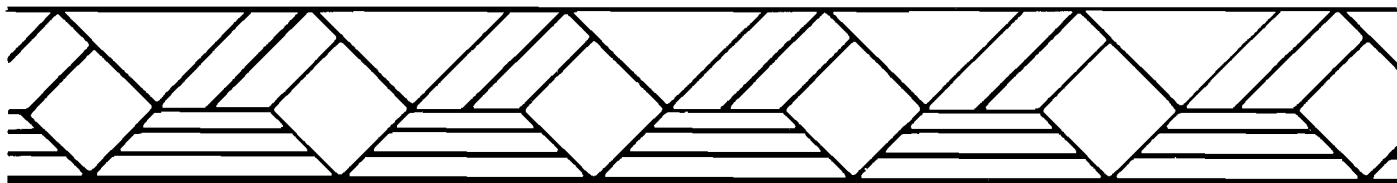
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DANCING IN THE STREETS

Words and Music by FRAN FARIAN

Keep on danc - ing in the streets, — keep on danc -
 - ing in the streets, — keep on danc - ing in the streets, — keep on danc -
 - ing in the streets. — Danc-ing in the streets with an - y - one you chance to meet, a - ha,
 mov - ing to the rhy - thm lets you feel the fun - ny beat, a - ha. Danc - ing in the streets lets you
 get your feel - ings out, a - ha, Keep it on the ground, keep on danc - ing sing and shout. — Keep on danc -
 - ing in the streets, — keep on danc - ing in the streets, — keep on danc -
 - ing in the streets, — keep on danc - ing in the streets. —
 Keep on, keep on, keep on danc - ing Keep on, keep on, keep on
 danc - ing, keep on, keep on, keep on danc - ing,
 keep on, keep on, keep on danc - ing, keep on, keep on, keep-on
 danc - ing, keep on, keep on, keep on danc - ing. Keep on danc -
 (Repeat and fade)
 ing in the streets. Keep on danc -

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DANCIN' SHOES

Words and Music by CARL STORIE

Cm Gm7 Ab Ab/Bb Eb Bb/D
 Too man- y long con- ver- sa- tions no one is hear- ing a word. Just
 Cm Gm7 Ab/Bb Bb Eb
 a try- in' to es- cape the frus- tra- tions, till the song in the night can be heard.
 Eb Gm7 Fm7 Ab/Bb Eb Gm7 Fm7 Ab/Bb
 Put on your danc- in' shoes, throw out those worn- out blues.
 Eb Gm7 Ab 3 Gm7 3 Fm7 3 Ab/Bb 3 Eb Bb/D
 Here's one to love and to chance, for a spin on that wheel of ro- mance. To
 Cm Gm7 Fm7 Ab/Bb Eb Bb/D
 slow to un- rid- dle your prob- lems, too lone- ly for some- one to care.
 Cm Gm7 Ab 3 Ab/Bb 3 Eb Ab/Bb
 Long lone- ly si- lence keeps haunt- ing till the song in the night finds you there.
 Eb Gm7 Fm7 Ab/Bb Eb Gm7 Fm7 Ab/Bb
 Put on your danc- in' shoes, throw out those worn- out blues, and
 Eb Gm7 Ab Gm7 3 Fm7 3 Bb7 Fm7 3 Bb7
 here's one to love and to chance, for a spin on that wheel, spin on that wheel,
 Fm7 3 Ab/Bb 3 Eb Gm7 Fm7 Ab/Bb Eb Gm7 Ab Gm7 Fm7 Ab/Bb
 spin on that wheel of ro- mance.
 Eb Bb/D Cm Gm7 Fm7 3 Ab/Bb 3
 With a face like an an- gel, she's wait- ing, she smiles and looks o- ver at
 Eb Bb/D Cm 3 Gm7 Ab Ab/Bb 3
 you. You've yearned for this sit- u- a- tion, now fin- 'ly your dreams have come
 Eb Ab/Bb 3 Eb Gm7 Fm7 Ab/Bb Eb Gm7
 true. Oo, oo, oo, put on your danc- in' shoes, sweep her a- way with
 Fm7 Ab/Bb Eb Gm7 Ab Gm7 Fm7 Bb7
 you. Here's one to love and to share, caught on that wheel,
 Fm7 Bb7 Fm7 3 Bb7 3 Eb
 caught on that wheel, caught on that wheel of ro- mance.
 Repeat and fade
 E G#m7 F#m7 B7 E G#m7 F#m7 B7
 Put on your danc- in' shoes, sweep her a- way with you.

03488

DIFFERENT WORLDS *From the Paramount Television Series "ANGIE"*

Lyric by NORMAN GIMBEL
Music by CHARLES FOX

CHORUS

C Esus/B E7 Am7
 Let the time flow, — Let the love grow, — Let the rain — show'r, — Let the rose —
 — flow'r. — Love, it seeks; — and love, it finds; — Love, it con — quers; Love, — it binds.

VERSE

Ebmaj7 Gm7 Abmaj7 Ab/Bb Ebmaj7 Gm7
 We come — to each oth - er — from Dif - f'rent Worlds; — Drawn to each oth - er — by the
 Abmaj7 Ab/Bb Gm7 Gm7/C Fmaj7
 love in - side — of us, — We give to each oth - er — our Dif - f'rent Worlds. —
 Em7 A7 Dmaj7 Dm7/G Gb/Ab **CHORUS**
 Long as we — can do it, — Life, we're gon — na breeze - right thru it. — Let — the
 Db F7sus/C F7 Bbm7
 time — flow, — Let the love grow, — Let the rain — show'r, — Let the rose —
 Gbm Fm7 Bbm7 Fm7 Bbm7
 — flow'r. — Love, it seeks; — Love, it finds; —
 F#m7 Bm7 Em7 Em7/A
 Love, it con - quers; Love, it binds; — Love, it seeks, — And love, — it
 F#m7 Bm7 Em7 Em7/A
 finds. Love, it con - quers; Love, it binds; — Love, it seeks, — And love, — it
 Ebmaj7 Fm7 Gm7 C9 falsetto
 finds. — Oo, — Oo, —
 Fm7 Fm7/Bb F#m7 Bm7
 Oo, — Love, it con - quers; Love, it binds; —
 Em7 Em7/A Ebmaj7 Dmaj9(add#11)
 Love, it seeks, — And love, — it finds. —

A DIM CAFE

MACK DAVID and JERRY LIVINGSTON

A dim ca - fé, sweet vi - o - lins, our glanc - es meet,
 a dream be - gins. A dim ca - fé, two hearts ca - ress, two hands that
 touch, two lips say, "Yes." There in the dark a spark is lit,
 The heav - ens part and this is it. The mu - sic swells and from a - bove
 we hear a voice that sings, "This is love, this is love, this is love." A dream came
 true in just that way, when you dropped in a dim ca - fé.

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DON'T GO TO PARIS

JACK BROOKS and HARRY WARREN

If you hate wine, don't go to Par - is. A - sleep by nine?
 Don't go to Par - is. { If there'll be no Mi - mi or Lou - i - sa,
 { If there's no es - car - got fresh from Cher - bourg
 pass it by. Don't ap - ply for a vi - sa. } If love's a bore,
 nev - er roam, stay at home, stick to ham - burg. }
 don't go to Par - is. Be - hind each door you'll find ro - mance. Bet - ter
 go some - where else; Don't take a chance. { For if you want a place that's qui - et and you're
 { But if you'd like to live a tri - fle, hav - ing
 liv - ing on a di - et, stay a - way from France. If you hate France.
 fun be - neath the Eif - fel; Come with me to France. If you hate France.

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DON'T BLAME IT ALL ON BROADWAY

H. WILLIAMS, J. YOUNG and B. GRANT

Fdim A9 D

Don't blame it all on Broad - way, you have your - self to blame—

A+ D F#m B7-5 A Ab Ab7 E7

Don't shame the name of dear, old Broad - way for in an - y

A7sus4 A7 D F#m E7-9 A7

oth - er town it's just the same— Your life is what you make it

D Am6

When you try to turn night in - to day— And if you should be din - ing

D7 Em Em7-5 E7 D

with a lit - tle strang - er red lights seem to warn you of a dang - er Don't blame it

Em A7 1. D C A7 2. D

all on Broad - way. way.

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DIDN'T WE

By JIMMY WEBB

C Cmaj7 F Dm Ddim

This time we al-most made the piec-es fit, Did-n't we, girl? This time we al-most made some

F Cmaj7 E Am Adim Am7 Am6

sense of it, Did-n't we, girl? This time I had the an-swer right here in my hand,— Then I

Fmaj7 Dm7 Cmaj7 Fmaj7 Bb F C Cmaj7

touched it and it had turned to sand, This time we al-most sang our song in tune,

F Dm Ddim F Cmaj7 E

Did-n't we, girl? This time we al-most made it to the moon, Oh, did-n't we, girl?

Am Adim Am7 Am6 Fmaj7 C Dm7 Em Fmaj7

This time we al-most made our poem— rhyme,— This time we al-most made that long hard— climb,—

Dm F6 Fm6 G7 1. C F (opt. repeat) 2. C Dbmaj7 C7

Did-n't we al-most make it this time? This time we time?—

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DON'T CRY OUT LOUD

Words and Music by
CAROLE BAYER SAGER and PETER ALLEN

1. Ba - by cried the day the cir - cus came to town, 'cause she
2. Ba - by saw the day they pulled the big top down, they

did-n't like pa - rades just pass - ing by her. So she paint - ed on a smile and took up with some
left be - hind her dreams a - mong the lit - ter. And the dif - f'rent kind of love she thought she'd

clown, and she danced with - out a net up on the wire. I
found, was noth - ing more than saw - dust and some glit - ter. But

know a lot a - bout her 'cause you see, ba - by is an aw - ful lot like
ba - by can't be bro - ken 'cause you see, she had the fin - est teach - er, that's

me. We don't cry out loud, we keep it in - side, learn how to
me. I taught her don't cry out loud, just keep it in - side, learn how to

hide our feel - ings. Fly high and proud and if you should fall re - mem - ber you
hide your feel - ings. Fly high and proud and if you should fall re - mem - ber you

1. at - most had it all. 2. at - most had it.

Don't cry out loud, keep it in - side, learn how to hide your feel - ings.

Fly high and proud, and if you should fall re - mem - ber you al - most had it all.

Keep it in - side just learn how to hide your feel - ings.

D. S. and fade

DON'T EXPECT ME TO BE YOUR FRIEND

By LOBO

Moderato **F** **Gm7** **F** **Gm7** **F**

(1.) I stopped send-ing flow-ers to your a-part-ment. You said you weren't_ at
 (2.) Some-times late at night you'll still call me, Just be-fore_ you

Gm7 **F** **Gm7** **F** **Gm7** **F**

home much an-y-more. I stopped drop-ping by_ with-out_ an ap-point-ment,
 close your eyes to sleep. You make me vow to try_ and stop_ by some-time,

Gm7 **F** **Gm7** **F** **Gm7** **Gaus** **C**

'Cause I'd hear laugh-ter com-ing_ thru your door.
 But ba-by that's a prom-ise I can't keep.

B₇ **C** **B₇** **C** **F** **Dm** **B₇** **Am**

I love you too_ much_ to ev-er_ start lik-in' you. So let's just let the stor-

G **F** **Caus** **C** **B₇** **Am** **Gm** **F**

-y_ kind-a end. Don't ex-pect me to be your friend.

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DEAR GOD

Slowly, with expression

Words and Music by LEN CHIRIACKA and CHRIS GANTRY

F **Fmaj7** **A7** **Bbmaj7** **Gm7** **C7** **F**

Dear God, I do prom-ise nev-er_ to pos-sess, hoard or hold.____
 tem-per me with warmth and kind-ness_ judg-ing no one as I go.____

F **Fmaj7** **A7** **Bbmaj7** **Gm7** **C7** **F**

And Let me be of le-nient na-ture_ to all souls a-long the road.____
 if my broth-ers damn my pres-ence, let for-give-ness

Bbmaj7 **C7** **F** **C7** **F**

And through me flow.____

A **E** **B7** **E** **F** **C** **C9** **F**

Help me laugh_ at my temp-ta-tions, Keep my choic-es_ firm and fair.

A **E** **B7** **E** **F** **C** **C9** **F**

If the lost are need-ing_ com-fort, let my hands reach out to them

Bbmaj7 **C** **F** **Bbmaj7** **C** **F**

F **Fmaj7** **A7** **Bbmaj7** **Gm7** **C7** **F**

Dear God, who's this ten-der stran-ger, cry-ing cold and all a-lone.____ **F**

F **Fmaj7** **A7** **Bbmaj7** **Gm7** **C7** **F**

Dear God, she casts your re-flec-tion, God, I feel I'm fin-ly home.

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DID YOU EVER SEE A DREAM WALKING? *From the Film "SITTING PRETTY"*

Lyric by MACK GORDON
Music by HARRY REVEL

G Ddim Am7 D7 Am7 D7
Did You Ev - er See A Dream Walk - ing? Well, I did! Did you

Am7 D7 Edim G Gmaj7
ev - er hear a dream talk - ing? Well, I did! Did you ev - er have a dream

G7 C G+Gm A7 D7 Ddim D7
thrill you with "Will you be mine?" Oh, it's so grand and it's too, too di - vine..

G Ddim Am7 D7 Am7 D7
Did you ev - er see a dream danc - ing? Well, I did! Did you

G Gmaj7 G7 C
ev - er see a dream ro - manc - ing? Well, I did! Did you

Cm6 G+ G Em A7
ev - er find Heav - en right in your arms, Say - ing I love you, I do. Well the

Am7 D7 Am7 D7 Am7 D7 Am7 D7 G
dream that was walk - in' and the dream that was talk - in' And the Heav - en in my arms was you.

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A DAY WITHOUT YOU *From the Film "EIGHT GIRLS IN A BOAT"*

SAM COSLOW and ARTHUR REBNER

C F C Edim G7
A day with - out you is a day with - out love, And a day with - out love is a

C G7 C F C Edim G7
drear - y day. Like a night with - out stars, Like a rose with - out dew, Is a

C F C F C7 F
gray day when you are so far a - way. What diff - 'rence does good

Fm C Am D7 D#dim C F C
for - tune make If when I 'wake, my heart must ache, For a day with - out

C#dim G7 C Dm7 C
you is a day with - out love, Just a day when the whole world is weep - ing.

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DISSERTATION ON THE STATE OF BLISS *From the Film "THE COUNTRY GIRL"*Lyric by IRA GERSHWIN
Music by HAROLD ARLEN

Love and learn, love and learn. It's a breeze, then a burn. You re-treat,
then re-turn. You may have climbed the tree of know-ledge but when you love you real-ly learn.
Love and learn, learn a lot. It's the be-and-end-all, then it's not. It's a dream,
it's a plot. It's some-thing out of sev-enth hea-ven or some-thing mis-be-got. Each
morn-ing when I count my bless-ings, they tal-ly up to none. I've ar-rived at this: the
state of bliss is some-what o-ver-done. Love and learn, weep and sing
till the fin-al day of reck-on-ing. But when arms start to cling, with the thrills
kiss-es bring, what you have learned is, is: you have-n't learned a thing.

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DESIRE *From the Film "DESIRE"*

LEO ROBIN and FREDERICK HOLLANDER

De-sire, de-sire My dear, you've nev-er been in love, So
you don't know the mean-ing of de-sire. Un-til you've known long
nights of weep-ing all a-lone, Till then, you nev-er will have known de-sire.
I know it well, I'm in your spell a-wake or sleep-ing, Your mag-ic is keep-
ing My lone-ly heart a-fire. Your eyes in-spire sweet
dreams that fade in-to a sigh, And yet you al-ways will be my de-sire!

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DO I LOVE YOU? From the Musical "DUBARRY WAS A LADY"

Words and Music by COLE PORTER

G7 C Gm6 A7-9 A7 Dm F+ F6

Do I love you, do I? Does-n't one and one makes
leave you, nev - er? Could the o - cean leave the

G7 F G7 C Gm6 A7-9 D7 G7

two? Do I love you, do I? Does Ju - ly need a sky of blue? -
shore? Will I wor - ship you, for - ev - er; Is - n't heav - en for - ev - er - more? -

Dm7 G7 C G7 C F C+ F

Would I miss you, would I, If you ev - er should
Do I love you,

G7 F C *tacet* Am Bb C7 F C#dim Bb7-5 A7+

go a - way? If the sun should de - sert the day, What would life

D7 G7 *tacet* *D.S. al Coda* C C7

be? Will I do I? Oh, my

F E F G Gb F Fm6 D7-5 C C+

dear, it's so eas - y to see, Don't you know I do? Don't I

Am C7 Am6 D9-5 G7 C

show you I do, Just as you love me?

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DREAM LOVER From the Film "THE LOVE PARADE"

CLIFFORD GREY and VICTOR SCHERTZINGER

D Bm Em C7 A7 D

Dream lov - er, fold your arms a - round me, Dream lov - er, your ro - mance has

Em A7 D F#7 Em7 A7 D

found me; I'm held in your spell, Know - ing so well

B7 Em7 A7 D Bm Em C7

Dreams nev - er tell. We two can leave the world be - hind

A7 D Em A7 D F#7

us, No - bod - y in - dis - creet can find us, Dream lov - er of

Bm E7+ E7 D A9 D

mine, Se - crets di - vine I am shar - ing with you.

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DO I LOVE YOU? *From the Film "THANK YOUR STARS"*

RALPH RAINGER and LEO ROBIN

F Gm7 C7 Am Dm Gm7 C7
 Do I love you? Does the grass grow? Does the wind blow? Does a stream flow? Well,
 F D7 Gm Gm7-5 Am C+7 F C7 F
 if they do and you know they do, — Then I love you. Is my love true? Is a
 Gm7 C7 Am Dm Gm7 C7 F D7
 star bright? Is a day light? Is the snow white? — Well, if they are and you
 Gm Gm7-5 C7 F Bb F Db Gb Db7 Gb Db7
 know they are — My love is true. But e - ven if the grass did-n't grow, — And
 Gb Db7 Gb F Dm G9
 e - ven if a star did-n't shine, — I would - n't mind the rain or the snow If
 Gm7-5 C7 F Gm7 C7 Am Dm
 you were mine. Do I need you? Does a flame burn? Does the world turn? Does my
 Gm7 C7 F D7 Gm Gm7-5 Cm Am C7 F
 heart yearn? — Well, if they do and you know they do, — Then I need you.

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DOWN BY THE RIVER *From the Film "MISSISSIPPI"*

LORENZ HART and RICHARD RODGERS

F Am F Bb C7 F A7 Dm F7
 Once we walked a - lone Down by the riv - er All the world our own
 Bb Gm7 C7 F A7 Dm F Bb C9 F
 Down by the riv - er, May - be the riv - er made our love song start
 Gm A7 Dm E7 Am7 D9 Gm C7 F Am F Bb
 Full was the riv - er, yet more full my heart. So I love you two, You and the
 C7 F A7 Dm F7 Bb Gm7 C7 F A7
 'riv - er I'll be there for you I and the riv - er You will re -
 Dm F Bb D E7 Am D7 Gm Bb C7 F
 mem - ber when you hear my song Down where the riv - er rolls a - long. —

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DON'T RAIN ON MY PARADE *From the Musical "FUNNY GIRL"*Words by BOB MERRILL
Music by JULE STYNE

Moderately

Don't tell me not to fly I've simply got to If some-one takes a
spill, it's me and not you. Don't bring a-round a cloud to rain on my pa-rade.

Don't tell me not to live, just sit and put-ter. Life's can-dy and the
sun's a ball of but-ter. Who told you you're al-lowed to rain on my pa-rade?
I'll march my band out I'll beat my drum. And if I'm
fanned out, Your turn at bat, sir, At least I did-n't fake it. Hat, sir, I
guess I did-n't make it! But wheth-er I'm the rose of sheer per-fec-tion or freek-le on the
nose of life's com-plex-ion The cin-der or the shin-y ap-ple of it's eye,
I got-ta fly once, I got-ta try once, on-ly can die once, Right sir?
Ooh, love is juic-y, juic-y and you see I got-ta have my bite, sir.

Get rea-dy for me, love, 'cause I'm a "com-er" I sim-ply got-ta march, my heart's a drummer.
Don't bring a-round a cloud to rain on my pa-rade. -rade.

DOWN WITH LOVE *From the Musical "HOORAY FOR WHAT"*Words by E.Y. HARBURG
Music by HAROLD ARLEN

Gay and bright, but not too fast

Dm7 C Dm7 C Dm7 C F G C Dm7 C Dm7 C
 Down with love, The flow-ers, and rice and shoes, — Down with love, The

Dm7 C F G C7 Gm7 F Gm7 F F7 Gm F G7 C6
 root of all mid-night blues, — Down with things That give you that well known pain. —

Dm7 G7 Dm7 G7 Dm7 C6 C13 A7-9 G13 Dm7 C Dm7 C
 Take that moon and wrap — it in cel - lo - phane; — Down with love, Let's li -

Dm7 C F G C6 Dm7 C Dm7 C Dm7 C F G
 - quid-ate all it's friends, — Moon and June and Ros - es and Rain - bow's

C7 Gm7 F Gm7 F F7 Gm6 Dm7 G7 C6
 ends. — Down with songs that moan — a - bout night and day; —

Dm7 G7 Dm7 G7 Dm7 C6 C7 F C7+ F6 D#0
 Down with love, Yes, take — it a - way, a - way, — A - way, — take it a -

C C° Cmaj9 C Am Em Am C6 D7-5
 - way. — Give it back to the birds and the bees and the Vi - en - nese, —

G7 Dm7 C Dm7 C Dm7 C F G Fmaj7 E7 A9 A7
 Down with eyes ro - man-tic and stu - pid. Down with sighs, Down with Cu - pid.

Dm7 D7-5 G7 G7-9 ¹ C6 C13 A7+ (-9) G13 ² C6
 Brother, let's stuff that Dove. Down with love! — love! —

DOWN IN THE DEPTHS ON THE NINETIETH FLOOR

From the Musical "RED, HOT AND BLUE"

Words and Music by
COLE PORTER

With a mil - lion ne - on rain-bows burn-ing be - low me. And a
crowds in all the night-clubs pun-ish the par - quet. And the

mil - lion blaz - ing tax - is rais-ing a roar. Here I sit a - bove the
bars are packed with coup - les call-ing for more. I'm de - sert - ed and de -

town, In my pet pail - let - ted gown. Down in the depths on the nine - ti - eth
pressed In my Re - gal ea - gle nest. Down in the depths on the

floor. While the nine - ti - eth floor. When the on - ly one you
want - ed wants an - oth - er. What's the use of swank and cash in the bank ga -
lore? Why ev - en the jan - i - tors wife Has a per - fect - ly good love -
life. And here am I, fac - ing to - mor - row. A - lone with my
sor - row. Down in the depths, on the nine - ti - eth floor.

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DON'T WORRY 'BOUT THAT MULE

WILLIAM DAVIS, CHARLES STEWART and DUKE GRONER

Don't - cha Wor - ry 'Bout - That Mule - 'Cause he ain't go - ing blind - Don't - cha
'Cause you know he ain't no fool - Don't - cha

Wor - ry 'Bout - That Mule - You just hold - that line. - Don't - cha
Wor - ry 'Bout - That Mule - ba - by you just keep cool. -

Some fly - in' high and some fly - in' low, Some - bod - y's got to go. - D. S. $\text{\textcircled{F}}$
I know that you know that he knows that she knows that, lis - ten! You got to take it slow. - Don't - cha

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END GAME *From the Film "MANNIX"*

LALO SCHIFRIN

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ENDING WITH A KISS *From the Film "MELODY IN SPRING"*

HARLAN THOMPSON and LEWIS E. GENSLER

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THE ENTERTAINER

By SCOTT JOPLIN

Not fast

Musical score for 'The Entertainer' by Scott Joplin, featuring guitar chords and first/second endings.

Chords: C, C7, F, C, G7, C, G, C, C7, F, C, D7, G7, C, C7, F, Fm, C, G7, C, G, 1. C, G, 2. To next strain, 3. Fine, C, F, Fm, C, G, D7, G7, C, F, Fm, C, C7, F, F#dim, C, D7, G7, C, 1., 2. D.S. al Fine, G.

EVERY DAY'S A HOLIDAY

From the Film "EVERY DAY'S A HOLIDAY"

By SAM COSLOW and BARRY TRIVERS

There are Fourth of Ju-lys — in both of your eyes — and an East-er Sun-day too. —
 — 'Cause ev-'ry day's — a hol-i - day — since the day that I — found you. — Each
 Heav-en-on-Earth - day feels like a birth - day, a May-day ren-denz-vous — 'Cause
 ev-'ry day's — a hol-i - day — since the day that I — found you. — They ought to hang the
 flags out, They ought to close the banks, — And tho' it's not No - vem - ber, Still I
 feel like giv-ing thanks. — You're a Hap-py New Year, — A mov-ie pre-miere, — You're a
 Christ-mas pre-sent too — 'Cause ev-'ry day's — a hol-i - day — since the day that I — found you.

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EASY LOVIN' From the Film "PLAY IT AGAIN SAM"Words by GRAEME KRONBERG
Music by BILLY GOLDENBERG

Wait - in' for a let - ter, — but you don't get none. —
 Write a let - ter — if you wan - na get one. — Could be eas - y lov - in', —
 — but your man won't come. — Give some lov - in' — if you
 wan - na get some. — Eas - y lov - in', eas - y
 lov - in', — eas - y lov - in'.

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EV'RY HOUR ON THE HOUR (I Fall In Love With You)

From the Film "PEOPLE ARE FUNNY"

Lyric by DON GEORGE
Music by DUKE ELLINGTON

Am7 F7 D7 Am7 D7 G D+ G6 F#7 G6

Ev - 'ry hour on the hour I fall in love with you,

Am F7 D7 Am7 D7 G

Ev - 'ry min - ute on the min - ute An - oth - er dream comes true:

G7 G9 G7 C E7 A7 Adim A7 Em7

Ev - 'ry sec - ond that you're near me the thrill is still the same As the first time I

A7 Am Ddim Am Am7(9) D9 Am7 D7 Am F7 D7 Am7 D7

kissed you be - fore I knew your name We don't have to be to - geth - er

G G6 F#7 G6 Am F7 D7 Am

For me to feel your touch, Just the thought of you can make me want you so

E7 E7-9 FMaj7 E7-9 G7 G9 G7 C E7

much. Ev - 'ry sec - ond, ev - 'ry min - ute You're in my heart and

A7 Am7 Cm6 G Dm6 E7 A7 D9(6) D-9(6) G Ab G

then Ev - 'ry hour on the hour I fall in love a - gain.

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EV'RYONE SAYS "I LOVE YOU"

From the Film "HORSE FEATHERS"

BERT KALMAR and HARRY RUBY

Bb Dm7-5 G7 Cm Ebm F7 Bb D7 Eb Edim

Ev - 'ry - one says "I love you," The cop on the cor - ner, and the bur - glar, too; The

Bb Gm Cm7 F7 Bb Eb Bb C7 F7 Bb Dm7-5 G7

preach - er in the pul - pit, and the man in the pew says "I love you." Ev - 'ry - one, no

Cm Ebm F7 Bb D7 Eb Edim Bb Gm

mat - ter who, The folks o - ver eight - y and the kid of two; The cap - tain and the sail - or and the

Cm7 F7 Bb Eb Bb Eb7 A7 Dm Em7 A7

rest of the crew says "I love you." There are on - ly eight lit - tle let - ters in this

Dm G9 F F#dim C7 Ebm F7

phrase, you'll find. But they mean a lot more than all the oth - er words com - bined.

Bb Dm7-5 G7 Cm Ebm F7 Bb D7 Eb Edim

Ev - 'ry - where, the whole world through, the king in the pal - ace, and the peas - ant, too; The

Bb Gm Cm7 F7 Bb Eb Bb Cm7 F7 Bb

ti - ger in the jun - gle and the monk in the zoo, says "I love you."

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EV'RY STREET'S A BOULEVARD (In Old New York)

From the Film "LIVING IT UP"

Words by BOB HILLIARD

Music by JULE STYNE

I tell you ev -'ry street's a bou - le - vard in old New York.
 Ev -'ry street's a high-way of your dreams. Why! it's a thrill to shop on
 thir - ty fourth street, Or down in Un - ion Square. I like the peo - ple you meet on
 Mul - ber - ry street. Have you ev - er been there? Ev - 'ry street's a
 bou - le - vard in Old New York, So keep smil - ing and you'll nev - er wear a
 frown. Just re - mem - ber there's the east side and the west side and up - town and down,
 That's why I'm proud to be the may - or of your town. I tell you town.

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EYES OF BLUE From the Film "SHANE"

WILSON STONE and VICTOR YOUNG

His - eyes are blue, the clear - est blue. I love to look in his eyes. Seems to be they
 They smile at me, his eyes of blue, and ev - 'ry - where there is spring. Nev - er sang of
 com - fort me and trou - bles seem half their size. And when my heart grows fear - ful he's my
 love be - fore but now my heart loves to sing.
 cheer, No long - er am I fear - ful when I know he's near. His eyes of blue ca - ress my heart and
 hold me close in their glance, Dark - ness turns to skies of blue, his eyes of blue are ro - mance.

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EVERYTHING A MAN COULD EVER NEED From the Film "NORWOOD"

MAC DAVIS

1. Look-in' back on the days when I was scuf-flin' for a buck, Nor o-ver-ly con-
 2. (With my) nose to the grind-stone and my shoul-der to the wheel, I fought for my dai-ly
 3. (Now my) work-in' day seems short-er than it ev-er did be-fore, The eve-ning breeze gets
 4. (And) not a day goes by that I don't look up to the skies, And hum-bly thank the

cerned with life and love. I was al-ways feel-in' sor-ry for my-
 dol-lar like a man. Then you came in-to my life and
 cool-er day by day. And the morn-ing sun is al-ways shin-in'
 Good Lord up a-bove. For bring-ing you to me in time to

self and my bad luck; I nev-er stopped to think what life's made of. 2. With my
 noth-ing else seemed real; I found the ans-wer right here in my
 down on my back door, And your laugh-ter wash-es all my cares a-way. 4. And
 make me re-a-lize, That all a poor man real-ly needs is

hands. And I've got ev-'ry-thing a man could ev-er need.
 love.

I've got dreams to dream and songs to sing in the morn-in'. I've got hands to hold my ba-by child and
 eyes to watch my wom-an smile. I got ev-'ry-thing a man could ev-er

need. 3. Now my need. I've got
 ev-'ry-thing a man could ev-er need.

To Coda
D. S. al Coda

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ERES TU / TOUCH THE WIND

Slowly

Words and Music by **JUAN CARLOS CALDERON**
and **MIKE HAWKER**

E_b B_b A_b E_b B_b A_b B_b

I woke up this morn-ing, and my mind fell a-way, look - ing back sad-ly from to - mor - row.

E_b B_b A_b E_b Fm7/B_b E_b

As I heard an ech-o from the past soft-ly say — come back, — come back, won't you stay?

E_b B_b A_b E_b B_b A_b B_b

Want-ed to reach you, let you know I still care, I'm lost in the si-lence of my sor - row.
And on - ly for - ev - er can I say I love you. And on-ly for-ev-er have I lost you.

E_b B_b A_b E_b A_b E_b Fm7/B_b

And I put a prom - ise in the wind, on the air, — to fly — a-way to you
But on - ly a dream - er could wake up, as I do, — and hope — it's still yes - ter -

E_b A_b/B_b E_b B_b Cm Fm F E_b B_b B_b B_b7

there. } Touch the wind, catch my love as it goes sail - ing, touch the
day. } *E_b A_b E_b B_b7* *1. E_b A_b/B_b E_b* *2. E_b A_b/B_b E_b*

wind, — and I'll be close — to you. — you. —

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Moderately

Words and Music by **MERLE HAGGARD**
and **ROY EDWARD BURNS**

E_b

We don't smoke ma-ri - jua - na in Mus - ko - gee, — and we don't take our

B_b7

trips on L. S. D. — And we don't burn our draft cards down on Main Street, —

E_b

but we like liv - ing right and be - ing free. — And I'm

E_b

proud to be an O - kie from Mus - ko - gee; — A place where e - ven

B_b7

squares can have a ball. — We still wave Ol' Glo - ry down at the

E_b

Court House, — white light - ning's still the big - gest thrill of all. —

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EV'RYTHING I'VE GOT *From the Musical "BY JUPITER"*

Lyric by LORENZ HART
Music by RICHARD RODGERS

Eb
Bb7
Eb
Bb7
Eb
Eb

I have eyes for you to give you dir-ty looks, I have
 pow'r-ful an-aes - the - sia in my fist, And the

Bb7
Eb
Bb7
Eb
F7sus
F7

words that do not come from chil-dren's books, There's a trick with a knife
 per -fect wrist to give your neck a twist, There are ham-mer-lock holds

F7sus
F7
Bbmaj7
Bb7
Eb
Ab6
Gbm6
Bb7
1. Eb
Bb7

I'm learn-ing to do, And ev-'ry-thing I've got be-longs to you. I've a
 I've mas-tered a few, And ev-'ry-thing I've got be-longs to

2. Eb
Cb
Fb
Cb
Dbm7
Cb
Fb
Cb
Fb
Gb

you. Share for share, Share a -like, You get struck each time I strike.

Eb
Ab
Eb
D
Gm
Bb7

You for me, Me for you, I'll give you plen-ty of noth - ing,

Eb
Bb7
Eb
Bb7
Eb
Eb
Bb7

I'm not yours for bet-ter but for worse, And I've learned to give the

Eb
Bb7
Eb
F7sus
F7
F7sus
F7

well-known witch-es curse I've a ter-ri-ble tongue, A tem-per for

Bbmaj7
Bb7
Eb
Ab6
Gbm6
Bb7
Eb

two, And ev - 'ry - thing I've got be - longs to you.

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EVERYTHING'S COMING UP ROSES From the Musical "GYPSY"Words by STEPHEN SONDHEIM
Music by JULE STYNE

Briskly

1. Things look swell, — Things look great, — Gon - na have the whole world — on a plate. —
 2. (Clear the) decks, — Clear the tracks, — We got noth - ing to do — but re - lax, —
 up, — Light the lights, — We got noth - ing to hit — but the heights! —

— Start - ing here, — Start - ing now, — } hon - ey, Ev - ry - thing's com - ing — up ros - es! —
 — Blow a kiss, — Take a bow, — }
 — We'll be swell, — We'll be great! — }

1. Clear the — Now's our — in - ning, — Stand the world on it's ear! —
 Set it spin - ning, — That'll be just the be - gin - ning! Cur - tain

I can tell, — Just you wait! — That luck - y star I talk a - bout is due! —

Hon - ey, Ev - ry - thing's com - ing — up ros - es — for me and — for you! —

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EASY TO LOVE From the Film "BORN TO DANCE"

Words and Music by COLE PORTER

You'd be so eas - y to love, So eas - y to i - dol - ize, all
 oth - ers a - bove, So worth the yearn - ing for, — So swell to
 keep ev - 'ry home - fire burn - ing for, — We'd be so grand at the
 game, So care - free to - geth - er, that it does seem a shame, That you can't
 see Your fu - ture wi me, 'Cause you'd be oh, so eas - y to love! —

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THE EXODUS SONG *From the Film "EXODUS"*Words by PAT BOONE
Music by ERNEST GOLD

Slowly

This land is mine, God gave this land to me. This brave and an-cient land to me And when the morn-ing sun re-veals her hills and plains Then I see a land where chil-dren can run free. So take my hand and walk this land with me And walk this gold-en land with me. Tho' I am just a man, — When you are by my side, With the help of God I know I can be strong. So strong — To make this land our home, — If I must fight, — I'll fight to make this land our own. — Un-til I die — this land is mine!

Chords: Cm, F, A>, B>, Cm, Gm, E>, F, G, Gm, C, Cm, Gm, B>, Cm, Fm, Gm, B>, Cm, G, C, F, A>, B>, Cm, Gm, E>, F, G, Gm, C, Cm, Gm, B>, Fm, Gm, A>, B>, 1. Cm, 2. Cm, Gm, Gm7, C, Cm(sus), Gm, Gm7, C, Cm6, G

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EV'RY TIME WE SAY GOODBYE *From the Musical "SEVEN LIVELY ARTS"*

Words and Music by COLE PORTER

Ev - 'ry time we say good - bye I die a lit-tle, Ev - 'ry time we say good - bye I won-der why a lit-tle, Why the gods a-bove me Who must be in the know Think so lit-tle of me They al-low you to go — When you're near there's such an air of Spring a-bout it, I can hear a lark some-where be-gin to sing a-bout it, There's no love song fin-er. But how strange the change from ma-jor to mi-nor Ev - 'ry time we say good - bye.

Chords: Eb, Cm, Eb, Cm, Eb, Cm, Fm7, Bb7, Eb, Bb7, Gb, Bb7, Eb, Eb7, Abm, Eb, Ebdim, Abm6Bb7, Bbm, Eb7, Ab, Abm, Eb+, Eb, Ebdim, Bb7, Eb, Cm, Eb, Cm, Eb, Cm, Fm7, Bb7, Eb, Bb7, Gb, Bb7, Eb, Eb7, Ab, Abm, Eb, Ebdim, Abm6Bb7, Eb7, Ab, Abm, Eb, C7, F7, Ab, Bb7, Eb

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A FACE IN THE CROWD *From the Musical "PARDON OUR FRENCH"*Lyric by EDWARD HEYMAN
Music by VICTOR YOUNG

A face in the crowd keeps on smiling, and you think "Here's a dream come true." But your dream stays a dream for the smile was-n't meant for you. You say "what's the use" in your searching, but your heart ver-y sel-dom hears Though the face that you see in the crowd al-ways dis-ap-pears. You long to be-long to some-one but there's no one an-y-where, You ask will there ev-er come one who will care and all of a sud-den You feel like a bird that is soaring, like a leaf whirl-ing in-to space, For you've tru-ly seen a mir-a-cle and your heart be-gins to race You have seen the things that love can crowd in a face.

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FANCY FREE *From the Film "THE PRETTY GIRL"*

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

Fan-cy free, fan-cy free, Spring is here but it can't catch me.
Fan-cy free, fan-cy free, Spring is here but it can't catch me.

I'm in love with them all, The post-man, the tell-er, the vi-o-let sell-er, Oh,
I'm in love but with whom The wait-er who's shin-ing the glass in the din-ing room.

Life is gay, Life is fun And there's safe-ty in more than one.
My friend Gus, drives a bus They're be-gin-ning to look at us.

So I like as man-y as I see. Lit-tle
Ev-'ry day he blows a kiss to me. They ad-glan-ces on the stairs No one real-ly cares
dress me as Ma-dame I'm their hon-ey lamb

No kiss no em-bra-ces and no tears So, "Three cheers." Fan-cy
They think I'm the em-press of Si-am So I am! Fan-cy

free Fan-cy free What a won-der-ful way to be. Love is mys-ter-i-ous,
free Fan-cy free I'm the sweet-heart of N. Y. C. Out of this crowd-ed cha-

Gets you de-li-ri-ous, Why take it se-ri-ous-ly? That is why I try
ot-ic con-fu-sion there could come a charm-er for me On the mer-est chance

to keep my fan-cy free!
he may I'm fan-cy free!

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FAITHFUL *From the Film "GULLIVER'S TRAVELS"*

LEO ROBIN and RALPH RAINGER

F Bbm F E7 F Am Cm D7-9 Gm Bbm C7
 Faith-ful, re-mem-ber that what ev-er I do, I'm al-ways faith-ful my
 love. Faith-ful, with all my soul and thank-ful for you, You came from heav-en a-
 bove. We'll dance through life to- geth- er, Our world will seem di- vine.
 I'll be faith-ful, as faith-ful as I pro-mise to be, And you'll be mine, all mine.

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THE FUNNY OLD HILLS *From the Film "PARIS HONEYMOON"*

LEO ROBIN and RALPH RAINGER

Eb Ab Eb Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7
 I'm hap-py on the prai-rie all the day sing-ing lay-lee-o-lay
 And the fun-ny old hills sing back and say lay-lee-o lay-lee-o lay-lee-o lay-ee
 From far a-way Got no gal Got no pal to keep me com-pa-ny
 On-ly got the fun-ny old hills sing-ing a-long with me. But I'm hap-py and it's there I long to
 stay sing-ing lay-lee-o-lay While the fun-ny old hills sing
 back to say lay-lee-o lay-lee-o lay-lee-o lay-ee From far a-way.

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FEUDIN' AND FIGHTIN'

Words by AL DUBIN and BURTON LANE
Music by BURTON LANE

Lively

Feud-in' and Fuss-in' and a Fight-in' _____ Some-times it gets to be ex-cit-in' _____
 _____ Don't like them or-ner-y neigh-bours down by the creek. We'll be plumb out of neigh-bours next week. _____
 Grand-ma, _____ Poor ol' grand-ma _____ Why'd they have to shoot poor grand-ma. _____
 _____ She lies _____ 'neath the clov-er _____ Some-one caught her bend-ing _____
 o-ver Pick-in' up a dai-sy! Feud-in' and Fuss-in' and a Fight-in' _____
 This is a wrong that needs a right-in', _____ Let's get that fu-ner-al ser-vice o-ver so
 then we can start in a Feud-in' a gain. gain. _____

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FALLING IN LOVE AGAIN (Can't Help It)

From the Film "THE BLUE ANGEL"

FREDRICH HOLLANDER

Fall-ing in love a-gain, Nev-er want-ed to; What am I to do? Can't
 help it! _____ Love's al-ways been my game, Play it how I may,
 I was made that way; Can't help it! _____ Men (Girls) clus-ter to me, Like
 moths a-round a flame; And if their wings burn, I know I'm not to blame. Fall-ing in
 love a-gain, Nev-er want-ed to What am I to do? Can't help it! _____

FOR EVERY MAN THERE'S A WOMAN *From the Film "CASBAH"*

Lyric by LEO ROBIN
Music by HAROLD ARLEN

Fm C7 A7+ A7 Gm C7 Fm
 For ev - 'ry man there's a wo - man. For ev - 'ry life there's a plan. And wise men know it was
 B7 A7m C7 D7 C7 Fm G+ C9 Fm C7
 ev - er so Since the world be - gan Wo - man was made for man. Where is she,
 Fm D7 C7 Fm C7 A7 Gm C7
 Where is the wo - man for me? For ev - 'ry prince there's a prin - cess. For ev - 'ry Joe there's a Joan And
 Fm B7 A7m C7 D7 C7 Fm G+ C9 Fm C7
 if you wait you will meet the mate Born for you a - lone, Hap - py to be your own. Where is she,
 Fm D7 C7 A7 E7 A7 B7 D9 C9
 where is the wo - man for me? Find the one. find the one, Then to - geth - er you will find the sun. For
 Fm C7 Fm A7 B7 D7 A7dim A7 G+ C9
 ev - 'ry heart there's a mo - ment. For ev - 'ry hand a glove And for ev - 'ry wo - man, a man to
 Fm C7 Fm G+ C9 Fm C9 Fm
 love. Where is she? Where is the one for me?

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FOREVER MY LOVE *From the Film "FOREVER MY LOVE"*

HAL DAVID and BURT F. BACHARACH

Fm7 Gm7 Abmaj7 Fm7 Edim Fm7 Edim
 1. It is writ - ten in the stars this en - chant - ed love of ours will burn bright, day and
 2. Till the riv - ers turn to sand and the hills no long - er stand it will be you and
 Fm7 Bb7 Bb9 Gm7 Cm7 Fm7 Bb7 Gm7-5 C7-9
 night. For - ev - er My Love, For - ev - er My Love, A - wake or a - sleep I will keep on - ly
 me. For - ev - er My Love, For - ev - er My Love, Where - ev - er you are, near or far, I'll be
 Cbmaj7 Fm7-5 Ebmaj7 Cm7 Fm9 Fm7-5 Ebmaj7 Fm7-5
 you in my dreams and my heart nev - er more than a love - word a - part. For - ev - er My
 there ev - er faith - ful and true. I'll be - long to no oth - er but you. For - ev - er My
 Ebmaj7 Fm7-5 Ebmaj7 Ebmaj7 Fm7-5 Ebmaj7
 Love, For - ev - er My Love. Love, For - ev - er My Love.

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FOR WHOM THE BELL TOLLS

From the Film "FOR WHOM THE BELL TOLLS"

MILTON DRAKE and WALTER KENT

Eb Fm7 Eb Fm7 Eb Ab Eb Cm Fm Gm
 It's doom, doom, doom for whom the bell tolls, The bell of venge-ance and of right.

Eb7 Ab F#dim Eb Cm Fm C7 Fm C Fm F7 Fm7
 — No room, room, room for whom the bell tolls, When men a - gain turn on the light,

Bb7 Fm G7 Cm Fm Bb7 3 Eb
 — Then bat-tle - fields — will be cat-tle - fields — And gone the storm — and the strife.

Cm D7 Bbm C7 Fm C Fm7 F7 Fm7
 — In ev - 'ry town — we'll be set-tl'ing down — With the lit - tle things in life!

Bb7 Eb Fm7 Eb Fm7 Eb Eb Cm Gm
 — So we'll zoom, zoom, zoom with all our bomb - ers Boom, boom, boom with ev-'ry gun —

Eb7 Ab F#dim Eb Cm Fm7 Bb7 Eb Fm7 Eb
 — It's doom, doom, doom for whom the bell tolls When the world is won.

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FRIENDSHIP *From the Musical "DUBARRY WAS A LADY"*

Words and Music by COLE PORTER

If you're ev-er in a jam, Here I am. If you're
ev-er up a tree, 'Phone to me. If you're
ev-er black your eyes, Put me wise. If they

ev-er in a mess, S. O. S. If you ev-er feel so
ev-er down a well, ring my bell. If you ev-er lose your
ev-er cook your goose, turn me loose. If they ev-er put a

hap-py you land in jail, I'm your bail. It's friend-ship, friend-ship,
teeth and you're out to dine, Bor-row mine. It's friend-ship, friend-ship,
bul-let through your brr-ain, I'll com-plain. It's friend-ship, friend-ship,

Just a per-fect blend-ship. When oth-er friend-ships have been for-got Ours will
Just a per-fect blend-ship. When oth-er friend-ships have been for-gate Ours will
Just a per-fect blend-ship. When oth-er friend-ships have been for-git Ours will

still be hot. Lah-dle-ah-dle-ah-dle, dig, dig, dig. 2. If you're
still be great. Lah-dle-ah-dle-ah-dle, chuck, chuck, chuck. 3. If they
still be it. Lah-dle-ah-dle-ah-dle, hep, hep, hep.

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FANCY FORGETTING *From the Musical "THE BOY FRIEND"*

SANDY WILSON

Slowly

Fan-cy for-get-ting the love that we knew When we were
fan-cy free. Fan-cy, for-get-ting what I said to you,
And what you said to me. Tho' the years go by
And our youth is gone, Mem-o-ries don't die, like a song they lin-ger on. So just when I
thought you'd re-mem-ber it too, Fan-cy, just fan-cy, you for-get-ting.

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FROM THIS MOMENT ON *From the Musical "OUT OF THIS WORLD"*

Words and Music by COLE PORTER

1. From this mo - ment on, you no for more me, dear,
2. From this hap - py day, no more blue songs,

on - ly two for tea, dear, from this mo - ment on.
on - ly whoop-dee - doo songs, from this

mo - ment on. For you've got the love I need so much,

Got the skin I love to touch, Got the arms to hold me tight.

Got the sweet lips to kiss me good - night, From this mo - ment on,

you and I, babe, we'll be rid - in' high,

babe, Ev - 'ry care is gone from this mo - ment on.

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FLASH, BANG, WALLOP! *From the Musical "HALF A SIXPENCE"*

Words and Music by DAVID HENEKER

Hold it, flash, bang, wal - lop, what a pic - ture, Click, what a pic - ture,

What a pho - to - graph. Poor old soul, Bli-mey, what a joke, Hat blown off in a

cloud of smoke. Clap hands! Stamp your feet! Bang it on the big bass

drum. What a pic - ture, what a pic - ture,

Rum tid - de - ly um pum, pum, pum, pum. Stick it in the fam - 'ly al - bum!

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F. D. R. JONES *From the Musical "SING OUT THE NEWS"*

Words and Music by HAROLD J. ROME

Gaily

It's a big hol-i-day ev-ry-where, For the Jones fam-i-ly
 has a brand-new heir; He's the joy heav-en sent And they proud-ly pre-
 sent Mis-ter Frank-lin D. Roo-se-velt Jones. When he grows up he nev-
 er will stray With a name like the one that he's got to-day.
 As he walks down the street, Folks will say "Pleased to meet," Mis-ter Frank-lin D.
 Roo-se-velt Jones. What a smile and how he shows it!
 He'll keep hap-py all day long. What a name
 I'll bet he knows it. With that han-dle how can he go wrong!
 And the folks in the town all a-gree He'll be fa-mous as fa-
 mous as he can be. How can he be a dud Or a
 stick in the mud When he's Frank-lin D. Roo-se-velt Jones. Yes-sir -
 ee, yes-sir - ee, yes-sir - ee, Yes-sir - ee, yes-sir -
 ee. It's a big - ee.

FIFI From the Movie "EVERY DAY'S A HOLIDAY"

SAM COSLOW

B C C+ C B C Edim C B C
 You'll have to click ze heels, — You'll have to kiss ze hand — If you
 F#dim Dm7 G7 C#dim G7sus
 want to make a hit wiz Fi - fi. — You'll have to buy ze spark - ling jewel —
 G7 G#dim Am D7 Dm7 G7 B C C+
 — And be pre - pared to fight — ze duel. — You'll have to treat her swell —
 B C Edim C B C C7 Gm7 Bb F
 — And say, "Oui oui mam - 'selle" — Or you won't be liked a bit by Fi - fi. —
 Dm G7 C Am Dm7 G7
 — You say no? What's the diff? There are fif - ty mil - lion French - men who will click ze heels —
 C A7 D7 G7 F G7 C F C
 — And kiss ze hand — To make a hit — wiz Fi - fi. —

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THE FLEET'S IN From the Movie "THE FLEET'S IN"

Words by JOHNNY MERCER
Music by VICTOR SCHERTZINGER

Brightly
 C G7-9 C C9+ C D#° C Ab7 G9 G7 F#9 G9 G7
 Hey there, Mis-ter' You'd bet-ter hide your sis - ter, 'cause the fleet's in. — The fleet's in. —
 Dm A7-9 Dm G7 G9 G7 Dm7 G7 F#7 G7 G7+ (-9)C G7+ (-9)C E7 Bm7 E7
 Hey there, Mis-ter! Don't say no-bod-y's kissed her, 'cause the fleet's in. — The fleet's in. — If they do as
 F7 3 E7 Em7 Em A9 G Am7 D11
 well on the sea As they do — on the shore, — Hey there, Cón-gress! You can tax — us some
 G G#° G7 Dm7 G7 C G7-9 C G9+ C D#° C Ab7 G9
 more. — (Get me, I'm al-ways kiddin') Hey there, rook-ie! You'd bet-ter call your cook-ie, and your sweets in, —
 G7 F#9 G9 G7 Lm A7 Dm A7 Dm E7 Am Gm7 Bbm Gm
 The fleet's in. — They'll take an - y - thing if it is - n't nailed down. —
 C7 F Fm C F#° Dm7 G7 Gm6 A+ A7
 She may be dark or fair; those sail-ors don't care — as long as she's wear - ing a gown — So
 Dm A7 Dm Dm7 D9 G7 1 C G7 2 C
 if you love her keep un - der cov - er, the fleet's in town. — town. —

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A FULL MOON AND AN EMPTY HEART

From the Film "BEYOND THE BLUE HORIZON"

MORT GREENE and HARRY REVEL

A full moon and an empty heart For like the moon we're worlds apart;
 A full moon and an empty dream, I search for love
 in each pale moon-beam; All through the night I watch the tropic skies
 Planning my trip to paradise I pray soon
 they will both depart, The full moon and my empty heart.

Chords: G, Fm, Ab7, Am7, D7sus, D7, Am7, D7, G, Fm, Ab7, Am7, D7, G, Eb7, Db7, Eb7, Bdim, Ab, Am, B7-5, Bm7, D7sus, D7, C#dim, G, Gm, Am7, D7, G, Fm, Ab7, Am7, D7sus, D7, G, Am7, G.

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FAITHFUL FOREVER

From the Film "GULLIVER'S TRAVELS"

LEO ROBIN and RALPH RAINGER

Faith-ful for-ev-er what-ev-er I do Re-mem-ber I'm true Re-re-
 Faith-ful for-ev-er and thank-ful for you I'll keep smil-ing through re-
 mem-ber that. mem-ber that We may be a-part now and then
 But I'll hold you in my heart till you're in my arms, a-gain. Faith-ful for-
 ev-er I prom-ise to be so al-ways have faith in me.

Chords: F, Bbm, F, Am, Cm, D7, Gm7, Bbm, F, Gm7, Bbm, C7, F, F7, Bb, A7, Dm, F+, Dm7, G7, D+9, G7, C9, C+7, F, Bbm, F, Am, Cm, D7, Gm, Bbm, C7, F, Bb, Gbdim, F.

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FUNNY GIRL *From the Musical "FUNNY GIRL"*Words by BOB MERRILL
Music by JULE STYNE

Moderato

E♭ D E♭ Fm Cm7Fm7 F♯dim E♭ Gm7 E♭dim

Fun - ny, Did ya hear that? Fun - ny! Yes, the guy said: "Hon - ey,

E♭ F9 BdimF9 B♭9 B♭7 Fm7 B♭7

you're a fun - ny girl!" — That's me, I just keep them in stitch - es,

Fm7 B♭7 F9(+5)B♭7 E♭ F♯dim Fm7 F♯dim Fm7

Doub - led in half. — And tho' I may be all wrong for the guy, I'm good for a laugh -

B♭7 E♭ D E♭ Fm Cm7Fm7 F♯dim

— I guess it's not fun - ny, Life is far from sun - ny, When the laugh is

E♭ Gm7 E♭dimE♭ B♭m6 C7 C7(♭9)Fm A♭m

o - ver, And the joke's on you. — A girl ought to have a sense of hu - mor That's

E♭ F9(+♭5)F7 B♭9 G Cm7 F9

one thing you real - ly need for sure When you're a fun - ny girl, The fel - low said "A

B♭7(♭5)E♭9 A♭6 Fm7 E♭ C9 Fm7 B♭9 E♭6 Fm7 E9(alt)E♭maj9

fun - ny girl." Fun - ny, how it ain't so fun - ny, Fun - ny girl. —

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FALLING IN LOVE WITH LOVE *From the Musical "THE BOYS FROM SYRACUSE"*Words by LORENZ HART
Music by RICHARD RODGERS

Tempo di Valse

B♭ B♭maj7 B♭6 B♭ F7sus F7 Cm7 F7

1. Fall - ing in love with love Is fall - ing for make be - lieve. —
2. I fell in love with love one night When the moon was full, —

F7sus F7 F7sus F7 B♭maj7 B♭6 B♭maj7 B♭6 B♭maj7 B♭6

Fall - ing in love with love is play - ing the fool; — Car - ing too much is
I was un - wise with eyes un - a - ble to see. — I fell in love with

B♭maj7 B♭6 D7sus D7 F6 | D7 Gdim Gm Cm

such a ju - ven - ile fan - cy. — Learn - ing to trust is just For

C7 Cm7 F7 | 2. G7 Cm Ddim Cm7 F7 B♭

chil - dren in school. — But love fell out with me. —

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Moderately slow and expressively

By MACK DAVID and ELMER BERNSTEIN

How man - y stars — fell from the skies — be - fore they found the ones to be your
 eyes, — Ta - mi - ko? If I'm a dream - er, you're the dream. — Ta -
 mi - ko, where there is mu - sic, you're the theme. — One night we walked — where lov - ers walk. —
 The gen - tle breeze ca - ressed a cher - ry tree. — There we kissed, and in your
 arms I found the key; — The gold - en key that o - pened heav - en's door for me, — Ta -
 mi - ko, — Ta - mi - ko, — Ta - mi - ko.

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GOODBYE, COLUMBUS From the Film "GOODBYE, COLUMBUS"

JAMES YESTER

Got to say "Hel-lo." — It's a luck - y day. — Kiss the moon good - bye —
 — and be on our way. — It's a luck - y day — 'cause I found you. — Gon - na build a new —
 — world a - round you. — Touch the sun — and run. — It's a luck - y day. —
 Hel - lo life. Good - bye, Co - lum - bus. I got a feel - in' that you're gon - na hear from us. You're gon - na know that we've tak -
 en the world — by sur - prise. — Got that look in our eyes. — It's a luck - y day —
 — just for chang - in', leav - in' the old world be - hind. — Luck - y day for walk - in' the new road just to clear your mind. —
 — It's a day for start - in' a new way, — tell - in' the old one good - bye. —
 Luck - y day for get - tin' a - bove — it. — Spread your wings and fly. —

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GLAD TO BE UNHAPPY *From the Musical "ON YOUR TOES"*

Lyric by LORENZ HART
Music by RICHARD RODGERS

Gm7 Eb C7 Gm7 C7

Fools rush in, so here I am Ver - y glad to be un - hap - py; —

Gm7 Eb C7 Bb F F+ Bb Bb7

I can't win, but here I am, More than glad to be un - hap - py. — Un - re - qui - ted love's a

F Bbm6 Gm7 C7 F Bb G#dim F

bore. And I've got it pret - ty bad, But for some one you a - dore,

Gm7 C7 F Gm7 Eb C7

It's a pleas - ure to be sad. Like a stray - ing ba - by lamb, With no mam - my and no

Gm7 C7 F Dm Gm7 C9 F

pap - py, — I'm so un - hap - py, — But oh, so glad! —

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GIRL, GIRL, GIRL (Sonny And Virginia)

From the Film "THE EDUCATION OF SONNY CARSON"

Words by BOB KESSLER
Music by COLERIDGE-TAYLOR PERKINSON

Medium Soul Beat (with feeling)
Am7

Girl, girl, girl, — you take good care of me, — When I need some sweet af - fec - tion you're

D7sus Gm7 C7 F7sus F7

al - ways there for me. — Yeah, I'd buy the world for you, girl, if I could, — 'Cause you're the love — in my life —

Dm E7 Am7

and you do me good. — Oh, girl, girl, girl, — no mat - ter where I go — I just think of us to - geth - er —

D7sus Gm7 C7 Fmaj7

ba - by, then I know — That this world's a pret - ty place; — it's all mine, — 'Cause you are the love of my life, —

Bbmaj7 Fmaj7 Bbmaj7 Ebmaj7

Beau - ti - ful love in my life, — A won - der - ful love in my life, —

D7sus G D7sus G

and you do me fine, So fine, — so

D7sus G D7sus Gmaj7

fine, So' fine.

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THE GAY CONTINENTAL

JACK BROOKS and HARRY WARREN

Fm7 Bb7-9 Eb6 Edim Fm7 Bb7 Eb6 Gm7
 Life's a bore, hav - ing cock - tails and tea a - round four. Whee!
 Hi, Ho, Hum, I'm a high class so - ci - e - ty crumb. C'est

C7 F F#dim Gm7 C7 F7 Bdim F7
 Fid - dle - de - dee. I keep drink - ing as long as they're free Now my
 la vie: Now in French that means noth - ing to me. Oui! Oui! My old

Bb Bb+ Cm Cm6 Bbmaj7 Edim F7
 old fam - 'ly tree is so pre - cious to me, it's the stur - dy ol' tree I was sprung from.
 fam - 'ly es - tate is so big and se - date, if you hap - pen my way give a look in.

Gm D+ Gm7 Gm6 Bb Bb+ Gm
 I was sprung, I was sprung, I was sprung from. It's the tree that my grand-paw was hung from.
 Give a look, give a look, give a look in. On the Rue de la Flat-bush in Brook - lyn.

Cm7-5 Bb Gm7 Cm7 Cm7 F7 Bb Ab9 G7-5 Gb9
 1. Though I can't pay my rent - al, a gay con - ti - nen - tal am I.
 I'm a wee tem - p'ra - ment - al, at times det - ri -

Cm7 Gm6 Ebm Bb C7 Ab9 Gm7 Gb9
 2. men - tal, my mon - ey's pa - ren - tal, my at - ti - tude's men - tal, my up - per plate's den - tal, a gay con - ti -

Cm7 F7 Bb Db7 Gb7 Cbmaj7 E7-5 F7 Bb
 nen - tal am I.

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GOLDEN EARRINGS *From the Film "GOLDEN EARRINGS"*

JAY LIVINGSTON, RAY EVANS and VICTOR YOUNG

Cm G7 Ab Cm Adim D7-5 G7sus4 G7 Cm7 D7
 There's a sto - ry the gyp - sy knows is true, That when your love wears
 old love sto - ry that's known to ver - y few. But if you wear those

G7 Fm Cm G7sus4 G7 Cm Fm Fm7
 gold - en ear - rings she be - longs to you. An you. By

Eb7 Eb Ebm Ebm7 Ab7
 the burn - ing fire they will glow with ev - 'ry coal. You will hear de - sire whis - per

F7 Fm6 G7sus4 G7 Cm G7 Ab Cm Adim D7-5
 low in - side your soul. So be my gyp - sy, make love your guid - ing

G7sus4 G7 Cm7 D7 G7 Fm Cm G7sus4 G7 Cm
 light. And let this pair of gold - en ear - rings cast their spell to - night.

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GUANTANAMERA (Lady Of Guantanamo)

Spanish Lyric by JOSE MARTI
English adaptation by BERNARD GASSO (ASCAP)

F Bb C7 F Bb C7 F Bb
 Guan - la - na - me - ra, gua - ji - ra Guan - la - na - me - ra. Guan - la - na - me -
 Guan - ta - na - mer - a I care a lot for the la - dy! My in - spi - ra -

C7 F Bb C7 F Bb C7
 ra. gua - ji - ra Guan - la - na - me - ra. Yo soy un hom - bre sin - ce - ro, de don - de
 tion, Guan - ta - na - mo's fair - est la - dy. I'm just a man who is try - ing to do some

Bb C7 F Bb C7 F Bb
 cre - ce la — pal - ma, — Yo soy un hom - bre sin - ce - ro, de don - de cre - ce la
 good be - fore — dy - ing, — To ask each man and his broth - er to bear no ill tow'rd each

C7 F Bb C7 F Bb C7 F Bb
 pal - ma, — Yan - tes de mor - rir - me quie - ro, E - char mis ver - sos del al - ma. Guan - la - na - me - ra,
 oth - er. — This life will nev - er be hol - low to those who lis - ten and fol - low. Guan - ta - na - mer - a,

C7 F Bb C7 F Bb C7 F Bb C7 F
 gua - ji - ra Guan - la - na - me - ra. Guan - la - na - me - ra, gua - ji - ra Guan - la - na - me - ra.
 I care a lot for the la - dy! My in - spi - ra - tion, Guan - ta - na - mo's fair - est la - dy.

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GEORGY GIRL From the Film "GEORGY GIRL"

Words by JIM DALE
Music by TOM SPRINGFIELD

Eb Gm Ab Bb Eb Ab Bb
 Hey there! — Geor - gy girl, — Swing - ing down the street so fan - cy free,

Eb Ab Db Bb7 Eb Gm
 No - bod - y you meet could ev - er see the lone - li - ness there in - side you. Hey there! —

Ab Bb Eb Ab Bb Eb
 Geor - gy girl, — Why do all the boys just pass you by? Could it be you just don't

Ab Db Bb7(sus 4) Bb7 Bb7(sus)Bb7 Cm Gm
 try, or is it the clothes you wear? — You're al - ways win - dow shop - ping but

Ab Eb G C F Bb
 nev - er stop - ing to buy. So shed those dow - dy feath - ers and fly

Bb7 Eb Gm Ab Bb Eb
 a lit - tle bit. Hey there! — Geor - gy girl, — There's an - oth - er Geor - gy

Ab Bb Eb Ab Bb7 Cm
 deep in - side Bring out all the love you hide and oh, what a change there'd be, —

Cm7 Ebmaj7 Ab Bb7 Eb
 — The world would see A new — Geor - gy girl.

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GOOD MORNIN' From the Film "MOUNTAIN MUSIC"

SAM COSLOW

Good morn-in!! Good morn-in!! An-oth-er new day is dawn-in', A hap-py cheer-y
 morn-in!! Good morn-in!! Get out of bed, stop your yawn-in', Just pull your shades up

bright "Good morn-in" will last you all the day long. Good song. Wake up!
 raise your awn-ing And start the day with a

and let the mer-ry sun-shine in. Wake up! and greet it with a

big broad grin that says: Good morn-in! Good morn-in! An-oth-er fair day is

dawn-in' So let your spir-its boom and zoom, and gloom will nev-er horn in, For a

hap-py, cheer-y, bright "Good morn-in" will last you all the day long.

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GOT A DATE WITH AN ANGELLyric by CLIFFORD GREY and SONNIE MILLER
Music by JACK WALLER and JOSEPH TUNBRIDGE

Got a date with and an-gel, Got to meet her at sev-en, Got a date with an

an-gel, And I'm on my way to Heav-en. She's so love-ly be-side me, And what-ev-er be-

tide me, Got an an-gel to guide me, So I'm on my way to Heav-en.

Soon I'll hear the bells ring out, And the cho-ir will sing out, When the pearl-y gates

swing out She'll beck-on to me. I've been wait-ing a life-time, For this eve-ning at

sev-en, Got a date with an an-gel And I'm on my way to Heav-en.

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GOTTA GET ME SOMEBODY TO LOVE

From the Film "DUEL IN THE SUN"

Lyric and Music by ALLIE WRUBEL

Nights are long, oh' so long on the prai - rie, Got - ta get me some - bo - dy to
 love. Got - ta find one who's kind and not con - tra - ry, One who'll
 ride by my side hand in glove. I got my hoss, got a sil - ver
 sad - dle, But there's one thing I keep think - in' of. Nights are long, oh' so
 long on the prai - rie, Got - ta get me some - bo - dy to love.

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THE GIRLS WHO SIT AND WAIT

From the Musical "MADAME APHRODITE"

Words and Music by JERRY HERMAN

The girls who sit and wait and wait and dream a - way the day, Will
 nev - er know the mo - ment till the mo - ment slips a - way. And
 then when time has passed them by, they look a - round and won - der why. So
 I'll go out and find my love and tell my love that
 he was on - ly made to share his love and spend his life with
 me. And time will nev - er pass me by, for in his
 arms I'll know that I was not too slow;
 Not too late, Come fol - low me, I'll call to all the
 girls who sit and wait.

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GOTTA HAVE ME GO WITH YOU *From the Film "A STAR IS BORN"*Lyric by IRA GERSHWIN
Music by HAROLD ARLEN

You wan-na have bells that -'ll ring. You wan-na have songs that -'ll sing? You want your sky a
 ba - by blue? You got -ta have me go with you. Hey, you fool you — Why — so
 cool you — When I'm rea - dy — To go stea - dy? You wan-na have eyes that -'ll
 shine, You wan-na have grapes on the vine? You want a love that's tru - ly true? You got ta have
 me go with you. Why — the hold - out? — Have — you sold out? — Time — you
 woke up — Time — you spoke up' — This line I'm hand - ing you Is not a
 hand - out As — a team we'd be a stand - out. — You wan-na live high on a
 dime? You wan-na have two hearts in rhyme? Got - ta have me go with you all the time' —

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Sole selling agent: Edwin H. Morris & Company, Inc., New York, N.Y. Used by permission.**GOOD INTENTIONS** *From the Film "RED GARTERS"*

JAY LIVINGSTON and RAY EVANS

Though he may have such good in - ten - tions, they're not good e - nough for me. The
 world is filled with good in - ten - tions. Tell me what they guar - an - tee! I know man - y things are
 wrong with him and is it worth the cost? Can't seem to get a - long with him, but with - out him I'm
 lost. It's hard to live on good in - ten - tions, and I say I'll — let him
 go; but I soon for - get my good in - ten - tions 'cause I love him so.

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THE GREATEST SHOW ON EARTH

From the Film "THE GREATEST SHOW ON EARTH"

NED WASHINGTON and VICTOR YOUNG

D A7 D7 G Am A7 D7 G C#dim
 Come to the cir-cus and laugh your cares a-way, Come to the cir-cus! See the
 Am7 D7 G Am7 G C#dim Am7 D7 Am7 D7 B7
 cir-cus! If we're not ver-y care-ful life can o-ver-work us. So take to-day
 Em B Em A7 D#dim A Bb7 Em7 A7 D7
 and make it gay. For there are too man-y tears a-long the way! So,
 D A7 D7 G Am A7 D7 G C#dim
 come to the cir-cus, it's cir-cus day to-day! Come see the bark-ers and the
 Am7 D7 G Am7 G C#dim Am7 D7 Am7 D7 B7
 gawk-ers, The bare-back rid-ers and the fear-less tight rope walk-ers. The fun-ny bears
 Em F9 G G#dim Am7 D7 G
 do their rou-tine. The great-est ex-trav-a-gan-za the world has ev-er seen.

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GO FLY A KITE From the Film "THE STARMAKER"

JOHNNY BURKE and JAMES V. MONACO

Eb Bb7 Fm7 Bb7 Fm7 G7 C7 F7
 Go fly a kite and tie your trou-bles to the tail They'll be blown a-way-
 Bb7 Fm7 Bb7 Eb Bb7 Eb Edim Bb7 Fm7 Bb7 Fm7
 by a mer-ry gale Go fly a kite and toss your wor-ries to the wind;
 G7 C7 F7 Bb7 Fm7 Bb7 Eb Fm7 Eb Bbm7 Eb7
 And they won't come back, they'll be too cha-grined. Go on make friends with the
 Adim Eb7 Ab G7 Ab Cm7 Ebm F7
 sky. Have a talk with the sun; It's the bright way to live. If you'll
 Bb7 Fm7 Bb7 Eb Bb7 Fm7 Bb7 Fm7
 par-don the pun Go fly a kite and you'll im-ag-ine you're a king-
 G7 C7 F7 Bb7 Fm7 Bb7 Eb Fm Eb
 'Cause you've got your world on a piece of string.

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HALF A SIXPENCE *From the Musical "HALF A SIXPENCE"*

Words and Music by DAVID HENEKER

Musical score for "Half a Sixpence" in B-flat major, 4/4 time. The score consists of six systems of music, each with a vocal line and a piano accompaniment line. Chord symbols are placed above the piano line. The lyrics are: "Still half a six-pence Is bet-ter than half a pen-ny, Is bet-ter than half a far-thing, Is bet-ter than none. It's a to-ken of our e-ter-nal love. When you're far a-way, Touch it ev-ry day. And though that half a six-pence Can on-ly mean half a ro-mance. Re-mem-ber that half a ro-mance Is bet-ter than none. But when I'm with you. One and one make two And like-wise two half six-pen-ces join'd to-geth-er make one."

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HOW DO YOU SPEAK TO AN ANGEL? *From the Musical "HAZEL FLAGG"*Lyric by BOB HILLIARD
Music by JULE STYNE

Musical score for "How do you speak to an angel?" in C major, 4/4 time. The score consists of five systems of music, each with a vocal line and a piano accompaniment line. Chord symbols are placed above the piano line. The lyrics are: "How do you speak to an an-gel? I'm com-plete-ly in the dark. When you know that you've just met an an-gel Is there a pro-per re-mark? We were a-lone for a mo-ment. Why was I lost in a cloud? Do you speak to an an-gel in a whis-per? Or do you just say "I love you" out loud?"

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HAPPY TO BE THEMSELVES

From the Musical "BILLY"

Music by JOHN BARRY
Lyric by DON BLACK

Brightly

F C Gm

Could-n't you bust, how can they be just } hap-py to be them-selves. } They look so odd, like
Shop-ping with stamps and rub-bing their cramps. } Cook-ing their stews and
Car-ry-ing bags, smok-ing their fags. } Hav-ing a snooze
Rid-ing in tubes and pad-ding their boobs. } I'll bet they cough when

C Eb F

peas in a pod, } hap-py to be them-selves. } No-where to go but still ev-er so
drink-ing their booze, } Darn-ing their socks and watch-ing the box,
stand-ing in queues, } Wait-ing like fools for Lit-tle-wood's Pools,
hav-ing it off, } Writ-ing in bags, walk-ing their dogs

C Gm C C7 1. F

hap-py to be them-selves. } Noth-ing to see what makes'em all be } hap-py to be them-selves. }
Sav-ing their brass, cut-ting their grass,
Eat-ing their chips and lick-ing their lips,
They're in a mess but could-n't careless,

2.3. Slowly F Fm Fm7-5 Bb7 Eb

selves. They don't re-mem-ber. Stream-ers and clowns and
Saw-dust and swings, and

D Bb7 Eb Db

pen-ny ar-cades. Mer-ry go-rounds and buck-ets and spades. Conk-ers and
mar-bles and kites. Cow-boys and Kings, and bon-fire nights. Rab-bits that

C Ab C7

crisps and Dis-ney car-toons, Char-a-blanc rides and bro-ken bal-loons.
go and mir-rows that bend, Cur-tains that fall, and eve-nings that end.

4. F D7 G D Am

selves. We're pleased to say we like it this way, hap-py to be our-selves. Bet-ter by far to
Once you have fame, you're nev-er the same, hap-py to be our-selves. Swift car-di-acs and

D F G

stay as we are, hap-py to be our-selves. What we have got is still quite a lot, hap-py to be our-
ul-cer at-tacks, hap-py to be our-selves. Who wants to race all o-ver the place? Hap-py to be our-

D Am D 1. D7 G

selves. No big i-deas of crap-py ca-reers, hap-py to be our-selves.
selves. Leave us a-lone, we're fine on our own,

2. D7 G C G

Hap-py to be our-selves.

HEY THERE LONELY GIRL

EARL SHUMAN and LEON CARR

Hey there, lone-ly girl, lone - ly girl let me make your brok-en heart like new. — Hey there,
 lone - ly girl, lone - ly girl, don't you know this lone - ly boy loves you? —
 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;
tacet
 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, lone - ly girl, lone - ly girl, let me make your brok-en heart like new. — Hey there,
 lone - ly girl, lone - ly girl, don't you know this lone - ly boy loves you? You think that on - ly his two
 you. Hey there lone - ly girl, lone - ly girl, don't you know this lone - ly boy loves you? —

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HAPPY TRAILS

DALE EVANS

Hap - py trails to you — un - til we meet a - gain. Hap - py
 trails to you, keep smil - in' un - til then. Who
 cares a - bout the clouds when we're to - geth - er? Just sing a song and bring the sun - ny
 weath - er. Hap - py trails to you till we meet a - gain.

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Love is like can-dy on a shelf; You want a taste, then help your-self.
 We're al - ways told re - peat-ed-ly The ver - y best in life is free,
 My heart has love e - nough for two, More than e - nough for me and you.

The sweet-est things are there for you. Help your-self, take a few.
 And if you want to prove it's true, Ba-by, I'm tell-ing you
 I'm rich with love, a mil-lion- aire. I've so much it's un - fair.

That's what I want you to do. Just help your -
 this is what you should do.
 Why don't you take a share?

self to my lips, to my arms. Just say the word and they are yours.

Just help your - self to the love in my heart. Your smile has o - pened up the door.

The great-est wealth that ex - ists in the world could nev-er buy what I can give.

Just help your-self to my lips, to my arms and then let's real-ly start to live.

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(There's No Place Like) HOME FOR THE HOLIDAYS

AL STILLMAN and ROBERT ALLEN

Oh, there's no place like home for the hol - i - days 'Cause no
 mat - ter how far a - way you roam, When you pine for the
 If you want to be

sun - shine of a friend - ly gaze, For the hol - i - days you can't beat home, sweet
 hap - py in a mil - lion ways, For the hol - i - days you

home. I met a man who lives in Ten - nes - see and he was head - ed
 for Penn-syl - van - ia and some home-made pump-kin pie; From Penn - syl -

van - ia folks are trav - 'lin' down to Dix - ie's sun - ny shore; From At - lan - tic to Pa -

ci - fic, gee, the traf - fic is ter - ri - fic. Oh, there's can't beat home, sweet home.

THE HARD WAY *From the Film "DUFFY'S TAVERN"*

JOHNNY BURKE and JIMMY VAN HEUSEN

F+7 Bb F7 Bb Bb7 Bb+7 Eb Bb7 Eb Ebm
 Some girls can make an - y man dream — By flash - ing an in - no - cent gleam —
 Bb Edim Cm7 F7 Bb Fm G+7
 Me I do a nip - up, Curl my up - per lip up, Light a ro - man can - die and scream.
 C7 F9 Bb Ebm Bb F7 F+7 Bb F7
 I have to do it the hard way! — Some girls can wear an - y old rags
 Bb Bb7 Bb+7 Eb Bb7 Eb Ebm Bb Edim
 And cap - ture the wolves — and the stags. — Me, I dress in sa - bles,
 Cm7 F7 Bb Fm G+7 C7 F9
 Walk a - cross the ta - bles, Wav - ing three A - mer - i - can flags. — I have to do it the hard —
 Bb Ebm Bb Fm7 Bb+7 Eb Ebm Bb F9
 way. — Let's say there's a dance, They're play - ing a
 Bb Gm7 C7 Gm9 C9 F7 F+7
 waltz And I want ro - mance That's when I be - gin turn - ing som - er - saults. Some
 Bb F7 Bb Bb7 Bb+7 Eb Bb7 Eb Ebm
 girls can keep men — on their toes — By smil - ing and throw - ing a rose —
 Bb Edim Cm7 F7 Bb Fm G+7
 Me, I wrack my noo - dle, Whis - tle "Yan - kee Doo - dle" Bal - anc - ing a broom on my nose. —
 C7 F9 D+7 G9 C9 F9 Bb Ebm Bb Cb Bb
 Oh, I'm a tell - ing you, Pard, — I have to do it the hard way. —

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HAS ANYBODY SEEN OUR SHIP? *From the Musical "TONIGHT AT 8:30"*

By NOEL COWARD

1. Has an-y - bod - y seen our ship The H. M. S. "Pe - cu - liar" We've
 2. (Has) an - y - bod - y seen our ship The H. M. S. "Dis - gust - ing" We've
 3. (Has) an - y - bod - y seen our ship The H. M. S. "Sug - ges - tive" She

been on shore for a month or more And when we see the cap - tain we shall
 three guns aft and an - oth - er one fore And they've pro - mised us a fun - nel for the
 sailed a - way a - cross the bay And we have - n't had a smell of her since

get what for. Heave Ho! me Heart - ies. Sing Glo - ry Hal - le - lu - jah. A
 next world war. Heave Ho! me Heart - ies. The Quart - er deck needs dust - ing. We
 New Year's Day. Heave Ho! me Heart - ies. We're get - ting ra - ther res - tive. We

la - dy bold as she could be. Pinched our whis - tles at the "Gold - en Key." Now we're
 had a binge last Christ - mas year. Nice plum pud - ding and a round of beer, But the
 pooled our mon - ey, spent the lot. The world for - get - ting, by the world for - got. Now we

in be - tween the de - vil and the deep blue sea. Has an - y - bod - y seen our
 cap - tain pulled his crack - er and we cried oh, dear! Has an - y - bod - y seen our
 have - n't got a pen - ny for the you know what. Has an - y - bod - y seen our,

1. 2. ship? 2. 3. Has an - y - bod - y seen our, an - y - bod - y seen our ship?

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HAPPY GUY *From the Film "THE DAYDREAMER"*

Lyric by JULES BASS Music by MAURY LAWS

When the frogs are blurp - in' and the birds are chirp - in', When the day sounds hap - py, lead the
 way, be a hap - py guy too. When the vines are cling - in' and the wind is sing - in',

While the day is hum - min', lead the way, be a hap - py guy too. There's no rea - son to be
 gloom - in', where the flow - ers are bloom - in', Ev - 'ry care will dis - ap - pear, when you smile from ear to
 ear. When the owls are think - in' and the stars are wink - in', Then your heart feels light - er, for the
 day's been bright - er for you. When the day sounds hap - py, you've got - ta be a hap - py guy too.

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HEADLESS HORSEMAN

From the Film "THE ADVENTURES OF ICHABOD AND MR. TOAD"

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Lyric and Music by
DON RAYE and GENE DePAUL

When the spooks have a mid-night jam - bo-ree — They break it up with fiend-ish glee. —
Ghosts are bad — but the one that's cursed — Is the head-less horse-man, he's the worst. — When he goes a jog-gin' 'cross
the land, — Hold - in' his nog - gin in his hand — De-mons take — one look and groan — And
hit the road for parts un-known. And there's no wraith — like a spook that's spurned. They — don't like him and he's
real - ly burned' — He swears to the long-est day — he's dead — He'll show — them that he can get a - head' —

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HAPPY HABIT

From the Musical "BY THE BEAUTIFUL SEA"

Lyric by DOROTHY FIELDS
Music by ARTHUR SCHWARTZ

Laugh - in' — is a hap - py ha - bit, If ya got teeth, flash the whole set Half e - nough laughs is
what we don't get! Don't you throw that laugh-in' ha - bit a - way. — Hap - py ha - bit
keeps you hap - py all day. — Giv - in' — is a hap - py ha - bit, If ya got dough,
dig in that pot, If ya got no dough, give what ya got, Don't you throw that giv - in' ha - bit a -
way. — I have lived a bit, — lit - tle bit here lit - tle bit there,
Got good hab - its .got 'em to spare, — an' I ain't break-in' an - y. Lov - in' — is a hap - py ha - bit,
If ya got love, that's e - nuf said, If you ain't got love, broth - er you're dead! Don't you throw that lov-in' ha - bit a
way. — Hap - py ha - bit keeps you hap - py all day. —

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HIS ROCKING HORSE RAN AWAY *From the Film "AND THE ANGELS SING"*

JOHNNY BURKE and JIMMY VAN HEUSEN

Edim Ebm Bb D+ D7 Eb Edim G#7 Bb Bdim

Bang! went the bridge lamp, down went the ta - ble. Crash! went the chi - na tray, But he

Cm F7 Bb Bdim Cm7 F7 Bb Edim Ebm

real - ly could - n't help it, His rock - ing horse ran a - way Rip! rip! went the cur - tain,

Bb D+ D7 Eb Edim Gb7 Bb Bdim Cm F7 Bb Bdim

Wham! went the win - dow, Crunch! went the new buf - fet And I had to tell his dad - dy his

Cm7 F7 Fm7 Fm7-5 Bb7 Eb Edim Bb F+ Bb9 Bb+(-9)

rock - ing horse ran a - way. Some - how In - di - ans got in - to our front room. Our

Eb C#dim Bb Gb7 Cm7 F7 Edim Ebm

cow - boy grabbed for his gun and went Boom! Boom! Boom! Boom! Slam! went the screen - door,

Bb D+ D7 Eb Edim Gb7 Bb Bdim Cm F7 Bb Bdim

Smash! went the mir - ror, Looks like I'll soon be gray, But he smiles and what's the dif - f'rence; And

Cm7 F7 Fm G7 G+ Cm Bdim Cm Bdim Cm7 Bdim F7 Adim Bb F+ Bb

may - be some Moth - er's Day He'll re - mem - ber when his rock - ing horse ran a - way.

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HOORAY FOR LOVE *From the Film "CASBAH"*Lyric by LEO ROBIN
Music by HAROLD ARLEN

Eb Ab Eb Fm7 Eb Ab F7 Bb9 Bb7 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.

Ab G+ C9 F+ Bb9 Eb Bbm Gb Bbm7 Ab Eb Fm7 Eb Ab C9 F+ Bb9

If we have to fight let's fight for love. Some sigh and cry for love. Ah, but in Pa - ree they die for love.

Eb Ab D9 C9+ F7 B9 Bb9 Eb Cm7 F7 Bb9 Bb7

Some waste a - way for love. Just the same Hoo - ray for love! It's the

Fm7 Bb7 Fm7 Bb7 Eb Fm7 Eb Ebdim

won - der of the world, It's a rock - et to the moon. It gets you high, it gets you low, But

Eb Cdim Ddim Eb E6 Eb Ab Eb Fm7 Eb Ab F7 Bb9 Bb7

once you get that glow, Oh! some trust to fate for love, Oth - ers have to take off weight for love,

Eb Fm7 Eb Bbm Ab G+ C9 F+ Bb9 Eb Bbm Gb Bbm7 Ab Eb

Some go ber - serk for love, Loaf - ers ev - en go to work for love. Sad songs are sobbed for love,

Fm7 Eb Ab C9 F+ Bb9 Eb Ab D9 C9+ F7 B9 Bb9 Eb

Peo - ple have their nos - es bobbed for love. Some say we pay for love. Just the same Hoo - ray for love!

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HIT THE ROAD TO DREAMLAND

From the Film "HIT THE ROAD TO DREAMLAND"

JOHNNY MERCER and HAROLD ARLEN

Bb Gm Cm7 F7

Bye, bye, ba - by Time to hit the road to dream - land You're my ba - by

Cm7 F9 F+ Bb Gm

Dig you in the land of Nod. Hold tight ba - by We'll be swing - ing up in dream - land

Cm7 F7 Cm7 F9 F+ Bb D7 D+ C Fm D9

All night ba - by where the lit - tle Cher - ubs trod. Look at that knocked out moon, — Been a - blow -

D9-5 Am7 D9 Dm7 G9 Dm7 G7 Eb F7

in' his top — in the blue — Nev - er saw the likes of you; — What an An - gel.

Bb Gm Cm7 F7 Cm7 F+9

Bye, bye, ba - by Time to hit the road to dream - land. Don't cry ba - by It was di - vine but the

Dm7 Gm F#dim Gm7 Ab9-5 G9 Cm7 Bb Gm C7 F7 Bb F+ Bb9

roost - er has fin - 'lly crowed Time to hit the road. —

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HUSH-A-BYE ISLAND From the Film "SMASH-UP"Lyric by HAROLD ADAMSON
Music by JIMMY McHUGH

C7 Gm7 C7-9 F Am7 D9

Close your eyes, my lit - tle dar - lin' 'Cause it's time to drift a - way

Gm7 C7 3 Gm7 C7 Gm7 C9 3 F Gm7

To Hush - a - bye Is - land On Rock - a - bye Bay. By a can - dy coat - ed

C7-9 F Am7 D9 Gm7 C7 3 Gm7 C7 Gm7 C9 3

mountain You'll have lots of time to play On Hush - a - bye Is - land On Rock - a - bye

F F+ Fdim F9 F7 Bb Fdim F9 F7 F+ Bb

Bay. You can take the Toy Town trol - ley And meet the Jol - ly Times ex - press. No one

Dm7 G7 G+ C G7 C Gm7 C9 Gm7 C7 Gm7 C7-9

there is mel - an - chol - y; It's an isle of hap - pi - ness. Don't you keep your dream boat wait - ing. Hope you

F Am7 D9 Gm7 C7-3 Gm7 C7 Gm7 C9 3 F

have a pleas - ant stay On Hush - a - bye Is - land On Rock - a - bye Bay.

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Heart and soul, _____ I fell in love with you. Heart and soul, _____ the way a fool would do,
 Mad - ly, be - cause you held me tight _____ and stole a kiss in the night.
 Heart and soul, _____ I begged to be a - dored; Lost con - trol, _____ and tum - bled o - ver - board,
 Glad - ly, that mag - ic night we kissed, _____ there in the moon - mist.
 Oh! but your lips were thrill - ing, much too thrill - ing. Nev - er be - fore were
 mine so strange - ly will - ing. But now I see _____
 _____ what one em - brace can do. Look at me, _____ it's got me lov - ing you, Mad - ly
 that lit - tle kiss you stole Held all my heart and soul. _____

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HOW HIGH THE MOON *From the Musical "TWO FOR THE SHOW"*Lyric by NANCY HAMILTON
Music by MORGAN LEWIS

Some - where there's mu - sic, _____ How faint the tune! _____ Some - where there's
 heav - en, _____ How high the moon! _____ There is no moon a - bove When
 love is far _____ a - way, too, _____ Till _____ it comes true _____ That you love
 me as I love you. Some - where there's mu - sic, _____ It's where you
 are, _____ Some - where there's heav - en, _____ How near, how far! _____
 _____ The dark - est night would shine if you would come _____ to me soon, _____
 _____ Un - til you will, How still my heart, How high the moon! _____

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THE HILLS OF OLD WYOMIN' *From the Film "PALM SPRINGS"*

LEO ROBIN and RALPH RAINGER

Let me ride on a trail In the hills of old Wy - o - min' -
 night let me rest With the blue sky for my ceil - in' -
 Where the coy - otes wail in the gloam - in' For it's there that my heart's at
 'Till the wind's lul - la - by comes steal - in' From the hills where my heart's at
 home. } (hum or whistle) In the
 home.
 Wake with a song! Wake with the sun! Sad - dle to mend, cat - tle to tend, Plen - ty to be
 done. Let me live on the range Where a man has room to
 roam in And dream of his love in the gloam - in' In the hills of
 old Wy - o - min' In the hills of old Wy - o - min'.

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HAVE YOU MET MISS JONES? *From the Musical "I'D RATHER BE RICH"*

Words by LORENZ HART
 Music by RICHARD RODGERS

'Have you met Miss Jones?' Some one said as we shook hands.
 She was just Miss Jones to me. Then I said, 'Miss Jones,
 You're a girl who un - der - stands, I'm a man who must be free.' And all at
 once I lost my breath, And all at once was scared to death, And all at
 once I owned the earth and sky! Now I've met Miss Jones,
 And we'll keep on meet - ing till we die, Miss Jones and I.

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HERE'S TO LOVE

Dm7 G7-9 C Dm7 G7-9 C A+ A9 A+
 Here's to love, here's to love — Here's to all that love can stand — for — It's a
 Dm7 D#dim C Dm9 G7 Dm7 G7-9 C Dm7 G7-5
 wish-ful won-der-land — for — just you. — Here's to love, here's to love — There's a
 C A+ A9 A+ Dm7 B7-9 B7 E
 ma-gic touch a-bout — it — And you're noth-ing much with-out — it — it's true.
 F#dim G7 Dm7 G9 C Dm7 G7 G7-9 C
 — It's the feel-ing lov-ers swear by — Where-by they cel-e-brate — And
 Am7 D7 G Am7 D7-9 G7 Dm7 G7-9 C
 those who find it there-by — are feel-ing on-ly great! — And late-ly I kind o' sigh-
 Dm7 G7-9 C A9 A+ A7 Dm7 D#dim
 — When I see you smil-ing by — Is this love that's grow-ing? Yes, it's love,
 D7 C Dm7 G7-9 C Dm9 Db9 C
 — it's show-ing! Here's to love, — here's to life — with you. —

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HELLO MY DARLING

FRANK LOESSER and FREDERICK HOLLANDER

D A7 D+ D G#dim A D#dim G C#dim D G#dim
 I'll — for-get your ten-der kiss, I'll be brave af-ter this. I'll say "Hel-lo, my dar-ling,"
 Em7 A7 D Em7 A7 D A7 D+ D G#dim A D#dim
 If we should meet a-gain. — You'll — for-bid the tears to slip, you'll be-have,
 G C#dim D G#dim Em7 A7 D
 bite your lip, And say "Hel-lo, my dar-ling" If we should meet a-gain. —
 Dm F F#dim C7 Gm7 C7 F Dm A D#dim
 If we do meet a-gain, Our mo-ment can't be sweet a-gain. Oh! my love, Go, my love,
 Em7 E9 A7 D A7 D+ D G#dim A D#dim
 Though it's a bit-ter pill I know, my love. Please — re-mem-ber not to sigh o-ver this
 G C#dim D Gbdim Em7 A7 D
 last good-bye, Just say "Hel-lo, my dar-ling" If we should meet a-gain. —

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A HUNDRED POUNDS OF CLAY

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 up And a
 thank Him ev - 'ry day For ev - 'ry kiss you're giv - in', And I thank Him ev - 'ry night For the
 brand new world be - gan. He cre - at - ed wom - an And a lot of lov - in' for man.
 arms that hold me tight, And He did it all with just a hun - dred pounds of clay.

1. Am Dm7 G7 | 2. F C
 With just a Now can't you just see Him walk - in'

'round and 'round, Pick - in' clay up off the ground, Know - ing just what He should do To make a liv - ing
 dream like you. He rolled His big sleeves up And a brand new world be - gan. He cre - at - ed
 wom - an And a lot of lov - in' for man.

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**THE HOLLY BOY
(With The Christmas Ball Nose)**

FRANK LATINO

'Round and 'round, Round and 'round All a - round he goes, The lit - tle Hol - ly Boy with the Christmas Ball Nose
 Up and down, Up and down, He danc - es thru the snow; All cov - ered with leaves from his head to toe. He
 won't say "No" when your eyes are all a - glow, And you ask him to dance, just see him go!
 Side to side, Side to side, Sway - ing to and fro, The cut - est lit - tle boy that you ev - er will know,
 'Round and 'round 'Round and 'round All a - round he goes, The lit - tle Hol - ly Boy with the Christ - mas Ball Nose.

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HOME COOKIN' *From the Film "FANCY PANTS"*

JAY LIVINGSTON and RAY EVANS

Oh, woe is me. What goes with me? I hate this liv-in' I've chose for me; Tired o' meet-in'

mis - er - y. Should o' nev - er roamed and left that Ho - me cook - in', Ho - me cook - in'

Life is cruel, I was a fool to roam. I climb this hill, I try this dale, and

then I step on a rust - y nail; Nev - er e - ven get no mail. I'm so far from

all that goes with Ho - me cook - in', Ho - me cook - in'. I'm a - fraid I

should o' stayed at home. With a porch light, screen door, ban - ner from Ni -

ag - a - ra Falls; Green grass, lawn mower, "Home Sweet Home" up - on the wall, That's Ho - me

cook - in', Ho - me cook - in'. Qui - et life is quite the life for me.

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HOW ARE THINGS IN GLOCCA MORRA? From the Musical "FINIAN'S RAINBOW"

Words by E.Y. HARBURG
Music by BURTON LANE

Slowly

C7(6) Gm7 C7(6) Gm7

I hear a bird, Lon - don - der - ry bird, It well may

C7(6) F Gm7 C7(6) Gm7 C7(6) Gm7

be he's bring-ing me a cheer-ing word. I hear a breeze, A Riv - er Shan-on breeze, It well may

C7(6) F Bbdim rit. F Bb F

be it's fol - lowed me a - cross the seas. Then tell me please:

Gm7 Bb Fmaj7 Gm7 F Gm7 C7 Gm7

How are things in Gloc - ca Mor - ra? Is that lit - tle brook still leap - ing there?

C7 Gm7 C7(6) Gm7 C7(6)

Does it still run down to Don - ny-cove? Through Kil - ly - begs, Kil -

F Bb F Bb F Gm7 Bb Fmaj7 Gm7 F

ker - ry and Kil-dare? How are things in Gloc-ca Mor - ra? Is that wil-low tree still

Gm7 C7 Gm7 C7 Gm7 C7(6)

weep-ing there? Does that $\left\{ \begin{matrix} \text{lad - die} \\ \text{lass - ie} \end{matrix} \right\}$ with the twink-lin' eye Come $\left\{ \begin{matrix} \text{whist - lin' } \\ \text{smil - in' } \end{matrix} \right\}$ by and

C7 Gm7 C7 F C7 F A7

does $\left\{ \begin{matrix} \text{he} \\ \text{she} \end{matrix} \right\}$ walk a - way sad and dream-y there not to see me there? So I

Bb C7 F A7 Bb C7 F A7 Bb Gm7

ask each weep - in' wil - low and each brook a - long the way, And each $\left\{ \begin{matrix} \text{lad} \\ \text{lass} \end{matrix} \right\}$ that comes $\left\{ \begin{matrix} \text{a -} \\ \text{a -} \end{matrix} \right\}$

C7 Fmaj7 D7(9) Gm Am Gm7 C7 F

$\left\{ \begin{matrix} \text{whist - lin' } \\ \text{sigh - in' } \end{matrix} \right\}$ Too - ra - lay How are things in Gloc - ca Mor - ra this fine day?

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HURRY! IT'S LOVELY UP HERE!

From the Musical "ON A CLEAR DAY YOU CAN SEE FOREVER"

Lyric by ALAN JAY LERNER
Music by BURTON LANE

Eb Ebmaj7 Eb6 Ebmaj7 Ebmaj9 Eb Dm7 G7
 Hey, buds be-low, up is where to grow, Up with which be-low can't com-pare with.
 Cm Eb+ F7sus F9 Bb7sus Bb7 Eb Ebmaj7 Eb6 Ebmaj7
 Hur-ry! It's love-ly up here! Life down a hole takes anaw-ful toll,
 Ebmaj9 Eb Dm7 G7 Cm Eb+ F7sus F9 Abm6 Bb7
 What with not a soul there to share with. Hur-ry! It's love-ly up here!
 Bbm7 Eb7 Ebm7 Eb7 Bbm7 Eb7 Ebm7 Eb7 Gm7
 Wake up! Be-stir your-self. It's time that you dis-in-ter your-self. You've got a
 Gm7 C7 Abm6 Ab Bb7 Bb9 Eb Ebmaj7 Eb6 Ebmaj7
 spot to fill, a pot to fill. And what a gift pack-age of show-er, sun and love
 Ebmaj9 Eb Dm7 G7 Cm Eb+ F7sus F7 Eb C7sus C9
 You'll be met a-bove ev-'ry-where with, Fon-dled and sniff'd by mil-lions who drift by.
 F9 Bbm7 Bb7 Eb Gm7 C7 F7 Fm7 Bb7 Eb
 Life here is ros-y if you're a po-sy. Hur-ry! It's love-ly here!

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Chappell & Co., Inc., publisher and owner of allied rights throughout the world with Lariane Corporation.**HOW CAN I TELL?** From the Musical "MONEY"Lyric by TOM WHEDON and DAVID AXELROD
Music by SAM POTTLE

Dm7 G7 CMaj9 C6 CMaj9 C6 CMaj9 Dm9 G7 Dm9 G7 Dm9 G7
 How can I tell? Can I tell right a-way? Can I stand here and say, "Look no
 Dm9 G7 CMaj9 C6 CMaj9 C6 CMaj9 C6 CMaj9 C6 CMaj9 Am6 B7 Am6 B7
 more, this is he?" How can I tell? Where's a sign I can see? Am I
 Am6 B7 Am6 B7 EMaj9 E6 EMaj9 E6 Am7 D7 Am7 D7
 fool-ing my heart? Is my heart fool-ing me? Tho' I'll quick-ly ad-mit, when he
 Gm7 C7 Gm7 C7 Bbm7 Eb7 Bbm7 Eb7 A7 DMaj9 D6 Dm9 G7 CMaj9 C6
 touch-es my hand, How ex-cit-ing and grand that can be. How can I tell?
 CMaj9 C6 CMaj9 Dm9 G7 Dm9 G7 Dm9 G7 Dm9 G7 Dm9 G7 Em7 A7
 Can I tell at a glance? Should I make an ad-vance, or for-get it and flee?
 Em7 A7 Am7 Fm6 D7-5 C D9-5
 Is there no way to tell if the man of my dreams is the right sort of man, right
 Am7 D9+11 G13 G7 CMaj9 C6 CMaj9
 sort of type, right sort of per-son for me?

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I AM LOVED From the Musical "OUT OF THIS WORLD"

Words and Music by COLE PORTER

I am loved, I am loved by the one I love in ev-'ry
dored, I'm a-dored by the one who first led my heart a-
way. I am loved, ab-so-lute-ly loved. } What a won-der-ful thing
stray. I'm a-dored, ab-so-lute-ly a-dored. }

to be a-ble to say. I'm a-say So ring out the bells
and let the trum-pets blow And beat on the drums for now I know I
know I am loved, I am loved, What a won-der-ful thing, What a
glor-i-ous thing, What a beau-ti-ful thing, to be a-ble to say.

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I COULD GO ON SINGING (Till The Cows Come Home)

From the Film "I COULD GO ON SINGING"

Lyric by E.Y. HARBURG
Music by HAROLD ARLEN

I could go on sing-in' till the cows come home, And the roost-er starts to crow, crow, crow.
When I see your eyes, I go all out, I must vo-cal-ize till you shout, "E-
nough, al-read-y!" I could go on, I could go on sing-in' till the moon turns pink An-y-thing from Faust to
Hink-a-dink-a-dink' Love does fun-ny things. When it hits you this way: I must keep on
sing-in', Like a lark go-in' strong: With my heart on the wings of a song sing-in' dav.

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I CAN DREAM, CAN'T I? *From the Musical "RIGHT THIS WAY"*Lyric by IRVING KAHAL
Music by SAMMY FAIN

I can see, no mat - ter how near you'll be, You'll nev - er be - long to me.
 But I can dream, can't I? Can't I pre - tend that I'm locked in the bend of
 your em - brace, For dreams are just like wine, And I am drunk with mine.
 I'm a - ware my heart is a sad af - fair. There's much dis - lu - sion there,
 But I can dream, can't I? Can't I a - dore you al - though we are o - ceans a -
 part? I can't make you o - pen your heart, But I can dream, can't I?

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I COULD BE HAPPY WITH YOU *From the Musical "THE BOY FRIEND"*

SANDY WILSON

Moderato, not too fast

I could be hap - py with you If
 you could be hap - py with me. I'd be con -
 tent - ed to live an - y - where, What would I care
 As long as you were there? Skies may not al - ways be blue, But
 one thing is clear as can be I know that I could be hap - py with
 you, my dar - ling, if you could be hap - py with me.

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I CAN SEE IT From the Musical "THE FANTASTICKS"

Words by TOM JONES
Music by HARVEY SCHMIDT

Moderato

The musical score consists of two staves: a vocal line and a piano accompaniment line. The key signature has one flat (B-flat major), and the tempo is marked 'Moderato'. The lyrics are as follows:

I can see it! Shining somewhere! Bright lights somewhere invite me to come there and learn. And I'm ready. I can hear it! Signs inside my ear I hear them all singing. Come learn! Who knows, maybe, all the visions that I see. May be waiting just for me to say: Take me there and make me see it! Make me feel it! I know it's so, I know that it really may be! Let me learn!

The piano accompaniment provides harmonic support with various chords including C6, Bbmaj7, Bb, Ab, G, G+, G6, G, Fmaj7, F6, Emaj7, E6(9), Emaj7, E6, Bm7, E6, G7, C6, Bbmaj7, Bb, C6, Ab, G, G+, G6, G, Fmaj7, F6, Fmaj7, F6, Emaj7, E6(9), Emaj7, E6, Bm7, Emaj7, E6(9), Emaj7, E6, Bm7, Dm7, G7(b9), Cmaj7, D6, Dm7, Ab, G7, Cmaj7, C6, Dm7, E7+, E7, Am7, Ab13, Ab9, Eb, G7, C6, Bbmaj7, Bb, C6, Ab, G, Gmaj7, G6, Fmaj9, F6, Fmaj9, F6, Emaj7, E6, Emaj7, E6, Bm7, Emaj7, E6, Emaj7, E6, Bm7, Dm7, G7(b9), C6, Bb6, C6, Bb6, C6, Bb6, C6, Bb6, C6, Bb6, C6, Bb6, C6, Bb6, C6.

I CONCENTRATE ON YOU

From the Film "BROADWAY MELODY OF 1940"

Words and Music by COLE PORTER

Eb Ebmaj Eb6 Bb+/Eb Ebm Abm6
 When - ev - er skies look grey to me ——— And trou - ble be - gins to brew, ———
 Bb7 Cm7-5 Bb7 Abm Ebm F7 Gb7 F7 Bb7+ Bb7 Bb
 ——— When - ev - er the win - ter winds be - come too strong, I con - cen - trate on you —
 Ab6 Eb Ebmaj7 Eb6 Bb+/Eb Ebm Ab6
 When for - tune cries "nay, nay!" to me ——— And peo - ple de -
 Gb9 Gb7 Cb6 Db7 Ebm7 Ebdim Db7 Gb
 clare "You're through," ——— When - ev - er the Blues be - come my on - ly song,
 F7 F7-5 B7+ Bb7+ Eb7 Eb Ab6 Eb *tacet* F7 Bdim Eb+ Eb
 I con - cen - trate on you. ——— On your smile so sweet, so ten - der, ——— When at
 Fm7 Bb7 Ebmaj7 Eb7 *tacet* Ab Db7 C7 Gb
 first my kiss you de - cline, ——— On the light in your eyes, When you sur - ren - der —
 Ebm6 Eb F7 Bb Bbmaj7 Bb7 Eb Gm
 ——— And once a - gain our arms in - ter - twine. ——— And so when wise men
 Cm6 Bb9 Eb G7 G7+ G7 Bbm6
 say to me ——— That love's young dream nev - er comes true. ——— To prove that
 C7+ C7 Fm F7 F7-5 B7+ Bb7+ Bb7 Eb Ab6 E7
 ev - en wise men can be wrong, I con - cen - trate on you. ——— I
 Fm Bb7-9 Bb7 Eb
 con - cen - trate ——— and con - cen - trate ——— on you. ———

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I DIDN'T KNOW WHAT TIME IT WAS *From the Musical "TOO MANY GIRLS"*Words by LORENZ HART
Music by RICHARD RODGERS

Moderato

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato'. The melody is accompanied by chords indicated above the staff. The lyrics are: 'I did - n't know what time it was, Then I met you. Oh, what a love - ly time it was, How sub - lime it was, too! I did - n't know what day it was. You held my hand, Warm like the month of May it was And I'll say it was grand. Grand to be a - live, to be young, to be mad, to be yours a - lone! Grand to see your face, feel your touch, hear your voice say I'm all your own! I did - n't know what year it was. Life was no prize. I want - ed love and here it was Shin - ing out of your eyes. I'm wise and I know what time it is now!'

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I COULD WRITE A BOOK *From the Film "PAL JOEY"*Words by LORENZ HART
Music by RICHARD RODGERS

Moderato

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato'. The melody is accompanied by chords indicated above the staff. The lyrics are: 'If they asked me I could write a book, A - bout the way you walk and whis - per and look, I could write a pre - face on how we met, so the world would nev - er for - get, And the sim - ple se - cret of the plot is just to tell them that I love you a lot, Then the world dis - cov - ers as my book ends, How to make two lov - ers of friends.'

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I FEEL LIKE A FEATHER IN THE BREEZE

From the Film "THE CHARM SCHOOL"

MACK GORDON and HARRY REVEL

Eb Fm7 F#dim Eb G7 Ab Adim Bb C7
 I feel like a feath-er in the breeze Rid-ing on high, high in the sky, hon-ey, and
 Fm7 Db9 Eb Fm7 Bb7 Eb Bb+7
 I'm walk-in' on air. Since the mo-ment that you told me that you care.
 Eb Fm7 F#dim Eb G7 Ab Adim Bb C7
 Feel like a feath-er in the breeze Float-ing thru space in your em-brace, Danc-ing on
 Fm7 Db9 Eb Fm7 Bb7 Eb Fm7
 clouds 'way up a-bove Since the sec-ond that you beck-oned to my love. I'm hap-py,
 Bb7 Eb Ebm Db
 so hap-py when you're near My troub-les just dis-ap-pear As soon as you're
 B7 Bb7 Bb+7 Eb Fm7 F#dim Eb G7
 by my side I'm sat-is-sied. I feel like a feath-er in the breeze hav-ing my
 Ab Adim Bb C7 Fm Db9
 fun, kiss-ing the sun And it's be-cause you are the one So I'm
 Eb Fm7 Bb7 Cm Am7-5 Eb Fm7 F#dim Eb
 sing-in' like the bird-ies in the trees, And! feel-in' like a feath-er in the breeze.

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I HEAR A DREAM (Come Home Again) From the Film "GULLIVER'S TRAVELS"

LEO ROBIN and RALPH RAINGER

Eb Edim Fm7 Bb7 Fm Db7 Bb7 Eb
 I hear a dream all day A dream that calls to me.
 Eb7 Ab Gm7 Ab Gm Ab Abm Eb To Coda Edim Bb7 Ab Bb7
 "Come home a-gain you sail-or-man, sail-or-man, Home a-gain to the
 Eb Ab Eb Fm7 Eb Fm Cm Ab Gm Fm Bdim G7
 sea." Where my goal is who can tell Fare thee well my dar-ling. A-dieu. While my
 Cm Bdim G7 Cm7 F9 Fm Bb7 D.S. al Coda Coda Bb7 Ab Bb7 Eb
 soul is on the blue my heart's with you. I where you should be."

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I HAVE EYES From the Film "PARIS HONEYMOON"

LEO ROBIN and RALPH RAINGER

Eb Fm7 Bb7 Eb C7 Fm
 I have eyes to see with, But they see on - ly you, For you have eyes that
 Bb9 Bb+7 Eb Fm Bb7 Eb Fm7 Bb7
 put the ver - y stars — to shame. — I have lips to sigh with, What
 Eb C7 Fm Bb9 Bb+7 Eb7
 else am I to do, When you have lips that fill my ver - y soul — with flame. —
 Ab F#dim Eb Fm Bb7 Eb Eb7 Ab F#dim
 — To - night you're near to me in a light bright as day, But you're so
 Eb Cm Ab7 F7 Bb Bb7 Eb Fm7 Bb7
 dear to me I could see you e - ven miles a - way For I have eyes to see with, And
 Eb Edim C7 Fm Bb7 Eb
 yet when we're a - part I close my eyes and see with my heart. —

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I SAID NO From the Film "SWEATER GIRL"

FRANK LOESSER and JULE STYNE

C
 I said, "No" He said, "Please" I said, "No" He said, "Please" I said, "No" He said,
 E7 A7 Dm
 "Please pret - ty Ba - by" — I said, "No" He said, "Why?" I said, "No" He said, "Why?" I said
 Dm7 G7 C A#dim G7 C
 "No" He said, "Try" I said, "May - be." — He said, "Now" I said, "Well" He said, "Ah, This is
 C7 C+7 F A7 Dm B7
 swell," "And you'll nev - er know how much it will mean!" — So at last I con - fess I said,
 C Em7-5 A7 Dm7 G7sus G7 C
 "Yes, yes - yes - yes - yes." That's how I sub - scribed to Lib - er - ty Mag - a - zine. —

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I DON'T CARE IF THE SUN DON'T SHINE

MACK DAVID

Moderato

E_b

I don't care — if the sun don't shine, — I get my lov - in' in the

Adim B_b7 F_m

eve-nin' time, when I'm with my ba - by. — It's no fun — with the

B_b7

sun a - roun', but I get go - in' when the sun goes down, and I meet my

E_b E_b7

ba - by. — That's when we kiss — and kiss — and kiss and then — we kiss some more..

A_b F7 B_b7

— Don't ask how man - y times — we kiss. At a time like this —

E_b

who keeps score?.. So, I don't care — if the sun don't shine — I'll

E_b7 A_b F7 B_b7 E_b

get my lov-in' in the eve-nin' time when I'm with my ba - by. —

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I'M YOURS

E.Y. HARBURG and JOHNNY GREEN

E_b Edim F_m7 B_b7 E_b E_bdim F_m7 B_b7 E_b E_bdim

Ask the sky a - bove and ask the earth be - low, Why I'm so in love and why I love you so, Could-n't tell you tho' I

F_m7 A_bm B_b7 E_b E_bdim F_m7 B_b7 E_b Edim F_m7 B_b7 E_b E_bdim

try, dear, just Why, dear, I'm yours; When you went a - way you left a glow - ing spark, Try - ing to be gav - is

F_m7 B_b7 E_b E_bdim F_m7 A_bm B_b7 E_b C7 F_m7 B_b7

whist-ling in the dark; I am on - ly what you make me, Come take me, I'm yours. How hap - py I would be to beg and

E_b E_bdim F_m7 B_b7 E_b E_b7 A_b F_m G7 Cm Cm7 F7 A_bMa₇B_b7 E_b Edim

bor - row, or sor - row with you, Even tho' I knew to - mor - row You'd say we were through; If we drift a - part, then

F_m7 B_b7 E_b E_bdim F_m7 B_b7 E_b E_bdim F_m7 A_bm B_b7 E_b

I'll be - lost a - lone, Though you use my heart just for a step - ping stone, How can I help dream - ing of you? I love you, I'm yours.

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I DON'T WANT TO WALK WITHOUT YOU *From the Movie "SWEATER GIRL"*Words by FRANK LOESSER
Music by JULE STYNE

Slowly

Fm F7 Bb7 Eb
I _____ don't want to walk with - out you, Ba - by; Walk _____ with-out my

Gm7-5 C7 F9 Fm7 Bb7 Eb
arm a - bout you, Ba - by. I thought the day you left_ me be - hind, _____

Gm A7-9 D7 Gm Ebm F7 Bb7 E^o
_____ I'd take a stroll and get_ you right off my mind. But now I find_ that

Fm F7 Bb7 Eb
I _____ don't want to walk with - out the sun - shine; Why'd_ you have to

Gm7-5 C7 F9 Fm7 Bb7 Eb Bb7 Eb F^{#o}
turn off all that sun - shine? Oh, Ba - by, please come back _ or you'll break my heart for

Gm7 C9 C7-9 Fm Fm7 Bb7 1 Eb Bb7 2 Eb
me, 'Cause I _____ don't want to walk with-out you, No sir - ee. - ee.

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IT'S NEVER TOO LATE TO FALL IN LOVE*From the Musical "THE BOY FRIEND"*

Words and Music by SANDY WILSON

Moderately bright

Bb B^o Cm7 F7 Bb B^o Cm7 Ebm
It's nev-er too late to have' a fling, For Au-tumn is just as nice as Spring, And it's

Bb Bb^o Cm7 F7 Bb B^o Cm7 F7 F7-9 Bb B^o Cm7 F7
nev-er too late to fall in love. _____ It's nev-er too late to wink an eye, I'll

Bb B^o Cm7 Ebm Bb Bb^o Cm7 F7 Bb Ebm Bb
do it un - til the day I die And it's nev-er too late to fall in love. _____ If

A7 Dm Dm7 G7 Dm7 G7
they say I'm too old for you Then I shall an-swer "Why sir, one nev-er drinks the wine that's new, The

C7 F7 F7-9 Bb B^o Cm7 F7 Bb B^o
old wine tastes much ni - cer" A gen-tle-man nev-er feels too weak To pat a pink arm or

Cm7 Ebm Bb Bb^o Cm7 F7 1 Bb Gm Cm7 F7-9 2 Bb Eb Bb
pinch a cheek, And it's nev-er too late to fall in love. _____ It's love. _____

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I LIKE TO RECOGNIZE THE TUNE *From the Musical "TOO MANY GIRLS"*Lyric by LORENZ HART
Music by RICHARD RODGERS

I like to rec - og - nize the tune, — I want to sav - vy what the band is
 play - ing, — I keep — say - ing — Must you bur - y the tune? — I've got to
 know the an - swer soon, — Is it a cat mee - ow - ing in the at - tic? — Is it —
 stat - ic? — Must you bur - y the tune? A well known — drum - mer plays the
 drums like — thun - der, But the — mel - o - dy is six feet un - der. — There is - n't
 an - y one im - mune, — They kill the Bil - ly Ros - es and Puc - ci - nis. —
 Don't be — mean - ies, — Must you bur - y the tune? I like to tune?

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I WISH I DIDN'T LOVE YOU SO *From the Film "THE PERILS OF PAULINE"*

FRANK LOESSER

I wish I did - n't love you so, — My love for you Should have fad - ed long a - go, —
 I wish I did - n't need your kiss, — Why must your kiss
 tor - ture me as long as this? — I might be smil - ing by now — with some new — ten - der friend, —
 Smil - ing by now — with my heart — on the mend, — But when I try, Some - thing in that heart says
 "No," — You're still there, I wish I did - n't love you so.

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I LOVE PARIS From the Film "CAN-CAN"

Words and Music by COLE PORTER

Cm Cm

I love Par-is in the spring-time, I love Par-is in the

G7 Fm

fall, I love Par-is in the win-ter, when it driz-zles, I love

G7 Cm C

Par-is in the sum-mer when it siz-zles, I love Par-is ev-'ry mo-ment,—

C Cdim G7 F

— ev-'ry mo-ment of the year, I love Par-is,

C F C 1. G7 C G7 3.

why, oh why do I love Par-is? Be-cause my love is near.

2. G7 A7sus A7 Dm7 F C

Be-cause my love Be-cause my love is near.

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IF THIS ISN'T LOVE From the Musical "FINIAN'S RAINBOW"

Words by E.Y. HARBURG
Music by BURTON LANE

Lively

C6 Cmaj7 C C6 Cmaj7 G7 Dm F+ Dm

If this is-n't love The whole world is cra-zy If
this is-n't love Then win-ter is sum-mer If

Dm G7 Dm7 C+ C C7

this is-n't love I'm daft as a dai-sy With moons all a-
this is-n't love My heart needs a plum-ber I'm swing-in' on

F Fm C Cdim

round And cows jump-ing o-ver There's some-thing a-miss and I'll
stars I'm rid-in' on rain-bows I'm bust-in' with bliss, and I'll

Dm7 G7 C F C To next strain C Fine Dm G7 C

eat my hat If this is-n't love! I'm feel-ing like the ap-ple on
kiss your hand If this is-n't love!

Dm7 G7 C Dm G7 C B7 Em D7 G7 D. S. al Fine

top of Will-iam Tell; With' this I can-not grap-ple be-cause, be-cause you're so a-dor-a-belle If

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I MISSED THE LAST RAINBOW From the Musical "BILLY"Music by JOHN BARRY
Lyric by DON BLACK

Slowly

Eb Abm Fm Bb7 Eb
 I missed the last rain - bow, There's not one in sight. It's hard to find
 Abm Fm Bb7 Eb Abm Fm
 rain - bows at this time of night. I missed the last rain - bow, I got here too
 Bb7 Eb Abm Fm Eb Bbm
 late, And, in be - tween rain - bows, there's such a long wait. My fault, I
 Fm Eb7 Ab
 know. Why am I al - ways so slow? I've such a long way to go, I should be gone. —
 Bbm Fm Eb7
 If I'm to find the world I see in my mind, Then, for the sake of man - kind, I'll rain - bow
 Ab Bb7 Eb Abm Fm Bb7
 on. I know that I missed the last rain - bow, But what if I'm wrong? What
 Eb Abm Fm Bb7 Eb Abm
 if the same rain - bow stops fur - ther a - long? — And if there's a rain - bow, and
 Fm Bb7 Eb Abm Fm Eb
 I'm sure there's one, — I'll get on that rain - bow, But I'll have to run.
 Eb Abm Fm Bb7 Eb
 Abm Fm Eb Abm Eb I'll get on that
 Abm Eb
 rain - bow, But I'll have to run.

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IT'S EASY TO REMEMBER From the Film "MISSISSIPPI"

LORENZ HART and RICHARD RODGERS

Bb7sus Bb7 Eb Bb7sus Bb7 Eb Eb+ Abm Ab Eb
 Your sweet ex - press - ion, — The smile you gave me, — The way you looked when we met. } It's eas - y to re -
 whis - per: "I'll al - ways love you," — I know it's o - ver and yet }
 Ab F#dim Eb Bb7 Eb Eb7sus Eb7
 mem - ber But so hard to for - get. — I hear you get. — So I must dream — to have your
 Ab Eb7sus Eb7 Ab Abm Db9 Gb
 hand ca - ress me, fin - gers press me tight. — I'd rath - er dream — than have that lone - ly feel - ing
 Bb Cm F7 Bb7 Bb7sus Bb7 Eb Bb7sus Bb7
 steal - ing through the night. — Each lit - tle . mo - ment — Is clear be - fore me, — And though it brings me re -
 Eb Eb+ Abm Ab Eb Db9 F#dim Eb Bb7 Eb
 gret, It's eas - y to re - mem - ber, And so hard to for - get.

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I NEVER MET A ROSE

From the Film "THE LITTLE PRINCE"

Music by FREDERICK LOEWE
Lyric by ALAN JAY LERNER

Oh, I have met a Dai-sy; But where we met is ha-zy And I have walked the streets with
Mar-gue-rites and cling-ing vines be-side me. Oh, I've met a lot of those—
but I nev-er met a Rose.— There's of-ten been a Heath-er an arm-ful al-to-geth-er
And I have e-ven met a Vi-o-let who al-most sat-is-fied me.—
— Yes, I've met ev-'ry kind that grows — But I nev-er met a Rose.—
A-mong the Dah-lias I of-ten sal-ly. I left a Lil-y in the val-ley.
But now and then I pon-der And won-der as I wan-der a-mong the fields and shrub: Per-
haps the trou-ble is, Who knows, — that I nev-er met a Rose,
Nev-er nev-er met a Rose.—
While roam-ing through the clo-ver, Per-haps I passed her o-ver.
When all is said and done, Am I the one to blame, Who knows, — that I nev-er met a
Rose, Nev-er, nev-er met a Rose.—

I PROMISE YOU *From the Film "HERE COME THE WAVES"*Lyric by JOHNNY MERCER
Music by HAROLD ARLEN

I prom - ise you a faith - ful heart. One that has
 al - ways been free. At night there's a hand - ful of
 stars That I pre - tend be - long to me.
 I prom - ise you that rich or poor, I would be
 hap - py to share The arms you have tak - en pos -
 ses - sion of. The sun on the mea - dows A fire in the sha - dows, And
 I prom - ise you I'll be there. A faith - ful heart, A star or
 two And I'll be there I prom - ise you.

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I WANT YOU *From the Musical "I WANT YOU"*Lyric and Music by
JOE CRAYHON, STEFAN KANFER and JESS J. KORMAN

I want you, my friend to be true, my friend. To the flag and your good old Un - cle
 Sam: So show you're true to the man who al - ways treats you well, Sup - port the
 man who rang the good old free - dom bell, Stand up and fight be - side your Un - cle
 Sam - u - el, Show you're true to your good old Un - cle, True to your good old Un - cle,
 True to your good old Un - cle Sam.

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I REMEMBER YOU From the Film "THE FLEET'S IN"

JOHNNY MERCER and VICTOR SCHERTZINGER

I re - mem - ber you. You're the one who made my dreams come true A few kiss - es a -
 go. I re - mem - ber you, you're the one who said "I love you too." I
 do, did - n't you know? I re - mem - ber too, a dis - tant bell, And stars that
 fell like rain, out of the blue. When my life is thru And the an - gels ask me to re -
 call The thrill of them all, Then I shall tell them I re - mem - ber you.

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I'LL BUY THAT DREAM From the Film "SING YOUR WAY HOME"Lyric by HERB MAGIDSON
Music by ALLIE WRUBEL

I - ma - gine me with my head on your shoul - der And you with your lips get - ting
 bold - er, A sky full of moon and a sweet mel - low tune I'll buy that dream.
 I - ma - gine me in a gown white and flow - 'ry And you thank - ing dad for my
 dow - ry, A church - ful of folks and those last min - ute jokes, I'll buy that dream. A
 hon - ey - moon in Cai - ro in a brand new au - to - gy - ro Then home by rock - et in a wink. We'll
 set - tle down near Dal - las in a lit - tle plas - tic pal - ace, It's not as cra - zy as you think! I - ma - gine
 me on our first an - ni - ver - s'ry With some - one like you in the nur - s'ry. It
 does - n't sound bad and if it can be had I'll buy that dream.

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I SEE YOUR FACE BEFORE ME *From the Musical "BETWEEN THE DEVIL"*Lyric by HOWARD DIETZ
Music by ARTHUR SCHWARTZ

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 Eb Edim Fm7 Bb7
 fore me, You are my on - ly theme. It does - n't mat - ter where you are
 Bbdim Bb7 Ab Eb Cm6 D7 Gm7 Bbm6 C7 Fm7 Bb7+
 I can see how fair you are 'I close my eyes and there you are, Al - ways.
 Ebmaj7 Eb6 Ebmaj7 Eb6 Ebmaj7 Eb6 Fm7 Bb7 Fm7 Bb7
 If you could share the mag - ic If you could see me too There would be noth - ing
 Fm7 Bb7 Fm7 Eb7 Ab Ebdim Eb Ebdim Eb7
 trag - ic In all my dreams of you. Would that my love could haunt you so, Know - ing I
 Ab Abm Ebmaj7 Eb7 Fm/Eb Abm6 Bb7 Eb
 want you so, I can't e - rase your beau - ti - ful face be - fore me.

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I'M ALL BOUND 'ROUND WITH THE MASON DIXON LINEWords by SAM M. LEWIS and JOE YOUNG
Music by JEAN SCHWARTZ

C G7 C E7 A7
 I'm all bound 'round with the Mas - son Dix - on line. It's pull - ing me
 A7 C D7 G7
 — back where I used to be. When I was young - er I knew ev 'ry lane. —
 C G Em A7 D7 G D7
 Now I hun - ger to be once a - gain — Back where the rob - in keeps throb - bin' pret - ty mel - o - dies. —
 G7 C G7 C E7
 — And when I'm all bound 'round with a pair of lov - in' arms, — Oh, moth - er mine, —
 A7 Dm Fm C Em
 — I'll know I'm in Car - o line! I've read a lot — a - bout
 Am D7 C Am
 heav - en, but give me Dix - ie all the time. — For I've found that I'm bound.
 Dm D7 Am G7 1. C G7 2. C
 bound all a - round with the Mas - on Dix - on Line. — I'm —

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I TALK TO THE TREES

From the Musical "PAINT YOUR WAGON"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderato

The musical score for "I Talk to the Trees" is written in G major, 4/4 time, with a tempo marking of "Moderato". It consists of six staves of music. The lyrics are: "I talk to the trees, but they don't listen to me, I talk to the stars, but they never hear me. The breeze has n't time to stop and hear what I say, I talk to them all in vain. But suddenly my words reach someone else's ear; Touch someone else's heart - strings too. I tell you my dreams And while you're listening to me, I suddenly see them come true." The score includes various chords such as Gm7, C7, F, Gm, E7, B7, and F7, and features musical notations like triplets and slurs.

I talk to the trees, but they don't lis - ten to me,
I talk to the stars, but they nev - er hear me. The breeze has - n't
time to stop and hear what I say, I talk to them all in
vain. But sud - den - ly my words reach some - one el - se's ear;
Touch some - one el - se's heart - strings too. I tell you my dreams
And while you're list - 'ning to me, I sud - den - ly see them come true.

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IN A SHANTY IN OLD SHANTY TOWN

JOE YOUNG, LITTLE JACK LITTLE and JOHN SIRAS

The musical score for "In a Shanty in Old Shanty Town" is written in G major, 4/4 time. It consists of five staves of music. The lyrics are: "It's on - ly a shan - ty in old Shan - ty Town; The roof is so slan - ty it touch - es the ground; But my tum - bled down shack By an old rail - road track, Like a mil - lion - aire's man - sion, is call - ing me back. I'd give up a pal - ace if I were a king; It's more than a pal - ace, it's my ev - 'ry - thing. There's a queen wait - ing there with a sil - ver - y crown, In a shan - ty in old Shan - ty Town." The score includes various chords such as F, A7, D7, G7, F#9, C, Ddim, C7, F, Gdim, G7, D7, F#9, G7, Bb, Bbm, F, A7, D7, Gm, C7, and F, and features musical notations like slurs and dynamic markings.

It's on - ly a shan - ty in old Shan - ty Town; The roof is so slan - ty it
touch - es the ground; But my tum - bled down shack By an old rail - road track, Like a
mil - lion - aire's man - sion, is call - ing me back. I'd give up a pal - ace if
I were a king; It's more than a pal - ace, it's my ev - 'ry - thing. There's a queen wait - ing
there with a sil - ver - y crown, In a shan - ty in old Shan - ty Town.

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I WISH I WERE IN LOVE AGAIN *From the Musical "BABES IN ARMS"*Words by LORENZ HART
Music by RICHARD RODGERS

G A#dim G A#dim

The sleep - less nights, The dai - ly fights, The quick to - bog - gan when you reach the heights; I

G A#dim D7 C#dim D7sus D7 G

miss the kiss - es and I miss the bites, I wish I were in love a - gain! The brok - en dates. The

A#dim G A#dim G

end - less waits, The love - ly lov - ing and the hate - ful hates, The con - ver - sa - tion with the

A#dim D7 G7 Cmaj7 Cm6 G E7-9

fly - ing plates, I wish I were in love a - gain! No — more pain,

A9 D7 G G7 Cmaj7 Cm6 G E7-9 A7

No — more strain, Now — I'm sane, but — I would rath - er be

D7 G A#dim G

ga - ga! — The pulled out fur of cat and cur, The fine mis - mat - ing of a

A#dim G B7 Em Am7 D7 G

him and her, I've learned my les - son, but I wish I were in love a - gain!

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I STILL SEE ELISA *From the Musical "PAINT YOUR WAGON"*Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

C G+ C Dm7 G7

I still see E - li - sa, She keeps on re - turn - ing as breath - less and young — as ev - er —

Dm7 G7 Dm7 G7 D7 G7 C Fm6C

I still hear E - li - sa, And still feel a yearning to hold her a - gainst me a - gain. — Her

Dm7 Em Dm7 G9 C F A7 Dm D7

heart was made of hol - i - days, Her smile was made of dawn. Her laugh - ter was an A - pril song that ech - oes on and

G7 C G7+ C Dm6 E7 Am

on. — Since I saw E - li - sa, the sha - dows are fall - ing and win - ter is call - ing a bove. —

Bdim C Dm7 G7 C A7 Dm G7 C

— But I still see E - li - sa — when - ev - er I dream of love. —

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IF I RULED THE WORLD

From the Musical "PICKWICK"

Words by LESLIE BRICUSSE
Music by CYRIL ORNADEL

1. If I ruled the world — ev - 'ry day would be the first day of
I ruled the world — ev - 'ry man would be as free as a

spring, — Ev - 'ry heart would have a new song to sing — And we'd
bird, — Ev - 'ry voice would be a voice to be heard. — Take my

sing of the joy ev - 'ry morn - ing would bring. — 2. If
word we would treas - ure each day that oc - curred. —

My world — would be a beau - ti - ful place — Where we could weave such

won - der - ful dreams. — My world — would wear a smile on its face —

Like the man in the moon has when the moon beams. — If I ruled the

world — ev - 'ry man would say the world was his friend, — There'd be

hap - pi - ness that no man could end, — No, my friend, not if I

ruled the world. — Ev - 'ry head would be held up high, —

There'd be sun - shine in ev - 'ry - one's sky — If the day ev - er

dawned when I ruled the world. —

IF I SHOULD LOSE YOU *From the Film "ROSE OF THE RANCHO"*

LEO ROBIN and RALPH RAINGER

D+7 F#dim Gm D+7 F#dim Gm Bb7 Bb+9 Eb
 If I should lose you the stars would fall from the sky. If I should lose you
 Bb7 Bb+9 Eb Cm F9 add D C+9 F6 F7 C#dim Bb
 the leaves would with-er and die. The birds in May-time would sing a mourn-ful re-frain
 Gm D7 F#dim Gm C9 Cm Ab7 F7 D+7 F#dim G D+7
 F#dim Gm Bb7 Bb+9 Eb Bb7 Bb+9 Eb Cm F9 add D C+9
 and I would wan-der a-round hat-ing the sound of rain. With you be-side me the rose would
 F6 F7 C#dim Bb Eb D7 Gm Gm7 C9 Gb7 Bb Cm9 F+9 Bb
 bloom in the snow. With you be-side me no winds of win-ter would blow. I gave you my love
 and I was liv-ing a dream, but liv-ing would seem in vain if I lost you.

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I HEAR MUSIC *From the Film "DANCING ON A DIME"*

FRANK LOESSER and BURTON LANE

Cm D+ G9 C7 Cm D+ G9 C7 F7 Bb F7 Bb
 I hear mu-sic— Might-y fine mu-sic,— The mur-mur of a morn-ing breeze up there,— The
 C7 F C7 F Cm D+ G9 C7 Cm D+ G9 C7 F7 Bb
 rat-tle of the milk-man on the stair.— Sure that's mu-sic— Might-y fine mu-sic,— The sing-ing of a spar-row
 F7 Bb C7 F C7 F Cm7 F9 Cm7 F9 Bb
 in the sky,— the perk-ing of the cof-fee right near-by.— There's my fav-'rite mel-o-dy
 Bbm7 Eb9 Bbm7 Eb7 Ab Gm7 Ebm C7 Cm D+ G9 C7 Cm D+
 You my an-gel phon-ing me.— I hear mu-sic,— Might-y fine
 G9 C7 F7 Bb F7 Bb C7 F Gm7 C9 C7 F
 mu-sic— And an-y-time I think my world is wrong,— I get me out of bed and sing— this song.—

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IT COULD HAPPEN TO YOU *From the Film "AND THE ANGELS SING"*

JOHNNY BURKE and JIMMY VAN HEUSEN

G E7 A F#7 G C
 Hide your heart from sight, Lock your dreams at night, It could hap-pen to
 B7 Dm E7 Am7 Cm G A B7
 you— Don't count stars or you might stum-ble—
 Em C7 A7 Am7 D9 Ab9 G E7
 Some-one drops a sigh and down you tum-ble. Keep an eye on Spring,
 Am F#7 G C B7 Dm E7 Am7
 Run when church bells ring, It could hap-pen to you.— All I
 Cm G Dm E7 D7 Am7 D9 G
 did was won-der how your arms would be, And it hap-pened to me.—

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I GET ALONG WITHOUT YOU VERY WELL

HOAGY CARMICHAEL

I get a - long with - out you ver - y well, _____ Of course I do, _____ Ex - cept when
 soft rains fall _____ and drip from leaves, Then I re - call the thrill of be - ing shel - tered in your arms, _____
 _____ Of course I do, _____ But I get a - long with - out you ver - y well _____
 I've for - got - ten you, just like I should, _____ Of course I have, _____ Ex - cept to
 hear your name _____ of some - one's laugh that is the same But I've for - got - ten you just like I
 should. _____ What a guy! _____ What a fool am I _____ To think my break - ing heart _____
 _____ could kid the moon; _____ What's in store? _____ Should I 'phone once more? _____ No it's
 best that I stick to my tune. _____ I get a - long with - out you ver - y
 well, _____ Of course I do, _____ Ex - cept per - haps in spring _____ but I should
 nev - er think of spring For that would sure - ly break my heart in two. _____

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IN THE COOL, COOL, COOL OF THE EVENING

From the Film "HERE COMES THE GROOM"

JOHNNY MERCER and HOAGY CARMICHAEL

In the cool, cool, cool of the eve - nin' tell 'em I'll be there _____ In the
 cool, cool, cool of the eve - nin' bet - ter save a chair. _____ When the
 par - ty's get - tin' a glow _____ on, 'n' sing - in' fills the air, _____ In the
 shank o' the night, _____ when the do - in's are right, _____ you can tell 'em I'll be there. _____

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I'LL PAINT YOU A SONG *From the Film "NORWOOL"*

By MAC DAVIS

Medium Folk Style

Gm(F bass) Fmaj7 F
 I'm just a coun-try boy, _____ there's lit - tle I can of - fer you. _____ Just rhymes and
 side your eyes, _____ and find a lit - tle girl, _____ Whose dreams have
 Gm B>m F Gm
 mel - o - dies _____ are all I have to give. _____ But I've made friends with life _____ and I can
 turned to sand, _____ some-where a - long her way. _____ But if you'll close your eyes _____ and step in-
 Fmaj7 F Gm B>m F
 com-fort you. _____ If you'll just come with me, _____ I'll show you how to live. _____ I'll sing you a
 side my world, _____ I'll take you by the hand, _____ We'll find a brand new day. _____ I'll sing you a
 Gm C7 F Fmaj7 F6 F Gm
 morn - ing _____ with laugh - ing blue - birds. _____ I'll sing you a fai - ry tale _____ full of
 mea - dow _____ with marsh - mal - low skies. _____ I'll sing you a pup - py dog _____ with a
 C7 F Fmaj7 F6 F B> F Fmaj7
 rib-bons and crepe pa-per words. _____ I'll sing you a rain - bow _____ you can keep for your own. _____
 pink tongue & big lov-ing eyes. _____ I'll sing you a sun - set _____ that glows all night long. _____
 F6 F 3 Gm C7 F 3 F 1. 2. C7 F
 - I'll sing you a morn-ing, _____ I'll paint you a song! _____ I look in -
 - I'll sing you a mea-dow, _____ I'll paint you a song! _____ Won't you come a-long? _____

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I LOVES YOU PORGY *From the Musical "PORGY AND BESS"*Music by GEORGE GERSHWI
Lyric by DuBOSE HEYWARD and IRA GERSHWI

Andantino Fmaj7 B>maj7 Dm7 Am7 B>maj9
 I wants to stay here, but I ain't wor - thy. You is too de - cent to un - der -
 Por - gy, don't let him take me, Don't let him han - dle me an' drive me
 E> B>maj7 Am7 F#dim Gm7 C6 C7
 stan', For when I see him he hyp - no - tize me, When he take hol' of me with his hot
 mad. If you kin keep me, I wants to stay here wid you for - ev - er, an' I'd be
 F Am6 E>9 E7 Am6
 han'. Some - day, I know he's com - in' back to call me, He's goin' to han - dle me an'
 A>7 + 5 G7 - 5 Cm6 C7 + 5 G9
 hol' me so. It's goin' to be like dy - in', Por - gy, deep in - side me.
 C7 D C9 Cm + 7 C7 F
 But when he calls. I know I have to go. I loves you
 glad.

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I'LL WALK ALONE *From the Film "THREE CHEERS FOR THE BOYS"*Lyric by SAMMY CAHN
Music by JULE STYNE

I'll walk a - lone be - cause, to tell you the truth, I'll be lone - ly. I don't mind be - ing lone -
 ly. When my heart tells me you are lone - ly too. I'll walk a - lone, they'll ask me
 why and I'll tell them I'd rath - er. There are dreams I must gath - er. Dreams we fash - ioned the night -
 you held me tight. I'll al - ways be near you, wher - ev - er you are. Each night in ex - tr
 prayer If you call I'll hear you, no mat - ter how far. Just close your eyes and I'll be
 there. Please walk a - lone and send your love and your kiss - es to guide me
 Till you're walk - ing be - side me, I'll walk a - lone.

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Copyright renewed and assigned to Morley Music Co., New York, N.Y. Used by permission.**IT'S A HAP-HAP-HAPPY DAY***From the Film "GULLIVER'S TRAVELS"*

A.J. NEIBURG, S. TIMBERG and W. SHARPLES

It's a hap - hap - hap - py day. Too - dle, oo - dle, oo - dle, oo - dle, oo - dle - ay. For
 you and me, for us and we, all the clouds have rolled a - way. It's a hap - hap - hap - py
 day. Too - dle, oo - dle, oo - dle, oo - dle, oo - dle - ay. The sun shines bright and the world's all right. It's a
 hap - hap - hap - py day. Four and twen - ty sun - beams are danc - ing 'round my face.
 Four score and twen - ty more are danc - ing ev - 'ry place. It's a hap - hap - hap - py day. Too - dle,
 oo - dle, oo - dle, oo - dle, oo - dle - ay. You can't go wrong if you sing a song. It's a hap - hap - hap - py day.

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I HEARD A FOREST PRAYING

Words by SAM M. LEWIS
Music by PETER DeROSE

Slowly
Cmaj7 C^o Bm7-5 B^b°

I heard a for - est pray - ing, The trees were cold and bare,

Am7 Fm C Fm7-5 G7+ G7 C Fm7-5G7+G7C

What was the for - est say - ing Let me re - peat it's prayer.

Fm7 Bb7 Ab Eb Cm D7-5 G7

Trees make a play - ground for chil - dren, They shade a lov - er's lane,

C G Am Am7 F#m7 F#° D7sus D7 Dm7/GG7 Cm F°/C

Shel - ter the tired and the wea - ry Bid - ding them hope a - gain. Man turned the fields and the

C7-9 C^o B° Bbm C7sus C7 F Dm7-5

for - est In - to a bat - tle - field grim. Man took a tree, an

Cm Ab7 > > > D7sus D7 D7+ (-9) G G7 Em G7 Cmaj7 *Tempo I*

in - no - cent tree, And made a cross for Him! I heard a for - est

C^o Bm7-5 B^b° Am7 Fm

pray - ing, I heard the heav - ens weep, Just as the dawn was

C Am Am7 Fm7 G7+ G7 C

grey - ing And night went home to sleep.

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ISN'T IT ROMANTIC *From the Film "ISN'T IT ROMANTIC"*

LORENZ HART and RICHARD RODGERS

E^b B^b7 A^b B^b7 E^b B^b7+ E^b B^b7 E^b

Is - n't it ro - man - tic? Mu - sic in the night, A dream that can be heard. Is - n't it ro - man - tic?
man - tic? Mere - ly to be young on such a night as this? Is - n't it ro - man - tic?

B^b7 A^b B^b7 E^b C7 Fm C7 Fm B^b7 G7

Mov - ing shad - ows write the old - est mag - ic word. I hear the breez - es play - ing
Ev - 'ry note that's sung is like a lov - er's kiss. Sweet sym - bols in the moon - light

1 Cm G7 Cm E^b7 A^b C7 Fm B^b7 Bdim Cm F7 Edim B^b7

in the trees a - bove. While all the world is say - ing you were meant for love. Is - n't it ro -

2 Cm Am7-5 Fm7-5 E^b D^bdim B^b7 E^b

Do you mean that I will fall in love per - chance? Is - n't it ro - mance?

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IF NOT FOR YOU Theme from the Paramount Picture "BLOODLINE"

 Words by LARRY KUSIK
 Music by ENNIO MORRICONE

D Em/D
 If not for you, how could I live With-out the love that's yours to

D D7 G Gm D/F# Dm/F E7
 give. — With-out you near me, who'd be there to hear me; An-swer all my long-ing, be-long-ing to

A D Em/D
 me. If not for you, would life go on; — Could I ex -

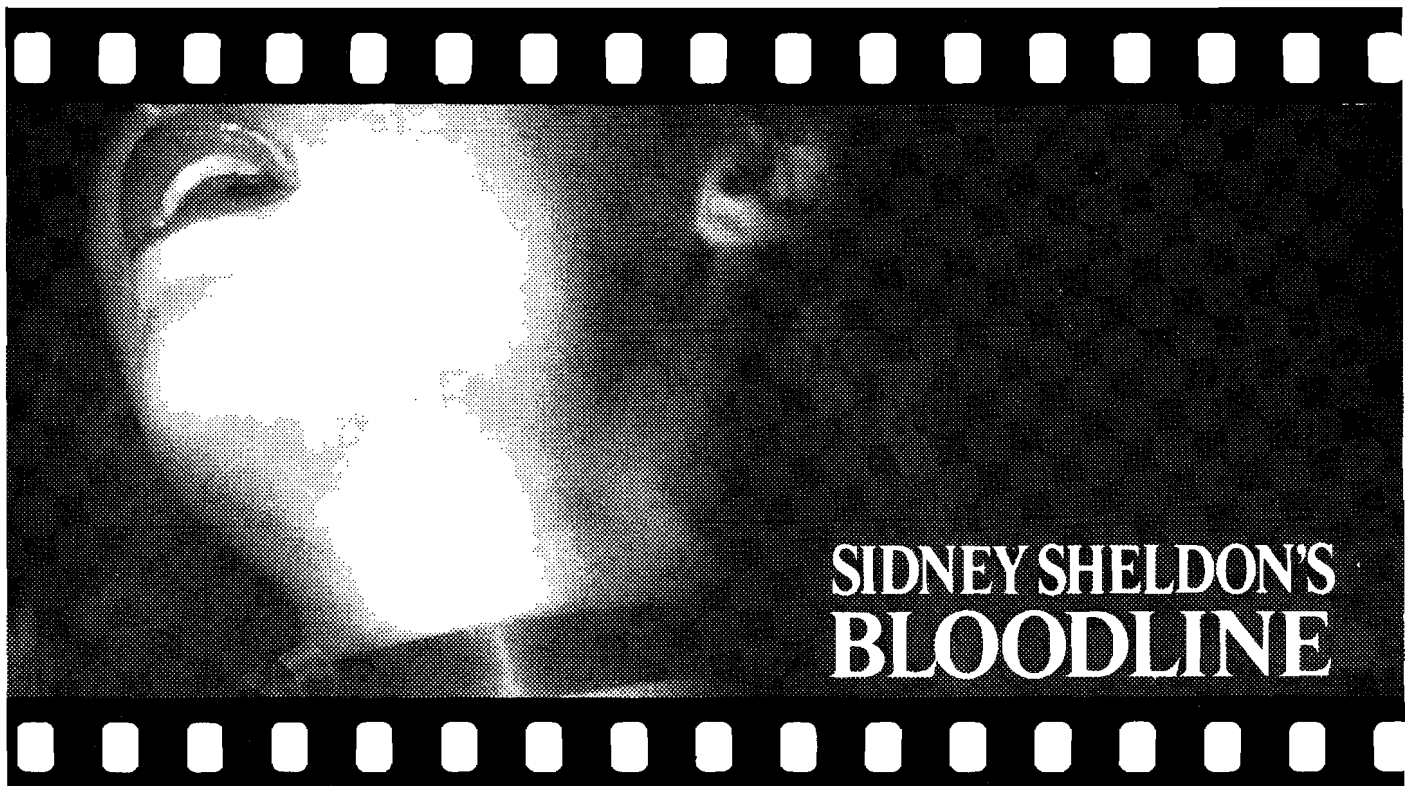
D D7 G Gm D/F#
 ist — if you were gone. — When I had no one, in your arms you taught me all the joys of

Dm/F E7(b9) Am7b5/Eb G/D
 liv - ing, With the love you brought me. Now you're all I live for, How could I go

1. Em/A G/A Em/A D Dmaj7 D7
 on with - out you. When I had

2. Em/A A7 D
 on, if not for you.

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**SIDNEY SHELDON'S
 BLOODLINE**

I'M JUST A LUCKY SO-AND-SO

MACK DAVID and DUKE ELLINGTON

As I walk down the street— Seems ev-'ry-one I meet— Gives me a friend-ly, Hel-lo.—
 I guess I'm just a luck-y so - and - so. — The birds in ev - 'ry tree—
 Are all so neigh-bor-ly— They sing wher - ev - er I go.— I guess I'm
 just a luck-y so - and - so. — If you should ask me the a-mount In my back ac-count, I'd
 have to con - fess— that I'm slip - pin'— But that don't wor - ry me, con - fi - den - tial - ly, I've got a
 dream that's a pip - pin'. — And when the day is through— Each night I hur - ry to—
 a home where love waits, I know.— I guess I'm just a luck-y so - and - so. —

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I'M POPEYE THE SAILOR MAN

SAMMY LERNER

I'm Pop-eye the sail - or man. — I'm Pop-eye the sail - or man. — I'm
 strong to the "fin-ich" 'cause I eats me spin-ach. I'm Pop-eye the sail - or man. — *Fine*
VERSE
 I'm one tough Ga - zoo - kus which hates all pa - loo - kas wot ain't on the up and square. — I
 buffs 'em and buffs 'em an' al - ways out - roughs 'em, an' none of 'em gits no - where. — If
 an - y one dass - es to risk my "fisk" it's "Boff" an' it's "Wham", un - 'er - stan'? — So,
 keep "Good Be - hav - or", that's your one life - sav - er with Pop - eye the sail - or man. — I'm *D.S. al Fine*

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INSEPARABLE

Words and Music by
CHUCK JACKSON and MARVIN YANCY

I WANNA BE LOVED

BILLY ROSE, EDWARD HEYMAN and JOHNNY GREEN

I wan-na be loved, with in - spi - ra - tion, I wan-na be loved start - ing to -
 night. In - stead of mere - ly hold - ing con - ver - sa - tion, Hold me tight! I wan - na be
 loved I crave af - fec - tion, Those kiss - es of yours I'd glad - ly share. I
 want your eyes to shine in my di - rec - tion, Make me care. I want the
 kind of ro - mance that should be strong and e - qual - ly as ten - der. I on - ly
 ask for the chance to know the mean - ing of the word "sur - ren - der." I wan - na be
 thrilled by on - ly you dear, I wan - na be thrilled by your ca - ress. I
 wan - na find each dream of mine come true, dear, I wan - na be loved.

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THE LONESOME ROAD

GENE AUSTIN and NATHANIEL SHILKRET

Look down, look down, that lone - some road Be - fore you trav - el
 True love, true love, what have I done, That you should treat me
 on. so? Look up, look up, and seek yo' mak - er 'Fore Gabri - el
 You caus - ed me to walk and talk, Like I nev - er
 blows his horn. Wear - y to - tin' such a
 did be - fore. Gm7 Fm7 Bb7b9 Eb
 load, Tredg - ing down that lone - some road. Look down, look
 down that lone - some road, Be - fore you trav - el on.

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I'M ON YOUR SIDE

From the Film "THE LITTLE PRINCE"

Music by FREDERICK LOEWE
Words by ALAN JAY LERNER

Fast

Where did you go? Where, oh
 where did you go? Lit-tle man, don't you know that I'm on your side?
 Why did you go? Why, oh
 why did you go? Lit-tle man, let me show you I'm on your side.
 This world is an o - cean with - out an - y
 shore when you're on your own. Dawn is the end of the
 rope when you're all a - lone. I've been, I've seen,
 I've known it. Where you be? Where, oh,
 where can you be? Hur - ry back and you'll see that I'm on your side.
 Where did you run? Why, oh
 why did you run from the one, on - ly one who is on your side?
 Ev - 'ry - bod - y needs a friend, Come make use of me.
 God gave peo - ple hands to lend, Mine are free,
 So Why stay a - way? Come what may
 I'm on your side!

I'M THE GREATEST STAR *From the Musical "FUNNY GIRL"*Words by BOB MERRILL
Music by JULE STYNE

Moderato

The musical score for "I'm the Greatest Star" is written in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked "Moderato". The score consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "I'm the great-est star. I am by far, But no one knows it. That's why I was born, I'll blow my horn till some-one blows it. I'm a natch-'ral 'Ca-mille' As Ca-mille I just feel I've so much to of-fer, I'm a nat-u-ral cough-er. Some ain't got it, not a lump. I'm a great big clump of tal-ent! Laugh! They'll bend in half, A thou-sand jokes, A thou-sand fac-es. Have you guessed yet, who's the best yet? If you ain't I'll tell you one more time. You bet yer last dime, In all— of the world so far— I'm the great-est, great-est star!"

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I LOVE YOU *From the Musical "MEXICAN HAYRIDE"*

Words and Music by COLE PORTER

The musical score for "I Love You" is written in 4/4 time with a key signature of one flat (Bb). The score consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "I love you" Hums the A-pril breeze "I love you" ech-o the hills. "I love you" the gold-en dawn a-grees As once more she sees daf-fo-dils. It's spring a-gain And birds on the wing a-gain start to sing a-gain The old mel-o-die "I love you" That's the song of songs, And it all be-longs to you and me.

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IN LOVE WITH A FOOL

From the Musical "I'M SOLOMON"

Lyric by ANNE CROSWELL
Music by ERNEST GOLD

Oh, you see the world with the eyes of a child When you're In Love With A Fool, — To
 speak is to sing, ev - 'ry branch is a swing And each day is a fling with a fool. — You
 find your - self do - ing in - cred - i - ble things When you're In Love With A Fool, — Like
 fly - ing a kite in the dead of the night Which feels ut - ter - ly right with a fool. —
 He does - n't care what the world says to him, He is he which is all he can be, — A
 fool and a king have this one thing in com - mon: From com - mon - place rules they are free. —
 Free, hap - py and child - like, so will - ing to give, —
 Fools need to be cared for if they're to sur - vive, —
 Fools give us the laugh - ter nec - es - sar - y to live! — Your }
 I need to be need - ed Thus do mar - riag - es thrive! — My }
 sup - per is ha - zel - nuts, hon - ey and milk, { If you should mar - ry a fool, — You'll }
 { Now since I mar - ried a fool, — I'll }

nev - er have gold and { you'll } of - ten be cold But { you sel - dom feel } old with a fool. —
 { I'll } { I'll nev - er grow }

It's fool - ish I guess but I have to con - fess I like be - ing In Love —
 With A Fool. — Fool. —

I'M ALONE BECAUSE I LOVE YOU

JOE YOUNG

I'm A - lone Be - cause I Love You, Love you with all my
heart; I'm a - lone be - cause I had to be true,
Sor - ry I can't say the same a - bout you. Yes - ter - day's kiss - es are
bring - ing me pain; Yes - ter - day's sun - shine has turned in - to rain. I'm A -
lone Be - cause I Love You, Love you with all my heart.

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I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

JOE YOUNG and FRED E. AHLERT

I'm Gon - na Sit Right Down And Write My - self A Let - ter, And
smile and say "I hope you're feel - ing bet - ter", And
make be - lieve it came from you. I'm gon - na write words, oh, so
close "with love" the way you do.
sweet, They're gon - na knock me off my feet, A lot of kiss - es on the bot - tom,
I'll be glad I got 'em. I'm gon - na I'm Gon - na Sit Right Down And Write My - self A
Let ter, And make be - lieve it came from you.

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I'LL FOLLOW MY SECRET HEART From the Musical "CONVERSATION PIECE"

By NOEL COWARD

I'll fol - low my se - cret heart my whole life through,
I'll keep all my dreams a - part till one comes true.
No mat - ter what price is paid, What stars may fade a - bove
I'll fol - low my se cret heart till I find love.

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IN THE MIDDLE OF A KISS From the Film "THE CLOCK STRIKES EIGHT"

SAM COSLOW

E7 3 Am F7 E7 3 Am C7 3

In the mid-dle of a kiss _____ Sud-den - ly it dawned - on me _____ In the mid-dle of a kiss -

F A7 Dm 3 G7

_____ I knew you were mine _____ In the mid-dle of a sweet em-brace _____ That you at first re-

C G+9 C Am Cm D7 Dm7 G7

sent - ed _____ Re - mem - ber, how sur-prised we were _____ To find we real - ly meant it? _____

E7 3 Am F7 E7 3 Am C7 3

_____ In the mid-dle of a sigh _____ We stum-bled in - to Par - a - dise _____ In the twin-ple of an eye -

F A7 Dm Fm A7 Dm 3 Fm

_____ We lost it a - gain _____ For we did - n't com-pre - hend _____ That our

C Gm 3 A7 F#dim G9 F G7 C F Fm C

dream of love would end _____ Just the way it be-gan _____ In the mid-dle of a kiss. _____

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IT'S ALWAYS YOU From the Film "ROAD TO ZANZIBAR"

JOHNNY BURKE and JAMES VAN HEUSEN

Adim Bbm7 A7 Ab Ddim Bbm7 3 Eb7 Cm7 Fm7 F7

When - ev - er it's ear - ly twi - light I watch till a star breaks through;
When - ev - er I roam through ro - ses, And late - ly I of - ten do,

Bbm 3 Db Dbm Ab Ddim Bbm7 1. Ebm7 Eb7 Ab Adim 2. A7 Ab

Fun - ny it's not a star I see, It's al - ways you. ways you.
Fun - ny it's not a rose I touch, It's al -

Ebm7 Ab9 Ebm7 Cdim Db D9 Db Fm7 Db9

If a breeze ca-ress-es me, It's real-ly you stroll-ing by. If I hear a

Fm7 Ddim Bbm7 3 E9-5 E7 Eb9 Adim Bbm7 3 A Ab Ddim

mel - o - dy, It's mere-ly the way you sigh. Wher - ev - er you are, you're near me, You

Bbm7 3 Eb7 Cm7 Fm7 F7 Bbm 3 Db Dbm Ab Ddim Bbm7 A9 Ab

dare me to be un - true, Fun - ny, each time I fall in love, It's al - ways you.

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IN THE PARK IN PAREE *From the Film "A BEDTIME STORY"*

LEO ROBIN and RALPH RAINGER

Bb7 *Bb+7* *Eb* *Bb+7* *Eb* *Bb+7*

Ev - 'ry bird has a mate, Ev - 'ry poo-dle has a date — In the park in Pa-ree in the

Eb *Edim* *Bb7* *Fm7* *Bb7* *Eb* *Abm* *Eb* *Eb7*

spring. Ev - 'ry duck, ev - 'ry fish Seems to get his ev-'ry wish — In the park in Pa-ree in the spring. Those

Ab *Bb7* *Eb* *Bb7* *Eb* *Eb7* *Ab* *Bb7*

ba - bies play - ing in the sun - light, So care - less and free, Will soon be play - ing in the

Eb *G* *D7* *G* *Bb7* *Bb+7*

moon - light Where no one can see. — Ev - 'ry day there's the noise Of the rat - tles and the toys — In the

Eb *Bb+7* *Eb* *Bb+7* *Eb* *Edim* *Bb7* *Fm7* *Bb7*

park in Pa-ree in the spring. Ev - 'ry night there's a hush, And the lit - tle ros - es blush — In the

Eb *Abm* *Eb* *Eb7* *Ab* *Bb7* *Eb* *Abm*

park in Pa-ree in the spring. Each lov - er and his love dis - cov - er Na - ture is a

Eb *F7* *Bb7* *Eb* *Abm* *Eb*

won - der - ful thing, — And they all want to be In the park in Pa-ree in the spring. —

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I'LL ALWAYS LOVE YOU (Querida Mia)*From the Film "MY FRIEND IRMA GOES WEST"*

JAY LIVINGSTON and RAY EVANS

C *Am* *Em* *F*

Day — af - ter day I'll al - ways love you — Live just to say I'll al - ways

A9 *A7* *Dm* *Dm7* *Fm6* *C* *B7*

love you. — Dear one, — your near - ness is my treas - ure. — Dear one, —

Em *B7* *G7* *C* *Am* *Em*

— your kiss is rich as wine. — And it's mine, — yes, it's mine, the won - der of you, —

F *E7* *G9* *Em* *B* *G7* *C* *C+*

Yours, love is yours be - cause I love you, — To you — I give my heart so mad - ly, mad - ly

F *F#dim* *C* *Dm7* *G9* *C*

beat - ing — with ev - 'ry beat re - peat - ing — I'll al - ways love you sol —

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INDISCREET From the Film "INDISCREET"Lyric by SAMMY CAHN
Music by JAMES VAN HEUSEN

Dm G7 C A7 D9
 In - dis - creet, it's in - dis - creet! to gaze at you each time we meet I've told my eyes they
 G+7 G7 Em7 A7(p9) A+7 A7 Dm G7 C
 must dis - guise this year - ing! Yes, it's in - dis - creet! Quite in - dis - creet! to find your touch so
 A7 D9 G+7 Gm7 C7(p9) C7 F
 bit - ter - sweet! You're close to me, and sud - den - ly I'm burn - ing! While I'm ask - ing my - self
 C7 C+7 C7 FMaj7 F6 Dm G Bm7(p5) Bb9 A7p9 A+7 A7
 girl where's your pride? Ir - re - sist - a - bly I'm drawn to your side! And it's
 Dm G7 C A7 D9 G+7 G7
 in - dis - creet! so in - dis - creet! But love is sweet and time is fleet and oh my dear I crave the near - ness
 Em7(p5) A7b5 A7 D G7 Em7 A7b5 A7
 of you To love you is why my heart must beat So
 D G F#7 G7 C D>Maj7 Dm7 A7 C
 love me it can't be in - dis - creet!

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I'VE HEARD THAT SONG BEFORE From the Film "YOUTH ON PARADE"Lyric by SAMMY CAHN
Music by JULE STYNE

G7 C C(Maj7) C6 Bm7 E7 E7 Ddim E+ E7
 It seems to me I've heard that song be - fore; It's from an old fa - mil - iar score,
 A7 Edim A+ A7 D7 Em F(Maj7) F#7
 I know it well, that mel - o - dy, It's fun - ny
 Em G7 G7(+5) C G7(+5) C Am Am(Maj7)
 how a theme re - calls a fa - vor - ite dream, A dream that
 Am7 D7 Dm7 Fm6 G7 Dm7 G7 C C(Maj7) C6
 brought you so close to me. I know each word be - cause I've heard that song be - fore,
 Bm7 E7 A7 Gm6 A7 Edim A7
 The ly - ric said "For - ev - er - more." For - ev - er - more's a mem - o - ry.
 Dm A7 Dm F6 C7(+5) F6 Fm6 C6 B7
 Please have them play it a - gain, And I'll re -
 C6 Gm6 A7 Dm A7 Dm Fm6 G7 C
 mem - ber just when I heard that love - ly song be - fore.

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IS THIS WHERE I WAKE UP *From the Musical "BILLY"*Music by JOHN BARRY
Lyric by DON BLACK

Fast

F Gm Am F Bm³ E7 A Amaj7 A

1. 3. Is this where I wake up, _____ is this the day? _____
2. Is this where I wake up, _____ and start to live? _____

C+ C F Gm A Bm³ E7 Amaj7 A6 C+

_____ Is this where I wake up; _____ What did you say? _____
_____ Do I now show the world _____ I've more to give? _____

C7 Em7 A7 Em7 A7 D7 D Gm6 D+

_____ Some-thing in me is stir - ring, _____ Is some-thing great oc - cur - ring? _____
_____ It seems a trip worth tak - ing, _____ Why won't my hands stop shak - ing? _____

Gm7 Am D7 Gm7 C7 Gm³ To Coda C Gb7

I know what you're in - fer - ring: _____ You will come, too, yes, you'll come too.
May be at last I'm wak - ing _____ Out of the night, could I be right?

F Gm C9 C7 Fmaj7 D. C. al Coda

Is this where I wake up and turn on the light? _____

Coda

C Gb7 F Gm Am F Bm³ E7 Amaj7 A6

could I be right? Is this where I wake up and turn on the light. _____

Amaj7 Am Ab9 Gm7 C7-5 Fmaj7

_____ And turn on the light. _____ And turn on the light? _____

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IT'S BEEN A LONG, LONG TIME *From the Film "I'LL GET BY"*Lyric by SAMMY CAHN
Music by JULE STYNE

F FMaj7 F6 F#dim C9 C7

Just kiss me once, then kiss me twice, Then kiss me once a - gain, _____ It's been a long, long time.

Gm D+ Gm7 C7 Gm7 C9+ F

Have - n't felt like this, my dear, Since can't re - mem - ber when, _____ It's been a long, long time. You'll nev - er

Cm6 D7 Gm Bbm6 C7

know how man - y dreams I dreamed a - 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.

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IT ALL DEPENDS ON YOU

From the Film "BIG BOY"

By B.G. DeSYLVA, LEW BROWN
and RAY HENDERSON

Cmaj7 C6 Cmaj7 C6
 I can be hap-py, I can be sad, I can be good or I can be bad, It
 Em7 C Cdim Dm7 G7 Dm7 Dm F+ Dm7 G7
 all de-pends on you. I can be lone-ly out in a crowd,
 Dm F+ Dm7 G7 G9 G+ C G7
 I can be hum-ble, I can be proud, It all de-pends on you.
 C Cmaj7 C7 F F6 F+ Cm6 D7 D9
 I can save mon-ey, or spend it, Go right on liv-ing, or end it, You're to blame, hon-ey,
 D7 Dm7 G7 Cdim G7 Cmaj7 C6
 For what I do. I know that I can be beg-gar, I can be King,
 Cmaj7 Gm6 A7 D7 Dm7 G7 C
 I can be al-most an-y old thing, It all de-pends on you.

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IT STARTED IN NAPLES

From the Film "IT STARTED IN NAPLES"

MILT GABLER, ALESSANDRO CICOGNINI and CARLO SAVINA

Gmaj7 C#dim₃ Am7 D7 Am7
 It start-ed on an eve-ning in Na-ples. I was lone-ly
 D7 D+ Gmaj7 G6 *tacet* G
 on an eve-ning in Na-ples. Sud-den-ly we were to-geth-er, sing-ing things a-bout the
 G#dim(add E) D7 Am7 D7
 weath-er, and I knew that love had found us. Man-do-lins were soft-ly play-ing to the words that we were
 C G *tacet* G
 say-ing, par-a-dise was all a-round us. Soon you dis-ap-peared from sight, some-how you van-ished in the
 E7 Am F
 night and I was left a mem-o-ry. I know you'll come back a-gain, my heart keeps
 Em Am7₃ Am7b5 D7b9 Gmaj9 GG Eb Eb6 G
 tell-ing me so, And now I wait ev-'ry day and I pray by the bay of Na-ples.

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IT TAKES LOVE TO MAKE A HOME

From the Film "NEVER STEAL ANYTHING SMALL"

Lyric by MAXWELL ANDERSON

Music by ALLIE WRUBEL

Four walls can make a dwelling. Four walls, a roof and a floor. That's all the agent's selling, four walls and nothing more. That's all the agent's selling, four walls. For those who roam. Four walls can make a dwelling. But it takes love to make a home!

Chords: C, F9, C, C6, C, G7, C, F9, C, C7, Gm7, C7, F, F#dim, C, A7, D7, Dm7, G7, C.

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Lyric by LEO ROBIN

Music by HAROLD ARLEN

IT WAS WRITTEN IN THE STARS From the Film "CASBAH"

It was written in the stars, What was written in the stars shall be! It was written in the skies That the heart and not the eyes shall see. And so, whether it bring joy, whether it bring woe, it shall be done! Now suddenly I know You are the one. Here, as in a day-dream, By my side you stand; Here with my trow-rows in your hand. It was written high above That I have to have your love Or I'll never be free. And cloudy though the day be, Crazy though I may be, What the stars fore-told shall be.

Chords: Fm7, Ebm, F7+, Fm7, Ebm, B7-5, Ebm, B7-5, Ap9, F7+, Fm7, Ebm, B7-5, Ebm, Bb7, Ab, C#dim, Bb7, Eb, Gm9, C7+, F9, Eb, Ebm, F7, Fm7, F#m, Bb7, Fm7, Abm, Eb, Ab9-5, G9, F#dim, Fm7, Bb7, C7, Gm7, Ebm, Gm, F7, F7+, Fm7, Abm, Ebm, F7+, Fm7, Eb, F7+, Bb7, Bb7, Eb, Ab, Bb7, Eb, Bbm7, Bb7, Ab, Fm7, Bbm7, Abm, Ebm.

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IT WERE ALL GREEN HILLS *From the Musical "BILLY"*Music by **JOHN BARRY**
Lyric by **DON BLACK**

Slowly

It were all green hills when I were a lad, Love-ly real-ly love-ly. There were
all green hills when I were a lad, Cham-pion, it were cham-pion. We had

o - pen fields and vast mead - ow - lands, Ram - bling dales, rug - ged moors and vales, And the
cob - bled roads and white col - oured trams, Brass bands played at the town's pa - rade, And we

air was crisp and riv - ers stretched for un - told miles; The trees had room to grow and grow. It were
sat and talked for hours on the vil - lage green, The days un - fold - ed nice and slow. It were

all green hills when I were a lad, But, of course, you're much too young to know. It were
all green hills when I were a lad, But, of course, you're much too young to know.

It were all green hills when I were a lad And it does - n't seem that long a - go.

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IN THE STILL OF THE NIGHT *From the Film "ROSALIE"*Words and Music by **COLE PORTER**

Andantino

In the still of the night, As I gaze from my win - dow, At the
moon in its flight, My thoughts all stray to you. In the still of the
night, While the world is in slum - ber, Oh, the times with - out num - ber, Dar - ling, when I
say to you: "Do you love me As I love you?"
Are you my life - to - be, My dream come true?" Or will this
dream of mine fade out of sight Like the moon, grow - ing dim, on the
rim of the hill in the chill, Still of the night.

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IT'S A NEW WORLD *From the Film "A STAR IS BORN"*Lyric by IRA GERSHWIN
Music by HAROLD ARLEN

It's a new world I see. A new world for me! The tears have rolled off my cheek. And fears fade a-way ev-'ry time you speak. A new world though we're in a ti-ny room, What a vi-sion of joy and blos-som and bloom! A new-found prom-ise, one that will last, So I'm hold-ing on and I'm hold-ing fast! You brought a new world to me, And that it-'ll al-ways, al-ways be!

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I'M TELLING YOU NOW *From the Film "CALENDAR GIRL"*Lyric by HAROLD ADAMSON
Music by JIMMY McHUGH

Have I told you late-ly I love you? Have I told you late-ly I care? I may be blind-ed by all of your charms, Grow ab-sent-mind-ed when you're in my arms. Have I told you late-ly you thrill me? Have I ov-er-looked it some-how? Have I told you late-ly I love you? If I have-n't I'm tell-ing you now.

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IT'S ALL RIGHT WITH ME *From the Film "CAN-CAN"*

Words and Music by COLE PORTER

Steadily moving fox trot
Cm

1. It's the wrong time, and the wrong place tho' the face is charm-
 2. (It's the) wrong song, in the wrong style tho' your smile is love-
 ing, it's the wrong face, it's not her face but such a charm-ing face
 - ly, it's the wrong smile, it's not her smile, but such a love-ly smile
 that it's all right with me. It's the all right with
 me. You can't know how hap-py I am that we met, I'm
 strange-ly at-tract-ed to you, There's some-one I'm try-ing so
 hard to for-get. Don't you want to for-get some-one too? It's the
 wrong game with the wrong chips, tho' your lips are tempt-ing, they're the wrong lips,
 They're not her lips, but they're such tempt-ing lips that if some night
 you're free, dear, it's all right it's all right with me.

Chords: Cm, F9, Cm, Fm, B>, B>9, B>7, B>m6, C9, F7, G, Fm6, G, F, G7, F9, Fm7, B>7, E>, B>m, E>9, Cdim, A>m, Fdim, E>, E>7, E>6, B>m6, F7, Fm6, G7, Cm6, G, F, G7, Cm, F9, Cm, Fm, B>, B>9, B>7, Bb>m6, C9, F9, F7, B>9, Gm, D, Fm7, B>7, E>7, E>7+ A>7, Ab7, Eb

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 Sole selling agent: Chappell & Co., Inc., New York, N.Y. Used by permission.**I WISHED ON THE MOON** *From the Film "I WISHED ON THE MOON"*

By DOROTHY PARKER and RALPH RAINGER

1. I wished on the moon for some-thing I nev-er knew, wished on the moon for more than I
 (2.) begged of a star to throw me a beam or two, wished on a star and asked for a
 ev-er knew: a sweet-er rose, a soft-er sky an A-pril day that
 dream or two. I looked for ev-'ry love-li-ness: it
 would not dance a-way. 2. I (2.) all came true; I wished on the moon for you.

Chords: Gb7b5, F7, Bb, F7, Bb, F7, Bb, Eb, Ebm, Bb, Ab7, G7, C7, F7, Bb7, F7sus4, F7, F7+, Bb, Eb, Ebm, F7, F+, Bb

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IT'S DE-LOVELY *From the Musical "RED, HOT AND BLUE!"*

Words and Music by COLE PORTER

C7+ F F+ F

The night is young, — the skies are clear — And if you want — to go walk-ing, dear, — It's de-

F#dim C7 D7 Gm Ebmaj7

light-ful, — It's de-li-cious, — it's de-love-ly. — I un-der-stand — the rea-son why — You're

Em7>5 Gm Eb Em7b5 Gm G#dim F

sen-ti-men-tal 'cause so am I, — It's de-light-ful, — it's de-li-cious, — it's de-love-ly. —

G7 C7 F7 Bb F7 F+ Bb Bbm6

You can tell at a glance — What a swell night — this is for ro-mance, — You can hear dear Moth-er

C7 F F+

Na-ture mur-mur-ing low. — "Let your-self go." — So please be sweet, — my chick-a-dee, — And

F F F+ Dm F Fmaj7

when I kiss — you, just say to me — "It's de-light-ful, — It's de-li-cious, — It's de-

Am7 D7 Db+ C7 Gm7 F

lect-a-ble, — It's de-lir-i-ous, — It's di-lem-ma, It's — de-li-mit, It's de-luxe, It's de-love-ly."

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INNAMORATA *From the Film "ARTISTS AND MODELS"*

JACK BROOKS and HARRY WARREN

Bb Dm7 Eb Cm7 F7 Cm7 F7

If our lips should meet, in-nam-o-ra-ta, — kiss me, kiss me, sweet, in-nam-o-

Bb Edim Cm7 F7

ra-ta. — Hold me close and say you're mine, — with a love as

F+ Bb Cm7 Bb Dm7 Eb

warm as wine. — I'm at Heav-en's door, in-nam-o-ra-ta. —

Cm7 F7 Cm7 F7 Bb Fm6

Want you more and more, in-nam-o-ra-ta. — You're a sym-pho-

G7 Cm Cm7 C7-5 Bb Gm Cm7 F9 Bb

ny, a ver-y beau-ti-ful so-na-ta, my in-nam-o-ra-ta, Say that you're my sweet-heart, my love. —

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I'VE GOT YOU UNDER MY SKIN *From the Film "BORN TO DANCE"*

Words and Music by COLE PORTER

Bb7 Fm7 Bb7 Ebmaj7 Eb6 Fm7
I've got you _____ un - der my skin, _____ I've got you _____

Bb7 Ebmaj7 Cm7 Eb Fm7 Bb7 Ebmaj7 Cm7
_____ deep in the heart of me, _____ So deep in my heart, _____ You're real-ly a part of me _____

Gm Fm7 Bb7 Ebmaj7 Eb6 Fm7 Bb7
I've got you _____ un - der my skin. _____ I tried so _____ not to give

Ebmaj7 Eb6 Abm6 Bb7 D Ebmaj7 Eb6
in, _____ I said to my - self, "This af - fair nev - er will go so well." _____ But

Dm7 G7 Cdim C Ab6
why should I try to re - sist when, dar - ling, I know so well _____ I've got you _____

Abm Bb7 Ebmaj7 Eb6 Fm7 Bb7
_____ un - der my skin. _____ I'd sac - ri - fice an - y - thing, Come what might, for the

Eb Eb7 Ab Abm
sake of hav - ing you near, In spite of a warn - ing voice that comes in the night and re -

Eb Bb7 Cm Ab Bb7 Eb
peats and re - peats in my ear: _____ "Don't you know, lit - tle fool, _____ you nev - er can win, _____

Ebdim Fm7 Bb7 Eb Bb+ Eb Ab
_____ Use your men - tal - i - ty, _____ Wake up to re - al - i - ty." _____ But each time I do, just the

Abm6 Eb Bbm C7 Fm Bb7-9 Eb
thought of you makes me stop, Be - fore I be - gin, 'Cause I've got you _____ un - der my skin. _____

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I'VE NEVER FORGOTTEN *From the Film "EARL CARROLL'S SKETCHBOOK"*Lyric by SAMMY CAHN
Music by JULE STYNE

C Dm7 E♭dim C E♭dim Dm7 G7 Dm7 G7

I've nev - er for - got - ten the love that I found in your kiss - es. _____ I've

C Dm7 E♭dim C Em Gm A7 Gm A7

nev - er for - got - ten 'cause dream - ing was noth - ing like this _____ is. _____

D7 G9 F#7 G9 C Am E7 Am7 D7

The years _____ that we wast - ed _____ proved one _____ thing to me, _____ They were - n't all

Am7 D9 D7 G F Dm7 G7 C Dm7

wast - ed, _____ 'cause you can't waste a mem - o - ry. _____ I've nev - er for - got - ten the

E♭dim C E♭dim Dm7 G7 Dm7 G7 C Dm7 C Gm7 E♭dim

plans that we once _____ made to - geth - er, _____ I've nev - er for - got ten the prom - ise you made me that night

F Em7 A7 Dm7 FMaj7 G7 C Am7

_____ you held me tight So I _____ kept re - mem - b'ring, _____ What else _____ could I

D7 D+ D7 B♭ C Am Dm7 Ddim C F C

do? I've nev - er for - got - ten, 'cause there's no for - get - ting you. _____

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ISN'T IT COZY HERE *From the Film "THE DAYDREAMER"*

Lyric by JULES BASS Music by MAURY LAWS

G D7sus G D7sus G D7sus G D7sus

Is - n't it co - zy. Is - n't it co - zy, Is - n't it co - zy

G D7sus G D7sus G Am7 D7 G A7 D7

here. Ten spi - ders gal - ly spin - ning, _____ Nine bats a - hang - ing grin - ning; -

G G7 C G D7sus G D7sus G D7sus

Eight cat - er - pil - lars here and there, Is - n't it co - zy here.

G Am7 D7 G A7 D7 G G7 C

Sev - en cen - ti - pedes a flit - ting, _____ Six la - dy - bugs a knit - ting; _____ Five bus - y bee - tles here and there,

G D7sus G D7sus G A7 D A7

Is - n't it co - zy here. Four bees a - bus - y bee - ing, Three fleas a -

D B7 E A7 D7 G Am7 D7

quick - ly flee - ing: Two flies right here and there, Is - n't it co - zy here. One mole is here to tend it,

G A7 D7 G G7 C G D7sus

No win - dows, that's to lend it a ver - y cheer - y friend - ly air, Is - n't it co - zy

G D7sus G D7sus G

Is - n't it co - zy, Is - n't it co - zy here. _____

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THE JONES BOY

MANN CURTIS and VIC MIZZY

The whole town's talk-in' a-bout THE JONES BOY, THE JONES BOY, THE JONES BOY. The whole town's say-in' he was a good boy, a nice boy, a swell boy. the whole town's talk-in' a-bout THE JONES BOY, He acts migh-ty pe-cul-iar now. The whole town thinks that he's not a well boy, He just is-n't the same some how. He hops, he jumps, so mer-ri-ly o-ver the wa-ter pumps, He stops and then, He'll come to a pump and he'll jump a-gain, They're buzz-in' o-ver the fen-ces that he's gone out of his sen-ses. The whole town's talk-in' a-bout THE JONES BOY, that poor boy, THE JONES BOY, But I just hap-pen to be THE JONES BOY, — And I hap-pen to be in love, yes, I hap-pen to be in love.

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JUMP IN THE LINE

RAYMOND BELL

Shake, shake, shake Sen-or - a Shake your bod-y line Shake, shake, shake Sen-or - a Shake it all the time Work, work, work Sen-or - a Work your bod - y line Work, work, work Sen-or - a Work it all the time. 1.) My girl's name is Sen - or - a I 2.) You can talk a-bout cha-cha 3.) Sen-or - a she's a sen - sa-tion the 4.) Sen-or - a danc - es ca-lyp - so tell you friends I a-dore her And when she danc-es, Oh broth-er She's a hurri-cane in all kinds of weather tan-go waltz or the rhum-ba Sen-or - a's dance has no tit-le You jump in the saddle hold on to the brid-le rea-son for a vi - a-tion And fel-lows, you got to watch it When she wind up she bot-tom she go like a rock-et Left to right is the tem-po And when she gets the sen-sa-tion She go up in the air - Comedown in slow mo-tion Jump in The Line, Rock your bod-y in time (O.K. I believe you) Jump in The Line, Rock your bod-y in time. (O.K. I believe you) Jump in The Line, Rock your bod-y in time. (O.K. I believe you) Jump in The Line, Rock your bod-y in time.

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JOOBALAI *From the Film "PARIS HONEYMOON"*

LEO ROBIN and RALPH RAINGER

The Joob - a - joob - a - joob - a - joob - a - lai _____ The Joob - a - joob - a - joob - a - joob - a - lai _____
 The Joob - a - joob - a - joob - a - joob - a - joob - a - lai _____ The Joob - a - joob - a - joob - a - joob - a - joob - a - lai _____

joob - a - lai _____ There's that mel - o - dy _____ Straight from Rom - an - y _____ Where a
 joob - a - lai _____ I'm with you to - night _____ Find - ing new de - light _____ In the

mag - ic of a gyp - sy mel - o - dy. _____ And while we're danc - ing just a kiss a - part. _____

I hear that rhy - thm in my heart. _____ The Joob - a - joob - a - joob - a - joob - a - lai. _____

And you - a - you - a - you - a - you and I. _____ With a

moon a - bove _____ Can't we fall in love _____ to the mu - sic of a gyp - sy Joob - a - lai. _____

Joob - a - lai _____ Joob - a - joob - a - joob - a - joob - a - joob - a - lai. _____

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JUNGLE LOVE *From the Film "JUNGLE LOVE"*

LEO ROBIN and RALPH RAINGER

Jun - gle love _____ Beat - in' like a tom - tom, beat - in' like a tom - tom Oh! _____

Jun - gle love _____ Jun - gle hearts, _____ Beat - in' in the sun - light, beat - in' in the moon - light

Oh! _____ Jun - gle love. _____ I'm not a wild - man _____ but

I feel _____ it too; _____ I'm go - in' wild, wild, wild o - ver you. _____ Jun - gle love _____

May - be I'm a vic - tim, May - be I'm a vic - tim of _____ Jun - gle love. _____

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JOHNNY ONE NOTE

From the Musical "BABES IN ARMS"

Lyric by LORENZ HART
Music by RICHARD RODGERS

Poor John - ny One Note Sang out with gus - to And just o - ver -
 Poor John - ny One Note Got in A - i - da, in - deed a great
 lord - ed the place. Poor John - ny One Note Yelled wil - ly -
 chance to be brave. He took his One Note howled like the
 nil - ly, Un - til he was blue in the face, For hold - ing one
 North wind brought forth wind that made crit - ics rave, While Ver - di turned
 note was his ace. Could - n't hear the brass, Could - n't hear the drum
 round in his grave! Could - n't hear the flute Or the big trom - bone.
 He was in a class by him - self, by gum!
 Ev - 'ry - one was mute John - ny stood a lone.

Cats and dogs stopped yap - ing, Li - ons in the zoo all were jeal - ous of
 Thun - der claps stopped clap - ping, tra - fic ceased its roar, and they tell us Ni -
 John - ny's big trill. ag - 'ra stood still. He stopped the
 train whis - tles, Boat whis - tles, Steam whis - tles, Cop whis - tles, All whis - tles;
 bowed to his skill. Sing John - ny One Note, Sing out with
 gus - to And just o - ver - whelm all the crowd, So sing, John - ny One Note, out loud!
 Sing, John - ny One Note! Sing, John - ny One Note, out loud!

JUDITH *From the Film "JUDITH"*

By EARL SHUMAN and SOL KAPLAN

Gm C Gm C Gm F Gm C Gm
 Ju-dith, you are the twi- light fall- ing Ju-dith, a sleep- ing child.
 Cm G Cm F Cm Bb Cm A7
 Ju-dith, you are the ti- ger call- ing, Ju-dith, so warm, so wild! The yearn- ing
 D D7 Gm E7 Am G G7 Cm A7 Dsus D7 Gm D
 song from the dis- tant hills is part of you; Each time you cling to me, I hear it too! Ju- dith, what man can
 Gm C Am7-5 A7 D Eb G7 Cm F H.G. A 12.G
 claim you, tame you? Ju- dith, what must I do to cap- ture your heart? Ju- dith Ju- dith, Ju- dith The yearn- ing Ju- dith!

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JUST FOR TONIGHT *From the Film "HATARI"*

JOHNNY MERCER and HOAGY CARMICHAEL

Ebmaj7 Eb Eb6 Eb Ebmaj7 Eb6 Ebmaj7 Eb Eb6 Eb Bb7
 Fm7 Bb7 Fm7 Bb7 Bb9 Fm7 Bb7 Fm7 Bb7 Eb Edim3
 Bb7 Ebmaj7 Eb Eb6 Eb Ebmaj7 Eb6 Eb7 Bbm7 Eb7 Ab
 Adim Eb Bbm6 C7 Tacet Fm7 Bb7 Fm7 Bb7 Eb Bb7 Eb

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JOSEPHINE *From the Musical "ACE OF CLUBS"*

Words and Music by NOEL COWARD

Tempo di Valse moderato

F7 Bb F7-9 Gm C7 F7 Cm7 F+ Bb F7
 Jo - se - phine Jo - se - phine from the first was ra - ther chic As a
 Bb D7+ Gm-5 Gm Bbm F C7-9 F F7
 tot She would trot Through the Is - land of Mar - ti - nique. Her for - tune was
 Eb Bb F° F7 Cm Ab7 F7 Cm7 F7 Bb6 Bbmaj7 Gm Gb+
 told by an a - ged crone Who pro - phe - sied fame and ro - mance, And who hissed in her ear the out -
 Bb Cm6 C C° D F#m F7 Bb F7-9 Gm Eb7
 -rage - ous i - dea that she'd al - so be em - press of France. Jo - se - phine Jo - se - phine
 C7 F7 Cm7 F+ Bb7 Fm7 Bb7 Eb D Eb D7 D° D7 Gm D Gm7 C7
 Had with men a set rou - tine, And the peo - ple who thought her tech - nique was self taught did - n't
 Cm7 1 Fm7 F7 Bb F7 2 Fm7 F7 Bbmaj7 G7 Cm7 Fm7 F7 Bb
 know Jo - se - phine. Jo - se - Jo - sie - Oh? Jo - sie, know Jo - se - phine."

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JUNE COMES AROUND EVERY YEAR

From the Film "OUT OF THIS WORLD"

Lyric by JOHNNY MERCER

Music by HAROLD ARLEN

C F7 C F7 C F7 C
 June comes a - round ev - ry year, June comes a - round ev - ry spring -
 time. Just when your poor old heart can't go on, it seems, June brings a bas - ket - ful of
 dreams. And be - fore you know it You see the moon wink his eye. Two hearts are
 waltz - ing in swing - time. So, wear a great big smile 'Cause
 af - ter all she'll nev - er fall for last year's style And June comes a - round ev - ry year.

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JUST FOR THE BRIDE AND GROOM

From the Musical "HAPPILY EVER AFTER"

Lyric by BOB HILLIARD

Music by DAVID MANN

Dm Dm(Maj7) Dm7 Dm6 Dm D7 Gm
 Just for the bride and groom they were play - ing a song of ro - mance.
 Gm(Maj7) Gm7 C7
 As we waltzed a - round the room, not a per - son would join in the
 F A7 D7 Am7 Fm6 D7
 dance. I held you in my arms and the joy had our
 Gm Gm6 Dm
 loved ones in tears. It's a night I won't for - get if I
 A7 Dm Gm7 C7 FMaj7
 live a thous - and years. For I love you now as I loved you then
 F A7 Dm Gm A7
 and if I could live my life a - gain, I'd want to live the
 Dm E7 Gm6 A7 Dm
 same sweet life. You and I man and wife. Just for the
 Dm(Maj7) Dm7 Dm6 Dm D7 Gm
 bride and groom there is al - ways a song of ro - mance. And
 Gm6 Dm E7 A7 Dm
 love is al - ways in bloom, though the oth - ers have joined in the dance.

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JUNE IN JANUARY From the Film "HERE IS MY HEART"

LEO ROBIN and RALPH RAINGER

It's June in Jan - u - a - ry be - cause I'm in love; It al - ways is Spring in my heart, with
 you in my arms. The snow is just white blos - soms that fall from a - bove, And here is the
 rea - son my dear, your mag - i - cal charms. The night is cold the trees are bare
 But I can feel the scent of ros - es in the air. It's June in Jan - u - a - ry
 be - cause I'm in love, But on - ly be - cause I'm in love with you.

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JUST ONE MORE CHANCE From the Film "THE STOOGES"

SAM COSLOW and ARTHUR JOHNSTON

Just one more chance, — To prove it's you a - lone I care for, Each night I say, a lit - tle prayer for
 Just one more chance. — Just one more night, — To taste the kiss - es that en - chant me,
 I'd want no oth - ers if you'd grant me Just one more chance. — I've learned the mean - ing of re - pen - tance,
 Now you're the ju - ry at my trial. I know that I should serve my sen - tence; Still I'm hop - ing all the while You'll give me
 Just one more word. — I said that I was glad to start out, But now I'm back to cry my heart out For just one more chance. —

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JINGLE JINGLE JINGLE From the Film "THE FOREST RANGERS"

FRANK LOESSER and JOSEPH J. LILLEY

I got spurs that jin - gle jan - gle jin - gle, — As I go rid - in' mer - ri - ly a -
 sing, "Oh, ain't you glad you're sin - gle!" — And that song ain't so ver - y far from
 long. — And they — Oh, Lil - lie Belle, — Oh, Lil - lie Belle — Though I may have done some
 fool - in' This is why I nev - er fell I got spurs that jin - gle jan - gle jin - gle — As I
 sing, "Oh, ain't you glad you're sin - gle!" — And that
 go rid - in' mer - ri - ly a - long. — And they
 song ain't so ver - y far from wrong, So I'll jin - gle on a - long. —

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JUST A MOMENT MORE *From the Film "MY FAVORITE SPY"*

JAY LIVINGSTON and RAY EVANS

Fm G7 C G Am Fm

Let me ca - ress you for just a mo - ment more. Let my arms press you

G7 C Am G#m Gm 3 F A7 3

for just a mo - ment more. Let's make this heav - en - ly night last 'til the light of

Dm D7 Am 3 G Am7 D9 G7

dawn ap - pears. I know if I had the right I'd make it last a thou - sand years!

G9 C G Am Fm G7 C G Am Fm

How I de - sire love for just a mo - ment more. I'll nev - er tire of

G7 C Am G#m Gm 3 F F#dim 3

this want - ing more and more, And so I long for the day when you will say

C 3 Em 3 Am D7 D#dim C Em Dm7 G7 G+ C Fm C

you will be lov - ing me for, for - ev - er and just a mo - ment more.

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JUST FOR FUN *From the Film "MY FRIEND IRMA"*

JAY LIVINGSTON and RAY EVANS

F Gm7 C7 Gm7 C7 F

Love me, love me, say you love me, just for fun. Soft - ly sigh it, try it, try it,

Cm7 Bdim Cm7 F7 Bb Bdim F D7 C#dim G7

just for fun. If you're close to me may - be you'll a - gree Here at hand's that

C#dim G7 F#dim C7 F#dim Gm7 C7 F Gm7 C7 Gm7 C7

mag - ic land we're seek - ing con - stant - ly. Tin - gle, tin - gle, when we min - gle, just for fun.

F Cm7 Bdim Cm7 F7 F+7 Bb Bdim

Let's pre - tend we'll nev - er end what we've be - gun For if we play at love,

F D7 Gm7 Gm9 C7-9 F

we may stay in love, Then you'll be glad you tried it just for fun.

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JUST FOR YOU From the Film "JUST FOR YOU"

LEO ROBIN and HARRY WARREN

Spring is here and all the pret - ty flow'rs that grow, grow just for you. —

— Skies are clear and all the lit - tle stars that glow, glow just for you. —

— Ev - 'ry brook that glit - ters in the sun - light, — ev - 'ry bird that flut - ters in the

blue — takes one look and breaks in - to a love song, just for you, just for

you. — You ap - pear and soft - ly in the trees a - bove cool breez - es

sigh. — Just for you, my love, they sigh and so do I. —

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JANEY From the Film "THE FAR HORIZONS"

WILSON STONE and HANS J. SALTER

Jan - ey knows — why a leaf may fall — or why the dark — Mis - sou - ri

flows. — How to soothe — a thrush that's lost its call; — or a man — who's lost in

love, Jan - ey knows. — Trem - bling lips, — arms that of - fer me — love

like I've nev - er known; — All the joys, — all the mys - ter - ies, —

all of love's — re - pose. — All a wom - an's born to know, Jan - ey knows. —

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JUST IN TIME *From the Musical "BELLS ARE RINGING"*Words by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE

in time I found you just in time Be - fore you
came, my time was run - ning low. I was lost, The los - ing
dice were tossed, My bridg - es all were crossed, no where to go.
Now you're here and now I know just where I'm go - ing, no more doubt or fear,
I've found my way. For love came just in time. You found me
just in time and changed my lone - ly life, that love - ly day.

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Stratford Music Corp., owner, and Chappell & Co., Inc. and G. Schirmer, Inc., administrators of publication and allied rights for the western hemisphere.**JUST IMAGINE** *From the Musical "GOOD NEWS"*By B.G. DeSYLVA, LEW BROWN
and RAY HENDERSON

Just im - a - gine that he loves me dear - ly; Just im - a - gine
that I'm his sin - cere - ly; I'm pre - tend - ing That he's send - ing Love notes
end - ing, "I love you!" Seems that he's there, as the day is
clos - ing; On his knees there, I hear him pro - pos - ing. He's not
pres - ent, Still it's pleas - ant, Just im - a - gine that's it's true!

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KATIE WENT TO HAITI *From the Musical "DUBARRY WAS A LADY"*

Words and Music by COLE PORTER

C Am Dm7 G7 C
 Ka - tie went to Hai - ti, Stopped off for a rest.

Am D7 G7 C
 Ka - tie met a na - tie, Ka - tie was im - pressed.

C C#dim Dm7 G7
 Af - ter a week in Hai - ti She

C A7 D7 G7 C E7 Am7
 start - ed to go a - way, Then Ka - tie met an - oth - er na - tie

D9 C Fmaj7 G7 C C7
 So Ka - tie pro - longed her stay. Af - ter

Dm7
 a month in Hai - ti She de - cid - ded to re - sume her trip,

G7sus G9 C E7 Am7 D9 C Fmaj7 G7
 But Ka - tie met still an - oth - er na - tie, And Ka - tie missed the

C G7 C Dm7 G7sus G7
 ship. So Ka - tie lived in Hai - ti. Her

C D7 G7sus G7 C7 F
 life there, it was great, 'Cause Ka - tie knew her Hai - ti

Fm C E7 A7 D7 G7 C
 And prac - ti - cal - ly all Hai - ti knew Ka - tie.

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KINDA SORTA DOING NOTHING *From the Musical "DOUBLE ENTRY"*

Lyric and Music by JAY THOMPSON!

Kind - a sort - a do - ing noth - ing. Stay ing far - a - way - - from a - - thing that takes
 en - er - gy. Work's a word that I don't use. - - - - - If it takes work to be - - - a win -
 - ner, Gee' I'd rath - er lose. - - - - - Ly - ing in - a nice wann tub - - - 'll
 al - ways keep - me out - of trou - ble And I find the dev - il's work - shop is a
 bus - y mind. - - - - - I have learned - to shut - my ears - to du - ty's call, - -
 - - - - - By kind - a sort - a do - ing noth - ing at all. - - - - -
 When in trou - - ble or - in doubt, - I have one mot - to: Just - stretch out! - I kind - a
 drift; I may be shift - less, but it's bet - ter than hav - ing to shift!
 When they passed out en - er - gy, - I was out - side in the hall: And I was
 kind - a sort - a do - ing noth - ing at all. - - - - -

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KNOCK ON WOOD *From the Film "KNOCK ON WOOD"*

SYLVIA FINE

C+9 F9 Bdim F9

My luck - y moon a - bove was shin - in', knock on wood. My clouds all had a sil - ver lin - in',

Fm7 Cb9 Bb9 G7 3 Cm7 F7 F+9

knock on wood. I got a lov - in' ba - by like I nev - er had be - fore, Sweet - er than the can - dy in the

Bb9 Cb+9 Bb9 C7 Gm7 C7 Gm7 C7 Fm 3 C7

can - dy store. And now I feel so good, (knock wood). The date and ev - 'ry - thing is def - i - nite - ly un - der - stood.

1. Fm Ab6 Adim Eb C7

I'm gon - na buy two tick - ets on the choo - choo . train, And feel I'm fly - in' in an

C9 F#dim C7 Ab6 Adim Eb C7 Fm7 Bb7 Eb Cb9 Bb9

aer - o - plane. So knock, knock, knock, hon - ey, knock, knock, knock on wood. My

2. Fm Ab6 Adim Eb C7

And when I reach my ba - by's door, won't ring that door - bell an - y more. I'm gon - na

Ab6 Adim Eb C7 Fm7 Bb7 Eb

knock, knock, knock, hon - ey, knock, knock, knock on wood.

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LEWIS and YOUNG, TED FIORITO

E - ven 'tho you're on-ly make be-liev - ing, Laugh! Clown! Laugh! E - ven tho' some-thing in - side is grit - ing,
 Laugh! Clown! Laugh! Don't let your heart grow too mel - low, Just be a real Pun - chi - nel - lo, fel - low,
 You're sup - posed to bright-en up a place and Laugh! Clown! Laugh! Paint a lot of smiles a - round your face and Laugh Clown,
 don't frown, (Don't let the world know your sor - row,) Be a Pa - gli - ac - cio, Laugh! Clown! Laugh! _____
 (Jest in your "Ves - ti la - giub - ba",)

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LITTLE DONKEY

By ERIC BOSWELL

Unhurriedly

Lit - tle don - key, lit - tle don - key, on the dust - y road. Got to keep on
 plod - ding on - wards, with your pre - cious load. Been a long time, lit - tle don - key,
 thro' the win - ter's night. Don't give up now, lit - tle don - key, Beth - le - hem's in
 sight. Ring out those bells to - night, Beth - le - hem, Beth - le - hem.
 Fol - low that star to - night, Beth - le - hem, Beth - le - hem. Lit - tle don - key,
 Lit - tle don - key, had a heav - y day Lit - tle don - key, car - ry Ma - ry
 safe - ly on her way. safe - ly on her way. Lit - tle don - key,
 car - ry Ma - ry safe - ly' on her way. mm -----

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LOVE'S BEEN GOOD TO ME

By ROD MCKUEN

I have been a ro-v-er, I have walked a-lone
 Hiked a hun-dred high-wavs. nev-er found a home.

Still in all, I'm hap-py, the rea-son is, you see, Once in a while, a -
 long the way, Love's been good to me. There was a girl in Den-ver
 be-fore the sum-mer storm. Oh her arms were ten-der! Oh, her arms were
 warm! And she could smile a-way the thun-der, kiss a-way the rain.
 And ev-en though she's gone a-way. You won't hear me com-plain.

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THE LADY IS A TRAMP

From the Musical "BABES IN ARMS"

Words by LORENZ HART
Music by RICHARD RODGERS

Moderato

I get too hun-gry for din-ner at eight, I like the thea-tre but
 I don't like crap-games with Bar-ons and Earls, Won't go to Har-lem in
 nev-er come late. I nev-er both-er with peo-ple I hate,
 er-mine and pearls Won't dish the dirt with the rest of the girls,
 That's why the la-dy is a tramp. I like the free fresh wind in my hair,
 Life with-out care. I'm broke, it's oke, Hate Cal-i-
 for-nia, it's cold and it's damp, That's why the la-dy is a tramp.

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LET ME BE A PEOPLE (Plain Old Me) *From the Movie "CINDERELLA"*

JACK BROOKS and HARRY WARREN

Let me be a peo-ple, I don't ask for much. Just a space, a hap-py place that
has the com-mon touch. I'm a-ware I'll nev-er be great, a head of state, a po-ten-tate.
I don't care for e-le-gant clothes, for good-ness knows, my life is ro-sy. Let me be a
peo-ple; I'm no V. I. P. 'Though I'll nev-er go brag-gin' a-bout my
fam-'ly tree, I don't wan-na be an-y-one else but plain old me.

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LOVE IS TROUBLE *From the Paramount Picture "KID RODELO"*

By TOM GLASER

1. Love is trou-ble, _____ trou-ble is love. They go to- geth- er
2. If you have tears now _____ don't let them show. Love is a rid- die
hand _____ in glove. When I look at you, what do I see? Love and
no one can know. Lend me your heart now just for a- while. Nev- er for-
trou- ble look- ing _____ at me. Say good- bye don't wait, _____
ev- er, that's not _____ my style.
say good- bye be- fore it's too late. _____ We're so much clos- er
Give me your hand _____ then,
when we're a- part. Love is trou- ble, _____ deep in the heart.
soft as a dove. Love is trou- ble, _____ trou- ble is
(give me your love. love.)

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THE LADY FROM L.A. From the Musical "BILLY"

Music by JOHN BARRY
Lyric by DON BLACK

Moderately

F tacet F tacet

Now ev - 'ry - thing was calm down in Wich - i - ta Be - fore that Grey - hound bus pulled on in -
tough to teach an old dog new tricks, But down in Wich - i - ta they learn fast.
neigh - bor - hood; heard she trav - elled West, - I don't know where 'cos she did - n't say,

Bb7 tacet F tacet

On - to the side - walk stepped, dressed in fad - ed jeans, - A girl who grinned a lech - er - ous grin.
She turned the whole town on to her West Coast ways; - They lived each day like it was their last.
But it's a fun - ny thing: half of Wich - i - ta Are comb - in' all the U. S. of A.

C7 Bb7

She was a }
They loved the } gin drink - ing, sin think - ing, pool play - ing, hip sway - ing, Pot grow - ing, mind blow - ing,
To find the }

C7 F

sweet talk - ing street - walk - ing Back scratch - ing, mansnatch - ing, soul shout - ing, La - dy from L. A.

C7 F C7

They say it's from L. A.
She left the

Bb7 F Bb7 C7 F

La - dy from L. A., La - dy from L. A.

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LOVE IS A DANCING THING From the Musical "AT HOME ABROAD"

Words by HOWARD DIETZ
Music by ARTHUR SCHWARTZ

Moderately

Eb Ab Eb+ Eb D7+ Eb6 Ebmaj7 Eb A°

Love is a danc - ing thing, Gay as a May - day,

Ebmaj7 Eb Bbm7 Eb7 Bbm7 Eb7 Ab Fm7 Eb Gm Bbm Eb7 Fm7 Fm7-5

I'm in the hey - day of it. Love is a danc - ing thing, It's

Eb Ab Fm Bb7 Eb A° Bb7 Eb Ab Eb+ Eb D7+ Eb6

danc - ing my light heart a - way. When this en - tranc - ing thing

Ebmaj7 Eb A° Ebmaj7 Eb Bbm7 Eb7 Bbm7 Eb7 Ab Fm7 Eb Gm Bbm

Came like a Spring song, I heard the sing - song of it. Love is a danc - ing thing,

Eb7 Fm7 Fm7-5 Eb Ab Fm Bb7 1 Eb B7 Bb7 2 Eb

Ro - man - cing my light heart a - way. - way.

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LOVER

LORENZ HART and RICHARD RODGERS

Lov - er, when I'm near you And I hear you speak my
name Softly in my ear you breathe a flame.
Lov - er, when we're danc - ing keep on
glanc - ing in my eyes, Till love's own en -
tranc - ing mu - sic dies.
All of my fu - ture is in you. Your ev - 'ry plan I de -
sign. Prom - ise you'll al - ways con - tin - ue to be
mine. Lov - er, please be ten - der
when you're ten - der fears de - part. Lov - er
I sur - ren - der to my heart.

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"LOCK UP YOUR DAUGHTERS"

By LIONEL BART and LAURIE JOHNSON

Lock up your daugh - ters! Spring's in the air! Lock up your daugh - ters! For
wed - ding rings are rare. You'd be a - mazed at the things they can delve in - to if they are not
in be - fore twelve. Wind ev - 'ry clock up, and you'd bet - ter lock up your daugh - ters now!

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LOVING IS A WAY OF LIVING

HAL DAVID and BURT F. BACHARACH

1. Lov-ing is A Way Of Liv - ing when your heart is tru - ly true
 2. Lov-ing is A Way Of Liv - ing all the dreams you've ev - er known.
 3. Lov-ing is A Way Of Liv - ing for a ver - y spe-cial few.

and the one you love's in love with you for - ev - er and a day. ———
 Know-ing you won't have to dream a - lone is
 It's the way I'd love to live with you for -

won - der - ful they say. They say there is a time to kiss and run: but

when you find that cer - tain one your run - ning days are done. ev - er and a day with

you, for - ev - er and a day with you, for - ev - er lov - ing you. ———

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LONDON PRIDE

Words and Music by NOEL COWARD

Moderato
Eb

Lon - don Pride has been hand - ed down to us. Lon - don Pride is a flow - er that's free. Lon - don Pride means our

own dear town to us, And our pride it for ev - er will be. Woa Li - za see the cos - ter bar - rows,

Veg - e - ta - ble mar - rows and the fruit piled high. Woa Li - za lit - tle Lon - don spar - rows,

Cov - ent Gar - den Mar - ket where the cos - ters cry. Cock - ney feet mark the beat of his - to - ry.

Ey - 'ry street pins a mem - o - ry down. Noth - ing ev - er can quite re - place The grace of Lon - don Town.

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LOVELY DEBUTANTE

By HARRY TOBIAS and NEIL MORET

Love - ly de - bu - tante, you are so al - lur - ing, in your
 Love - ly de - bu - tante, tho' you seem de - mur - ing, there's a
 Love - ly de - bu - tante, with your charms en - dur - ing, may you

dain - ty gown how you tan - ta - lize. Tho' your lips may hold a se - cret you're try - ing to
 sweet sur - prise in your dream - y eyes;
 al - ways be as you are to -

hide Mis - ter Cu - pid knows the se - cret a luck - y boy, a hap - py bride. - night.

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LET'S TAKE THE LONG WAY HOME *From the Film "HERE COME THE WAVES"*Lyric by JOHNNY MERCER
Music by HAROLD ARLEN

Let's take the long way home, _____ Let's look for the long way
home _____ And on the way, let's _____ pre - tend _____ that this
won - der - ful night _____ won't end. _____ Though As - ia would be much too
soon, _____ We'll cir - cle once a - round the moon, _____ Our
dream boat will car - ry us a - cross the foam, _____ We'll take the long way,
make sure it's the wrong way, Let's take the long way home. _____ Shall we
fly through the night, shall we dream as we go? See the star on your right, see the farm down be -
low? The whole trip it ap - pears, On - ly takes a mil - lion years. _____ If you're in the
mood to roam _____ Then let's take the long way home. _____

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LOST *From the Musical "ERNEST IN LOVE"*Lyric by ANNE CROSWELL
Music by LEE POCKRISS

Lost _____ in your spell, _____ I'm lóst _____ as an - y fool can tell. _____
How I need you be - side me, _____ How I need you to gen - tly
guide me. Lost _____ when you smile, _____ You smile _____ and time stands
still a - while. For I be - hold _____ a work of art, I long to
speak, but how to start, When I've just lost my heart. _____

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LIES, LIES, LIES *From the Musical "BILLY"*

Music by JOHN BARRY
Lyric by DON BLACK

Moderate Waltz

B \flat B \flat maj7 B \flat 6 B \flat F6

Re - mem - ber when I said me dad was shot in the hip? Lies, lies,
house in Saint Tro - pez, left by your Aunt Ro - sa - lind? Lies, lies,
said you'd stay with me un - til this round world was flat. Lies, lies,

G Gmaj7 G6 G D7

lies, _____ And then there was the time me mum went down with her ship. Lies,
lies, _____ The day you took off work to re-write "Gone With the Wind"? Lies,
lies, _____ You know I'll stay with you for much, much long - er than that. Lies,

G Gmaj7 G7 E7

lies, all lies, _____ Those tales a - bout me Gran: The one who throws the jav - e - lin, The
lies, all lies, _____ That bridge me sis - ter bombed the min - ute that our boys had crossed, The
lies, all lies, _____ Why can't you speak the truth? Is it too hard for you to do? All

C D7 Cm7

niece who lost her chin and can - not play the vi - o - lin; The book me Aunt - ie wrote a - bout her
night Mum smoked in bed when all her sheets and limbs were lost; The time that Shos - ta - ko - vitch said that
right what would you say if I said that I hat - ed you, And if I boiled your bones I'm sure they'd

B \flat 1. 2. F7 B \flat 3. D7 Gm Gm7

nights with Er - rol Flynn, All lies, noth - ing but lies! _____ Your noth - ing but lies, _____
I could call him Shost. All lies, noth - ing but lies! _____ You
taste like or - ange stew? All lies,

C7 B \flat F7 B \flat

_____ Yes, lies, _____ glo - ri - ous lies. _____

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LEARN TO CROON *From the Film "COLLEGE HUMOR"*

SAM COSLOW and ARTHUR JOHNSTON

B \flat G7 Cm7 Cm7-5 B \flat Gm

Learn to croon If you want to win your heart's de - sire, Sweet mel - o - dies of love in -

C7 Cm F9 G \sharp dim F9 B \flat A7 A \flat G7

spire ro - mance. _____ Just mur - mur Boo boo boo boo boo And - - when you do _____

Em7-5 F \sharp m C7 Cm7 F7 Am7-5 F+ B \flat G7

She'll an - swer Boo boo boo boo boo And nes - tie clos - er to you. Learn to croon, You'll e -

Cm7 Cm7-5 B \flat A Edim Cm F+7 B \flat

lim - i - nate each ri - val soon, If you're head - ing for a sun - ny hon - ey - moon Learn to croon. _____

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LIFE IS JUST A BOWL OF CHERRIES

From the Musical "GEORGE WHITE'S SCANDALS — 11th EDITION"

By LEW BROWN and RAY HENDERSON

Life Is Just A Bowl Of Cher-ries, — Don't make it se-ri-ous, — Life's too mys-
 te-ri-ous, — You work, you save, you wor-ry so, But you can't take your dough when you
 go, go, go; So keep re-peat-ing it's the ber-ries The strong-est oak must
 fall. — The sweet things in life, — To you were just loaned, — So how can you lose — what
 you've nev-er owned. — Life Is Just A Bowl Of Cher-ries. So live and laugh at it all.

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A LIFE WITHOUT HER From the Musical "FASHION"

Music by DON PIPPIN

Slowly

A life with - out her — is that the end that I've been wait - ing for —
 a life with - out her — would it be worth the liv - ing an - y more — A world where
 we could meet and part — won't hear the break - ing of one fur - ther heart. One day with
 out her — would last a hun - dred times a hun - dred days — a life with - out her — would put her
 face where - ev - er I would gaze — a face that no one else could see. —
 a life with - out her here with me. — A life with a life with - out her —

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LIFE IS SO PECULIAR *From the Film "MR. MUSIC"*

JOHNNY BURKE and JAMES VAN HEUSEN

Oh life is so pe-cul-iar. You get so wet in the rain, —
 You get so warm in the sun - shine, — It does -n't pay to com - plain. — When
 I get up each morn - ing there's noth - ing to breathe but air, And when I look in the mir - ror there's
 noth - ing to comb but hair, And when I sit down to break - fast there's noth - ing to eat but food,
 Life is so pe - cul - iar but you can't stay home and brood. Yes, life is so pe - cul - iar.
 A fork be - longs with a knife, — Corned beef is lost with - out cab - bage. — A hus - band should have a wife,
 — Life is so pe - cul - iar, but as ev - 'ry - bod - y says, "That's life."

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LET'S GET LOST *From the Film "HAPPY GO LUCKY"*

FRANK LOESSER and JIMMY VAN McHUGH

Let's get lost, — lost in each oth - ers arms, Let's get lost, — Let them send out a -
 Let's de - frost, — in a ro - man - tic mist, Let's get crossed — off ev - 'ry bod - y's
 arms, And though they'll think us rath - er rude, Let's tell the world we're in that cra - zy mood;
 list. To cel - e - brate this night we
 found each oth - er, Mm — let's — get lost.

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LIKE A ROSEBUD

GENE BELLETIERE and BILLY MESHEL

C Eb dim Ab9 G7 Gm7 G7 G7sus G7 C

You know she o-pened up like a rose - bud in a sum-mer morn- ing show - er; She

G7 Gm7 G7 G7sus G7 C

o - pened up and let her heart find all the joy that love can give. She

F E7 Am

put the past a - way, Look - in' at a brand new day. I know she loves

G7 G9 G7 G9 C

me when Su - zy smiles at me.

C Dm

Her eyes are shin - in' bright - er than they ev - er did be - fore. And her

I know her love for me is more than just a ric - o - chet. She was

F G7

smile is ra - di - at - ing all the love that she's been sav - ing. She don't

hurt and I was there to love her more and more each day, And though it

F C

have to say a word 'cause I can feel it in her touch. She gives me

did - n't hap - pen fast, still I can tell it's gon - na last. I'll take the

G7 C

so much, I need her so much. You know she

Repeat and fade
Eb dim Ab9

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LET THE GOOD TIMES ROLL

SAME THEARD and F. MOORE

Eb

Hey! Ev-'ry-bod-y let's have some fun you on-ly live but once and when you're dead you're done Let The

Ab7 Eb Edim Fm7 3 Bb7

Good Times Roll. Let The Good Times Roll. Don't care if you're young or old get

Fm7 3 Bb9 E9 Eb6 F7 Bb7 Eb

to-gether Let The Good Times Roll. Don't sit there a - mum-blin' and talk-in' trash, if you

Eb7 Ab7 Eb Edim

want-a have a ball you got-ta spend some cash Let The Good Times Roll Let The Good Times Roll. Don't

Fm7 Bb7 Fm7 3 Bb9 E9 Eb6

care if you're young or old get to-gether Let The Good Times Roll

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THE LITTLE MAN *From the Film "LITTLE FAUSS AND BIG HALSY"*

JOHNNY CASH

It seems — like some good peo - ple — do get messed up — on their chanc - es. — Ain't no doubt, — it's
— like peo - ple would get — tired of look - in' — down on peo - ple. — It seems like peo - ple
all been planned out be - fore — they were born. — Al - ways — go - in' up — that long down - hill road. —
got to have — some - one — to kick a - round. Al - ways — feel - in' like — they need to — be looked up —
— to and Al - ways — at the lit - tle end — of the horn. — Oh, the lit - tle man don't
and al - ways — some - one there — when they look down. —
count, they look right ov - er his head, and they turn him and they burn him an - y way they can. —
Just some - bod - y's — lean - in' post, — ev - 'ry - bod - y's — un - der dog. Oh! — heav - en help, — 'Cause
no one else — will help the lit - tle man! — It seems —

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LOVE HAS A WAY *From the Film "GOODBYE, COLUMBUS"*

JAY DARROW and CHARLES FOX

When the night is cold and gray, — oh, love — has — a way — of bring - ing out — the sun.
Emp - ti - ness dis - ap - pears — in a warm — col - ored mo - ment — so un - real. —
Si - lence weaves a dream - like play — and love — has — a way — to make —
it all seem real, — Sud - den - ly my life has changed — with just — one though, — and I
know there's noth - ing in — this world that I — can't do, — and I feel that I — could touch — the stars — if I
want - ed to. — So leave me be — re - al - i - ty — and while I dream I
know night will pass. — Life can make the night so gray, — but if love — has — a way, —
it won't — seem quite — so long. —

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LITTLE OLD LADY *From the Musical "THE SHOW IS ON"*By HOAGY CARMICHAEL
and STANLEY ADAMS

Musical score for "Little Old Lady" 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: "Lit-tle old La - dy, pass - ing by, Catch - ing ev - 'ry one's eye, You have such a charm - ing man - ner, sweet and shy. Lit - tle old bon - net set in place, And a smile on your face, You're a per - fect pic - ture in your lav - en - der and lace. Lit - tle bit of busi - ness here, Lit - tle bit of busi - ness there, But that you've been win - dow shop - ping all a - round the square, Lit - tle old La - dy, time for tea, Here's a kiss, two or three, You're just like that lit - tle old la - dy, I hold dear to me."

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LET ME ENTERTAIN YOU *From the Musical "GYPSY"*Lyric by STEPHEN SONDHEIM
Music by JULE STYNE

Musical score for "Let Me Entertain You" in C 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: "Let me en - ter - tain you, Let me make you smile. Let me do a few tricks, some old and then some new tricks, I'm ver - y ver - sa - tile. And if you're real good, I'll make you feel good, I want your spir - its to climb. Just let me en - ter - tain you And we'll have a real good time, yes sir, — We'll have a real good time. time."

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LITTLE PRINCE *From the Film "THE LITTLE PRINCE"*Music by FREDERICK LOEWE
Lyric by ALAN JAY LERNER

Slowly Eb Gm Cm

Lit - tle Prince, from who knows where, (Was it a star? Was it a pray'r?) With ev - 'ry

Ab Bb9 Eb

smile you clear the air so I can see. Oh, Lit - tle

Gm Cm Ab Fm Bb7

Prince, don't take your smile a - way from me. When you

Eb Gm Cm

came my day was done, and then your laugh turned on the sun. Oh, Lit - tle

Ab Abm Eb C7

Prince, now to my won - der and sur - prise: All the hopes and

Fm Fm7 Bb7 Bb7-9 Ebmaj7 Eb Eb7

dreams I lived a - mong When this heart of mine was wise and young

C7 F7sus F6 F7 Bb7-9 Bb7 Eb

Shine for me a - gain, Lit - tle Prince, in your eyes.

Gm Cm Ab Eb

Oh Lit - tle Prince, don't take your smile a - way from me.

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LOOK TO THE RAINBOW *From the Musical "FINIAN'S RAINBOW"*Words by E.Y. HARBURG
Music by BURTON LANE

Moderato Eb Cm Fm7 Bb7 Ebmaj7Eb6 Fm7 Bb7 Eb Ab Cm6

Look, look, Look to the Rain - bow, Fol - low it o - ver the hill and

Bb7 Eb Cm Fm7 Bb7 Eb Ab Bb7 Eb

stream. Look, look, Look to the Rain - bow, Fol - low the fel - low who fol - lows a dream.

Ab Eb Fm7 Bb7 Eb Ab Ebmaj7 Bb7 Eb

Fol - low the fel - low, Fol - low the fel - low, Fol - low the fel - low who fol - lows a dream.

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LET IT SNOW! LET IT SNOW! LET IT SNOW!

Rhythmic but not too fast

Words by SAMMY CAHN
Music by JULE STYNE

Oh! the weather out-side is fright-ful But the fire is so de-light-ful And since we've no place to go, Let It
Snow! Let It Snow! Let It Snow! It does-n't show signs of stop-ping And I brought some corn for pop-ping; The
lights are turned way down low. Let It Snow! Let It Snow! Let It Snow! When we fin-al-ly kiss good-night, How I'll
hate go-ing out in the storm! But if you'll really hold me tight All the way home I'll be warm. The fire is slow-ly dy-ing And, my
dear, we're still good-bye-ing, But as long as you love me so, Let It Snow! Let It Snow! Let It Snow!

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A LOVE LIKE THIS *From the Film "FOR WHOM THE BELL TOLLS"*Words by NED WASHINGTON
Music by VICTOR YOUNG

A love like this _____ will live 'til the end of time _____ This is a thing so di-
vine. _____ A love like this _____ can make e-ven tears sub-lime, _____
Knowing that you are mine. Locked in the moon-light to-gether What beau-ti-ful hours we spend,
Lov-ing and not car-ing wheth-er the world may end. A love like this is so great it
moves the earth. _____ All oth-er loves just miss, Give me a love like this. _____

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LET A SMILE BE YOUR UMBRELLA

IRVING KAHAL, FRANCIS WHEELER and SAMMY FAIN

(tacet) F Fdim Bb F C+ F C7 C#dim

"Just LET A SMILE BE YOUR UM - BREL - LA on a rain - y, rain - y

C7 F#dim C7 F6 F

day, And if your sweet - ie cries just tell her that a smile will

C+ F C7 Abm D7 D7-9 D7

al - ways pay. When - ev - er skies are gray don't wor - ry or fret

G7 C7 (tacet) F Fdim Bb F

smile will bring the sun - shine and you'll nev - er get wet So LET A SMILE BE YOUR UM -

FMaj7 Eb7 D7 G7 C7 F Bb F

BREL - LA on a rain - y, rain - y day!"

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LINDA

JACK LAWRENCE

G G#dim Am D7

When I go to sleep I nev - er count sheep, I count all the charms a - bout Lin - da. And late - ly it seems in

pass on the street - my heart skips a beat, I say to my - self "Hel - lo Lin - da." If on - ly she'd smile, I'd

D9 G C G

all of my dreams walk with my arms a - bout Lin - da. But what good does it do me, For

stop here a while And then I would get to know Lin - da. But mir - a - cles still hap - pen And

1 D7 G B7 Em A7 D7

Lin - da does - n't know I ex - ist? Can't help feel - ing gloom - y Think of all the lov - in' I've missed. We

2 Dm6 E7 Am Am7 D9 D7(b9) G C G

when my luck - y star be - gins to shine, With one luck - y break I'll make Lin - da mine.

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LOVE IS JUST AROUND THE CORNER From the Film "HERE IS MY HEART"

LEO ROBIN and LEWIS E. GENSLER

G7 C7 F G7 C7 F

Love is just a - round the cor - ner, An - y coz - y lit - tle cor - ner,

I'm a sen - ti - men - tal mourn - er, And I could - n't be for - lorn - er,

Let's go cud - dle in a cor - ner, An - y coz - y lit - tle cor - ner,

G7 C7 F Cm D7 G7 C7 1 F

Love is just a - round the cor - ner When I'm a - round you.

When you keep me on a cor - ner Just wait - ing for

Love is just a - round the cor - ner And I'm a - round

2 F To next strain 3 F Fine A7 Dm A7 Dm

you. you. Ve - nus de Mi - lo was not - ed for her charms. But

G7 C#dim G7 C#dim G7 C D. C. al Fine

strict - ly be - tween us, you're cut - er than Ve - nus and what's more you've got arms. So

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LADY OF SPAIN

By ERELL REAVES and TOLCHARD EVANS

C G7 3 G+
 La - dy of Spain, I a - dore you Right from the night I first
 La - dy of Spain, I'm ap - peal - ing Why should my lips be con -
 C 3 A7 Dm 3
 saw you My heart has been yearn - ing for you
 ceal - ing All that my eyes are re - veal - ing
 1. D7 Fm G7 2. G7 C
 What else could an - y heart do? Spain, I love you.
 La - dy of

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LORELEI *From the Musical "LORELEI"*

Lyric by BETTY COMDEN and ADOLPH GREEN
 Music by JULE STYNE

F F+ Dm/F
 Lor - e - lei, when you walk down the street — Men don't know where they're
 F7 Bb Bb+ Gm/Bb
 go - ing; Lor - e - lei, when you walk in the room — Can - dles light and the
 Bm7 E7 Am 3 3 Am7 3 3
 wine starts flow - ing. Lor - e - lei, Lor - e - lei, When you walked in - to my
 Am(#7) D9 D7-9 Gm7 3 3 Cm/Eb D7 3
 life one day; That's when I swore I'd try To get you to
 Bbm6 C7-9 F F+ Dm/F
 stay. For Lor - e - lei while you're tak - ing those bows, Knock - ing ev - 'ry - one's
 F7 Bb Bb+ Gm/Bb
 eyes out; Don't for - get there is al - ways a day When the big ap - plause
 Bm7-5 E7 F7 3 3 Bb Eb9
 dies out! All a - lone, on your own, Poor but - ter - fly;
 F G7 Bb/C Cm7(#5) C7 F
 That's the day I'll say please come home to stay, My Lor - e - lei.

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A LITTLE WHITE GARDENIA *From the Film "ALL THE KING'S HORSES"*

SAM COSLOW

For I bring a lit-tle white gar - de - nia As re-fresh-ing as a day in May You may
 wear it if you care or toss it a - way. If you look in - to this white gar -
 de - nia, There's a mes-sage there I dare not say That I'll let this lit-tle white gar - de - nia con -
 vey. Who knows? To - mor - row we may be to - geth - er, or so far a - part.
 Take this to - ken of my love Cher - ish it and keep it close to your heart. If our
 paths should ev - er cross a - gain, dear, Ac - ci - dent - 'ly or by fate's de - sign If you
 wear a lit - tle white gar - de - nia. I'll know you are mine.

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LITTLE DROPS OF RAIN *From the Film "GAY PURR-EE"*Lyric by E.Y. HARBURG
Music by HAROLD ARLEN

Lit - tle drops of rain. Lit - tle grains of sand, Make the might - y o - cean
 And the pleas - ant land. Lit - tle notes that sing, Lit - tle words that rhyme.
 Make the might - y mem - ries And the dreams of time. Nev - er let a min - ute
 lie there on the shelf. For there may be in it all of life it - self. Lit - tle smiles of
 hope. Lit - tle drops of tears, Make this thing called love go danc - ing down the years.

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LOVE GODDESS From the Film "THE LOVE GODDESS"

MACK DAVID and PERCY FAITH

A crowd - ed room, _____ then you ap - pear, _____ and all at once _____
 eyes ca - ress, _____ our sighs ca - ress, _____ and all the stars _____

_____ no one else is near. _____ You say "Hel - lo", _____ That's all you say, _____
 _____ in the sky ca - ress, _____ for you were made _____ for _____

_____ and vi - o - lins _____ start in to play. _____ Love God - dess!

I know you well. Love God - dess! You cast a spell. Our

love a - lone. _____ Here is my heart _____ make it your throne! _____ Love

God - dess, You're all I crave. Love, Love _____ God - dess! I'll be your

slave faith - ful and true, _____ wor - ship - ping you, _____ God - dess of love! _____

CODA

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THE LITTLE WHITE DUCK

WALT BARROWS and BERNARD ZARITZKY

There's a lit - tle white duck sit - ting in the wa - ter, A lit - tle white duck Do - ing what he ought - er. He

took a bite of a li - ly pad, Flapped his wings and he said, "I'm glad I'm a lit - tle white duck

sit - ting in the wa - ter" quack, quack, quack. There's a lit - tle green frog swim - ming in the wa - ter, A

lit - tle green frog Do - ing what he ought - er. He jumped right off of the li - ly pad that the lit - tle duck bit and he

said, "I'm glad I'm a lit - tle green frog swim - ming in the wa - ter "glumph, glumph, glumph.

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LOVE IN A GOLDFISH BOWL *From the Film "LOVE IN A GOLDFISH BOWL"*Lyric by HAL DAVID
Music by BURT BACHARACH

G A D7 Am7 D7 G

Like the boy fish— in a gold - fish bowl goes for the
If I kiss you when we're in a crowd it's 'cause I

A D7 Am7 D7 G C6 D6 D7 G Bm7 Em7 C6 D7

girl fish— with his heart and soul. I go— for you and— I don't care— who
love you— and I'm ver - y proud. Don't care— who watch - es— while I hold— you

G6 Bm7 Em7 C D7 G C D7 1. G 2. G G#dim

knows it.— It's love in a gold - fish bowl, love in a gold - fish bowl. So, bowl. How I'd
tight - ly.— It's love in a gold - fish bowl, love in a gold - fish

Am7 D7 Am7 Bm7 E7 Am7 D7 Bm7 Em7 Am7 D7 Bm7 Em7 Am7

like the world to see how much you care for me and just how much I care for you. I

D7 Tacet G A D7 Am7 D7 G

real - ly want to show it like the boy fish— in the gold - fish bowl who loves the

A D7 Am7 D7 G C6 D6 D7 G Bm7 Em7 C6 D7

girl fish— with his heart and soul. Swim - ming— to - geth - er— through life's clear— blue

G6 Bm7 Em7 C D7 G C D7 G C D7 G

wa - ters— with you is my on - ly goal, Love in a gold - fish bowl, Love in a gold - fish bowl.

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THE LADY'S IN LOVE WITH YOU *From the Film "SOME LIKE IT HOT"*

FRANK LOESSER and BURTON LANE

Tacet A9 C D9

If there's a gleam in her eye— each time she straight - ens your tie, — You'll know the

G F# G F#7 G Tacet A9 C D9

la - dy's in love— with you. — If she can dress for a date— with - out that wait - ing you hate—

G F# G F#7 G Tacet G7 Dm7 3 G7

— It means the la - dy's in love— with you. — And when your friends ask you o - ver to join their

Dm7 G9 G+9 G9 C Cm Tacet A9

ta - ble— But she picks that far a - way booth for two — Well, sir, here's just how it stands,

C D9 E7 Bm7 E7 Am C D9 G F#dim G

— You've got ro - mance on your hands — Be - cause the la - dy's in love— with you.

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LOVE BALLAD

Words and Music by SKIP SCARBOROUGH

Dmaj7 C#m7 F#m7 Dmaj9 C#m7 F#m7

1. I have nev - er been so much in love
 2. Love I nev - er knew that a touch could mean

Dmaj7 C#m7 F#m7 Dmaj7 C#m7 F#m7

be - fore What a
 so much What a

Dmaj7 C#m7 F#m7 Dmaj9 C#m7 F#m7

dif - f'rence a true love made in my life. So nice,
 dif - f'rence and when we walk hand in hand I feel

Dmaj9 C#m7 F#m7 Bm7 C#7sus C#7

so right,
 so real in side.

F#m7 E/F# F#7 E/G# F#7/A# Bm9 B/C# C#7

Lov - ing you gave me some - thing new that I nev - er felt, nev - er dreamed of.
 Lov - ers come and then lov - ers go that's what folks say, they don't know,

F#m7 E/F# F#7 E/G# F#7/A# Bm9 Bm7 A/C# D D/E

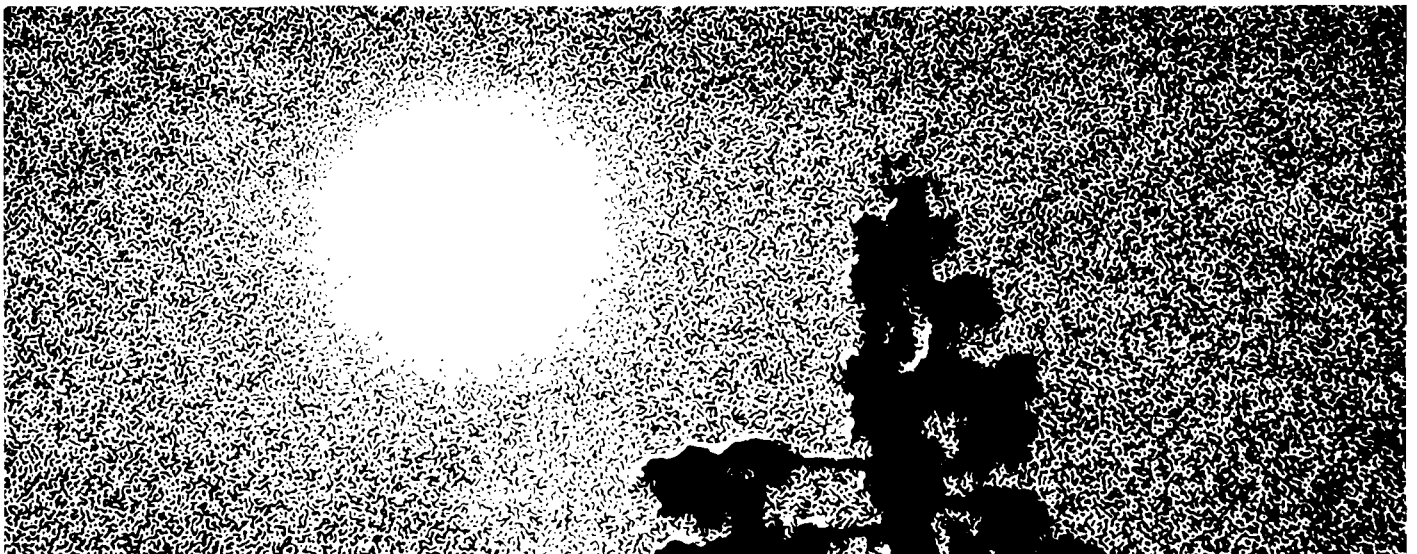
Some - thing changed, no it's not the feel - ing I had be - fore. Ooh, it's
 They're not there when you love me, hold me and say you care. And what we have is

1. much, much more. 2. And much more than they can see.

Repeat and fade Bm9 Bm7 A/C# D D/E E/F# Bm7

What we have is much more than they can see.

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LOVE IN BLOOM *From the Film "SHE LOVES ME NOT"*

LEO ROBIN and RALPH RAINGER

Molto Moderato

Can it be the trees that fill the breeze with rare and mag-ic per - fume? Oh no it is - n't the
 the spring that seems to bring the stars right in - to my room? trees, It's love in bloom! spring, It's love in bloom.. My heart was a des - ert, You plant - ed a
 seed, And this is the flow - er; This hour - of sweet ful - fill - ment! Is it all a dream the
 joy su - preme, That came to us in the gloom? You know it is - n't a dream, It's love in bloom.

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LIFE IS A LONG WINTER'S DAY *From the Musical "FORTUNA"*

ARNOLD WEINSTEIN and FRANCIS THORNE

Life is a long win - ter's day, We walk down a dark, rain - y
 street; We're fright - ened by light - ning and sleet. That
 keeps com - ing at us like darts! Slush at our feet.
 Slush at our feet. So we catch colds in our hearts!
 Some - times it's hard to be - lieve, The sky o - pens up, the
 clouds leave, The sun un - bends and con - de - scends To
 throw us a sun - beam or three. Hard to be - lieve. But! That is ex -
 act - ly what hap - pened to - day to me!

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LOVE LETTERS From the Film "LOVE LETTERS"

EDWARD HEYMAN and VICTOR YOUNG

G Em Am

Love let - ters straight from your heart _____ Keep us so

F#dim G Em F#7 Bm Dm E7

near _____ while a - part _____ I'm not a - lone _____ in the night _____

Am G#dim E7 3 Am Cm D7 G Em

When I can have _____ all the love you write I mem - o - rize ev - 'ry line _____

Am F#dim 3 G G9 C Cm

I kiss the name _____ that you sign _____ And dar - ling, then I read a -

G F# Am7 D7b9 G

gain right from the start Love let - ters straight from your heart. _____

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LIFE CAN BE BEAUTIFUL From the Film "SMASH UP"

Lyric by HAROLD ADAMSON
Music by JIMMY McHUGH

F B \flat Gm7 C F Gm7 C9 F B \flat Gm7 C7

Life can be beau - ti - ful, how do I know? Some - bod - dy beau - ti - ful

F Cm7 F7 B \flat B \flat + Gm Cm6 D7 Gm Gm7 C9 F

just told me so. Life can be sum - mer - time when it's real - ly fall.

Dm7 G7 Dm7 G7 Dm7 G7 C7 F B \flat Gm7 C7

Love can come an - y time, an - y time at all. Nights can be heav - en - ly

F Gm7 C9 F B \flat Gm7 C7 F Cm7 F7 B \flat B \flat - Gm

take nights like this. What makes them heav - en - ly? On - ly your kiss. Thru all these

Cm6 D Gm C E \flat 7 A7+D9 G9+ C9 F B \flat C7 C9 F

ma - ny years guess I al - ways knew That life could be beau - ti - ful with you.

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LOVE OF MY LIFE From the Film "SECOND CHORUS"

Lyric by JOHNNY MERCER Music by ARTIE SHAW

Gm7 C7 FMaj7 A \flat m Gm7 C7 3 F

Would you like to be the love of my life _____ for al - ways, _____ And al - ways _____ watch o - ver me? _____

Cdim Gm7 A7 B \flat m A7 Dm D \flat 7 3 F Dm6 G7 3

_____ To square my blun - ders, _____ And share my dreams, _____ One day with cav - i - ar, _____ Next day a

B \flat m(Maj7) C7 Gm7 C7 FMaj7 A \flat m Gm7 C7 3

choc - late bar. _____ Would you like to take the mer - ry - go - round _____ I'll lead you? _____ I'll need you, _____ Wait and you'll

F FMaj7 F7 Cdim D7 Gm7 B \flat m6 F Cdim Gm7

see. _____ I hope in your hor - o - scope _____ there is room _____ for a dope _____ who a - dores you, _____ That would make the on - ly

Gm7 B \flat m6 C7 F Cm D7 Cdim Gm7 B \flat m6 C7 F

dream of my life _____ come true, _____ For the love of my life _____ is you.

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(Where Do I Begin) LOVE STORY From the Film "LOVE STORY"

CARL SIGMAN and FRANCIS LAI

Gm D7

1. Where Do I Be - gin _____ to tell the sto - ry of how great a love can be, _____
 2. With her first hel - lo _____ she gave a mean - ing to this emp - ty world of mine; _____
 3. How long does it last? _____ Can love be meas - ured by the hours _____ in a day? _____

Gm Ebmaj7 Eb6

— The sweet love sto - ry that is old - er than the sea, The sim - ple truth a - bout the
 — There'd nev - er be an - oth - er love, an - oth - er time; She came in - to my life and
 — I have no ans - wers now, but this much I can say; I know I'll need her till the

D7 1. D11 D7 D7-9 Gm 2. D11 D7 Gmaj7 G7 G11 G7 *To next strain*

love she brings to me? _____ Where do I start? _____ She fills my heart, _____ She fills my
 made the liv - ing fine. _____ stars all burn a - way _____

3. D11 D7 Gm Ebmaj7 Cm F7 Bbmaj7

— And she'll be there. _____ *Fine* heart _____ with ver - y spe - cial things, _____ with wild im -

Ebmaj7 Am7-5 D7 Gm Cm

a - gin - ings. _____ She fills my soul _____ with so much love That an - y - where I go _____ I'm nev - er

F7sus F7 Bbmaj7 Eb 3 A7 Dmaj7 D7 D.C.

lone - ly. _____ With her a - long, _____ who could be lone - ly? _____ I reach for her hand, _____ it's al - ways there. _____

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LIFE'S A GAME

From the Film "ALICE IN WONDERLAND, or WHAT'S A NICE KID LIKE YOU DOING IN A PLACE LIKE THIS?"

Lyric by LEE ADAMS

Music by CHARLES STROUSE

Am7 D9 G E7 Am7 D7 Bm7 E7 Am7 B7

Life's a game, so what the heck, Jump in up to your neck: Get in the swim and

Em Em7 A7 Am7 D7 Am7 D9 G E7

you will see Things will go swim - ming - ly. Life's a game, come on and play,

Am7 D7 Bm7 E7 A9 F#7 G Am7 D7 G

It's a good bad - min - ton day: Let's try a set: You be the net Shape

Dm7 G7 C B7 C Em7 A9

up' Live now' And not a speck lat - er. Get in' And win' Why

D7 G#dim Am7 D7 Am7 D9 G E7 Am7 D7

be a mere spec - ta - tor? Life's a game, so try your luck, Go chase a

Bm7 E7 Am7 B7 Em7 G7 C B7 Em G7

hock - ev puck' Go fly a kite, or play rou - lette, Or if you're chick - en "play cro - quet" That's a

C B7 Em Am7 D13 9/5 G6

"wick - et" joke. but don't for - get that life's a game! _____

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LOVE THY NEIGHBOR *From the Film "WE'RE NOT DRESSING"*Words by MACK GORDON
Music by HARRY REVEL

So Love Thy Neigh - bor, Walk up and say 'How be ya!'

Gee! but I'm glad to see ya; Pal, 'How's tricks?' 'What's new?' Love Thy

Neigh - bor, Of - fer to share his bur - den, Tell him to say the word 'n' You will

see him through, Es - pe - cial - ly if there should be a beau - ti - ful girl next

door, Say to the girl next door. Don't think I'm bold but

my moth - er told me to Love Thy Neigh - bor And you will find your la - bor, A

great deal eas - i - er, Life - 'll be breez - i - er If you Love Thy Neigh - bor.

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LET'S BE BUDDIES *From the Musical "PANAMA HATTIE"*

Words and Music by COLE PORTER

What say, let's be bud - dies, What say, let's be pals,

What say, let's be bud - dies, And keep up each oth - er's mor - ales,

I may nev - er shout it, But ma - ny's the time, I'm blue,

What say, how's a - bout it, Can't I be a bud - dy to you?

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LOVELY IS SHE (Moll's Theme)

From the Film "THE AMOROUS ADVENTURES OF MOLL FLANDERS"

NORMAN NEWELL and JOHN ADDISON

When she walks, when she talks, you be - lieve you're dream - ing for
 For her sake, spring will break long be - fore the sea - son. The
 no one could ev - er be love - ly as she.
 rea - son is plain to see. Love - ly is she.
 Be a lord, a beg - gar or a knave, all you long to be is be her slave. If per - chance she
 fa - vours you a glance, all the world is danc - ing. Could she be born for me,
 i will need no oth - er. No oth - er could ev - er be love - ly as she.

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LOVE WITH THE PROPER STRANGER

From the Film "LOVE WITH THE PROPER STRANGER"

JOHNNY MERCER and ELMER BERNSTEIN

I could fall in love with the prop - er stran - ger _____ If I heard the
 bells and the ban - jos ring, _____ If two cer - tain eyes with a look of
 dan - ger _____ smiled a wel - come _____ warm as spring, _____
 _____ If the tom - tom in my heart _____ Sound - ed out a warn - ing, "Don't
 let her, don't let her walk through the door, this is the one you've been wait - ing for." Oh, yes, I'd
 know _____ How - ev - er wild it seemed, you know I'd know.
 And I'd whis - per, "Come and take my hand, prop - er stran - ger. Don't go through
 life as a stran - ger for I'm a poor prop - er stran - ger too."

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LOVING YOU *From the Musical "MAME"*

Music and Lyric by JERRY HERMAN

Moderately

Lov - ing You is snow and jas - mine, and the noise of New Year's Eve. _____
 Lov - ing You is tart as lem - on - ade and sweet as A - pril wine. _____

Lov - ing You is now and yes - ter - day; is real, and make be - lieve. _____
 Lov - ing You is watch - ing all the love - ly things of life com - bine. _____

Lov - ing you is Rome and New Or - leans, and gaz - ing at the la - zy sum - mer skies;
 In your arms, I'm all I wish I were; I'm

Fire - works re - flect - ing in your eyes; Fool - ish and im - prob - a - ble and wise, and brave I'm strong and I'm

true, _____ As long as I can go on liv - ing Lov - ing You. _____

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LOVE ME OR LEAVE ME

By GUS KAHN and WALTER DONALDSON

Moderately slow

Love me or leave me, and let me be lone - ly; You won't be - lieve me, and
 might find the night-time the right time for kiss - ing; But night-time is my time for
 I want your love, but I don't want to bor - row; To have it to - day and to

I love you ou - ly; I'd rath - er be lone - ly than hap - py with some - bo - dy
 just reim - i - nisc - ing, Re - grett - ing in - stead of for - gett - ing with some - bo - dy
 give back to - mor - row; For my love is your love, there's no love for no - bo - dy

else. You else. _____ There'll be no one un - less that some - one is you; _____

I in - tend to be in - de - pendent - ly blue. _____ D.C. al Coda else. _____

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LUCK TO SELL *From the Film "THE DAYDREAMER"*

Lyric by JULES BASS Music by MAURY LAWS

G#dim Am7 D7-9 Bm7 Em Em7 Cm7 F7-9 Bb Cm7 F7

I've done e-nough wait-in' for my luck-y day, I'm gon-na start search-in' for my dream to - day.

F7 Bb Bbmaj7 Gm Gm7 C9 F9 Dm7 Gm7 Cm7 F7 Bb Gm7

Does an-y-bod-y have some luck to sell? Or an ex-tra wish-in' well; My luck's run out, my

Cm7 F7 Bbmaj7 Bdim Cm7 F7 Bb Bbmaj7 Gm Gm7 C9 F9 Dm7 Gm7

well's com-plete-ly dry. Does an-y-bod-y have some luck to sell? Or a mys-tic

Cm7 F7 Bb Gm7 Cm7 F7 Bb Cm7 F7 Bb A6 Bb6 Em7 Fm7 Bb9

mag-ic spell; The star I wished up-on has left the sky. I wan-na pick my fu-ture from a

Fm7 Bb7 Bb7+ Eb Bdim Cm7

bush. A ros-y one, where hap-pi-ness grows; Find a clo-ver with one leaf o-ver; Be

G D7 Cm7 F9 F7 Bb Bbmaj7 Gm Gm7 C9 F9 Dm7 Gm7

luck-y down to my toes. Does an-y-bod-y have some luck to sell? Or an ex-tra

Cm7 F7 Bb Gm7 Cm7 F7 Am7 D7 Ebmaj7

wish-in' well; My luck's run out, my well's com-plete-ly dry. Does an-y-bod-y

Cm7-5 Bb Ab9 G9 Cm7 Dm7 Eb6 Cm7 F9 F7-9 Bb

have some luck to sell? To a real un-luck-y guy.

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LUCKY IN LOVE *From the Musical "GOOD NEWS"*

By B.G. DeSYLVA, LEW BROWN and RAY HENDERSON

F Bb F Bb F F Bb7 F

Luck-y in love! Luck-y in love! What else mat-ters, if you're

G7 C7 F E7 Am F Fm

Luck-y in love? Good breaks are few, Few skies are blue, But

C Am6 Fm C D7 E7 Am C7 Gm7 Ebm6 C9 C+

bad luck scat-ters. ev-'ry time I'm with you. { I don't mind that at
I won't mind that at

F Dm A+ Dm7 G7 C9 Gm7 C7

po-ker I'm green If I stand ace high with a beau-ti-ful Queen!
po-ker I'm green If my King of hearts on-ly takes in his Queen!

F Bb F C F7 Bb F Bb F Fdim

{ I'll say I'm luck-y in love If you take me, that-'ll make me

Gm7 C7 1. *G#dim Gm7 C+* 2. *F*

Oh, so Luck-y in love.

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MAD ABOUT THE BOY *From the Musical "WORDS AND MUSIC"*

By NOEL COWARD

Mad a-bout the boy, I know it's stu-pid to be mad a-bout the boy,
 I'm so a - shamed of it, But must ad-mit The sleep-less nights I've had a-bout the boy.
 On the Sil-ver Screen He melts my fool-ish heart in ev-'ry sin-gle scene,
 Al-though I'm quite a-ware That here and there Are tra-ces of the cad a-bout the boy.
 Lord knows I'm not a fool girl, I real-ly should-n't care;
 Lord knows I'm not a schoolgirl, In the flur-ry of her first af - fair.
 Will it ev-er cloy? This odd di-ver-si-ty of mis-er-y and joy; I'm feel-ing
 quite in-sane And young a-gain, And all be-cause I'm mad a-bout the boy.

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MY BELOVED *From the Film "MARSHMELLOW MOON"*

JAY LIVINGSTON and RAY EVANS

My love lives for your love, for your smile, for your sigh, my be-lov-ed.
 My lips long for your lips and the warm near-ness of my be-lov-ed. Each de-sire
 you de-sire I'll take as my com-mand. Make ros-es grow in the snow
 if so you should de-mand. I'll show you a rain-bow an-y-time, an-y-place, my be-
 lov-ed; And I'll make a neck-lace of the bright-est stars a-bove and give it, my be-lov-ed, to you!

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MAGGIE MAY

Words and Music by
ROD STEWART and MARTIN QUITTENTON

Wake up, Mag-gie, I think I got some-thing to say to you; — It's
late Sep - tem - ber and I real - ly should be back at school. I
know I keep you a - mused, — but I feel I'm be - ing used, Oh,
Mag-gie, I could-n't have tried — an - y more. — You
lured me a - way from home, just to save you from be - ing a - lone. You
stole my heart — and that's what real - ly hurts. The
morn - ing sun, when it's in your face, real - ly shows your age, But
that don't wor - ry me none, in my eyes you're ev - 'ry - thing. I
laughed at all of your jokes, my love you did - n't need to coax, —
— Oh, Mag - gie, I could - n't have tried — an - y
more. — You made a first - class fool out of
me, but I'm as blind as a fool can be, — you
stole my heart — but I love you an - y - way. —
(half-shouted) Mag - gie, I wish I'd nev - er seen your face. I'll
get on back home — one of these days.

MEANT TO BE Love Theme from the Paramount Motion Picture "PLAYERS"

Words by CAROL HEATHER
Music by JERRY GOLDSMITH

A (add9) A E (add9)/G# E/G# F#m B7/D#

Meant to be, or might have been Which way for you and me as

E (add9) E A (add9) A E (add9)/G# E/G# F#m B7/D#

we be - gin? On - ly sure of what we know; We're lov - ers on our way, with

E (add9) E/D C D/C 3 Dm/C G/B

far to go. Day by day, be - yond each un - cer - tain spring, Our love will lead the

C Am C/G D/F# Dm/F E

way. We will keep all prom - is - es un - said, and wait and see in - stead. Who can

A (add9) A E (add9)/G# E/G# F#m A/E D Bm E

say what we will see be - tween for - ev - er - more, and nev - er were Meant to

F#(add9) F# G#m7(add4)/F# F#(add9) F# C#m7/F#

be. Meant to be. Meant to

A (add9) A Bm7(add4)/A A (add9) A Bm7(add4)/A Repeat and fade

be, or might have been. Meant to be. Meant to

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MAKE IT EASY ON YOURSELF

HAL DAVID and BURT F. BACHARACH

If you real-ly love ^{him} her and there's noth-ing I can do, don't
 If the way I hold you can't com-pare with ^{his} her ca - ress, no
 try to spare my feel-ings, just tell me that we're through; And Make It
 words of con - so - la - tion will make me miss you less. My dar - ling
 Eas - y On Your-self, Make It Eas - y On Your-self 'cause
 if this is good-bye, I just know I'm gon - na cry so,
 break-ing up is so ver-y hard to do, And
 run to ^{him} her be- fore you start cry-in'
 too; And Make It Eas - y On Your-self, Make It
 Eas - y On Your-self 'cause break-ing up is so ver-y hard to
 do, Oo Whoa-o - o - o oh oh

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MAGIC MOMENTS

HAL DAVID and BURT F. BACHARACH

1. I'll nev - er for - get the mo - ment we kissed the night of the hay - ride, The way that we hugged to try to keep
 2. The pen - ny ar - cade, the games that we played, the fun and the priz - es, The Hal - lo - ween Hop when ev - 'ry - one
 warm while tak - ing a sleigh - ride; Mag - ic mo - ments, mem - ries we've been shar - ing. Mag - ic
 came in fun - ny dis - guis - es;
 mo - ments, when two hearts are car - ing. Time can't e - rase the mem - 'ry of these mag - ic
 mo - ments filled with love. filled with love.

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MARRIED MEN

Words and Music by
DOMINIC BUGATTI and FRANK MUSKER

The world is full of mar - ried men — with wives who nev - er un - der - stand —
Ooo, you make him feel so young — but his wife is still the num - ber one —

They're look - in' for some - one to share — the ex -
He prom - is - es to mar - ry you — just as

cite - ment of a love af - fair, — And just as soon as they find you they
soon as his di - vorce comes through, — And it's not just a fling; he
run when the scan - dal gets

wine you and dine — you; You fly on the wings of ro - mance, But in the
swears it's the real — thing, A love that will last till the end, But as he's
too hot to han - dle; He'll say he just wants to be friends, And then he'll

eyes of the world — you're just an - oth - er girl — who loves a mar - ried man —
driv - in' a - way — you know it's true what they say — a - bout a mar - ried man —
walk out of your life — and go home to his wife — 'cause he's a

They do it, they do it, they do it, they do it,

a - gain and a - gain. — They do it, they do it, they do it, they do it,

1. this mar - ried man. (A mar - ried man. —) 2. this mar - ried man. (A mar - ried man. —)

CODA mar - ried man. — Oh, your love is a se - cret,

you've got to keep it as long as you can. Don't cry for your lov - er, there's

al - ways an - oth - er mar - ried man, mar - ried man. They

Chords: C, Fmaj7, Dm7, Dm7/G, Am, G, F, Em7, D.S. al Coda, D.S. and fade

ME AND YOU AND A DOG NAMED BOO

KENT LAVOIE

I re - mem - ber to this day The bright red Geor - gia clay,
 I can still re - call The wheat - fields of Saint Paul
 nev - er for - get that day We mo - tored state - ly in - to big L. A.

How it stuck to the tires af - ter the sum - mer rain.
 And the morn - in' we got caught rob - bin' from an old hen.
 The lights of the ci - ty put set - lin' down in my brain.

Will - pow - er made that old car go, A wom - an's mind told me that it's so
 Old Mac - Don - ald, he made us work, But then he paid us for what it was worth.
 Though it's on - ly been a month or so, That old car's bug - gin' us to go.

Oh, how I wish we were back on the road a - gain.
 An - oth - er tank of gas and back on the road a - gain.
 You got - ta get a - way and get back on the road a - gain.

Me and you and a dog named Boo Trav - el - in' and liv - in' off the land. Me and you and a dog
 named Boo How I love be - in' a free man. 2. -
 3. I'll

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MOON LOVE

DAVID-DAVIS-KOSTELANETZ (TCHAIKOVSKY)

Will this be moon love noth - ing but moon love? Will you be gone when the
 Are these just moon dreams Grand while the moon beams? But when the

dawn comes steal - ing through? moon fades a - way will my dreams come true? Much as I

love you Don't let me love you If I must pay for your kiss with lone - ly tears..

Say it's not moon love Tell me it's true love Say you'll be mine when the moon dis - ap - pears.

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MAKE SOMEONE HAPPY *From the Musical "DO RE MI"*Lyric by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE

Make _____ some-one hap - py, Make just one _____ some - one hap - py,
Fame, _____ if you win it, Comes and goes _____ in a min - ute

Make just one _____ heart the heart you sing to. One _____ smile that cheers you,
Where's the real _____ stuff in life to cling to? Love _____ is the an - swer,

One face that lights when it nears you, One {man} you're ev - 'ry - thing to.
Some-one to love is the an - swer. One {girl}

Once you've found {him,} Build your world a - round {him,}
{her,} {her,} Make _____ some-one hap - py,

Make just one _____ some-one hap - py, And you _____ will be hap - py too.

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MISS BROWN TO YOU *From the Film "THE BIG BROADCAST OF 1936"*Words and Music by
LEO ROBIN, RICHARD A. WHITING and RALPH RAINGER

Moderato
G7

Who d'ya think _____ is com - in' to town _____ You'll nev - er guess who _____ Lov - a - ble, hug - a - ble

Em' - ly Brown, _____ Miss Brown _____ to you. Miss Brown _____ to _____ you. I know _____

her eyes 'll thrill ya. _____ But go slow _____ Oh! Oh! _____ Don't "you all" get

too "fa - mil - iah". _____ Why do you think _____ she's com - in' to town _____ Just wait _____ and you'll see _____ the

Lov - a - ble lit - tle Miss Brown to you _____ is Sweet-heart. _____ Hon - ey _____ Ba - by _____ to me.

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A MOMENT OF MADNESS

Slowly and very expressively

By CAROLYN LEIGH and CY COLEMAN

A musical score for the song "A Moment of Madness". It features a single melodic line on a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The music is divided into six systems, each with a line of lyrics underneath. Above the notes, various chords are indicated, such as Dm, Bb, G7, Gm7, F6, F+, F, Am, F, D7, Dm7, Am, F, C9, C7, C+7-9, Fmaj7, B7, Emaj7, E7, E6, Em, Em7, A9, Dmaj7, D6, Dmaj7, Gm, Dm, Gm6, Dm, A7, Gm6, A7, Fmaj7, Dm, Gm7, Gm6, Fmaj7, Dm, Gm6, A7-9, A+7-9, Dm, A+7, A7, Dm, Gm6, Dm, and A. The lyrics are: "A mo - ment of mad - ness that's all this af - fair was, I looked up and there was a kiss to be claimed. A mo - ment of mad - ness, of sheer - est in - san - i - ty when I in my van - i - ty thought love could be tamed, But it could - n't be tamed and it soon gained con - trol of me, And the kiss to be claimed claimed the heart and the soul of me. Oh you can say, 'What the Hey,' you can just walk a - way when that mo - ment of mad - ness is through, But what do you do when the mo - ment is gone and the mad - ness goes on and on and on and on and on. A on." The score includes triplets and first/second endings.

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MOMENTS LIKE THIS *From the Film "COLLEGE SWING"*

FRANK LOESSER and BURTON LANE

A musical score for the song "Moments Like This". It features a single melodic line on a treble clef staff with a key signature of two flats (Bb) and a common time signature (C). The music is divided into five systems, each with a line of lyrics underneath. Above the notes, various chords are indicated, such as Bb, G+7, G7, G+7, Cm7, F+7, Bb, D+7, D7, D+7, Cm, Cm7-5, Bb, F#7, D7, G7, G+7, G7, Cm7, Gm7, Cm7-5, F7, Eb, F7, F+7, Bb, G+7, G7, G+7, Cm7, F+7, Bb, D+7, D7, D+7, Cm, Cm7-5, Bb, F#7, D7, G7, G7-5, G7, Cm7, Dm, F7, Bb, Cm7, Bb. The lyrics are: "Mo - ments like this make me thrill through and through, Care - less mo - ments like this, close to you. Non - cha - lant - ly we dine and we dance. Yet my heart seems to melt in your glance. Sweet mo - ments like this, with the soft lights a - glow, Make me long for your kiss, though I know I'd be just one of all your af - fairs. But at mo - ments like this, who cares?"

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THE MAN CALLED NOON

From the Film "THE MAN CALLED NOON"

Lyric by SAMMY CAHN
Music by LUIS BACALOV

Moderately

1. Talk a - bout men that le - gends and songs re - call, _____ I have known some of those, but
2. He just ap - peared, and none of us real - ly knew, _____ knew just where he was from and

few who have stood as tall, Who knew the gen - tle - ness of sum - mer rain;
where he was head - ing to. And not a one of us how - ev - er wise,

Knew the give and take of pain. You can search all you can, there's none like The Man Called
learned the se - cret of his eyes, or just how it be - gan, be - gan for The Man Called

Noon. _____ Noon. _____ So, let us pray for him, Yes! Let us pray for Noon. Yes!

let us pray one day that Noon will find his goal. Yes! he will find his soul. _____

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MY CUP RUNNETH OVER

From the Musical "I DO! I DO"

Lyric by TOM JONES
Music by HARVEY SCHMIDT

1. Some - times in the morn - ing when shad - ows are deep, I
2. Some - times in the ev - 'ning when you do not see, I
3. In on - ly a mo - ment we both will be old, We

lie here be - side you, just watch - ing you sleep. And some - times I whis - per what
stud - y the small things you do con - stant - ly. I mem - or - ize mo - ments that
won't e - ven no - tice the world turn - ing cold. And so in this mo - ment with

I'm think - ing of: }
I'm fond - est of: } My cup run - neth o - ver with luh _____ uh _____
sun - light a - bove: }

uh _____ uh _____ uh _____ uh _____ uv. _____

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THE MAN THAT GOT AWAY *From the Film "A STAR IS BORN"*Lyric by IRA GERSHWIN
Music by HAROLD ARLEN

The night is bit-ter, The stars have lost their glit-ter, The winds grow cold-er And sud-den-ly you're old-er And
all be-cause of the man that got a-way, No more his eag-er call; The
writ-ing's on the wall, The dreams you dream'd have all gone a-stray. The
man that won you Has run off and un-done you. That great be-gin-ning has seen the fi-nal in-ning. Don't know what hap-pened, It's
all a cra-zy game! No more that all-time thrill, For you've been through the
mill, And nev-er a new love will be the same. Good rid-dance! Good-bye! Ev-er
trick of his you're on to. But, fools will be fools, And where's he gon-
to? The road gets rough-er, It's 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 live-long night and day! Ev-er since this world be-gan There is
noth-ing sad-der than A one man wo-man look-ing for the man that got a-way.

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MOONLIGHT AND SHADOWS *From the Film "JUNGLE PRINCESS"*

LEO ROBIN and FREDERICK HOLLANDER

Moon-light and shad-ows and you in my arms And a mel-o-dy in the
bam-boo tree, my sweet. E-ven in shad'ows I feel no a-larms, While you
hold me tight in the jun-gle night, my sweet. Close to my heart you
al-ways will be Nev-er, nev-er, nev-er to part from me. Moon-light and
shad-ows and you in my arms I be-long to you, you be-long to me, my sweet.

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THE MAN WHO SHOT LIBERTY VALANCE

Inspired by the Film "THE MAN WHO SHOT LIBERTY VALANCE"

HAL DAVID and BURT F. BACHARACH

1. When Lib-er-ty Val-ance rode to town the wo-men - folk would hide, _____ they'd
 girl can make a man stay on when he should go, _____ stay

hide. _____ When Lib-er-ty Val-ance walked a - round the men would step a - side; _____
 on. _____ Just try-in' to build a peace-ful life where love is free to grow; _____

_____ 'Cause the point of a gun _____ was the on-ly law _____ that Lib-er-ty un - der - stood. _____ When it
 _____ But the point of a gun _____ was the on-ly law _____ that Lib-er-ty un - der - stood. _____ When the

_____ came to shoot - in' straight and fast _____ he was might - y good.
 fi - nal show - down came at last _____ a law book was no good.

From out of the east a stran-ger came, a law book in his hand, _____ a man. _____
 A - lone and a - fraid she prayed that he'd re-turn that fate-ful night, _____ that night. _____

_____ The kind of a man the west would need to tame a trou-bled land; _____ 'Cause the
 _____ When noth-ing she said would keep her man from go - in' out to fight. _____ From the

_____ point of a gun _____ was the on-ly law _____ that Lib-er-ty un - der - stood. _____ When it
 _____ mo-ment a girl _____ gets to be full grown _____ the ver-y first thing she learns _____ when two

_____ came to shoot - in' straight and fast _____ he was might - y good.
 men go out _____ to face each oth - er _____ on-ly one re - turns.

Man-y a man would face his gun and man-y a man would fall, _____ The
 Ev-'ry-one heard two shots ring out, one shot made Lib-er-ty fall, _____ The

Man Who Shot Lib-er-ty Val - ance, he shot Lib-er-ty Val - ance, he was the
 Man Who Shot Lib-er-ty Val - ance, he shot Lib-er-ty Val - ance, he was the

1. _____ brav-est of them all. 2. The love of a brav - est of _____ them all. _____

MARMALADE, MOLASSES AND HONEY

From the Film "THE LIFE AND TIMES OF JUDGE ROY BEAN"

Lyric by ALAN and MARILYN BERGMAN

Music by MAURICE JARRE

The musical score is written in 2/4 time and features a melody with various chords and phrasing. The lyrics are as follows:

Mar - ma-lade, mo - las - ses and hon - ey, cin - na-mon 'n'
 All the hum - min' birds are out hum - min', hon - ey-suck - le

sas - sa - fras tea, they make a morn - in' fin - ger lick - in' and
 spik - in' the breeze, feel like a dil - ly of a day is a -

1. sun - ny, sweet as it can be, pour - in' o - ver me.
 com - in',

2. peek - in' through the syc - a - more trees. You know what I'd love to

do? Head for the hills with you. May - be we'll

climb a few. What do you say? Hey!

Let's make a day of it! La - ter when the moon is out rid -
 We don't need to - mor - rows with mon -

in' clear a - cross the lic - o - rice sky. I bet you not a sin - gle
 ey long as we're to - geth - er they'll be sweet - er than mar - ma-lade mo -

1. star will be hid - in' and we'll name 'em all,
 las - ses and hon - ey.

2. catch 'em if they fall. cin - na-mon 'n' sas - sa - fras tea! *rit.*

MAY I? *From the Film "WE'RE NOT DRESSING"*Lyric by MACK GORDON
Music by HARRY REVEL

F Fdim C7 C9+ F D7 Gm7 C7
May I _____ be the on - ly one to say I _____ Real - ly fell in love the

F Cm D7 G7 C7 F Dm Gm C7 C+ F Fdim
day I _____ First set eyes on you, _____ May I _____

C7 C9+ F D7 Gm7 C7 F Cm D7
with your ver - y kind per - mis - sion _____ Tell you that my one am - bi - tion _____

G7 C7 F Bbm F Eb7 Ab
Is to share a love af - fair with you, _____ Here I wait,

Bbm C7 3 Fm Bbm C7 3 Fm 3 Db7
Do give me a chance. Do tell me my fate, What is your an -

C7 F Fdim C7 C9+ F D7
swer? May I _____ hold you to my heart and pray I _____

Gm7 C7 F Dm Gm7 Am C7 F
Will be there be - side you, When they groom and bride you May I hear you say "I do."

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MY HEART BELONGS TO DADDY *From the Film "LEAVE IT TO ME"*

Words and Music by COLE PORTER

Slow Rhumba tempo
G7+ Cm

Fm6 G7
1. While tear - ing off — A game of golf — I may make a play for the cad - dy; But when I do — I
2. (If) I in - vite — A boy some night — to dine on my fine fin - nan had - die, I just a - dore — his

Fm A7 Gm G7 |₁Cm G7+ |₂Cm Cm
don't fol - low through 'Cause my heart be - longs — to Dad - dy. If Dad - dy. Yes, my heart be - longs — to

G7
Dad - dy, So I sim - ply could - n't be bad. Yes, my heart be - longs — to Dad - dy, Da - da,

3 C G7 C
da - da - da, da - da - da - ad! So I want to warn — you, lad - die, Tho I

C7 3 F Fm C Fm6 3 G7 3 Cm
know you're per - fect - ly swell, That my heart be - longs — to Dad - dy — 'Cause my Dad - dy, he treats me so well. —

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A MELODY FROM THE SKY

From the Film "TRAIL OF THE LONESOME PINE"

SIDNEY D. MITCHELL and LOUIS ALTER

Ab Ddim Bbm Eb7 Cm7-5 F7 Db Bbm7

Love is ev-'ry-where Its mu-sic fills the air All na-ture seems to hum A

Eb9 Ab Ddim Bbm7 Eb7 Ab Ddim Bbm Eb7

mel-o-dy from the sky! O-ver on the hill I see a whip-poor-will

Cm7-5 F7 Db Bbm7 Eb9 Ab G7 C F#dim

I hear his song be-come a mel-o-dy from the sky! And there's a blue bird

G7 G+ C A+7 Dm B+7 C F#dim G7

sing-ing to his la-dy love, a-bove, A love song tak-en from the whisp-r'ing breeze

C Bbm7 Eb7 Ab Ddim Bbm7 Eb7

in the trees. Love is ev-'ry-where Its mu-sic fills the air

Cm7-5 F7 Db Bbm7 Eb9 Ab

All na-ture seems to hum A mel-o-dy from the sky!

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MY STAR From the Musical "ALL KINDS OF GIANTS"

Lyric by TOM WHEDON
 Music by SAM POTTLE

CMaj7 C6 G9 Em7

I have a star, a spe-cial mag-ic star, It shines a-

A9 F#m7 B7 FMaj9 Fdim Em7

bove my bed ev-'ry night. I know it's there when I a-rise each morn-ing,

C6 FMaj7 B7+5 Em Dm9 Dm7 G7 C6

Though I can't see it, I can feel its light. Look down, my

G9 Em7 A9

star, look down and shine on him, Pro-ject his path and bright-en his

Gm7 C7 Ap9 C FMaj9 Em7 A7+5 A7-9

day. And if you can, please try and see that one day he re-turms to me. Go

Dm7 G9 C Bb CMaj7

far, my star, and light-en his way.

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MEMPHIS IN JUNE From the Film "JOHNNY ANGEL"

Lyric by PAUL FRANCIS WEBSTER
Music by HOAGY CARMICHAEL

Mem - phis in June, — A shad - y ve - ran - da Un - der a Sun - day blue
 sky. Mem - phis in June — and cous - in A - man - da's Mak - in' a rhu - barb
 pie. I can hear the clock in - side a - tick - in' and tock - in', Ev - 'ry - thing is peace - ful - ly
 dand - y. I can see old gran - ny 'cross the street, still a - rock - in',
 Watch - in' the neigh - bors go by. Mem - phis in June, — with sweet o - le - an - der
 Blow - ing per - fume — in the air. Up jumps a moon — to make it that much grand - er,
 It's par - a - dise, — broth - er. take my ad - vice, — Noth - in's half as nice as Mem - phis in June.

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MEWSETTE From the Film "GAY PURR-EE"

Lyric by E.Y. HARBURG Music by HAROLD ARLEN

Mew - sette, Mew - sette, My heart for you is one big
 throb, Mew - sette, Mew - sette, My
 love for you is for - mi - dable, Your sigh is "tou -
 ché" And your smile is spring tou - jours. Your laugh
 is "al - lez" And your voice is vive l'a - mour.
 Buds bloom — and breez - es blow, Love sings — wher - ev - er you
 go. Mew - sette, Mew - sette, You will
 say "en - chan - té" Once you've met my pou - pée Mew - sette.

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THE MERRY-GO-ROUND *From the Film "CHAMPAGNE WALTZ"*

JOHNNY BURKE and JAMES VAN HEUSEN

D Eb Gbm Bb7 Eb Gbm Bb7 Eb Cm7 F7 Bb9

You won't say yes and you won't say no, you let my poor heart pound; But you smile at me and a-

Ebmaj7
Dbmaj7 C7 C6 Fm Bb7 Eb D7 Eb Gbm Bb7 Eb Gbm Bb7

round I go on the mer-ry-go-run - a - round. You build me up till the sky seems low, then,

Eb Cm7 F7 Bb9 Ebmaj7 Dbmaj7 C7 C6 Fm Bb7

plop, I hit the ground; But you hold my hand and a-round I go on the mer-ry-go - run - a -

Eb Bbm7 Eb7 Bbm7 Eb7 Ab Dm7 G7

round. When a friend says to me, "Where the heck are you bound?" What the deuce can I say?—

Dm7 G7 Cm F7 Fm7 Bb9 D Eb Gbm Bb7 Eb Gbm7 Bb7

— "Just a-round and a-round and a-round." You won't say leave and you won't say whoa, I've

Eb Cm7 F7 Bb9 Ebmaj7 Dbmaj7 C7 C6 Fm Bb7 Eb

tried to get un-wound; But you kiss me once and a-round I go on the mer-ry-go - run - a - round.

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THE MATING SEASON *From the Film "THE MATING SEASON"*

JAY LIVINGSTON and RAY EVANS

C7 G#dim F F#dim C7 C+ F Am7 D7 Gm7 C7 Gm A7

The rob - in is throb - bin' and hun - gry heads are bob - bin'. It's the mat - ing sea - son.

Dm Dm7 Dm6 G7 Gm Gm7 C9 C7 G#dim F F#dim C7 C+ F

Smart lit - tle buds wear pink and pur - ple duds. The grou - es want spous - es to help a - round their

Am7 D7 Gm7 C7 Gm A7 Dm Dm7 Dm6 G7 Gm7 C7

hous - es. It's the mat - ing sea - son. Carve your heart on a tree. —

F Bdim Gm7 C7 F Bdim Gm7 C7 Am7 D7-9

E - ven the king - fish — finds the feel - ing ting - lish. — So, dar - ling,

Gm7 G9 Gm7 C7 C+9 C+ G#dim F F#dim C7 C+

how a - bout you and me? — Time to quit your teas - in', be pleas - in' 'cause

F Am7 Am7-5 D7 Gm Dm6 Gm7 G7 C7 C7-9 F

it's the mat - ing sea - son. Time for all good peo - ple to fall in love.

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MONA LISA From the Film "CAPTAIN CAREY, U.S.A."JAY LIVINGSTON and RAY EVANS
Fm7 Bb7

Mo - na Li - sa, Mo - na Li - sa men have named you; You're so like the la - dy with the mys - tic smile. Is it on - ly 'cause you're lone - ly — they have blamed you For that Mo - na Li - sa strange - ness — in your smile? Do you smile to tempt a lov - er, — Mo - na Li - sa, — Or is this your way to hide a bro - ken heart? Man - y dreams have been brought to your door - step. They just lie there, and they die there. Are you warm, are you real, Mo - na Li - sa, Or just a cold and lone - ly, love - ly work of art?

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MONICA From the Film "THE CARPETBAGGERS"

EARL SHUMAN and ELMER BERNSTEIN

Mon - i - ca a per - fect day in spring. That's Mon - i - ca, the dream that rain - bows bring. More than just mu - sic when - ev - er you ap - pear, You are the mu - sic the stars fall down to hear! So, Mon - i - ca, I'm won - d'ring with each kiss what mir - a - cle brings you as close as this. Let waves break, let the winds rush, when I say that I love you; But what a mo - ment Mon - i - ca, If you should say it too!

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MOONLIGHT BECOMES YOU From the Film "ROAD TO MOROCCO"

JOHNNY BURKE and JAMES VAN HEUSEN

Moon - light be - comes you, It goes with your hair, You cer - tain - ly know the right thing to wear. Moon - light be - comes you, I'm thrilled at the sight. And I could get so ro - man - tic to - night. You're all dressed up to go dream - ing. Now don't tell me I'm wrong. And what a night to go dream - ing. Mind if I tag a - long? If I say I love you, I want you to know It's not just be - cause there's moon - light. al - though Moon - light be - comes you so.

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MOST GENTLEMEN DON'T LIKE LOVE *From the Musical "LEAVE IT TO ME!"*

Words and Music by COLE PORTER

Most gen - tle - men don't like love, — They just like — to
kick it a - round; — Most gen - tle - men can't take love, — 'Cause
most gen - tle - men can't be pro - found. — As mad - am Sapph - o — in some
son - net said: — "A slap and a tick - le is all that the fick - le male Ev - er
has in his head." For most gen - tle - men don't like love. — I've been in love —
So I know what I'm talk - ing of; — And oh, to my woe — I have found —
They just like — to kick it a - round.

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MY FUNNY VALENTINE *From the Musical "BABES IN ARMS"*Words by LORENZ HART
Music by RICHARD RODGERS

Moderato

My fun - ny Val - en - tine, Sweet com - ic Val - en - tine, You make me smile with my
heart. — Your looks are laugh - a - ble, Un - pho - to - graph - a - ble, Yet, you're my
fav - 'rite work of art. — Is your fig - ure less than Greek: is your mouth a lit - tle weak, when you
o - pen it to speak, are you smart? — But don't change a hair for me. Not if you
care for me, Stay lit - tle Val - en - tine, stay! — Each day is Val - en - tine's day. —

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THE NEARNESS OF YOU

NED WASHINGTON and HOAGY CARMICHAEL

It's not the pale moon that ex - cites me, that thrills and de - lights me. Oh,
 your sweet con - ver - sa - tion that brings this sen - sa - tion. Oh,

no ——— It's just the near-ness of you. ——— It is-n't
 no ——— It's just the near-ness of you. ——— When you're in my

arms ——— and I feel you so close to me. ——— All my wild - est dreams come true. ———

——— I need no soft lights to en - chant me if you'll on - ly grant me the right ———

——— to hold you ev - er so tight ——— And to feel in the night the near-ness of you. ———

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MOON RIVER

From the Film "BREAKFAST AT TIFFANY'S"

JOHNNY MERCER and HENRY MANCINI

Moon Riv - er, wid - er than a mile. I'm cross - in' you in style some day. ——— Old

dream - mak - er you heart - break - er, wher - ev - er you're go - in' ——— I'm go - in' ——— your way.

Two drift - ers. ——— off to see the world. There's such a lot of world to see. ——— We're

aft - er the same rain - bow's end ——— wait - in' round the bend,

My Huck - le - ber - ry friend. Moon Riv - er ——— and me. ———

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MUCH MORE *From the Musical "THE FANTASTICKS"*

Words by TOM JONES Music by HARVEY SCHMIDT

Moderato

G Am Gmaj7 Cmaj7

l'd like to swim in a clear blue stream Where the wa - ter is i - cy cold; Then

C6 Bm7 Am7 Em7 Bm7

go to town in a gold - en gown And have my for - tune told. Just once! Just

Cmaj7 Bm7 Cmaj7 Am Em7

once! Just once be - fore I'm old! I'd like to be not e - vil; But a

Am D Em Am Em Am7 D

lit - tle word - ly wise; To be the kind of girl de - signed to be kissed up - on the

Em Am7 D9(6) D9+ G6 Gm6 Am7 D9(6) D9+ G6 Gm6

eyes. I'd like to dance till two o - clock Or some - times dance till dawn, Or

Am7 D9(6) D9+ G6 Gm6 Am7 D9 E7(sus4) E7 Bm

if the band could stand it, Just go on and on and on! Just once! Just

Cmaj7 Bm7 Cmaj7 Ab Gmaj7 G6

once! Be - fore the chance is gone! I'd like to waste a week or two, And

Ab Gmaj7 G6 Ab G Em7

nev - er do a chore; To wear my hair un - fas - tened so it

Am7 Bm Cmaj7 Am7 D9(6) D9+ G6 Gm6 Am7 D9(6) D9+

bil - lows to the floor; To do the things I've dreamed a - bout, But nev - er done be -

G6 Gm6 Am7 D9(6) D9+ G6 Gm6 Am7 D9

fore. Per - haps I'm bad, Or wild, or mad, With lots of grief in

E7(sus4) E7 Bm Cmaj7 Bm

store. But I want much more than keep - ing house! Much more! Much

Am7 D7(sus4) Gmaj7

more! Much - more!

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MY SHINING HOUR *From the Film "THE SKY'S THE LIMIT"*

Lyric by JOHNNY MERCER

Music by HAROLD ARLEN

Ep6 Cm7 F9 Bb9 Bb7 Eb Ep6 Cm7 Ap

This will be my shin - ing hour, Calm and hap - py and

Bb Bb7 Cm Cm6 Fm6 D6 Fm6 G7

bright, In my dreams, your face will flow - er,

Cm7 F9 F7 Bb7 Fm7 Bb7 Bbm Bbm7 Eb9

Through the dark - ness of the night. Like the lights of

Ab(Maj7) Fm7 Ab(Maj7) Abm6 Bb7 Eb

home be - fore me, Or an an - gel watch - ing o'er me, This will

Cm7 Eb Fm7 Bbm6 C7 Ab(Maj7) Fm7 Abm6 G7+5 Bb9 Eb6

be my shin - ing hour, Till I'm with you a - gain.

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"MURDER," HE SAYS From the Film "HAPPY GO LUCKY"

FRANK LOESSER and JIMMY McHUGH

He says, "Mur - der," he says Ev - 'ry time we kiss, He says, "Mur - der," he says,
He says, "Sol - id," he says Takes me in his arms, And says, "Sol - id," he says,

At a time like this, He says, "Mur - der," he says Is that the lan-guage of love? He says, "Sol -
mean - ing all my charms, He says, "Sol - id," he says

Is that the lan-guage of love? He says, "Chick - Chick, you tor - ture me,
Zoot! are we liv - in'?" I'm think - ing of leav - ing him flat, He says, "Dig, -
dig, the jumps the old tick - er is giv - in'," Now he can talk plain - er than that...
He says "Mur - der," he says, Ev - 'ry time we kiss, He says, "Mur - der," he says,
Keep it up like this, And that "Mur - der" he says, In that im - pos - si - ble tone,
Will bring on no bod - y's mur - der but his own.

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MY FUTURE JUST PASSED (Boy And Girl Versions)

GEO. MARION Jr. and RICHARD A. WHITING

From the Film "SAFETY IN NUMBER"

There goes the girl I dreamed all thru school a - bout, There goes the girl I'll now be a fool a - bout,
Don't e - ven know if she has been spok - en for. If she is tied, the ties must be bro - en, for

Ring down the cur - tain, I'm cer - tain at pre - sent, my fu - ture just passed. passed!
life can't be that way: to wake me, then break me. my fu - ture just

Stars in the blue, tho' you're at a dis - tance You can at least do this, Some - times a boy en - coun - ters re - sistance

Help me to win this miss. Here are my arms, may she find il - lus - ion there. Look in my heart There

is no con - fu - sion there, Now that I'm lov - ing, I'm liv - ing at last, My fu - ture just passed...

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MY IDEAL *From the Film "PLAYBOY OF PARIS"*

LEO ROBIN, RICHARD A. WHITING and NEWELL CHASE

Musical notation for the song 'MY IDEAL'. It consists of four staves of music with lyrics underneath. The first staff has a treble clef and a key signature of one flat (Bb). The melody is written in a simple, rhythmic style. The lyrics are: "Will I ev - er find the { girl in my mind — The one who is My — I - deal. May - be { she's a dream and yet she might be — Just a - round the cor - ner wait - ing for me — Will I rec - og - nize a light in { her eyes — That no oth - er eyes — re - veal. Or will I pass { her by and nev - er ev - en know that { she he is My I - deal."

Will I ev - er find the { girl in my mind — The one who is My — I - deal.
 May - be { she's a dream and yet she might be — Just a - round the cor - ner wait - ing for me —
 Will I rec - og - nize a light in { her eyes — That no oth - er eyes — re - veal. Or
 will I pass { her by and nev - er ev - en know that { she he is My I - deal.

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MY OLD FLAME *From the Film "BELLE OF THE NINETIES"*

ARTHUR JOHNSTON and SAM COSLOW

Musical notation for the song 'MY OLD FLAME'. It consists of eight staves of music with lyrics underneath. The first staff has a treble clef and a key signature of one flat (Bb). The melody is written in a simple, rhythmic style. The lyrics are: "My old flame, — I can't ev - en think — of his name But it's fun - ny now and then, how my thoughts go flash - ing back a - gain, — To my old flame, — My old flame, — My new lov - ers all — seem so tame, For I hav - en't met a gent so mag - nif - i - cent or el - e - gant — as my old flame. I've met so man - y who had fas - ci - na - tin' ways, — A fas - ci - na - tin' gaze — in their eyes: — Some who took me up — to the skies. — But their at - tempts at love, were on - ly im - i - ta - tions of My old flame, — I can't ev - en think — of his name But I'll nev - er be the same, un - til I dis - cov - er what be - came — of My old flame."

My old flame, — I can't ev - en think — of his name But it's
 fun - ny now and then, how my thoughts go flash - ing back a - gain, — To my old flame, —
 My old flame, — My new lov - ers all — seem so tame, For I
 hav - en't met a gent so mag - nif - i - cent or el - e - gant — as my old flame.
 I've met so man - y who had fas - ci - na - tin' ways, — A fas - ci - na - tin' gaze — in their eyes: —
 Some who took me up — to the skies. — But their at - tempts at love, were on - ly im - i - ta - tions of
 My old flame, — I can't ev - en think — of his name But I'll
 nev - er be the same, un - til I dis - cov - er what be - came — of My old flame.

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MY KIND OF COUNTRY *From the Film "BUCK BENNY RIDES AGAIN"*

FRANK LOESSER and JIMMY McHUGH

G C G C G C

There lies my kind of coun - try 'round that last bend we're head - in' for

D7 G D7 G G7 C C#dim G Em Am7 D7 G C

Old tim - er stay with me and to - night we'll see My kind of coun - try once more.

G C G C G C

There lives my kind of peo - ple Where that sun - down smiles bright and red

D7 G D7 G G7 C C#dim G Em Am7 D7 G C

Old tim - er I'll strike gold when these eyse be - hold My kind of coun - try a - head.

G D7 B7 Em D G D7 G

Trav - el home; Trav - el home; May - be nine more miles, may - be ten.

D7 G D7 G G7 C C#dim G Em Am7 D7 G C G

May I ev - er grieve if I ev - er leave My kind of coun - try a - gain.

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MOON SONG (That Wasn't Meant For Me)*From the Film "HELLO EVERYBODY"*

SAM COSLOW and ARTHUR JOHNSTON

G9 F#9 G9 G+7 C Cmaj7 Em7-5 A7

It came from no-where the night that we met, 'twas like a me-lo - di-ous plea, sweet Moon

D9 Fm6 G7 C Em7 Ab9 G9 F#9 G9 G+7

Song, (That was -n't meant for me.) Why is it al - ways re - mind - ing me of a

C Cmaj7 Em7-5 A7 D9 Fm6 G7 C

love dream that nev - er could be, sweet Moon Song, (That was -n't meant for me.)

E C#dim F#m7 B9 E C#dim F#m7 B9 E E6 F#m7 B7 E Em D9

It came glid - ing in - to my heart rid - ing on a moon - beam from a - bove. Sor - row end - ed and the

C7 D9 E E6 F#m7 B7 E Ab9 G9 F#9 G9 G+7

whole world blend - ed in a rhap - so - dy of love. Then, I heard him sing - ing to some - bod - y else what

C Cmaj7 Em7-5 A7 D9 Fm6 G7sus G7 C

I thought was my mel - o - dy, sweet Moon Song, (That was -n't meant for me.)

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MY SHIP *From the Musical "LADY IN THE DARK"*Words by IRA GERSHWIN
Music by KURT WEILL

F D7 G7 C7 F F#dim Dm7/G C+

My ship has sails that are made of silk, The decks are trimmed with gold, And of
F D7 Gm A Dm Em Gm7G7-5 C7 F D7
jam and spice there's a par-a-dise in the hold. My ship's a-glow with a
G7 C7 F F#dim Dm7/G C+ F D7 Gm A
mil-lion pearls And ru-bies fill each bin, The sun sits high in a sap- phire sky When my
Dm Em/G Bb/C F Gm7 Am C7 Gm7 Am C7 Gm7 C7 Bbm
ship comes in. I can wait the years Till it ap-pears One fine day one
F E7 Am Dm7 Am Dm7 G7 Edim G7 C7
spring, But the pearls and such They won't mean much if there's miss-ing just one thing. I
F D7 G7 C7 F F#dim Dm7/G C+ F D7
do not care if that day ar-rives, That dream need nev-er be, If the ship I sing does -n't
Gm A7 ^{1.}Dm Gm C7 F C7 ^{2.}Dm C7 F C7
al- so bring my own true love to me. My own true love to me, If the
F Dm Bb7 F Bb F Dm Bbm6 C7 F Db7 F
ship I sing does -n't al- so bring my own true love to me.

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MIMI (Love Me Tonight) *From the Film "LOVE ME TONIGHT"*

LORENZ HART and RICHARD RODGERS

G Am7 D7 G D7

Mi-mi, You fun-ny lit-tle good for noth-ing Mi-mi, Am I the guy?—

G Am7 D7 G

— Mi-mi, You sun-ny lit-tle hon-ey of a Mi-mi, I'm aim-ing

G7 C Cdim Em7 Edim

high!— Mi-mi, You've got me sad and dream-y, You could free me, If you'd see— me,

G Am7 D7 G C G Am7 G

Mi-mi, You know I'd like to have a lit-tle son of a Mi-mi bye and bye.—

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MY OWN SPACE *From the Broadway Production "THE ACT"*Lyric by FRED EBB
Music by JOHN KANDER

G Am/G

I won't need much. Just my own space. A lit - tle

Am7 D9 G

time with my own thoughts in my own space. Some place to

Am/G Am7

run. Some place to hide. Where there is no one else but

D9 F#m7 B7 E Emaj7

me to meet in - side. I love you more than I can

A/E B7 E Emaj7 Am7

ev - er say. I love you more and more and more with ev - 'ry pass - ing day.

D G Am/G Am7

Al - low me light. A breath of air. Leave me the on - ly thing I

D9 Bm7-5 E9 E7 Am7 D11 D7 Bm7-5 E7-9

own we can - not share. Just leave me that, sweet love of mine. Just leave me
Just my own space, sweet love of mine. Just leave me

Am 11 D 11

1. G 2. Gmaj7 C/G G

that, just my own space, and we'll be fine. Some place to fine.
that, just my own space, and we'll be

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NEARER AND DEARER *From the Film "NORTHWEST OUTPOST"*Lyric by EDWARD HEYMAN
Music by RUDOLF FRIML

Days hur - ry by and years seem to fly but some - how I and my love for
 you re - main the same. Mat - ter of fact, the way that I act is
 some - how Just like a moth that hov - ers a - round a flame.
 To me you're near - er than just an hour a - go: You're near - er than sun - down
 to pur - ple hills; As close as ev - 'ry star that lights the night. As close as
 rob - ins are to daf - fo - dils. You're dear - er than love's own
 lul - la - by When moon - light creeps in - to the room. Dear one,
 with ev - 'ry pass - ing day And in ev - 'ry way you're near - er and dear - er.

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NOCTURNE *From the Film "NOCTURNE"*

Lyric by MORT GREENE Music by LEIGH HARLINE

Noc - turne, are you my noc - turne, For when I see you sweet mus - ic be -
 gins. Yes, the mel - o - dy be - gins And the lvr - ics start: Like a
 mil - lion vi - o - lins You play up - on my heart - strings. Noc - turne, you are my
 noc - turne; You are the song of love I al - ways hear, But when night leaves the
 skies And the mel - o - dy dies Will you still be near?

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NEVER LET ME GO From the Film "THE SCARLET HOUR"

JAY LIVINGSTON and RAY EVANS

Gm7 C7-9 Fm7 Bb7-9

Nev - er let me go! Love me much too much! If you let me go life would lose its touch!

Eb6 Ebmaj7 D7 Db C7 Cm7

What would I be with-out you? There's no place for me with - out you! Nev - er let me go!

F7-9 Bbm Abmaj7

I'd be so lost if you went a - way. There'd be a thou-sand hours in the day

G+7-9 C Dm7 Em C A+7-9 D+9 Gm7 C7-9

with-out you, I know! Be-cause of one ca-ress my world was o-ver-turned at the ver-y start;

Fm7 Bb7-9 Eb6 Ebmaj7 D7

All my bridg-es burned by my flam-ing heart! You'd nev-er leave me, would you?

Gm7 C7-9 C9 Cm7 F7-9 Cm7-5 F7-9 Bb Eb7 Bb

You could - n't hurt me, could you? Nev - er let me go! Nev - er let me go!

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NEVER SO BEAUTIFUL From the Film "HERE COMES THE GIRLS"

JAY LIVINGSTON and RAY EVANS

Bb Cm Bb Gm7 C7 Gm F#dim

You have nev - er, not ev - er, You've nev - er been so beau - ti - ful! You're so

Gm7 C7 Gm C7 Cm7 F7 Cm7 F7 Gm7

beau - ti - ful! You're a flow - er bloom - ing ev - 'ry hour with a

C9 Cm7 F9 Cm7 F9 Bb Cm Bb

pow - er and a spell that tells me so well that you will al - ways in all ways, you'll

Gm7 C7 Gm F#dim Gm7 C7 Gm C7 Cm7 D7

al - ways be so won - der - ful! You're so won - der - ful! You nev - er looked so

Gm Gm7 C9 C#dim Bb Dm Cm9 Cm7 F7-9 Bb

love - ly and so right. Nev - er so beau - ti - ful! beau - ti - ful! as you are to - night!

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Moderato

C Dm7

1. Dogs got to bark, a mule's got to bray, Sol-diers must fight and preach-ers must pray. And
2. Dogs got to bark, a mule's got to bray, Sol-diers must fight and preach-ers must pray. And

G7 Dm7 G7 C

chil-dren, I guess, must get their own way The min-ute that you say "no."
chil-dren, I guess, must get their own way The min-ute that you say "no."

Dm7

Why did the kids pour jam on the cat? Rasp-ber-ry jam all o-ver the cat?
Why did the kids put beans in their ears? No one can hear with beans in their ears.

Dm7 G7 Dm7 G7 C Brighter

Why should the kids do some-thing like that, When all that was said was said "no?" My
Af-ter a while the rea-son ap-pears, They did it 'cause we said "no." Your

G7 C C#dim G7 C G7 C Am7

son was once a - fraid to swim; The wa-ter made him wince. Un - til I said he must-n't swim; S been
daugh-ter brings a young man in, Says "Do you like him, Pa?" Just tell her he's a fool and then, You've

D7 G7(sus4) G7 Dm7 D9 G7 1. 2.

swim - min' ev - er since! 'S been swim - min' ev - er since! Ohhhh! Ohhhh!
got a son - in - law! You've got a son - in - law!

Tempo I

C Dm7

Sure as a June comes right af - ter May, Sure as the night comes right af - ter day, You can be sure the

G7 Dm7 G7 E7 Am F G7 C

dev-il's to pay The min-ute that you say "No." Make sure you nev - er say "No!"

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NEVER STEAL ANYTHING SMALL

From the Film "NEVER STEAL ANYTHING SMALL"

Lyric by MAXWELL ANDERSON
Music by ALLIE WRUBEL

Steal a hun - dred dol - lars and they put you in stir. — Steal a hun - dred
Steal a far - mer's chick - ens, you'll get shot in the rear, — Steal a string of
mil - lion, they ad - dress you as, "Sir," — Sci - en - tists will tell you it's a
oil wells, you're a big fi - nan - cier' — Ev - 'ry would be burg - lar should en -
mat - ter of bulk and size, Steal Man - hat - tan Is - land and it's yours for a prize!
grave it up - on his brains. If the theft is large e - nough it's cap - i - tal gains!
Steal a sil - ver tea - pot and you'll land in Sing Sing. — Steal the Ro - man
Bribe a few po - lice - men, you'll be cov - ered with grief, — Bribe the whole de -
Em - pire and they make you a king' — So don't rob a bank, take the
part - ment and they'll make you the chief' — You'll al - ways be judged by the
whole Ci - ty Hall' And nev - er steal an - y - thing small. —
size of your haul' So nev - er steal an - y - thing small. —

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THE NEXT TIME I LOVE

From the Musical "PARADE"

Lyric and Music by JERRY HERMAN

I'll make sure that my head is clear - er, — The next time I
love. — I'll be cer - tain that help is near - er — The
next time I love. I prom - ise the next time to try and be smart, co - her - ent and
wise; I prom - ise the next time to close up my heart and o - pen my eyes. — But with
you I can - not be clev - er, — With you wrong seems
right — Tho I laugh at the word, — "for - ev - er," I
wor - ship — "to - night." The taste of your lips tells me how to be - have And says you're the
mas - ter and I am the slave. The good lit - tle girl I will just have to save for the next time I love. —

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NOTHING IN COMMON From the Film "PARIS HOLIDAY"

Lyric by SAMMY CAHN
Music by JAMES VAN HEUSEN

D+7 D7 G C C7 Fdim7 F

1. We've got noth - ing got noth - ing in com - mon just noth - ing in com - mon,
2. We've got noth - ing got noth - ing in com - mon just noth - ing in com - mon,
3. We've got noth - ing got noth - ing in com - mon just noth - ing in com - mon,

Aødim7 C7

My dar - ling, at all I love the op - 'ra. I de - test the best pops -
It nev - er could last I love Pi - cas - so. He's all style and all flair -
My dar - ling, at all I love my ten - nis, En - joy sports of all sorts -

C7 Gm7 Em C7 F Dm7 G7 Gm7 C7 E C7 D+7 D7

I hate the op - 'ra, I like mu - sic that bops We're not
I've seen Pi - cas - so, And I think he's no - where Our two
Spare me the ten - nis, I get laughs in my shorts You're so

G C C7 Fdim7 F

fa - ted, not hea - ven cre - at - ed we're real - ly mis - ma - ted
goals are, a - part as the poles are as lov - ers our roles are
charm - ing, and al - ways dis - arm - ing what makes it a - lam - ing

D7 G7 C7

our chan - ces are small Let's part, be real smart, and not
com - plete - ly mis - cast Fun's fun, but let's run, and be
is may - be I'll fall Let's make a clean break, and not

Cm Am7(♭5) A7(♭9) D+7 D7(♭9) D7 Dm7(sus G) D♭9 3 C9 Am7

start with this ro - mance 'Cause out - side of both hav - ing stars in our eyes. And out - side of sigh - ing the
done with the love songs. 'Cause out - side of glow - ing each time you ap - pear. And out - side of want - ing you
take an - y chan - ces. 'Cause out - side of think - ing you're some - thing di - vine. And out - side of want - ing your

Am7(♭5) 3 D7 G9(♭5) C7 G♭7 F6

same kind of sighs we've got noth - ing in com - mon at all!
ev - er so near we've got noth - ing in com - mon at all!
lips close to mine we've got noth - ing in com - mon at all!

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THE NIGHT IS FILLED WITH WONDERFUL SOUNDS From the Musical "ZENDA"

Lyric by MARTIN CHARNIN
Music by VERNON DUKE

D11 GMaj7 G6 D7 D9 Dm7 G7

The night is filled with won - der - ful sounds, Sounds you can al - most

C♭Maj9 C6 B9 E11 E7 AMaj7 A6

touch. The night - in - gale is mak - ing his rounds.

Am D7+5 G6 Am D11 GMaj7 G6

He nev - er sang this much. A man - do - lin has

D7 D9 G D7 Cm7 F9 Cm7 F7 B♭

writ - ten a tune, and is court - ing the moon up a - bove. Oh, the night is

E♭6 G D7 G

filled with won - der - ful sounds, for some - one has fal - len in love.

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(Where Are You) NOW THAT I NEED YOU *From the Film "RED, HOT AND BLUE"*

FRANK LOESSER

Db7 F F7 Bb Db7 F F7 Bb Db7 F Bb Bbm
 Where are you? _____ Now that I need you _____ Now that I want you so
 F Dm7 Gm7 C6-9 F G9 Gm9 C9 Db7 F F7 Bb Db7 F F7
 bad - ly I could cry. _____ Where are you? _____ Where did fate lead you?
 Bb Db7 F Bb Bbm F Dm7 Gm7 C7(-9) F G9 Gm9 F C7 F7
 _____ Fun - ny how I dreamed you'd still be stand - ing by. _____ I had you
 A Bb A Bb C9 E C9 G#dim F G#dim F Gm F F9 E9-5 Eb9-5 Eb9
 at my beck and call; _____ I called you an - y - time at all _____ I guess I took too much for grant -
 D9 D7 Gm F#dim Gm F#dim C9 F#dim D9 Db7 F F7 Bb Db7
 _____ ed; _____ I nev - er thought I'd lie a - wake and sigh, _____ Where are you? _____ Now that I
 F F7 Bb Db7 F Bb Bbm F Dm7 Gm7 C7-9 F
 need you _____ Now that I love you so mad - ly I could die. _____

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NOT MINE *From the Film "THE FLEET'S IN"*

JOHNNY MERCER and VICTOR SCHERTZINGER

Am 3 Am7 D9 Dm7 C Am 3 Am7 D9
 It's some - bod - y els - e's moon a - bove, not mine. _____ It's some - bod - y els - e's night for
 Dm7 Gm7 C7 F Dm7 G9 C Em7 A7 C#dim
 love, not mine. _____ A heart to some one else is a thing that melts _____ To
 G Em7 Am7 G G7 Am 3 Am7 D9 Dm7
 me it's just a com - ic val - en - tine. _____ Let some - bod - y els - e's tears be shed, not
 C G7 3 Gm7 F
 mine. _____ Let some - bod - y els - e's nose get red, not mine. _____ I like play - ing sol - i -
 Fm C Em7 A7 Am7 3 D9 Dm7 C Dm7 C
 taire, but un - til I can draw a pair, It's some - bod - y els - e's moon up there, not mine. _____

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ON A CLEAR DAY *From the Musical "ON A CLEAR DAY (You Can See Forever)"*Lyric by ALAN JAY LERNER
Music by BURTON LANE

On a clear day _____ Rise and look a - round you _____ And you'll
see who _____ you are. _____ On a clear day _____ How it will as-
tound you _____ That the glow of your be - ing out - shines ev - 'ry
star. You feel part of _____ ev - 'ry moun - tain, sea and shore. _____ You can
hear, from far and near, a world you've nev - er heard be - fore. _____ And on a
clear day, _____ On that clear day _____ You can see for - ev - er and
ev - er - more!

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Chappell & Co., Inc., publisher and owner of allied rights throughout the world.**OLD GLORY** *From the Film "STAR SPANGLED RHYTHM"*

JOHNNY MERCER and HAROLD ARLEN

Old Glo - ry, Old Glo - ry, Our dreams are in you. _____
Tall tim - ber, blue prai - ries, They're part of you, too. _____
Love made you, Tears kept you, Brave hearts that are gone. _____
We hail them, And we won't fail them, Old Glo - ry flies on. _____

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OLD DEVIL MOON *From the Musical "FINIAN'S RAINBOW"*Words by E.Y. HARBURG
Music by BURTON LANE

Moderato

I look at you and sud - den - ly, some - thing in your eyes I see
 soon be-gins be-witch-ing me. It's that Old Dev-il Moon that you stole from the skies. It's that
 Old Dev-il Moon in your eyes. You and your glance make this ro-mance
 too hot to hand - le. Stars in the night blaz - ing their light Can't hold a can - dle
 to your raz - zle daz - zle. You've got me fly - in' high and wide On a ma - gic car - pet ride
 Full of but - ter - flies in - side. Wan - na cry, wan - na croon, Wan - na laugh like a loon.
 It's that Old Dev-il Moon in your eyes, Just when I think I'm
 free as a dove Old Dev - il Moon deep in your eyes blinds me with love.

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THE OLD MUSIC MASTER *From the Film "TRUE TO LIFE"*

JOHNNY MERCER and HOAGY CARMICHAEL

You got - ta jump it mu - sic mas - ter, You got - ta play that rhy - thm fast - er
 You're nev - er gon - na get it played On the Hap - py Cat Hit Pa - rade.
 You bet - ter tell your friend Bee - tho - ven, And Mis - ter Reg - i - nald De Ko - ven
 They bet - ter do the same as you, Or they're gon - na be corn - y too. Long a - bout nine - teen
 sev - en - teen Jazz - 'll come up - on the scene, Then a - bout nine - teen thir - ty - five, You'll be -
 gin to hear swing, Boog - ie Woog - ie and Jive, You got - ta show that big broad - cast - er, That you're a sol - id
 mu - sic mas - ter, And you'll a - chieve pos - ter - i - ty, That's a bit of ad - vice from me.

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OLE BUTTERMILK SKY *From the Film "CANYON PASSAGE"*

Lyric and Music by HOAGY CARMICHAEL and JACK BROOKS

E♭ *A♭* *E♭* *A♭* *E♭* *A♭* *B♭7*

Ole but - ter - milk sky, I'm keep - ing my eye peeled on you. What's the good

E♭ *A♭* *E♭* *Fm* *E♭* *A♭* *B♭7* *E♭* *B♭9+* *E♭* *A♭*

word to - night? Are you gon - na be mel - low to - night? Ole but - ter - milk sky, Can't you see my lit - tle

E♭ *E♭Maj7* *E♭D6* *E♭+* *E♭* *Fm* *B♭7* *A♭* *Fdim* *E♭* *A♭*

don - key and me? We're as hap - py as a Christ - mas tree, Head - in' for the one I love.

E♭ *E♭7* *A♭* *E♭9* *E♭7* *A♭* *B♭7* *B♭7-5* *E♭7*

I'm gon - na pop 'er the ques - tion, that ques - tion, "Do you, dar - lin', do you do?" It - 'll be

A♭ *A♭m* *E♭* *F9* *F7* *B♭7* *A♭* *B♭7* *E♭* *A♭*

eas - y, so eas - y If I can on - ly bank on you. Ole but - ter - milk sky, I'm tell - ing you

E♭ *A♭* *E♭* *A♭* *B♭7* *E♭* *A♭* *E♭* *Fm* *E♭* *A♭* *B♭7* *E♭*

why; now you know. Keep it in mind to - night, Keep a - brush - ing those clouds from sight.

B♭9+ *E♭* *A♭* *E♭*

Ole but - ter - milk sky, Don't you fail me when I'm need - in' you most. Hang a moon a - bove her

Fm *B♭7* *A♭* *Fdim* *E♭* *A♭* *E♭* *B♭9+* *E♭* *A♭*

hitch - ing post. Hitch me to the one I love. You can if you try, Don't tell me no

E♭ *F7* *Fm* *A♭* *B♭7* *E♭* *A♭* *E♭*

lie. Will you be mel - low and bright to - night, but - ter - milk sky?

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ONE FOR MY BABY (And One More For The Road)

From the Film "THE SKY'S THE LIMIT"

Lyric by JOHNNY MERCER Music by HAROLD ARLEN

It's quart - er to three, — There's no one in the place ex - cept you and me, — So,
 set 'em up, Joe. — I've got a lit - tle sto - ry you ought - a know, — We're
 drink - ing, my friend. — To the end — of a brief ep - i - sode, — Make it
 one for my ba - by and one more for the road. — I
 got the rou - tine, — so drop an - oth - er nick - el in the ma - chine, — I'm
 feel - in' so bad, — I wish you'd make the mu - sic dream - y and sad, — Could
 tell you a lot. — But you've got — to be true to your code, — Make it
 one for my ba - by and one more for the road. — You'd nev - er know it, But
 Bud - dy, I'm a kind of po - et and I've got - ta lot - ta things to sav. — And
 when I'm gloom - y, You sim - ply got - ta lis - ten to me, Un - til it's talked a - way — Well,
 that's how it goes — And Joe, I know you're get - ting anx - ious to close, — So,
 thanks for the cheer, — I hope you tid - n't mind my bend - ing your ear. — This
 torch that I've found, — Must be drowned — or it soon might ex - plode, — Make it
 one for my ba - by and one more for the road, — That long, long road. —

ONLY A ROSE

BRIAN HOOKER and RUDOLPH FRIML

On - ly a rose I give you On - ly a song Dy - ing a -
 way, On - ly a smile To keep in mem - o - ry
 Un - til we meet An - oth - er day. On - ly a rose To
 whis - per Blush - ing as ros - es do, I'll bring a - long a
 smile or a song for an - y - one On - ly a rose for you.

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ONE DOZEN ROSES

ROGER LEWIS, COUNTRY WASHBURN, DICK JURGENS and WALTER DONOVAN

Give me one doz - en ros - es Put my heart in be - side them And send them to the one I
 love. She'll be glad to re - ceive them And I know she'll be - lieve them That's
 some - thing we've been talk - ing of There may be or - ange blos - soms lat - er Kind of
 think that there will 'Cause she's done some - thing to me And my heart won't keep still Give me one doz - en
 ros - es Put my heart in be - side them And send them to the one I love.

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OUT OF NOWHERE

EDWARD HEYMAN and JOHNNY GREEN

You came to me from out of no - where, You took my heart and found it
 free. Won - der - ful dreams, won - der - ful schemes from no - where; Made ev - 'ry hour
 sweet as a flow - er for me. If you should go back to your no - where,
 Leav - ing me with a mem - o - ry. I'll al - ways wait
 for your re - turn out of no where; Hop - ing you'll bring your love to me.

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PETTICOATS OF PORTUGAL (Rapariga Do Portugal)

MICHAEL DURSO, MEL MITCHELL
and MURL KAHN

G6 Bbdim Am C+ Am7 D7 Am C+ Am7

When breez - es blow pet-ti-coats of Port-u - gal, There's quite a show

D7 D7+ G6 D7 G Dm6 E7

On the streets of Port-u - gal; Each pass-er - by winks his eye, whis-tles and

Am C+ Am7 D7 Am7 D7 G G#dim D7 G6

smiles, The ooh's and ah's loud hur - rals, ech-o for miles; Those shape - ly gams,

Bbdim Am C+ Am7 D7 Am C+ Am7 D7 Dm6

'neath pet-ti-coats of Port-u - gal, Start traf - fic jams, But the cop on the square does-n't

E7 Am Cm6 G A9

care! There's not a guy a-live who does - n't thrive on watch - ing skirts blow free! Es-pe-cial -

Am D7 1. G Eb7 D7 2. G Eb7 Am7 G

ly the pet-ti-coats of Port-u - gal: Where breez - es gal.

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PANCHO From the Film "THE TRUMPET BLOWS"

LEO ROBINS and RALPH RAINGER

F C7

Peer - less, fear - 'less, Strong - er than ten; Pan - cho, Pan - cho was

F F C7 F

Kind - est of men. Though the grass is green a - bove him, may an - gels re - ward him.

C7 F F

Man - y peo - ple used to love him and chil - dren a - dored him. Pan - cho,

C7 F

Pan - cho, No - ble and brave; Pan - cho, Pan - cho, Lies in his grave.

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OVER AND OVER *From the Musical "MAKE A WISH"*

HUGH MARTIN

Fm7 Abm6 Eb Fm7 Bb7
 O - ver and o - ver I ask my - self What is this mag - ic you

Bbm7 Eb7b9 Eb7 Ab Bb9 Eb Cm7 F7
 brew. _____ With the sea so full of fish. Why should I

F7+5 Fm7 Bb9 Fm7 Abm6 Eb
 wish for you? _____ O - ver and o - ver I ask my - self

Fm7 Bb7 Bbm7 Eb7b9 Eb7 Ab Bb9 Eb
 When I'll dis - cov - er a clue. _____ With the for - est full of

Cm7 F7 Fm7 Bb7b9 Eb F#dim Fm7 Bb7b9
 trees, All my heart sees is you. On - ly you, on - ly

EbMaj7 Eb6 Eb F#dim Fm7 Bb7 Bb9+5 EbMaj9 Eb6 Cm6
 you, on - ly you can make me glow. You're the one,

D7 D7b9 Gm Bb+ Gm7 C9 F7 Bb7
 you're the one, But I'm damed if I know why it's so. _____

Fm7 Abm6 Eb Fm7 Bb7
 'Cause it's not real - ly your ob - vious charms That make me warm thru and

Bbm7 Eb7b9 Eb7 Ab Bb9 Eb Dbm6 C7 G7 Fm7
 thru. _____ When I'm near you I feel numb, And I'm

Bb9 Eb C9 G7 Fm7 Bb9 Eb F9
 sure my time has come, But I guess I'm kind of dumb; 'Cause

Ab Abm6 Gm7 Eb6 Gm7 C7b9 C7
 o - ver and o - ver I try, _____ But can't seem to fig - ure out why, _____ Just

Cm7 F9 Fm7 Bb9 Bb7+5 Eb
 why I love you, well, an - y - way I do. _____

PAINT ME A RAINBOW From the Film "ALL KINDS OF GIANTS"

Lyric by TOM WHEDON
Music by SAM POTTLE

B \flat A B \flat C#dim Cm7 F7 B \flat A B \flat Cm7³ F7 Gm

Paint me a rain-bow, Paint me a dream to be-lieve; Paint me a

Cm6 D7 Gm Gm7 Gm6³ F7 Fm7 B \flat 7 A B \flat A B \flat 7 E \flat D E \flat D E \flat

rain-bow, One I can seem to be-lieve. Though we know it's wish-ful think-ing, So it's wish-ful

Am7 D7 Gm7 C7 Cm6 F7 F7(+5) B \flat A B \flat C#dim Cm7 F9 F7(+5)

think-ing, Wist-ful-ly I'm think-ing what if some-how may-be Paint me a rain-bow,

B \flat A B \flat Cm7³ F7 Gm Cm6 D7 Gm Gm7 Gm6³ E \flat dim B \flat 7 Fm7 B \flat 7

Make me be-lieve that it's true, A love-ly rain-bow, I'll stand be-neath it with you, Though we

Fm7 B \flat 7 E \flat Maj7 E \flat 6³ E \flat m6 B \flat Gm7 Cm7 F7-9 B \flat

know it's wish-ful think-ing, So let it be, _____ Paint one more rain-bow for me. _____

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PARIS HOLIDAY From the Film "PARIS HOLIDAY"

Lyric by SAMMY CAHN Music by JAMES VAN HEUSEN

G G6 Am7 D7 Am D7 G

Ev-'ry day's a hol-i-day in Par-is, _____ Ev-'ry day's a

Take me where the bub-ble wine is flow-ing, _____ Take me where the

G6 Am7 D7 Am D7 E+7 E7 Edim7 E7

Par-is Hol-i-day. _____ Spring has paint-ed

tour-ists go to play. _____ Show me all that

A7(p5) A13 A7 D7 Ddim7 D7 G7(p5) G7 C7

all the boul-e-vards, so they'll look like pret-ty pos-

mod-ern-is-tic art and the pos-ies at the flow-

C#7 D7 G G6 Am7 D7 Am D7

-tal cards. Ev-'ry day's a day for cel-e-brat-ing, _____

-er mart. Let me look at Par-is from the Eif-fel, _____

G G6 Bm7 E7 Am

what they're cel-e-brat-ing they won't say. _____ Fun in

watch a mod-el from a street ca-fe. _____ If she

F7 G Gdim7 G D9 D7 C#7 D7

Par-is is the fash-ion, they seek it pas-sion-ate-

looks in your di-rec-tion, I mean af-fec-tion-ate-

B13 B \flat 7 E9 E7 \flat 9 Am Cm Bm7 \flat 5

ly, _____ that's why ev-'ry day _____

ly, _____ it makes ev-'ry day _____

E7 Am Am7 Am7(sus D) D7 G

_____ in Par-is is a hol-i-day. _____

_____ in Par-is like a hol-i-day. _____

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PARIS, FRANCE From the Musical "MAKE A WISH"

Lyric and Music by HUGH MARTIN

Meet the la - dy known as Par - is, France, Half waif, half a - ris - to - crat.

Greet the la - dy known as Par - is, France. Kiss her hand, click your heels, tip your hat.

Hear the beat - ing of her hap - py heart, Smell her per - fume in the air.

Taste her bit - ter - sweet - ness a - la - carte, Touch the flowers that she wears in her hair. She is

old, she is young: She is ev - 'ry song you've ev - er sung. She's the

Louvre. she's Pi - galle She's a plague, a pal, she's real - ly quite a

gal. Watch the la - dy known as Par - is, France If you're fright - ened of ro -

mance. She may give you just a song and dance, But you will fall,

you'll fall in love, in love with Par - is, France'

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PENTHOUSE SERENADE

WILL JASON and VAL BURTON

Just pic - ture a pent - house way up in the sky, With hing - es on chim - neys for stars to go by; A sweet slice of heav - en for

just you and I when we're a - lone. From all of so - ci - e - ty we'll stay a - loof, and live in pro - pri - e - ty there on the roof, Two

heav - en - ly her - mits we will be in truth When we're a - lone. We'll see life's mad pat - tern As we view old Man - hat - tan, Then

we can thank our luck - y stars, That we're liv - ing as we are. In our lit - tle pent - house, we'll al - ways con - trive to

keep love and ro - mance for - ev - er a - live, In view of the Hud - son just o - ver the Drive, When we're a - lone.

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PARIS IS A LONELY TOWN *From the Film "GAY PURR-EE"*Lyric by E.Y. HARBURG
Music by HAROLD ARLEN

The glam - our's gone, the shades are down and Par - is is on - ly a lone - ly town, lone - ly! —

When love's a laugh and you're the clown, then Par - is is on - ly a drear - y town, drear - y! —

For the love - less clown this town's a wea - ry mer - ry - go - round and round and round. The

chest - nut, the wil - low, the col - ors of U - tril - lo turn to grey, grey hues, The

band play - ing Bi - zet, a - long the Champs El - y - see, sounds like way down blues.

Par - is is a drear - y, lone - ly, oh' so lone - ly town. —

Where's that shin - ing flow - er 'neath the Eif - fel Tow - er? Where's that fair - y land of gold? —

Is - n't it a pit - y that this mag - ic cit - y turned sud - den - ly cold' The

chim - ney's moan, the riv - er cries, each glam - or - ous bridge is a bridge of sighs: Riv - er, riv - er, won't you be my lov - er?

Don't — turn me down For Par - is is such a lone - ly, lone - ly town.

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A PERFECT MAN *From the Musical "I WANT YOU"*Lyric and Music by JOE CRAYHON,
STEFAN KANFER and JESS J. KORMAN

A per - fect man or none and he must be a he - ro, No - ble in his man - ner and

born to com - mand; Gen - tle when he's strong, fight - ing ev - 'ry wrong, The

long - er I wait, then the more I de - mand. But per - fect men are few and still

few - er are he - roes, The smart - er thing to do is to take what's on hand; But I'll wait a

life time or more if need be, A per - fect man, or no man takes me. —

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THE PARTY'S OVER *From the Musical "BELLS ARE RINGING"*Words by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE

The par - ty's o - ver, It's time to call it a day. They've burst your
pret - ty bal - loon and tak - en the moon a - way. It's time to wind up
the mas - quer - ade. Just make your mind up The pi - per
must be paid. The par - ty's o - ver, The can - dles flick - er and dim.
— You danced and dreamed through the night, It seemed to be right, Just be - ing with him.
— Now you must wake up. All dreams must end. Take off your make - up,
— The par - ty's o - ver, It's all o - ver, my friend.

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PRETEND

LEW DOUGLAS, CLIFF PARMAN and FRANK LAVERE

Pre - tend you're hap - py when you're blue. It is - a't ver - y hard to do, And you'll find hap - pi - ness with -
out an end, when - ev - er you pre - tend. Re - mem - ber, an - y - one can dream, and moth - ing's bad as it may seem.
The lit - tle things you have - n't got could be a lot if you'd pre - tend. You'll find a love you can share, one you can call all your
own. Just close your eyes, there You'll nev - er be a - lone. And if you sing this mel - o - dy,
you'll be pre - tend - ing, just like me. The world is mine, it can be yours, my friend, So why don't you pre - tend.

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PEOPLE *From the Musical "FUNNY GIRL"*Words by BOB MERRILL
Music by JULE STYNE

Moderato

Peo-ple, peo-ple who need peo-ple Are the luck-i-est peo-ple in the world. We're chil-dren need-ing oth-er chil-dren And yet, let-ting our grown up pride Hide all the need in-side, Act-ing more like chil-dren, than chil-dren. Lov-ers are ver-ry spec-ial peo-ple, They're the luck-i-est peo-ple in the world. With one per-son, One ver-ry spec-ial per-son, A feel-ing deep in your soul Says: you were half, now you're whole, No more hun-ger and thirst, But first, be a per-son who needs peo-ple. Peo-ple who need peo-ple Are the luck-i-est peo-ple in the world.

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POOR LITTLE PIERRETTE *From the Musical "THE BOY FRIEND"*

SANDY WILSON

Moderato, with feeling

Poor lit-tle Pier-rette, Where's your Pier-rot? Why are you all a-lone? You should be so fan-cy free, Your heart should be high. But in-stead you hang your head And try not to cry. Poor lit-tle Pier-rette, You must-n't show Your dream of love has flown. just keep on danc-ing Till the dawn, and then He may come back a-gain.

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PERFECTION From the Film "ERNEST IN LOVE"

Lyric by ANNE CROSWELL
Music by LEE POCKRISS

I would - n't say you're charm - ing, de - light - ful, or dis - am - ing, I'd find a way to sim - ply say per -
fec - tion. I would - n't say be - guil - ing de - scribes the way you're smil - ing; I'd find a phrase that
best con - veys per - fec - tion. The Mo - na Li - sa may thrill me, The Ve - nus may chill me, But
they grow pale when you come in - to view. How could I ev - er hope to cap - ture a syn - o - nym for rap - ture, For
words are quite in - op - por - tune, when one is reach - ing for the moon. I'd sim - ply say I wor - ship per - fec - tion.

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PASS ME BY From the Film "FATHER GOOSE"

Lyric by CAROLYN LEIGH
Music by CY COLEMAN

I've got me ten fine toes to wig - gle in the sand. Lots of i - dle
fin - gers snap to my com - mand. A liv - e - ly pair of heels that kick to beat the
barid. Con - tem - plat - in' na - ture can be fas - ci - nat - in'. Add to
these a nose that I can thumb, And a mouth by gum have I,
To tell the whole darn world if you don't hap - pen to like it deal me
out, Thank you kind - ly pass me by. Pass me by y, Pass me
by y y. If you don't hap - pen to like it pass me by.

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Words by TOM JONES
Music by HARVEY SCHMIDT

Gaily

1. Plant a rad-ish, get a rad-ish, Nev-er an-y doubt. That's why I love
 2. Plant a bean-stalk, get a bean-stalk, Just the same as Jack. Then if you don't

veg-'ta-bles; You know what you're a-bout! Plant a tur-nip, get a tur-nip,
 like it you Can al-ways take it back. But if your is-sue does - n't kiss you

May - be you'll get two. That's why I love veg-'ta-bles, You know that they'll come
 Then I wish you luck. For once you've plant-ed chil-de-ren You're ab-so-lute-ly

thrul! They're de-pend-a-ble! They're be-friend-a-ble! They're the
 stuck. Ev-'ry tur-nip green ev-'ry kid-ney bean Ev-'ry

best pal a par-ent's ev-er known. While with chil-de-ren
 plant grows ac-cord-ing to the plot. While with prog-e-ny

-- it's be-wil-der-in', You don't know un-til the seed is near-ly
 it's hodge-podge - e-nee, For as soon as you think you know what kind you've

grown, Just what you've sown. So plant a car-rot; get a car-rot, Not a brus-sel
 got, It's what they're not. So plant a cab-bage; get a cab-bage, Not a sau-er-

sprout. That's why I love veg-'ta-bles, You know what you're a-bout!
 kraut. That's why I love veg-'ta-bles, You know what you're a-bout!

Life is mer-ry if it's ver-y veg-e-tar-i-an. A man who plants a
 Life is mer-ry if it's ver-y veg-e-tar-i-an. A man who plants a

gar-den is a ver-y hap-py man!
 gar-den is a ver-y hap-py

1. man. A veg-e-tar-i-
 2. ver-y mer-ry veg-e-tar-
 i-an.

PROMISE HER ANYTHING *From the Film "PROMISE HER ANYTHING"*Lyric by HAL DAVID
Music by BURT BACHARACH

She does-n't real-ly want _____ things that you can nev-er get _____ still ev-'ry now and then _____

_____ may-be she'll com-plain a bit be-cause she feels up-set. She on-ly wants you to tell her _____ that you

love her _____ So, if she wants you to turn win-ter in-to spring, Prom-ise her an-y-thing _____ she's dream-ing of. _____

_____ Prom-ise her an-y-thing, she will be hap-py if she on-ly gets your love _____ Oh, you can prom-ise her the

moon when the sun _____ is bright, _____ Prom-ise her the sun when you're out _____ at night. Prom-ise her the world and prom-ise

her her ev-'ry wish is your com-mand. And you'll dis-cov-er soon she does-n't want the moon, _____ just love _____ will do. _____

_____ Prom-ise her an-y-thing, but don't you ev-er let her get a-way from you. _____

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PLEASE *From the Film "THE BIG BROADCAST"*

LEO ROBIN and RALPH RAINGER

Please lend your lit-tle ear to my pleas, Lend a ray of cheer to my pleas, Tell me that you love me too. _____

Please let me hold you tight in my arms, I could find de-light in your charms,

Ev-'ry night my whole life through. _____ Your eyes re-veal that you have the soul of } an an-gel, white as snow; But how
the ni-cest man I've met;

long must I play the role of { a gloom-y Ro-me-o? Oh! Please say you're not in-tend-ing to
a tear-ful Ju-li-et?

tease, Speed the hap-py end-ing and please Tell me that you love me too. _____

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THE RAINMAKER From the Film "THE RAINMAKER"

By HAL DAVID and ALEX NORTH

Cmaj7 G7sus4 Em7 F C Em7 A7 Dm7 Bb7 G7

The earth was so dry, — not a rain-cloud — in the sky, the rain-mak-er rode through town. — As
The town-folk were cruel, they just laughed and — called him fool, not one drop of rain ap- peared. — As

Dm7 G7 Dm7 G7 F C 1. Dm6 G9 C A9 Dm7 G7

he came in sight a voice called — in the night. "Oh, please bring us rain, rain - mak - er!" —
he rode from town the rain came — fall - ing down, the rain that his

2. Dm6 G7 D7 Fm6 Em7 A7 C G7b9 C Dm7 Dbmaj7 C6/9

pray'rs con - ceived — be - cause some - one with faith be - lieved. —

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THE ROAD TO MOROCCO From the Film "THE ROAD TO MOROCCO"

JOHNNY BURKE and JIMMY VAN HEUSEN

Adim Bb7 Fm7 Bb7 Eb Adim Bb7 Fm7 Bb7

Let's meet on the road — to Mo - roc - co, — In - stead of the tun - nel of love;
meet on the road — to Mo - roc - co, — Though our Brook-lyn moon shines a - bove;

Eb Adim Gm Cm Gm Cm

The de - sert night, the Ar - ab tents, the har - em at - mos - phere,
I'll whis - per how I love you to the strains of na - tive flutes,

Gm Cm F7 F7-5 1. Bb7 Adim 2. Bb7 Adim Bb7 Fm7

It's the best at - trac - tion Con - ey Is - land has this year. Let's
And your arms will thrill me more than all the chute - the - chutes. Tell the gang so they won't

Bb7 Fm6 Db9 C9 Edim Fm7 Edim Fm7 Edim Fm7 F7-5 Bb7 Eb

hang a - round — Like Web - ster's Dic - tion - ar - y, we're Mo - roc - co bound.

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THE RUBY AND THE PEARL From the Film "THUNDER IN THE EAST"

JAY LIVINGSTON and RAY EVANS

Em Am Em Am F

Can love — be as warm as a ru - by? Can love — be as pure as the pearl? Just
love — will en - dure as the dia - mond, And shine — with the shim - mer of gold. It

look — in the heart of my love for you; You'll find the Ru - by and the Pearl. My
glows — as a bright star a - bove for you; A thing of beau - ty to be — hold. Come

B7 3 Em C7 B7 Em Am

close — and cling to my kiss, Stay close and share the pas - sion of this. Yes, love — is as warm as the

Em Am F E

ru - by, And love — is as pure as the pearl; Just look — in the heart of my love for you, You'll find the

Em C B7 Em Am6 Em

Ru - by and the Pearl. — The Ru - by and the Pearl. —

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REMEMBERING *From the Musical BILLY*Music by JOHN BARRY
Lyric by DON BLACK

Moderately

E_b *E_b maj7* *F7* *B_b7* *Fm* *B_b7*

Do you re - mem - ber how love - ly it was When he was a lit - tle
I can re - mem - ber those small pa - per planes And that co - co - nut he

E_b maj7 *E_b6* *E_b* *F7* *E_b* *F7* *D7*

lad? _____ Kick - ing a tin, graz - ing a shin, Oh what a
won, _____ Foot - balls and bats, crack - ers and hats, Why, we were

Gm *B_b7* *E_b* *E_b maj7* *F7* *B_b7*

grand time we had! _____ Do you re - mem - ber that snow - man he made And the
proud of our son. _____ I can re - mem - ber his first day at school You

Fm *B_b7* *E_b maj7* *E_b6* *E_b* *F7* *E_b* *F7*

tree that he used to climb? _____ Boats in the sink, hands full of ink,
cried for a week, you know. _____ Was - n't it fun rais - ing a son?

D7 *Gm* *B_b7* *Fm6* *G7* *Cm*

That Moth - er Goose pan - to - mime? Ah, but look at the bug - ger now, me pet,
It's a shame he had to grow. 'Cos just look at our Bil - ly now, me love,

G7 *Cm Cm7* *F7 tacet* *Fm7 tacet*

Look at the bug - ger now! — A sil - ly half ha - peth, a blood - y dumb oaf, As mad as a hat - ter, as
Look at our Bil - ly now! — It's hard to be - lieve he's our own flesh and blood, I can tell you his back - side could

B_b7 tacet *1. B_b7-9*

daft as a loaf! What's all this soft twad - dle you keep on a - bout? A blood - y great na - na is how he's turned out
do with a thud! I still can't get used to his hab - its my pet, Nor

2. B_b7-9 *E_b* *E_b maj7* *B_b7* *E_b*

me ei - ther, Geof - frey; He talks blood - y wet! There's lots to re - mem - ber And a blood - y sight more to for - get!

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RIDIN' HIGH From the Musical "RED, HOT AND BLUE"

Words and Music by COLE PORTER

Cmaj7 C7 Gm7 G7 Cmaj7 C7

Life's great, — life's grand, — Fu - ture —
Some - one, — I love, — Mad for —

Gm7 G7 E7 D E7 Am Dm7 B C

all planned. — No more — clouds in — the sky, } How'm I —
my love, — So long — Jo - uah, — good - bye, }

G7 A7 C#dim 1. Dm7 G7 C Ab7 G7 2. Dm7-5 G7 C Ab Bb7 Eb

rid - in'? I'm rid - in' high. — rid - in' high. —

Cm7 Eb Bb7 Eb Cm7 Eb Bb7

Float - ing — on a star - lit ceil - ing, Dot - ing — on the

Gm7-5 C7 C7+ C7 Edim Fm *tacet* B7

cards I'm deal - ing, Gloat - ing, — be - cause I'm feel - ing so hap - hap -

G7 Cmaj7 C7 Gm7 G7

- hap - py, I'm slap hap - py. So ring bells, — sing songs, —

Cmaj7 C7 Gm7 G7 E7 D E7

Blow horns, — beat gongs, — Our love —

Am Dm7 B C G7 A7 Ab7 G7 C

nev - er — will die, How'm I — rid - in'? I'm rid - in' high. —

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ROGUE RIVER VALLEY From the Film "CANYON PASSAGE"

By HOAGY CARMICHAEL

G Am D7 G C G Bm Bbdim Am Cm D7

Take me to the Rogue Riv - er Val - ley. — Where the sil - v'ry moon - light shines. —

Am D7 Ddim D7 Am D7 G

Some - one waits for me in the val - ley. — There a - mong the blue - tipped pines. —

C D7 G C D7 G C D7 G A7 D7

She'll be by the riv - er where all heav - en - beams. — And there by the riv - er we'll find the trail of dreams.

Am G C G Bm Bbdim Am Cm D7

Don - key, don't you dare to dal - ly. — Can't you hear the kill - deer's song? —

Am D7 Ddim D7 Am D7 G

High up in the Rogue Riv - er Val - ley, — That's where I be - long.

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PARIS MIST

ERROLL GARNER

Em7-5 A7 A7-9³ Dm Gm6 Dm Em7-5 A7 A7-9³

Dm Gm6 Dm Am7-5 D7 Gm D+ Gm C7 Gm7

C7 F A7 Tacet | 2. Gm Em7-5 A7 A7-9 Dm Gm6

Dm Gm7 C7 F Fm7

Bb7 Ab Eb Em7-5 A7-9 A7 Dm

E7 E7-9 Dm A Tacet Em7-5 A7 A7-9³

Dm Gm6 Dm Em7-5 A7 A7-9³ Dm Gm6 Dm Am7-5

D7 Gm D+ Gm Em7-5 A7 A7-9 Dm Gm6 Dm

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ROSALIE *From the Film "ROSALIE"*

Words and Music by COLE PORTER

Allegretto

A7 Cdim A9 D Bb7 D

Ro - sa - lie, my dar - ling, Ro - sa - lie, my dream,

A7 A7 Em7 A7 D F#dim

Since, one night, When stars danced a - bove, I'm oh, oh, so much in love. So

A7 Cdim A9 C7 F#7 Fdim A7dim

Ro - sa - lie, have mer - cy! Ro - sa - lie, don't de - cline, Won't you

B7 D#dim Em Fdim D Bb7 Bbm6 B7 E7 G6 A7 D

make my life thrill - ing, And tell me you're will - ing to be mine, Ro - sa - lie, mine!

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A ROOM IN BLOOMSBURY *From the Musical "THE BOY FRIEND"*

SANDY WILSON

With a quiet swing

C C7+ F Adim Em7 A7 Dm7 G7 C Cdim

All I want is a room In Blooms - bu - ry, Just a room that will
All I want is a room In Blooms - bu - ry, Just a room that will

Dm7 G7 Em Ebdim Dm7 G7 Em7 Am7 Dm7 G7 C

do For you and me. One room's e - nough for us, Tho' it's on the top
do For you and me. I'll sew the cov - ers for Two old co - sy arm

Dm6 E7 Am Dm6 E7 Am7 D7 Dm7 G7

floor. Life may be rough for us, But its trou - bles we'll ig - nore.
chairs. Neigh - bours will love us, for We shall laugh at all our cares.

C C7+ F Adim Em7 A7 Dm7 G7 C Cdim

On a win - ter - y night, I'll light a fire. Ev - 'ry - thing I shall
While you're read - ing a book, I'll cook a stew. Then I'll bake a plum

Dm7 G7 Em Ebdim Gm7 C7 F F Cdim

do As you de - sire. I'll be sit - ting And you'll be knit - ting And
duff, E - nough for two. In our at - tic We'll be ec - stat - ic As

C6 Fm6 C Am7 Dm7 G7 C Fm C

so con - tent - ed we'll be, In our dear lit - tle room in Blooms - bu - ry.
love birds up - in a tree. All we want is a room in Blooms - bu - ry.

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A ROOM WITH A VIEW *From the Musical "THIS YEAR OF GRACE"*

By NOEL COWARD

D9+ G D+/G D7 G

A room with a view and you, And no one to wor - ry us,
sky and try to guess what it's all a - bout,

Bbdim Am7 D7 ^{1.} Gmaj7 D9+ ^{2.} G

No one to hur - ry us through This dream we've found. We'll gaze at the
then we will fig - ure out why the world is round.

G7 C C G D7 G D7 G B7 Em Em Em#7 Em7

We'll be as hap - py and con - tent - ed as birds up - on a tree, High a - bove the

A7 Am7/D D7 D9+ G D+/G D7 G

moun - tains and sea. We'll bill and we'll coo - oo - oo, And sor - row will nev - er come.

Bbdim Am7 D7 G

Oh, will it ev - er come true? Our room with a view!

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ROSES RED — VIOLETS BLUE *From the Film "GAY PURR-EE"*Lyric by E.Y. HARBURG
Music by HAROLD ARLEN

B \flat A B \flat 9 G7+9 C9 F7+5 B \flat 9 E \flat 7
 Ros - es red, Vio - lets blue, The rhyme is old, but love is new; When love is new, the
 D \flat 7 C7 F7 B \flat A B \flat 9
 heart is young And that is why the spring has sprung. The spring has sprung for hers and his And
 G7+5 C9 F7+5 B \flat 9 F7sus B \flat Cm7 F7+5 B \flat
 that is why the sap has riz, The bee - zes buzz and ros - es is Where ros - es nev - er wuz.
 E \flat 9 F7 B \flat B \flat 6 C9 C6 B \flat 6
 All the world it loves a lov - er, 'Cause the lov - er
 E \flat 9 F9 B \flat A B \flat 9 G7+5 C9 F7+5 B \flat 9
 loves the world. And that is why ros - es red, Vio - lets blue, Let me make this clear to you, When
 E \flat 7 D \flat 7 Cm7 F9 B \flat A \flat Gm7 F9 B \flat
 you're in love, it's al - ways true, The gol - darn ros - es must be red And vio - lets must be blue.
 Cm7 B \flat Maj7 A \flat Maj7 Gm7 Cm7 F9 B \flat
 All this sim - ply means Je t'aime beau - coup.

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RAINBOW VALLEY*Moderately Slow and Simply*Words by ROBERT WELLS
Music by DAVE GRUSIN

Gm7 Fmaj7 Em7 Am7 Dm7 C Gm7 Fmaj7
 When I start - ed to roam I was bare - ly sev - en - teen. Guess a man has to
 Em7 G \sharp ° Am Am7 D9 B \flat Dm7 G7
 leave 'fore he learns what home can mean. Go - in' home to Rain - bow
 Gm7 C7 F Dm7 G7 C C7 F C
 Val - ley. Gon - na set - tle down right there in my home town. Yes, it's a
 Gm7 Fmaj7 Em7 Am7 Dm7 C Gm7 Fmaj7
 one whis - tle town. Lots of oth - ers are the same 'cept that folks lend a
 Em7 G \sharp ° Am Am7 D9 B \flat Dm7 G7
 hand and they call you by your name. Go - in' home *rall.* to Rain - bow
 Gm7 C7 F Dm7 G7 C C7 F C
 Val - ley. Gon - na set - tle down right there in my home town.

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STELLA BY STARLIGHT *From the Paramount Picture "THE UNINVITED"*

NED WASHINGTON and VICTOR YOUNG

The song _____ a rob - in sings _____ Through years _____ of end - less
 springs _____ The mur - mur of a brook at ev - en - tide _____ That
 rip - ples by a nook where two lov - ers hide. _____ A great _____ sym - phon - ic
 theme, _____ that's Ste - la by star - light _____ and not a $\sharp 5$ dream. _____ My heart _____
 _____ and I a - gree _____ She's ev - 'ry - thing _____ on earth to me. _____

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PRAISE THE LORD AND PASS THE AMMUNITION!

FRANK LOESSER

Praise the Lord and pass the am - mu - ni - tion! Praise the Lord and pass the am - mu - ni - tion. Praise the Lord and
 Praise the Lord and swing in - to - pos - si - tion. Can't af - ford to sit a - round a - wish - in'. Praise the Lord we're
 pass the am - mu - ni - tion and we'll all stay free.
 all be - tween per - di - tion and the deep blue sea. Yes, the sky pi - lot said it you've
 got to give him cred - it for a son - of - a - gun of a gun - ner was he. Shout - ing: "Praise the Lord, we're on a might - y mis - sion!"
 All a - board! We're not a - go - in' fish - in' Praise the Lord and pass the am - mu - ni - tion and we'll all stay free."

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SHADOWS IN THE MOONLIGHT

Words and Music by
CHARLIE BLACK and RORY BOURKE

We'll be shad - ows in the moon - light, dar-ling, I'll meet you at mid - night, hand in hand we'll go danc - in' through the milk - y way. And we'll find a lit - tle hide - a - way where we can love the whole night a - way. We'll be shad - ows in the moon - light right up 'til the light of day. Ooo, the night is young and, ba - by, so are we, glad I'm gon - na make you glad you came. need a thing, just bring your love for me, and, dar - lin', I will do the same. We'll be shad - ows in the moon - light, dar - lin', I'll meet you at mid - night, hand in hand we'll go danc - in' through the milk - y way. You'll be glad you came, just wait and see, wait and see. We'll be shad - ows in the moon - light, dar - lin', I'll meet you at mid - night, hand in hand we'll go danc - in' through the milk - y way. And we'll find a lit - tle hide - a - way where we can love the whole night a - way. We'll be shad - ows in the moon - light right up 'til the light of day.

SAIL THE SUMMER WINDS From the Film "THE DOVE"

Words by DON BLACK
Music by JOHN BARRY

Moderately

1. Sail The Sum-mer Winds, no need to change your rest-less ways. Ride
 2. Sail The Sum-mer Winds, from dream to dream and shore to shore. Go

the roll-ing tide throughwhis-pered nights and gold-en days.
 and get to know if there's a place that of-fers more. Now,

you must go now, while there's still a world to see. Go, you'd bet-ter
 go, while it's still free. Sail The Sum-mer Winds,

and when you've sailed on ev-'ry sea, Sail The Sum-mer Winds back home to me.

Chords: F, Fmaj7, F7, B7, C, Gm7, Gm, C7, F, Fmaj7, F, Fmaj7, B7, E7, Cm, B7, E7maj9, C9, C7sus, C7, F, Fmaj7, F7, B7, C, Gm7, Gm, C7, F

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SUNSHINE, LOLLIPOPS AND RAINBOWS

HOWARD LIEBLING and MARVIN HAMLISCH

Sun-shine, lol-li-pops and rain-bows, Ev-'ry-thing that's won-der-ful is what I feel when
 Sun-shine, lol-li-pops and rain-bows, Ev-'ry-thing that's won-der-ful is sure to come your

we're to- geth-er. Bright-er than a luck-y pen-ny; When you're near the rain goes,
 dis-ap-pears dear and I feel so fine Just to know that you are mine. My life is

Sun-shine, lol-li-pops and rain-bows, That's how this re- frain goes. So come on join

in, Ev-'ry-bod-y! way, 'Cause you're in love to stay.

Chords: F, Dm, C6, F, Dm, C6, F, To Coda, Gm7, C7, F, Dm, C6, F, Dm, C6, F, Am, Gm7, C7, F, Eb, F, Cm7, F7, Eb, Eb6, EbMaj7, Eb6, Eb, Gm7, C, Gm7, C7, D.C. al Coda, CODA Am, Gm7, C7, F

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SAND IN MY SHOES From the Film "KISS THE BOYS GOODBYE"

FRANK LOESSER and VICTOR SCHERTZINGER

B \flat G $+$ G7 C9 F $+$ B \flat G $+$ G7 C9 F $+$ B \flat
 Sand in my shoes, _____ Sand from Ha - va - na, _____ Call - ing me to that
 Dreams in the night, _____ Dreams of Ha - va - na, _____ Dreams of a love I
 That was Ha - va - na, _____ You are the moon - lit

Edim Cm7 F9 Cm Cm7 Ebm F7 B \flat Gm7
 To Coda
 ev - er so heav - en - ly shore, _____ Call - ing me back to you once more; _____
 have - n't the strength to re - fuse; _____ Dar - ling the sand is in my shoes. _____
 mem - r'y I can't seem to lose, _____ That's why my life's an aim - less

1. Cm7 F7 F $+$ 2. D7sus D7 G B \flat
 Deep in my veins the sen - su - ous strains of the soft gui - tars; _____

G G \flat F7 B \flat Gm7 Cm7 F9 F $+$ D.S. al Coda
 Deep in my soul the thun - der - ing roll of a trop - ic sea _____ un - der the stars. _____

Coda D7 G7 Cm Cm7 B \flat Eb Ab9 B \flat
 cruise; _____ All that is real is the feel of the sand in my shoes! _____

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SYLVIA From the Film "SYLVIA"

PAUL FRANCIS WEBSTER and DAVID RAKSIN

C E7 Am Am7 D7 D7-5 1. Dm7 G7-9 C-3 Ab9 D7
 Syl - vi - a, smile for me; Fill my world with po - e - try;
 Syl - vi - a, young in years, Let the sun - shine dry your tears, } For - get those far - a - way dreams that
 Syl - vi - a, smile a - gain; Make my world worth - while a - gain. }

D \flat G9 G9+ 2. Dm7 G7-9 C-3 Am F \sharp m7-5 B7
 haunt you. And we will walk in the wind and stars _____ Like A - pri

E C \sharp m7 B7 E A D7-9 G E7-9 Am D9
 lov - ers _____ d.c. with hearts a - glow _____ Till love dis - clos - es _____ where the se - cret ros - es

G G $+$ al Coda CODA Dm7 G7-9 Em Am F \sharp m7-5 B7 Bm7-5 Am 3
 grow, Oh, With - out you _____ no sun will shine _____ I need your love, _____

Gm7 G \flat 9 F-3 C Ebdim Dm7 G7-6 C
 I need your love. _____ Oh, Syl - vi - a, Syl - vi - a, be mine. _____

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SAY IT (Over And Over Again)

From the Film "BUCK BENNY RIDES AGAIN"

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FRANK LOESSER and JIMMY McHUGH

Say it o - ver and o - ver a - gain, O - ver, and o - ver a - gain,
Nev - er stop say - ing you're mine. Say it ev - er and ev - er so sweet,
Ev - er and ev - er so sweet, Just like an old val - en - tine. When you say "I love you" the
same old "I love you" They whis - per in sto - ries and plays, You can change "I love you" the
same old "I love you" To oh! such a heav - en - ly phrase. So say it soft - ly and gent - ly and
then O - ver and o - ver a - gain Nev - er stop say - ing you're mine.

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SILVER BELLS

From the Film "THE LEMON DROP KID"

JAY LIVINGSTON and RAY EVANS

Cit - y side-walks, bus-y side-walks dressed in hol - i - day style. In the air there's a feel - ing of Christ - mas.
Strings of street lights, ev - en stop lights blink a bright red and green, As the shop - pers rush home with their trea - sures.
Child - ren laugh - ing, peo - ple pass - ing, meet - ing smile aft - er smile, And on ev - 'ry street cor - ner you hear:
Hear the snow crunch, see the kids bunch, this is San - ta's big scene, And a - bove all this bus - tle you hear:
Sil - ver bells, sil - ver bells, It's Christ - mas time in the cit - y.
Ring - a - ling, hear them ring, Soon it will be Christ - mas day.

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SEPTEMBER SONG *From the Musical "KNICKERBOCKER HOLIDAY"*Lyric by MAXWELL ANDERSON
Music by KURT WEILL

Moderately slow

Oh, it's a long, long while from May to De - cem - ber, — but the days grow short,
when you reach Sep - tem - ber. — When the au - tumn weath - er — turns the leaves to
flame one has - n't got time for the wait - ing game. — Oh, the days dwindle down —
— to a pre - cious few, — Sep - tem - ber, — No - vem - ber!
And these few pre - cious days I'll spend with you, These pre-cious days I'll spend with you. —

Chords: B♭m6, G♭ bass, B♭, B♭, A bass, Ab bass, G bass, C7, Cm7-5, F7, B♭, B♭maj7, B♭m6, G♭ bass, B♭, A bass, Ab bass, G bass, C7, E♭m, F7, B♭, E♭m, Edim, E♭m6, E♭m, Edim, B♭, F bass, Tacet, B♭m6, G♭ bass, B♭, A bass, Ab bass, G bass, C7, A♭9, B♭.

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Words by ALAN JAY LERNER

Tango
Gm

If you would like to cure the fe-ver called life. Get some re-lief from all the strug-ple and strife;
The grand-est med-i-cine that I can pro-pose is un-der your nose: A snake in the grass.
If you would like a spot where life nev-er goes; Where you can leave your bod-y home in your clothes;
The fin-est trav-el a-gent you'll ev-er meet is right at your feet: A snake in the grass.
One sting! — and you can say good-bye to all of your friends. — One
sting! — And you'll be sing-ing as your spir-it as-cends: — All's well that ends. —

Chords: Gm, D7-9, D+, Gm, D, Gm, D7-9, D+, Gm, G7-9, D7-9, Ab7, D7-9, C7-9, B♭, Edim, E♭7, D7.

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A SNAKE IN THE GRASS *Continued...*

G

So an - y day or night wher - ev - er you are, If you would like to take a trip to a star;

Dm7 Gm

The quick - est trans - por - ta - tion yet known to man is none oth - er than a snake in the grass,

D7-9 Gm D7-9 Gm A7

A snake in the grass, A snake in the grass.

Dm

A7-5 Dm D7 Gm

If you would like to leave the in - hu - man race, And take up res - i - dence out

D7-9 D+ Gm

yon - der in space; When you are read - y to go trav - el - ing on, sit right down up - on a snake in the grass.

G7-9 D7-9

One sting _____ is quite e - nough to make you hap - py and free. _____ One

Ab7 D7-9 C7-9 Bb Edim Eb7 D7

sting! _____ And you'll dis - cov - er how re - lax - ed you can be. _____ post - hu - mous - ly. _____

G

And while you're wan - d'ring through the heav - en - ly blue, If you should see the Lord come stroll - ing in view;

Dm7 Gm D7-9

Go up and say you bring Him best wish - es from His fall - en old chum a snake in the grass, A

Gm D7-9 Gm tacet Gm

snake in the grass, A snake in the grassssssss. _____

SOME DAY From The Paramount Picture "THE VAGABOND KING"

BRIAN HOOKER and RUDOLF FRIML

Some day _____ you will seek me and find me _____ Some day _____ of the days that shall
 be. _____ Sure - ly _____ you will come and re - mind me _____ of a dream that is
 call - ing _____ for you and for me. _____ Some day _____ when the win - ter is
 o - ver _____ Some day _____ in the flush of the Spring _____ My _____ soul _____
 _____ shall dis - cov - er, the soul bom _____ for her lov - er, the man _____ with the heart of _____ a King. _____

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SONG OF THE VAGABONDS

BRIAN HOOKER and RUDOLF FRIML

Sons of toil _____ and dan - ger, Will you serve _____ a strang - er And bow down to Bur - gun -
 - dy? _____ Sons of snare _____ and sor - row, Will you cheer _____ to - mor - row For the
 crown of Bur - gun - dy? _____ On - ward! On - ward! Swords a - gainst the Foe
 For - ward! For - ward the li - ly ban - ners go! Sons of France
 _____ a - round us, Break the chain _____ that bound us, And to Hell with Bur - gun - dyl _____

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THE VAGABOND KING WALTZ

From The Paramount Picture "THE VAGABOND KING WALTZ"

BRIAN HOOKER and RUDOLF FRIML

Nev - er try _____ to bind me, Nev - er hope _____ to
 know _____ Take _____ me as _____ you find me, Love _____ and
 let _____ me go _____ Tho' the loves _____ we leave _____ be - hind
 us _____ Change _____ and fade _____ a - way, Nev - er mind, _____ you
 may _____ be mine _____ to _____ day. _____

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SCARBOROUGH FAIR

Adaptation by ALBERT GAMSE

1 Are you go - ing to Scar - bor - ough Fair? Pars - ley,
 2 Have him make me a cam - brie shirt, Pars - ley,
 3 Have him wash it in yon - der dry well, Pars - ley,
 sage, — rose - ma - ry and thyme. Re - mem - ber me to
 sage, — rose - ma - ry and thyme. With - out a seam or
 sage, — rose - ma - ry and thyme Where ne'er a drop of
 one who lives there, — For once he was a true love of mine.
 fine nee - dle - work — And then he'll be a true love of mine.
 wa - ter e'er fell — And then he'll be a true love of mine.

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STAY

MAURICE WILLIAMS

Dance — just a lit - tle bit long - er, — Please, please, please,
 please tell — me that you're go - in' to. — Now your dad - dy don't mind, — And your
 mom - my don't mind, — Could we have an - oth - er dance, dear. — Just - a one more,
 one — more — time. Oh, won't you Stay — just a lit - tle bit
 long - er, — Please let me dance, — Please say that you will.

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SUNFLOWER

MACK DAVID

I was born in Kan - sas, I was bred in Kan - sas and when I get
 mar - ried, I'll be wed in Kan - sas. There's a true blue gal who promised she would
 wait, she's a sun - flow - er from the sun - flow - er state. She's a sun -
 - flow - er, she's my sun - flow - er and I know we'll nev - er part. — She's a
 sun - flow - er, she's my one flow - er, she's the flow - er of my heart.

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SING FOR YOUR SUPPER *From the Musical "THE BOYS FROM SYRACUSE"*Lyric by LORENZ HART
Music by RICHARD RODGERS

Musical score for "Sing for Your Supper" in B-flat major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "Sing for your sup - per and you'll get break - fast, Song - birds al - ways eat Sing for your lunch - eon and you'll get din - ner, dine with wine of choice If their song is sweet to hear. 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." The score includes a first ending and a second ending marked with "1." and "2.".

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SUDDENLY IT'S SPRING *From the Film "LADY IN THE DARK"*

JOHNNY BURKE and JIMMY VAN HEUSEN

Musical score for "Suddenly It's Spring" in B-flat major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "Why is my heart danc - ing? Im - ag - ine danc - ing! You look at me and No more be - ing lone - ly, Can I be lone - ly? You look at me and sud - den - ly it's Spring. Why do I keep sigh - ing? Not sad, just sigh - ing. I'm young and free and sud - den - ly it's Spring. High on a hill - top love is call - ing. Some - one should wish me hap - py fall - ing." The score includes a CODA section and a "D.C. al Coda" instruction.

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SING YOU SINNERS From the Film "HONEY" and "I'LL CRY TOMORROW"

SAM COSLOW and FRANKE HARLING

You sin - ners drop ev - 'ry-thing, Let dat har - mo - ny ring, up to heav - en and sing,
 arms all a - bout, Let the Lord hear you shout. Pour that mu - sic right out,
 Sing you sin - ners. Just wave your When - ev - er there's mu - sic, The de - bil kicks,
 Sing you sin - ners. He don't al - low mu - sic, By dat riv - er Styx. You're wick - ed and you're de - praved,
 And you've all mis - be - haved, If you wan - na be saved, Sing you sin - ners.

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SMALL FRY From the Film "SING YOU SINNERS"

FRANK LOESSER and HOAGY CARMICHAEL

Small fry, Strut - tin' by the pool room; Small fry, Should be in the school - room;
 My! My! put down that cig - a - rette, You ain't a grown - up high and might - y yet.
 Small fry, Danc - in' for a pen - ny; Small fry, Count - in' up how man - y. My! My! just
 lis - ten here to me, You ain't the big - gest cat - fish in the sea. You prac - tice peck - in' all day long to some old
 ra - di - o song. Oh! yes, Oh! yes, Oh! yes. You bet - ter lis - ten to your ^{Maw} and some - day
 prac - tice the law and then you'll be a real suc - cess Yes, Small fry, (You) Kissed the neigh - bor's daugh - ter;
 Small fry, (Should) Stay in shal - low wa - ter. Seems I should take you 'cross my knee, You ain't the big - gest cat - fish in the
 sea You've got your feet all soak - in' wet, You'll be the death of me yet. Oh me! Oh my! Small fry.

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SMALL WORLD *From the Musical "GYPSY"*Words by STEPHEN SONDHEIM
Music by JULE STYNEModerato
E \flat 6

A \flat E \flat Fm E \flat A \flat E \flat G7 Cm A \flat m B \flat 7 E \flat 6

1. Fun-ny, — you're a stran-ger who's come here, Come from an-oth-er town. Fun-ny, — I'm a
2. Fun-ny, — you're a man who loves trav'-ling, Rath-er than set-ting down. Fun-ny, — 'Cause I'd

A \flat E \flat maj7 A \flat E \flat B \flat B \flat dim A \flat B \flat 9 | 1. A \flat B \flat 9 | 2. C \flat 9(6) B \flat Fm7 B \flat 9 B \flat 7(9)

stran-ger my-self here, Small world, is - n't it?
love to go trav'-ling, Small world, is - n't it? We have

E \flat E \flat maj7 G \flat m6 Fm7 B \flat 7 E \flat maj7 E \flat m7 A \flat 7 D \flat Fm7 E \flat m7

so much in com-mon It's a phe-nom-e - non. We could pool our re-sour-ces.

E \flat m7 C7+ F9 B \flat 7+ E \flat 6 A \flat E \flat Fm E \flat

by join-ing for-ces from now on. — Luck-y, — you're a man who likes chil-dren,

A \flat E \flat G7 Cm A \flat m B \flat 7 E \flat A \flat E \flat B \flat B \flat dim

that's an im-por-tant sign. Luck-y, — 'cause I'd love to have chil-dren, Small world,

A \flat B \flat 9 Gm7 C7+ F9 B \flat 9 E \flat Fm7 E9 E \flat

is - n't it? Fun-ny, is - n't it? Small and fun-ny and fine.

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Chappell & Co., Inc., sole selling agent. Used by permission.**STAY AS SWEET AS YOU ARE** *From the Film "COLLEGE RHYTHM"*

By MACK GORDON and HARRY REVEL

C Fdim 3 C Fdim 3 C G7 C Cdim 3

Stay As Sweet As You Are, Don't let a thing ev-er change you. Stay As Sweet As You

Dm7 G7 3 C E7 F G7 Am

Are, Don't let a soul re-ar-range you. Don't ev-er lose all the charm you pos-sess,—

Am7 D7 3 Fm6 G7+ C Fdim 3

Your love-li-ness, — Dar-ling, the way you say 'yes' — Stay As Sweet As You

C Fdim 3 C G7 C Cdim 3 Dm7 G7 3

Are, Dis-cree-t as you are, you're di-vine, dear. Stay as grand as you are And as you

C E7 F Em Am 3

are, tell me that you're mine, dear. Young and gay or old and gray, Near to me or a -

D9 F Fm C Cdim G7 C

far, Night and day I pray That you'll al-ways stay As Sweet As You Are.

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SHE ISN'T YOU From the Musical "ON A CLEAR DAY (You Can See Forever)"

Words by ALAN JAY LERNER
Music by BURTON LANE

Moderato

G G6 Am7 D7 G(A) G6

He: Why does - n't love touch the skies for me? Why are there no lows and
She: How could I be this at ease with him? Pour out my heart as I

Bm Am Bm Am Bm Am7D7 G

highs for me? She is - n't you. She is - n't you. Why has the
please with him? He is - n't you. He is - n't you. When will I

G6 Am7 D7 G(A) G6 Bm Am

rhyme turned to prose for me? Love nev - er danced on its toes for me? She is - n't
feel so in bloom a - gain? When will a voice warm the room a - gain? He is - n't

Bm Am7 D7 Bb

you. She is - n't you. Soon you'll be gone } in the
you. He is - n't you. Mem - ries may fade }

F7 3 Bb maj9 Bb6 Bb maj9 Eb7 A3 Eb7

sha - dows be - hind me. But there'll be the dream that will al - ways re -

A3 maj7 A3 6 Am7 D7 G G6 Am7 D7

mind me; A dream that I'll be for - ev - er com - par - ing { her }
{ him }

Bm7 E7 Am7 D7 Gmaj7

to. { For love will be tied to the ground a - gain; Hope and sur -
{ For love me he may e - ven die for me; Sweep ev - 'ry

G6 A9 A7(b5) G Am7 D7 G D.C.

prise nev - er found a - gain; An - gel or queen, she will nev - er be you.
cloud from the sky for me; He may be king, but he'll nev - er be you.

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SUITS ME FINE From the Musical "MAKE A WISH"

Lyric and Music by HUGH MARTIN

C Am CMaj7 C6 Dm7 G7 Dm7 G7 G9 G7b9

Seems as tho' each place I go, Suits me fine. Ev - 'ry - where the bill of fare,

Cm7 Cm6 Cm7 Cm6 Eb Eb+ Eb6 Eb7 G Eb+ G Cm

suits me fine. I'm a hap - py guy wher - ev - er I roam, An - y - place I

G6 G7 F#m7 B9 G Dm7 Em G7 C Am CMaj7 C6 Dm7 G7 Dm7 G7

hit the hay is my home. And an - y gal that luck may bring, Suits me fine.

C Em7 A9 I9 Fm6 C Gm7 C7 F

Long as there's no wed - ding ring, Suits me fine. Let the flags be un - furled, It's a won - der - ful

Em7 A7 Fm7 Bb7 Eb Dm7 G9 C

world, Ev - 'ry inch of it's mine, And it suits me fine.

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SOME OF US BELONG TO THE STARS *From the Musical "BILLY"*

Music by JOHN BARRY
Lyric by DON BLACK

Moderately

C Dm7 G7 Dm7 G7 C

Some of us be-long to the stars ___ and that is where I'm go-ing. _____ I will soar all o-ver the sky.

Dm7 G7 Dm7 G7 Dm7 E7

___ and I don't need a Boe-ing. _____ Most peo-ple stay and bat-tle on with their bore-dom But what's the

C6 Dm7 C6 Dm7 G9 C G7

sense in dream-ing dreams if you hoard 'em? It won't be long be-fore I say my ta - tas: I be-long to the stars!

C Am7 Dm7 G7 Dm7 G7 C

Some of us be-long to the stars, ___ up there is where you'll find me. _____ If you want to come for the ride. _____
Some of us be-long to the stars, ___ there's fol-low-ers and lead-ers. _____ Some of us are born to be great. _____
Some of us be-long to the stars, ___ we fly a-round in or-bit. _____ We soak up the wis-dom of life. _____

Am7 Dm7 G7 Dm7 G7 Dm7 E7

___ then form a queue be-hind me. _____ Soon I'll be wal-low-ing in all of life's rich-es, I'm gon-na
___ and some are born con-ced-ers. _____ So I will go where-ev-er win-ners as-sem-ble, Yes from now
___ while oth-ers can't ab-sorb it. _____ I'll hang my hat in ev-'ry part of the at-las, Most of the

Am G7 C 1. 2. Dm7 G7

carve my-self some cra-ter-like nich-es. You bet-ter go re-hearse your hip-hip-hoo-rah!... I be-long to the stars!
on the world won't spin, it will trem-ble. I'll soon be pass-ing round the Cu-ban ci gars!... I be-long to the stars!
time I will be hope-less-ly hat-less. You must come vis-it one of my Shan-gri-las!

C G11 3. Dm7 G7 E7 A7 Dm7 G9 G7 E7 A7

_____ I be-long to the stars! _____ I be-long to the stars!

Dm7 G9 G7 C Fmaj7 tacet C

I be-long to the stars! _____ I be-long to the stars! _____

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SLEEPY LAGOONWords by JACK LAWRENCE
Music by ERIC COATES

A sleep-y la - goon, a trop-i - cal moon and two on an is - alnd, A sleep-y la -
 goon and two hearts in tune in some lull-a - by land. The fi - re-flies gleam, re-reflects in the
 stream, they spark-le and shim-mer, A star from on high, falls out of the sky, and slow-ly grows dim - mer
 The leaves from the trees, all dance in the breeze, and float on the rip-ples; We're deep in a
 spell, as night-in-gales tell of ro-ses and dew; The mem-o - ry of this mo-ment of
 love, will hount me for- ev - er. A trop-i - cal moon, a sleep-y la - goon and you.

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SOUTHERN CROSS *From the Musical "HAPPILY EVER AFTER"*Lyric by BOB HILLIARD
Music by DAVID MANN

A - mong the stars I'll find the South - em Cross, and it will guide me through the
 dark and lone - ly sea. Oh, bless - ed stars that make the South - em Cross, please keep on
 shin - ing till my love is close to me. To the ends of the earth I have point - ed my
 bow, but there's on - ly one har - bor call - ing me now. All through the night I'll
 watch the South - em Cross as I go sail - ing to my love a - cross the sea.

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SOMETHING COLD TO DRINK

From the Musical "HOUSE OF FLOWERS"

Lyric by TRUMAN CAPOTE and HAROLD ARLEN
Music by HAROLD ARLEN

F Dm7 G7(+5) C9

Some - thin' Cold To Drink, de - light to taste, un - chaste
Some - thin' day by day each mat - i - nee O. K.

C9(sus) C(+9) Fmaj7 Gb9(b5) F13

Some - thin' to ca - ress, an' pos - sess un - dress.
Some - thin' naugh - ty nice, bring hand - some price, pre - cise.

Bb6 E7(b5) Eb9 Am D9

Some - thin' to be - guile this vir - gin chile in style. I was
Some - thin' in the sun with an - y - one well done. I was

F Bb6 A7 Dm7 G7(+5) C9

some - thin' to beau - ti - fy, Some - thin' for a man to buy, Some - thin'
some - thin' to oc - cu - py, Some - thin' for a well - heeled guy, Some - thin'

Am C Am F Gm9 C11 1. F6 Cm7 C7 2. F6 Cm7 C7

cool and cold to drink was I.
cool and cold to drink was I. I was

Interlude
Gm7 C7(+9) C9 F F9

jog - gled at, og - gled at, pre - paid and gog - gled at, dan - died up, can - died up,

Bb9 F6 Bbmaj7 F C11

way - laid an' bran - died up, Young in years was I. In ar - rears was I. A

(Resolution)
F6 Bb6 A7 D7(+5) C7(+5) F

si - ren for fin - an - ciers was I. Some - thin' wild - and free,

Dm7 G7(+5) C9 F Bb6 A7

sheer ec - sta - sy, en - nui. Some - thin' spe - cial, u - nique and sly, as

Dm7 G7(+5) C9 Am C Am F Gm9 C11 F6

ev - 'ry - one will tes - ti - fy, Some - thin' cool and cold to drink was I.

SOMETHING I DREAMED LAST NIGHT

From the Musical "GEORGE WHITE'S SCANDALS OF 1939-1940"

569

Words by JACK YELLEN and HERB MAGIDSON
Music by SAMMY FAIN

Musical score for "Something I Dreamed Last Night" in G major, 4/4 time. The score consists of a single melodic line with lyrics and guitar chords. The lyrics are: "I can't be - lieve that you're not here with me _____ to have a To nev - er see your fun - ny face a - gain! _____ To nev - er laugh or share a tear with me. _____ It's all so wrong, it can't be right! _____ thrill to your em - brace a - gain! _____ Oh, it's so wrong, it can't be right! _____ It must have been some - thing _____ I dreamed last night. _____ Those mid - night sup - pers for two, our "corn - y" du - ets at night. _____ Those cra - zy mo - ments with you. don't tell me that they are gone! _____ To nev - er look in - to those eyes a - gain! _____ The sun might just as well not rise a - gain! _____ Oh, no, no, no, it can't be right! _____ It must have been some - thing _____ I dreamed last night! _____".

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THE SEARCH IS THROUGH

From the Film "THE COUNTRY GIRL"

Lyric by IRA GERSHWIN
Music by HAROLD ARLEN

Musical score for "The Search is Through" in G major, 4/4 time. The score consists of a single melodic line with lyrics and guitar chords. The lyrics are: "The search is through, you've got what it takes; There was no pass-ing you by. _____ In my "who's who" you've got what it takes. The who, the where, the when, the why. _____ One look, and oh' no paint - ing I know can e - qual your love - li - ness, head to toe. At last the breaks! You've got what it takes. So ea - sy to see for all time to be you've got what it takes to take me. _____".

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SOMETHING SORT OF GRANDISH *From the Musical "FINIAN'S RAINBOW"*Words by E.Y. HARBURG
Music by BURTON LANE

Moderato

F G7 C F G G7 C C7

He Some - thing sweet, some-thing sort of grand - ish sweeps my soul ——— When thou art near, my heart feels ———
She Thou art sweet, Thou art sort of grand - ish, Thou out - land - ish ca - va - lier. From now on ———

F Fm C A7 G7(b9) C F G C Dm7 G7 C

— so sug - ar can - dish My head feels ——— so gin - ger beer, Some-thing so dare - ish ——— So I don't care - ish,
— we're hand in hand - ish Ro - me - o ——— He: And Guin - e - vere Thou'rt so a - dor - ish ——— Tou - jours l'a-mour-ish,

F G C E7sus E7 A Bm7 E7 A

Stirs me from limb to limb. It's so ter - ri - fish, mag - ni - fish, de - lish, To
I'm so cher - chez la femme. She: Why should I van - quish, re - lin - quish, re - sish, When

E F#m7 E B7 E C7 F G7 C F G

have such an a - mor-ish glam - or - ish dish. We could be oh, so bride and groom-ish Skies could be ———
I sim - ply re - lish this swell-ish con-dish. He: I might be man-ish-ish or mouse-ish, I might be ———

G7 C C7 F Fm C A7 | 1. G7(b9) C

— so blue-ish blue. Life could be ——— so love in bloom-ish, if my ish - es could come true.
— a fowl or fish, But with thee ——— I'm Ei - sen-how-zish, Please ac - cept ———

2. G7(b5) C F G Cmaj7C6 Dm7 G Em7 C Fmaj7 F6 G7 C

— my pro-pa-sish You're un - der my skin-ish, So please be give-in-ish or it's the be-gin-ish of the fin-ish of me.

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SOMETHING IN HIS EYES *From the Musical "I'M SOLOMON"*Lyric by ANNE CROSWELL
Music by ERNEST GOLD

G6/9 Ab(G bass) G6/9 Ab(G bass) G6/9

Some - thing In His Eyes ——— told me he want - ed me ——— 'Though I want - ed to I

G9(sus4) G9 Cmaj7(no 5th) Cdim G6/9(B bass)

could - n't look a - way, ——— Some-thing In His Eyes ——— stirred some-thing deep in me, ———

Em7 A9 Am6(add9) Cm^{add maj7} (Dbass) G6/9 Ab(G bass)

— Deep a - sleep in me ——— un - til to - day. ——— Sud - den - ly I knew ——— how much I

G6/9 Ab(G bass) G6/9 G9(sus4) G9 Cmaj7(no 5th)

want - ed him ——— And I want - ed him to or - der me to stay. ——— Now what shall I do? ———

Cdim G6/9(B bass) A7 Am7 D9

— Shall I just run to him? ——— My mind says "No" but will these help - less feet o -

Dm6(F bass) Dm7 G9 G7(b9) C6/9 Cmaj7 Am7 D7(b9) G6/9 Ab(G bass) Gmaj7 Gmaj7 (add6)

bey? ——— I know I'll run to him un - less I run a - way! ———

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SOON IT'S GONNA RAIN

From the Musical "THE FANTASTICKS"

Words by TOM JONES
Music by HARVEY SCHMIDT

Moderato

Cmaj9 C6 Cmaj9 C6 Cmaj9 C6 Em7 A7
 Soon it's gon-na rain; I can see it. Soon it's gon-na rain; I can tell.

Dm9 D9 Dm7 F G7(b9) C6 Cmaj9 C6
 Soon it's gon-na rain, What are we gon-na do? Soon it's gon-na rain,

Cmaj9 C6 Cmaj9 C6 Em7 A7 Dm7 D9
 I can feel it. Soon it's gon-na rain, I can tell. Soon it's gon-na rain;

Dm7 G7(b9) C6 Dm7 Em7 F6 G7
 What-'ll we do with you? We'll find four limbs of a tree, We'll

Cmaj9 C6 Em7 Am7 Dm7 Fmaj7
 build four walls and a floor. We'll bind it o-ver with leaves, Then

Am7 D9 Dm7 G7 Cmaj9 C6 Cmaj9 C6
 duck in-side to stay. Then we'll let it rain. We'll not feel it.

Cmaj9 C6 Em7 A7 Dm9 D9 Dm7 G7(b9)
 Then we'll let it rain, Rain pell mell. And we'll not com-plain If it nev-er stops at

Em7 A9 Dm7 Em7 F6 G7(sus) G7(b9)
 all We'll live and love with-in our own four

C9 1. G7 2.
 walls.

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SOMEDAY I'LL FIND YOU

From the Musical "PRIVATE LIVES"

By NOEL COWARD

Eb Bb+ Eb Bb+ Eb Ab Abm
 Some-day I'll find you, Moon-light be-hind you, True to the dream I am dream-

Eb Gbdim Fm C7 Fm Gm D7 Gm Ab
 ing. As I draw near you You'll smile a lit-tle smile; For a lit-tle while We will stand

Fm Bb9+ Eb Bb+ Eb Ab C7 F7
 Hand in hand. I'll leave you nev-er, Love you for-ev-er, All our past sor-row re-deem-

Bb7 Eb Eb7 Ab G7 C7 Fm7 Bb7 Eb
 ing: Make it all come true, Make me love you too, Some-day I'll find you a-gain.—

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SOMETHIN' STUPID

C. CARSON PARKS

I know I stand in line un-til you think you have the time to spend an eve-nin' with me. —
 prac-tice ev - ry day to find some clev - er lines to say to make the mean-ing come through.

And if we go some place to dance, I know that there's a chance you won't be leav-in' with me. —
 But then I think I'll wait un - til the eve-nin' 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 is so blue. —

And then I go and spoil it all by say - in' some - thin' stu - pid, like "I love you." — I can
 love you." — see it in your eyes that you de - spite the same old lines 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. —

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SUGAR SHACK

KEITH McCORMACK and FAYE VOSS

1 There's a cra - zy lit - tle house - be - yond the tracks, — And
 2 (There's a) cute - lit - tle girl - y, she's a - work - ing there, —
 3 (Now the) Sug - ar Shack queen - is a - mar - ried to me, — We just —

ev - ry - bod - y calls it the Sug - ar Shack. Well it's just a cof - fee house and it's
 Black - le - o - tards and her feet are bare. I'm gon - na drink a lot - ta cof - fee, —
 sit a - round and dream of those old mem - o - ries. Ah, but one of these days — I'm gonna

made of wood Ex - pres - so cof - fee tastes might - y good. That's not the rea - son why I
 spend a lit - tle cash, Make that girl love me when I put out some trash. You can un - der - stand why I
 lay - down tracks In the di - rec - tion of the Sug - ar Shack. Just me and her, — yeah, were

got - ta get back - uh, to the Sug - ar Shack. Oh, ba - by, to the Sug - ar Shack. 2. There's a Oh, oh, — to the Sug - ar Shack.
 got - ta get back - uh, to the Sug - ar Shack. Oh, ba - by, to the Sug - ar Shack. 3. Now th

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SPEECH From the Musical "FORTUNA"

Lyric by ARNOLD WEINSTEIN
Music by FRANCIS THORNE

Speech is great' Speech can't be beat' Speech makes a man a hu-man man,
 Speech makes a bird a par-a-keet. South-west ot south, It's so good for the mouth;
 It's like cham-pagne or peach-es. Speech is An-cient or young,
 we just stick out our tongue, It's in all of our reach-es Speech is. No
 pleas-ur a-bove it. I love it, I love it, For com-ing my way;
 Now I have all I want ex-cept some-thing to say. Not that that lit-tle lack
 ev-er held an-y-one back' Whis-per or shout, it's the road in and out;
 For li-ars and leech-es, Speech is Peace time or war, it's the
 cause of the snore. When bald head hits hun-dred dol-lar plate at po-lit-i-cal speech-es,
 Speech is, Speech is Great' Great' Great' Great' (small notes 8va lower) Speech!

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SOMEONE AT LAST From the Film "A STAR IS BORN"

Lyric by IRA GERSHWIN
Music by HAROLD ARLEN

Some-where there's a some-one who's the some-one for me. Some-day there will come one and my
 lov-er he will be. Some-how I shall know him from the mo-ment he's in view and he'll know af-fec-tion he's
 newer known hith-er to. I pay no mind to the wait-ing, let the clock tick tock a-way. The
 dream I'm con-tem-plat-ing will be here to stay Oh, some-where in the some-time, when the hum-drum days are
 passed. With that some-one I'll be some-one at last. With that some-one I'll be some-one at last.

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SINGIN' THE BLUES

By SAM M. LEWIS, JOE YOUNG, CON CONRAD, J. RUSSEL ROBINSON

Oh! I'm just sing-in' the blues, _____ Till my dad-dy comes home; _____

_____ The mean-est feel-in' pur-sues, _____ Since he left me a-lone. _____ For ev-'ry

blue strain puts new pain right in-to my heart _____ And I just sigh at that cry-in'

part. _____ It sure gets your nerves _____ When you hear your-self moan, _____

_____ If I got all I de-serves, _____ I would-n't be _____ here all a-

lone; I would-n't watch all night, _____ And sit by the win-dow with a

can-dle light, _____ Sing-in' the blues, _____ 'till my dad-dy comes home. _____

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SO WARM, MY LOVE

PAUL FRANCIS WEBSTER and PETE KING

So warm, my love, so won-der-ful. _____ So real, my love, so right. _____

_____ How clear the moon, how beau-ti-ful. _____ How still, my love, the night. _____

_____ We kiss, and all at once the world is new A world where dreams can still come

true. So, till the dawn I'll hold you in my arms, So warm, my love, are you. _____

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SURE HAD A WONDERFUL TIME LAST NIGHT

CLAUDE DEMETRIUS and FLEECIE MOORE

Musical score for "Sure Had a Wonderful Time Last Night" by Claude Demetrius and Fleece Moore. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is accompanied by chords: C, D9, F, C, D9, G7, C, C7, F, Fm, C, D9, F, C. The lyrics are: "Sure had a won-der-ful time last night,— Least-wise they tell me I did. Sure had a won-der-ful time last night,— Real-ly blew my lid. Now I went to a par-ty, I re-col-lect that much, But af-ter four or five I kind-ly lost my touch;— But I sure had a won-der-ful time last night,— Least-wise they tell me I did." The lyrics "I" and "But I" are marked as "(Spoken)" and "(Sing)" respectively.

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SWEET IS THE WORD FOR YOU

LEO ROBIN and RALPH RAINGER

Musical score for "Sweet Is the Word for You" by Leo Robin and Ralph Rainger. The score is written in treble clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The melody is accompanied by chords: Eb, Bb+9, Eb, Bb9, Eb, Bb+9, Eb, Bb9, Eb, Edim, Bb7, Bdim, Cm, Eb+, Eb, F7, Bb7, Eb, Bb+9, Eb, Bb9, Eb, Bb+9, Eb, Bb9, Eb, Cm, D7, Gm, Cm7(-5), Bb, Gm, Cm7, F7, Bb, Bb7, Cb, Fb, Cb, Eb7, Eb+, Eb7, Abm, Eb, Edim, Bb7, Eb, Bb+9, Eb, Bb9, Eb, Bb+9, Eb, Bb9, Eb, Ab, Abm, Fm7(-5), Eb, F7, Bb7, Eb, Cm, Fm7, Bb7, Eb, Cm, Fm7, Bb7, Eb. The lyrics are: "Sweet you in the moon-light, Sweet is the word for you, for all that you have done for me. The one for me is you. Sweet you in the star-light. Sweet is the word for you. But all the stars that glow a-bove seem to know of my love for you. Be-cause of you the wind is wine to-night. My heart sings with ev-'ry beat. Are you a dream here in the moon-light, Sweet is the word for you and yet you seem di-vine to-night, You're mine to-night, My sweet."

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STRANGE MUSIC *From the Musical "SONG OF NORWAY"*By ROBERT WRIGHT
and GEORGE FORREST

Musical score for "Strange Music" in G minor. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Strange mu - sic in my ears, on - ly now as you spoke did it start. Strange mu - sic of the spheres, Could its love - ly hum be com - ing from my heart? You ap - pear and I hear song sub - lime, Song that I'm in - ca - pa - ble of. So dear, let me hold you near, While we trea - sure ev - 'ry mea - sure, so that time can nev - er change The strange, new mu - sic of love."

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SIMILAU (See-me-lo)

ARDEN CLAR and HARRY COLEMAN

Musical score for "Similau (See-me-lo)" in F minor. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Spi-rit in de wood beat da hol-low cane, Spi-rit in de wood float a-way de pain, Make the bod-y ripe and a- Spi-rit in de heart make de blood flow fast, Spi-rit in de heart make de mus-cle last, Keep de hope a-live when de live a-gain } youth go past } Ay, Sim - i - lau When de wo-man come up-on de scene Drop de pet-al from de tree, Fling de moun-tain up'in - to de sky, Spill de riv-er in de sea. Spi - rit in de wood let de hol - low cane Ech - o in de af - ter - glow, Wait - ing for de flame to burn a - gain Ay, Sim - i - lau."

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THE STREETS OF LAREDO

From the Film "STREETS OF LAREDO"

JAY LIVINGSTON and RAY EVANS

I was just ram-ble' through, through the streets of La-re-do, Just an-oth-er
 too through the streets of La-re-do, Those a-do-be
 roam from the streets of La-re-do, Nev-er want to
 stran-ger that day on my way to an-y-where. {He} was wan-der-in' walls so old
 turned to gold I saw {her} there. {She} smiled at me pass-ing by, And her
 eyes spent a mo-ment with mine; Then all at once, ay, ay, ay, Seems the view took a new kind o'
 shine! Now we nev-er will lose the spell for here we fell in love.

Eb Adim Bb7 3 To Coda
 Eb 3 Bb7
 Eb 3 Eb7 Ab
 Eb Bb7-3 Eb Eb7 Ab Eb 3 F9-3
 Fm7 Bbm7 Bb7 (tacet) D. S. al Coda CODA Bb7 Eb

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SABRINA

From the Film "SABRINA FAIR"

WILSON STONE

Sa-bri-na, so love-ly to love, Sa-bri-na, so fair.
 Sa-bri-na you whis-per my name and I hear an an-gel's prayer.
 All a-round you there's a glow, love, that I so love to share.
 Sa-bri-na, so love-ly to love, Sa-bri-na, so fair.

G D7 Am Am7 D7
 Am7 D7 G Gm Em7 A7 Am7
 D9 Dm7 G7 C B+ B7 Em7 A7
 Am7 D7 G E7 Am D7 G C#dim G

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STRANGE ENCHANTMENT

From the Film "MAN ABOUT TOWN"

FRANK LOESSER and FREDERICK HOLLANDER

Strange en-chant-ment fills the moon-rise, There's a breeze like san-dal-wood and wine.
 Strange en-chant-ment lies in your eyes Say-ing: "Please, oh please, to-night be mine." When the
 moon has gone In the blue dawn and we go wan-der-ing a-part. Dar-ling
 I'll be dream-ing of this mo-ment With a strange en-chant-ment in my heart.

G7 C C7 F Fm C
 G7 C C7 F Fm G9 C
 G7 F#dim G7 Ab Eb Ab7
 G7 C C7 F Fm G9 C

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A STRING OF PEARLS From the Film "THE GLENN MILLER STORY"Lyric by EDDIE DE LANGE
Music by JERRY GRAY

E_b Ebmaj7 Eb7 Eb6 Eb+ Eb Eb+ Eb6 Eb7

Ba - by, Here's a five and dime, Ba - by, Now's
Ba - by, You made quite a start, Found the way

Ebmaj7 Eb Ebmaj7 Eb7 Eb6 Eb+ Eb F9 Bb7 Eb6 Cm7 G

a - bout the time For A String of Pearls a la Wool - worth.
right to my heart With A String of Pearls a la Wool - worth.

Bb7-5 Bb7 Eb9 Eb9+ Ab Abmaj7 Ab7 Ab6 Ab+ Ab Ab+ Ab6 Ab7

Ev - 'ry pearl's a star a - bove Wrapped in dreams -
Wait till the stars peek a - boo, I've got some -

Abmaj7 Ab Abmaj7 Ab7 Ab6 A+ Ab Bb7 Eb7 Ab6

and filled with love That old string of pearls a la Wool - worth -
thing just for you It's a string of kis - ses for ba - by.

Bb7 Eb Ebmaj7 Eb7 Eb6 Eb+ Eb Eb+ Eb6 Eb7

Till that hap - py day in Spring When you buy
'I found a love so sub - lime Right in that

Ebmaj7 Eb Ebmaj7 Eb7 Eb6 Eb+ 1. Eb F9 Bb7 Eb6

the wed - ding ring Please A String of Pearls a la Wool - worth -
old five and dime With A String

F9 Fm7 Bb7 2. Eb F9 Bb7 Eb6

Of Pearls a la Wool - worth.

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THE SWEETEST MUSIC THIS SIDE OF HEAVEN

From the Film "MANY HAPPY RETURNS"

CLIFF FRIEND and CARMEN LOMBARDO

C D7 G7 C To Coda A7 Dm

The sweet - est mu - sic this side of Heav - en Is when you whis - per "I love you!"
Your love song is my sev - enth Heav - en, Each note my heart beats

Em7 G7 Em7 G7 C G D7 A7 D7

Those three lit - tle words, life's sweet - est mel - o - dy Be - comes a sym - pho - ny

G7 D.S. al Coda Coda Em7-5 A7 Dm7 Am Dm

when sung by two. rhy - thm's new. The sweet - est mu - sic

F Dm Fm A7 Ab A7 D7 Dm7 G7 C

this side of Heav - en Is when you whis - per "I love you!"

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SATIN DOLL

JOHNNY MERCER, BILLY STRAYHORN and DUKE ELLINGTON

Dm7 G7 Em7 G7 Em7 A7 Em7 A7
 Cig - a - rette hold - er which wigs me o - ver her shoul - der, she digs me
 Cm D7 Abm7 Db7-9 C C[♯]dim Dm7 G7
 Out cat-tin' that Sat - in Doll. Ba - by shall we go
 Dm7 G7 Em7 A7 Em7 A7 Cm D7
 out skip-pin' care - ful a - mi - go. you're flip - pin' Speaks Lat - in
 Abm7 Db7-9 C D9 G7-9 C Gm7 C7 Gm7 C7
 that Sat - in Doll. She's no - bod - y's fool, so I'm play - ing it cool as can be,
 F Am7 D7 Am7 D7 G7 Dm7
 I'll give it a whirl, but I ain't for no girl catch - ing me.
 G7 (Spoken) Dm7 G7 Dm7 G7 Em7 A7
 Swich - E - Roo - ney Tel - e - phone num - bers well you know, do - ing my rhum - bas
 Em7 A7 Cm D7 Abm7 Db7-9 C D9 G7-9 C
 with u - no. And that 'n' my Sat - in Doll.

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TAKE FIVE

PAUL DESMOND

Dm Am7 Dm Am7₃ Dm Am7₃ Dm Am7 1. Dm Am7 2. To Coda
 Bb C7 Am7 Dm Gm7 C7 F F7 Bb C7
 Am7 Dm Gm7 C7 D.S. al Coda Coda Dm Am7 Dm Am7 Dm Am7
 Dm Am7 Dm Am7 D Am7 D Am7 D Am7 Dm Am7 Dm Am7
 Dm Am7 Dm Am7 Am7 Dm Am7 Dm Am7 Dm Am7 Dm

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Moderato
Cmaj7/D D9 Cmaj7/D D9

Is - n't it good we can re - lax this time, — you e - ven know just where I keep the wine.
No one's been ly - in' on your side of the bed I've just been sleep - in' with my song in - side.

Bbmaj7/G C9 3 3 Gmaj7 F9-5 Bm7/E 3 3

You're look - in' bet - ter than you did be - fore and I'm glad you kept the keys to my front and back door. Start - ing
Looks as though you lost a pound or two don't wor - ry babe, I'll put some weight back on you. Start - ing

Am7 Ebmaj7 3 F9 3 G Dm6/F Bm7-5/E E7 Am7 G/B C

o - ver, it feels good when you hold me tight, we're gon - na do it ba - by, }
o - ver, it feels like the first time to - night, we're gon - na do it ba - by, }

C/D G7 Ebmaj7 F9 3 3

do it 'til we get it right. — Ooh, the way that you're look - in' at
Gmaj7 Ebmaj7 F9 3 3 Gmaj9 G#dim/E Cmaj7/D

me. — Ooh, that's not how I thought it would be. — I spent the morn - in' get - ting

D9 Cmaj7/D 3 3 D9 3 3 Bbmaj7/G C9 3 3

per - fect - ly dressed so you could take off all the clothes you like best. If you've for - got - ten you're in for a treat but

Gmaj7 3 F9-5 Bm7/E 3 3 Am7 G/B C Em C/D G7

try and re - mem - ber I like ev - ry - thing neat. Do it ba - by, — do it 'til we get it right. —

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SONGBIRD

Very Slow Tempo

Words and Music by
STEVE NELSON and DAVID WOLFERT

Fmaj9 Dm7 Gm9 C9sus Fmaj9

Song - bird — sings from the heart, — each word — can tear you a - part. — I sing —

Dm7 Gm9 C9sus C7 A7sus A7

you sing a - long, — you — find — your life in my song. — When you need — the strength —

Bm7-5 A7/C# Bb Gm7 C9sus C7 D D7/C

— to car - ry — on you've got me to turn — to. — With the songs that I sing —

Bb F 3 C9sus C7 D D7/C

— and the mag - ic they bring, — they've helped you be strong now. — The song sets you free —

Bb F C9sus C7

— but who sings to me, — I'm all a - lone — now. — Where is my

Fmaj9 Dm7 Gm11 C9sus

song - bird? — Where is my — song - bird, — who sings his songs for —

Fmaj9 Dm7 Gm11 C9sus C7 Fmaj9

me. — (ee) — (mm) —

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SUNNY SIDE UP *From the Film "SUNNY SIDE UP"*

By B.G. DeSYLVA, LEW BROWN and RAY HENDERSON

Musical score for "Sunny Side Up" 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: "Keep your Sun - ny Side Up Up! Hide the side that gets blue. If you have nine sons in a row Base - ball teams make mon - ey, you know! Keep your fun - ny side up up! Let your laugh - ter come thru, do! Stand up - on your legs be like two fried eggs Keep your Sun - ny Side Up!"

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THEME FROM "STAR TREK" *Theme from the Paramount Television Series "STAR TREK"*

Words by GENE RODDENBERRY
Music by ALEXANDER COURAGE

Musical score for "Theme from Star Trek" in D minor, 4/4 time. The tempo is marked "Moderato". The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "Be - yond the rim of the star - light My love is wan-d'ringin star flight. I know he'll find in star clus-tered reach - es love, strange love a star-wom - an teach - es. I know his jour-ney ends nev - er; His star trek will go on for - ev - er. But tell him while he wan-ders his star - ry sea, Re - mem - ber, re-mem-ber me."

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SUR LE PLAGE From the Musical "THE BOY FRIEND"

SANDY WILSON

Tempo di Marcia

Gdim Dm7 G7 Cmaj7 C6 Dm7

What a love - ly day What a love - ly day For a dip

G7 G9+ C Gdim Dm7 G7 G+ Cm6 B7

in the sea. Oh, what fun it will be! Won't you

Em Am7 D7 G7 Gdim Dm7 G7 Cmaj7 C6

come and have a swim with me? Put what - ev - er you do When I'm swim - ming with you,

Em B7 Em Cm G Am7

Please re - mem - ber not to go too far. Though you may look cute.

D7 Gmaj7 Gdim Am7 C D7 G7 Gdim

In your bath - ing suit, We don't know who you are.

G7 Gdim Dm7 G7 Cmaj9 C6

1. There's no know - ing Who you are go - ing To meet Sur le
2. There's no say - ing Who may be play - ing With you Sur le

Bdim Cdim Dm7 G7 C

Plage. You may run up a - gainst a Ra - jah, Or may - be
Plage. A knight who's left be - hind his charg - er, May call you

Gdim Dm7 Cdim G7 Gdim Dm7 G7

your man Will be a poor man. Sal or Su - sie Can - not be choos -
duck - y, Won't you be luck - y? In the o - cean You'll find e - mo -

Cmaj9 C6 D7 Cdim Cmaj9 Am7

ey, For here love's a guess - ing game - Sur le Plage Sur le
tion May play you a fun - ny game Sur le Plage Sur le

D7 Cdim Dm7 G9 C6 Cdim G7 Gdim Dm7 G9

Plage 1. Ev - 'ry one looks the same. 2. Ev - 'ry one looks
Plage G A9 A7 Dm9 G7 G7-9 C

the, Ev - 'ry - one looks the, Ev - 'ry - one looks the same.

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THE STORY OF MY LIFE

HAL DAVID and BURT F. BACHARACH

Some - day I'm gon - na write The Sto - ry Of My Life. I'll tell a - bout the
 night we met and how my heart can't for - get the way you smiled at me.
 I'd like the world to know The Stor - y Of My Life, the mo - ment when your
 lips met mine, and that first ex - cit - ing time I held you close to me.
 The sor - row when our love was break - ing up, the mem - try of a bro - ken
 heart. — Then lat - er on the joy of mak - ing up, nev - er, nev - er more to part. — There's
 one thing left to do be - fore my sto - ry's through. Boy I've got to take you for my wife
 Girl You've got to take me for your wife
 so The Sto - ry Of My Life can start and end with you. Some -
 end and start and end and start and end with you.

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TILL

Slowly

Words by CARL SIGMAN Music by CHARLES DANVERS

Till the moon de - serts the sky Till all the seas run dry,
 Till then I'll wor - ship you. Till the tro - pic sun grows cold,
 Till this young world grows old, My dar - ling, I'll a - dore you. You
 are my rea - son to live, All I own I would give just to have you a -
 dore me. Till the ri - vers flow up - stream Till lo - vers cease to
 dream Till then I'm yours, be mine. mine.

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TAKE A GOOD LOOK AROUND *From the Musical "MADAME APHRODITE"*

Lyric and Music by JERRY HERMAN

You don't see the rain - bow o - ver your roof, _____ You're too bus - y, star - in' holes in the
 There may be a for - tune un - der your shoe, _____ While you're cry - in' that you're pov - er - ty
 ground; _____ I would like to re - mind ya life goes right on be - hind ya, Take a
 bound: _____ Stretch your neck while you're a - ble, stretch it un - der the ta - ble, For a
 good look a - round. _____
 good look a - round. _____
 Now's the time to stop and look and lis - ten, _____ There's a lot of liv - in' that you're
 miss - in'. _____ While you spend your life - time long - ing for love, _____
 In your lap it's beg - in' you to be found; _____ Los - ers lose to the find - ers, come on,
 rip off those blind - ers, Take a good look a - round. _____

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THE TEMPO OF THE TIMES *From the Musical "MEDIUM RARE"*Lyric by CAROLYN LEIGH
Music by CY COLEMAN

It's a rat race on a tread - mill, it's the tem - po of the times. It's a wild chase for a
 cheap thrill, it's the ter - ri - ble tem - po of the times. As the times go so we all go, For that
 tin - sel rain - bow we try; And we try a lot, but ask what have we got? And what have we got to re -
 ply? we got mo - vie stars we got pow - er - ful cars And all the ci - gars you can buy. No won - der we're lost,
 No won - der I cry. Dar - ling, love me, let our hearts beat Let the pulse mount, let it soar. And if
 need be, when our lips meet, let the kiss count e - ven more, For it's hold tight to our love to - night, While that
 old speed - om - e - ter climbs. Or be laid low by the tem - po of the times.

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TANGERINE From the Film "THE FLEET'S IN"

JOHNNY MERCER and VICTOR SCHERTZNER

D+ Gm7 C7 Gm7 C7 F F6 Bdim Gm7 C7 Gm7 C7
 Tan - ge - rine She is all they claim With her eyes of night and lips as bright as
 FMaj7 D7b9 D+ Gm7 C7 Gm C7 F F6 E7
 flame Tan - ge - rine When she danc - es by Sen - or -
 A F#m Bm7 E9 A7 D9 D7b9 Gm7 C7 C9
 i - tas stare and ca - bal - le - ros sigh. And I've seen Toasts to
 F F6 Bdim Gm7 C7 Gm7 C7 A7 A7b5 D9 Gm Bb 3
 Tan - ge - rine Raised in ev - 'ry bar a - cross the Ar - gen - tine, Yes, she has them all on the
 Em7 A7 Dm7 F 3 G7 G7 Bb Gm7 C7b9 F
 run But her heart be - longs to just one Her heart be - longs to Tan - ge - rine.

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THANKS FOR THE MEMORY From the Film "THE BIG BROADCAST OF 1938"

LEO ROBIN and RALPH RAINGER

Gm7 C9 F6 F#dim C7 F
 Thanks for the mem - o - ry of can - dle light and wine, Cas - tles on the Rhine, The
 Thanks for the mem - o - ry of sen - ti - mental verse, No - thing in my purse, And
 D#dim C7 F#dim Gm Adim Gm Gm7 C9 C7
 Par - the - non and mo - ments on the Hud - son Riv - er Line. How love - ly it was!
 chuck - les when the preach - er said "For bet - ter or for worse" How love - ly it was!
 Gm7 C7 F6 F#dim C7 F
 Thanks for the mem - o - ry of rain - y af - ter - noons, Swing - y Har - lem tunes, And
 Thanks for the mem - o - ry of lin - ge - rie with lace, Pils - ner by the case, And
 D#dim C7 F#dim Gm Adim Gm Gm7 E7 Eb7
 mo - tor trips and burn - ing lips and burn - ing toast and prunes. How love - ly it was!
 how I jumped the day you trumped my one and on - ly ace. How love - ly it was!
 Ab 3 Eb7 Ab 3 F#dim C Am Dm7 G9
 Ma - ny's the time that we feast - ed And ma - ny's the time that we fast - ed. Oh, well, it was swell while it last - ed; We
 We said good bye with a high - ball; Then I got as "high" as a stee - ple. But we were in - tel - li - gent peo - ple; No
 Gm7 C9 C+ D7 Gm7 C9 F6 F#dim
 did have fun and no harm done. And thanks for the mem - o - ry of sun - burns at the shore,
 tears, no fuss, Hur - ray for us. So thanks for the mem - o - ry and strict - ly en - tre - nous,
 C7 F D#dim C7 F#dim Gm Adim Gm Gm7 C9 F D7b9
 nights in Sing - a - pore. You might have been a head - ache but you nev - er were a bore, So thank you so much.
 Dar - ling, how are you? And how are all the lit - tle dreams that
 2 F#dim Gm Fdim F Db7 Gm7 C9 F
 nev - er did come true? Awf - 'ly glad I met you, Chee - ri - o and too - dle - oo And thank you so much!

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THAT GREAT COME-AND-GET-IT-DAY

From the Musical "FINIAN'S RAINBOW"

Words by E.Y. HARBURG
Music by BURTON LANE

Assai moderato

Fm7 Eb7 C7(b9) Fm7 Eb7 Ab Eb

On that great Come - And - Get - It day, Won't it be

Eb7 Bb7 Eb7 Bb7 Eb7 Ab Eb7 Fm7 Eb7 C7(b9) Fm7 Bb7

fun when wor - ry is done and mon - ey is hay. That's the time things'll come your

Eb7 Ab Eb7 Cm Eb7 F7 Bb7 Fm7 Bb7

way On that great, great Come - And - get - It day. { I'll get my
My gown will

Eb7 Fm Eb7 Fm Eb7 Fm Eb7 Fm Eb7 Fm Eb7 Fm

gal that cal - i - co gown. I'll get my mule that a - cre of
be a cal - i - co gown. My shoes will dance all o - ver the

Eb7 Fm Eb7 Eb7 Ab Bbm Ab Bbm Ab Bbm Ab Bm

groun' } 'Cause word has come from Ga - bri - el's horn the earth be -
town. }

Eb7 Cm7 F7 Bb7 Fm7 Eb7 C7(b9) Fm7 Bb7

neath your plow is a - bud - din' and now it's yourn. Glo - ry time's com - in' for to

Gm7 C7 C+ C7 Fm7 Bb7

stay On that great, great, Come - And - Get - It day. On that

1. Eb7 Bb7 Bb7 Fm7

2. Gm Ab Fm7 Bb7 Eb7 Ab Eb7

And keep it, and share it, great, great, "Come - And - Get - It" day!

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THAT OLD BLACK MAGIC *From the Film "STAR SPANGLED RHYTHM"*

JOHNNY MERCER and HAROLD ARLEN

That old black mag - ic has me in its spell. — That old black mag - ic that you weave so well.
 Those i - cy fin - gers up and down my spine. — The same old witch - craft when your
 eyes meet mine. — The same old tin - gle that I feel in - side — And then that cl -
 e - va - tor starts its ride — And down and down — I go, 'round and 'round — I go
 like a leaf that's caught in the tide. — I should stay a - way — but what can I do —
 I hear your name — and I'm a - flame, — A - flame with such a burn - ing de - sire —
 that on - ly your kiss — can put out the fire. — For you're the lov - er I have wait - ed for —
 The mate that fate — had me cre - at - ed — for — And ev - 'ry time — your lips meet
 mine — Dar - ling down and down — I go, 'Round and 'round — I go in a spin, —
 Lov - ing the spin I'm in — Un - der that old black mag - ic called love!

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TO EACH HIS OWN *From the Film "TO EACH HIS OWN"*

JAY LIVINGSTON and RAY EVANS

A
 rose must re - main — with the sun — and the rain — or its love - ly prom - ise won't come true. — To
 good — is a song — if the words just don't be - long and a dream must be a dream for two. — No
 each his own, to each his own — And my own is you. — What — For me there's you — If a
 good a - lone, to each his own
 flame is to grow there must be a glow, To o - pen each door there's a key. — I need you I know I
 can't let you go, Your touch means too much to me. — Two lips must in - sist — on two more — to be kissed — or they'll
 nev - er know what love can do. — To each his own I've found my own one and on - ly you.

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THAT'S AMORE *From the Film "THE CADDY"*

JACK BROOKS and HARRY WARREN

When the moon hits your eye like a big piz - za pie, that's a - mor - é.

When the world seems to shine like you've had too much wine, that's a -

mo - ré. Bells will ring, ting - a - ling - a - ling, ting - a - ling - a -

ling, and you'll sing, "Vee - ta bel - la." Hearts will

play, tip - py - tip - py - tay, tip - py - tip - py - tay like a gay tar - an - tel - la. (Luck - y

fel - la.) When the stars make you drool just like pas - ta fa - zool, that's a -

mor - é. When you dance down the street with a cloud at your

feet, you're in love When you walk in a dream but you

know you're not dream - ing. Sig - nor - e, Scuz - za me, but you

see, back in old Na - po - li, that's a - mor - é.

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TWILIGHT ON THE TRAIL *From the Film "THE TRAIL OF THE LONESOME PINE"*

S. MITCHELL and L. ALTER

When it's twi - light on the trail And I jog a - long The
And I rest once more My
And my voice is still Please

world is like a dream, And the rip - ple of the stream Is my song.
ceil - ing is the sky, And the grass on which I lie Is my floor.
plant this heart of mine Un - der - neath the lone - ly pine on the hill.

3 times
Nev - er ev - er have a nick - el in my jeans. Guess I was born that way. When it's
Nev - er ev - er have a debt to pay.
Still I un - der - stand what real con - tent - ment means.

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THAT'S ENTERTAINMENT From the Film "BAND WAGON"

Words by HOWARD DIETZ
Music by ARTHUR SCHWARTZ

Bb Bb+ Ebm Bb+ Cm7 F7 Bb6 Bdim
 The clown with his pants fall - ing down, Or the dance that's a
 lights on the la - dy in tights, Or the bride with a
 clerk who is thrown out of work by the boss who is

 Cm7 D7 D7+5 D7-9 Gm Eb *To Coda* C Cm D7+ D7
 dream of ro - mance, Or the scene where the vil - lain is mean;
 guy on the side, Or the ball where she gives him her all;
 thrown for a loss by the skirt who is

 1. Cm7 Ddim Cm7 F7 2. F7 Bb9 Cm6 Bb9 Eb
 That's en - ter - tain - ment! The tain - ment! The plot can be
 That's en - ter

 Eb+ Eb6 Fm7 Bb7 Eb Eb+ Eb6 C7
 hot, sim - ply teem - ing with sex A gay di - vor - cee who is af - ter her "ex!"

 F F+ F6 G9 C7 F Eb6
 It can be Oe - di - pus Rex Where a chap kills his fa - ther, and

 Dm Cm7 F7 Coda Coda Bb C9 F7 Bb
 caus - es a lot of both - er. The do - ing him dirt; The world is a

 Cm7 F7 Bb G7 C9 C7 F7 Bb Eb Bb
 stage, the stage is a world of en - ter - tain - ment!

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THEME FROM BORSALINO (Generique)

From the Film "BORSALINO"

PIERRE DELANOE and CLAUDE BOLLING

L'a - ven - ture c'est pour les loups C'est pas pour toi — ca n'est, pas pour nous C'est
 pour les fous qui n'ont de gout — Que pour la peur au ven - tre Et qui se fou - tent de
 tout. — L'a - ven - ture C'est pour les loups Les hors la loi — ca n'est
 L'a - ven - ture C'est pour les loups C'est pas pour toi — ca n'est
 pas pour nous Mais nous on a Le ci - ne - ma — Ou pour huit francs cin - quan - te On peut al - ler —
 pas pour nous C'est pour les fous Pour les voy - ous — Pour ceux qui se con - ten - tent Dans la vie de —
 — n'im - porte ou, — On peut re - ver quand on est mo - me Qu'on est le chef, qu'on est le
 — fair jou - jou, — Ils jouent leur tete en cour d'as - si - se Ils jouent la tein - ne quel que -
 roi — On peut se ba - tir un roy - au - me Dans u - ne cham - bre sous les toits, —
 fois — Mais sont sin - cer's quand ils te di - sent "La chan - ce ca n'ex - is - te pas." —
 L'a - ven - ture C'est pour les loups c'est pas pour toi — ca n'est pas pour nous. Ce n'est mem pas pour
 le pauvr' gars — qui meurt la main au ven - tre "La chanc' ca n'ex - is - te pas." —

Repeat ad lib and fade

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THEME FROM THE OUT-OF-TOWNERS From the Film "THE OUT-OF-TOWNERS"

QUINCY JONES

Fmaj7 F11 Fmaj7 F11 Fmaj7 F11
 Fmaj7 Dbmaj7 Bbmaj7 Bbm7 Eb7 Abmaj7 Abm7 Db7 Gbmaj7
 Cbsus Cb G7sus G7 C11 C9 Fmaj7 F11 Fmaj7 F11
 Fmaj7 F11 Fmaj7 Dbmaj7 Bbmaj7 Bm7-5 E7
 Am7 D7-9 G7 C11 Fmaj7 F11
 Fmaj7 F11 Bbmaj7 G11 Abmaj7 Db6 Fmaj7

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Theme From "MURDER ON THE ORIENT EXPRESS"

From the Film "MURDER ON THE ORIENT EXPRESS"

By RICHARD RODNEY BENNETT

Moderately

Musical score for "Theme From 'MURDER ON THE ORIENT EXPRESS'". The score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of seven staves of music. The tempo is marked "Moderately". The score includes various chords and melodic lines with triplets. Chords are indicated above the notes.

Chords listed in the score:

- Fdim(addC) F
- Gm7-5
- G9
- C13
- Fdim(addC)F
- Am7-5
- D7-9
- G9
- Bm6
- C13
- C7+5-9
- Fmaj9
- G#dim
- Gm7-5
- D9
- C13
- Fm9
- Fm
- D7maj7
- D7
- C7sus4
- C7
- Fdim(addC) F
- Gm7-5
- G9
- C13
- Fdim(addC) F
- Am7-5
- D7-9
- G9
- Bm6
- C13
- C7+5-9
- Fmaj7
- G#dim
- Gm7-5
- D9
- C13
- Fdim(addC) F
- D9
- C7sus
- C7
- F
- Bm
- F

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THEME FROM SERPICO

From the Film "SERPICO"

By MIKIS THEODORAKIS

Moderately

Musical score for "Theme From Serpico". The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four staves of music. The tempo is marked "Moderately". The score includes various chords and melodic lines. Chords are indicated above the notes.

Chords listed in the score:

- G
- Am
- Cm
- Am
- C
- D
- G
- Am
- C
- D
- G
- N.C.
- Am
- D
- G
- Am
- C
- D
- D7susD7
- C
- G
- N.C.
- D
- G
- Am
- D
- G

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THERE'S A SMALL HOTEL *From the Musical "ON YOUR TOES"*Words by LORENZ HART
Music by RICHARD RODGERS

Moderato

There's a small ho - tel With a wish - ing well; I wish that we were
there to - geth - er. There's a brid - al suite One room bright and neat, Com -
plete for us to share to - geth - er. Look - ing through the
win - dow you can see a dis - tant stee - ple; Not a sign of peo - ple,
Who wants peo - ple? When the stee - ple bell says "Good night, sleep well," we'll
thank the small ho - tel to - geth - er. tel. We'll creep in - to our lit - tle
shell And we will thank the small ho - tel to - geth - er.

Chords: Gmaj7, G6, Gmaj7, G6, G, Am7, D7, Gmaj7, G6, Gmaj7, G6, Gmaj7, G6, G, Am7, D7, Gmaj7, G6, Gmaj7, G6, C, Dm7, G7, C, D#dim, E7/A, E7, Am, E7/A, E7, F, Am, Cm6, D7, Gmaj7, G6, Gmaj7, G6, G, Am7, D7, Gmaj7, G6, Am7, D7, Bb, Cm7, F7, G, Am7, D7, Gmaj7.

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TRUE LOVE *From the Film "HIGH SOCIETY"*

Words and Music by COLE PORTER

I give to you and you give to me True love, true
love, So, on and on it will al - ways be True love, true
love. For you and I have a guard - ian an - gel on high With noth - ing to do
But to give to you and to give to me Love for - ev - er true.

Chords: G, C, Gdim, G, D7, C, G, C, Gdim, G, D7, G, Cm, F7, Bb, G7, Cm, F7, Bb7, D7, G, C, Gdim, G, D7, G.

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THIS WILL BE (An Everlasting Love)

Words and Music by
MARVIN YANCY and CHUCK JACKSON

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melody line with lyrics and a guitar accompaniment line with chords and triplets. The lyrics are: "This will be an ever-lasting love, I'm so glad he found me in time, This will be the first time any one has loved he rec-ti-fied my mind. This will be an ever-lasting love for me, Oh! me, Oh! Lov-ing you is some kind of won-der-ful, be-cause you've shown me just how much you care. You've giv-en me the thrill of a life-time and made me be-lieve you've got more thrills to spare, oh! This will be an ever-last-ing love, Oh, yes it will, now. You've brought a lot of sun-shine in-to my life, You've filled me with hap-pi-ness I nev-er knew. You gave me more joy than I ev-er dreamed of and no one, no one can take the place of you. This will be you and me, Yes-sir-ree, e-ter-nal-ly Hug-ging and squeez-ing and kiss-ing and pleas-ing to-gether for-ev-er thru rain or what-ev-er. This will be you and me. So long as I'm liv-ing my love I'll be giv-ing to you. I'll be serv-ing 'cause you're so de-serv-ing."

Chords and triplets are indicated throughout the score. The guitar part includes chords such as A, F#m, Bm7, E7, C, Am, Dm7, G7, and Em7. Triplets are marked with a '3' over the notes.

THERE'S NO TUNE LIKE A SHOW TUNE

From the Musical "PARADE"

Music and Lyric by JERRY HERMAN

There's just no tune as ex - cit - ing
 As a show tune In two - four.
 When it's played, you can just tell There's foot - lights ev - 'ry - where.
 When it's played, you can just smell The grease - paint in the air.
 It's a smart beat, that's in - vit - ing,
 It's the heart - beat of the score.
 There's just no tune as ex - cit - ing
 As a show tune in two - four!

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TODAY'S A WONDERFUL DAY

From the Film "ALICE IN WONDERLAND"

Lyric by LEE ADAMS

Music by CHARLES STROUSE

To - day's a won - der - ful day! Lock your trou - bles in the
 at - tic! It's a day to feel ec - stat - ic! To -
 day's a won - der - ful day! Birds are chirp - in', buds are
 bloom - in'; What a pleas - ure to be hu - man! As the grass - hop - pers
 hop I can just hear 'em say, What a one, two, three, one, two, three won - der - ful
 day! So throw those wor - ries a - way! Just be hap - py!
 'Cause to - day's a won - der - ful day!

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TOMORROW MAY NEVER COME

MAYNOR STEWARD and PRINCE WOOTEN

Don't put off for to - mor - row — what we can do to - day
 So, my love, think it o - ver — Re - mem - ber when you do, the

Let's make hay while the sun shines. — Please be mine. — Now is the right time — }
 best laid plans of man of - ten — go a - stray. — Love me right a - way — }

be - cause to - mor - row may nev - er come, to - mor - row — may nev - er come, to - mor - row — may nev - er

come. — No, don't de - lay. — Please love — me. Come right a - way. — Please love —

— me. Come to my arms, — my love, and say I love you. — Don't put off for to -

mor - row — what we — can do to - day, — to - mor - row — may nev - er come. —

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THAT KIND OF WOMAN *Inspired by the Film "THAT KIND OF WOMAN"*

HAL DAVID and BURT F. BACHARACH

That Kind Of Wo - man — is - n't the right kind of wo - man — for — me, for
 That Kind Of Wo - man — love is a game that a wo - man — must — play, must

me, but That Kind Of Wo - man — hap - pens to be all a wo - man — should —
 play. — Some - day she'll hurt me, — some - day she'll sim - ply de - sert me, — they —

be, — warm as a fire, — soft as the sum - mer - y rain — and so thrill - ing to
 say. — May - be I'm fool - ish, — fool - ish to think I can hold — some - one born to a

1. kiss. — If my de - sire — drives me a lit - tle in - sane, — am I real - ly to

blame for this? To need to — be free, but

That Kind Of Wo - man — hap - pens to be the — one wo - man — for — me.

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THEY WERE YOU *From the Musical "THE FANTASTICKS"*Words by TOM JONES
Music by HARVEY SCHMIDT

Valse moderato

C Dm7 G7
 When the moon was young, When the month was May, When the
 Dm7 G7 C Gm7
 stage was hung for my hol - i - day, I saw shin - ing
 C7 F Dm Dm7 G7
 lights, but I nev - er knew, They were you, they were you, they were
 C Dm7
 you. When the dance was done, When I went my
 G7 Dm7 G7 C
 way, When I tried to find rain - bows far a - way, All the
 Gm7 C7 F Dm Dm7
 love - ly lights seemed to fade from view, They were you, they were
 G7 C C7 F F#dim
 you, they were you, With - out you
 C Am Dm7 G7 C C7
 near me, I can't see.
 F F#dim C Am G
 When you're near me, won - der - ful
 D7(sus) D7 G7 C
 things come to be. Ev - 'ry se - cret pray'r, Ev - 'ry
 Dm7 G7 Dm7 G7 C
 fan - cy free, Ev - 'ry - thing I dared for both you and
 Gm7 C7 F Dm
 me, All my wild - est drea.ms mul - ti - plied by two, They were
 Dm7 G7 Am D9 Dm7
 you, they were you, they were you. They were you, they were
 G7 C
 you, they were you.

THINGS I'D LIKE TO SAY *From the Film "THE GOLDEN HEAD"*

MITCH MURRAY

If I was - n't shy I would look in your eye and I would
 find the way to say the things I'd like to say. Some things that I feel
 I can nev - er re - veal; I wish I knew the way to say the things I
 want to say; But how can I ask you to be mine.
 I guess I will have to take my time. Sweet words
 in my heart, tell me where do I start? I on - ly hope per - haps one
 day I'll say the lit - tle things I'd like to say.

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A THOUSAND VIOLINS *From the Film "THE GREAT LOVER"*

JAY LIVINGSTON and RAY EVANS

They say, and gyp - sies know, one day man - y moons a - go Two
 lov - ers knew such bliss, a thou - sand vi - o - lins played when they would kiss. And
 now, like days gone by, when two gyp - sy lov - ers sigh A thou - sand vi - o -
 lins, sigh - ing vi - o - lins, come from the sky. Sweet ser - e - nade please come to me I
 need your aid to make him see To make those lips that haunt me so, and taunt me so,
 want me so. My dar - ling, take my heart and make mag - ic mu - sic
 start. Be still and we may hear those thou - sand vi - o - lins so near.

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THEME FROM "CLAIR DE LUNE"

CLAUDE DEBUSSY, BILL HANSEN and JOHN BRIMHALL

Soft-ly through the night, the moon-beams steal-ing send their light, A light re-veal-ing
 in the night, The face of my true love. Moon-beams, did you know that I would find there in your glow,
 A voice that sang there soft and low, songs of love, Love-ly songs that still haunt me yet of
 love, Of a love that I can't for-get, So Moon-beams in the night, You bring mag-ic
 with with your light, Keep on shin-ing, ev-er shin-ing, Shin-ing on my love.

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TINA MARIE

BOB MERRILL

Hip, I did-n't know lips could kiss, Hup, I did-n't know eyes could flirt, Hoop, I did-n't know girls could be like
 Ti-na Ma-rie Hip, I did-n't know I could sail, Like a pen-ny boat in a gale. What she's do-in'll
 be the ru-in of me. Ti-na, Ti-na, Ti-na, Ti-na. Ah-ha! You sweet lit-tle schem-er, Ti-na Ma-rie.
 Ooh what-cha do, Your brand of voo-doo's too much for me. Ti-na, Ti-na, Ti-na, Ti-na Ah-ha! Oh Ho! How I dream a'
 steal-in' your charms. I'm gon-na mar-ry ya, some night I'll car-ry ya off in my arms.

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THEN YOU'VE NEVER BEEN BLUE

JOE YOUNG, TED FIORITO and S.E. LEWIS

If you've nev-er had to count a mil-lion sheep, Then You've Never Been Blue, nev-er been blue. If you
 nev-er had to cry your-self to sleep, Then You've Nev-er Been Blue, nev-er been blue. I know I could
 go on laugh-ing at trou-ble, plain trou-ble, But when it con-cerns the heart, the
 pain seems dou-ble. Nev-er wor-ry 'bout a lit-tle hurt or two, There's noth-ing at all
 both-er-ing you, If you nev-er had a pal who stole your gal, Then you've nev-er, no, you've nev-er been blue.

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THE 3rd MAN THEME (The Harry Lime Theme) From the Film "THE 3rd MAN"

Words by WALTER LORD
Based on music composed and arranged by ANTON KARAS

When a zith - er starts to play, you'll re - mem - ber yes - ter - day;

In its haunt - ing strain Vi - en - na lives a - gain, free and bright and gay.

In your mind — a sud - den gleam of a half — for - got - ten dream,
In your mind — the sud - den gleam of a well — re - mem - bered dream,

seems to glim - mer when you hear the third man theme. —
shines so bright - ly when you hear the third man theme. — *Fine*

Once a - gain — there comes to mind some - one that — you left be - hind,

love that some - how did - n't last in that hap - py cit - y of the past.

Does she still re - call the dream, that rap - ture so su - preme when first she heard — the haunt - ing

third man theme? — Car - ni - vals and car - ou - sels and fer - ris wheels and par - a - sols, the

Dan - ube nights, the danc - ing lights a - gain will shine. — The zith - er's sweet re - frain

keeps swirl - ing in your brain like new May wine. Strauss waltz - es, can - dle glow, — and the laugh - ter of

long a - go — fill the mag - ic chords and make it seem like to - day. You

nev - er knew that you could be — En - chant - ed by a mel - o - dy. — The years will nev - er drive it
hear it in the twi - light hush — and in the morn - ing traf - fic rush. — A song that's al - ways new in

1. out; — You don't know why — It's some - thing you can't live with - out. You your heart, a — part of you. Oh,

2. *D. C. al Fine*
C G7

THE THRILL IS GONE

From the Musical "GEORGE WHITE'S SCANDALS — 11th EDITION"

By LEW BROWN and RAY HENDERSON

The Thrill Is Gone! The Thrill Is Gone! I can see it
 in your eyes, I can hear it in your sighs, Feel your touch and re - a - lize The
 Thrill Is Gone. The nights are cold For love is old, Love was grand when
 love was new. Birds were sing - ing, Skies were blue, Now it don't ap - peal to you, The
 Thrill Is Gone. This is the end So why pre - tend And let it
 lin - ger on, The Thrill Is Gone. The Gone.

Chords: Dm, G9, Gm7, C9, C7+5, Fmaj7, F6, Eb, Gm6, A7+, A7, Dm, Gm6, Dm6, Bb7, Gm, E7-5, A+ A7, Dm, G9, Gm7, C9, Gm7, Dm, C#dim, A7, F, Fmaj7, Bm7-5, Bb7-5, Dm, Gm7, Eb9, Eb7, A+ A7, A7-9, A+, 1. Dm Dm7 Bbmaj7 E7-5 A7, 2. Dm Gm6 Dm Gm6 Dm

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THIS CAN'T BE LOVE From the Musical "THE BOYS FROM SYRACUSE"Lyric by LORENZ HART
Music by RICHARD RODGERS

This can't be love be - cause I feel so well, No sobs, no sor -
 rows, no sighs; This can't be love, I get no diz - zy spell. My
 head is not in the skies, My heart does not stand still, Just hear it
 beat! This is too sweet to be love. This can't be
 love be - cause I feel so well, But still I love to look in your eyes.

Chords: G6, C7, G, Am7, D7, Am7, D7, G6, C7, G, Am7, D7, G, C6, C7, G, F#m7, B7, Em7, B7, E7+, A9, D7-9, D7, G, C7, G6, GdimAm7, D7, G, C, G

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A TIME FOR US (Love Theme From Romeo & Juliet)

From the Film "ROMEO & JULIET"

LARRY KUSIK, EDDIE SNYDER and NINO ROTA

Slowly and very expressively

A time for us some-day there'll be when chains are torn by courage born of a love that's free, a time when dreams so long denied can flourish as we unveil the love we now must hide. A time for us at last to see a life worthwhile for you and me, and with our love through tears and thorns we will endure as we pass surely through every storm. A time for us some-day there'll be a new world, a world of shining hope for you and me. A time for me.

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THEY'LL NEVER SPLIT US APART

From the Film "ALICE IN WONDERLAND" or "WHAT'S A NICE KID LIKE YOU DOING IN A PLACE LIKE THIS?"

Lyric by LEE ADAMS
Music by CHARLES STROUSE

They'll nev - er split us a - part, They'll nev - er break up the team, They'll nev - er bust up the act and that's a fact! We're just like but - ter and bread, We're just like ice cream and cake, I ask you could we be clos - er? No, sir. So let them try all they like, They'll nev - er split us a - part, Just let that oc - ches - tra start and there we'll be! As long as these old straw hats still fit us And those hot spot - lights hit us, They'll nev - er split us a - part!

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TODAY, I LOVE EV'RYBODY

From the Film "FARMER TAKES A WIFE"

Lyric by DOROTHY FIELDS
Music by HAROLD ARLEN

G G+ Em GMaj7 G6
 To - day, I love ev - 'ry - bod - y ev - 'ry - bod - y I
 Adim Am7 F6 D7+5 GMaj9 Am7 GMaj9 Em Am6
 see: I hope to - day is the day I can say that
 GMaj7 C9 Bb7 A7 D7b9 D7 G G+
 ev - 'ry - bod - y loves me' To - day I'd give
 Em GMaj7 G6 Adim Am7 F6 D7+5
 an - y - bod - y an - y - thing that I've got. To -
 GMaj9 Am7 GMaj9 Em Am6 GMaj7 C9 D7b9
 day I'd state I think all folks are great in - clud - in' them that are
 G C6 GMaj7 A7 G#m B7+5 B7 B7+5 E7 Bm7 E7
 not' If joy can be con - ta - gious Then
 F#m A7b5 A7 A7b5 Am F7 D9 Eb9+5 D9 D+
 catch this wild out - ra - geous thing and get this world to sing To -
 G G+ Em GMaj7 G6 Adim Am7
 day, I love ev - 'ry - bod - y, ev - 'ry - bod - y I see:
 F6 D7+5 GMaj9 Am7 GMaj9 Em Am6 GMaj7 C9
 I hope to - day is the day I can say that ev - 'ry - bod -
 A7+5 Am F9 Bm7 Am7 D7+9 G
 - y loves ev - 'ry - bod - y and ev - 'ry - bod - y loves me'

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THERE WILL NEVER BE ANOTHER YOU

From the Film "ICELAND"

Lyric by MACK GORDON
Music by HARRY WARREN

Bb7 Eb6 Eb EbMaj7 Dm7 G7 Gm
 There will be man - y oth - er nights like this. And I'll be stand - ing here with some - one
 Bbm7 Eb7 Ab Abm Eb Cm Cm7 F7 Cm7 F7
 new. There will be oth - er songs to sing, An - oth - er fall, an - oth - er spring. But there will nev - er
 F9 Dm7 Cm7 F7 Fm7 Bb7 Eb6 Eb EbMaj7 Dm7 G7
 be an - oth - er you. There will be oth - er lips that I may kiss. But
 Cm Bbm7 Eb7 Ab Abm
 they won't thrill me like yours used to do. Yes, I may dream a mil - lion dreams, But
 Eb G7 Cm Cm7 F7 Ebdim Eb D7 Bb7 Eb7 Fm7 Ab6 Abm6 Gm Eb7 Eb
 how can they come true, If there will nev - er ev - er be an - oth - er you?

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TOGETHER WHEREVER WE GO *From the Musical "GYPSY"*

Words by STEPHEN SONDHEIM
Music by JULE STYNE

Moderato

B_b Cm7 F7 B_b Cm7 F7 B_b C7

Wher - ev - er we go, — What - ev - er we do, — We're gon - na go through — it to -

F7 E_b Fdim F7 B_b Cm7 F7 B_b Cm7 F7 B_b

geth - er. — We may not go far, — But sure as a star, — Wher - ev - er we are, —

C7 Fdim E_b6 F7 B_bm C7(b9) Fm D_b7

— it's to - geth - er. — (SHE) Wher - ev - er I go, — I know he goes. — (HE) Wher -

G₇ A_b7+ D_b C₇ B_bm6

ev - er I go, — I know she goes. — (SHE) No fits, no fights, no feuds and no e - gos. — (HE) A -

C7 F7 Cm7 F7 B_b Cm7 F7 B_b Cm7

mi - gos, — (BOTH) To - geth - er! Through thick and through thin, — All out or all in, —

F7 B_b Gm7 Cm6 D7 Gm B_b+

And wheth - er it's win - place or show, — With you for me and me for you, We'll

Gm7 C7 B_b6 Cm7 F9 B_b

mud - dle through what - ev - er we do — To - geth - er, wher - ev - er we go!

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THANKS *From the Film "TOO MUCH HARMONY"*

JOHNSTON-COSLOW

Moderato

C E7 A7 Dm

Thanks for all the love - ly de - light I found in your em - brace I'm thank - ful tho' I

thanks for un - for - get - a - ble nights I nev - er can re - place And mem - o - ries that

G G+ C Cm sust. G7 Dm7 Dm⁵ G7 C Dm7 C E9

know it's end - ing all too soon. — And ling - er like a haunt - ing tune. — it is bet - ter to have

E7 A C#7

loved you dear and lost, than nev - er to have loved at all. — It is bet - ter, for no

F#m Ab7 sust. Ab7 G7 sust. G7 C

mat - ter what the cost I held the world in sway an Em - per - or for a day. And thanks a - gain for .

E7 A7 Dm Dm7 G7 C Ab C

tak - ing me on — the road to Par - a - dise, We lost our way, but still I must con - vey my thanks.

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THERE! I'VE SAID IT AGAIN

REDD EVANS and DAVE MANN

Slow, with expression,

I love you, there's no - thing to hide, It's bet - ter than burn - ing in - side, I
 love you, no use to pre - tend, There! I've said it a - gain. I've said it, what
 more can I say? Be - lieve me, there's no oth - er way, I love you, I will to the end,
 There! I've said it a - gain. I've tried to drum up a phrase that would sum up all that I feel for
 you, But what good are phras - es? The thought that a - ma - zes is you love me, and it's
 heav - en - ly, For - give me for want - ing you so, but one thing I want you to know, I've
 loved you since heav - en knows when, There! I've said, it a - gain.

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TRUE BLUE LOU

LEO ROBIN, SAM COSLOW and RICHARD A. WHITING

She was a dame in love with a guy, She stuck to him but did - n't know why.
 Ev - 'ry - one blamed her still they all named her True Blue Lou. He gave her noth - ing,
 she gave him all. But when he had his back to the wall, Who fought to save him
 smiled and for - gave him? True Blue Lou. He got a break and went a - way to
 get a new start; But poor kid, she nev - er got a break ex - cept the one way
 down in her heart. May - be some - where in heav - en a - bove there's a re - ward for
 that kind of love! An - gels won't blame her, they too will name her True Blue Lou:

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Slow Rock

This is my pray'r, My on-ly pray'r— When the night comes And all is still— On my
pil - low, This is my pray'r That she will care, Real-ly will care,— When I need her, She will be
there, Tho' it be cloud - y or fair. Oh, let her him love me When we kiss let a
fire — start, And let her want me The way that I want her, him, With all my heart. This is my
pray'r My si - lent pray'r, — All I wish for On ev - 'ry star — May her his
arms be Nev - er too far, When I a - wake May the day bring, — for her my
fin - ger My His ring to wear, This is my pray - 'r my pray'r. This is my pray'r.

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THAT CHICK'S TOO YOUNG TO FRY

By TOM EDWARDS and JIMMY HILLIARD

Moderato

Say boy! Don't you harm that bird, Don't you dare to try. Start re - leas - ing that chick-en or
you'll get a lick-in', That chick's too young to fry, Hey boy! Bet - ter take my word,
here's the rea - son why: Got - ta feed her up stead-y un - til she gets read-y, That chick's too young to
fry. Take her back in - to the barn-yard, then let her go, Just turn her loose, way out there in the
barn-yard where she will grow up for a good use. Say boy! There will come a time some day by and
by, She'll be read - y for fry - in', dry your eyes and stop cry-in' That Chick's Too Young To Fry. —

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TO THE ENDS OF THE EARTH

NOEL SHERMAN and JOE SHERMAN

To The Ends Of The Earth I'll fol - low my star.
 mel - o - dy dies, the song lingers on,
 To The Ends Of The Earth just to be where you are.
 And a thou - sand good - byes won't con - vince me you're gone.
 No mat - ter where you roam, I'll nev - er be far be hind. Who
 I'll fol - low you, my love, you'll nev - er be *D.S. al Coda*
 cares where the path may wind as long as I find you? Though the
 free. To The Ends Of The Earth till you've
 giv - en your love to me!

Chords: Eb, F, Eb, F, Eb, F, Eb, F, Eb, F, Eb, Bb, Ab, Bb, Ab, Bb, Ab, Bb, Ab, Bb, Am7, D7, Gm, Gm7, C7, Fm, Fm7, Bb7, Gm7, C7, Gm, Gm7, C7, C+, C7, Fm, Fm7, Fm6, Fm7, Bb7, Fm7, Bb7, Eb, Db, Eb.

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TURN AROUND

MALVINA REYNOLDS, ALLEN GREENE and HARRY BELAFONTE

Where are you go - ing? My lit - tle one, Lit - tle one, Where are you
 Where are you go - ing? My lit - tle one, Lit - tle one, Lit - tle dim - dels and
 go - ing? My ba - by, My own. Turn a - round, and you're two, Turn a -
 pet - ti - coats, Where have you gone? Turn a - round, and you're ti - ny, Turn a -
 round, And you're four Turn a - round, and you're a young girl, go - ing out of the door.
 round, And you're grown Turn a - round, and you're a young wife, with babes of your own.
 Turn a - round, turn a - round, turn a - round and you're a young girl, go - ing out of the door.
 young wife, with babes of your own.

Chords: Eb, Gm, Ab, Bb7, Cm, Gm, Fm, Bb7, Eb, Gm, Ab, Apm, Eb, Fm7, Bb7, Eb, Eb, Gm, Ab, Eb, Bb7, Eb.

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TOYLAND "Babes In Toyland"

V. HERBERT

Toy - land! Toy - land! Lit - tle girl and boy - land, While you dwell with -
 Child - hood's Joy - land, Mys - tic mer - ry Toy - land! Once you pass it's
 - in it — You are ev - er hap - py then bor - ders you can ne'er re - turn a - gain.

Chords: F, Gm7, C7, F, Bb, Bbm, F, G7, C7, F, D7, Gm, C7, F.

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TRUE CONFESSION *From the Film "TRUE CONFESSION"*

SAM COSLOW and FREDERICK HOLLANDER

I have a true con - fes - sion to make to you a - lone, It's
 all a - bout the way_ I love you and a - dore you, my own. I've tried to seek ex - pres - sion
 for this de - sire I feel, You've made a ver - y deep_ im - pres - sion that my heart must re - veal.
 Let me con - fess_ what I feel for you_ the dreams_ that I dream I'd e - ven lie_ and I'd
 steal for you, _ or go to most an - y ex - treme This is my true con - fes - sion
 I swear by stars a - bove, And now you're in com - plete_ pos - ses - sion of my se - cret of love.

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TWO SLEEPY PEOPLE *From the Film "THANKS FOR THE MEMORY"*

FRANK LOESSER and HOAGY CARMICHAEL

Here we are, out of cig - a - rettes, Hold - ing hands and yawn - ing,
 Here we are, in the co - zy chair, Pick - ing on a wish - bone
 Look how late it gets, Two sleep - y peo - ple, by dawn's ear - ly light, And
 From the Frig - id - aire, Two sleep - y peo - ple with noth - ing to say And
 too much in love to say "Good - night." too much in love to break a - way. Do you re -
 mem - ber the nights we used to lin - ger in the hall?_ Fath - er did - n't like you at all. Do you re -
 mem - ber the rea - son why we mar - ried in the fall?_ To rent this lit - tle nest, and get a bit of rest. Well,
 here we are just a - bout the same, Fog - gy lit - tle fel - la, Drow - sy lit - tle dame,
 Two sleep - y peo - ple, by dawn's ear - ly light, And too much in love to say "Good - night."

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TRUE GRIT From the Film "TRUE GRIT"

Words by DON BLACK
Music by ELMER BERNSTEIN

One day, lit-tle girl, the sad-ness will leave your face as soon as you've won
 girl, you'll won-der what life's a - bout, but oth-ers have known
 your fight to get jus-tice done. Some days, lit-tle won a-lone. So, you'll look a -
 few bat-tles are
 round to find some - one who's kind, some-one who is fear-less like you. The
 pain of it will ease a bit when you find a man with true grit. One day you will
 rise and you won't be-lieve your eyes. You'll wake up and see a world that is fine and free.
 — Though sum-mer seems far a - way, you will find the sun one day.

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THINK SPRING From the Musical "COME SUMMER"

Lyric by WILL HOLT
Music by DAVID BAKER

1. Think ap - ple trees, think clo - ver, Think
 (2. Think) ber - ry stains, think birch - es, Think
 (3. Think) vil - lage squares, think wild - wood, Think

nem - o - nes } all o - ver. Think run - ning brooks,
 fresh - er breeze } and church - es. Think soft as silk,
 lov - ers' lanes } think child - hood. Think coun - ter - pane
 coun - ty fairs, think

gone cra - zy, Think o - pen doors, think la - zy.
 think sand - y, Think but - ter - milk and bran - dy.
 think thank - ee, Think right as rain, think Yan - kee.

Those long roads to wan - der, Those long thoughts to
 When lov - ers start hum - min', Then spring - time's sure
 Those long roads to wan - der, Those long thoughts to

pon - der. Think melt - ing snow, an A - pril glow,
 com - in'. Think mist - y moons and sing - ing tunes, Yes - sir -
 pon - der. Think A - pril glow, think long a - go, }
 ee, that's the thing, Think Spring. 2. 3. Think Spring.

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TRY TO REMEMBER

From the Musical "THE FANTASTICKS"

Moderato

Words by TOM JONES
Music by HARVEY SCHMIDT

1. Try to re - mem - ber the kind of Sep - tem - ber when life was
 2. Try to re - mem - ber when life was so ten - der that no one
 3. Deep in De - cem - ber it's nice to re - rem - ber al - tho' you

slow and oh, so mel - low. Try to re - mem - ber the
 wept ex - cept the wil - low. Try to re - mem - ber when
 know the snow will fol - low. Deep in De - cem - ber it's

kind of Sep - tem - ber when grass was green and grain was
 life was so ten - der that dreams were kept be - side your
 nice to re - rem - ber with - out a hurt the heart is

yel - low. Try to re - mem - ber the kind of Sep - tem - ber when
 pil - low. Try to re - mem - ber when life was so ten - der that
 hol - low. Deep in De - cem - ber, it's nice to re - rem - ber the

you were a ten - der and cal - low fel - low. Try to re -
 love was an em - ber a - bout to bil - low. Try to re -
 fire of Sep - tem - ber that made us mel - low. Deep in De -

mem - ber and if you re - mem - ber, then fol - low. (Echo) Fol - low, fol - low,
 mem - ber and if you re - mem - ber, then fol - low. (Echo) Fol - low, fol - low,
 cem - ber our hearts should re - mem - ber and

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low.
 fol - low, fol - low, fol - low, fol - low, fol - low, fol - low.

fol - low. Fol - low, fol - low,

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low.

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TWO A DAY (The Wonderful World Of) *From the Musical "PARADE"* Music and Lyrics by JERRY HERMAN

For I was born to play the two a day; The hoke the corn, the
 emp-ty mat-i-nee. And so I know that vaud-'ville's just a-sleep, And
 so I got-ta keep on danc-in'till I rake it up and dig it up and wake it up! I get no
 thrill from this a-tom-ic age, My home is still up-on the Pal-ace stage; Where life's a
 song as long as I can say: I be-long to the won-der-ful world of the two a day!

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TIVOLI BELLS *From the Film "THE DAYDREAMER"* By MAURY LAWS and JULES BASS

Gm7 C7 F Gm7 C7 Ab Bbm7 Eb7 Ab Eb7 Ab Eb7sus Bbm7 Eb7 Ab
 Gm7 C7 Gm7 C7 Gm7 C7 Fmaj7 F6 A6 E7 A
 Am7 D7 Am7 D7 Am7 D7 Am7 D7 G Gm7 C7
 F C7 F C7sus Gm7 C7 F C7 F C7 F C7sus Gm7 C7 F Ab9
 Db 3 F7 Bbm7 Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7-5 Ab7
 Fm7 E9 Ebm7 Abm7 Ab7 Ebm9 Ab13 Ab7-9 Fm7 Bbm7 Bb7 Bb7-9
 Ebm7 Ab9 Ebm7 Fm7 Bb9 Am7 Ab9 Gm7 C7 Gm7 C7
 Gm7 C7 Gm7 C7-9 Fmaj7 F6 A6 E7 A Am7 D7 Am7 D7
 Am7 D7 Am7 D7 Gmaj7 G6 Gm7 C7 F C7 F C7sus
 Gm7 C7 F C7 F C7 F C7sus Gm7 Am7 Bbmaj7 Gm7 Am7 Gm7 C7 F

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THEME FROM THE LAST TYCOON From the Film "THE LAST TYCOON"

By MAURICE JARRE

Chords: Gm Gm(maj7) Gm Gm7 D7 Gm
 F#dim Gdim D7 Gm Gm(maj7) Gm Gm7
 D7 Gm Cm Fm7
 Gdim Dm A7 C7
 Dm A7 G7 D7(b9) N. C.
rall. *mp* *Poco meno mosso* G

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THEME FROM MARATHON MAN From the Film "MARATHON MAN"

By MICHAEL SMALL

Chords: C#m D#7 G#sus C#m G#m

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THEME FROM THE TEN COMMANDMENTS (Love And Ambition)

ELMER BERNSTEIN

Chords: Db Eb Ebm7 Ab Ebm7 Ab7 Db Ab7
 Eb Bb Fm7 Bb7 To Coda Fm7 Bb7 Eb Eb7 Abmaj7 Fm Bb7
 Eb Cm G+ Cm7 F9 D. S. al Coda Fm Gm Fm7 Coda Bb Fm7 Bb7 Eb

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VERTIGO *Inspired by the Film "VERTIGO"*

By JAY LIVINGSTON and RAY EVANS

Bb
 Down to the depths, up to the heights, gid - dy with joy,
 Bb6 3 Gb7 Cm 3 Cm6
 cra - zy with fear, these are my nights! You make me dance, You make me glow,
 Cm7 3 Bb
 Then you're like ice and my par - a - dise is for - ty be - low! This
 Bb+ Ebmaj7 Eb Ebm6
 ver - ti - go is driv - ing me in - sane, my love; this ver - ti - go
 Bb Edim Cm7 3 F9 Bb
 that has me spin - ning like a top. Where will it stop? I wish you would be just
 Fm7 3 Bb9 Fm7 Bb9 Eb6 Eb+ Eb Eb6 Eb+ Eb Ebm6 3
 one way with me; Be warm as you should or leave me for good and let me be free!
 G7-5-9 3 Gb13 Bb Fm6 G7
 Your change - a - ble heart just tears me a - part, you know, as
 Cm G7 Cm 3 A Bb Fm7 Bb Fm7 Bb Fm7 Bb
 'round and a - round on this mer - ry - go - round I go! Ver - ti - go! Ver - ti - go!

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VILIA *From the Musical "THE MERRY WIDOW"*Lyric by FORMAN BROWN
Music by FRANZ LEHAR

F C7-9 F C7+5 FMaj7 F6 F Gm7 C7
 Vil - ia, Oh, Vil - ia, en - chant - ing the night, Fash - ioned of
 Gm7 C7 F Gm7 C7 F Edim Dm
 star - dust, of shad - ow and light. Vil - ia, Oh, Vil - ia, so
 Am F#dim Gm Gm7 C9 C7-9 F
 haunt - ing you seem, Can you be more than a dream?
 Gm7 FMaj7 Gm7 F
 More than a dream, Vil ia.

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VINO VINO From the Film "THE ROSE TATTOO"

HAL DAVID and ALEX NORTH

Oh your lips are soft like grapes up - on the vine, and your kiss - es are as warm and sweet as wine. Is it an - y won - der ev - 'ry time we kiss, I im - plore, Vi - no, vi - no, vi - no, vi - no, kiss me more. When we're un - der - neath the shel - ter of a tree, and your kiss - es are in - tox - i - cat - ing me, oh, I nev - er seem to get e - nough of what I a - dore, Vi - no, vi - no, vi - no, vi - no, kiss me more. Bel - la, bel - la, bel - la, there's no - bod - y else so sweet Bel - la, bel - la, bel - la, each kiss is a love - ly treat, 'Cause your lips are soft like grapes up - on the vine, and your kiss - es are as warm and sweet as wine. I'm so bus - y get - ting diz - zy Boy I'm a luck - y sig - nor, } Girl from your kiss - es, sig - nor, } vi - no, vi - no, vi - no, vi - no, kiss me more. Oh, your more.

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VOYAGE OF THE WALNUT SHELL (Happy Guy)

From the Film "THE DAYDREAMER"

By MAURY LAWS and JULES BASS

Repeat ad. lib. - fading out

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THE WAY OF LOVE

Slowly, with expression

Words by AL STILLMAN
Music by JACK DIEVAL

When you meet a boy— that you like a lot,— And you fall in love— but he
 loves you not,— If a flame should start— as you hold him near,— Bet-ter keep your heart out of
 dan-ger, dear.— For the way of love— is a way of woe,— And the day may come when you'll
 see him go.— Then what will you do— when he sets you free— Just the way that you— said good-
 -bye to me.— When you meet a boy— that you like a lot,— And you fall in love— but he
 loves you not,— If a flame should start— as you hold him near,— Bet-ter keep your heart out of
 dan-ger, dear.— For the way of love— is a way of woe,— And the day may come when you'll
 see him go.— Then what will you do— when he sets you free— Just the way that you— said good-
 -bye to me— That's the way of love— the way of love.—

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WISH ME A RAINBOW

From the Film "THIS PROPERTY IS CONDEMNED"

JAY LIVINGSTON and RAY EVANS

Wish me a rain-bow and wish me a star. All this you can give me wher -ev - er you are: And
 Wish me red ros-es and yel-low bal-loons, And black se-quins whirl-ing to gay danc-ing tunes. I
 dreams for my pil-low and stars for my eyes, And a mas-quer-ade ball where our love wins first prize.
 want all these trea-sures, the most you can give. So— wish me a rain-bow as long as I live!
 All my to-mor-rows de-pend on your love. So, wish me a rain-bow a-bove!—

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THE WAITER AND THE PORTER AND THE UPSTAIRS MAID

From the Film "BIRTH OF THE BLUES"

By JOHNNY MERCER

The peo-ple in the ball-room were stuf-fy and art-y, So I be-gan to get just a peeked in-to the par-lor to see what was hatch-in', In time to hear the host-ess sug-lit-tle a-fraid.— I sneaked in-to the kitch-en and found me a par-ty; The wait-er and the por-ter and the gest a oha-rade,— But who was in the pan-try a-laugh-in' and scratch-in'; The wait-er and the por-ter and the sec-ond sto-ry maid. I up-stairs maid.— When they heard the mu-sic that the or-ches-tra played,— The wait-er and the por-ter grabbeda-hold of the maid.— Then they all pro-ceed-ed to go in-to a olog— Hot dig-ge-ty dog!— If ev-er I'm in-vit-ed to some fud-dy dud-dy's I ain't a gon-na watch an-y har-le-quin-ade,— You'll find me in the kitch-en ap-plaud-in' my bud-dies; The wait-er and the por-ter and the up-stairs maid.

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WHAT'S A NICE KID LIKE YOU DOING IN A PLACE LIKE THIS?

From the Film "ALICE IN WONDERLAND" or
"WHAT'S A NICE KID LIKE YOU DOING IN A PLACE LIKE THIS?"

Lyric by LEE ADAMS
Music by CHARLES STROUSE

What's a nice kid like you do-ing in a place like this? What's a nice kid like you do-ing in a place like this? What's a nice kid like you do-ing in a place like this? With those sad-dle shoes, well, I must con-fess,— You you do-ing in a place like this? With those ba-by blues and that mel-low smile.— The look as tho' you fell in-to the wrong ad-dress!— What's a nice kid, like you min-ute you walked in, I said, "She's got style!"— What's a nice kid, like you do-ing in a place like this? What's a do-ing in a place like this?

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WALKIN' MY BABY BACK HOME

Lyric by ROY TURK
 Music by FRED E. AHLERT

Moderately

E_b **F₉**

Gee! It's great... af - ter be - in' out late, — Walk - in' My Ba - by Back Home.

B_b7 **E_b**

Arm in arm, o - ver mead - ow and farm, — Walk - in' My Ba - by Back Home.

F₉

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

B_b7 **E_b**

Owls go by, — and they give me the eye, — Walk - in' My Ba - by Back Home. — We

G_m **G_m7** **C₇** **C_m** **A_m7-5** **D₇**

stop for a - while, She gives me a smile, And snug - gles her head to my chest. — We

G_m **G_m7** **C₇** **F₇** **B_b7**

start in to pet, — And that's when I get — Her pow - der all o - ver my vest.

E_b **F₉**

Af - ter I — kind - a straighten my tie, — She has to bor - row my comb.

B_b7 **1 E_b** **2 E_b**

One kiss, then — I con - tin - ue a - gain, — Walk - in' My Ba - by Back Home.

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THE WITCH *From the Musical "BILLY"*

Music by JOHN BARRY
 Lyric by DON BLACK

B_b **E_b**

She's a witch, she's a witch! She's a dull and bor - ing bitch! I would
 witch, she's a witch! She's e - nough to make you twitch. If you

C_m **D₇** **E_b**

like to wring her neck and dump her bod - y in a ditch. She's as life - less as a slab; She's re -
 put her on a broom you could - n't tell which witch is which. She is dread - ful, she is vile, and one

F₇ **B_b** **1.** **2.**

pul - sive, she is drab, She's a witch! E - vil witch! She's a
 day I swear that I'll kill the witch, cun - ning witch!

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WAR AND PEACE

From the Film "WAR AND PEACE"

By WILSON STONE and NINO ROTA

All the world was right when we met last night. I had al - ways loved you it seems.

And I felt the fire of that old de - sire that you kin - died in all of my dreams. And sud - den - ly the whole world changed to a new de - sign:

In the arms of love Heav - en and earth were mine. Oh, what emp - ty things are the dreams of kings when love's all that's worth dream - ing of. Cries of war and peace have their day and cease, but we win the world when we love!

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WHILE HEARTS ARE SINGING

From the Film "THE SMILING LIEUTENANT"

By CLIFFORD GREY and OSCAR STRAUS

While hearts are sing - ing Spring will re - main, Mu - sic is bring - ing love once a - gain;

Lis - ten in glad - ness Mel - o - dy rare Melt - ing our sad - ness In - to the air.

While hearts are sing - ing Love is for you, Lips will be cling - ing, dreams will seem true.

Spring - time is call - ing, now it is May, Love while it sings to you, Live for to - day,

Lis - ten, it calls you Now it is May; Take what it brings to you, Live for to - day!

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WARM AND TENDER *From the Film "LIZZIE"*

619
HAL DAVID and BURT F. BACHARACH

When my lips are touch-ing yours, my love, Heav - en o-pens up its doors, my love.
 When I'm lost in your em-brace, my love, it's like fly-ing in-to space, my love.

Warm And Ten-der, so Warm And Ten-der; The lips that you grant me just seem to en-chant me, we
 Warm And Ten-der, so Warm And Ten-der; Your arms hold me tight-ly. They thrill and ex-cite me and

1. kiss and I know I've been kissed, I'd be a fool to re-sist you.
 2. The mo-ment you're near my life can start. When we're a-part my life is
 through. Each sin-gle tin-gle deep down in my heart just beats for you, beats for you, beats for
 you. With each yearn-ing burn-ing in my soul, lov-ing on-ly you will be my goal.
 Warm And Ten-der, in sweet sur-ren-der I of-fer my lips and I of-fer my arms and I
 of-fer my heart that im-plores Make me yours, make me yours, make me yours.

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THE WAY THAT I LIVE *From the Film "THE BLISS OF MRS. BLOSSOM"*

Words by NORMAL NEWELL
 Music by RIZ ORTOLANI

It's the way that I live and I like it that way. Fall in love when I
 way mak-ing love night and day; Who is there to de -

choose, win or lose, why re-fuse love? It's the way that I live, ev-'ry night, ev-'ry
 ny this is why we are

day. Though I may break the rules, on-ly fools nev-er use love.

With to-mor-row an un-cer-tain fact I am us-ing to-day to re-act
 to at-trac-tions my head tells me I can-not de-ny my heart. So, I'll go on my

liv-ing? Crit-i-cize if you will, I am still as con-tent-ed as lov-ers can
 be, and the way that I live is the way for me.

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WARM AS WINE *From the Film "MONSIEUR BEAUCAIRE"*

By JAY LIVINGSTON and RAY EVANS

Warm as wine — ev-'ry kiss is as warm as wine — For the touch of your face on mine —
 — thrills me through. With your lips as warm as wine — And your eyes with their A - pril shine —
 — Ev - 'ry dream that I dare de - sign — calls for you. — In the glow —
 — of the love I know — Burn - ing mo - ments sweep me, burn - ing kiss - es
 keep me want - ing ev - en more than be - fore! Warm as wine — is the flame at our
 sa - cred shrine. — May the love that is yours and mine — stay warm as wine. —

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THE WAY TO LOVE *Inspired by the Film "THE WAY TO LOVE"*

By ARTHUR JOHNSTON and SAM COSLOW

The way — to love — can not be found in books, — A love guide by your side is
 need - ed. — I don't mind go - ing off the high - ways in - to dark de - tours. — If
 they're lit up — With eyes just like yours. — The way — to love — is
 not a lev - el path, — You climb till you see Heav - en a - bove; — And when we
 reach our des - ti - na - tion We'll say: — "We've found the way, — the way to love." —

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WARNING SHOT (Theme From) *From the Film "WARNING SHOT"*

By JERRY GOLDSMITH

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WE WILL ALWAYS BE SWEETHEARTS *From the Film "ONE HOUR WITH YOU"*

By LEO ROBIN and OSCAR STRAUS

Day af-ter day, we will al-ways be sweet-hearts, The same as the day we be-gan,

Do what he may, We will al-ways be sweet-hearts for he is my boy and my man.

He kiss-es me and my lips are so will-ing, But we both a-gree that each time it's more thrill-ing and

so I can say we will al-ways be sweet-hearts the same as the day we be-gan.

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WE MUSTN'T SAY GOODBYE *From the Film "STAGE DOOR CANTEEN"*Lyric by AL DUBIN
Music by JAMES V. MONACO

B \flat 9 C \sharp dim Fm7 B \flat 9 E \flat 7 \sharp | Eb6 B \flat 9 C \sharp dim Fm7 B \flat 9 E \flat 7 \sharp | Eb6 Cm6 D7
 A pair of lit - tle peo - ple, Their big - gest mo - ment comes, She says, "good - bye," His
 B \flat A A \flat G Fm7 A \flat m7 B \flat 7 Eb A \flat Gm B \flat 7
 soft re - ply is heard a - bove the drums; In dreams we'll al - ways be to -
 Gm E \flat 7 A \flat Fm Fm7 G7+E \flat G7 C9 \flat Fm A \flat 7 \sharp Fm7 B \flat 7 E \flat 7 \sharp Eb6 F9 \flat B \flat 7
 geth - er, Be - neath a moon - lit sky, We must - n't say good - bye. Each
 E \flat A \flat Gm B \flat 7 Gm E \flat 7 A \flat Fm Fm7 G7+E \flat G7 C9 \flat Fm C7 Fm7 C9 \flat
 night, I'll push a - side the moun - tains, I'll drain the o - cean dry, We must - n't say good -
 Eb6 Fm7 F \circ Eb B \flat 7 E \flat 9 Eb7 A \flat Fm A \flat m7 \sharp Fm7 B \flat 7 E \flat Cdim Eb6
 bye. I prom - ise you, That when the post - man rings, My heart will be in -
 Fm Fm7 D \flat 7 C7 D \flat C7 Dm A+add E F7 B \flat 9 Gm Cdim B \flat E \flat A \flat Gm B \flat 7
 side The en - vel - ope he brings. Oh, don't you know, The mem - o - ries we
 Gm E \flat 7 A \flat Fm Fm7 G7+E \flat G7 C9 \flat Fm C7 Fm7 G9 \flat E \flat
 gath - ered can nev - er, nev - er die, We must - n't say good - bye.

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WAIT TILL YOU SEE HER *From the Musical "BY JUPITER"*Lyric by LORENZ HART
Music by RICHARD RODGERS

Fm7 B \flat 7 Eb Eb6 Fm7 B \flat 9 Ebmaj7
 Wait till you see her, see how she looks, Wait till you hear her laugh. —
 Eb6 Fm7 B \flat 7 Eb Eb6 Fm7 D7 Gm
 — Paint - ers of paint - ings, writ - ers of books, Nev - er could tell the half. —
 Cm F7sus F7 Gm B \flat Cm7 G7+5 C9-5
 — Wait till you feel the warmth of her glance, Pen - sive and sweet and wise. —
 C9 Fm7 B \flat 7 Cm Gm C9 F9 Fm
 — All of it love - ly, All of it thrill - ing; I'll nev - er be will - ing to free.
 G7 Ebm F7 E7 Eb7 Fm7 B \flat 7 Eb
 her, When you see her, You won't be - lieve your eyes. —

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WELL, DID YOU EVAH? *From the Musical "DUBARRY WAS A LADY"*

Words and Music by COLE PORTER

F Bdim C7 F
 Have you heard? The coast of Maine just got hit by a hur - ri - cane?
 Have you heard? Pro - fes - sor Munch ate his wife and di - vorced his lunch?

Cm D7 Gm G7-5 F Dm6 B7 C7
 Well, did you e - vah! What a swell par - ty this is!
 Well, did you e - vah! What a swell par - ty this is!

F Bdim C7 F
 Have you heard that poor dear Blanche Got run down by an a - va - lanche?
 Mis - sus Smith in her new Hup Crossed the bridge when the bridge was up.

Cm D7 Gm G7-5 F G7 C7 F *Fine*
 Well, did you e - vah! What a swell par - ty this is!
 Well, did you e - vah! What a swell par - ty this is!

Db Ab7 Db Edim
 What Dai - quir - is! What Sher - ry, please! What Bur - gun -

Ab7 Db Ab7
 dy! What great Pom - mer - y! What bran - dy, wow! What whis - key, here's

Db Bbm Fm G7 C *D. C. al Fine*
 how! What gin and what beer! Will you so - ber up, my dear?

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WAS IT A DREAM?

SAM COSLOW, LARRY SPIER and ADDY BRITT

3 Am 3 D7 G Bbdim Am
 Was it a dream? Was it a dream we were a - lone And you were in my

D7 G D7 3 Am 3 D7 B7 - Em
 arms last night? Was it a dream? Was it a dream we made a vow Be -

A7 Am7 D7 3 Am 3 D7
 neath the pale moon - light? I nev - er knew, I nev - er thought such

G Bbdim Am D7 Dm E7 Am
 bliss as this Could fill me with a love di - vine! I'm a - fraid I'll wake and

Cm G E9 3 Am 3 D7 G
 find It was on - ly in my mind. Was it a dream or are you real - ly mine?

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WE'RE THE COUPLE IN THE CASTLE

From the Film "MR. BUG GOES TO TOWN"

By FRANK LOESSER and HOAGY CARMICHAEL

C+ Bbm F Bdim F Bbm F F#dim Gm Bbm C7 Bdim
 We're at nine - teen Moon - beam Ter - race, ov - er look - ing Star - light Square, We're the
 Gm7 C7 F#dim C7 Gm7 C7 Gm7 Edim F F#dim Gm7 C7 Bbm F Bdim F Bbm F F#dim
 cou - ple in the cas - tle way up high in the air! On the cor - ner there's a cloud - bank, and we
 Gm Bbm C7 Bdim Gm7 C7 F#dim C7 Gm7 C7 Gm7 C7 F Bb F Edim
 bank our mil - lions there We're the cou - ple in the cas - tle in the air. One day a
 F Cm7 Dm Cm7 F+ Bb C#dim Bb Cm D7
 day - dream - came a - steal - ing through the gloom - y part of town, Well, that day - dream - brought us
 Cm D+ D7 G9 Gm7 C7 Bbm F Bdim F Bbm F F#dim
 way up here and we'll nev - er come down! Call us Lord and La - dy Star - dust, call us
 Gm Bbm C7 Bdim Gm7 C7 F#dim C7 Gm7 C7 G7 C7 F Bb F
 cra - zy, we don't care, We're the cou - ple in the cas - tle in the air.

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WE'RE ALL TOGETHER NOW From the Film "GULLIVER'S TRAVELS"

By LEO ROBIN and RALPH RAINGER

C7 F Bb F Bb F C7
 We're all to - geth - er now All to - geth - er now Read - y to do
 Gm Eb7 C7 F Bb
 Read - y to dare Wha - da we, wha - da we, wha - da we care. We're all to -
 F Bb F C7
 geth - er now All to - geth - er now Cloud - y or fair Wha - da we care
 F Fine A7 Dm
 Wha - da we, wha - da we care. There's a war we have to fight It's a
 A7 Dm G7 C Am Dm G7 C7 D.S. al Fine
 war that must be won. Just a hast - y lit - tle job that must be done. We're

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WISHING (Will Make It So) *From the Film "LOVE AFFAIR"*Words and Music by
B.G. DeSYLVA

Slowly

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

_____ And care will go. _____ Dream-ers tell us dreams come true, it's no mis -

- take, And wish-es are the dreams we dream, When we're a - wake. The cur - tain _____ of night will

part, _____ if you are cer - tain, _____ with-in your heart, _____ So if you

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

will make it so. _____ so. _____

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WHAT I WAS WARNED ABOUT *From the Musical "MAKE A WISH"*

Lyric and Music by HUGH MARTIN

You're just what I was warned a - bout, What I was taught to fear, The kind I would but

nev - er should go near. 'Cause when I'm with you, my con - science clo - ses shop; And when I

touch you, I nev - er want to stop. _____ You're what they said to guard a - gainst, the

type I must e - vade, And so you see, I ought to be a - fraid. But when you look that way, I

have to say, "Don't make me do with - out What I was warned a - bout." _____

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Rubato, tenderly

What is a youth? Im-pet-u-ous fire. What is a maid? Ice and de-sire. The world wags on. A rose will bloom. It then will fade. So does a youth. So does the fair-est maid. Comes a time when one sweet smile, has its sea-son for a while. Then love's in love with me. Some, they think on-ly to mar-ry; oth-ers will tease and tar-ry. Mine is the ve-ry best par-ry. Cu-pid, he rules us all. Ca-per the cape, but sing me the song. Death will come soon to hush us a-long, sweet-er than hon-ey and bit-ter as gall. Love is a task and it nev-er will pall, sweet-er than hon-ey and bit-ter as gall. Cu-pid, he rules us all. A rose will bloom. It then will fade. So does a youth; So does the fair-est maid.

A little faster

Moderato, not too fast

Moderato

Slowly

rall. 1st tempo

Chords: Dm, Ebmaj7, Bb, Cm, Gm, Dm, Ebmaj7, Cm, Dm, Gm, Dm, Gm, Eb, Dm, Cm, Dm, Eb, Bb, Eb, Bb, Cm, Eb, Cm6, D, Gm, D, Gm, D, Bb, F, Bb, F, Gm, D, Gm, F, Bb, F, Gm, D, Gm, Ebmaj7, Cm, Dm, Gm, Dm, Gm

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WHEN I NEED YOU

Words by CAROLE BAYER SAGER
 Music by ALBERT HAMMOND

When I need you, I just close my eyes and I'm
 with you, and all that I so want — to give
 you, it's on - ly a heart - beat — a way. When I
 need love, I hold out my hands and I touch love, I
 nev - er knew there was so much love keep - ing me warm night and
 day Miles and miles of emp - ty space in be - tween us, A
 It's not eas - y when the road is your dri - ver,
 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
 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
 do like I do. When I need you, I just close my
 do like I eyes and I'm with you, and all that I so want to
 give you, babe. It's on - ly a heart - beat a - way. D. S. al Coda
 do, When I need you. When I

To (X) and fade
 (Improvise)

WHAT'S GOOD ABOUT GOODBYE? *From the Film "CASBAH"*Lyric by LEO ROBIN
Music by HAROLD ARLEN

What's good a - bout good - bye? What's fair a - bout fare -
well? You know a bro - ken heart Can
come from such a bro - ken spell. Your love could bring e -
ter - nal spring, Your kiss could be a mag - ic thing, Your
smile could be a shin - ing light Burn - ing from day to day, more love - ly from
night to night. But if you should go a - way Our
dream would go a - stray, Our song would be a
sigh. Say you're mine for - ev - er, Say you're mine, but nev - er say good -
bye. We're in love, you and I. Darl - ing,
don't say good - bye.

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WHEN DOES THIS FEELING GO AWAY? *From the Musical "MAKE A WISH"*

Lyric and Music by HUGH MARTIN

When does this feel - ing go a - way? Why should it re - main? How did it be - come a stow - a - way in -
side my brain? When we met I i - mag - ined, I'd re - cov - er, per - haps. Time is pass - ing and all I've had is
just a bad re - lapse. Tell me, When can I catch my breath a - gain? When will I a -
wake? When won't I be scared to death a - gain, for heav - en's sake? Guess my sen - ses are reel - ing,
Guess my rea - son has flown, 'Cause I'm hop - ing this feel - ing will nev - er leave me a - lone.

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WHEN I'M NOT NEAR THE GIRL I LOVE

From the Musical "FINIAN'S RAINBOW"

Words by E.Y. HARBURL
Music by BURTON LANE

Lively

Oh my heart is beat - ing wild - ly And it's all be - cause you're here.
 fess - ing a con - fess - ion And I hope I'm not ver - bose

When I'm not near the girl I love, I love the girl I'm near.
 When I'm not close to the kiss that I cling to, I cling to the kiss that's close.

Ev - 'ry femme that flut - ters by me is a flame that must be fanned. When
 As I'm more and more a mor - tal I am more and more a case. When

I can't fon - dle the hand I'm fond of, I fon - dle the hand at hand. My heart's in a
 I'm not fac - ing the face that I fan - cy, I fan - cy the face I face. For Shar - on I'm

pick - le, It's con - stant - ly fick - le And not too par - tick - le, I fear. When I'm not
 car - in', But Sus - an I'm choos - in' I'm faith - ful to whos - n is here. When I'm not

near the girl I love, I love the girl I'm near. I'm con -
 near the girl I love, I love the girl I'm near.

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WELCOME TO MY WORLD

By RAY WINKLER and JOHN HATHCOCK

Wel - come to my world, won't you come on in? Mir - a - cles I guess still hap - pen now and

then. Step in - to my heart, leave your cares be - hind, Wel - come to my world built with you in

mind. Knock and the door will o - pen, Seek and you will find, Ask and you'll be

giv - en The key to this world of mine, I'll be wait - ing here with my arms un -

furled Wait - ing just for you, Wel - come to my world. Wel - come to my world.

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WHAT CHA GONNA DO WITH MY LOVIN'

Words and Music by
JAMES MTUME and REGGIE LUCAS

The musical score is written in a 4/4 time signature with a key signature of two flats (Bb and Eb). It consists of 14 staves of music. The lyrics are written below the notes, and chord symbols are placed above the staff lines. The score includes a Coda section and a D.S. al Coda instruction. The lyrics are as follows:

Ooh, I'm wish-ing;— Boy, I got my eyes on you. This
 mys-t'ry— is thrill-ing;— I'm not sure just what to do.
 Oo - oo - oo. — this o - a - sis — is no mir-age to me.
 Touch-ing. — gent - ly, — Feel the love in me. — Tell me
 What cha gon - na do with my lov - in'? — I'm cra - zy 'bout your
 smil - ing eyes. — What cha gon - na do with my lov - in'? — Please don't make me
 fan - ta - size. — What cha gon - na do with my lov - in'? — Tell me
 now. — to Coda \oplus So
 hard, lov - in' day-dreams; — All my plea-sures make be - lieve. — But
 with you as — my day-dream, — I nev - er want — to leave. — Oo
 oo, — this feel - ing, — shines — like a pre-cious jew-el. — D. S. al Coda \oplus I'm
 here — if you want me; — All my love is for you. — Tell me,
 CODA \oplus What cha gon - na do, what cha gon - na do, — What cha gon - na
 do? — Tell me, — What cha gon - na do, what cha gon - na do,
 Repeat and fade
 What cha gon - na do? — Tell me. —

WILDWOOD WEED

By JIM STAFFORD and DON BOWMAN

Moderate Country Style

(Spoken)

Wild-woodflow - er grew wild — on the farm and we nev - er knowed what — it was called —
I come to and my broth - er was there and he said, "What's wrong with your eyes?"
very next day we picked a bunch of them weeds and we put 'em in the sun to dry. —

— Some said it — was a flow'r and some said it — was a weed, — I did - n't give it much thought,
"I don't know, I was chew - in' on the weed," he said, "Let me give it a try."
Mashed 'em up and we cleaned 'em off, — put 'em in the corn-cob pot.

We spent the rest of that day and most — of that night try'n to
Smok-in' them wild-wood flow - ers got to be — a hab - it

reached down for a weed to chew on. — Things got fuz - zy and things got blur - ry, and
find my broth-er Bill, Caught up with him a - bout six o' clock the next morn-in',
we — nev-er seen no harm, — We thought it was kind - a handy, take a

then ev - 'ry-thing — was gone. — Did - n't know what
na - ked, sing - in' on the windmill, (He said he flew up there)
trip and nev - er leave the farm. (Big ol' puff of that wild-wood weed,

hap - pened but I knew it beat the hell out of sniff-ing bur - lap. —
I had to fly up and get him down, he was a - bout half cra - zy. —
Next thing you know you're just wand'r'ing 'round behind the lit-tle animals. —

The All good things — got to come to an end, — it's the

same with the wild - wood weeds. One day this fel - ler from Wash - ing - ton come by and spied.

— one and turned white as a sheet, — And they dug and they burned and they

burned and they dug and they kill all — our cute lit - tle weeds — and then they drove a - way; —

We just smiled and waved — sit-tin' there on that sack o' seeds "Y" all come back now, y' hear!"

WONDERFUL TO BE YOUNG

By HAL DAVID and BURT F. BACHARACH

1. It's won-der-ful to be young- in love- with life.- If life's- a
 2. It's won-der-ful to be young- no doubts,- no fears,- If ev-'ry-

mys-ter-y,- who cares- as long as I have you- Our love- will al-ways see us through,-and;
 thing goes wrong-we'll laugh- and make a brand new start- Our love- will nev-er

2.
 let us part.- Who can tell what lies a-head- or where the fates will lead me.- I'll come through if

I have you- to want and need me. It's won-der-ful to be young- in love- with life;-

And life- is won-der-ful-be-cause- you prom-ised to be mine-for now- un-til the end of time.-Oh, end of time.- It's

oh, so won-der-fu-hul. It's oh, so won-der-fu-hul.

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WHERE LOVE HAS GONE

From the Paramount Picture "WHERE LOVE HAS GONE"

SAMMY CAHN and JAMES VAN HEUSEN

There must be a place, a place where love has gone, A bright shin-y world
 some-where where love has gone, Where dreams and de-sires as cold as yes-ter-day's fires,
 Start to blaze a-new. There must be a star gleam-ing in space
 That does-n't grow dim with each last em-brace. They say love's gone when it goes
 And I'm na-ive, I sup-pose. There may not be such a place, There may not
 be such a star, But still my fool of a heart just leads me on. It
 wants to be there, there with you Where love has gone.

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WHERE OR WHEN *From the Musical "BABES IN ARMS"*Lyric by LORENZ HART
Music by RICHARD HART

It seems we stood and talked like this be - fore. We looked at each oth - er in the same way then, But I can't re - mem - ber where or when. The clothes you're wear - ing are the clothes you wore. The smile you are smil - ing you were smil - ing then, But I can't re - mem - ber where or when. Some things that hap - pen for the first time, seem to be hap - pen - ing a - gain. And so it seems that we have met be - fore, and laughed be - fore, and loved be - fore, But who knows where or when!

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WHEN SOMEONE WONDERFUL THINKS YOU'RE WONDERFUL

MACK DAVID and JERRY LIVINGSTON

When some - one won - der - ful thinks you're won - der - ful A -
lad - din's lamp be - longs to you. (Boy:) With some - one beau - ti - ful,
(Girl:) With some - one won - der - ful
it's so beau - ti - ful to hear her sigh "I love you, I
it's so won - der - ful to hear him sigh "I love you, I
do." } Then sud - den - ly you hear mus - ic, the sound of a thou - sand gu - tars. A
kiss is a mag - ic car - pet to the stars. When some - one won - der - ful
thinks you're won - der - ful It's par - a - dise, a dream come
true Es - pe - cially if that some - one is you.

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WHERE, OH WHERE *From the Musical "OUT OF THIS WORLD"*

Words and Music by COLE PORTER

Where, _____ oh where _____ is that com - bi - na - tion so rare, _____

_____ { A cute knight in ar - mor, com - plete - ly a charm - er, who'd still be a
A youth who is a - ble to wrap me in sa - ble who'd still be a

mil - lion - aire? _____ love af - fair? _____ I could ac - cept a

cot - tage small, by a roar - ing wa - ter - fall, Yet I'd much pre -

fer a cas - tle cool, by a mar - ble swim - ing pool, But

where, _____ oh where _____ is that com - bi - na - tion so rare, _____

_____ A high - ly ad - miss - i - ble, kiss - a - ble boy to fill me with,

prac - tic - 'ly kill me with joy who'd still be a mil - lion - aire? Tell me

where _____ oh where, _____ oh _____ where? _____

WHISPERS IN THE DARK From the Film "ARTISTS AND MODELS"

By LEO ROBIN and FREDERICK HOLLANDER

Whis - pers in the dark, _____ Two shad - ows in the night _____ So
Whis - pers in the dark, _____ How heav - en - ly they seem _____ When

gen - tle and so ten - der, that ev - 'ry lit - tle word _____ is like a song _____ of sweet de - light.
lips and arms sur - ren - der and ev - 'ry lit - tle kiss _____ is like a dream _____

1.
with - in a dream. _____ But soon _____ the breez - es whis - per to the trees _____ that dawn is

near, _____ So soon _____ their lit - tle par - a - dise of love _____ will dis - ap - pear.

Whis - pers in the dark _____ While stars are in the blue _____ Up -

2.
on a night like this per - haps I'll hear a lit - tle whis - per in the dark _____ from you. _____

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THE WORLD IS MINE From the Film "STRATEGIC AIR COMMAND"

By STANLEY ADAMS and VICTOR YOUNG

The world is mine for you are the world to me. The world is mine as

far as my heart can see. Your eyes are my stars that shine. Your lips are my rose. Your

arms are my bound - 'ry line where my dreams re - pose. My world is bright when -

ev - er your smile ap - pears, And there's no light when - ev - er I see your tears. But when you

whis - per so low just say that you love me so, then I know that the whole wide world is mine. _____

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WHO CAN TELL From the Film "THE DAYDREAMER"Lyric by JULES BASS
Music by MAURY LAWS

Who can tell a wise man from a fool, An owl from a don-key, Man from a
mon-key? Is there an-y-one who'd like to try?
Who can tell beau-ty from the beast? Looks are de-ceiv-ing, Don't be be-
liev-ing. You've a spec-ial eye that just can't lie.
If you're wise, you're ver-y of-ten act-ing like a fool to win your game;
If you're daft, just smile and act ob-liv-i-ous, You may e-ven gain some fame.
Who can tell a wise man from a fool, An owl from a don-key, Man from a mon-key?
Is there an-y-one who'd like to try?

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WISHES AND TEARDROPS From the Film "THE DAYDREAMER"

Lyric by JULES BASS Music by MAURY LAWS

Wish-es and tear-drops won't make {him} love me, {He's gone and {he'll} nev-er re-
{her} {She's {she'll}}
turn; Does {he} know how tear-drops can burn, When they fall for a wish that can
{she}
nev-er come true? All my wish-es are love notes, sung by a dream-er, With-
out ev-er mak-ing a sound; But I al-ways thought {he} could hear me,
{she}
I thought my eyes said it clear-ly All my wish-es and tear-drops won't make {him} love me, {He's}
{her} {She's}
left me for-ev-er, but I'll wait for-ev-er And wish that my dream could come true.

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WHO WANTS TO WORK?

From the Musical "MONEY"

Lyric by DAVID AXELROD and TOM WHEDON
Music by SAM POTTLE

Who wants to work ___ When skies are sun - ny? ___ Who wants to work? ___
And live for pay - day? ___ Why should we save? ___

Who needs the mon - ey? ___ We'd rath - er play; ___ Jack is no dull fel - low, ___
We're in our hey - day, ___ With time to spare; ___ Space to laze a - round in, ___

We'll rest our cares a - way, ___ Who wants to work? ___ Who wants to slave, ___
Oh, what a life we'll share, ___ Who wants to work? ___ You won't see me, my
friend, get caught for speed - ing; ___ I'll take it slow, ___ I'll take it free. ___

I might sit down and spend some time just read - ing, ___ Or sim - ply think - ing of ___
no one but me. ___ Who needs the strife ___ and ag - gra - va - tion? ___

Let's make out life ___ one long va - ca - tion; ___ Go with the breeze, ___
ev - 'ry day is Sun - day, ___ Let's take it at our ease. ___ So grab a pair of skis, ___

I'll meet you at the Pyr - e - nees, ___ Who wants to work? ___ So let's re - lax ___
re - lax to - geth - er; ___ Lie on our backs, ___ and dig the
weath - er. ___ We'll sit a - round, ___ Just com - pound our pleas - ure; ___ Oh, what a
life we've found, ___ We'll loaf the clock a - round. ___ While oth - ers foun - der, we'll just smirk, ___

Who wants to work? ___

WAS THAT THE HUMAN THING TO DO?

By JOE YOUNG and SAMMY FAIN

Slowly B \flat

1. Nev - er thought that an - y - one in their right mind. ——— Could
 2. Al - ways thought that yours was such a heart of gold, ——— But
 3. How could an - y - bod - y be so darn un - fair? ——— You

ev - er treat an - oth - er hu - man so un - kind, ——— Did - n't you sneak a - way and leave a
 af - ter I was sold on all the tales you told, ——— Did - n't you let your kiss - es turn from
 let me hang a - round un - til I learned to care. ——— Did - n't you ev - en laugh and leave me

note be - hind! ——— Was That The Hu - man Thing To } Do?
 hot to cold! ——— Was That The Hu - man Thing To }
 cry - ing there! ——— Was That The Hu - man Thing To }

2. to next strain B \flat A7 3. Fine B \flat Dm A7 Dm A7
 Do? Now Do? I'm not try - ing to patch things up, ——— What's been done ——— must be.
 Dm F Fdim C7 Cdim C7 D.C. al Fine F7
 Lord! I would - n't ev - en treat a pup ——— The way you treat - ed me. ———

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WHEELS (Tell The World)

JOHNNY FLAMINGO and NORMAN PETTY

All a-board! The hon-ey- moon ex-press is leav - in'. All a-board! You're star-ry-eyed with love light gleam-in!
 All a-board! And while you dream the dreams you're dream-in' Lis-ten to the mu-sic of the wheels.
 Round and round love's wheels go round and bells start ding - in' Hear the sound, the
 song of love your heart wheels sing when heav - en bound and hap - py, hap - py love is swing - in'.
 Lis-ten to the mu-sic of love's wheels. To - geth - er for - ev - er, Love nev - er ev - er end - ing, to -
 geth - er for - ev - er, and nev - er to part. Round the bend a cot-tage small with neigh-bors grin-nin',
 Jour - ney's end but ev - 'ry - thing is just be - gin - nin'. Just pre - tend love's
 hap - py lit - tle wheels are spin - nin' Lis - ten to the mu - sic of love's wheels.

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THE WRATH OF ACHILLES

From the Musical "SING MUSE"

Lyric by ERICH SEGAL
Music by JOSEPH RAPOSO

Bb7+5 Eb Ebdim Eb7 C7 F7 Bb7 Bbdim Bb7
 What - ev - er be - came ___ of the wrath of A - chil - les? His left ain't as deft ___
Eb Bb7 Eb7 Ab D7
 ___ as it used to be; ___ What - ev - er be - came ___ of the
Eb C7 F7 Bb7 Bb7+5
 wrath of A - chil - les? What made him go un - der's a won - der to me. ___ What -
Eb Ebdim Eb7 C7 F7 Bb7 Bbdim Bb7
 ev - er be - came ___ of the skill of A - chil - les? His pas - sion for clash -
Eb Bb7 Eb7 Ab D7
 - in' is great - ly sub - dued; ___ So lit - tle re - mains ___ of the
Eb C7 F7 Bb7 Eb7
 wrath of A - chil - les, He's so un - ag - gres - sive, he ain't e - ven rude. ___ The
A2 Eb Ab
 tide of his pride has sub - sid - ed, The might of his right is de -
Eb D7 Gm C9
 rid - ed; He used to have hot ___ blood, but now has he got ___ blood? His
F7 Bb7 Eb Ebdim Eb7 C7
 heart has de - part - ed from where it re - sid - ed. What - ev - er be - came ___
F7 Bb7 Bbdim Bb7 Bdim Cm
 ___ of the wrath of A - chil - les? He is - n't the rage ___ an - y more;
Eb7 Ab D7 Eb C7
 The sad af - ter - math ___ of the wrath of A - chil - les can
F7 Bb7 Gm7 C7 F7 Bb7
 weak - ly be seen ___ on, Can weak - ly be seen ___ on, Can weak - ly be seen ___ on the
Eb F7 Bb7 Eb
 floor Eight! Nine! Ten! Can weak - ly be seen ___ on the floor! _____

WHY IS THE DESERT

From the Film "THE LITTLE PRINCE"

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Music by FREDERICK LOEWE
Lyric by ALAN JAY LERNER

Moderately

G (G bass)

1. Why is the des - ert so love - ly to see? Why is the des - ert so love - ly to see?
2. What makes the des - ert so love - ly at night? What makes the des - ert so love - ly at night?

D7 C Gmaj7 D D6 D7 1. G

There is a rea - son love - ly to tell: Be - cause the des - ert is hid - ing a well.
Mil - lions of rea - sons. Tell me just one. At night the des - ert is hid - ing the

2. G C G D7

sun. Why is the des - ert love - ly in May? Why is it love - ly?

G C6 G C G G6 G G6 Bm Em7

June's on the way. Oh and what mu - sic waits ev - ry where! Hid - ing, Hid - ing in the

D9 D7 G

air. Why am I hap - py I'm sleep - y to - night? Why are you hap - py you're

D(G bass) D7 C Gmaj7 D

sleep - y to - night? On - ly one rea - son: Know - ing that when the night is o - ver I'll

D6 D7 G D C Gmaj7 D G D7 G

see you a - gain. Hap - py as I am know - ing that when the night is o - ver I'll see you a - gain.

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WAND'RIN' STAR

From the Musical "PAINT YOUR WAGON"

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderato

E⁷ B⁷ E⁷ B⁷ E⁷

I was born un - der a wand' - rin' star. I was born un - der a

Cm A⁷ B⁷ A⁷

wand' - rin' star. Wheels are made for roll - in', Mules are made to pack. I

E⁷ Gm Edim 3 Cm7 F7 Fm7 B⁷ E⁷ B⁷ E⁷

nev - er seen a sight that did - n't look bet - ter look - in' back. I was born un - der a

B⁷ E⁷ Gm Dm Gm

wand' - rin' star. Mud can make you pris - ner and the plains can make you dry. Snow can burn your eyes but on - ly

Dm Fm Cm

peo - ple make you cry. Home is made for com - in' from, for dreams of go - in' to

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WAND'RIN' STAR *Continued...*

Which, with an - y luck will nev - er come true. I was born un - der a wand' - rin' star. I was born un - der a wand' - rin' star. When I get to heav - en — tie me to a tree, Or I'll be - gin to roam, And soon you know where I will be. I was born un - der a wand' - rin' star, A wand' - rin', wand' - rin' star.

Chords: Fm, Fm7, Bb7, Eb, Bb7, Eb, Bb7, Eo, Cm, A, Bb7, A, Eo, Gm, Edim 3, Cm7, F7, Fm7, Bb7, Eo, Bb7, Fdim, Cm, Am, Eo, A, Bb7, Eo, Db7, Eo6

WON'T YOU CHARLESTON WITH ME? *From the Musical "THE BOY FRIEND"*

SANDY WILSON

Charleston tempo

Oh, Won't you Charles - ton with me? Oh, Won't you Charles - ton with me?

Won't you Charles - ton with me? Won't you Charles - ton with me?

And while the band is play - ing that Old vo - de - o - do, And while the band is play - ing that Old vo - de - o - do,

A - round we will go, To - geth - er we'll show them A - round we will go, To - geth - er we'll show them

How the Charles - ton is done. We'll sur - prise ev - 'ry - How the Charles - ton is done. We'll sur - prise ev - 'ry -

one. Just think what Heav - en it's going to be one. Just think what Heav - en it's going to be

If you will Charles - ton, Charles - ton with me. If you will Charles - ton, Charles - ton with me.

Chords: G7+, C6, D9, G7, Cmaj7, C, Cdim, Dm7, F, Dm7, G7, Dm7, F, Dm7, G7, C6, D9, G7, Gm7, C7, F6, Fm, Cmaj7, D7, C, Am7, Dm7, G7, C

A WICKED MAN From the Musical "ERNEST IN LOVE"

Lyric by ANNE CROSWELL
Music by LEE POCKRISS

1. I hope he looks so dev-'lish that I al-most faint a-way; I
 (2. I) hope he owns a Ro-man vil-la and a French cha-teau; And
 (3. I) hope he's most ex-pe-ri-enced and that his past has been So

hope that he will kiss me with-out ask-ing if he may. I hope he meas-ures
 has a year-ly in-come of a mil-lion pounds or so. And yet he should live
 ab-so-lute-ly lu-rid, it would tum a Don Juan green. For each blue-blood-ed

ten feet tall, with shoul-ders I can't span. But most of all, I hope he is
 sim-ply, yes, as on-ly rich men can. But most of all, I hope he is A
 Eng-lish girl, since Eng-land first be-gan, Has lived her whole life just to meet

tru-ly wick-ed man. I've nev-er known A

wick-ed man And yet he's in my

ev-'ry dream. My ev-'ry dream, My

ev-'ry plan Is just to meet A

wick-ed man.

2. I
 3. I man. A love-ly

dream, a love-ly plan, a love-ly theme, I'd love to know

A wick-ed man.

WHEN I TAKE MY SUGAR TO TEA

SAMMY FAIN, IRVING KAHAL and PIERRE NORMAN

When I take my sug - ar to tea, All the boys are jeal - ous of me; 'Cause I }
row - dy dow - dy, that's me, She's a high - hat ba - by, That's she. So I }

nev - er take her where the gang goes, When I take my sug - ar to tea. I'm a
tea. Ev - 'ry Sun - day af - ter - noon, We for - get a - bout our cares,
Rub - bing el - bows at the Ritz With those mil - lion - aires. When I
take my sug - ar to tea, I'm as Ritz - y as I can be, 'Cause I
nev - er take her where the gang goes, When I take my sug - ar to tea.

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WHERE'S THE PLAYGROUND, SUSIE?

JIMMY WEBB

Moderately

The end has come and found us here with our toys scat - tered all a -
car - ou - sel has stopped us here; It twirled a time or two and then it

round us here. The puz - zle that we nev - er found an an - swer for Still
dropped us here. And still you're not con - tent with some - thing a - bout me, But what

asks us, dar - ling, just what all the games were for. And here we stand
mer - ry - go - round can you ride with - out me To take your hand?

in our box of sand. Where's the play - ground, Su - sie?
How would you stand? Where's the play - ground, Su - sie?

You're the one who's sup - posed to know her way a - round. }
If I de - cide to let you go and play a - round, } Where's the play - ground, Su - sie, If I don't

stay a - round? If I don't stay a - round? The - Where's the play - ground, Su - sie?

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WITH EVERY BREATH I TAKE

From the Film "HERE IS MY HEART"

LEO ROBIN and RALPH RAINGER

I think of you with ev-'ry breath— I take And ev-'ry breath be-comes a sigh—
 I hear your name with ev-'ry breath— I take On ev-'ry breeze that wan-ders by —

Not a sigh of des-pair— But a -ign that I care- for you. —
 And your name is a song. I'll re-

- mem-ber the long years through — Ev-en tho' I walk a-lone, you guide me. In the

dark-ness you light my way, And all the while in-side me Love seems to

say: "Some - day! some - day!" And when I sleep you keep my heart—

a - wake, But when I wake from dreams di-vine — Ev - 'ry

breath that I take — Is a pray'r that I'll make you mine. —

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WINTER WARM

HAL DAVID and BURT F. BACHARACH

It's a snow-y kind of blow-y day, but your kiss-es make De-cem-ber seem just like May.

Here in your arms I'm Win-ter Warm. All the birds are fly-ing south in pairs. It may go to ten be-low out-

side, but who cares? Here in your arms I'm Win-ter Warm. To-night was made for lov-ers

to em-brace, a time to dream and rem-i-nisce. And all the em-bers in the

fire-place just glow each time we kiss. Is it snow or white con-fet-ti in dis-guise?

Strange but when you smile the win-try wind soft-ly sighs. Here in your arms I'm Win-ter Warm. Warm.

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WHISPER NOT

BENNY GOLSON and LEROY ANDERSON

Sing low, sing clear sweet words in my ear, Not a whisper of despair,
un-til you bring back the thrill of a sen-ti-men-tal tune
but love's own pray'r. Sing on that died too soon.
Our har-mo-ny was lost but you for-gave I for-got Whis-per
Not of quar-rels past, You know we've had our last! So now we'll be on key
con-stant-ly, Love will whis-per on e-ter-nal-ly. Fine
Why did we lis-ten when they said: it would-n't last? Goss-ip-ing voi-ces made us
Whis-pers of trou-ble are an ech-o of the past, All it-'ll take to lose my
break up but you know we still can make up if we for-get 'em all, and ans-
gloom is just a Whis-per Not of ru-mors, but of your love for me, That's how it's
Cu-pids call It's the truth got to be!

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WHEN THE PARTY IS OVER

ROBERT JOHN and MICHAEL GATELY

I don't mind you hav-in' a good time, be-in' free, But I don't like you
Now I find it hard not to hear you close the door. And each night I
tast-in' some new wine with-out me. For al-though I real-ly love you, I still am a man
find my-self wait-in'; I walk the floor. And though I've had time for think-in', I find I still care,
And my heart is break-in' from all I been tak-in'. Oh, girl, can't you see what you're do-in' to me? Oh,
when the par-ty is o-ver You might find you're a-lone. Oh, when the par-ty is o-ver
There might be no one at home. Ooo, D.S. and fade

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WIVES AND LOVERS From the Film "WIVES AND LOVERS"

HAL DAVID and BURT F. BACHARACH

Hey, lit - tle girl, comb your hair, fix your make-up, soon he will o - pen the door. —

Don't think be - cause there's a ring on your fin - ger you need - n't try an - y - more. — For

wives should al - ways be lov - ers too. Run to his arms — the mo - ment

he — comes home to you. I'm warn - ing you. — Day af - ter day there are girls at the

of - fice and men will al - ways be men. — Don't send him off with your hair still in

curl - ers, You may not see him a - gain, — for wives should al - ways be lov - ers

too Run to his arms — the mo - ment he — comes home to you. He's al - most here. —

Hey, lit - tle girl, bet - ter wear some - thing pret - ty, some - thing you'd wear to go to the cit - y; And

dim all the lights, pour the wine, start the mu - sic, time to get read - y for love. — Oh,

time to get read - y, time to get read - y, time to get read - y for love. —

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WALTZ FOR A MERMAID (Wishes And Teardrops)

From the Film "THE DAYDREAMER"

By MAURY LAWS and JULES BASS

C Am Dm7 G7 C Ebdim Dm7 G7

Eb7 Bbm7 Eb7 Ab Fm Fm7 Fm6 Bb7 Dm7 G7 C Am Dm7

G7 C Bm7 Bb7 Eb F#dim Gm7 Gb7 Cb Ddim

Ebm7 Dm7 G7 C Am7 Dm7 G7 B6 C6 F6 G7-9 C6

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WISH YOU WERE HERE *From the Musical "WISH YOU WERE HERE"*

Words and Music by HAROLD ROME

Beguine

They're not mak - ing the skies as blue this year. Wish you were here! As
blue as they used to when you were near Wish you were here! And the mornings don't seem as
new, Brand new as they did with you. Wish you were here! Wish you were here! Wish you were
here! Some-one's paint-ing the leaves all wrong this year. Wish you were
here! And why did the birds change their song this year? Wish you were here! They're not
shin-ing the stars as bright. They've stol - en the joy from the night! Wish you were here! Wish you were
here! Wish you were here! They're not here!

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WITH MY EYES WIDE OPEN I'M DREAMING

Words and Music by MACK GORDON and HARRY REVEL

From the Film "SHOOT THE WORKS"

Moderately

With my eyes wide o - pen I'm dream-ing Can it be true I'm hold-ing
you Close to my heart? With my eyes wide o - pen I'm dream - ing,
You're with me now Shar - ing a vow Nev - ver to part. I'm so a-fraid to
close my eyes, a - afraid that I'll find This love - ly thrill is just a sil - ly il -
-lu - sion. With my eyes wide o - pen I'm dream - ing
Do I de - serve such a break, Pinch me to prove I'm a - wake,
I can't be - lieve that you're real - ly mine With my mine.

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YA GOT CLASS *From the Film "HERE COME THE GIRLS"*

By JAY LIVINGSTON and RAY EVANS

F C9 F C7

Ya got class and lots o' pol-ish; Ya got class, you're ba-by doll-ish.

F F7 Bb Bbm F C7 F

You're a com-er, and like I told the plumb-er, Ba-by— ya got class! Ya got class!

C9 F C7 F F7

You're twen-ty kar-at, Ya got class and how you wear it! You can put cher

Bb Bbm F C7 F A7 Em7 A7

mon-ey on the butch-er. He says,— Ya got class! You will be the toast of New York and Pa-

Dm6 G7 Dm7 G7 C6 Gm

ree; What-ev-er chance you make the most of I hope— you'll have time, place,

Am Abm C9 F C9 F C7

room for me!— Ya got dash in ev-'ry mo-tion, Ya got splash, just like the o-cean!

F F7 Bb Bbm F Cm6 D7

You're the theme of ev-'ry dream I dream of In ev-'ry way you sur-pass; You're a-live!

Gm Bdim F D7 Db7 Gm7 C7 F C7 F

— You make noise! Ya got drive!— Ya got poise! And most of all— ya got class!

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YOU APPEAL TO ME *From the Film "SAFETY IN NUMBERS"*

By GEORGE MARION Jr. and RICHARD A. WHITING

Eb Ebmaj7 Eb Edim C7 Fm7 Edim Bb7

Young man, you ap-pear to me, I've nev-er been in this con-

Cm Ab Fm Eb Bb7 Eb Ebmaj7 Eb Edim C7

di-tion. Young man, you ap-pear to me, You have the

Cm7 Edim Bb7 Adim Eb Ebmaj7 Cm D7 Fdim G7 Cm Fdim Cm Cm7

key to my ig-ni-tion. All you need is a band,

F7 E7 Fm Edim Fm Eb Bb+ Eb Ebmaj7 Eb

Dear, you could be the Val-lee of the land. Young man, you ap-pear to

Edim C7 Fm7 Cm7 Bb7 Eb

me As no one ev-er has done be-fore.

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YOU DON'T LOVE RIGHT *From the Film "ZIEGFELD FOLLIES OF 1936"*

By TOT SEYMOUR and VEE LAWNHURST

You don't love right You've got a lot to learn, When I
 wan-na ro-mance you say "Come on dance", You don't love right You don't love
 right I'm get-tin' no re- turns when my kiss-es are ripe, You're
 light-in' your pipe, You don't love right I'm left a-lone, while you're play-in'
 golf, while you're catch-in' fish, and I'm los-in' ground with you But it
 serves me right for go-in' 'round with you You don't love right You've got a
 lot to learn, Tho' I'm yours for a song, Your meth-od's all wrong. You don't love right.

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YOU TOOK THE WORDS RIGHT OUT OF MY HEART*From the Film "THE BIG BROADCAST OF 1938"*

By LEO ROBIN and RALPH RAINGER

You took the words right out of my heart, And it was like a bolt from the
 blue, You took the words right out of my heart When you said: "I love you". When
 you said: "I love you" I stood in a daze a-while For I felt that way too The
 mo-ment I saw you smile. I had the words and you in my heart, There was-n't room e-nough for the
 two. You took the words right out of my heart and left on-ly room for you.

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YOUR BULLDOG DRINKS CHAMPAGNE

Words and Music by
JIM STAFFORD and DAVE BELLAMY

1. There was a la-dy in the win-dow in the room a-cross the way— from the ho-tel I was stay-ing in— while



on my hol-i-day— I could-n't help but see ev-'ry-thing cause I was peep-ing I con-fess— still



af-ter din-ner ev-'ry night— she had the strang-est guest. 2. She'd re-



tire to her fav-'rite chair and sit there with a dog! Fill the crys-tal glass-es while the



fire danced on the log— well I watched them drink their bub-bly brew— till that fire grew dim then I



stuck my head out the win-dow and said why not me in- stead of him? (CHORUS) Oh your



bull-dog drinks cham-pagne— and I ain't one— to com-plain, but what a per-fect waste of wine it seems to



me. So hon-ey tell old rov-er that the big dog's com-ing o- ver cause an-y



wom-an that 'd get a bull-dog drunk— would have to be good— to me.



3. Four-teen days and four-teen nights not one word did I hear.— Her with her silk and cham-pagne o-ver to



me in my shorts with the beer. She just left the cur-tains wide and I knew she knew I could see—



her and that pug-nosed mutt guz-z-ling. Wine and teas-ing me.— (CHORUS) Oh your

YOU LEAVE ME BREATHLESS

From the Film "COCOANUT GROVE" By RALPH FREED and FREDERICK HOLLANDER

F F#dim Bbm C7 C#dim Dm G9 F D#dim

You leave me breath-less, you heav-en-ly thing, You look so won-der-ful

C7 C9 C+9 F C+9 F F#dim Bbm C7 C#dim Dm

You're like a breath of spring. You leave me speech-less, I'm just like the birds,

G9 F D#dim C7 C9 Edim F Eb9 F

I'm filled with mel-o-dy, But at a loss for words. That lit-tle

Db F

grin of yours,— that fun-ny chin of yours, Does so much to my heart. Oh! give your

Db Bbm Gm7 C7 F F#dim Bbm

lips to me,— for, dar-ling, that would be the fin-al touch to my heart.— You leave me breath-less, that's

C7 C#dim Dm G9 F D#dim C7 C9 Edim F Bbm F

all I can say I can't say more, be-cause you take my breath a-way.

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YOU'RE WONDERFUL

From the Film "PAID IN FULL" By JAY LIVINGSTON, RAY EVANS and VICTOR YOUNG

Eb Adim Fm7

You're won-der-ful you're all that I've yearned for, the flame that I've burned for, You're by my

Bb9 Eb Fm7 Bb7 Bdim Cm Cm7 Ab

side to stay. Won-der-ful to be on a crest with this

Abm Cm7 F9 Bb9 Eb Fm7 Bb9 Eb

love we've been blessed with, It warms our ev-'ry day. You com-

Adim Fm7 Bb9

plete the glow that was miss-ing in cas-u-al kiss-ing; The glow that comes with

Eb Fm7 Bb7 Cm Cm7 Ab Abm

love. Now my sweet we're whirl-ing, we're reel-ing, we've found a new feel-ing, It's

Fm7 Bb9 Gm7 Cm Fm7 Bb9 Eb

won-der-ful, So won-der-ful! You're won-der-ful to love.

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YOUR HAND IN MINE *From the Musical "PARADE"*

Music and Lyric by JERRY HERMAN

Keep your hand in my hand and how can I fall? Touch me and noth - ing can
touch me at all. Not an - oth - er thing on earth is real, _____
But the thrill - ing way your fin - gers feel. _____ That's all I no - tice and
that's all I know; That's my for - ev - er, so nev - er let go. Here the
wea - ry world is fine, As long as you keep your hand, Just your hand in mine. _____

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Exclusive distributor: Edwin H. Morris & Company, Inc. Used by permission.**YOUR NAME MAY BE PARIS** *From the Musical "SING MUSE"*Lyric by ERICH SEGAL
Music by JOSEPH RAPOSO

Your name may be Par - is, but I'll call you gay Pa - ree; _____ It's like
name may be Par - is, but I'll call you gay Pa - ree; _____ You're a
warm dem - i - tasse _____ in Mont - par - nasse to me. _____ I don't want E -
po - em by Rim - baud, you're es - car - gots to me. _____ I won't walk through a
ly - sian fields un - less they're Champs - É - ly - sées, _____ I re - fuse to munch a lunch un - less it's
for - est un - less _____ it's _____ the Bois _____ And I nev - er make mis - takes, just now and
"le dé - jeun - er." Your then _____ a "faux pas." I get no thrill from a
mil - lion - aire, from his ranch or the blanche of his carte; Just give me Pi - erre _____ who is deb - o - nair, _____ Fran -
çais is the way to my heart! Your name may be Par - is, but Par - is em - bar - rass - es
me, ché - ri, So I'll call you gay, _____ so "très _____ re - cher -
ché," Yes, I'll call you gay _____ Pa - ree! _____

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YOU FORGET ABOUT ME *From the Film "LET'S MAKE MUSIC"*Lyric and Music by DICK ROBERTSON,
JAMES F. HANLEY and SAMMY MYSELS

Be-cause of dreams we shared, I thought you cared a lot a-bout me, — But now it's eas-y to see, —
That you for - got a - bout me. — It hurts in - side be - cause the tears you cried were not a - bout me, — Our love song
end - ed off key. — And you for - got a - bout me. — Per - haps en - gage - ment rings are on - ly things that
po - ets write a - bout. But love still lin - gers Oh' so tight a - bout my heart. — And as we part you'll hear my
tear - ful heart say, "What a - bout me." — Tho' you for - got a - bout me, — I can't for get a - bout you. —

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YOUR GOOD MORNING *From the Musical "PARADE"*

Music and Lyric by JERRY HERMAN

Your good morn - ing ev - 'ry morn - ing. Starts the morn - ing with a song, That makes me
feel like step - pin' up my pace: — And leaves the look of A - pril on my face, — The
whole day long. — When I wake up on the left side. When I wake up
feel - in' wrong, I on - ly have to pass you on the street, — To make my
world seem beau - ti - ful and sweet. — The whole day long. —
You make a sim - ple greet - ing sound like clas - sic rhyme, You make
our dai - ly meet - ing an en - chant - ed time. And e - ven when the eve - ning pass - es slow - ly,
When the eve - ning lags a - long, I know that if I wait un - til the day, — I'll
see you smile and lis - ten to you say, — "Good morn - ing" — And your good
morn - ing — lasts the whole day long. —

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YOU HIT THE SPOT *From the Film "COLLEGIATE"*

By MACK GORDON and HARRY REVEL

E♭maj7 Eb Ebm F7 B♭maj7 B♭

You hit the spot _____ like a balm-y breeze _____ on a night in May, — You hit the spot —

C7 F7 Bdim F7

_____ like a cool mint ju - lyp on a summ-'ry day. — You hit a new high in my es - ti-

F♯dim Gm C7 G♭7 B♭7 E♭maj7 Eb

ma - tion. I had to fall _____ 'Cause you've got so much on the ball. Oh! you hit the spot —

E♭m F7 B♭maj7 B♭

_____ Like the first em-brace _____ when the knot is tied. — You hit the spot _____ Like a

C7 Eb E♭m7

pipe and slip - pers by a fire - side. — Mat - ter of fact - ly Don't know ex - act - ly

Gm C9 F9 F7 B♭

what it is — that you've got. — But ooh - ooh - ooh you - ooh - ooh hit the spot. —

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YOU'RE A SWEET LITTLE HEADACHE *From the Film "PARIS HONEYMOON"*

By LEO ROBIN and RALPH RAINGER

B♭

You're a sweet lit - tle head - ache _____ But you are lots of fun, — I've a

F7 F+ B♭ Bdim Cm F7 B♭

good mind to spank you, Then thank you for all you've done. — You're a sweet lit - tle head - ache —

C7

_____ Full of quaint lit - tle schemes _____ But when I should for - get you, I

B♭7 B♭+7 Eb E♭m B♭

let you dis - turb my dreams _____ I thought I could hold my own with you, But you've got me all per - plexed,

G♭ F7sus 3 F7

_____ Here am I a - lone with you and what are you gon - na do next?

Cm7 F+7 B♭ C7

You're a sweet lit - tle head - ache _____ If you keep on that way _____

F7 B♭ E♭m B♭

_____ What a sweet lit - tle head - ache you'll turn out to be some day. —

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YOU NEEDED ME

Words and Music by RANDY GOODRUM

1. I cried a tear, you wiped it dry. I was con - fused, you cleared my
 (2.) hand when it was cold. When I was lost, you took me

mind. I sold my soul, you bought it back for me — and held me
 home. You gave me hope, when I was at the end, — and turned my

up and gave me dig - ni - ty. — Some-how you need - ed me. } You gave me
 lies back in - to truth a - gain. — You e - ven called me friend. }

strength to stand a - lone a - gain — to face the world out on my

own a - gain. — You put me high up - on a ped - es - tal — so

high that I — can al - most see — e - ter - ni - ty, — you need - ed me, — you

need - ed me. — and I can't be - lieve — it's you, — I can't — be - lieve —

— it's true. — I need - ed you — and you were there — and I'll

nev - er leave. — Why should — I leave — I'd be — a fool — 'cause I've

fin - lly found — some - one — who real - ly cares. — (2.) You held my

CODA
 need - ed me. — You need - ed me, — you need - ed me. —

YOU'RE A CHILD

From the Film "THE LITTLE PRINCE"

Music by FREDERICK LOEWE
Lyric by ALAN JAY LERNER

Moderately Bright

C G7 C F C

How do you ex - pect you can un - der stand in - ter na - tion - al things and stuff?

A7 D A D G7 D G

Scis - sor - ing the earth, carv - ing up the land is the bus - ness of kings and stuff. Con - ti - nen - tal - ly you are

D Dm

men - tal - ly a sil - ly bil - ly boy of two. How ab - surd of you, it's un - heard - of you could ev - er

Am E Am E Am7 B F7 B \flat Bdim F

think as grown - ups do. Why, you... Why, you... You're a child! You're a child! You're a

F7 Cm7 F B \flat Bdim F

twirp and that's put - ting it mild. You're a speck! You're a fleck! And it's

C7 B7 C7 F

just too tough pound - ing grown - up stuff in the bean of a green lit - tle child.

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YOU ARE WOMAN, I AM MAN

From the Musical "FUNNY GIRL"

Words by BOB MERRILL
Music by JULE STYNE

Moderato

C B C G7 Gdim G7 Gdim G7 B C B C6

1. You are wom - an, I am man. You are small - er. So I can be tall - er than.
2. You are wom - an, I am man. You are gent - le, I am bar - bar - i - an.

C7 Cdim C7 Gm7 C7+ Fmaj7 Dm7 E7+A9 D9+ G9

You are soft - er to the touch. — It's a feel - ing I like feel - ing ver - y much. —
You are pleats and pins and rouge. — Most - ly sham but ma'm I love the sub - ter - fuge. —

C B C G7 Gdim G7 Gdim G7 C9 Gm7 C9

You are some - one I've ad - mired. Still our friend - ship leaves some - thing to be de - sired
You are fic - tion, I am fact. Con - tra - dic - tion's what makes - it a per - fect act.

F Em7 E \flat 7 Dm7 G7 G7+ Dm7 Gm7 E \flat m

Does it take more ex - pla - na - tion than this? — You are wom - an, I am man —

C7 C7+ F C6 Dm7 G7 |1.C Dm7 G7 |2.C Dm7G7 F7 C

You are wom - an, I am man let's kiss. — kiss. —

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YOU'RE FAR AWAY FROM HOME *From the Musical "WILDCAT"*

Lyric by CAROLYN LEIGH
Music by CY COLEMAN

You'll hear a - gain fa - mil - iar talk a - gain. And walk a - gain the streets you left be -
 hind. _____ And you'll see once more the house. That wel - come door and
 all the things you jour - neyed back to find. _____ But through all the spell of
 dear things ev - 'ry - where, If no one's there to beg you not to roam. _____ Then you
 might as well be lost. A star a - way, for you're still far a - way from home. _____

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YOU'RE SO GOOD TO ME *From the Film "YOUTH ON PARADE"*

JULE STYNE and SAMMY CAHN

When my on - ly pair of stock - ings start a - run - nin' _____ Rip, rip, rip'. When the clouds a - bove re - fuse to let the
 sun in, _____ Drip, drip, drip' Then you tell a corn - y joke and let the fun in, _____ Ba - by,
 you're so good to me. _____ When you stav a - way and give me cause to
 doubt you, _____ Sad, sad, sad' When my friends be - gin to whis - per things a - bout you, _____ Bad, bad,
 bad! All I know is I don't want to walk with - out you _____ 'Cause with - out your kind of love
 _____ where would I be? _____ You're so good to me. _____

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YOU'RE ONLY YOUNG ONCE From the Film "LOVE IN A GOLDFISH BOWL"

By RUSSELL FAITH and ROBERT MARCUCCI

F F6 Fmaj7 Dm7 G7 C7 C9

Let your - self go, for don't you know you're on - ly young once. Laugh and have fun, love's on
 Don't sit and wish your life a - way, you're on - ly young once. Get in the swing, do ev -

C7 Fmaj9 F6 Cm9 F9 Bb Bb6 Bbm7 Eb9 *To Coda*

— the run, you're on - ly young once. Give love a taste, don't be a waste, go get your
 'ry-thing that your young heart wants. What you have now won't al - ways last so give it

F+ Am Dm7 Am7 Dm7 G7 Dm7 G7 Gm7 *D.C. al Coda*

heart thrilled For you will find that old Fath - er Time does not stand still.

Coda

Fmaj7 Am7-5 Cm6 D7 Dm7 G7 Dm7 Ab7 A7 Bbm7 Eb7

one! big! blast! Don't be a fling that was - n't flung. Don't be a bell that has -

Bbm7 Eb7 Bbm7 Am7 Abm7 Gm7 G9 Gm7 C7 Fmaj9 F6

n't rung. Join in the club and be a - mong the on - ly young once.

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YOUR KISS From the Film "TO CATCH A THIEF"

By PAT AULD, GEORGE AULD and GEORGE CATES

C Gm7 C7-9 F Abm7 Db9

Your kiss is one thing I must own. Your kiss is like none that I've known. Your

C A+7-9 D9 G+7-9 C Am Dm7 G+7 C

kiss goes to my head like wine. Make it mine, your kiss. Your kiss is soft as sum - mer

Gm7 C7-9 F Abm7 Db9 C A+7-9 D9 Db7(+9)

rain. Your kiss is wild ex - cit - ing pain, Your kiss is like a rhap - so - dy played for me, your

C F C Gm7 C7-9 Gm7 C7 Fmaj7 Bb

kiss. My eyes can see on - ly your face, my arms just long for your

Fmaj7 F6 Fm7 Bb9 Fm7 Bb7 C A7-9

touch. My heart now beats at a mad pace. The mag - ic of you is

Dm7 G+7 C Gm7 C7-9 F

Heav - en come true. Your kiss can make a slave of me. Your kiss can shape my des - ti -

Abm7 Db9 C A+7-9 D9 Db7(+9) C

ny. Your kiss is all I'm liv - ing for. I a - dore your kiss.

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Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Eb
 I've no proof _____ when peo-ple say you're more or less a - loof _____
 Gm Eb Gm7 Eb Fm7 Bb7 Fm7 Bb7
 But you're sen - sa - tion-al. _____ I don't care _____ if you are called "The
 Fm7 Bb7 Fm7 Bb7 Eb Gm Eb Eb7 Bbm7 Eb7 Abm Ab C9
 Fair Miss Frig-id Air!" _____ 'Cause you're sen - sa - tion-al _____ Mak - ing love _____
 C7 Abm6 Fm7 Bb9 Bb7 Eb Bb7
 _____ is quite an art _____ What you re-quire _____ is the prop-er squire _____ to
 A7 Edim C7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7
 fire your heart, _____ And if you say _____ that one fine day you'll let me come to call _____
 Bbm6 Db Bbm C7 Bdim C7 Fm7
 _____ We'll have a ball _____ 'Cause you're sen - sa - tion-al, _____ sen -
 Bb9 Bdim Cm Gm Ab6 D Eb
 sa - tion-al _____ That's all, that's all that's all. _____

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YOU'D BE SO NICE TO COME HOME TO

From the Film "SOMETHING TO SHOUT ABOUT"

Words and Music by COLE PORTER

F E7 Am Dm6 E7 Am E7 Am C7
 You'd be so nice _____ to come home to, _____ You'd be so
 F C+ F Am Dm7 B7-5 E7 Ddim Am G7
 nice _____ by the fire, _____ While the breeze, on high, _____ sang a lull - a - by, _____ You'd be
 Am6 F7 B7-9 E B7 E D E7 Am Dm6 E7 Am E7
 all that I could de - sire, _____ Un - der stars, _____ chilled _____ by the win - ter, _____
 Am C7 F C+ F A Dm Cdim
 _____ Un - der an Aug - ust moon, Burn - ing a - bove, _____ You'd be so
 C F Fm6 C Ab7 D7-9 G7 C
 nice, • You'd be par - a - dise to come home to _____ and love. _____

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YOU'RE THE ONLY ONE

Words and Music by
CAROLE BAYER SAGER and BRUCE ROBERTS

G Bm7 Am7 C/D

I found out the hard way and I'm nev-er gon-na break your
Nights I lay in bed and your cov-ers would-n't warm my

G Bm7 Am7 C/D

heart, I know too late and I don't wan-na break your
feet, and morn-ing found me bit-ter or a bit too

Cmaj7 Bm7 Am7 C/D Db/Eb

heart. Guess I had to go 'way just to find what I left be-hind. } You're the
sweet. Or may-be I had to go 'way just to run-back and say: }

Ab Cm7 Bbm7 Db/Eb

on-ly one, you're the on-ly one. Take me back to where we start-ed from; and let's
(can we)

Ab Cm7 Bbm7 Eb7 To Coda

make it now like we made it then. This old heart ain't gon-na break your heart a-gain.

1. Ab Cm7 Bbm7 Dbm/Fb Eb7 Ab Cm7 Bbm7 Am7 D7

2. Ab Cm7 Bbm7 Am7 D7 G Bm7 Am7 C/D

Spoken: (You're the only one darling, there'll never be anyone else but you.

G Bm7 Am7 C/D

I love you so much. You are my life, you've become my life, and I never meant to

Cmaj7 Bm7 Am7 C/D Db/Eb D.S. al Coda

break your heart but sometimes you just gotta go 'way to find what you left behind.) Sung: You're the

CODA

Ab Cm7 Bbm7 Dbm/Fb Eb7

You're the on-ly one. You're the on-ly one. You're the

Repeat and Fade

Ab Cm7 Bbm7 Dbm/Fb Eb7

on-ly one, the on-ly one, so take me back to where we start-ed from. You're the

Ab Cm7 Bbm7 Dbm/Fb Eb7

on-ly one, the on-ly one. You're the on-ly one. You're the

YOU'RE THE CREAM IN MY COFFEE*From the Musical "HOLD EVERYTHING"*

By B.G. DeSYLVA, LEW BROWN and RAY HENDERSON

You're the cream— in my cof - fee You're the salt— in my stew
 You're the starch— in my col - lar You're the lace— in my shoe
 You will al - ways be my ne - ces - si - ty I'd be lost— with - out you.
 you. Most men— tell love - tales— And each— phrase dove tails—
 You've heard— each known way This way— is— my own— way You're the sail— of my
 love - boat You're the cap - tain and crew You will al - ways be
 my ne - ces - si - ty I'd be lost— with - out you.

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YOU BROUGHT A NEW KIND OF LOVE TO ME*From the Film "THE BIG POND"*

SAMMY FAIN, IRVING KAHAL and PIERRE NORMAN

If the night-in-gales— could sing like you— They'd sing much sweet - er than they do— For you've brought a new kind of
 love to me. ——— If the sand-man brought— me dreams of you— I'd want to sleep my whole life through, — For
 you've brought a new kind of love to me. ——— I know that I'm the slave, you're the queen, But still you can un - der -
 stand That un - der - neath it all you're a maid And I am on - ly a man. I would work and slave — the
 whole day through, — If I could hur - ry home to you, — For you've brought a new kind of love to me. ———

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ZIP From the Musical "PAL JOEY"Lyric by LORENZ HART
Music by RICHARD RODGERS

Zip! Walt - er Lipp - man was - n't bril - liant to - day. Zip! Will Sar -
oy - an ev - er write a great play? Zip! I was read - ing Scho - pen -
hau - er last night. Zip! And I think that Scho - pen - hau - er was right.
I don't want to see Zor - in - a, I don't want to meet Cob - in - a. Zip! I'm an
in - tel - lec - tual. I don't like a deep con - tral - to, Or a man who's voice is al - to.
Zip! I'm a het - ero - sex - ual. Zip! It took in - tel - lect to mas - ter my art.
Zip! Who the hell is Mar - gie Hart?

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Words by LEO ROBIN
Music by HARRY WARREN**ZING A LITTLE ZONG!** From the Film "JUST FOR YOU"

Zing, zing, zing a lit - tle zong with me, I know we're not be - side the
Zing zome zen - ti - men - tal mel - o - dy a - bout a chap - el or an
Zui - der Zee, but when you're zit - tin by the zide of me, I want to zing a lit - tle
ap - ple tree, a - bout a cou - ple liv - in' hap - pi - ly and I'll be glad to zing a -
zong. long. It ain't the zea - son that has me kind - a zill - y, you real - ly are a
dol - ly, a dol - ly and a dil - ly. You've got a rea - son to cud - dle sort - a
close to me and we could do a ver - y clev - er bit of close har - mo - ny.
Zing, zing, zing, it's get - ting late, my pet, we've got a most im - por - tant date to set.
I'm sure that we could make a great du - et and we could zing a lit - tle love zong all night long.

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