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Accentuate the Positive

lyric b7 Johnny Mercer and music
by Harold Arlen (1944)

F Faug Dm F7
 You've got to ac cen tuate the positive,
Bb Bbm Gma7 G7#5(½) C7(9)(½)
 E lim inate the nega tive, and
F Faug Dm F7
 latch on to the affirmative,
Gm7 C7 F(½) Gm7(½) F
 Don't mess with Mister InBetween. You've got to

F Faug Dm F7
 spread joy up to the maximum
Bb Bbm Gm7 C7(9)
 Bring gloom down to the minimum
F Faug Dm F7
 Have faith or pandemonium's
Gm7 C7 F(½) Gm7(½) F
 Li'ble to walk upon the scene. To illus

F Caug(7) F F9(½) F7aug5(½)
 To illustrate my last remark. Jonah in the
Bb Bb(½) C9(½) F(½) Gm7(½) F
 whale, Noah in the ark. What did they
F F9 D7#5(½) G9(½) C7#5(½) F9(½)
 do just when ev'ry thing looked so
Gma7 Gma7 C9 C9(½) C9#5
 dark? "Man," they said. "We better

F Faug Dm F7
 ac cen tuate the positive,
Bb Bbm Gma7 G7#5(½) C7(9)(½)
 E lim inate the nega tive, and
F Faug Dm F7
 latch on to the affirmative,
Gm7 C7 F(½) Gm7(½) F
 Don't mess with Mister InBetween. You've got to
Gm7 C7 F D7#5
 Don't mess with Mister In-Between. No
Gm7 Gm7(½) C7(½) F(½) Gm7(½) F
 Don't mess with Mister In-Bet ween,

After You've Gone

music by Turner Creamer and lyrics by Henry Layton (1918)

C **D9**_(¼) **G13**_(¼) **G7**_(½)
 Now won't you listen honey while I say,
C **D9**_(¼) **G13**_(¼) **G7**_(½) **G B Bb A G#**_(on E chord)
 How could you tell me that you're goin' a way?
E **Ema7**_(¼) **E7**_(¼) **Am**_(¼) **E**_(¼) **Am**_(½) **C A G# G F#**_(on D chord)
 Don't say that we must part,
D9_(½) **A7**_(¼) **D7**_(¼) **G**_(¼) **D7**_(¼) **G7**_(½) **A G C**_(on C chord)
 don't break your ba by's heart

C **D9**_(¼) **G13**_(¼) **G7**_(½) **B B A G C**_(on C chord)
 You know I've loved you for these man y years,
C9_(¼) **C7**_(¼) **C9**_(¼) **C7**_(¼) **F**
 Loved you night and day
F#dim7_(¾) **D7**_(¼) **C**
 Oh honey baby can't you see my tears?
D9_(½) **G9**_(¼) **G7**_(¼) **C**_(½) **C7#5**_(½) **C C B Bb A**_(on F chord)
 Listen while I say

F_(½) **Fma7**_(½) **Fm**_(½) **Fm6**_(½)
 After you've gone, and left me crying
C_(½) **Em**_(½) **A7** **C C B Bb A**_(on A7 chord)
 After you've gone, there's no denying
D7_(½) **D9**_(½) **G9**_(½) **G7**_(½) **B B A G C**_(on C chord)
 You'll feel blue, you'll feel sad
C **C7**
 You'll miss the bestest pal you've ever had

F_(½) **Fma7**_(½) **Fm**_(½) **Fm6**_(½)
 There'll come a time, now don't forget it
C_(½) **Em**_(½) **A7**_(½) **C C B Bb A**_(on A7 chord)
 There'll come a time, when you'll regret it
Dm_(½) **A7**_(½) **Dm**_(½) **Fm(ma7)**_(¼) **Fm6**_(¼)
 Oh, Babe! Think what you're do ing
C_(½) **E7**_(½) **Am**_(½) **Bm**_(¼) **D7**_(¼)
 You know my love for you will drive me to ru in
C **G**_(¾) **Em+9**_(¼) **C B Bb A G**_(on G chord)
 After you've gone, after you've gone a
C_(¾) **Em+9**_(¼) **C**_(½) **C7#5**_(½)
 way a way

C *D9*_(1/4) *G13*_(1/4) *G7*_(1/2)
Don't you remember how you used to say

C *D9*_(1/4) *G13*_(1/4) *G7*_(1/2)
You'd always love me in the same old way

E *Ema7*_(1/4) *E7*_(1/4) *Am*_(1/4) *E*_(1/4) *Am*_(1/2)
And now its very strange

*D9*_(1/2) *A7*_(1/4) *D7*_(1/4) *G*_(1/4) *D7*_(1/4) *G7*_(1/2)
That you should ever change

*G B Bb A G#*_(on E chord)

*C A G# G F#*_(on D chord)

*A G C*_(on C chord)

C *D9*_(1/4) *G13*_(1/4) *G7*_(1/2)
Perhaps some other sweetie's won your heart

*C9*_(1/4) *C7*_(1/4) *C9*_(1/4) *C7*_(1/4) *F*
Tempted you a way

*F#dim7*_(3/4) *D7*_(1/4) *C*
But let me warn you tho' we're miles apart

*D9*_(1/2) *G9*_(1/4) *G7*_(1/4) *C*_(1/2) *C7#5*_(1/2)
You'll regret some day

*F*_(1/2) *Fma7*_(1/2) *Fm*_(1/2) *Fm6*_(1/2)
After you've gone, after the break up

*C*_(1/2) *Em*_(1/2) *A7*
After you've gone, you are gonna wake up

*D7*_(1/2) *D9*_(1/2) *G9*_(1/2) *G7*_(1/2)

And you will find that you were blind

C *C7*

To let somebody come and change your mind

*F*_(1/2) *Fma7*_(1/2) *Fm*_(1/2) *Fm6*_(1/2)
After the years that we've been together

*C*_(1/2) *Em*_(1/2) *A7*_(1/2)
The joy and all the tears, in all types of weather

*Dm*_(1/2) *A7*_(1/2) *Dm*_(1/2) *Fm(ma7)*_(1/4) *Fm6*_(1/4)
Some day when you're down-hearted

*C*_(1/2) *E7*_(1/2) *Am*_(1/2) *Bm*_(1/4) *D7*_(1/4)
You'll long to be with me right back where we started

C *G*_(3/4) *Em+9*_(1/4)
After you've gone, after you've gone a

*C*_(3/4) *Em+9*_(1/4) *C*_(1/2) *C7#5*_(1/2)
way a way

Ain't She Sweet

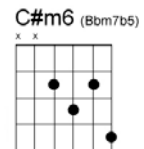
words by Jack Yellen and music by Milton Ager
(1927)

C **G7** **C_(1/4)** **Cdim_(1/4)** **C_(1/4)** **G+_(1/4)** **C_(1/4)** **Dm7_(1/4)** **C_(1/2)**
 There she is! There she is! There's what keeps me up at night.
Am **E7** **Am_(1/4)** **F7_(1/4)** **Am_(1/4)** **Dm6_(1/4)** **Am_(1/4)** **Dm_(1/4)** **Am_(1/2)**
 Oh, gee whiz! Oh, gee whiz! There's why I can't eat a bite.
G7 **G7** **C** **A7**
 Those flaming eyes! That flaming youth!
G7_(1/2) **D7_(1/4)** **G7_(1/4)** **Em_(1/2)** **Adim7_(1/4)** **Em_(1/4)** **Am7_(1/2)** **D7_(1/2)** **G7**
 Oh, Mister Oh, Sister Tell me the truth;

C **C#m6** **Dm7** **G7** **C** **C#m6** **Dm7** **G7**
 Ain't She Sweet? See her coming down the street! Now I
C **E7** **A7** **A7** **D9** **G7** **C** **G7**
 ask you very confidentially Ain't She Sweet?
C **C#m6** **Dm7** **G7** **C** **C#m6** **Dm7** **G7**
 Ain't she nice? Look her over once or twice. Now I
C **E7** **A7** **A7** **D9** **G7** **C** **C7**
 ask you very confidentially Ain't she nice? Just cast an

F9 **F9** **C** **C7**
 eye in her direction Oh, me! Oh,
F9 **F9** **C** **Dm7** **G7**
 my! Ain't that perfection?

C **C#m6** **Dm7** **G7** **C** **C#m6** **Dm7** **G7**
 I repeat, don't you think that's kind of neat? And I
C **E7** **A7** **A7** **D9** **G7** **C_(1/4)** **F7_(1/4)** **C_(hold)**
 ask you very confidentially Ain't She Sweet?



Ain't We Got Fun?

words by Gus Kahn and Raymond B. Egan,
music by Richard Whiting (1921)

*F*_(½) *D7*_(½) *G7*_(½) *C7*_(½)

F *Bb* *F* *F*
Bill collectors gather 'round and rather haunt the cottage next door
C *F* *E7* *Am*
Men the gro cer and butcher sent men who call for the rent
Am *E7* *Am* *Am*
But within a happy chappy and his bride of only a year
C *Am* *Dm* *C7*
Seem to be so cheerful! Here's an ear full of the chatter you hear

Just to make their trouble nearly double, something happened last night
To the chimney a gray bird cam Mister Stork is his name
And I'll bet in two pins a pair of twins just happened in with the bird
Still they're very gay and merry just at the dawning I heard

F *Fdim* *F* *Fdim* *C* *F#dim* *C7*
Ev'ry morning, ev'ry evening, ain't we got fun?
C7 *F#dim* *C7* *F#dim* *F* *Fdim* *F*_(½) *F7*_(½)
Not much money, oh but honey, ain't we got fun?
Bb *Fdim* *F* *F*_(½) *Dm7*_(½)
The rent's unpaid dear, we haven't a bus;
Am *E* *E7* *Am* (*Am F#dim7 Gm Aug*)
But smiles were made, dear, for people like us.
F *Fdim* *F* *Fdim* *C* *F#dim* *C7*
In the winter, in the summer, don't we have fun?
C7 *F#dim* *C7* *F#dim* *F* *Fdim* *F*_(½) *F7*_(½)
Times are bum and getting bummer, still we have fun.
Bb *A7*_(½) *Dm*_(½) *Gm*_(½) *E7*_(½) *F*
There's nothing sur - er: the rich get rich and the poor get children
F *Fdim* *G9* *C7* *F* (*F F#dim7 Gm Aug*)
In the meantime, in between time, ain't we got fun?

Every morning, every evening, don't we have fun?
Twins and pairs, dear, come in pairs, dear—don't we have fun?
We're only started as a mommer and pop
Are we down-hearted? I'll say we're not.
Landlords mad and getting madder, Ain't we got fun?
Times are bad and getting badder, Still we have fun.
There's nothing surer, the rich get rich and the poor get laid off
In the meantime, in between time, Ain't we got fun?

All I Have to Do is Dream

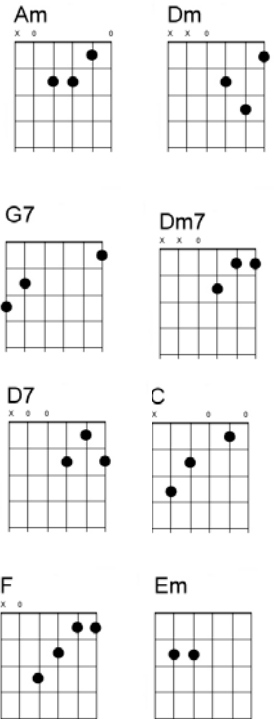
by Boudleaux Bryant, (Everly Brothers , 1958)

C Am Dm7 G7
 When I want you in my arms
C Am Dm G7
 When I want you and all your charms
C Am F G7
 Whenever I want you, all I have to do is
C Am F G7
 dream, dream, dream, dream.

C Am Dm G7
 When I feel blue in the night
C Am Dm G7
 and I need you to hold me tight
C Am F G7
 Whenever I want you, all I have to do is
C F C C7
 dream.

F F Em Em
 I can make you mine taste your lips of wine
Dm G7 C C7
 Anytime night or day.
F F Em Em
 Only trouble is Gee whiz!
D7 D7 G7 G7
 I'm dreaming my life away.

C Am Dm G7
 I need you so that I could die.
C Am Dm G7
 love you so and that is why.
C Am F G7
 Whenever I want you all I have to do is
C F C C
 dream.



All of Me by Seymour Simons and Gerald Marks (1931)

Dm7 D7b9(Ebdim7) Em7(½) Gm6(½) A9
Dm7b5 G13 C(½) Fm6(½) C
C(½) Ebdim7(½) Dm7(½) G+(½) C(½) Ebdim7(½) Dm7(½) G+(½)

C(½) Gdim7(½) G7
You took my kisses and you took my love
C/E(½) Cdim7(½) Dm7/G(½) G7(½)
You taught me how to care
C/E(½) Cm/Eb(½) G/D(½) Em(½)
Am I to be just the remnant of a
Am(½) D6(½) G7
one-sided love affair
D7/F#(½) G7/F(½) C/E Cdim7/Eb
All you took I gladly gave, there's
Dm(½) A7/C#(½) Ab7/C(½) G7(¼) G7#5(¼)
nothing left for me to save

C C E7 E7
All of me, why not take all of me?
A7 A7 Dm7sus4(½) Dm7(½) Dm7
Can't you see, I'm no good without you
E7 E7 Am7sus4 Am7
Take my lips, I want to lose them;
D6(½) D7(½) D7 Dm7 G7
Take my arms, I'll never use them.

C C E7 E7
Your good bye left me with eyes that cry,
A7 A7 Dm7sus4(½) Dm7(½) Dm7
How can I, go on dear without you.
Dm7 D7b9(Ebdim7) Em7(½) Gm6(½) A9
You took the part that once was my heart,
Dm7b5 G13 C(½) Ebdim7(½) Dm7(½) G+(½)
So why not take all of me?
Dm7b5 G13 C(½) Fm6(½) C(hold)
So why not take all of me?

All of Me (in G) by Seymour Simons and Gerald Marks (1931)

Am7 A7b9_(Edim7) Bm7_(½) Dm6_(½) E9
 Cm6 D13 G_(½) Cm6_(½) G
 G_(½) Edim7_(½) Am7_(½) D+_(½) G_(½) Edim7_(½) Am7_(½) D+_(½)

note: Cm6=Am7b5
 D+=Daug

G_(½) Ddim7_(½) D7
 You took my kisses and you took my love
 G/B_(½) Gdim7_(½) Am/D_(½) D7_(½)
 You taught me how to care
 G/B_(½) Gm/Bb_(½) D/A_(½) Bm_(½)
 Am I to be just the remnant of a
 Em_(½) A6_(½) D7
 one-sided love affair
 A7/C#_(½) D7/C_(½) G/B Gdim7/Bb
 All you took I gladly gave, there's
 Am/A_(½) E7/G#_(½) Eb7/G_(½) D7_(¼) D7#5_(¼)
 nothing left for me to save

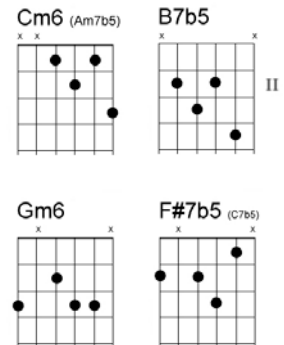
G G B7 B7
 All of me, why not take all of me?
 E7 E7 Am7sus4_(½) Am_(½) Am7
 Can't you see, I'm no good without you
 B7 B7 Em7sus4 Em7
 Take my lips, I want to lose them;
 A6_(½) A7_(½) A7 Am7 D7
 Take my arms, I'll never use them.

G G B7 B7
 Your good bye left me with eyes that cry,
 E7 E7 Am7sus4_(½) Am_(½) Am7
 How can I, go on dear without you.
 Am7 A7b9_(Edim7) Bm7 E9
 You took the part that once was my heart,
 Cm6 D13 G_(½) Gdim7_(½) Am7_(½) D+_(½)
 So why not take all of me?

Cm6 D13 G_(½) Cm6_(½) G_(hold)
 So why not take all of me?

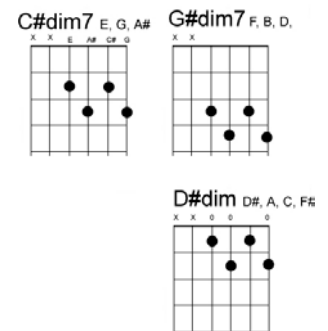
Any Time by Herbert Happy Lawson (1921)

(D F#7b5) B7 B7 E7 E7 (E7 E7 D#7 E7)
 An y time you're feeling lonely
 A7 A7 D D
 Anytime you're feeling blue
 G Gm6 D7(D D7 C#7 C7) B7
 Anytime you feel down hearted
 E7 E7 A A7(½) D(¼) F#7b5(¼)
 That will prove your love for me is true An y



B7 B7 E7 E7 (E7 E7 D#7 E7)
 Any time you're thinking 'bout me
 A7 A7(½) (A G#7 G7)(½) F#7 F#7 (F#7 F#7 F7 F#7)
 That's the time I'll be thinking of you
 B7 B7 E7 E7(½) G#dim7(½)
 So anytime you say you want me back again that's the
 A7 A7 D(½) D#dim(½) A7(½) N.C.
 That's the time I'll come back home to you

(D F#7b5) B7 B7 E7 E7 (E7 E7 D#7 E7)
 An y time your world gets lonely
 A7 A7 D D
 And you find true friends are few
 G Gm6 D7(D D7 C#7 C7) B7
 Anytime you see a rainbow
 E7 E7 A A7(½) D(¼) F#7b5(¼)
 That will be a sign the storm is through An y



B7 B7 E7 E7 (E7 E7 D#7 E7)
 time will be the right time
 A7 A7(½) (A G#7 G7)(½) F#7 F#7 (F#7 F#7 F7 F#7)
 Anytime at all will do
 B7 B7 E7 E7(½) G#dim7(½)
 So anytime you say you want only my love
 A7 A7 D(½) G(½) D(hold)
 That's the time I'll come back home to you

As Time Goes By

by Herman Hupfeld (1931) (*Casablanca* 1942)

Dm7 *G7*
You must remember this

Gm *G*
A kiss is still a kiss

C(½) *B(½)* *Bb(½)* *B(½)*
A sigh is just a sigh

C *D7* *D7* *G7* *G7* *Cma7* *E7* *Gm* *A7*
The fundamental things apply as time goes by

Dm7 *G7*
And when two lovers woo

Gm *G*
They still say I love you

C(½) *B(½)* *Bb(½)* *B(½)*
On that you can rely

C *D7* *D7* *G7* *G7* *C6* *Am* *Dm7* *Gm7* *C7* *C7-5*
No matter what the future brings as time goes by

F *F* *Em7-5* *A7*
Moonlight and love songs never out of date

Dm *Dm* *D#dim7* *D#dim7*
Hearts full of passion, jealousy and hate

Am *F7* *D7* *D7*
Woman needs man and man must have his mate

Dm7 *Gdim7* *G7* *G7*
That no one can deny

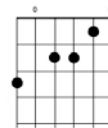
Dm7 *G7*
It's still the same old story

Gm *G*
A fight for love and glory

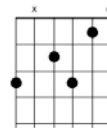
C(½) *B(½)* *Bb(½)* *B(½)*
A case of do or die

C *D7* *D7* *G7* *G7* *Dm11* *Daug11* *C6add9*
The world will always welcome lovers as time goes by

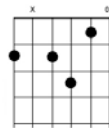
C6



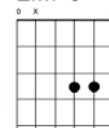
C7



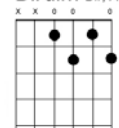
C7-5



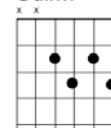
Em7-5



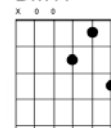
D#dim D#, A, C, F#



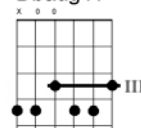
Gdim7



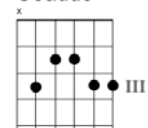
Dm11



Dbaug11



C6add9



Bei Mir Bist Du Schön (Means That You're Grand) music by Sholom Secunda and lyrics by Jacob Jacobs (1929)—English version by Sammy Cahn and Saul Chaplin (1934)

Am Of all the girls I've known, and I've known some,
 Am Until I first met you I was lonesome,
 Am And when you came in sight, dear, my heart grew light
 $F7$ And this old world seemed new to me.

Am You're really swell I have to admit, you deserve
 Am Expressions that really fit you,
 Am And so I've racked my brain, hoping to explain
 $F7$ All the things that you do to me.

Am Bei Mir Bist Du Schön, please let me explain,
 $E7$ Bei Mir Bist Du Schön means that you're grand.
 Am Bei Mir Bist Du Schön, again I'll explain, it
 $E7$ means that you're the fairest in the land. I could say

Dm `Bella, bella,` even say `Wunderbar.`
 Dm Each language only helps me tell you how grand you are.
 Am I've tried to explain `Bei Mir Bist Du Schön.` so
 $E7$ kiss me and say you understand.

Bei mir bist du schön, you've heard it all before
 But let me try to explain
 Bei mir bist du schön means that you're grand
 Bei mir bist du schön, it's such an old refrain
 and yet I should explain
 It means I am begging for your hand

I could say `Bella, bella`, even say `Wunderbar`
 Each language only helps me tell you how grand you are

Bésame Mucho

by Consuelo Velazquez (1941)

$Am_{(\frac{1}{2})}$ $Am(ma7)_{(\frac{1}{2})}$ $Am7_{(\frac{1}{2})}$ $Am6_{(\frac{1}{2})}$ $Dm_{(\frac{1}{2})}$ $Dm(ma7)_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $Dm6$

Besame, besame mucho,

$Dm_{(\frac{1}{2})}$ $C\#dim_{(\frac{1}{2})}$ $Dm7/C_{(\frac{1}{2})}$ $E7/B_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $Em/B_{(\frac{1}{2})}$ $Fma7_{(\frac{1}{2})}$ $E7_{(\frac{1}{2})}$

Como si fuera esta noche, la ultima vez

$A_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$ A $Dm9_{(\frac{1}{2})}$ $Dm_{(\frac{1}{2})}$ $Bm7b5_{(\frac{1}{2})}$ $E7b9_{(\frac{1}{2})}$

Besame, besame mucho,

$Am_{(\frac{1}{2})}$ $Am7/C_{(\frac{1}{2})}$ $F7_{(\frac{1}{2})}$ $E7_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $Dm_{(\frac{1}{2})}$ Am Am

Que tengo miedo perderte, perderte despues ...

$Dm7/A$

Am

$Bm7b5_{(\frac{1}{2})}$ $E7b9_{(\frac{1}{2})}$

$Am7_{(\frac{1}{2})}$ $E7b9_{(\frac{1}{2})}$

Quiero sentirte muy cerca, mirarme en tus ojos, verte junto a mi

$Dm7/A$

Am

$B7_{(\frac{1}{2})}$ $F7_{(\frac{1}{2})}$

$E7$ $E7$

Piensa que tal vez mañana, yo estare lejos, muy lejos de ti ...

$Am_{(\frac{1}{2})}$ $Am(ma7)_{(\frac{1}{2})}$ $Am7_{(\frac{1}{2})}$ $Am6_{(\frac{1}{2})}$ $Dm_{(\frac{1}{2})}$ $Dm(ma7)_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $Dm6$

Besame, besame mucho,

$Dm_{(\frac{1}{2})}$ $C\#dim_{(\frac{1}{2})}$ $Dm7/C_{(\frac{1}{2})}$ $E7/B_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $Em/B_{(\frac{1}{2})}$ $Fma7_{(\frac{1}{2})}$ $E7_{(\frac{1}{2})}$

Como si fuera esta noche, la ultima vez

$A_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$ A $Dm9_{(\frac{1}{2})}$ $Dm_{(\frac{1}{2})}$ $Bm7b5_{(\frac{1}{2})}$ $E7b9_{(\frac{1}{2})}$

Besame, besame mucho,

$Am_{(\frac{1}{2})}$ $Am7/C_{(\frac{1}{2})}$ $F7_{(\frac{1}{2})}$ $E7_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $Dm_{(\frac{1}{2})}$ Am

Que tengo miedo perderte, perderte despues ...

Bewitched

lyrics by Lorenz Hart and music by Richard Rogers (1941)

*Dm7*_(½) *G9*_(½) *Em7*_(½) *A9*_(½) *Dm7*_(½) *G9*_(½) *Em7*_(½) *A13*_(½)
 He's a fool and don't I know it. But a fool can have his charms
*Dm7*_(½) *G9*_(½) *Em7*_(½) *Am7*_(½) *Dm7*_(½) *G7*_(½) *Cma9*_(½) *C6*_(½)
 I'm in love and don't I show it like a babe in arms

*Dm7*_(½) *G9*_(½) *Em7*_(½) *A9*_(½) *Dm7*_(½) *G9*_(½) *Em7*_(½) *A13*_(½)
 Loves the same old sad sensation, lately I've not slept a wink
*Dm7*_(½) *G9*_(½) *Em7*_(½) *Am*_(½) *Dm7* *G13*_(½) *G7#5*_(¼) *G7*_(¼)
 Since this half-pint imitation put me on the blink I'm

C *Dm7* *C*_(½) *Caug*_(½) *F6*_(¾) *Fdim7*_(¼)
 I'm wild again, beguiled again, a simpering, whimpering child again be-
*C*_(½) *Ebdim7*_(½) *Dm7*_(½) *G7*_(¼) *A7b9*_(¼) *Dm7* *G7*
 witched, bothered and bewildered, am I
C *Dm7* *C*_(½) *Caug*_(½) *F6*_(¾) *Fdim7*_(¼)
 Couldn't sleep and wouldn't sleep, when love came and told me, I shouldn't sleep, be-
*C*_(½) *Ebdim7*_(½) *Dm7*_(½) *G7*_(¼) *C7b9*_(¼) *Fma7* *A7*
 witched, bothered and bewildered, am I

*Dm7*_(½) *Dm(ma7)*_(½) *Dm* *Am*_(½) *Am(ma7)*_(½) *Am*
 Lost my heart, but what of it? He is cold I agree
*Dm7*_(½) *G13*_(½) *Dm*_(½) *G7*_(½) *Em7*_(½) *Ab7* *Dm7*_(½) *G7b5*_(½) *G7*_(½)
 He can laugh, but I love it, although the laughs on me

C *Dm7* *C*_(½) *Caug*_(½) *F6*_(¾) *Fdim7*_(¼)
 I'll sing to him, each spring to him, and long, for the day when I'll cling to him
*C*_(½) *Ebdim7*_(½) *Dm7*_(¾) *G13*_(¼) *C* *Dm7*_(½) *G7*_(½)
 witched, bothered and bewildered, am I
*C*_(½) *Ebdim7*_(½) *Dm7*_(¾) *G13*_(¼) *C*_(½) *Dm7*_(½) *Cadd 9*_(hold)
 witched, bothered and bewildered, am I

Beyond the Sea

words by Jack Laurence and music by Charles Trenet (1945)

G Em C D7

Somewhere beyond the sea somewhere waiting for
me my lover stands on golden sands
and watches the ships that go sailing

Somewhere beyond the sea She's there watching for
me If I could fly like birds on high
Then straight to her arms I'd go sailing It's

far beyond a star it's near beyond the moon I
Know beyond a doubt, my heart will lead me there soon We'll

meet beyond the shore, we'll kiss just as
Before, happy we'll be beyond the sea
And never again, I'll go sailing.

Big Rock Candy Mountains

first recorded by Harry McClintock (1928)

D A7 D A7 D A7 D D
One evening as the sun went down And the jungle fires were burning,
D A7 D A7 D A7 D D D
Down the track came a hobo humming and he said: "Boys I'm not turning."
G D G D G G A A
"I'm headed for a land that's far away, beside the crystal fountains.
D A7 D A7 D A7 D D
I'll see you all this comin' fall in the Big Rock Candy Mountains."

D D D D G G D D
In the Big Rock Candy Mountains, there's a land that's fair and bright.
G G D D G G A A
Where the handouts grow on bushes and you sleep out ev'ry night.
D D D D G G D
Where the boxcars are all empty and the sun shinges ev'ry day.

G D G D
Oh the birds and the bees and the cigarette trees,
G D G D
The rock rye springs where the whang doodle sings
A7 A7 D D
In the Big Rock Candy Mountains

In the Big Rock Candy Mountains,
All the cops have wooden legs,
And the bulldogs all have rubber teeth
And the hens lay soft-boiled eggs.
The farmer's trees are full of fruit
And the barns are full of hay.

O I'm bound to go, where there ain't no snow,
Where the sleet don't fall and the wind don't blow
In the Big Rock Candy Mountains.

In the Big Rock Candy Mountains,
You never change your socks,
And the little streams of alkyhol
Come trickling down the rocks.
The shacks all have to tip their hats

And the railroad bulls are blind,
\There's a lake of stew and of whiskey, too,
And you can paddle all around in a big canoe
In the Big Rock Candy Mountains.

In the Big Rock Candy Mountains,
The jails are made of tin,
And you can bust right out again,
As soon as they put you in.
There ain't no shorthanded shovels
No axes, saws or picks-

I'm a-going to stay, where you sleep all day
Where they boiled in oil the inventor of toil
In the Big Rock Candy Mountains

Bill Bailey Won't You Please Come Home

by Hughie Cannon, a popular ragtime song of 1902

D *D* *D* *D*
Won't you come home, Bill Bailey, won't you come home
D *D*_(½) *Cdim7*_(½) *A7*
I moan the whole night long
A7 *A7* *A7* *A7*
I'll do the cookin', honey, I'll pay the rent
A7 *A*_(½) *Aaug* *D* *D*
I know I done you wrong

D *D* *D* *D*
Remember that rainy eve' that I drove you out
D *D7* *G* *G*
With nothin' but a fine tooth comb
G *Gm* *D* *B7*
Yes, I know that I'm to blame, and ain't that a shame
E7 *A7* *D*_(½) *A*_(½) *D*
Bill Bailey, won't you please come home

Won't you come home, Bill Bailey, won't you come home
I moan the whole night long
I'm-a gonna do your cookin', honey, I'm-a gonna pay your rent
I know that I've done you wrong

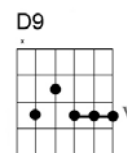
Remember that rainy eve' that
I drove you out with nothin' but a fine tooth comb
Well, I know that I'm to blame, and ain't that a dirty, low-down shame
Bill Bailey, won't you please come home

Come home, come home, Bill Bailey
Bill Bailey, won't you please come on home
Come home, Bill Bailey
Bill Bailey, won't you please come on home
Come on home

Blue Moon

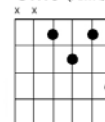
music by Richard Rodgers and lyrics by Lorenz Hart (1934)

G Em7 Am7 D7 (Em7=G6)
 Blue Moon, you saw me standing a
 G Em7 Am7 D7
 lone, without a dream in my
 G Em7 Am7 D7 G Em7 Am7 D7
 Heart, without a love of my own.

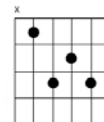


Blue Moon, you know just what I was
 there for, you heard me saying a
 prayer for someone I really could
 G Cm6 G G
 care for

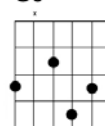
Cm6 (Am7b5)



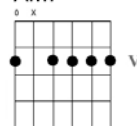
Bbma7



G6

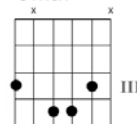


Am7



Am7 D7 G Em7
 And then there suddenly appeared before me,
 Am7 D7 G G
 the only one my arms will hold.
 Cm F7 Bb Bb
 I heard somebody whisper "please adore me"
 D A7 D9 D7
 and when I looked the Moon it turned to gold

Gma7



Blue Moon, now I'm no longer
 alone, without a dream in my
 heart, without a love of my
 own.

For the basic progression:

Gma7, G6, Am7 D9

Chromatic lead-in

Gma7 Bm7-Bbm Am7 D9

Common substitutions

G—Gma7
 Em—Em7=G6
 Am—Am7=C6
 D—D7—D9
 Cm6=Am7b5

Blue Moon Revisited (Song for Elvis) by

Margo Timmins and Michael Timmins, (original music by Richard Rodgers and original lyrics by Lorenz Hart, by the Cowboy Junkies (1988))

C Am F G
I only want to say
C Am F G
That if there is a way
C Am F G
I want my baby back with me
C Am F G
'cause he's my true love, my only one don't you see?

And on that fateful day
Perhaps in the new sun of May
My baby walks back into my arms
I'll keep him beside me, forever from harm

You see I was afraid
To let my baby stray
I kept him too tightly by my side
And then one sad day, he went away and he died

Blue Moon, you saw me standing
Alone, without a dream in my
Heart, without a love of my
Own

Blue Moon, you knew just what I was
there for, you heard me saying a
prayer for, someone I really could
care for

I only want to say
That if there is a way
I want my baby back with me
'cause he's my true love, my only one don't you see

Blue Skies by Irving Berlin (1923)

Am *Am/Ab* *Am7/G* *Am/F#*
 Blue skies smiling at me
 C *G7* *C* *C*_(¼) *E7*_(¼)
 Nothing but blue skies do I see
Am *Am/Ab* *Am7/G* *Am/F#*
 Bluebirds singing a song
 C *G7* *C* *C*
 Nothing but bluebirds all day long

C *Fm*_(½) *C*_(½)
 I never saw the sun shining so bright
*Fm*_(½) *C* *Fm*_(½) *C*_(½)
 Never saw things going so right
C *Fm*_(½) *C*_(½)
 Noticing the days hurrying by
*Fm*_(½) *C*_(½) *G7*_(½) *C*_(¼) *E7*_(¼)
 When you're in love oh my how they fly

Am *Am/Ab* *Am7/G* *Am/F#*
 Blue days all of them gone
 C *G7* *C* *C*
 Nothing but blue skies from now on

Am *Eaug*_(½) *E7*_(½) *C* *D9*_(¾) *Fm*_(¼)
 Blue skies smiling at me, Nothing but
C *F9*_(½) *Aaug*_(½) *C* *C*_(½) *E*_(¼) *Eaug*_(¼)
 blue skies do I see.
Am *Eaug*_(½) *E7*_(½) *C* *D9*_(¾) *Fm*_(¼)
 Bluebirds singin' a song, notin' but
C *F9*_(½) *Aaug*_(½) *C*_(½) *Am*_(½) *C*
 blue birds all day long.

C *Fm*_(½) *C*_(½)
 Never saw the sun shining so bright,
*Fm*_(½) *C*_(½) *Fm*_(½) *C*_(½)
 Never saw things going so right.
C *Fm*_(½) *C*_(½)
 Noticing the days hurrying by,
*Fm*_(½) *C*_(½) *G7*_(½) *C*_(¼) *Eaug*_(¼)
 When you're in love, my, my, how they fly.

Am *Eaug*_(½) *E7*_(½) *C* *D9*_(¾) *Fm*_(¼)
 Blue days, all of them gone Nothing but
C *F9*_(½) *Aaug*_(½) *C*_(½) *Am7*_(½) *Eaug*_(¼) *E7*_(¼)
 blue skies from now on.

Blue Velvet

by Bernie Wayne and Lee Morris (1951)

C Em Dm7(½) G7(½) C
She wore blue velvet, bluer than velvet was the night
Dm7 G13(½) G7#5(½) Em7(½) A7(½) Dm7(½) G7(½)
Softer than satin was the light from the stars She wore

C Em Dm7(½) G7(½) Bb7(½) A7(½)
blue velvet, bluer than velvet were her eyes
Dm7(½) G7(½) G13(½) G7#5(½) Gm7 C11(½) C7b9
Warmer than May her tender sighs, love was ours

Fma7 Fm7 Em7(½) Am7(½) C11(½) C7b9
Ours a love I held tightly, feeling the rapture grow
Fma7 Fm7 Em7(½) Cdim7(½) Dm7(½) G7#5(½)
Like a flame burning brightly, but when she left, gone was the glow of

C Em Dm7(½) G7(½) Bb7(½) A7(½)
blue velvet, but in my heart there'll always be
Dm7 G11(½) G7#5 F Gm7
Precious and warm, a memory, through the years
C11(½) Fma7(½) G7#5 C
And I still can see blue velvet through my tears

Brother Can You Spare a Dime? lyrics by E.Y. "Yip"

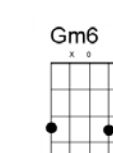
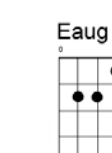
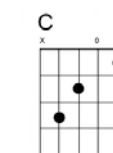
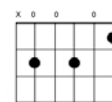
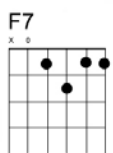
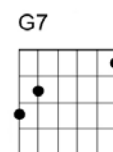
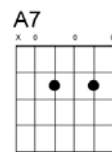
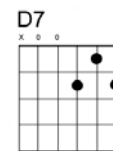
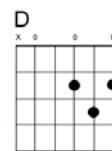
Harburg and music by Jay Gorney (1932)

Am *Am* *E7* *A7*
Once I built a railroad, made it run,
D *G7* *C* *E7*
Made it race against time;
Dm/F *E7* *Am* *F7*
Once I build a railroad -- now it's done.
Dm6 *E7* *Am* *Am*
Brother, can you spare a dime?

Am *Am* *E7* *A7*
Once I built a tower to the sun,
D *G7* *C* *E7*
Brick and rivet and lime;
Dm/F *E7* *Am* *F7*
Once I build a tower now it's done.
Dm6 *E7* *Am* *Am*
Brother, can you spare a dime?

A7 *A7* *A7* *A7*
Once, in khaki suits, gee, we looked swell,
A7 *A7* *Gm6* *A7*
Full of that Yankee Doodle de-dum;
D7 *D7* *D7* *D7*
Half a million boots went sloggin' through Hell --
Am *Am* *F7-5* *E7*
I was the kid with the drum.

Am *Am* *E7* *A7*
Say, don't you remember, they called me Al?
D *G7* *C* *E7*
It was Al all the time.
Dm/F *E7* *Am* *F7*
Say, don't you remember? I'm your pal.
Dm6 *E7* *E7+5* *Am*
Buddy can you spare a dime?



Buddy Bolden's Blues

music by Buddy Bolden and lyrics by

Jelly Roll Morton (1923) Charles "Buddy" Bolden pioneered jazz cornet before the turn of the century. Frankie Dusen was a trombonist in Buddy's band who took over when Buddy was committed to an asylum. Mamie Desdoumes was a blues singer and pianist with three fingers on her right hand. Judge J.J. Fogarty was a New Orleans judge who reportedly had a vendetta against Bolden and the boys in his band.

C *Cdim*_(½) *G7*_(½) *C* *C7* *Cdim7=Ebdim7*
 I thought I heard Buddy Bolden say
F *Ebdim* *C* *C7*
 You're nasty, you're dirty, take it away
F *Ebdim* *C* *A7*
 You're terrible, you're awful, take it away
*D*_(½) *Eb*_(½) *A7*_(½) *D7*_(½) *G* *G7*
 I thought I heard him say

*C*_(½) *C7*_(½) *Cdim* *Ddim* *C* *C9* *sub Ddim for G7*
 I thought I heard Buddy Bolden shout
F *Ebdim* *C* *C7*
 Open up the window, let that bad air out
F *Ebdim* *C* *A7*
 Open up the window, let that bad air out
*D7*_(½) *D7b9*_(½) *G7* *C* *C*
 I thought I heard Billy Bolden shout

I thought I heard Buddy Bolden say
 Stinky butt funky butt, take it away
 Stinky butt funky butt, take it away
 I thought I heard him say

I thought I heard Judge Fogarty say
 Give him thirty days in the market, take him away
 Give him a good broom to sweep with, take him away
 I thought I heard him say

I thought I heard Frankie Dusen shout
 Gal, give me that money or I'm gonna beat it out
 Give me that money, I explain you, or I'm gonna beat it out
 I thought I heard Frankie Dusen say

I thought I heard Mamie Desdoumes play,
 The blues, I understood every word she say
 I understood every word she say
 I thought I heard Mamie Desdoumes play

Bye, Bye, Blackbird

words by Mort Dixon and music by Ray Henderson (1926)

F *F* *C7* *F*
Pack up all my cares and woe, here I go, singin' low
F *Ddim7* *C7* *C7*
Bye bye blackbird.

C7 *C7* *C7* *C7*
Where somebody waits for me, sugar's sweet, and so is she
C7 *C* *F* *F*
Bye bye blackbird.

F *F*_(½) *C7*_(½) *Gm7*_(½) *C9*_(½) *F*
Pack up all my cares and woe, here I go, singin' low
F/A *Abdim7* *Gm7*_(½) *C7*_(½) *C7*
Bye bye black bird.

*Gm*_(½) *Eb/G*_(½) *Gm6*_(½) *Eb/G*_(½) *Gm7* *C7*
Where somebody waits for me, sugar's sweet, and so is she
Gm7 *C7* *Fma7*_(½) *Fma7*_(½) *F6*_(½) *F6*
Bye bye black bird.

F7 *F7* *Cm6* *D7*
No one here can love or understand me;
Gm *Gm* *Bbm6* *C7*
Oh what hard luck stories they all hand me.

F *F* *Eb7* *D7*
Make my bed and light the light, I'll arrive late tonight --
Gm7 *Gm7*_(½) *C7*_(½) *F*_(½) *Dm7*_(½) *Gm7*_(½) *C7*_(½)
Blackbird, bye bye,

Gm7 *Gm7*_(½) *C7*_(½) *F*_(½) *Bb*_(½) *Bbm*_(½) *F6*_(½)
Blackbird, bye bye,

Bye Bye Love by Felice Bryant and Boudeleaux Bryant (1957)

$B7$ $B7$ E E
 There goes my baby with someone new. She sure looks
 $B7$ $B7$ E $E_{(\frac{3}{4})}$ $E7_{(\frac{1}{4})}$
 happy; I sure am blue. She was my
 A $A_{(\frac{3}{4})}$ $Bb_{(\frac{1}{4})}$ B $B7$
 Baby 'till he stepped in. Goodbye to
 $B7$ $B7$ E E
 romance that might have been.

A E A E
 Bye bye, love. Bye bye, happiness.
 A E $E_{(\frac{1}{2})}$ $B_{(\frac{1}{2})}$ E
 Hello, loneliness. I think I'm gonna cry.
 A E A E
 Bye bye, love. Bye bye, sweet caress.
 A E $E_{(\frac{1}{2})}$ $B_{(\frac{1}{2})}$ E
 Hello, emptiness. I feel like I could die.
 $E_{(\frac{1}{2})}$ $B_{(\frac{1}{2})}$ E E
 Bye bye, my love, goodbye. I'm through with

romance. I'm through with love. I'm through with
 counting the stars above, and here's the
 reason that I'm so free: my lovin'
 baby is through with me.

A E A E
 Bye bye, love. Bye bye, happiness.
 A E $E_{(\frac{1}{2})}$ $B_{(\frac{1}{2})}$ E
 Hello, loneliness. I think I'm gonna cry.
 A E A E
 Bye bye, love. Bye bye, sweet caress.
 A E $E_{(\frac{1}{2})}$ $B_{(\frac{1}{2})}$ E
 Hello, emptiness. I feel like I could die.
 $E_{(\frac{1}{2})}$ $B_{(\frac{1}{2})}$ E E
 Bye bye, my love, goodbye.

California Here I Come

by Al Jolson, Bud DeSylva, and Joseph Meyers (1924)

A A+ D D E E7+5 A A
 California, here I come! Right back where I started from.
 A Cdim Bdim E7
 Where bowers of flowers bloom in the spring.
 A Cdim Bdim E7
 Each morning at dawning, birdies sing an' everything.
 A A+ D D E E7+5 A A_(1/2) F#7_(1/2)
 A sunkist miss said, "Don't be late" That's why I can hardly wait.
 Bm_(1/2) F#m D Dm F#m B7 F7 E7 A A
 O pen up that Golden Gate, California here I come.

C#m Cm(ma7) C#m7 F#7_(1/2) F#m7_(1/2)
 When the wint'ry winds are blowin', and the
 C#m A7_(1/2) G#7_(1/2) C#m C#m6 C#m(ma7) C#m
 snow is starting to fall,
 C#m Cm(ma7) C#m7 F#7_(1/2) F#m7_(1/2)
 Then my eyes turn westward knowing', that's the
 C#m A7_(1/2) G#7_(1/2) C#m_(1/2) C#m6_(1/2) C#m(ma7)_(1/2) C#m_(1/2)
 place I love the best of all.

E7 Edim7_(1/2) E7_(1/2) D_(1/4) A_(3/4) A
 Californ ia I've been blue,
 E7 Edim7_(1/2) E7_(1/2) D G7
 since I've been a way from you.
 C#m Cm(ma7) C#m7 F#7_(1/2) F#m7_(1/2)
 I can't wait 'til I get going, even
 C#m A7_(1/2) G#7_(1/2) C#m E7_(1/2) Eaug_(1/2)
 now I'm starting in to call, Oh!

Any one who likes to wnder outght to keep this saying in his mind
 Absence makes the heart grow fonder of the good old place you leave behind
 When you've hit the train a while, seems you rarely see a smile
 That's why I must fly out yonder, where a frown is mighty hard to find. Oh!

Can't Help Falling in Love with You music by

Jean-Paul Egide Martini, lyrics by Jean-Pierre Claris de Florian (1785), hit by Elvis Presley (1961)

C G C G

C Em Am Am F C G G7
Wise men say, only fools rush in
F G Am F(Dm) C G C C
But I can't help falling in love with you
C Em Am Am F C G G7
Shall I stay, would it be a sin
F G Am F(Dm) C G C C
If I can't help falling in love with you

Em B7 Em B7
Like a river flows, surely to the sea
Em B7 Em C#dim7 Dm G7
Darling so it goes, some things are meant to be

C Em Am Am F C G G7
Take my hand, take my whole life too
F G Am F(Dm) C G C G7
For I can't help falling in love with you

Em B7 Em B7
Like a river flows, surely to the sea
Em B7 Em C#dim7 Dm G7
Darling so it goes, some things are meant to be

C Em Am Am F C G G7
Take my hand, take my whole life too
F G Am F(Dm) C G C G7
For I can't help falling in love with you
F G Am F(Dm) C G C C
For I can't help falling in love with you

Cara Mia

by Julio Trapani and Lee Lange (1954)

F *Am* *Bb* *F*
Cara Mia why must we say goodbye?
Bb₍₂₎ *Bbdim7*₍₁₎ *F* *G7* *C7*
Each time we part my heart wants to die
F *Am* *Bb* *F*
My darling hear my prayer Cara Mia fair
Bbm6 *F* *Gm7*₍₂₎ *C7*₍₁₎ *F*
Here are my arms you alone will share.

Db *Bm6* *F* *Fma7*₍₁₎ *F6*₍₁₎
All I want is you forever more,
Bm6 *Bm6* *F*₍₂₎ *Db7*₍₁₎ *C7*₍₁₎ *Gm7*₍₁₎ *C7b9*₍₁₎
to have, to hold, to love, a dore

F *Am* *Bb* *F*
Cara Mia mine, say those words divine,
Bbm6 *F* *Gm7*₍₂₎ *C7*₍₁₎ *F*
I'll be your love till the end of time!
Bbm6 *F* *Gm7* *Gb7* *F*
I'll be your love till the end of time!

Catch a Falling Star by Paul Vance and Lee Pockriss (1957)

$C_{(\frac{3}{4})}$ $Dm7_{(\frac{1}{4})}$ $C_{(\frac{3}{4})}$ $Dm7_{(\frac{1}{4})}$
 Catch a falling star and put it in your pocket,
 $C_{(\frac{1}{2})}$ $G7_{(\frac{1}{4})}$ $Fdim_{(\frac{1}{4})}$ $C_{(\frac{3}{4})}$ $Dm7_{(\frac{1}{4})}$
 Never let it fade a way.
 $C_{(\frac{3}{4})}$ $Dm7_{(\frac{1}{4})}$ $C_{(\frac{3}{4})}$ $Dm7_{(\frac{1}{4})}$
 Catch a falling star and put it in your pocket,
 $C_{(\frac{1}{2})}$ $G7_{(\frac{1}{4})}$ $Fdim_{(\frac{1}{4})}$ $C_{(\frac{3}{4})}$ $Dm7_{(\frac{1}{4})}$
 Save it for a rain y day.

$Dm7_{(\frac{1}{4})}$ $C\#m7_{(\frac{1}{4})}$ $Dm7_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $Gm7_{(\frac{1}{4})}$ $Dm7_{(\frac{1}{4})}$
 For love may come and tap you on the shoul der
 $C_{(\frac{1}{2})}$ $Cdim_{(\frac{1}{4})}$ $G_{(\frac{1}{4})}$ $C_{(\frac{3}{4})}$ $C7_{(\frac{1}{4})}$
 Some star less night; and
 $Dm7_{(\frac{1}{4})}$ $C\#m7_{(\frac{1}{4})}$ $Dm7_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $Gm7_{(\frac{1}{4})}$ $Dm7_{(\frac{1}{4})}$
 just in case you feel you want to hold her,
 $C_{(\frac{1}{2})}$ $Cdim7_{(\frac{1}{4})}$ $C_{(\frac{1}{4})}$ $G7_{(\frac{1}{4})}$ $Cdim7_{(\frac{1}{4})}$ $C/G_{(\frac{1}{4})}$ $Fdim7_{(\frac{1}{4})}$
 You'll have a pock etful of star light.

Catch a falling star and put it in your pocket,
 Never let it fade away.
 Catch a falling star and put it in your pocket,
 Save it for a rainy day.

$Dm7_{(\frac{1}{4})}$ $C\#m7_{(\frac{1}{4})}$ $Dm7_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $Gm7_{(\frac{1}{4})}$ $Dm7_{(\frac{1}{4})}$
 For when your troubles start in multi ply in',
 $C_{(\frac{1}{2})}$ $Cdim_{(\frac{1}{4})}$ $G_{(\frac{1}{4})}$ $C_{(\frac{3}{4})}$ $C7_{(\frac{1}{4})}$
 And they just might, It's
 $Dm7_{(\frac{1}{4})}$ $C\#m7_{(\frac{1}{4})}$ $Dm7_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $Gm7_{(\frac{1}{4})}$ $Dm7_{(\frac{1}{4})}$
 Eas y to forget them without try in'
 $C_{(\frac{1}{2})}$ $Cdim7_{(\frac{1}{4})}$ $C_{(\frac{1}{4})}$ $G7_{(\frac{1}{4})}$ $Cdim7_{(\frac{1}{4})}$ $C/G_{(\frac{1}{4})}$ $Fdim7_{(\frac{1}{4})}$
 With just a pock et ful of star light,
 $A7_{(\frac{1}{4})}$ $Em7_{(\frac{1}{4})}$ $Cdim7_{(\frac{1}{4})}$ $A7_{(\frac{1}{4})}$
 pocket full of star light.

$D_{(\frac{3}{4})}$ $G/B_{(\frac{1}{4})}$ $D_{(\frac{3}{4})}$ $G/B_{(\frac{1}{4})}$ $D_{(\frac{1}{2})}$ $G/B_{(\frac{1}{2})}$ D
 Catch a falling star and put it in your pocket, Never let it fade away;
 $D_{(\frac{3}{4})}$ $G/B_{(\frac{1}{4})}$ $D_{(\frac{3}{4})}$ $G/B_{(\frac{1}{4})}$ $D_{(\frac{1}{2})}$ $G/B_{(\frac{1}{2})}$ D
 Catch a falling star and put it in your pocket, Save it for a rainy day;
 $D_{(\frac{1}{2})}$ $G/B_{(\frac{1}{2})}$ D $D_{(\frac{1}{2})}$ $G/B_{(\frac{1}{2})}$ D
 Save it for a rainy day; Save it for a rainy day;
 $D_{(\frac{1}{2})}$ $F\#m_{(\frac{1}{2})}$ G $A7$ $D_{(\frac{1}{2})}$ $G/B_{(\frac{1}{4})}$ $D_{(\frac{1}{4})}$ $G_{(\frac{1}{4})}$ $D_{(\frac{1}{4})}$ $Gdim_{(\frac{1}{2})}$ $D_{(hold)}$
 Save it for a rain y day.

Chances Are

words by Al Stillman and music by Robert Allen (1957)

A7#5

Chances

D6 A7#5 D Bm7b5

are, 'cause I wear a silly grin

A C#m7 F#9 F#7

The moment you come into view,

Bm7 B7 E7(½) Bm7(½) E7 A A F7(½) A A7#5(½)

Chances are you think that I'm in love with you.

Just be

D6 A7#5 D6 Bm7b5

because my composure sort of slips

A C#m7 F#9 F#7

The moment that your lips meet mine,

Bm7 B7 E7(½) Bm7(½) E7(½) E7b9(½)

Chances are you think my heart's your val en

A A A Ama7

tine. In the magic of

Dm Dm Dm Dm6 Am Am

moonlight, when I sigh, "Hold me close, Dear."

F#m7 F#m7 F#m7 F#m7 B7 B7

Chances are you believe the stars that fill the skies are

F9 E9 A7#5 A7#5

in my eyes. Guess you feel you'll always

D6 A7#5 D Bm7b5

be the one and only one for me, and

A Cm#7 F9 F#7(#5)

if you think you could, well,

Bm(½) Bdim7(½) Bm(½) Cdim(½) Bm7 E7(½) E7b9(½)

chances are your chances are aw fly

A F(½) Fdim7(½) A A(hold)

good.

Coquette

music by Johnny Green and Carmen Lombardo, words by Gus Kahn (1928)

F *F*_(1/2) *Adim7*_(1/2) *Gm7* +2
 Tell me, why you keep foolin', little coquette
C7 *C7*_(1/2) *C7+*_(1/2) *F* *G7*_(1/2) *C7*_(1/2)
 Makin' fun of the ones who love you?
F *F*_(1/2) *Adim7*_(1/2) *Gm7* +2
 Breakin' hearts you are ruling, little coquette
C7 *C7*_(1/2) *C7+*_(1/2) *F* *F*
 True hearts tenderly dreamin' of you.

F7 *F7* *Bb* *Bb*
 Someday, you'll fall in love like I fell in love with you
G7 *G7* *C7* *C*_(1/2) *C7+5*_(1/2)
 Maybe some one you love will just be fool in'
F *F*_(1/2) *Adim7*_(1/2) *Gm7* *Gm9*
 And when you're all alone with only regrets
C7 *C7*_(1/2) *C7+*_(1/2) *F* *G7*_(1/2) *C7*_(1/2)
 You'll find, little coquette, I love you

Ooh, tell me, why you keep foolin', little coquette
 Making' fun of the ones who love you?
 Breakin' hearts you are ruling, little coquette
 The true hearts tenderly dreamin' of you.

Well, someday you'll fall in love like I fell in love with you
 Maybe the one you love will just be foolin'
 And when you're alone with all your regrets
 You'll find, little coquette, I love you.

I love you, I love you.

*F*_(1/2) *E*_(1/2) *Gm6*_(1/2) *D*_(1/2) *F*_(1/2) *Gm*_(1/2) *C*_(1/2) *F*
 You love to flirt and you don't mean to hurt, But you leave those who love you to sigh,
*F*_(1/2) *E*_(1/2) *Gm*_(1/2) *D*_(1/2) *F*_(1/2) *Gm*_(1/2) *C*_(1/2) *F*
 Each heart's a flow'r that you want for an hour, Then for -get like a gay but -ter -fly.
*G7*_(1/2) *Em*_(1/2) *Em* *C*_(1/2) *Gm*_(1/2) *Gm6*_(1/2) *C7*_(1/2)
 But -ter -flies play in the summer sun, But are they gay when their day is done?

Crazy 'Bout My Baby

music by Thomas Fats Waller and lyric by Alexander Hill (1931)

Cm D7^(1/2) G7^(1/2) Cm Cm^(1/2) Bb7^(1/2)
I'm walk ing on air for I've
Eb^(1/2) Bb7^(1/2) Eb^(1/2) Bb7^(1/2) G7 G7
left all my blue days be hind Oh baby
Cm D7^(1/2) G7^(1/2) Cm Cm^(1/2) Bb7^(1/2)
I've learned how to care and there's
Bb^(1/2) A7^(1/2) Bb^(1/2) A7^(1/2) G7 G7
love really love on my mind. I'm the

Fm7^(1/2) Bb7^(1/2) Ebma7^(1/2) C7^(1/2) Fm^(1/2) Bb7^(1/2) Fm7^(1/2) Bb7^(1/2)
world's most happy creature Tell me, what can worry me? I'm
Fm7^(1/2) Bb7^(1/2) Ebma7^(1/2) C7^(1/2) Fm^(1/2) Bb7^(1/2) Fm7^(1/2) Bb7^(1/2)
crazy 'bout my baby and my baby's crazy 'bout me, Mister

Fm7^(1/2) Bb7^(1/2) Ebma7^(1/2) C7^(1/2) Fm^(1/2) Bb7^(1/2) Fm7^(1/2) Bb7^(1/2)
Cupid was my teacher, oh, the reason we a gree I'm
Fm7^(1/2) Bb7^(1/2) Ebma7^(1/2) C7^(1/2) Fm^(1/2) Bb7^(1/2) Fm7^(1/2) Bb7^(1/2)
crazy 'bout my baby and my baby's crazy 'bout me, Oh

Bbm7^(1/2) Eb7^(1/2) Ab6^(1/2) Ab7^(1/2) Fm^(1/2) Bb7^(1/2) Fm7^(1/2) Bb7^(1/2)
Parson, get that book out, get it ready in your hand
Bbm7^(1/2) Eb7^(1/2) Ab6^(1/2) Ab7^(1/2) Fm^(1/2) Bb7^(1/2) Fm7^(1/2) Bb7^(1/2)
keep a steady look-out, 'cause I know you'll under stand. We're an

Fm7^(1/2) Bb7^(1/2) Ebma7^(1/2) C7^(1/2) Fm^(1/2) Bb7^(1/2) Fm7^(1/2) Bb7^(1/2)
A1 combin ation, the perfect he and she I'm
Fm7^(1/2) Bb7^(1/2) Ebma7^(1/2) C7^(1/2) Fm^(1/2) Bb7^(1/2) Fm7^(1/2) Bb7^(1/2)
crazy 'bout my baby and my baby's crazy 'bout me, Oh

Cruising Down the River by Eily Beadell and Nell Tollerton

(1945)

F₍₂₎ *Fdim7*₍₁₎ *F*₍₂₎ *Fdim7*₍₁₎ *F* *D7*
 Cruising down the river on a ,
G7 *G7* *G7* *G7*
 Sunday afternoon,
C7₍₂₎ *Cdim7*₍₁₎ *C7*₍₂₎ *Cdim7*₍₁₎ *C7*₍₂₎ *Cdim7*₍₁₎ *C7*
 With one you love, the sun a bove
F *F#dim7* *C* *C7*
 waiting for the moon.

F₍₂₎ *Fdim7*₍₁₎ *F*₍₂₎ *Fdim7*₍₁₎ *F* *D7*
 The old ac cor dion playing a
G7 *G7* *G7* *G#dim7*
 senti mental tune,
F *Gm7*₍₂₎ *C7*₍₁₎ *F* *D7*
 Cruising down the river on a.
G9₍₂₎ *G7*₍₁₎ *Bb/C*₍₂₎ *C7*₍₁₎ *F* *F*
 Sun day af ter noon.

F7₍₂₎ *Cdim7*₍₁₎ *F9*₍₂₎ *Cdim7*₍₁₎ *F7*₍₂₎ *Cdim7*₍₁₎ *F9*₍₂₎ *Cdim7*₍₁₎
 The birds a bove all sing of love, a
F7₍₂₎ *Cdim7*₍₁₎ *F9*₍₂₎ *Cdim7*₍₁₎ *Bb* *Bb*
 Gen tle sweet re frain
G7₍₂₎ *Ddim7*₍₁₎ *G9*₍₂₎ *Ddim7*₍₁₎ *G7*₍₂₎ *Ddim7*₍₁₎ *G9*₍₂₎ *Ddim7*₍₁₎
 The winds a round all make a sound like
G7₍₂₎ *Ddim7*₍₁₎ *G9* *C7* *C7*
 Soft ly falling rain.

F₍₂₎ *Fdim7*₍₁₎ *F*₍₂₎ *Fdim7*₍₁₎ *F* *D7*
 Just two of us to gether, we'll
G7 *G7* *G7* *G#dim7*
 plan a honey moon
F *Gm7*₍₂₎ *C7*₍₁₎ *F* *D7*
 Cruising down the river on a
G9₍₂₎ *G7*₍₁₎ *Bb/C*₍₂₎ *C7*₍₁₎ *F* *F*
 Sun day af ter noon.

Cuando Calienta el Sol en Masachapa by

Rafael Gastón Pérez (1961)

*Amor, estoy solo aqui en la playa,
y es el sol quien me acompaña
Y me quema, y me quema, y me quema*

A F#m Bm E7 A F#m Bm E7

A F#m C#m C#m
Cuando calienta el sol aquí en la playa,
D Bm(½) E7(½) A A7
Siento tu cuerpo vibrar cerca de mi;
Bm E7 A F#m
Es tu palpitir, es tu cara, es tu pelo,
C#m D E7 E7
Son tus besos, me estremezco, oh, oh, oh!

A F#m C#m C#m
Cuando calienta el sol aquí en la playa,
D Bm(½) E7(½) A A7
Siento tu cuerpo vibrar cerca de mi,
Bm E7 A F#m
Es tu palpitir, tu recuerdo, mi locura,
C#m D E7 E7
Mi delirio, me estremezco, oh, oh, oh! Cuando calienta
A F#m Bm E7 A F#m Bm E7
el sol.

Love, I am alone on the beach
And the sun accompanies me
And I burn, I burn, I burn

When the sun heats here at the beach
I feel your body vibrate near me;
It's your heartbeat, your face, your hair,
Are your kisses, I shudder, oh, oh, oh!

When the sun heats up here at the beach
I feel your body vibrate near me;
It is your heartbeat, your memory, my madness,
My delirium, I shudder, oh, oh, oh, When it the sun heats

Deep River Blues

by Alton Delmore and Rabon Delmore (originally
I've Got the Big River Blues)(1933)

E7 *Edim* *E7* *A7*
Let it rain, let it pour, let it rain a whole lot more,
 E *E* *B7* *B7#5*
'Cause I got them deep river blues.
E *Edim* *E* *A7*
Let the waves drive right on, let that wind sweep along,
 E *B7* *E*_(1/2) *E6*_(1/2) *E*
'Cause I got them deep river blues.

My old gal, she's a good old pal, looks like a water fowl.
When I get them deep river blues.
Ain't no one to cry for me and the fish'll go out on a spree
When I get them deep river blues.

I'm gonna take my old boat, I'm gonna sail if she'll float,
'Cause I got them deep river blues,
I'm goin' back to mussel shores, times are better there I'm told,
'Cause I got them deep river blues.

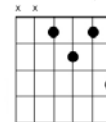
If my boat sinks with me, I'll go down, don't you see?
'Cause I got them deep river blues.
Now I'm gonna say goodbye, and if I sink, just let me die
'Cause I got them deep river blues.

Don't Sit Under the Apple Tree

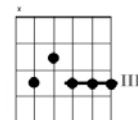
by Lew Brown and Charlie Tobias, music by Sam H. Stept (1942)

$F_{(\frac{1}{2})}$ $F6_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $F6_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $F6_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $F\#dim7_{(\frac{1}{2})}$
 Don't sit under the apple tree with anyone else but me
 $Gm7_{(\frac{1}{2})}$ $C11_{(\frac{1}{2})}$ $C9$ $F_{(\frac{1}{2})}$ $F6_{(\frac{1}{2})}$ $F_{(\frac{1}{4})}$ $C7_{(\frac{1}{4})}$ $Gm7_{(\frac{1}{4})}$ $C7_{(\frac{1}{4})}$
 Anyone else but me, anyone else but me, no, no, no
 $F_{(\frac{1}{2})}$ $F6_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $F6_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $Am7b5_{(\frac{1}{2})}$ $D7$
 Just remember that I've been true to nobody else but you
 $G7$ $C11_{(\frac{1}{2})}$ $C7_{(\frac{1}{2})}$ $F6_{(\frac{1}{2})}$ $Bb_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $Gm7_{(\frac{1}{2})}$
 So just be true to me

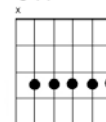
Am7b5 (Cm6)



C9



C11

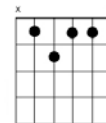


Don't go walkin' down Lovers' Lane with anyone else but me
 Anyone else but me, anyone else but me, no, no, no
 Don't start showing off all your charms in somebody else's arms
 $G7$ $C11_{(\frac{1}{2})}$ $C7_{(\frac{1}{2})}$ $F6_{(\frac{1}{2})}$ $Gm7_{(\frac{1}{2})}$ $G\#dim7_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$
 You must be true to me

$Bb_{(\frac{1}{2})}$ $Bb6_{(\frac{1}{2})}$ $Bb_{(\frac{1}{2})}$ $Bb6_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $Gm7_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $A7/E_{(\frac{1}{2})}$
 I'm so afraid that the plans we made underneath those moon lit skies
 $Dm_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $Bm7-5_{(\frac{1}{2})}$ $G9_{(\frac{1}{2})}$ $C7$ $C7_{(\frac{1}{2})}$ $C7\#5_{(\frac{1}{2})}$
 Will fade away and your bound to stray if the stars get in your eyes

$F_{(\frac{1}{2})}$ $F6_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $F6_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $Am7b5_{(\frac{1}{2})}$ $D7$
 So don't sit under the apple tree with anyone else but me, you're
 $G7$ $C11_{(\frac{1}{2})}$ $C9_{(\frac{1}{2})}$ $F6$ $C7\#5_{(\frac{1}{2})}$ $F6_{(hold)}$
 my L O V E

C7#5



Don't sit under the apple tree with anyone else but me
 Anyone else but me, anyone else but me, no, no, no
 Don't sit under the apple tree with anyone else but me
 'Til I come marchin' home

Don't go walkin' down Lovers' Lane with anyone else but me
 Anyone else but me, anyone else but me, no, no, no
 Don't go walkin' down Lovers' Lane with anyone else but me
 'Til I come marchin' home

I just got word from a guy who heard from the guy next door to me
 The girl he met just loves to pet and it fits you to a 'T'
 So, don't sit under the apple tree with anyone else but me
 'Til I come marchin' home

Don't give out with those lips of yours to anyone else but me
 Anyone else but me, anyone else but me, no, no, no

Watch those girls on foreign shores, you'll have to report to me
 When you come marchin' home

Don't hold anyone on your knee, you better be true to me
 You better be true to me, you better be true to me
 Don't hold anyone on your knee, you're gettin' the third degree
 When you come marchin' home

You're on your own where there is no phone and I can't keep tabs on you.
 Be fair to me, I'll guarantee this is one thing that I'll do
 I won't sit under the apple tree with anyone else but you
 'Til you come marchin' home

Don't sit under the apple tree with anyone else but me
 Anyone else but me, anyone else but me, no, no, no
 I know the apple tree is reserved for you and me
 And I'll be true 'til you come marchin' home

Do You Want to Dance? by Bobby Freeman (1958)

F Dm7 Gm7 C7b9
Well do you want to dance and hold my hand

F Dm7 Gm7 C7b9

Tell me I'm your lover man

F Dm7 Gm7 C7b9 F(3/4) Db9(1/4) C7

Oh baby do you want to dance?

F Dm7 Gm7 C7b9

Well do you want to dance and make romance

F Dm7 Gm7 C7b9

Squeeze me all through the night

F Dm7 Gm7 C7b9 F(3/4) Db9(1/4) C7

Oh ba by do you want to dance?

F Dm7 Gm7 C7b9

Well do you want to dance under the moonlight

F Dm7 Gm7 C7b9

Squeeze me all through the night

F Dm7 Gm7 C7b9 F(3/4) Eb9(1/4) F6

Oh ba by do you want to dance?

C7/C C7/E C9/G C9/Bb C9/Bb C7b9/Bb

F Dm7 Gm7 C7b9
Well do you want to dance and hold my hand

F Dm7 Gm7 C7b9

Squeeze me, say I'm your man

F Dm7 Gm7 C7b9 F(3/4) Db9(1/4) C7

Oh ba by do you want to dance?

F Dm7 Gm7 C7b9

Well do you want to dance under the moonlight

F Dm7 Gm7 C7b9

Squeeze me all through the night

F Dm7 Gm7 C7b9 F(3/4) Db9(1/4) C7

Oh ba by do you want to dance?

F Dm7 Gm7 C7b9

Well do you want to dance and make romance?

F Dm7 Gm7 C7b9

Kiss and squeeze mm yeah

F Dm7 Gm7 C7b9 F(1/2) Eb9(1/4) F6(1/4)

Do you... want to dance?

F Dm7 Gm7 C7

Do you, do you, do you, do you wanna dance?

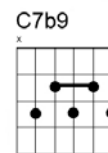
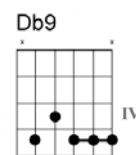
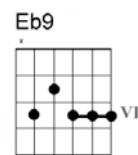
F Dm7 Gm7 C7

Do you, do you, do you, do you want to dance?

F Dm7 Gm7 C7 F6(1/2) Eb9(1/2) F6

Do you, do you, do you, do you want to dance?

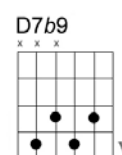
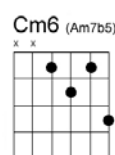
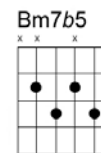
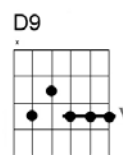
C7/C C7/E C9/G C9/Bb C9/Bb C7b9/Bb



Dream a Little Dream of Me

by Wilbur Schwandt and Fabian Andre (1931)

G *Eb9*_(1/2) *D9*_(1/2)
 Stars shining bright above you
G *E7*_(1/2) *Bm7-5*_(1/4) *E7*_(1/4)
 Night breezes seem to whisper, "I love you."
*Am*_(1/2) *Am7*_(1/2) *Cm6*
 Birds singing in the sycamore tree
*G*_(1/2) *A7*_(1/2) *D*_(1/2) *D7*_(1/2)
 Dream a little dream of me



G *Eb9*_(1/2) *D9*_(1/2)
 Say nightie-night and kiss me
G *E7*_(1/2) *Bm7-5*_(1/4) *E7*_(1/4)
 Just hold me tight and tell me you'll miss me.
*Am*_(1/2) *Am7*_(1/2) *Cm6*
 While I'm alone and blue as can be
*G*_(1/4) *F9*_(1/4) *Eb9*_(1/4) *D9*_(1/4) *G*_(1/2) *F9*_(1/2) *Bb9*_(1/2) *Bb9*_(1/2)
 Dream a little dream of me

*Eb*_(1/2) *Cm7*_(1/2) *Fm7*_(1/2) *Bb9*_(1/2)
 Stars fading, but I linger on, dear,
*Eb*_(1/2) *Cm7*_(1/2) *Fm7*_(1/2) *Bb9*_(1/2)
 Still craving your kiss;
*Eb*_(1/2) *Cm7*_(1/2) *Fm7*_(1/2) *Bb9*_(1/2)
 I'm longing to linger till dawn, dear,
*Eb*_(1/2) *Cm7*_(1/2) *Am7*_(1/2) *D9*_(1/2)
 Just saying this:

G *Eb9*_(1/2) *D9*_(1/2)
 Sweet dreams till sunbeams find you,
G *E7*_(1/2) *Bm7-5*_(1/4) *E7*_(1/4)
 Sweet dreams that leave all worries behind you;
*Am*_(1/2) *Am7*_(1/2) *Cm6*
 But in your dreams whatever they be,
*G*_(1/4) *F9*_(1/4) *Eb9*_(1/4) *D9*_(1/4) *G*_(1/2) *F9*_(1/2) *Bb9*_(1/2) *Eb*_(1/2) *Eb*_(1/2) *A9*_(1/4) *D7b9*_(1/4) *G*_(hold)
 Dream a little dream of me.

Drinking Song

music by Sigmund Romeberg and lyrics by Dorothy Donnelly (from the "Student Prince") (1924)

D D D D D D D D
 Drink! Drink! Drink! Drink! Drink! Drink! Drink! Drink!
D D D D D D A A7
 Ein zwei drei vier, lift your stein and drink your beer!
D D D D D A A7
 Ein zwei drei vier, lift your stein and drink your beer!

D D D D D D A A
 Drink! Drink! Drink! To eyes that are bright as stars when they're shining on me
D D D D D D A A
 Drink! Drink! Drink! To lips that are red and sweet as the fruit on the tree
A7 A7 D D7 G(2) D(1) G(2) D(2) Em A7
 Here's a hope that those bright eyes will shine, lovingly, longingly soon into mine

C7 F C7 F D7 G E7 A7
 May those lips that are red and sweet , tonight with joy my own lips meet

G G D(2) A(1) D G G D(2) A(1) D
 Drink! Drink! Let the toast start! May young hearts never part!
G G D G(1) D(1) Em6(1) D(1) Em6(1) D(1) E9(1) A6(1) E7(1) A7
 Drink! Drink! Drink! Let ev' ry true lov er sa lute his sweetheart!

Drink! Drink! Drink! To arms that are white and warm as a rose in the sun
 Drink! Drink! Drink! To hearts that will love one, only when I am the one
 Here's a hope that those soft arms will twine, tenderly, trustingly soon around mine

C7 F C7 F D7 G E7 A7
 All I ask is the right to see those smiling eyes beguiling me

G G D(2) A(1) D G G D(2) A(1) D
 Drink! Drink! Let the toast start! May young hearts never part!
G G D G(1) D(1) Em6(1) D(1) Em6(1) D(1) A7(1) E9(1) A7(1) D(2) A7(1)
 Drink! Drink! Drink! Let ev' ry true lov er sa lute his sweet heart! Let's
D
 drink!

Dummy Song (I'll Take the Legs from Some Old Table)

by Lew Brown, Billy Rose, Ray Henderson (1945)

C Fm C_(½) G7_(½) C_(½) G7_(½) C F C C7dim

Johnny got a furlough and he took it on the run

G G G G7#5 C C C G7

To see his little hon' and have a little fun

C Fm C_(½) G7_(½) C_(½) G7_(½) C F C Cm6

He found her with a sergeant, she was bouncing on his knee

G G D7 D7 G xx

And Johnny yelled, "No wedding bells for me!"

C C C C_(½) G7_(½)
I'll take the legs from some old table. I'll take the

C C_(½) Cdim7_(½) G7 G7

arms from some old chair I'll take the

G7 G7 G7 G7 D7 D7 G7 G7

neck from some old bottle and from a horse I'll take the hair I'll take the

C C C C C7 Fdim7_(½) C7_(½) F F

hands and face from off a clock, and, baby, when I'm through, I'll

F F#dim7 C A7 D7 G7 C C

get more lovin' from that Dum-Dum-Dummy than I ever got from you

Came another furlough and he called her on the phone

He said, "Are you alone?" She said, "No, no, my own

I'm sitting with your Colonel and he's lovely company"

And Johnny cried, "Ha-ha, ho-ho, hee-hee"

And then I'll put them all together,

With some string and with some glue.

And I'll get more good lovin'

From that damn dummy

C C C C_(½) G7_(½)
I'll take the legs from some old table. I'll take the

C C_(½) Cdim7_(½) G7 G7

arms from some old chair I'll take the

G7 G7 G7 G7 D7 D7 G7 G7

neck from some old bottle and from a horse I'll take the hair And when I

C C C C C7 Fdim7_(½) C7_(½) F F

stick them all together, then here's what I will do

F F#dim7 C A7 D7 G7 C C

get more lovin' from that Dum-Dum-Dummy than I ever got from you

Earth Angel by Jesse Belvin (1954)

D Bm Em7 A7

D Bm Em7 A7
Earth angel earth angel will you be mine

D Bm Em7 A7
my darling dear love you all the time

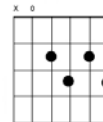
D Bm Em7 A7 D Bm Em7 A7
I'm just a fool a fool in love with you

D Bm Em7 A7
Earth angel earth angel the one I adore

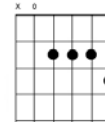
D Bm Em7 A7
love you forever and ever more

D Bm Em7 A7 D G D7 D7
I'm just a fool a fool in love with you

A7b9



A7



G Gm D D Em7 A7 D D7
I fell for you and I knew the vision of your love loveliness

G G#dim7 D/A Bm

I hope and I pray that some day

E9 E9 A7b9 A7

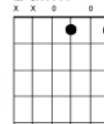
I'll be the vision of your hap-happiness oh

D Bm Em7 A7
Earth angel earth angel please you be mine

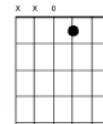
D Bm Em7 A7
my darling dear love you all the time

D Bm Em7 A7 D Bdim7 Em7 A7
I'm just a fool a fool in love with you

Bdim7



G#dim7

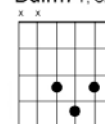


Repeat and change the final line to

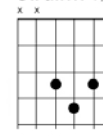
D Bm Em7 A7 D Em7 A7(hold)

I'm just a fool a fool in love with you

Bdim7 F, G#, D



G#dim7 F, B, D,



Enjoy Yourself (It's Later Than You Think)

music by Carl Sigman and lyrics by Herb Magidson (1949)

C Am C Am C Am Dm
You work and work for years and years, you're always on the go;
Dm7 G7 Dm7 G7 Dm7 G7 C C
You never take a minute off, too busy makin' dough.
C Am C Am C C7 F
Someday, you say, you'll have your fun when you're a millionaire --
F Fm C A Dm7 G7 C G7
Imagine all the fun you'll have in your old rockin' chair.

C C Am7 Dm7
Enjoy yourself, it's later than you think;
G7 Dm7 G7 C
Enjoy yourself, while you're still in the pink.
C C7 F F
The years go by as quickly as a wink --
Dm7 F C Am Dm7 G7 C
Enjoy yourself, enjoy yourself, it's later than you think.

C Am C Am C Am Dm
You're gonna take that ocean trip, no matter, come what may;
Dm7 G7 Dm7 G7 Dm7 G7 C C
You've got your reservations but you just can't get away.
C Am C Am C C7 F F
Next year, for sure, you'll see the world, you'll really get around --
F Fm C A Dm7 G7 C G7
But how far can you travel when you're six-feet under ground?

C Am C Am C Am Dm Dm
Your heart of hearts, your dream of dreams, your ravishing brunette;
Dm7 G7 Dm7 G7 Dm7 G7 C C
She's left you and she's now become somebody else's pet.
C Am C Am C C7 F
Lay down that gun, don't try, my friend, to reach the great beyond;
F Fm C A Dm7 G7 C G7
You'll have more fun by reachin' for a redhead or a blonde.

C Am C Am C Am Dm
You never go to nightclubs and you just don't care to dance;
Dm7 G7 Dm7 G7 Dm7 G7 C
You don't have time for silly things like moonlight and romance.
C Am C Am C C7 F
You only think of dollar bills tied neatly in a stack;
F Fm C A Dm7 G7 C G7
But when you kiss a dollar bill, it doesn't kiss you back.

Fly Me To The Moon by Bart Howard (1954)

Bm7 *G* *A* *Dma7*

Fly me to the moon, let me sing among those stars

Em *G* *F#7* *Bm7*

Let me see what spring is like on Jupiter and Mars

Em *A* *Dma7* *Bm7*
In other words, hold my hand

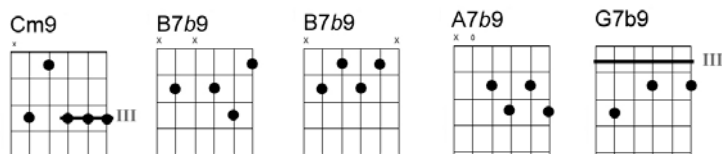
Em *A* *Dma7* *F#7*
In other words, baby kiss me

Fill my heart with song, let me sing for ever more

You are all I long for, all I worship and adore

In other words, please be true

In other words, I love you



Am7 *Dm7* *G7* *Cma7*

Fly me to the moon, let me play amongst the stars,

F7 *Bm7b5* *E7b9* *Am7*

Let me see what spring is like on jupiter and mars,

A7b9 *Dm7* *G9* *G7b9* *Cm9* *Am7*

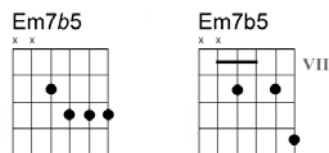
In other words, hold my hand!

Am9 *Dm7* *G7* *Fdim7* *Cma7* *Bm7* *E7*

In other words, darling kiss me!

Fill my heart with song, let me sing for ever more

You are all I long for, all I worship and adore



A7b9 *Dm7* *G9* *G7* *Em7b5*

In other words, please be t...rue!

A7b9 *Dm7* *Dm7/C* *G7/b9* *C6* *Bm7* *E7*

In other words I love you

A7b9 *Dm7* *G7* *G7/b9* *C6* *Bb6* *B6* *C6/9*

In other words I love You C6/9]

For All We Know

music by Fred Karlin, lyrics by Jimmy Griffin, Robb Wilson Royer (1970)

C_(1/2) C/B_(1/2) Am_(1/2) Am7/G_(1/2) Dm7_(1/2) Fdim_(1/2) G G7sus4_(1/2)

C_(1/2) C/B_(1/2) Am_(1/2) Am7/G_(1/2) D9 D7/F#

Love, look at the two of us,

F6 Dm_(1/2) Fm_(1/2) C C_(1/2) Em7_(1/2)

Strangers in many ways.

Am C_(1/2) C/B_(1/2) D/F# D7

We've got a life - time to share

Gmaj7 Cma7 Fmaj7 D7sus4

So much to say, and as we go from day to

C_(1/2) C/B_(1/2) Am_(1/2) Am7/G_(1/2) D9 D7/F#

day I'll feel you close to me, but

F6 Dm_(1/2) Fm_(1/2) C C_(1/2) Em7_(1/2)

time a lone will tell.

Am C_(1/2) C/B_(1/2) D/F# D7

Let's take a life - time to say,

Gmaj7 Cma7 Fmaj7 D7sus4

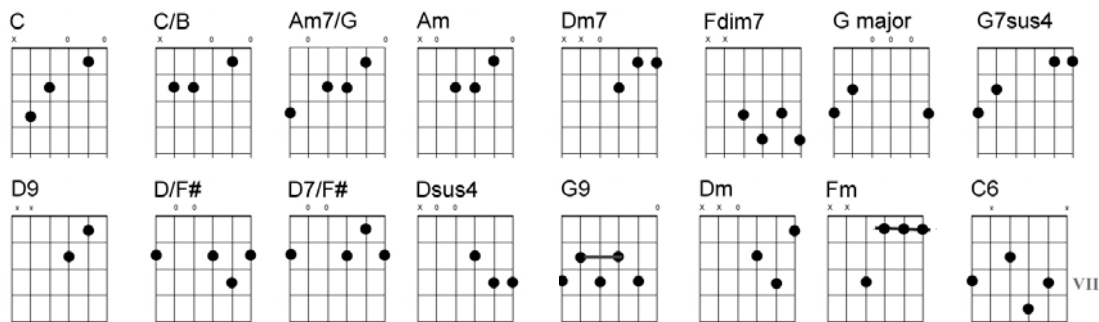
"I knew you well," For only time will tell us

Em7 Am_(1/2) Am7_(1/2) Fmaj7 G7sus4_(1/2) G9_(1/2)

so, And love may grow for all we

C_(1/2) C/B_(1/2) Am_(1/2) Am7/G_(1/2) Dm7_(1/2) Fdim_(1/2) C6_(hold)

know.



Four or Five Times by Byron Gay and Marco H. Hellman (1927)

Four or five times, Four or five times. There is de -

-light, do - ing things right, Four or five times. May - be I'll

sigh, May - be I'll cry, But if I

die, I'm gon - na' try, Four or five times.

[Scatting]

I'm never a flop,
I started on top,
Just keep strolling, keep the
ball a-rolling,
This isn't a boast,
But what I like most
Is to have someone who is
true,
Who will love me, too!

Four or five times,
Four or five times,
There is delight,
To doing things right,
Four or five times,
Four or five times!

Maybe I'll sigh,
Maybe I'll cry,
And if I die,
I'm gonna try,
Four or five times.
Six or seven times!

We like to play,
We like to swing,
We like to go,
Ski-dat-a-dat doh,
Four or five times.
Four or five times!

Bip-bop one,
Bip-bop two,
Bip-bop three,
Ski-adda-dadda-dee,
Four or five times,
Four or five times!

[Scatting]

Wow!
Yes! Sure! Okay!
What? Yeah!
Four or five times,
Four or five times,
There is delight,
To doing things right,
Four or five times

Frim Fram Sauce

music by Joe Ricardel and words by Red Evans
(1945)

*E*_(¼) *D9*_(¼) *E7*_(¼)
 I don't want
*A*_(½) *D9*_(½) *A*_(½) *D9*_(½) *A*_(½) *D9*_(½) *A*_(½) *D9*_(½)
 french fried potatoes, Red ripe tomatoes,
B9 *Edim7* *B9*_(½) *Cdim7*_(½) *B9*
 I'm never satisfied. I want the
*D*_(½) *Dma7*_(½) *Cdim7* *A*_(½) *C#7*_(½) *F#9*_(½) *F#7*_(½)
 frim fram sauce with the ausen fay with cha
B9 *B9*_(½) *E7/6* *A6* *Cdim7*_(½) *E7*_(½)
 fafa on the side. I don't want

I don't want pork chops and bacon,
 That won't awaken my appetite inside.
 I want the frim fram sauce with the aus - en fay
 With chafafa on the side.

A7 *Em7*_(½) *A9*_(½) *D6*_(½) *A7aug*_(½) *D6*
 A fella's really got to eat and a fella should eat right
*B7*_(½) *Cdim7*_(½) *E*_(½) *Fdim7*_(½) *B7*_(½) *Cdim7*_(½) *E7*
 Five will get you ten, I'm gonna feed myself right to night.

I don't want fish cakes and rye bread, you heard what I said.
 Waiter, please serve mine fried
 I want the frim fram sauce with the ausen fay
 With chafafa on the side.

Gang That Sings Heart of My Heart

by Ben Ryan (1926)

G Cdim7(½) Em(½) A7 A7
I sometimes wish I was a kid again,
Am7(¼) D7(½) Ddim7(¼) D7(¾) D#5im7(¼) G(½) Am7(½) Edim7(½) G(½)
Down in the old neighbor hood,
G Bm7(¼) G7(½) Edim7(¼) D7(½) Am7(¼) B7(¼) Em(½)
Just to be with Char lie, with little Joe and Pete,
A7 A7 A7 Am7(½) D7
Boy, we had a quartette that was mighty hard to beat,
D7 Ddim7 D7(½) Am7(½) D7(½) Cdim7(½)
I'd love to stand down by that cellar door,
Em7 A7 D7(½) Am7(½) D7
Just to hear that quartette sing once more,

G G(¾) Edim7(¼) Am7(¼) D7(½) Ddim7(¼) D7
"Heart Of My Heart," I love that melo dy,
D(½) Ddim7(¼) D7(¼) D7 G G
"Heart Of My Heart" brings back a memory,
E E7 A9(½) Gm6(½) A7
When we were kids on the corner of the street,
A7 A9 D(¼) C#(¼) C(¼) Cdim7(¼) D6(½) D7(½)
We were rough and ready guys, but Oh! How we could harmonize,
G G(¾) Edim7(¼) Am7(¼) D7(½) Ddim7(¼) D7
"Heart Of My Heart," meant friends were dearer then,
D7 Am6 B7(½) A(½) Dm(½) B7(½)
Too bad we had to part.
E7 E#5(½) E7(½) A7 A7
I know a tear would glisten if once more I could listen
A7 Am7(½) D7(½) G G(½) D7(½)
To that gang that sang "Heart Of My Heart."

Georgia on My Mind

words by Hoagie Carmichael and lyrics by Stuart Gorrell (1930)

F *A7* *D7*_(½) *D7+5*_(¼) *D7*_(¼) *G9*_(½) *C7*_(½)
 Melodies bring memories that linger in my heart.
*F*_(¾) *Aaug*_(¼) *A7*_(¼) *Dm*_(¾) *G7*_(½) *Edim7*_(¼) *Am7*_(¼) *F*_(½) *C7+5*_(½)
 Make me think of Georgia, Why did we ever part?

F *A7* *D7*_(½) *D7+5*_(¼) *D7*_(¼) *G9*_(½) *C7*_(½)
 Some sweet day when blossoms fall and all the world's a song
*F*_(¾) *Aaug*_(¼) *A7*_(¼) *Dm*_(¾) *G7*_(½) *Edim7*_(¼) *Am7*_(¼) *F*
 I'll go back to Georgia 'cause that's where I be long.

F *A7* *Dm* *Gm*_(¾) *Bbm*_(¼)
 Georgia, Georgia, the whole day through, just an
*F*_(½) *E7*_(½) *Gm*_(½) *G9*_(¼) *C7*_(¼) *F*_(½) *F#dim7*_(½) *Gm7*_(½) *C7+5*_(½)
 old sweet song.keeps Georgia on my mind

F *A7* *Dm* *Gm*_(¾) *Bbm*_(¼)
 I said now, Georgia.Georgia.....a song of you comes as
*F*_(½) *E7*_(½) *Gm*_(½) *G9*_(¼) *C7*_(¼) *F*_(½) *Eb9*_(½) *F*_(½) *A7*_(½)
 Sweet and clear.as moonlight through the pines

*Dm*_(½) *Gm6*_(½) *Dm*_(½) *Bb7*_(½) *Dm*_(½) *Gm6*_(½) *Dm7*_(½) *G7*_(½)
 Other arms reach out to me. Other eyes smile tender ly
*Dm*_(½) *Gm6*_(½) *Dm*_(½) *E7*_(½) *Am*_(½) *F#dim7*_(¼) *Fm6*_(½) *Am*_(½) *C7*_(½)
 Still in peaceful dreams I see.the road leads back to you

F *A7* *Dm* *Gm*_(¾) *Bbm*_(¼)
 Georgia, Georgia, no peace I find Just an
F *Gm*_(½) *G9*_(¼) *Am7+6*_(¼) *F*_(½) *Bb9*_(¼) *C7+5*_(¼) *F6*_(hold)
 Old sweet song.keeps Georgia on my mind

Get Happy

music by Harold Arlen and words by Theodore Koehler (1930)

Pack up your troubles and just get happy;

Ya better chase all your cares away.

Sing Hallelujah, come on get happy,

Get ready for the judgment day. The sun is

shinin', c'mon get happy, the Lord is

waiting to take your hand; shout Halle

lujah, c'mon get happy, We're go

in' to the Promised Land.

We're headin' 'cross the river, wash your sins 'way in the tide
It's all so peaceful on the other side

Forget your troubles and just get happy

Ya better chase all your cares away

Sing Hallelujah, c'mon get happy

Get ready for the judgment day

The sun is shinin', c'mon get happy,

The Lord is waiting to take your hand;

Shout Hallelujah, c'mon get happy,

We're goin' to the Promised Land

Hallelujah, Hallelujah, Come you sinners, gather 'round
Halleljah, Hallelujah, All you sinners I have
Found A land where the weary forever are free
Come you sinners and just follow me

$A7+5(\frac{1}{2})$ D $A7(\frac{1}{2})$ $Bm(\frac{1}{2})$ $D6$ $A7$
Pack up your troubles and just get happy;
 $D6$ $A7(\frac{1}{2})$ $Bm(\frac{1}{2})$ G D
Ya better chase all your cares a way. Sing Halle
 $D6$ $A7(\frac{1}{2})$ $Bm(\frac{1}{2})$ $D6(\frac{1}{2})$ $A7(\frac{1}{2})$ Dm
lu - jah, c'mon get happy,
 D $D7$ G $D(\frac{1}{2})$ $G(\frac{1}{2})$
Get ready for the judgment day.

$G6$ $D7(\frac{1}{2})$ $Em(\frac{1}{2})$ $G6(\frac{1}{2})$ $D7(\frac{1}{2})$
The sun is shinin', c'mon get happy,
 $G6$ $D7$ C C
The Lord is waiting to take your hand;
 $G6$ $D7(\frac{1}{2})$ $Em(\frac{1}{2})$ $G6$
Shout Hallelujah, c'mon get happy,
 G $D7$ G G
We're goin' to the Promised Land.

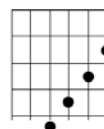
$G7$ $G7$ $C7$ $C7$
We're headin' 'cross the river, wash your
 $B7+5$ $E7$ $A7$ $A7$
sins 'way in the tide
 $G7$ $G7$ $C7$ $C7$ $B7$ $E7$ $A7$ $A7$
It's all so peaceful on the other side

Girl From Ipanema

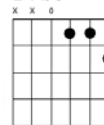
music by Antonio Carlos Jobim, Portuguese
(Brazilian) words by Vinicius de Moraes, English words by Norman Gimbel (1963)

Gma7 *Gma7*
Tall and tanned and young and lovely
A7add13 *A7adds13*
The girl from Ipanema goes walking
Am7 *D7b5*
And when she passes, each one she passes goes
Gma7 *Ab13*
"ahhh!"

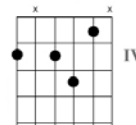
Gma7



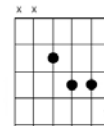
D7b5



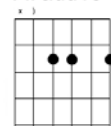
D7b5 (G#7b5)



E7b5 or Bb7b5

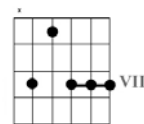


A7add13

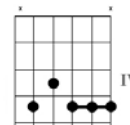


Gma7 *Gma7*
When she walks, she like a samba
A7add13 *A7adds13*
That swings so cool and sways so gentle
Am7 *D7b5*
And when she passes, each one she passes goes
Gma7 *Ab13*
"ahhh!"

Fm9

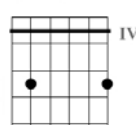


Db9

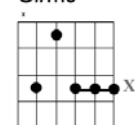


Fm9 *Fm9* *Db9* *Db9*
Oh, but I watch her so sadly,
G#9 *G#m9* *E9* *E9*
How can I tell her I love her?
Am9 *Am9* *F9* *F9*
Yes, I would give my heart gladly
Bm7 *E7b5* *Am7* *D7b5*

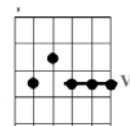
G#m9



G#m9



E9



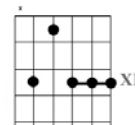
But each day, when she walks to the sea, she looks straight ahead, not at me

Gma7 *Gma7*
Tall and tanned and young and lovely
A7add13 *A7adds13*
The girl from Ipanema goes walking
Am7 *D7b5*
And when she passes I smile, but she doesn't see
Gma7 *D7b5* *Gma7* *Gma7(hold)*
see. No she doesn't see

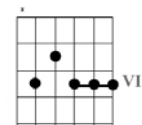
Am9



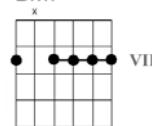
Am9



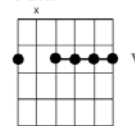
F9



Bm7



Am7



Girl That I Marry by Irving Berlin (*from Oklahoma*) (1946)

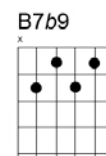
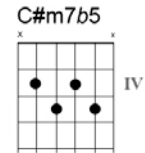
A A Bm7 E7
 The girl that I marry will have to be
E7 E7 A A
 As soft and as pink as a nursery
E7 E7 A A₍₁₎ Bm7₍₁₎ E7₍₁₎
 The girl I call my own will wear
A Bm A E7
 Satins and laces and smell of cologne

A A Bm7 E7
 Her nails will be polished and in her hair,
E7 E7 A A
 She'll wear a gardenia and I'll be there
A9 A9₍₂₎ A9+₍₁₎ D D
 `stead of flittin', I'll be sittin'
D D₍₂₎ Adim₍₁₎ A₍₂₎ Edim₍₁₎ E7₍₁₎ C#m₍₁₎ E9₍₁₎
 Next to her and she'll purr like a kitten
A A₍₂₎ Edim₍₁₎ E7₍₂₎ Bm7₍₁₎ E7₍₁₎ Bm7₍₁₎ E7₍₁₎ A Bm7 E7 A
 A doll I can carry, the girl that I mar ry must be

Give Me The Simple Life

music by Rube Bloom, lyrics by Harry Ruby (1946)

Em7 A7 D B7
 I don't believe in frettin' and grievin';
C#m7-5 F#7 Bm D7(B7b9)
 Why mess around with strife?
G(Em7) Gm D Bm7
 I never was cut out to step and strut out.
E7 Em7 A7 A7
 Give me the simple life.



Em7 A7 D B7
 Some find it pleasant dining on pheasant.
C#m7-5 F#7 Bm D7(B7b9)
 Those things roll off my knife;
G(Em7) Gm D Bm7
 Just serve me tomatoes; and mashed potatoes;
E7 A7 D D
 Give me the simple life.



Em7 A7 D A7b9
 A cottage small is all I'm after,
Em7 A7 D Bm7
 Not one that's spacious and wide.
C#m7-5 F#7 Bm B7
 A house that rings with joy and laughter
E7 Em7 A7 A7
 And the ones you love inside.

Em7 A7 D B7
 Some like the high road, I like the low road,
C#m7-5 F#7 Bm D7(B7b9)
 Free from the care and strife.
G Gm D Bm7
 Sounds corny and seedy, but yes, indeed-y;
E7 A7 D D
 Give me the simple life.

Glory of Love by Billy Hill (1936)

G $G9(\frac{1}{4})$ $G(\frac{1}{4})$ D $D9(\frac{1}{4})$ $D7(\frac{1}{4})$
You've got to give a little, take a little,

$Gaug7(\frac{1}{2})$ $G7(\frac{1}{2})$ $C(\frac{1}{2})$ $Cm(\frac{1}{2})$
And let your poor heart break a little.

$G(\frac{1}{2})$ $Em7(\frac{1}{2})$ $D9(\frac{1}{2})$ $D7(\frac{1}{2})$ $G(\frac{1}{2})$ $Em(\frac{1}{2})$ $Am7(\frac{1}{2})$ $D7(\frac{1}{2})$
That's the story of, that's the glory of love.

G $G9(\frac{1}{4})$ $G(\frac{1}{4})$ D $D9(\frac{1}{4})$ $D7(\frac{1}{4})$
You've got to laugh a little, cry a little,

$Gaug7(\frac{1}{2})$ $G7(\frac{1}{2})$ $C(\frac{1}{2})$ $Cm(\frac{1}{2})$
Until the clouds roll by a little.

$G(\frac{1}{2})$ $Em7(\frac{1}{2})$ $D9(\frac{1}{2})$ $D7(\frac{1}{2})$ $G(\frac{1}{2})$ $C(\frac{1}{4})$ $Cm(\frac{1}{4})$ $Gaug7(\frac{1}{2})$ $G7(\frac{1}{2})$
That's the story of, that's the glory of love.

$C(\frac{1}{2})$ $C/B(\frac{1}{2})$ $Am7(\frac{1}{2})$ $Am7/G(\frac{1}{2})$
As long as there's the two of us,

$G(\frac{1}{2})$ $Gdim7(\frac{1}{2})$ $G(\frac{1}{2})$ $Gaug7(\frac{1}{4})$ $G7(\frac{1}{4})$
We've got the world and all its charms.

$C(\frac{1}{2})$ $C/B(\frac{1}{2})$ $Am7(\frac{1}{2})$ $Am7/G(\frac{1}{2})$
And when the world is through with us,

$A9$ $Cm6(\frac{1}{2})$ $D7(\frac{1}{4})$ $Daug7(\frac{1}{4})$
We've got each other's arms.

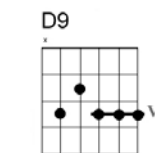
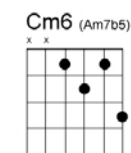
G $G9(\frac{1}{4})$ $G(\frac{1}{4})$ D $D9(\frac{1}{4})$ $D7(\frac{1}{4})$
You've got to win a little, lose a little,

$Gaug7(\frac{1}{2})$ $G7(\frac{1}{2})$ $C(\frac{1}{2})$ $Cm(\frac{1}{2})$
Yes, and always have the blues a little.

$G(\frac{1}{2})$ $Em7(\frac{1}{2})$ $D9(\frac{1}{2})$ $D7(\frac{1}{2})$
That's the story of, that's the glory of

$G(\frac{1}{2})$ $Em7(\frac{1}{2})$ $D9(\frac{1}{2})$ $D7(\frac{1}{2})$
That's the story of, that's the glory of

$G(\frac{1}{2})$ $Em7(\frac{1}{2})$ $D9(\frac{1}{2})$ $D7(\frac{1}{2})$ $G(\frac{1}{2})$ $Cm6(\frac{1}{2})$ G
That's the story of, that's the glory of love



God Bless America by Irving Berlin (1938)

F Fma7(½) Abdim7(½) C7 C7
 God bless A merica,
C7 Gm7(½) C7(½) F(½) Fma7(½) F7
 Land that I love; Stand be

Bb Bb(½) Bbm(½) F F(½) Dm(½)
 side her, and guide her, thru the
G7 C7 F F
 night with a light from above.

C7 C7 F F
 From the mountains to the prairies, to the
C7 C7 F7(½) Ab7(½) Cm(½) F7(½)
 Oceans, white with foam,

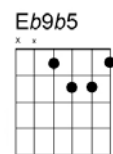
Bb F(½) C7(½) F(¼) A7(¼) Dm(½) Dm(½) Gm7(½)
 God bless A mer i ca, my
F C7 F7(½) Ab7(½) Cm(½) F7(½)
 home sweet home,

Bb F(½) C7(½) F(¼) A7(¼) Dm(½) Dm(½) Gm7(½)
 God bless A mer i ca, my
F C7 F F(hold)
 home sweet home,

Goodnight My Someone by Meredith Wilson (1957)

C C₍₁₎ Em7₍₁₎ Ebdim7₍₁₎ G₍₂₎ C#dim7₍₁₎ G7
 Good night, my someone, good night, my love,
 G7 G₍₁₎ F₍₁₎ G₍₁₎ C₍₂₎ F₍₁₎ C
 Sleep tight, my someone, sleep tight, my love,
 C C7 F₍₂₎ Eb9-5₍₁₎ D9
 Our star is shining it's brightest light
 G D9 G9₍₂₎ Dm7₍₁₎ G7₍₁₎ Dm7₍₁₎ G7₍₁₎
 For goodnight, my love, for goodnight.

Sweet dreams be yours, dear, if dreams there be
 Sweet dreams to carry you close to me.
 I wish they may and I wish they might
 Now goodnight, my someone, goodnight



True love can be whispered from heart to heart
 When lovers are parted they say
 But I must depend on a wish and a star
 As long as my heart doesn't know who you are.\

C C₍₁₎ Em7₍₁₎ Ebdim7₍₁₎ G₍₂₎ C#dim7₍₁₎ G7
 Sweet dreams be yours dear, if dreams there be
 G7 G₍₁₎ F₍₁₎ G₍₁₎ C₍₂₎ F₍₁₎ C
 Sweet dreams to carry you close to me.
 C C7 F F#dim7₍₂₎ D#dim7₍₁₎
 I wish they may and I wish they might Now good
 G G7 C C
 Now goodnight, my someone, goodnight.
 G7 G7 G7 G7 C C
 Goodnight, goodnight good night.

Good Night Sweetheart

by Ray Noble, Jimmy Campbell, and
Reg Connolly (1931)

C *C*
Good night sweetheart,
C *F*_(½) *C*_(½)
Till we meet tomorrow,
G7 *G7*
Good night sweetheart,
G7 *Dm7*_(½) *G7*_(½)
Sleep will banish sorrow.

*Am*_(½) *C5+*_(½) *Am7*
Tears and parting may
F *G7*
Make us forlorn,
Cma7 *Am7*
But with the dawn
Dm7 *G7*
A new day is born, so I'll say

C *C*
Good night, sweetheart,
C *F*_(½) *C*_(½)
Tho' I'm not beside you,
G7 *G7*
Good night, sweetheart,
G7 *Dm7*_(½) *G7*_(½)
Still my love will guide you

Am7 *Am7*
Dreams enfold you,
D9 *D7*
In each one I'll hold you,
*C*_(½) *Gdim*_(½) *G7* *C* *C*
Good night, sweetheart, good night.

Great Balls of Fire by Otis Blackwell and Jack Hammer (1957)

<i>C</i>	<i>C</i>	<i>GABC</i>
You shake my nerves and you rattle my brain		
<i>F7</i>	<i>F7</i>	<i>FFF#G GGF#F</i>
Too much love drives a man insane		
<i>G7</i>	<i>F</i>	<i>FFF#G CDEF</i>
You broke my will but what a thrill		
<i>C</i>	<i>C</i>	
Goodness gracious great balls of fire		

I laughed at love cause I thought it was funny
 You came along and you moved me honey
 I changed my mind, love's just fine
 Goodness gracious great balls of fire

<i>F7</i>	<i>F7</i>	<i>C</i>	<i>C</i>
Kiss me baby, Woo it feels good			
<i>F7</i>	<i>F7</i>	<i>G7</i>	<i>G7</i>
Hold me baby Well I wanna love you like a lover should			
<i>G7</i>	<i>G7</i>	<i>G7</i>	<i>G7</i>
Your fine so kind, I got to tell the world that your mine mine mine mine			
<i>FFF#G</i>	<i>FFF#G</i>	<i>FFF#G</i>	

I cut my nails and I quiver my thumb
 I'm really nervous but it sure is fun
 Come on baby your driving me crazy
 Goodness gracious great balls of fire

Handyman by Otis Blackwell and Jimmy Jones 1959

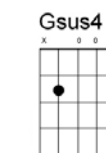
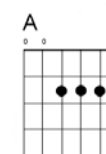
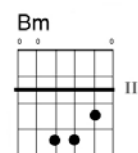
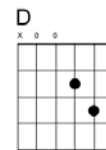
D A_(1/2) Bm_(1/2) (4 times)

D D_(3/4) A/C#_(1/4) Bm Bm_(3/4) A_(1/4)
 Hey girls gather round. Listen to what I'm puttin' down
G A_(1/2) G/B_(1/4) A/C#_(1/4) D G/D_(1/2) A_(1/2)
 Hey baby I'm you handyman
D A_(1/2) Bm_(1/2)
 I'm not the kind to use a pencil or rule
Em7_(1/2) F#m7_(1/2) Bm_(3/4) A_(1/4)
 I'm handy with love and I'm no fool
G A G/B_(1/4) A/C#_(1/4) D G/D_(1/2) D_(1/2)
 I fix broken hearts I know that I truly can

G Gsus4_(1/2) G_(1/2)
 If your broken heart should need repair
A_(1/2) G/B_(1/4) A/C#_(1/4) D
 then I am the man to see
G Gsus4_(1/2) G_(1/2)
 I whisper sweet things, you tell all your friends
E_(1/2) D/F#_(1/4) E/G#_(1/4) A_(1/2) Em7_(1/4) D/F#_(1/4)
 They'll come runnin' to me....

G_(1/2) A_(1/2) D_(3/4) A/C#_(1/4)
 Here is the main thing that I want to say
Bm Bm
 I'm busy twenty four hours a day
G G A_(1/2) G/B_(1/4) A/C#_(1/4) D G/D_(1/2) A_(1/2)
 I fix broken hearts, I know that I truly can

D A_(1/2) Bm_(1/2)
 Come a come a come a come a come come
D A_(1/2) Bm_(1/2)
 Yeah.. yeah yeah
D A_(1/2) Bm_(1/2)
 Come a come a come a come a come come
E_(1/2) D/F#_(1/4) E/G#_(1/4) A_(1/2) Em7_(1/4) D/F#_(1/4)
 They'll come runnin' to me....



Happy Days are Here Again

music by Milton Ager and
lyrics by Jack Yellen (1929)

Cm Bb Ab G
So long sad times. Go long bad times
Cm Cm(½) G7(½) Cm Cm(½) G7(½)
We are rid of you at last
Cm Bb D7 G
Howdy gay times. Cloudy gray times
Em(¾) Am(¼) A9(¼) D7(¾) G G7
You are now a thing of the past

C Gaug C Em
Happy days are here again
C Gaug C C
The skies above are clear again
Cdim7 G7 G7 G G7
Let us sing a song of cheer again
C F C G7
Happy days are here again

C Gaug C Em
Altogether shout it now!
C Gaug C C
There's no one who can doubt it now
Cdim7 G7 G7 G G7
So let's tell the world about it now
C F C C(½) Am(½)
Happy days are here again Your

E F#m(¼) G#m(½) B7(¼) E(½) B7(½) E(½) Cm(½)
Your cares and troubles are gone. There'll
G Am(¼) Bm(½) D7(¼) G7 G7
be no more from now on

Happy days are here again
The skies above are clear again
So, Let us sing a song of cheer again
Happy times! Happy nights! Happy days are here again!

Harbor Lights by Jimmy Kennedy and Hugh Williams (1937)

*D*_(½) *Em*_(½) *F#m*_(½) *G*_(½) *E9* *A7*_(¼) *D*_(¼)
 I saw the
*A7*_(½) *A9*_(½) *A7* *Ddim7*_(½) *D*_(½) *D*
 harbor lights, they only told me we were part ing The same old
*F#m*_(½) *Em*_(½) *A7*_(¼) *Adim7*_(¼) *Em7*_(¼) *A7*_(¼) *D*_(½) *Daug*_(½) *D*
 harbor lights that once brought you to me I watched the
*A7*_(½) *A9*_(½) *A7* *Ddim7*_(½) *D*_(½) *D*
 harbor lights. How could I help if tears were start ing Good-bye to
*F#m*_(½) *Em*_(½) *A7*_(¼) *F#dim7*_(¼) *G6*_(¼) *A7*_(¼) *D*_(½) *G6*_(½) *D*_(½) *A7*_(¼) *D7*_(¼)
 tender nights, be side the sil v'ry sea I longed to

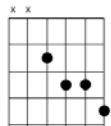
*G9*_(½) *G*_(½) *Gm6* *D*_(½) *Daug*_(½) *D*_(¼) *D6*_(¼) *F#m*_(¼) *Bm7*_(¼)
 hold you near and kiss you just once more time But you were
*E9*_(½) *E7*_(½) *E7*_(½) *E7b5*_(½) *A7*_(½) *Em7*_(½) *A7*_(¼) *D*_(¾)
 on the ship and I was on the shore. Now I'll know

*A7*_(½) *A9*_(½) *A7* *Ddim7*_(½) *D*_(½) *D*
 lonely nights, for all the while my heart is whis p'ring, some other
*F#m*_(½) *Em*_(½) *A7*_(¼) *F#dim7*_(¼) *G6*_(¼) *A7*_(¼) *D*_(½) *G6*_(½) *D*_(½) *A7*_(¼) *D7*_(¼)
 harbor lights will steal your love from me I longed to

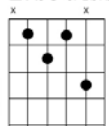
*G9*_(½) *G*_(½) *Gm6* *D*_(½) *Daug*_(½) *D*_(¼) *D6*_(¼) *F#m*_(¼) *Bm7*_(¼)
 hold you near and kiss you just once more time But you were
*E9*_(½) *E7*_(½) *E7*_(½) *E7b5*_(½) *A7*_(½) *Em7*_(½) *A7*_(¼) *D*_(¾)
 on the ship and I was on the shore. Now I'll know

*A7*_(½) *A9*_(½) *A7* *Ddim7*_(½) *D*_(½) *D*
 lonely nights, for all the while my heart is whis p'ring, some other
*F#m*_(½) *Em*_(½) *A7*_(¼) *F#dim7*_(¼) *G6*_(¼) *A7*_(¼) *D*_(½) *Gm6*_(½) *D*_(hold)
 harbor lights will steal your love from me

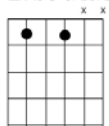
E7b5 or *Bb7b5*



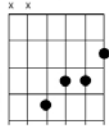
E7b5 or *Bb7b5*



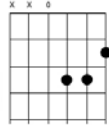
E7b5 or *Bb7b5*



Daug



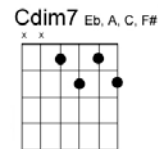
Daug



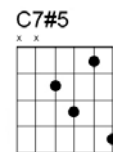
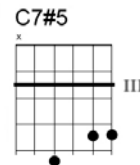
Have I Told You Lately That I Love You?

by Scott Wiseman (1945)

C C_(3/4) C#dim7_(1/4) G7 G7
 Have I told you lately that I love you
 G7 G7 C C_(1/2) C7_(1/4) Caug_(1/4)
 Could I tell you once again somehow? Have I
 F F C_(1/2) Cdim7_(1/4) C_(1/4) F_(1/4) C_(1/2) C#dim7_(1/4)
 Told with all my heart and soul how I a dore you? Well
 G7 G7 C_(1/2) Fm_(1/2) C_(1/2) C7#5_(1/2)
 Darling I'm telling you now. This heart would



F F C C_(1/2) C#dim7_(1/2)
 Break in two if you refuse me. I'm no
 G7 G7 C C_(1/2) C7#5_(1/2)
 Good without you anyhow. Dear have I
 F F C C_(3/4) C#dim7_(1/4)
 Told you lately that I love you? Well
 G7 G7 C_(1/2) Fm_(1/2) C_(1/2) Dm7_(1/4) G7_(1/4)
 Darling I'm telling you now. Have I



Have I told you lately how I miss you
 When the stars are shining in the sky
 Have I told you why the nights are long when you're not with me
 Well darling I'm telling you now

Have I told you lately when I'm sleeping
 Every dream I dream is you somehow
 Have I told you who I'd like to share my love forever
 Well darling I'm telling you now

F F C C_(1/2) C#dim7_(1/2)
 Break in two if you refuse me. I'm no
 G7 G7 C C_(1/2) C7#5_(1/2)
 Good without you anyhow. Dear have I
 F F C C_(3/4) C#dim7_(1/4)
 Told you lately that I love you? Well
 G7 G7 C_(1/2) Fm_(1/2) C_(hold)
 Darling I'm telling you now.

Heart and Soul

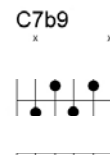
words by Hoagie Carmichael and lyrics by Frank Loesser (1938)

F *Dm7* *Gm7* *C7*
Heart and soul, I fell in love with you.
F *Dm7* *Gm7* *C7*
Heart and soul, the way a fool would do
F *Dm* *Gm* *C7*
Madly, because you held me
F *Dm7* *Gm7* *C7*
Tight, and stole a kiss in the night.

F *Dm7* *Gm7* *C7*
Heart and soul, I beg to be adored.
F *Dm7* *Gm7* *C7*
I lost control, and tumbled overboard
F *Dm* *Gm* *C7*
Gladly, that magic night we
F *F* *F* *F7*
Kissed, there in the moon-mist.

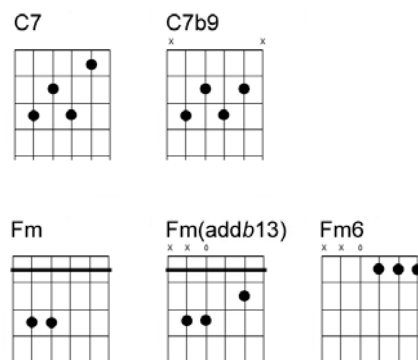
Bb *A7* *D7* *G7* *C7* *F7* *E7* *A7*
Oh, but your lips were thrill, much too thrill.
Bb *A7* *D7* *G7* *C7* *F7* *E7* *C7*
Never before were mine so strangely wil ling.

F *Dm7* *Gm7* *C7*
But now I see what one embrace can do.
F *Dm7* *Gm7* *C7*
Look at me, it's got me loving you
F *Dm* *Gm* *C7*
Madly that little kiss you
A7 *D7* *Gm* *G9(½)* *C7(½)* *F* *Dm7* *Gm7* *C7*
Stole, held all my heart and soul
F *Dm7* *Gm7(hold)* *C7b9* *F*
soul

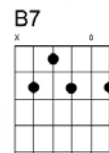


Hernando's Hideaway by Richard Adler and Jerry Ross (1953)

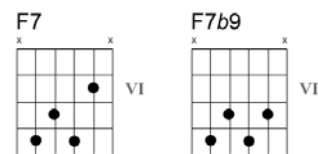
C7 C7b9 C7 C7b9 C7 C7 C7b9
 I know a dark secluded place. A
Fm Fmb13 Fm Fmb13 Fm Fm Bbm6
 place where no one knows your face. A
C7 C7b9 C7 C7b9 C7 C7 Caug
 glass of wine a fast embrace. It's
Fm C7 Fm(½) C7(½) Fm
 called Hernando's Hideaway O LE!



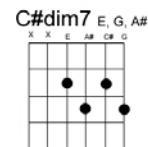
C7 C7b9 C7 C7b9 C7 C7 C7b9
 All you see are silhouettes. And
Fm Fmb13 Fm Fmb13 Fm Fm Bbm6
 all you hear are castanets. And
C7 C7b9 C7 C7b9 C7 C7 Caug
 no one cares how late it gets. Not
Fm C7 Fm(½) C7(½) Fm
 at Hernando's Hideaway O LE!



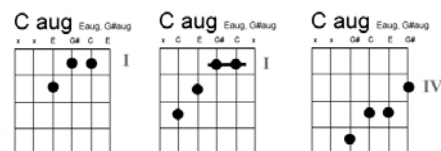
C7 C7b9 C7 C7b9
Fm Fm Fm Fm
 At the golden fingerbowl or any place you go.
C7 C7b9 C7 C7b9
Fm Fm Fm F7
 You'll meet your uncle Max and everyone you know.
Bbm Bbm Bbm Bbm



But if you go to the spot that I am thinking of
G7 C#dim7 G7 G7 C7 C7(½) B7(½) C7 Caug
 You will be free, to gaze at me, and talk of love. Just



C7 C7b9 C7 C7b9 C7 C7 C7b9
 knock three times and whisper low, that
Fm Fmb13 Fm Fmb13 Fm Fm Bbm6
 you and I were sent by Joe. Then
C7 C7b9 C7 C7b9 C7 C7 Caug
 Strike a match and you will know your
Fm C7 Fm6(½) C7(½) Fm
 in Hernando's Hideaway O LE!

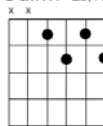


Hi-Lili, Hi-Lo by Helen Deutsch and Bronislaw Kaper (1952)

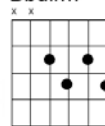
F Fma7 Bb F Gm7 C7 Gm7 C7
 On ev'ry tree there sits a bird singing a song of love
Gm7 C7 Bbma7 C7 F Fma7 Eb7 D7
 On ev'ry tree there sits a bird and ev'ryone I ever heard could
C9 Cdim7 Bbdim7 D7b9(2) D7(1) G7 Gm7(2) C7(2) F F F F
 Break my heart without a word, singing a song of love

F F Fdim7 F
 A song of love is a sad song,
F F(2) C9(1) C7 C7
 Hi-Lili, hi-Lili, hi Lo,
C7 C7 C9 C7
 A song of love is a song of woe,
C7 C7+5 F F
 Don't ask me how I know.

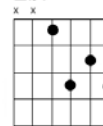
Cdim7 Eb, A, C, F#



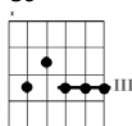
Bbdim7



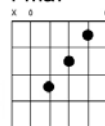
Eb7



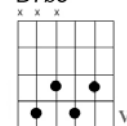
C9



Fma7

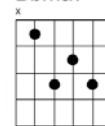


D7b9

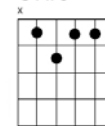


F F Fdim7 F
 A song of love is a sad song,
Cm6 D7 Gm Gm
 For I have loved and it's so.
Gm Gm7 F F(2) Fma7(1)
 I sit at the window and watch the rain, Hi-
C7 C7+5 F(2) Fma7(1) F7
 Lili, hi-Lili, hi-Lo;
Bb Bb6 F F
 Tomorrow I'll probably love again,
C7 C9 F F
 Hi-Lili, hi-Lili, hi-Lo.

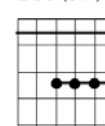
Bbma7



C7#5



Bb6 (Gm7)



A tear for him, a tear for me, a tear for the love he swore
 A tear for him and one for me, and one for under the cedar tree and
 One for where ever my love may be, And then I shall weep no more

How High the Moon?

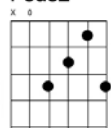
words by Nancy Hamilton and music by Morgan Lewis (from "Two for the Show")(1940)

Am7 *Am6(1/2)* *D7sus4(1/2)* *G* *G(1/2)* *C#dim7(1/2)*
 Some where the moon still shines and hearts are still romancing. Some
C6 *Cm6(1/2)* *D7(1/2)* *G* *G(1/2)* *C#dim7(1/2)*
 where the band is playing and people still are dancing
Am7 *D7* *G* *F9*
 I know the moon still shines but things that once were clear
Bb *Em7(1/2)* *Cm6(1/2)* *D7* *D7(1/2)* *Am7(1/4)* *D7(1/4)*
 Now I can scarcely see or hear. Some where there's

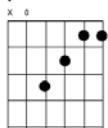
Gsus2(1/2) *G(1/2)* *Gma7(1/2)* *G6(1/2)* *Gm* *Gm7(1/2)* *C9(1/2)*
 Mus ic, how faint the tune. Some where there's
Fsus2(1/2) *F(1/2)* *Fma7(1/2)* *F6(1/2)* *Fm7(1/2)* *Bb9(1/2)* *Bb7(1/2)* *Ab(1/4)* *Bb7(1/4)*
 heav en how high the moon? There is no
Eb(1/2) *Ebma7(1/2)* *Cm(1/2)* *D7(1/2)* *Gm(1/2)* *Gm7(1/2)* *Cm6(1/2)* *D7(1/2)*
 moon above when love is far away too, 'till it comes
G(1/2) *Gma7(1/2)* *Am7(1/2)* *D7(1/2)* *Bm7(1/2)* *Bb7(1/2)* *Am7(1/2)* *D7(1/2)*
 true that you love me as I love you. Some where there's

Gsus2(1/2) *G(1/2)* *Gma7(1/2)* *G6(1/2)* *Gm* *Gm7(1/2)* *C9(1/2)*
 Mus ic how near, how far? Some where there's
Fsus2(1/2) *F(1/2)* *Fma7(1/2)* *F6(1/2)* *Fm7(1/2)* *Bb9(1/2)* *Bb7(1/2)* *Ab(1/4)* *Bb7(1/4)*
 heav en it's where you are The dark est
Eb(1/2) *Ebma7(1/2)* *Cm(1/2)* *D7(1/2)* *Gma7* *Am7(1/2)* *D7b9(1/2)*
 night would shine if you would come to me soon. Un til you
Bm7(1/2) *Bb7(1/2)* *Am7(3/4)* *D7b9(1/4)* *G6* *D7(1/2)* *Am7(1/4)* *D7(1/4)*
 will, how still my heart, how high the moon! Some where there's

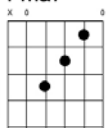
Fsus2



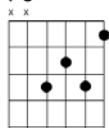
F



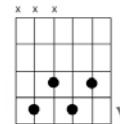
Fma7



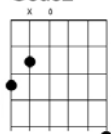
F6



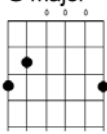
D7b9



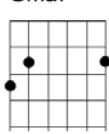
Gsus2



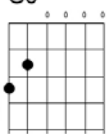
G major



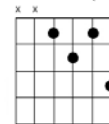
Gma7



G6



Am7b5 (Cm6)



How Much Is That Doggie in the Window?

by Bob Merrill (1952)

C C₍₂₎ C#dim7₍₁₎ G7 G7
 How much is that doggie in the window
 G₍₂₎ G7#5₍₁₎ G₍₂₎ G7#5₍₁₎ C₍₂₎ C#dim7_(½) G7
 The one with the waggily tail
 C C₍₂₎ C#dim7₍₁₎ G7 G7
 How much is that doggie in the window
 G7 G7 C Dm₍₂₎ G7₍₁₎
 I do hope that doggie's for sale

I must take a trip to California
 And leave my poor sweetheart at home
 If she has a doggie to protect her
 The doggie will have a good home

I read in the papers there are robbers
 With flashlights that shine in the dark
 My love needs a doggie to protect her
 And scare them away with one bark

I don't want a bunny or a kitty
 I don't want a parrot that talks
 I don't want a bowl of little fishies
 You can't take a goldfish for a walk

C C₍₂₎ C#dim7₍₁₎ G7 G7
 How much is that doggie in the window
 G₍₂₎ G7#5₍₁₎ G₍₂₎ G7#5₍₁₎ C₍₂₎ C#dim7_(½) G7
 The one with the waggily tail
 C C₍₂₎ C#dim7₍₁₎ G7 G7
 How much is that doggie in the window
 G7 G7 C Dm₍₂₎ G7₍₁₎
 I do hope that doggie's for sale

I Can't Get Started with You

music by Vernon Duke and
lyrics by Ira Gershwin (1936)

I'm a glum one
It's explainable
I've met someone
unattainable
Life's a bore
The world is my oyster no more

All the papers
Where I lead the news
With my capers
Now will spread the news
Superman turned out to be
A flash-in-the-pan

Gma7 Em7 Am7
I've flown around the world in a plane
D7 B7 Em7 A7+6
I've settled revolutions in Spain
D7sus4 Gma7 Em7
The North Pole I have charted
Am7 D7b9(+Eb) F7b5(+B) E7 A7 D7sus4
But I can't get started with you

Around the golf course I'm under par
And all the movies want me to star
I've built a house and show place
Am7 D7b9 G6 F7
But I can't get no place with you

Gma7 Gma7 Bm7/E E7
You're so su preme
Bm7/C# E7 Ama7 Dma7
Lyrics that I write of you, scheme,
Ama7/B Ama7/B Am7 D7
just for a sight of you, and I dream
Am7/B D7
both day and night of you
Bm7/E E9 D7 D7sus4
And what good does it do. In nineteen

I
In 1929, I sold short
In London, I'm presented at court
But you've got me down hearted,
Cause I can't get started with you

You're so supreme
Lyrics that I write of you
Scheme, just for a sight of you

And I dream both day and night of you
And what good does it do

In 1929, I sold short
In London, I'm presented at court
But you've got me down hearted,
Cause I can't get started with you, with y ou

I Don't Know Enough About You

by Peggy Lee
and Dave Barbour (1946)

D9 Cdim Bm7-5 E7 A G#7 F#7 F#7
I know a little bit about a lot of things, but I don't know enough about you;
D D9 Dm6 Fdim Bm7-5 F7 E7 A7
Just when I think you're mine, you try a different line and Baby, what can I do?

D9 Cdim Bm7-5 E7 A G#7 F#7 F#7
I read the latest news, no buttons on my shoes, but baby, I'm confused about you.
D D9 Dm6 Fdim D9 E7/6(½) E7(½) A A
You've got me in a spin and what a spin I'm in, 'cause I don't know enough about you

Bm7-5 E7 Cdim E7 D9 D9 A7/9 A7
Jack-of-all-trades, master of none, And isn't it a shame?
Fdim E7 Fdim E7 Fdim F7 E7 A7
I'm so sure that you'd be good for me, if you'd only play my game.

D9 Cdim Bm7-5 E7 A G#7 F#7 F#7
You know I went to school and I'm nobody's fool, that is to say until I met you.
D D9 Dm6 Fdim D E7/6(½) E7(½) A A
I know a little bit about a lot of things, but I don't know enough about you.

Dm6 Dm7b5 Fdim Fdim A A9 Cdim A
I know a bit about bi - ol - o - gy, a little more about psy - chol - o - gy,
D Dm7 A F#7 D9 E7/6(½) E7(½) A A
I'm a little gem in ge - ol - o - gy, but I don't know enough about you.

Cdim Bm7b5 Dm6 Fdim E7/6 A7/9 Dm7b5 A9

I Lost My Gal from Memphis

by Charles Tobias and Peter Deroose (1930)

I lost my gal from Memphis,
She's gone to Caroline;
I know just who she went with,
A dear old pal of mine.

I ought to hop a choo-choo,
I know I ought to go,
I'd love to find my baby,
But my funds are awful low.

My gal, why did she leave me?
Sweet gal, I'm missing her so!

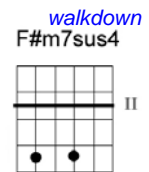
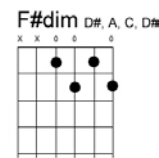
Oh, there ain't no gal in Memphis
As good as her around,
I've lost my gal from Memphis,
That's why I feel lowdown.

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of one sharp (F#). The lyrics are written below the notes. Chord symbols are placed above the staff at various points: Em, B7, Em, B7, Em, G, E7, Am, B7, Em, B7, and Em. The score consists of nine staves of music. The lyrics are: I lost my gal from Mem-ph-is, She's gone to Ca-ro -line; I know just who she went with, A dear old pal of mine. I ought to hop a choo -choo, I know I ought to go, I'd love to find my ba -by, But my funds are aw -ful low. My gal, _____ why did she leave me? _____ Sweet gal, _____ I'm miss-ing her sol _____ Oh, there ain't no gal in Mem-ph-is As good as her a -round, I've lost my gal from Mem-ph-is, That's why I feel low -down.

I Remember You

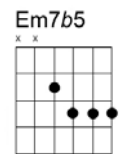
lyrics by Johnny Mercer and music by Victor Schertzinger (1942)

G F#7 G Dm7($\frac{3}{4}$) G7($\frac{1}{4}$) you
 I remember you; You're the one who made my dreams come
 C Cm($\frac{1}{2}$) F#dim7($\frac{1}{2}$) G Am($\frac{3}{4}$) D7($\frac{1}{4}$)
 true A few kisses ago, Oh
 G F#7 G Dm7($\frac{3}{4}$) G7($\frac{1}{4}$) you
 I remember you; you're the one who said I love you
 C Cm($\frac{1}{2}$) F#dim7($\frac{1}{2}$) G Dm7($\frac{1}{2}$) G7($\frac{1}{2}$)
 Too. I do, didn't you know.

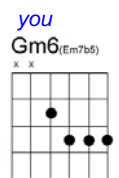


C F#m7sus4($\frac{1}{2}$) B7($\frac{1}{2}$) E F#m7($\frac{1}{2}$) B7($\frac{1}{2}$)
 I remember too, a distant bell, and stars that
 E Em7($\frac{1}{2}$) A7($\frac{1}{2}$) D F#7($\frac{1}{4}$) Bm($\frac{1}{4}$) F#7($\frac{1}{2}$)
 fell, like rain, out of the blue;

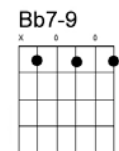
blue



G F#7 G B7b5($\frac{1}{2}$) E7($\frac{1}{2}$)
 Well, when my life is through, and the angels ask me to re-
 Am Cm G A7
 call the thrill of them all; then I will
 F#($\frac{1}{4}$) G($\frac{1}{2}$) Em7b5($\frac{1}{4}$) Am7($\frac{1}{2}$) D7($\frac{1}{2}$) G Dm7($\frac{1}{2}$) G7($\frac{1}{2}$)
 Tell them, I re member you



C F#m7sus4($\frac{1}{2}$) B7($\frac{1}{2}$) E F#m7($\frac{1}{2}$) B7($\frac{1}{2}$)
 I remember too, a distant bell, and stars that
 E Em7($\frac{1}{2}$) A7($\frac{1}{2}$) D F#7($\frac{1}{4}$) Bm($\frac{1}{4}$) F#7($\frac{1}{2}$)
 fell, like rain, out of the blue;



G F#7 G B7b5($\frac{1}{2}$) E7($\frac{1}{2}$)
 Well, when my life is through, and the angels ask me to re-
 Am Cm G A7
 call the thrill of them all; then I will
 F#($\frac{1}{4}$) G($\frac{1}{2}$) Em7b5($\frac{1}{4}$) Am7($\frac{1}{2}$) G(hold)
 Tell them, I re member you
 A($\frac{1}{4}$) Bb($\frac{1}{2}$) Gm7b5($\frac{1}{4}$) Cm7($\frac{1}{2}$)
 Tell them, I re member ll
 C6 D9 G G
 Tell them, I remember you

I'll Know by Frank Loesser (1950) (from "Guys and Dolls")

For I've imagined every bit of him
To the strong moral fiber to the wisdom in his head
To the home-y aroma of his pipe
You have wished yourself a Scarsdale Galahad
The breakfast-eating, Brooks-brothers type.
Yes, and I shall meet him when the time is right.

SKY. (spoken) You've got the guy all figured out.
SARAH (spoken) I have.
SKY (spoken) Including what he smokes. All figured out,
huh?
SARAH (spoken) All figured out.

I'll know when my love comes along
I won't take a change.
I'll know he'll be just what I need
Not some fly-by-night Broadway romance.
And you'll know at a glance by the two-pair of pants.

I'll know by the calm steady voice
Those feet on the ground.

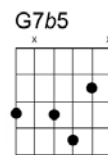
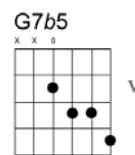
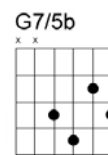
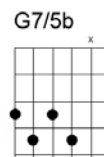
I'll know as I run to his arms
That at last I've come home safe and sound.
Until then, I shall wait.
Until then, I'll be strong.
Oh, I'll know, when my love comes along.

SKY. (spoken) No, no, no! You are talking about love!
You can't dope it like that. What are you picking, a guy or a
horse?
SARAH (spoken) I wouldn't expect a gambler to understand.
SKY (spoken) Would you like to hear how a gambler
feels about the big heart throb?
SARAH (spoken) No!
SKY (spoken) Well, I'll tell you.

Mine will come as a surprise to me.
Mine I lead to chance and chemistry.

SARAH (spoken) Chemistry?
SKY (spoken) Yeah, chemistry.

*C7*_(½) *C9*_(½) *Fma7* *Dm7* *Gm7* *C7*_(½) *C9*_(½)
Suddenly I'll know when my love comes along I'll
Fma7 *Dm7* *Gm7* *C7*_(½) *C9*_(½)
know then and there I'll
Fma7 *Dm7* *Gm7* *C7*
know at the sight of her face, how I
Abdim7 *Fma7* *Bb* *G7*
care, how I care, how I care. And I'll
C *G7-5* *C* *G7b5*_(½) *C7*_(½)
stop. And I'll stare. And I'll



Note: *G7b5*=*C#7b5*

Fma7 *Dm7* *Gm7* *C7*_(½) *C9*_(½)
know long before we can speak, I'll
Fma7 *Dm7* *Gm7* *C7*_(½) *C9*_(½)
know in my heart. I'll
Fma7 *Dm7* *Gm7* *C7*
know and I won't ever ask "Am I
Abdim7 *Fma7* *Bb* *G7*
right, am I wise, am I smart?" And I'll
C *G7-5* *C* *G7b5*
stop. And I'll stare at that
C *Cma7* *Bb9* *E*
face in the throng. Yes I'll
C *G7-5* *C* *G7b5*_(½) *C7*_(½)
stop. And I'll stare. And I'll
Fma7 *Dm7* *Gm7* *Am*_(½) *C7*_(½) *F* *Gm7*_(½) *Eb9*_(½) *F*_(hold)
know when my love comes a long

I'm in the Mood for Love

by Jimmy McHugh and Dorothy Fields (1935)

$C_{(\frac{1}{2})}$ $Csus2_{(\frac{1}{4})}$ $C6_{(\frac{1}{4})}$ $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ $F6_{(\frac{1}{2})}$ $G7_{(\frac{1}{4})}$ $G9_{(\frac{1}{4})}$ $Cma7_{(\frac{1}{4})}$ $C_{(\frac{3}{4})}$
I'm in the mood for love, simply because you're near me
 $Em_{(\frac{1}{2})}$ $Ebdim7_{(\frac{1}{2})}$ $Dm7$ $G9_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{4})}$ $G7_{(\frac{1}{4})}$
Funny, but when you're near me, I'm in the mood for love

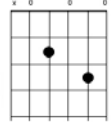
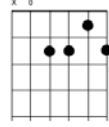
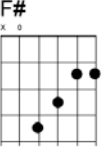
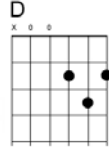
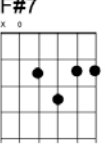
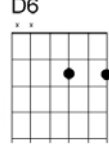
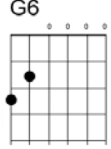
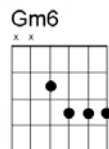
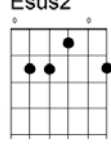
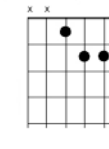
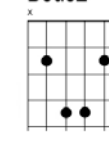
$C_{(\frac{1}{2})}$ $Csus2_{(\frac{1}{4})}$ $C6_{(\frac{1}{4})}$ $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ $F6_{(\frac{1}{2})}$ $G7_{(\frac{1}{4})}$ $G9_{(\frac{1}{4})}$ $Cma7_{(\frac{1}{4})}$ $C_{(\frac{3}{4})}$
Heaven is in your eyes, bright as the stars we're under
 $Em_{(\frac{1}{2})}$ $Ebdim7_{(\frac{1}{2})}$ $Dm7$ $G9_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ C
Oh, is it any wonder that I'm in the mood for love?

$F6_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $Gm6_{(\frac{1}{4})}$ $A7_{(\frac{1}{4})}$
Why stop to think of whether
 $Fm6_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ C
this little dream might fade?
 $Am6_{(\frac{1}{2})}$ $B7_{(\frac{1}{2})}$ Em
We've put our hearts together,
 $Cm6_{(\frac{1}{2})}$ $D7b5_{(\frac{1}{4})}$ $D7_{(\frac{1}{4})}$ $Fm6_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{4})}$ $G7_{(\frac{1}{4})}$
now we are one, I'm not afraid

$C_{(\frac{1}{2})}$ $Csus2_{(\frac{1}{4})}$ $C6_{(\frac{1}{4})}$ $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ $F6_{(\frac{1}{2})}$ $G7_{(\frac{1}{4})}$ $G9_{(\frac{1}{4})}$ $Cma7_{(\frac{1}{4})}$ $C_{(\frac{3}{4})}$
And if there's a cloud above, if it should rain, we'll let it
 $Em_{(\frac{1}{2})}$ $Ebdim7_{(\frac{1}{2})}$ $Dm7$ $G9_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{4})}$ $G7_{(\frac{1}{4})}$
But for tonight for get it, I'm in the mood for love, Oh yeah
 $G9_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $Fm6_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $Fm6_{(\frac{1}{2})}$ $C_{(hold)}$
I'm in the mood for love, for love, for love

I'll Be Seeing You

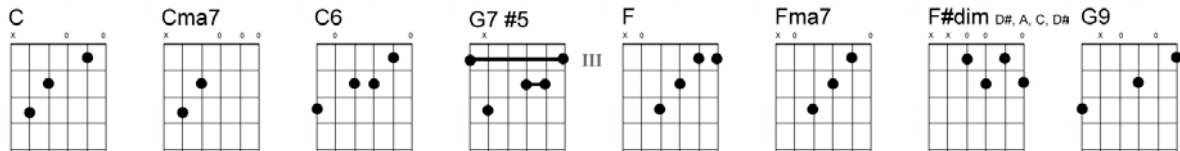
with lyrics by Irving Kahal and music by Sammy Fain (1938)

<p><i>Em</i> Cathedral bells were tolling and our hearts sang on.</p> <p><i>Dm</i> Was it the spell of Paris or the April dawn?</p> <p><i>Bm6</i> Who knows if we shall meet again?</p> <p><i>A</i> But when the morning chimes ring sweet again:</p>	<p><i>Eb</i> <i>A7</i></p> <p><i>Eb</i> <i>A7(½)</i> <i>A7#5(½)</i> <i>D</i> <i>D</i></p> <p><i>C#7</i> <i>F#m(½)</i> <i>A6(½)</i> <i>F#m</i></p> <p><i>E7</i> <i>A</i> <i>G6(½)</i> <i>A7(½)</i></p>	<p><i>A7sus4</i></p>  <p><i>Am6</i></p> 
<p><i>D</i> I'll be seeing you in all the old familiar places</p> <p><i>Em(½)</i> <i>B7(½)</i> <i>Em7(½)</i> <i>A7(½)</i> <i>D(½)</i> <i>D6(½)</i> <i>Fdim7(½)</i> <i>D6(½)</i></p> <p><i>Bm</i> <i>Bm7</i> <i>G6</i> <i>G6</i></p> <p>In that small cafe, the park across the way,</p> <p><i>Asus2(½)</i> <i>A7(½)</i> <i>A7#5(½)</i> <i>D6</i> <i>A7#5</i> <i>Bsus2</i></p> <p>The children's carousel, the chestnut trees, the wishing well.</p>	<p><i>F#</i></p>  <p><i>D</i></p> 	
<p><i>D</i> I'll be seeing you in every lovely summer's day,</p> <p><i>Em(½)</i> <i>B7(½)</i> <i>Em7(½)</i> <i>A7(½)</i> <i>Am6</i> <i>B7</i></p> <p>In every thing that's light and gay, I'll always think of you that way;</p> <p><i>Em</i> <i>F#m6</i> <i>Bm7</i> <i>E7sus2</i></p> <p>I'll find you in the morning sun, and when the night is new,</p> <p><i>G6</i> <i>Gm6</i> <i>D(½)</i> <i>A7sus4(½)</i> <i>D</i></p> <p>I'll be looking at the moon, but I'll be seeing you.</p>	<p><i>F#7</i></p>  <p><i>D6</i></p> 	
<p><i>(Instrumental break - first 2 lines of 2nd verse)</i></p> <p><i>D</i> <i>F#(½)</i> <i>F#7(½)</i> <i>Em(½)</i> <i>B7(½)</i> <i>Em(½)</i> <i>B7(½)</i></p> <p><i>Em(½)</i> <i>B7(½)</i> <i>Em7(½)</i> <i>A7(½)</i> <i>Am6</i> <i>B7</i></p> <hr/> <p><i>Em</i> <i>F#m6</i> <i>Bm7</i> <i>Esus2</i></p> <p>I'll find you in the morning sun, and when the night is new,</p> <p><i>G6</i> <i>Gm6</i> <i>D(½)</i> <i>A7sus4(½)</i> <i>D</i></p> <p>I'll be looking at the moon, but I'll be seeing you.</p>	<p><i>G6</i></p>  <p><i>Gm6</i></p> 	
	<p><i>Esus2</i></p>  <p><i>F#m6</i></p> 	
	<p><i>Bsus2</i></p> 	

I'm Gonna Sit Right Down and Write Myself a Letter

lyrics by Joe Young and music by Fred E. Ahlert (from Ain't Misbehavin') (1935)

$C_{(\frac{1}{2})}$ $Cma7_{(\frac{1}{2})}$ $C6_{(\frac{1}{2})}$ $G7\#5_{(\frac{1}{2})}$ $Cma7$ $Cma7$
 I'm gonna sit right down and write myself a letter and
 $Cma7$ $E7$ $F_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$ Dm
 make believe it came from you. I'm gonna
 $Dm7$ $Gsus4_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ C $Gm_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$
 write words oh so sweet they're gonna knock me of my feet. A lot of
 $D7$ $D7$ $G7$ $G7$
 kisses on the bottom, I'll be glad I got them
 $C_{(\frac{1}{2})}$ $Cma7_{(\frac{1}{2})}$ $C6_{(\frac{1}{2})}$ $G7\#5_{(\frac{1}{2})}$ $Cma7$ $Cma7$
 I'm gonna smile and say I hope your feeling better and
 $Cma7$ $E7$ $F_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$ Dm
 close with love the way you do I'm gonna
 $F_{(\frac{1}{2})}$ $Fma7_{(\frac{1}{2})}$ $F6_{(\frac{1}{2})}$ $F\#dim7_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $Gm_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$
 sit right down and write myself a letter and
 $D7$ $G9$ $C_{(\frac{1}{2})}$ $C\#dim7_{(\frac{1}{2})}$ $Dm7$ $G7$
 And make believe it came from you
 $D7$ $G9$ $C_{(\frac{1}{2})}$ $Dm_{(\frac{1}{2})}$ $C_{(hold)}$
 and make believe it came from you



C $C_{(\frac{1}{2})}$ $G7\#5_{(\frac{1}{2})}$ $Cma7_{(\frac{1}{2})}$ $G7\#5$
 I'm gonna sit right down and write myself a letter and
 $G7\#5$ $E7$ $F_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$ Dm
 make believe it came from you. I'm gonna
 $Dm7$ $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ C $Gm6_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$
 write words oh so sweet they're gonna knock me of my feet. A lot of
 $Am_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$ $G7$ $G7$
 kisses on the bottom, I'll be glad I got them
 C $C7_{(\frac{1}{2})}$ $G7\#5_{(\frac{1}{2})}$ $G7\#5$ $G7\#5$
 I'm gonna smile and say I hope your feeling better and
 $G7\#5$ $E7$ $F_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$ Dm
 close with love the way you do I'm gonna
 F $F_{(\frac{1}{2})}$ $F\#dim_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $Gm_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$
 sit right down and write myself a letter and
 $D7$ $Dm7_{(\frac{1}{2})}$ $G7b9_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $C\#dim7$ $Dm7$ $G7$
 And make believe it came from you
 $D7$ $Dm7_{(\frac{1}{2})}$ $G7b9_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $C_{(hold)}$
 and make believe it came from you

I'm in Love Again

by Fats (Antoine) Domino, and David Bartholomew (1955)

^C Yes it's me and I'm in love again ^C
^C Had no loving since you know when ^C
^F You know I love you yes I do ^F
^{G7} And I'm saving all my loving just for you ^{G7}

^C Need your loving and I need it bad ^C
^C Just like a dog when he's going mad ^C
^F Woo-ee baby woo-oo-ee ^F
^{G7} Baby won't you give your love to me ^{G7}

^C Eenie meenie and miney-mo ^C
^C Told me you didn't want me around no more ^C
^F Woo-ee baby woo-oo-ee ^F
^{G7} Baby don't you let your dog bite me ^{G7}

I'm Looking Over a Four Leaf Clover

lyrics by

Mort Dixon and music by Harry Woods (1927)

Am *Dm* *Am*_(3/4) *E7*_(1/4) *Am*
Farewell ev'ry old familiar face,
Am *E7* *E7* *Am*_(1/2) *E7*_(1/2)
It's time to stray, It's time to stray.
Am *Dm* *Am*_(3/4) *E7*_(1/4) *Am*
Only wait till I come muni cate
*D*_(1/2) *D7*_(1/2) *Ddim*_(1/2) *D7*_(1/2) *G7* *G7*
Here's just what I'll say.

C *C* *C* *C*_(3/4) *Cm*_(1/4)
I'm looking over a four leaf clover, that
D *D*_(3/4) *A*_(1/4) *D7* *D7*
I overlooked before;
G *G7* *C6*_(1/4) *Bma7*_(1/4) *Bbma7*_(1/4) *A7*_(1/4) *A7*
One leaf is sunshine, the second is rain,
D7 *D7* *G*_(1/4) *Am7*_(1/4) *Adim7*_(1/4) *G7*_(1/4) *G7*
Third is the roses that grow in the lane,

C *C* *C* *C*_(3/4) *Cm*_(1/4)
No need explaining, the one remaining, is
D *D*_(3/4) *A*_(1/4) *D7* *D7*
somebody I adore,
F *Fm* *Cma7*_(1/2) *Dm6*_(1/2) *A7*
I'm looking over a four leaf clover
D7 *G7* *C*_(3/4) *G#7*_(1/4) *Dm7*_(1/4) *Gdim7*_(1/4) *G7*_(1/2)
That I overlooked before.

I'm Ready

by Fats Domino, Al Lewis, and Sylvester Bradford (1959)

Well, I'm ready, I'm willin', and I'm able to rock and roll all night,
I'm ready, I'm willin', and I'm able to rock and roll all night,
Come on, pretty baby, we gonna rock, we gonna roll until the broad daylight.

Because I'm ready, mm-mm-mm, and I'm able, mm-mm-mm,
I'm willin' and I'm able so you better come and go with me,
We gonna rock and roll till tomorrow `bout three.

Talkin' on the phone is not my speed.
don't send me no letter `cause I can't read,
don't be long `cause I'll be gone,
we go rock and roll all night long.

'Cause I'm ready, I'm willin', and I'm able to rock and roll all night,
I'm ready, I'm willin', and I'm able to rock and roll all night,
Come on, pretty baby, we gonna rock, we gonna roll until the broad daylight.

I'se a Muggin'

by Hezekiah Leroy Gordon "Stuff" Smith (1936)

D *Bm7* *Em* *A7*
I'se a-muggin', boom doddy doddy,
D *Bm7* *Em* *A7*
We'se a-muggin', bang doddy doddy,
D *Bm7* *Em* *A7*
I'se a-muggin', boom doddy doddy,
D *n.c.* *n.c.* *n.c.*
Be-bop, be-bop, be-bop, be-bo!

D *D7/C* *G6* *Gm6*
Nobody knows just how it started,
D *D7/C* *G6* *Gm6*
Somebody blew it through a horn,
D *D7/C* *G6* *Gm6*
Somebody played it on a bell,
D *n.c.* *n.c.* *n.c.*
Somebody sang it and a song was born.

D *D7/C* *G6* *Gm6*
Now it's the craze, the new sensation,
D *D7/C* *G6* *Gm6*
Now it's the song the bands all swing,
D *D7/C* *G6* *Gm6*
Now it's the phrase that rocks the nation,
D *n.c.* *n.c.* *n.c.*
Don't try to stop me, 'cause I'm going to sing.

D *Bm7* *Em* *A7*
I'se a-muggin', boom doddy doddy,
D *Bm7* *Em* *A7*
We'se a-muggin', bang doddy doddy,
D *Bm7* *Em* *A7*
I'se a-muggin', boom doddy doddy,
D *n.c.* *n.c.* *n.c.*
Be-bop, be-bop, be-bop, be-bo!

I've Got My Fingers Crossed

words by Ted Koehler
and music by Jimmy McHugh (1935)

F Dm Gm7 C7
I've got my fingers crossed,
F F7/A Bb Bbm6 (Gm7b5)
Not that I'm superstitious,
F Dm C7 C7 F Dm Gm7 C7
I'm afraid it's too good to be true.

I've got my fingers crossed,
No wonder I'm suspicious,
I'm so gay, and skies are much too blue.

F7 F7 F7 F7(½) E7(½)
Don't want no trouble,
Bb Bb Bb Bb(½) Ab(½)
with old man trouble,
D7sus4 D7sus4 G7 G7
and that goes double on
C7 Cdim7 C7 C7b5
account of because I'm in love, yes!

I've got my fingers crossed,
this thrill is so delicious,
I'm afraid it's too good to be true

Want no trouble
with old man trouble
and that goes double on account of because (because because)
On account of because (because because)

F Dm Gm7 C7
I've got my fingers crossed,
F Dm Gm7 C7
this love is so delicious,
F Dm Gm7/C Gm7/C F F Gbma7 F
I'm afraid it's too good to be true. Yes!

I've Got the Sun in the Morning by Irving Berlin

(from *Annie Get Your Gun*) (1946)

*A7*_(½) *Em7*_(½) *D* *G*_(½) *A7*_(½) *D*
 Got no diamond, got no pearl,
*G*_(½) *Em7*_(½) *D*_(½) *Edim*_(½) *D7* *Cdim7*
 still I think I'm a lucky girl, I've got the
*G*_(½) *G/F#*_(½) *Em7*_(½) *Edim*_(½) *A7*_(½) *Em7*_(½) *D7*_(½) *Cdim7*_(½)
 sun in the morning and the moon at night. (I've got the
*G*_(½) *G/F#*_(½) *Em7*_(½) *Edim*_(½) *A7*_(½) *Em7*_(½) *D7*
 sun in the morning and the moon at night.

Got no mansion, got no yacht, Still I'm happy with what I've got;
 I got the sun in the morning and the moon at night

F#7 *Gdim* *F#7* *Gdim* *B7* *Cdim* *B7* *Cdim*
 Sunshine gives me a lovely day.
E7 *Cdim* *E7* *Bm7-5* *A7* *Em7* *A7* *A7+5*
 Moonlight gives me the Milky Way.

Got no checkbooks, got no banks, Still, I'd like to express my thanks.
 I got the sun in the morning and the moon at night

Got no butler, got no maid. Still I think I've been overpaid,
 I got the sun in the morning and the moon at night

Got no silver, got no gold, What you've got can't be bought or sold.
 I got the sun in the morning and the moon at night

Sunshine gives me a lovely day, Moonlight gives me the Milky Way.

Got no heirlooms for my kin, Made no will but when I cash in
 I got the sun in the morning and the moon at night

Got no mansion, got no yacht, Still I'm happy with what I got.
*G*_(½) *G/F#*_(½) *Em7*_(½) *Edim*_(½) *A7*_(½) *Em7*_(½) *D7*_(½) *Cdim7*_(½)
 And with the sun in the morning and the moon in the eve - ning,
Em7 *Em7* *Edim7* *Edim7* *D*_(hold)
 I'm all right!

If I Only Had a Brain

words by E.Y. Harburg and music by Harold Arlen (1939) (from "the Wizard of Oz")

G Am7 Bm7 C
 I could while away the hours conferrin' with the flowers,
G Am7 Bm Bbm7
 Consulting with the rain; And my
C_(1/2) C/B_(1/2) Am7_(1/2) Am7/G_(1/2) D_(1/2) D/C_(1/2) D/B_(1/2) D7_(1/2)
 head I'd be a scratchin' while my thoughts were busy hatchin', If I
G Am7 Bm7 D9_(1/2) D7_(1/2)
 only had a brain.

G Am7 Bm7 C
 I'd unravel ev'ry riddle for any individdle
G Am7 Bm7 Bbm7
 In trouble or in pain With the
C_(1/2) C/B_(1/2) Am7_(1/2) Am7/G_(1/2) D_(1/2) D/C_(1/2) D/B_(1/2) D7_(1/2)
 thoughts that I'd be thinkin', I could be another Lincoln if I
G Am7 G G7
 only had a brain.

C_(1/2) Cdim_(1/2) Bm7b5_(1/2) E7_(1/2) Am7 Dm7_(1/2) D7_(1/2)
 Oh, I could tell you why the ocean's near the
G_(1/2) G_(1/2) G/F#_(1/2) Em_(1/2)
 shore, I could
F#m7 B7 Em Baug
 think of things I'd never thunk before, and then I'd
A7 A7 D D7
 sit and think some more. I would

G Am7 Bm7 C
 not be just a nuffin', my head all full of stuffin',
G Am7 Bm7 Bbm7
 My heart all full of pain;
C_(1/2) C/B_(1/2) Am7_(1/2) Am7/G_(1/2) D_(1/2) D/C_(1/2) D/B_(1/2) D7_(1/2)
 And perhaps I'd de serve you and be even worthy erv you if i
G Am7 Bm7 Am7 G_(hold)
 only had a brain

IF I Only Had a Brain

(Scarecrow)

I could wile away the hours
Conferrin' with the flowers
Consultin' with the rain
And my head I'd be scratchin'
While my thoughts were busy hatchin'
If I only had a brain

I'd unravel any riddle
For any individ'le
In trouble or in pain

(Dorothy)

With the thoughts you'd be thinkin'
You could be another Lincoln
If you only had a brain

(Scarecrow)

Oh, I would tell you why
The ocean's near the shore
I could think of things I never thunk before
And then I'd sit and think some more

I would not be just a nuffin'
My head all full of stuffin'
My heart all full of pain
I would dance and be merry
Life would be a ding-a-derry
If I only had a brain

If I Only Had a Heart

(Tin Man)

When a man's an empty kettle
He should be on his mettle
And yet I'm torn apart
Just because I'm presumin'
That I could be kind of human
If I only had a heart

I'd be tender, I'd be gentle
And awful sentimental
Regarding love and art
I'd be friends with the sparrows
And the boy that shoots the arrows
If I only had a heart

Picture me a balcony
Above a voice sings low

(Snow White)

Wherefore art thou, Romeo?

(Tin Man)

I hear a beat, how sweet!

Just to register emotion, jealousy, devotion
And really feel the part
I could stay young and chipper
And I'd lock it with a zipper
If I only had a heart

If I Only Had the Nerve

(Cowardly Lion)

Yeah, it's sad, believe me Missy
When you're born to be a sissy
Without the vim and verve
But I could show my prowess
Be a lion, not a mowess
If I only had the nerve

I'm afraid there's no denyin'
I'm just a dandy lion
A fate I don't deserve
I'd be brave as a blizzard

(Tin Man)

I'd be gentle as a lizard

(Scarecrow)

I'd be clever as a gizzard

(Dorothy)

If the Wizard is a wizard who will serve

(Scarecrow)

Then I'm sure to get a brain

(Tin Man)

A heart

(Dorothy)

A home

(Cowardly Lion)

The nerve

If I Were a Rich Man

lyrics by Sheldon Harnick and music by Jerry Bock (1964) (from "Fiddler on the Roof")

"Dear God, you made many, many poor people. I realize, of course, that it's no shame to be poor. But it's no great honor either! So, what would have been so terrible if I had a small fortune?"

C *C* *C* *C*
If I were a rich man, Ya ha deedle deedle, bubba bubba deedle deedle dum.
G7 *Cm* *F#dim7* *G7*
All day long I'd biddy biddy bum. If I were a wealthy man.
C *C* *C* *C*
I wouldn't have to work hard. Ya ha deedle deedle, bubba bubba deedle deedle dum.
G7 *Cm* *F#dim7*_(½) *G7*_(½) *C*_(¼) *C*_(¼) *C*_(¼) *C7*_(¼)
If I were a biddy biddy rich, Yidle-diddle-didle-didle man. I'd build a
Fm *Bb7* *Ebma7* *Eb7*_(½) *C7*_(½)
big tall house with rooms by the dozen, right in the middle of the town.
Fm *G7* *C* *C7*
A fine tin roof with real wooden floors below.
Fm *Bb7* *Ebma7* *Eb7*_(½) *C7*_(½)
There would be one long staircase just going up, and one even longer coming down,
Fm *F#dim7* *G7* *C*_(¼) *C*_(¼) *C*_(¼) *C7*_(¼)
And one more leading nowhere, just for show.

I'd fill my yard with chicks and turkeys and geese and ducks for the town to see and hear.
Squawking just as noisily as they can
And each loud "cheep" and "squawk" and "honk" and "quack" would land like a trumpet on the ear,
As if to say "Here lives a wealthy man."

I see my wife, my Golde, looking like a rich man's wife with a proper double-chin.
Supervising meals to her heart's delight.
I see her putting on airs and strutting like a peacock. Oy, what a happy mood she's in.
Screaming at the servants, day and night.

The most important men in town would come to fawn on me!
They would ask me to advise them, Like a Solomon the Wise. "If you please, Reb Tevye..."
"Pardon me, Reb Tevye," Posing problems that would cross a rabbi's eyes!
And it won't make one bit of difference if I answer right or wrong.
When you're rich, they think you really know!

If I were rich, I'd have the time that I lack to sit in the synagogue and pray.
And maybe have a seat by the Eastern wall.
And I'd discuss the holy books with the learned men, several hours every day.
That would be the sweetest thing of all.

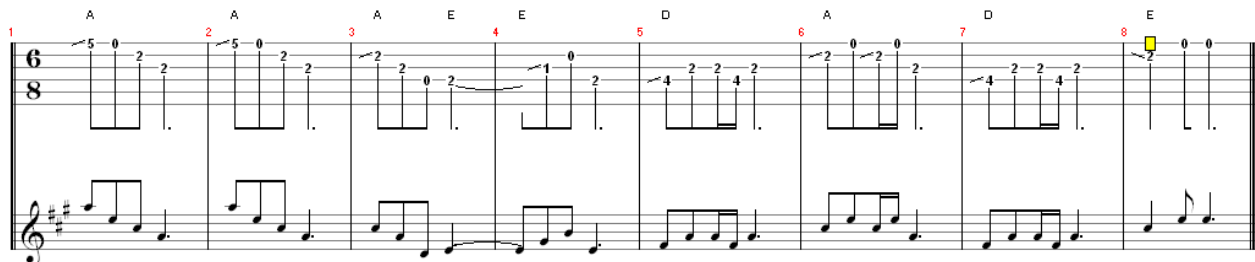
If You Need Me by Wilson Pickett (1963)

A E
If you need me, I wantcha to call me
 A D
Said if you need me, all ya gotta do is call me
 A $E7$
Don't wait too long if things go wrong
 D $A(\frac{1}{2})$ $E7(\frac{1}{2})$
I'll be home, who a-oh-oh, home

A E
If you want me, why don't you send for me
 $A(\frac{1}{2})$ $A(\frac{1}{2})$ D
I said if you want, want, want, all ya gotta do is send for me
 A $E7$
Don't wait too long, just a pick up your phone
 D $A(\frac{1}{2})$ $E7(\frac{1}{2})$
And I'll hurry home ... where I belong

A E
People always said, darlin', that I didn't mean you no good. And you would need me
 A D
someday. Way deep down in my heart I know I've done the best I
 $A(\frac{1}{2})$ $A7(\frac{1}{2})$ $E7$
could. That's why I know that one of these days, it won't be long, you'll come walkin' through that same
door (I'll hurry home).
 D $A(\frac{1}{2})$ $E7(\frac{1}{2})$
And I can imagine in my mind that these are the words that you'll be sayin'.

A E
I still love you, always thinkin' of you
 A D
And I still love, love, always thinkin' of you
 A $E7$
Don't wait too long, just a pick up your phone
 D $A(\frac{1}{2})$ $E7(\frac{1}{2})$
And I'll hurry home Right there, where I belong (I'll hurry home)



If You'se a Viper by Hezekiah Leroy Gordon "Stuff" Smith (1936)

<i>Ab</i>	<i>F7</i>	<i>Bb7</i>	<i>Eb7</i>	<i>G</i>	<i>Em</i>	<i>A7</i>	<i>D7</i>
Dreamed about a reefer five feet long.							
<i>Ab</i>	<i>F7</i>	<i>Bb7</i>	<i>Eb7</i>	<i>G</i>	<i>Em</i>	<i>A7</i>	<i>D7</i>
Mighty Mezz, but not too strong.							
<i>Ab</i>	<i>Ab7</i>	<i>Db</i>	<i>Ddim7</i>	<i>G</i>	<i>G7</i>	<i>C</i>	<i>C#dim7</i>
You'll be high but not for long							
<i>Ab</i>	<i>Eb7</i>	<i>Ab7</i>	<i>Eb7</i>	<i>G</i>	<i>D7</i>	<i>G7</i>	<i>D7</i>
If you'se a viper.							

<i>Ab</i>	<i>F7</i>	<i>Bb7</i>	<i>Eb7</i>
I'm the king of everything.			
<i>Ab</i>	<i>F7</i>	<i>Bb7</i>	<i>Eb7</i>
I've got to be high before I can swing.			
<i>Ab</i>	<i>Ab7</i>	<i>Db</i>	<i>Ddim7</i>
Light a tea and let it be			
<i>Ab</i>	<i>Eb7</i>	<i>Ab7</i>	<i>Eb7</i>
If you'se a viper.			

<i>Db</i>	<i>Db</i>	<i>Ddim</i>	<i>Ddim</i>	<i>C</i>	<i>C</i>	<i>C#dim</i>	<i>C#dim</i>
When your throat get dry you know you're high;							
<i>Ab</i>	<i>Ab</i>	<i>Ab7</i>	<i>Ab7</i>	<i>G</i>	<i>G</i>	<i>G7</i>	<i>G7</i>
everything is dandy							
<i>Db</i>	<i>Db</i>	<i>Ddim</i>	<i>Ddim</i>	<i>C</i>	<i>C</i>	<i>C#dim</i>	<i>C#dim</i>
Truck on down to the candy store,							
<i>Ab</i>	<i>F7</i>	<i>Bb7</i>	<i>Eb7</i>	<i>G</i>	<i>E7</i>	<i>A7</i>	<i>D7</i>
bust your konk on peppermint candy							

<i>Ab</i>	<i>F7</i>	<i>Bb7</i>	<i>Eb7</i>
Then you know that you're body's spent.			
<i>Ab</i>	<i>F7</i>	<i>Bb7</i>	<i>Eb7</i>
You don't care if you don't pay rent.			
<i>Ab</i>	<i>Ab7</i>	<i>Db</i>	<i>Ddim7</i>
Sky is high and so am I			
<i>Ab</i>	<i>Eb7</i>	<i>Ab7</i>	<i>Eb7</i>
If you'se a viper.			

In a Shanty in Old Shanty Town

by Little Jack Little
and John Siras and words by Joe Young (1932)

C7 C7 F₍₁₎ C7₍₁₎ Cm7₍₁₎ D7
 I'm up in the world, But I'd give the world,
Gm₍₁₎ D7₍₁₎ Dm7₍₁₎ E7 F F
 To be where I used to be;
C7 C7 F₍₁₎ C7₍₁₎ Cm7₍₁₎ D7
 A heavenly nest, Where I rest the best,
Dm E7 Am₍₂₎ Adim7₍₁₎ C7
 Means more than the world to me.

F A7/E D7 D7
 It's only a shanty in old Shanty Town,
G7 F#9 G9 G
 The roof is so slanty it touches the ground; but my
C7₍₂₎ G7/D₍₁₎ C7 F₍₁₎ Bb6₍₁₎ Db7₍₁₎ F₍₂₎ D7₍₁₎
 tumbled down shack, by an old rail road track, Like a
G7₍₁₎ F₍₁₎ Bm₍₁₎ Em7 C9 C7
 Millionaire's mansion, is calling me back.

F A7/E D7 D7
 I'd give up a palace, if I were a king;
G7 F#9 G9 G
 It's more than a palace, it's my ev'ry thing. There's a
Bb₍₁₎ Edim7₍₁₎ Bb₍₁₎ Bbm6 F₍₂₎ A7₍₁₎ D7
 queen wait ing there with a silvery crown,
Gm C7 F₍₂₎ Fdim7₍₁₎ C7
 In A Shanty In Old Shanty Town.

Gm C7 F₍₂₎ A₍₁₎ D7
 In A Shanty In Old Shanty Town.
Gm C7 F₍₂₎ Bbdim7₍₁₎ F
 In A Shanty In Old Shanty Town.

In the Still of the Night (I'll Remember) by

Fred Parris (1956)

C Am F G7 (3x)

C Am F G7
In the still of the night, I held you held you tight
C Am F Dm7(½) G7(½)
cause I love love you so promise I'll never let you go, in the still of the
C(½) F(½) C(½) C7(½)
night

F F C(½) Gaug(½) C(½) G7(¼) C7(¼)
I remember that night in May the stars were bright above
F F G G7
I'll hope and I'll pray to keep your precious love
C Am F Dm7(½) G7(½)
well before the light hold me again with all of your might, in the still of the
C(½) F(½) C(½) C7(½)
night

C Am F G7 C Am F G7 C F C G7

C Am F Dm7(½) G7(½)
So before the light hold me again with all of your might, in the still of the
C(½) F(½) Dm7(½) G7(½) pause C(½) F(½) C and fade
Night, in the still of the night

Isle of Capri

by Jimmy Kennedy and Will Grosz (1934)

F *F*
'Twas on the Isle of Capri that I found her, beneath the
F *Gm7/C(½)* *C7(½)*
shade of an old walnut tree; Oh I can
C7 *C7*
still see the flow'rs bloomin' round her; where we
F/C(½) *C7(½)* *F*
met on the Isle of Capri.

She was as sweet as a rose at the dawning,
But somehow fate hadn't meant her for me;
And though I sailed with the tide in the morning,
Still my heart's on the Isle of Capri.

Bb *F* *C* *F*
Summertime was nearly over, blue Italian sky above;
Bb *F* *Dm7/C(½)* *G7(½)* *C7*
I said "Lady, I'm a rover, can you spare a sweet word of love?"

She whispered softly "It's best not to linger."
And then as I kissed her hand I could see,
She wore a lovely meatball on her finger
'Twas goodbye at the Villa Capri.

Istanbul (Not Constantinople) music by Nat Simon and lyric by Jimmy Kennedy (1953)

Em Em Em Em B7 B7 Em Am Am Em)

Em Em Em Em
Istanbul was Constantinople, now it's Istanbul, not Constantinople
B7 B7
Been a long time gone, old Constantinople
Em(½) Am(½) Am(½) Em(½)
Now it's Turkish delight on a moonlit night
Em Em Em Em
Every gal in Constantinople lives in Istanbul, not Constantinople
B7 B7 Em(½) B7(½) Em
So if you've a date in Constantinople, she'll be waiting in Istanbul

Em Em Em Em
Even old New York was once New Amsterdam
(CDim7)(Bm7-5) B7 Em B7
Why they changed it I can't say, people just liked it better that way

Em Em Em Em
So take me back to Constantinople, no you can't go back to Constantinople
B7 Em Em B7
Now it's Istanbul, not Constantinople, why did Constantinople get the works?
B7 Em
That's nobody's business but the Turks

Em Em Em Em
Do do do do dodo do dododo, Do do do do dodo do dododo
B7 B7 Em Em
Do do do do dodo do dododo, Istanbul (Istanbul)
Em Em Em Em
Do do do do dodo do dododo, Do do do do dodo do dododo
B7 B7 Em Em
Do do do do dodo do dododo, Istanbul, (Istanbul)

It Had to Be You

lyrics by Gus Kahn and music by Isham Jones (1924)

D7aug *Gma7*_(½) *Daug*_(½) *G*_(½) *D*_(½) *E7* *E9*
 It had to be you, it had to be you. I wandered
A9 *A9* *A9* *A9*
 around, and finally found the somebody who could make me be
D7 *D7*_(½) *D#dim*_(½) *Em* *Em*
 true could make me be blue and even be
A7 *A7* *D7*_(½) *Eb7-5*_(½) *D7*_(½) *Daug*_(½)
 glad, just to be sad just thinking of you. Some others I've

*Gma7*_(½) *Daug*_(½) *G*_(½) *D*_(½) *E7* *E9*
 seen might never be mean, might never be
A9 *A9* *A9* *A9*_(½) *Em*_(½)
 cross or try to be boss, but they wouldn't do for nobody
*Am*_(½) *Am7*_(½) *Adim*_(½) *D7*_(½) *G*_(½) *B7*_(½) *Em*_(½) *Gdim*_(½)
 else gave me the thrill with all your faults, I love you still, it had to be
*D7*_(½) *Gdim*_(½) *D7* *G* *G*
 you wonderful you, it had to be you

*Gma7*_(½) *Daug*_(½) *G*_(½) *D*_(½) *E7* *E9*
A9 *A9* *A9* *A9*_(½) *Em*_(½)

for nobody
*Am*_(½) *Am7*_(½) *Adim*_(½) *D7*_(½) *G*_(½) *B7*_(½) *Em*_(½) *Gdim*_(½)
 else gave me the thrill with all your faults, I love you still, it had to be
*D7*_(½) *Gdim*_(½) *D7* *G* *G*
 you wonderful you, it had to be you

It's Been a Long, Long Time

lyric by Sammy Cahn and
music by Jule Styne (1945)

F *F#dim7* *Gm7* *C7*
Never thought that you would be stand ing here so close to me.
Cm7 *F9* *Bb* *Bbm*
There's so much I feel that I should say,
F *Dm* *Gm9* *C7* *F* *Dm* *G7* *C7b9*
But words can wait until some other day.

F *F/E* *F/D* *F6*
Kiss me once and kiss me twice and kiss me once again
F6 *F#dim7* *C9* *C7*
It's been a long, long time.
Gm *Daug* *Gm7* *C7*
Haven't felt like this, my dear, since can't remember when
Gm7 *C9#5* *F(½)* *Abdim(½)7* *C7(½)* *C9(½)*
It's been a long, long time.

F *Cm6* *Cm6* *D7*
You'll never know how many dreams I've dreamed about you,
Gm *Bbm6* *Bbm6* *C7*
Or just how empty they all seemed without you,
F *F/E* *Am7* *D7*
So kiss me once and kiss me twice and kiss me once again

Gm7 *C7* *F F(½)* *Abdim(½)7* *C7(½)* *C9(½)*
It's been a long, long time,

It's So Easy by Buddy Holly and Norman Petty (1958)

A E9 D E7

It's so easy to fall in love

A D E7_(½) D_(½) A

It's so easy to fall in love

A E9 D E7

People tell me love's for fools

A D E7 A

So here I go breaking all of the rules. It seems so

D D D D

easy so dog gone

A A A A

Easy it seems so

D D D D

easy where

C7 C7 F7 F7

You're concerned. My heart has learned

A E9 D E7

Look into your heart and see

A D E7 A_(½) A_(½)

What your love book has set apart for me

Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini

by Paul Vance and Lee Pockriss (1960)

C C Dm7 G7
 She was afraid to come out of the locker
 Dm7 G7 C C
 She was as nervous as she could be
 C C F F
 She was afraid to come out of the locker
 C Dm7(½) G7(½) C N.C.
 She was afraid that somebody would see. Two three four
 N.C. N.C. N.C.(½) G7(½) Dm7(½) C#dim7(½)
 tell the people what she wore. It was an

G7 G7 C C
 Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini
 G7 G7 C C
 That she wore for the first time today
 G7 G7 C C
 Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini
 G7 G7 F C G7 C C C C
 So in the locker, she wanted to stay two thee four Stick around we'll tell you more

She was afraid to come out in the open
 So a blanket around her she wore
 She was afraid to come out in the open
 So she sat, bundled up on the shore
 Two three four tell the people what she wore

Now she's afraid to come out of the water
 And I wonder what she's gonna do
 Now she's afraid to come out of the water
 And the poor little girl's turning blue
 Two thee four tell the people what she wore

C C G G7
 From the Locker to the blanket
 G7 G7 C C
 From the blanket to the shore
 C C G7 G7
 From the shore to the water
 G7 G7 C C
 Guess there isn't any more

J'Attendrai (“Tornerai” or “You Will Return”)

music by Dino Olivieri, Italian lyrics by Nino Rastelli, French lyrics by Louis Poterat (1933)

C9 Fma7 Fm(ma7) C/G(½) Em/G(½) Am7/G
Dm Dm(½) G7(½) C(½) Fm6(½) C6

C Am D7 G7
Cma7 Am7 D9 Gaug
C Edim7 Dm G6
Dm6
Dm7
Dm7
Fma7

C C6 Dm7 Fm G7
 Les fleurs palissent, Le feu s'éteint,
C C9 Dm7 Fm G7
 l'ombre se glisse, dans le jardin.
Edim7 A7 D9 D9
 L'horloge tisse, des sons tres las
Dm7 Dm7 Fma7 G7 G7
 Je crois entendre ton pas,
C C6 Dm7 G7
 Le vent m'apporte des bruits lointains,
C Gm6 A7 Dm
 guettant m'apporte, j'ecoute en train,
Dm7 Dm7 D7 Bm(½) D7(½)
 hélàs, plus rien, plus rien ne
G7 G7b9 G7 G7
 viént

the flowers fade, the fire is extinguished

the shadow slips in the garden

the clock weaves tired sounds

i think i hear your step

the wind brings distant noise

brings me watching, i listen now

alas, nothing, nothing comes

C C6 C C+9

J'attendrai le

C C+9 Cma7 C6_(1/2) Gaug_(1/2)

jour et la nuit, j'at- ten-

C6_(3/4) Gaug_(1/4) C_(1/2) Ebdim7/B_(1/2)

drai toujours, ton re-

G9 G9 G9 G9

tour. J'atten-

i wait

day and night

i wait always your return

Dm Dm Dm Dm

drai car l'ois-

Dm7 G7 G7 G7

seau qui s'enfuit vient cher-

Dm Dm Dm G7_(1/2) Gaug_(1/2)

cher l'oubli dans son

C6 C6 C6 C9

nid le temps

i wait because the bird

that that fled

to search for oblivion in its

nest time

C7_(3/4) Cma7_(1/4) C7 C7

passé et court en

Fma7 F6_(1/2) F_(1/2) Fm(ma7) Fm6_(1/2) Fm_(1/2)

battant tris - te - ment dans mon

C C C C_(3/4) Ebdim/B_(1/4)

coeur plus lourd et pour-

Dm G7 Dm G7

tant, j'attendrai ton

C Am7 Fma7 Gaug

retour

passes and

runs sadly in my

heart, heavier,

and yet I wait your

return

Java Jive

lyric by Milton Drake and music by Ben Oakland Gerrard Marsden
(1940)

D Fdim_(1/2) D6_(1/2) A7_(1/2) Em7_(1/2) C7
I love coffee, I love tea
Gdim7 Em7_(1/2) A7_(1/2) D D6
I love the Java Jive and it loves me
D D7 G Gm7
Coffee and tea and the jivin' and me,
D_(1/2) A7_(1/2) G/B_(1/2) A7_(1/2) D Fdim7_(1/2) A7_(1/2)
A cup, a cup, a cup, a cup, a cup!

I love java sweet and hot
Whoops! Mr. Moto, I'm a coffee pot.
Shoot me the pot, and I'll pour me a shot,
A cup, a cup, a cup, a cup, a cup!

D9 G7/6 G7/6 G7/6 G7/6
So slip me a slug from that wonderful mug,
G7/6 G7/6 D D
And I'll cut a rug till I'm snug in the jug.
D Bm7 Fdim7_(1/2) A7_(1/2) Fdim7_(1/2) A7_(1/2)
A slice of onion and a raw one, draw one.
Bm7-5 A7 Cdim7_(1/2) A7
Waiter waiter perco lator

I love coffee, I love tea
I love the Java Jive and it loves me
Coffee and tea and the jivin' and me,
A cup, a cup, a cup, a cup, a cup!

Fdim D Em7 A7
Oh, Boston bean, soy bean,
D D6 Fdim7 A7
Green beans, cabbage and greens,
D D7 G Gm7
I'm not keen for a bean
A7 G/B A7 Em7 A7_(1/2) Edim7_(1/2)
Unless it is a cheery cheery bean, boy.

D Fdim_(1/2) D6_(1/2) A7_(1/2) Em7_(1/2) C7
I love coffee, I love tea
Gdim7 Em7_(1/2) A7_(1/2) D D6
I love the Java Jive and it loves me
D D7 G Gm7
Coffee and tea and the jivin' and me,
D_(1/2) A7_(1/2) G/B_(1/2) A7_(1/2) D Fdim7_(1/2) A7_(1/2)
A cup, a cup, a cup, a cup, a cup!

I love java, sweet and hot
Whoops! Mr. Moto, I'm a coffee pot
Shoot me the pot and I'll pour me a shot
A cup, a cup, a cup, a cup, a cup!

D9 G7/6 G7/6 G7/6 G7/6
Oh, pour me that slug from the wonderful mug
G7/6 G7/6 D D
And I'll cut a rug till I'm snug in a jug
D Bm7 Fdim7_(1/2) A7_(1/2) Fdim7_(1/2) A7_(1/2)
Drop a nickel in my pot, Joe, taking in slow.
Bm7-5 A7 Cdim7_(1/2) A7
Waiter waiter perco lator

I love coffee, I love tea
I love the Java Jive and it loves me
Coffee and tea and the java and me,
A cup, a cup, a cup, a cup, a cup...boy.

Jeepers Creepers

lyrics by Johnny Mercer and music by Harry Warren (1938) (from "Going Places")

Dm F7 Dm7 Bb6 F7 Bm7 G6 G/B(½) A7(½) G6 D9
Jee pers, creep ers, where'd ya get those peepers?
Em7 A7 D9 B7 G6 G/B(½) A7(½) D
Jee pers, creepers, where'd ya get those eyes?\

Em7 A7 D9 Bm7 G6 G/B(½) A7(½) G6 D9
Gosh all, git up, how'd they get so lit up?
Em7 A7 D9 B7 G6 G/B(½) A7(½) D
Gosh all, git up, how'd they get that size?

Am7 Bm7 G9 G6 Am7 Bm7(½) D7(½) Gmaj7 G6
Gol ly gee! When you turn those heaters on
Bm7 C#m7 Amaj7 F#m Bm7 C#m7(½) B7(½) A7/9 A7
Woe is me, got to put my cheaters on.

Em7 A7 D9 Bm7 G6 G/B(½) A7(½) G6 D9
Jee pers, creepers, where'd ya get those peepers?
Em7 A7 D9 B7 G6 G/B(½) A7(½) D B7
Oh, those wee pers, how they hyp no tize!
G6 G/B(½) A7(½) D

Joseph! Joseph!

by Samuel Steinberg, English version by Sammy Cahn and Nellie Casman (1938)

Dm *Dm*_(½) *A7*_(¼) *Dm*_(¼) *Dm* *Dm*_(½) *A7*_(¼) *Dm*_(¼)
A certain maid I know, is so afraid her boy
Dm *Dm* *Gm6* *A7*_(½) *B7*_(½)
Will never ask her, will she name the day
Dm *Gm6*_(½) *A7*_(½) *A7* *Gm6*_(½) *A7*_(½)
He calls on her each night, and when she dims the light
A7 *Gm6* *A7* *Dm*_(½) *A7*_(½)
It's ten to one that you would hear her say

Dm *Dm* *Dm* *Dm*
Oh Joseph, Joseph, won't you make your mind up?
Dm *Dm* *Dm* *A7*
It's time I knew just how I stand with you
A7 *A7* *A7* *A7*
My heart's no clock that I can stop and wind up
A7 *A7* *Dm* *Dm*
Each time we make up after being through

Dm *Dm* *Dm* *Dm*
So listen Joseph, Joseph time is fleeting
Dm *Dm* *Gm* *Gm*
And here and there my hair is turning grey
Cm *Cm* *Gm* *Gm*
My mother has a fear, wedding bells I'll never hear, so Joseph
A7 *A7* *Dm* *Dm*
Joseph, won't you name the day?

Repeat almost endlessly

La Bamba

traditional

$G7$ $C_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $G7$ $C_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$
Para bailar la bamba. Para bailar la bamba se necesita
 $G7$ $C_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $G7$ $C_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$
Una poca de gracia Una poca de gracia para mi para ti
 $G7$ $C_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $G7$ $C_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$
arriba y arriba arriba y arriba por ti seré
 $G7$ $C_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$
por ti seré seré

$G7$ $C_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$
Yo no soy marinero
 $G7$ $C_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$
Yo no soy marinero, soy capitán
 $G7$ $C_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $G7$
Soy capitán Soy capitán

$C_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $G7$ $C_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $G7$
Bamba, bamba, bamba, bamba
 $C_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $G7$ $C_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $G7$
Bamba, bamba, bamba, bamba. Para bailar la

In order to dance the Bamba,
In order to dance the Bamba a little humor is needed;

A little humor for me and for you
Higher and higher, higher and higher
For you I will be, by you I will be

I'm not a sailor. I'm not a sailor, I'm a captain.
I'm a captain I'm a captain

La Vie en Rose

music by Luiguy(Louis Guglielmi), French lyric by Edith Piaf, English lyric by Mack David (1945)

*G7b9*_(¼)
 I thought that
*C*_(¾) *A7b9*_(¼) *Dm*_(¾) *G7*_(¼)
 love was just a word // they sang a bout in love songs I heard // it took your
*C*_(½) *Gm*_(½) *A7*_(½) *Dm7*_(¼) *G7*_(¼)
 kisses to reveal // that I was wrong and love is real.

C *Cmaj7*_(½) *C6*_(½)
 Hold me close and hold me fast, the magic spell you
C *Dm7*_(½) *G7*_(½)
 cast, this is la vie en rose.

*Dm*_(½) *G7*_(½) *G7*
 When you kiss me heaven sighs, and though I close my
*Dm7*_(½) *G7*_(½) *C*_(¼) *F#m6*_(¼) *Dm7*_(¼) *G7*_(¼)
 eyes, I see la vie en rose

C *Cmaj7*_(½) *C6*_(½)
 When you press me to your heart, I'm in a world a
*C*_(¾) *C7*_(¼) *F*
 part, a world where roses bloom;

Fm6(Fm) *C*_(½) *Am7*_(½)
 And when you speak angels sing from above;
D7b9(Ebdim) *Dm7*_(½) *Dm9*_(¼) *G7b9*_(¼) *hold*
 Ev'ry day words seem to turn into love songs.

C *Cmaj7*_(½) *C6*_(½)
 Give your heart and soul to me, and life will always
*Dm7*_(¾) *G7*_(¼) *C*_(¼) *Dm7*_(¼) *C*_(½ and hold) *G7*_(¼)
 be La Vie en Rose.

La Vie en Rose

Des yeux qui font baisser les miens
Un rire qui se perd sur sa bouche
Voilà le portrait sans retouche
De l'homme auquel j'appartiens

Quand il me prend dans ses bras
Il me parle tout bas
Je vois la vie en rose

Il me dit des mots d'amour
Des mots de tous les jours
Et ça me fait quelque chose

Il est entré dans mon cœur
Une part de bonheur
Dont je connais la cause

C'est lui pour moi, moi pour lui dans la vie
Il me l'a dit, l'a juré pour la vie

Et dès que je l'aperçois
Alors je sens en moi
Mon cœur qui bat

Des nuits d'amour à plus finir
Un grand bonheur qui prend sa place
Les ennuis, les chagrins s'effacent
Heureux, heureux à en mourir

Quand il me prend dans ses bras
Il me parle tout bas
Je vois la vie en rose

Il me dit des mots d'amour
Des mots de tous les jours
Et ça me fait quelque chose

Il est entré dans mon cœur
Une part de bonheur
Dont je connais la cause

C'est toi pour moi, moi pour lui dans la vie
Il me l'a dit, l'a juré pour la vie

Et dès que je l'aperçois
Alors je sens en moi
Mon cœur qui bat

Life in Rose

Eyes that gaze into mine,
A smile that is lost on his lips—
That is the unretouched portrait
Of the man to whom I belong.

When he takes me in his arms
And speaks softly to me,
I see life in rosy hues.

He tells me words of love,
Words of every day,
And in them I become something.

He has entered my heart,
A part of happiness
Whereof I understand the reason.

It's he for me and I for him, throughout life,
He has told me, he has sworn to me, for life.

And from the things that I sense,
Now I can feel within me
My heart that beats.

In endless nights of love,
A great delight that comes about,
The pains and bothers are banished,
Happy, happy to die of love.

When he takes me in his arms
And speaks softly to me,
I see life in rosy hues.

He tells me words of love,
Words of every day,
And in them I become something.

He has entered my heart,
A part of happiness
Whereof I understand the reason.

It's he for me and I for him, throughout life,
He has told me, he has sworn to me, for life.

And from the things that I sense,
Now I can feel within me
My heart that beats.

Le Complainte de la Butte

words by Jean Renoir and
musique Georges Van Parys (1954)

En haut de la rue St-Vincent
Un poète et une inconnue
S'aimèrent l'espace d'un instant
Mais il ne l'a jamais revue

Cette chanson il composa
Espérant que son inconnue
Un matin d'printemps l'entendra
Quelque part au coin d'une rue

F Am Dm7 Ebdim
C7/E Gm7/D C7 C7
La lune trop
F Am Dm7 Ebdim
blême pose un diadème sur tes cheveux
C7/E Gm7/D C7 Gm7/D
roux la lune trop
C7 C7/Bb C7/A C7/G
rousse de gloire éclabousse ton jupon plein
F F/E Dm7 C7
d'trous la lune trop

F F/E Dm7 Ebdim7
pâle caresse l'opale de tes yeux bla-
C7/E Gm7/D C7 Gm7/D
sés Princesse de la
C7 C7/Bb C7/A C7/G
rue soit la bienvenue dans mon couer
F F F n.c.
blesse Les escal-

Bbm Bbm/Ab Gm7(b5) C7
Les escaliers de la but- te sont
F F/E Dm7 F7/C
durs aux miséreux. Les ailes
Bb Bb/A Gm7b5 Gm7/C#
des moulins protègent les amour
C7sus4 Gm9 C7 C7
reux Petit mandi

Lament of the mound

Roughly translated by C. Marcotte with help from
Alex, Diane and Laeti

At the top of St-Vincent street
A poet and a (female) stranger
Loved each other the space of a moment
But he never saw her again

This song he wrote
Hoping that his (female) stranger
Will hear it on a spring morning
Somewhere on a street corner

The moon too wan
Puts a diadem
On your red hair
The moon too red
Blinds gloriously
Your underskirt full of holes

The moon too pale
Caresses the opal
Of your tired eyes
Princess of the street
Be welcome
In my broken heart

The steps of the mound are hard to the destitute
The wings of the windmills protect lovers

Little beggar
I feel your shackle
That seeks my hand
I feel your chest
And your slim waist
I forget my sorrow

I smell on your lips
The smell of fever
Of a malnourished child
And under your caress
I feel a rapture
That destroys me

The steps of the mound are hard to the destitute
The wings of the windmills protect lovers

But see he floats
The moon scampers
The princess too
Under the moonless sky
I cry to the fog
My vanishing dream

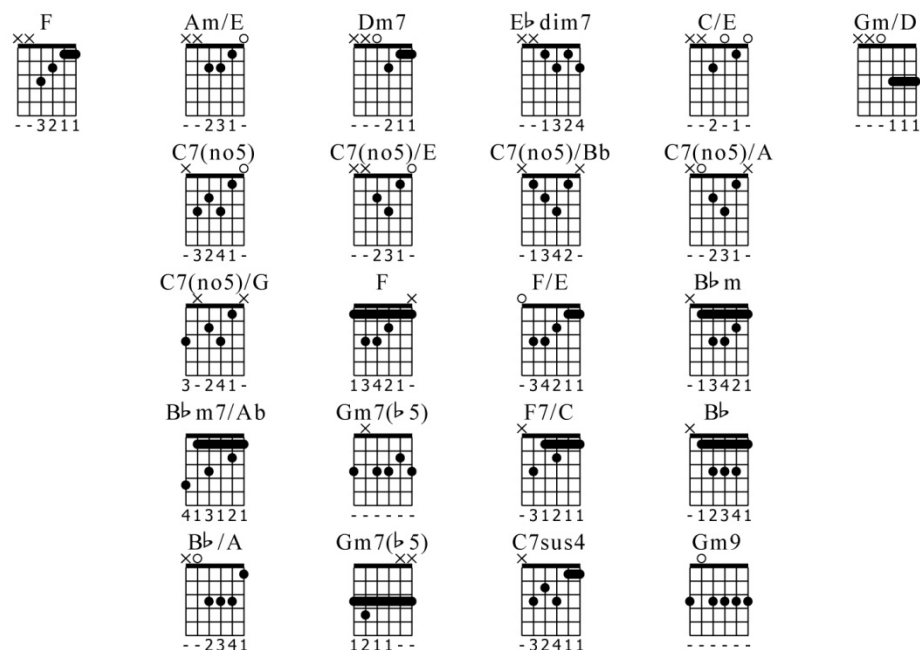
F Am Dm7 Ebdim
 gote je sens ta menotte qui cherche ma
C7/E Gm7/D C7 Gm7/D
 main Je sens ta poi
C7 C7/Bb C7/A C7/G
 trine je ta taille fine J'oublie mon cha-
F F/E Dm7 C7
 grin Je sens sur tes

F F/E Dm7 Ebdim7
 lèvres une odeur de fièvre de gosse mal nour-
C7/E Gm7/D C7 Gm7/D
 ri Et sous ta ca-
C7 C7/Bb C7/A C7/G
 resse je sens une ivresse qui m'anéan-
F F F n.c>
 tit

Les escaliers de la butte sont durs aux miséreux
 Les ailes des moulins protègent les amoureux

F Am Dm7 Ebdim
 Mais voilà qu'il flotte la lune se trotte la princesse aus-
C7/E Gm7/D C7 Gm7/D
 si Sou les ciel sans
C7 C7/Bb C7/A C7/G
 lune, je pleure à la brune mon rêve évan-
F F/E Dm7 C7
 oui

| *C7/E Gm7/D*



Lili Marlene

German words by Hans Leip (1915), music by Norbert Schultz (1938), English lyrics by Tommie Connor (1944).

C *C7* *Dm7* *G7*
Underneath the lantern, by the barrack gate
G7 *G7* *G7* *C*
Darling I remember the way you used to wait

F *Adim7* *C* *Cma7*
T'was there that you whispered tenderly,
G7 *G9* *Ddim* *C*
That you loved me, you'd always be,
G7 *G7* *C* *A7* *Dm7* *G7* *C* *C*
My Lilli of the Lamplight, my own Lilli Marlene

Time would come for roll call, time for us to part,
Darling I'd caress you and press you to my heart,
And there 'neath that far-off lantern light,
I'd hold you tight, we'd kiss good night,
My Lilli of the Lamplight, my own Lilli Marlene

Orders came for sailing, somewhere over there
All confined to barracks was more than I could bear
I knew you were waiting in the street
I heard your feet, but could not meet,
My Lilly of the Lamplight, my own Lilly Marlene

Resting in our billets, just behind the lines
Even tho' we're parted your lips are close to mine
You wait where that lantern softly gleams,
Your sweet face seems to haunt my dreams
My Lilly of the Lamplight, my own Lilly Marlene

Little White Duck

music by Walt Barrows and lyrics by Bernard Zaritzky (1950)

F *F* *C7*_(½)
There's a little white duck sitting in the water.

C7 *C7*_(½) *F*_(½)
A little white duck doing what he oughter.

Bb *F*
He took a bite of a lily pad,

G7 *C*
Flapped his wings and he said "I'm glad

F *F*_(½) *C7*_(½)
I'm a little white duck sitting in the water.

C *F*
Quack, quack, quack,

There's a little green frog swimming in the water
A little green frog, doing what he oughter
He jumped right off of the lily pad
That the little duck bit and he said, "I'm glad
I'm a little green frog swimming in the water
Glump glug, glump glug, glump glug glug"

There's a little black bug floating on the water
A little black bug doing what he oughter
He tickled the frog on the lily pad
That the little duck bit and he said, "I'm glad
I'm a little black bug floating on the water
Chirp bzz, chirp bzz, chirp bzz bzz"

There's a little red snake playing in the water
A little red snake doing what he oughter
He frightened the duck and the frog so bad
He ate the little bug and he said, "I'm glad
I'm a little red snake laying in the water
Wriggle hiss, wriggle hiss, wriggle hiss hiss"

Now there's nobody left sitting in the water
Nobody left doing what he oughter
There's nothing left but the lily pad
The duck and the frog ran away, I'm sad
'Cause there's nobody left sitting in the water
Boo, boo, boo

Loco-Motion

by Gerry Goffin and Carole King (1962)

D *Bm*
Everybody's doin' a brand new dance, now
D *Bm*
Come on, baby, do the loco-motion
D *Bm*
I know you'll get to like it if you give it a chance, now
D *Bm*
Come on, baby, do the loco-motion
G *Em* *G* *E7*
My little baby sister can do it with ease It's easier to learn than your ABC's
G($\frac{1}{2}$) *A9*($\frac{1}{2}$) *A9* *D*
So come on, come on, and do the loco-motion with me
D *G* *G*
You got to swing your hips now. Come on, baby
D *D* *A7* *A7*
Jump up, jump back Oh, well, I think you got the knack, whoa whoa

Now that you can do it, well let's make a chain now.
Come on, baby, do the loco-motion
A chugga-chugga motion like a railroad train now.
Come on, baby, do the loco-motion
Do it nice and easy, now, and don't lose control,
a little bit of rhythm and a lot of soul
Well, come on, come on, and do the loco-motion with me

Whoa whoa, move around the floor in a loco motion.
Come on, baby, do the loco-motion
Do it holdin' hands, if' you get the notion.
Come on, baby, do the loco-motion
There's never been a dance that's so easy to do,
It even makes you happy when you're feelin' blue

G($\frac{1}{2}$) *A9*($\frac{1}{2}$) *A9* *D*
So come on, come on, and do the loco-motion with me
D *Bm*

Come on, baby, do the loco-motion
Come on, baby, do the loco-motion

So come on, come on, and do the loco-motion with me
Come on, baby, do the loco-motion

(repeat and fade)

Lonesome Tears

by Buddy Holly (1958)

E *C#n*
Lonesome tears sad and blue
G#7 *A*
I shed lonesome tears for you
*E*_(½) *C#7*_(½) *F#7*
Yes you know I know I cried
B7 *E* *Adim* *Am* *E* *B7*
When you said goodbye

E *C#n*
When you left and said I'm gone
G#7 *A*
Lonesome tears fell all night long
*E*_(½) *C#7*_(½) *F#7*
Yes you know I know I cried
B7 *E* *Adim* *Am* *E* *B7*
When you said goodbye

A *A*
You left me here all alone
E *E*
Hear me calling won't you come back home
A *A*
Love me like you did before
F#7 *B7*
Now need I tell you more

E *C#n*
Lonesome tears sad and blue
G#7 *A*
I shed lonesome tears for you
*E*_(½) *C#7*_(½) *F#7*
Yes you know I know I cried
B7 *E* *Adim* *Am* *E* *B7*
When you said goodbye

Lord Is Good to Me by Kim Gannon and Walte Kent (1940)

$F_{(\frac{1}{2})}$ $C6_{(\frac{1}{2})}$ $F7_{(\frac{1}{2})}$ $Bb_{(\frac{1}{4})}$ $Gm7b5_{(\frac{1}{4})}$ $F/C_{(\frac{1}{2})}$ $C7_{(\frac{1}{2})}$ $Fsus4_{(\frac{1}{2})}$ F

$Fma7_{(\frac{1}{2})}$ $Gm7_{(\frac{1}{2})}$ $Fma7_{(\frac{1}{2})}$ $Gm7_{(\frac{1}{2})}$ $Fma7_{(\frac{1}{2})}$ $Gm7_{(\frac{1}{2})}$ $Fma7_{(\frac{1}{2})}$ $Gm7_{(\frac{1}{2})}$
 Aside from planting trees, Johnny Applee seed would pray
 F Dm $Gm7_{(\frac{1}{2})}$ $Bb_{(\frac{1}{2})}$ F $Gm7_{(\frac{1}{2})}$ $C7_{(\frac{1}{2})}$ F $Gm7_{(\frac{1}{2})}$ $C7_{(\frac{1}{2})}$
 And this is how he'd praise the lord come fair or rainy day

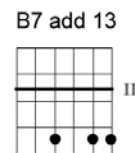
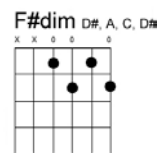
G $Am7_{(\frac{1}{2})}$ $D7_{(\frac{1}{2})}$ $G6$ $Am7_{(\frac{1}{2})}$ $D7_{(\frac{1}{2})}$
 The Lord is good to me and so I thank the Lord
 G $Gma7$ $G7$ $C_{(\frac{1}{2})}$ $Cm_{(\frac{1}{2})}$
 For giving me the things I need, the sun and rain and an appleseed
 $G6$ $Am7_{(\frac{1}{2})}$ $D7_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $Am7_{(\frac{1}{2})}$ $D7$
 Yes, He's been good to me

I owe the Lord so much for everything I see
 I'm certain if it weren't for him there'd be no apples on this limb
 $G6$ $Am7_{(\frac{1}{2})}$ $D7_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $Am7_{(\frac{1}{2})}$ $G7$
 Yes He's been good to me

C C C C
 Oh, here am I 'neath the blue, blue sky a-doin' as I please
 $B7$ $Em_{(\frac{1}{4})}$ $B7_{(\frac{1}{4})}$ $Em_{(\frac{1}{2})}$ $A7$ $D7$
 Singin' with my feathered friends, hummin' with the bees

I wake up every day as happy as can be
 Because I know that with his care, my apple trees, they will still be there
 Oh, the Lord is good to me

Love and Marriage by James Van Heusen (1955)



A E7
Love and marriage, love and marriage
A_(1/2) A7_(1/2) D_(1/2) Dm_(1/4) Dm6_(1/4)
They go together like a horse and car riage
A C#7_(1/2) D_(1/2)
This I tell ya broth er
F#dim_(1/2) A_(1/2) B7add13_(1/2) E7_(1/2)
You can't have one without the oth er

A E7
Love and marriage, love and marriage
A_(1/2) A7_(1/2) D_(1/2) Dm_(1/4) Dm6_(1/4)
It's an institute you can't dispar age
A C#7_(1/2) D_(1/2)
Ask the local gen try
F#dim_(1/2) A_(1/2) E7_(1/2) A_(1/2)
And they will say it's element' ry

F_(1/2) Fma7_(1/2) F6 Gm7_(1/2) C7_(1/2) F
Try, try, try to separate them; It's an illusion
F_(1/2) Fma7_(1/2) F6 A_(1/2) Bm7_(1/2) E7
Try, try, try, and you will only come to this conclusion

A E7
Love and marriage, love and marriage
A_(1/2) A7_(1/2) D_(1/2) Dm_(1/4) Dm6_(1/4)
They go together like a horse and car riage
A C#7_(1/2) D_(1/2)
Dad was told by moth er
F#dim_(1/2) A_(1/2) F#dim_(1/2) A_(1/2)
You can't have one, you can't have none
F#dim_(1/2) A_(1/2) B7add13_(1/2) E9_(1/4) E7b9_(1/4) A_(1/4) Bb7_(1/4) A_(hold)
You can't have one without the oth er

Love Hurts

by Boudleaux Bryant (1960)

G Em C D^(1/2) D7^(1/2)
 G Em C D^(1/2) D7^(1/2)
 Love hurts, love scars, love wounds and mars any
 G Em C D^(1/2) D7^(1/2)
 heart not tough or strong enough to take a lot of
 G^(1/2) B7^(1/2) Em^(1/2) G7^(1/2) C D^(1/2) D7^(1/2)
 pain, take a lot of pain, love is like a cloud, it holds a lot of rain. Love
 G F^(1/2) C^(1/2) G G^(1/2) D7^(1/2)
 hurts, Ooo-oo love hurts

G Em C D^(1/2) D7^(1/2)
 I'm young, I know, but even so, I know a
 G Em C D^(1/2) D7^(1/2)
 thing or two, I learned from you. I really learned a
 G^(1/2) B7^(1/2) Em^(1/2) G7^(1/2) C D^(1/2) D7^(1/2)
 lot, really learned a lot. Love is like a flame, it burns you when it's hot. Love
 G F^(1/2) C^(1/2) G G
 hurts, Ooo-oo love hurts

Em B7^(1/2) Em^(1/2) B7^(1/2) Em^(1/2) B7^(1/2) Em^(1/2)
 Some fools rave of happiness, blissfulness, togetherness
 A A A D^(1/2) C^(1/2)
 Some fools fool themselves, I guess they're not foolin' me, I know it isn't

G^(1/2) B7^(1/2) Em^(1/2) B7^(1/2) C D^(1/2) D7^(1/2)
 true, I know it isn't true, love is just a lie, made to make you blue. Love
 G F^(1/2) C^(1/2) G F^(1/2) C^(1/2) G F^(1/2) C^(1/2) G
 hurts, Ooo-oo love hurts, Ooo-oo love hurts, Ooo-oo love hurts

Love Is A Many Splendored Thing

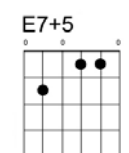
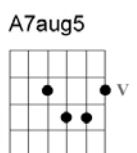
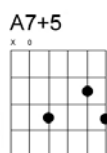
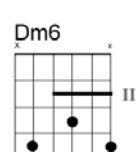
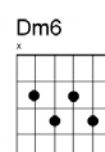
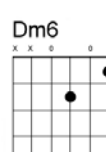
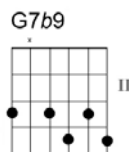
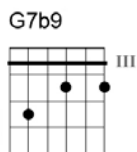
words by Paul

Francis Webster and music by Sammy Fain (1955)

C Am Em Em $\frac{1}{2}$ Gm7 $\frac{1}{4}$ C7 $\frac{1}{4}$
 Love is a many splendored thing, it's the
 F $\frac{1}{2}$ F6 $\frac{1}{2}$ Fma7 $\frac{1}{2}$ Dm6 $\frac{1}{2}$ Am Am $\frac{1}{2}$ Dm6 $\frac{1}{4}$ Am $\frac{1}{4}$
 April rose that only grows in the early spring. Love is
 Dm7 Dm7 $\frac{3}{4}$ Am6 $\frac{1}{4}$ Dm6 Dm6 $\frac{3}{4}$ E7b9 $\frac{1}{4}$
 nature's way of giving a reason to be living, the
 Am $\frac{1}{2}$ Am7 $\frac{1}{2}$ B7 $\frac{1}{4}$ F#m7 $\frac{1}{4}$ B7 $\frac{1}{2}$ E G7
 golden crown that makes a man a king

C Am Em Em $\frac{1}{2}$ Gm7 $\frac{1}{4}$ C7 $\frac{1}{4}$
 Once on a high and windy hill, in the
 F $\frac{1}{2}$ Fma7 $\frac{1}{2}$ F6 $\frac{1}{2}$ F $\frac{1}{2}$ Em7 $\frac{1}{2}$ A9 $\frac{1}{2}$ A9 $\frac{1}{2}$ Em7 $\frac{1}{4}$ A7 $\frac{1}{4}$
 morning mist, two lovers kissed and the world stood still. Then your
 Dm $\frac{1}{2}$ Dm7 $\frac{1}{2}$ Dm6 $\frac{1}{2}$ E7+5 $\frac{1}{2}$ A7+5 $\frac{1}{4}$ A7 $\frac{1}{4}$ D7 $\frac{1}{2}$ Fm6 $\frac{1}{2}$ Bb9 $\frac{1}{4}$ Fdim7 $\frac{1}{4}$
 fingers touched my silent heart and taught it how to sing Yes
 C $\frac{1}{2}$ Am $\frac{1}{2}$ Dm7 $\frac{3}{4}$ G7b9 $\frac{1}{4}$ C Dm7 $\frac{1}{2}$ G7b9 $\frac{1}{2}$
 true love's, a many splendored thing

C Am Em Em $\frac{1}{2}$ Gm7 $\frac{1}{4}$ C7 $\frac{1}{4}$
 Once on a high and windy hill, in the
 F $\frac{1}{2}$ Fma7 $\frac{1}{2}$ F6 $\frac{1}{2}$ F $\frac{1}{2}$ Em7 $\frac{1}{2}$ A9 $\frac{1}{2}$ A9 $\frac{1}{2}$ Em7 $\frac{1}{4}$ A7 $\frac{1}{4}$
 morning mist, two lovers kissed and the world stood still. Then your
 Dm $\frac{1}{2}$ Dm7 $\frac{1}{2}$ Dm6 $\frac{1}{2}$ E7+5 $\frac{1}{2}$ A7+5 $\frac{1}{4}$ A7 $\frac{1}{4}$ D7 $\frac{1}{2}$ Fm6 $\frac{1}{2}$ Bb9 $\frac{1}{4}$ Fdim7 $\frac{1}{4}$
 fingers touched my silent heart and taught it how to sing Yes
 C $\frac{1}{2}$ Am $\frac{1}{2}$ Dm7 $\frac{3}{4}$ G7b9 $\frac{1}{4}$ C Dm7 $\frac{1}{2}$ C(hold)
 Yes, true love's, a many splendored thing



Love Me Tender

by Elvis Presley and Vera Matson (1956)

G $A7$
Love me tender, love me sweet;
 $D7$ G
Never let me go.
 G $A7$
You have made my life complete,
 $D7$ G
And I love you so.

$G_{(\frac{1}{2})}$ $B7_{(\frac{1}{2})}$ $Em_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
Love me tender, love me true;
 $C_{(\frac{1}{2})}$ $Cm_{(\frac{1}{2})}$ G
All my dreams fulfill.
 $G_{(\frac{1}{4})}$ $Dm6_{(\frac{1}{4})}$ $E7_{(\frac{1}{2})}$ $A7$
For my darlin' I love you
 $D7$ $G_{(\frac{1}{2})}$ $Am7_{(\frac{1}{4})}$ $D7_{(\frac{1}{4})}$
And I always will

Love me tender, love me long;
Take me to your heart.
For it's there that I belong,
And well never part.

Love me tender, love me dear;
Tell me you are mine.
I'll be yours through all the years,
Till the end of time.

When at last my dreams come true,
Darling, this I know;
Happiness will follow you
Ev'rywhere you go.

Lover Man by Jimmy Davis, Roger Ramirez, and Jimmy Sherman (1941)

*Dm7*_(½) *G7*_(½) *Dm7*_(½) *G7*_(½)

I don't know why but I'm feeling so sad

*Gm7*_(½) *C7*_(½) *Gm7*_(½) *C7*_(½)

I long to try something I never had

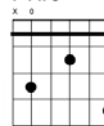
F7#9 *Bb7*

Never had no kissin'. Oh, what you've been missin'

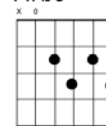
*Bbm7*_(¼) *Eb7*_(¼) *Gm7*_(¼) *C* *F6*_(½) *Em7b5*_(¼) *A7b9*_(¼)

Lover man, oh, where can you be?

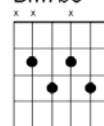
F7#9



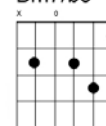
A7b9



Bm7b5



Bm7/b5



The night is cold and I'm so alone

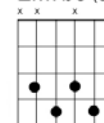
I'd give my soul just to call you my own

Got a moon above me but no one to love me

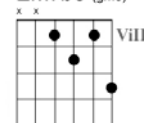
*Bbm7*_(¼) *Eb7*_(¼) *Gm7*_(¼) *C* *F6*_(½) *Bm7b5*_(¼) *E7b9*_(¼)

Lover man, oh, where can you be?

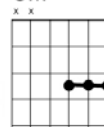
Em7b5 (Gm6)



Em7b5 (gm6)



Gm



*Am*_(½) *Am(ma7)*_(½) *Am7* *D7*_(½)

I've heard it said that the thrill of romance

*Gma7*_(½) *A7*_(½) *Bm7*_(½) *Am7*_(¼) *D7*_(¼)

Can be like a heavenly dream

*Gm*_(½) *Gm(ma7)*_(½) *Gm7*_(½) *C7*_(½)

I go to bed with a prayer that you'll make love to

*Fma7*_(½) *Eb7*_(½) *Em7b5*_(½) *A7b9*_(½)

Me, strange as it seems

E7b9



E7b9



*Dm7*_(½) *G7*_(½) *Dm7*_(½) *G7*_(½)

Someday we'll meet and you'll dry all my tears

*Gm7*_(½) *C7*_(½) *Gm7*_(½) *C7*_(½)

Then whisper sweet little things in my ears

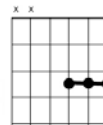
F7#9 *Bb7*

Hugging and a-kissing, Oh, what I've been missing

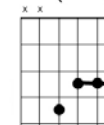
*Bbm7*_(¼) *Eb7*_(¼) *Gm7*_(¼) *C* *F6*_(hold)

Lover man, oh, where can you be?

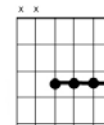
Gm



Gm(ma7)



Gm7



Lullaby of Broadway

music by Harry Warren and lyrics by Al Dubin (1935)

$C_{(\frac{1}{2})}$ $Am7_{(\frac{1}{2})}$ $Dm7$ $G7$ C
 Come on along and listen to the lullaby of Broadway,
 $C_{(\frac{1}{2})}$ $Am7_{(\frac{1}{2})}$ $Dm7$ $G7$ C
 The hip hooray and bally-hoo, the lullaby of Broadway.
 F $Gm7_{(\frac{1}{2})}$ $C7_{(\frac{1}{2})}$ $Gm7_{(\frac{1}{2})}$ $C9_{(\frac{1}{2})}$ F
 The rumble of a subway train, the rattle of the taxis,
 F $Gm_{(\frac{1}{2})}$ $C7_{(\frac{1}{2})}$ $Gm7_{(\frac{1}{2})}$ $C9_{(\frac{1}{2})}$ F $G7_{(\frac{1}{2})}$
 The daffydils who enter tain at Angelo's and Maxi's. When a

$C_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$ $Dm7$ $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ C
 Broadway baby says, "Good night," It's early in the morning;
 $C_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $Fm6_{(\frac{1}{2})}$ $G7$ $C7$
 Manhattan babies don't sleep tight until the dawn.
 F $Gm7$ F $C9$ $F_{(\frac{1}{2})}$ $F7_{(\frac{1}{2})}$ $Bb_{(\frac{1}{2})}$ $Bm6_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $C9_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $C7_{(\frac{1}{2})}$
 Good night, ba by, good night, milk man's on his way.
 F $Gm7$ F $C9$ $F_{(\frac{1}{2})}$ $F7_{(\frac{1}{2})}$ $Bb_{(\frac{1}{2})}$ $Bbm6_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $C9_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
 Sleep tight, ba by, sleep tight, let's call it a day. Hey!

$C_{(\frac{1}{2})}$ $Am7_{(\frac{1}{2})}$ $Dm7$ $G7$ C
 Come on along and listen to the lullaby of Broadway,
 $C_{(\frac{1}{2})}$ $Am7_{(\frac{1}{2})}$ $Dm7$ $G7$ C
 The hi-dee-ho and boop a do, the lullaby of Broadway.
 F $Gm7_{(\frac{1}{2})}$ $C7_{(\frac{1}{2})}$ $Gm7_{(\frac{1}{2})}$ $C9_{(\frac{1}{2})}$ F
 The band begins to go to town, and ev'ryone goes crazy;
 F $Gm_{(\frac{1}{2})}$ $C7_{(\frac{1}{2})}$ $Gm7_{(\frac{1}{2})}$ $C9_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
 You rockaby your baby 'round 'til ev'rything goes hazy.

$C_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$ $Dm7$ $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ C
 "Hush-a-by, I'll buy you this and that," you hear a daddy saying,
 $C_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $Fm6_{(\frac{1}{2})}$ $G7$ $C7$
 And baby goes home to her flat to sleep all day.
 F $Gm7$ F $C9$ $F_{(\frac{1}{2})}$ $F7_{(\frac{1}{2})}$ $Bb_{(\frac{1}{2})}$ $Bm6_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $C9_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $C7_{(\frac{1}{2})}$
 Good night, ba by, good night, milk man's on his way.
 F $Gm7$ F $C9$ $F_{(\frac{1}{2})}$ $F7_{(\frac{1}{2})}$ $Bb_{(\frac{1}{2})}$ $Bbm6_{(\frac{1}{2})}$ $F_{(\frac{1}{4})}$ $C7_{(\frac{1}{4})}$ $G\#dim7_{(\frac{1}{4})}$ $F_{(\frac{1}{4})}$ $Db7$
 Sleep tight, ba by, sleep tight, let's call it a day.
 $Gm7$ F $Db9_{(\frac{1}{2})}$ $C9_{(\frac{1}{2})}$ F F
 Listen to the Lullaby of old Broadway!

Lulu's Back In Town

lyrics by Al Dubin (additional British lyrics by Charles Dunn) and music by Harry Warren (1935)

F *G7* *C7* *Fmaj7*
Gotta get my old tuxedo pressed,
F *G7* *C7* *Fmaj7*
Gotta sew a button on my vest,
Bbmaj7 *Gaug* *F* *D7*
'Cause tonight I've gotta look my best,
G7 *C7* *F* *C7*
Lulu's back in town.

D7 *G7* *C7* *Fmaj7*
Gotta get a half a buck somewhere,
D7 *G7* *C7* *Fmaj7*
Gotta shine my shoes and slick my hair,
Bbmaj7 *Gaug* *F* *D7* *or Bb Bbm F D7*
Gotta get my self a boutonniere,
G7 *C7* *F* *F*
Lulu's back in town.

Dm(½) *Am(½)* *Gm(½)* *Am*
You can tell all my pets,
Dm *Am(½)* *Gm(½)* *Fmaj7*
All my Harlem coquettes;
Dm *Am(½)* *Gm(½)* *F* *Daug*
Mister Otis regrets
G7 *Em* *C7* *C7*
That he won't be a roun'.

Where's that careless chambermaid?
Where'd she put my razor blade?
She mislaid it, I'm afraid,
It's gotta be foun'!

Ask her when she cleaned my room
What she did with my perfume;
I just can't lose it, I've gotta use it
'Cause Lulu's back in town.

Gotta get a half a buck somewhere,
Gotta shine my shoes and slick my hair,
Gotta get myself a boutonniere,
Lulu's back in town.

You can tell all my pets,
All my blondes and brunettes;

Mister Otis regrets
That he won't be aroun'.

You can tell the mailman not to call,
I ain't comin' home until the fall,
And I might not get back home at all,
Lulu's back in town.

You can bet I've got it bad,
Best complaint I've ever had;
We'll be stepping out tonight,
An' struttin', an' how.

We're in for the swellest time,
Finish up without a dime;
Look here, you fellers, I'll make you jealous,
My Lulu, she's a wow.

Lydia the Tattooed Lady

music by Harold Arlen and lyrics by E.Y. Harburg (1939)

(Intro dialog)

Chico: Folks, I wanna you should meet my pal, my *best* friend. (What's your name again?)

Groucho: Loophole.

Chico: Glad to know ya.

Groucho: It's your pleasure. Ah this meeting brings back memories-- childhood days! lemonade! romance! My life was wrapped around the circus-- her name was Lydia. I met her at the World's Fair in 1900, marked down from 1940. Ah Lydia. (ad lib sung/spoken) She was the most glorious creature under the sun. Weiss(?), DuBarry(?), Garbo! Rolled into one.

Ahhhhh...

C Dm7(2) G7(1) C Dm7(2) G7(1)

Lydia, oh Lydia, say, have you met Lydia? Oh

C C(2) C#dim(1) Dm7 G7

Lydia the tat tooed lady

F C Dm7 C

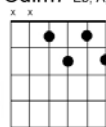
She has eyes that folks adore so

G7 C#dim Dm7 G7+

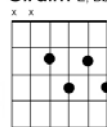
And a torso even more so

1st melody

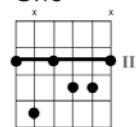
Cdim7 Eb, A, C, F#



C#dim E, Bb, C#, G



G7/5+



C Dm7(2) G7(1) C Dm7(2) G7(1)

Lydia, oh Lydia, that encyclo-pidia Oh

C C9 F(2) C9+(1) F

Lydia, the queen of tat too On her

C Cdim Dm Gb9(2) G7(1)

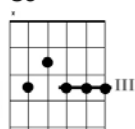
On her back is the Battle of Water loo be

C C#dim Dm7 G7+

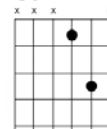
Beside it the Wreck of the Hesperus, too And

1st melody

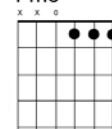
C9



C9+



Fm6



C C7 F(1) Gdim(1) Dm7(1) F(hold) C(1) Fm6(1)

And proudly above waves the red, white and blue You can

D7 G9(2) C(1) C

learn a lot from Lydia

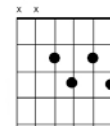
C Dm7 G7 C C Dm7 G7 C Bb7(1) Eb(1) Bb7(1)

la la la la la la la la la la

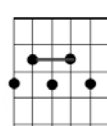
When her
She can

1st ending

Gdim7



G9

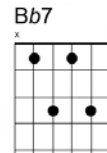
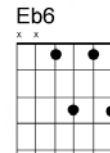


Eb Eb Gm Gdim
 When her robe is unfurled, she will show you the world
 She can give you a view of the world in tattoo

2nd melody

Fm7 Fm7 Fm7 Bb7
 if you step up and tell her where For a
Fm/F Fm/E_(susE) Fm7/Eb Fm6/D
 For a dime you can see Kanka kee or Pa ree or
Fm7/C Bb7/Bb Eb7/G Eb7
 Washington crossing the Delaware
Eb6 Bb7 Eb7 Eb7

walkdown



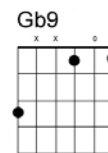
La la la, la la la
C G7 C Dm7 C C₍₁₎ Dm7₍₁₎ C₍₁₎
 la la la la la Oh

C Dm7₍₂₎ G7₍₁₎ C Dm7₍₂₎ G7₍₁₎
 Lydia, oh Lydia, say, have you met Lydia? Oh
C C₍₂₎ C#dim₍₁₎ Dm7 G7
 Lydia the tat tooed lady
F C Dm7 C
 When her muscles start relaxin'
G7 C#dim7 Dm7 G7+
 Up the hill comes Andrew Jackson

1st melody

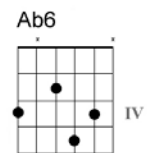
C Dm7₍₂₎ G7₍₁₎ C Dm7₍₂₎ G7₍₁₎
 Lydia, oh Lydia, that encyclo-pidia Oh
C C9 F₍₂₎ C9+₍₁₎ F
 Oh Lydia, the champ of them all for two
C Cdim Dm Gb9₍₂₎ G7₍₁₎
 For two bits she will do a mazurka in jazz with a
C C#dim Dm7 G7+
 view of Niagara that no artist has and

1st melody



C C7 F₍₁₎ Gdim₍₁₎ Dm7₍₁₎ F_(hold) C₍₁₎ Fm6₍₁₎
 And on a clear day, you can see Al ca traz you can
D7 G9₍₂₎ C₍₁₎ C
 learn a lot from Lydia
C Dm7 G7 C tacit Eb6 Bb7 Eb6 Ab6 B7 Bb7₍₁₎
 la la la la la la la la la la la la la Come along and

1st ending



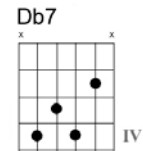
Eb Eb Eb Eb
Come along and see Buffalo Bill with his lasso

3rd melody

Eb Eb Fm7 Bb7
Just a little classic by Mendel Picasso Here is
Bb7 Bb9 Ab6(2) Ab(1) Bb7(2) Bbdim(1)
Here is Captain Spaulding exploring the Amazon
Bb7 Fm7 Bb7 Eb Eb
And Godiva but with her pajamas on
Fm7 Bb7 Eb6 Eb6 Fm7 Bb7 Eb6 Eb6
La la la, la la la la la la la la la

Eb Eb Eb Eb
Here is Grover Whelan unveilin' the Tri-Ion
Eb Eb Fm7 Bb7
Over on the west coast we have Treasure Isle-on
Bb9 Ab(2) Ab+(1) Bb7(2) Bbdim(1)
Here's Nijinski a-doin' the rumba
Bb7 Fm7 Bb7 Eb6 Eb6
Here's her social security numbah
Fm7 Bb7 Eb6 Eb6 C G7 C Db7
La la la, la la la la la la la la, la Ah!

3rd melody

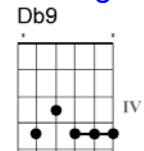


C Dm7(2) G7(1) C Dm7(2) G7(1)
Lydia, oh Lydia, say, have you met Lydia? Oh
C C9 F(2) C9+(1) F
Oh Lydia, the champ of them all she
C Cdim Dm Gb9(2) G7(1)
She once swept an admiral clear off his feet The
C C#dim Dm7 G7+
The ships on her hips made his heart skip a beat And

1st melody

C C7 F(1) Gdim(1) Dm7(1) F(hold) C(1) Fm6(1)
And now the old boy's in command of the fleet For he
D7 G9(2) C(1) C Db9 Dm7 Db9 C G7 C
For he went and married Lydia

1st ending



C C G7 G7
Lydia, I said Lydia, He said
C C G7 G7 C(2) G7(1) C
Lydia, They said Lydia, We said Lydia ,La la!

Alternate ending

Mack the Knife

words by Bertolt Brecht (German) and Marc Blitzstein
(English), music by Kurt Weill (1928)

Bb Bb Cm Cm^(1/2) Cm7^(1/2)
Well, the shark has pretty teeth dear, and he
F7 F7 Bb Bb
keeps them pearly white
Gm Gm^(1/2) Gm7^(1/2) Cm7 Cm^(1/2) Cm7^(1/2)
Just a jackknife has old Mac Heath dear, and he
Cm7 F7 Bb Bb^(1/2) Fdim7^(1/4) F7^(1/4)
keeps it out of sight.

When the shark bites with his teeth dear,
Scarlet billows start to spread
Fancy gloves though wears old MacHeath dear,
So there's never a trace of red

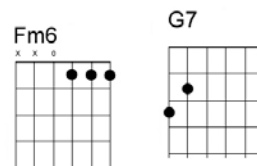
Sunday morning on the sidewalk,
Lies a body oozing life
And some one's creeping around the corner,
Could that some one be Mack the knife?

From a tug boat on the river
A cement bag's dropping down
The cement's just for the weight dear,
Five'll get you ten ol' Macky's back in town

Louis Miller disappeared dear,
After drawing all his cash
And old MacHeath spends like a sailor -
Did our boy do something rash?

Suky Tawdry, Jenny Diver,
Look out, Miss Lotte Lenya and old Lucy Brown
Well, the line forms on the right girls,
Now that Macky's back in town!

Mambo Italiano by Bob Merrill (1954)



Cm *Fm* *Fm6*_(½) *G7*_(½) *Cm*
 A girl went back to Napoli because she missed the scenery,
Ab *Fm6* *D7* *G7*_(hold) *D7*_(hold) *G7*_(hold)
 the native dances and the charming songs, but wait a minute, some thing's wrong.

Cm *Fm6*_(½) *G7*_(½) *Cm* *Fm6*_(½) *G7*_(½)
 Hey, Mambo! Mambo Italiano! Hey, Mambo! Mambo Italiano,
Cm *Fm6*_(½) *G7*_(½) *Cm* *Cm*
 Go, go, go, you mixed up Sicialiano. All you Calabraise-a do the Mambo like a crazy with a.
Cm *Fm6*_(½) *G7*_(½) *Cm* *Fm6*_(½) *G7*_(½)
 Hey, Mambo! Don't wanna tarantella! Hey Mambo! No more a mozzarella,
Cm *Fm6*_(½) *G7*_(½) *Cm* *Cm*
 Hey Mambo! Mambo Italiano! Try an enchilada with da fish a bac a lab and then a.
C7 *C7* *Fm* *Fm*
 Hey goombah, I love a how you dance a rhumbah, but take-a some
Cm *Cm* *Ab* *Ab*_(¼) *Fm*_(¼) *Ab7*_(¼) *G7*_(¼)
 advice paisano, learn how to Mambo, if you gonna be a square, you ain't a gonna go nowhere.
Cm *Fm6*_(½) *G7*_(½) *Cm* *Fm6*_(½) *G7*_(½)
 Hey, Mambo! Mambo Italiano! Hey, Mambo! Mambo Italiano,
Cm *Fm6*_(½) *G7*_(½) *Cm* *Cm*
 Go, go, Joe, shake like a Giovanni. Hello, kess-a-deetch-a, you getta happy in the feets a when you
Cm *Dm7*_(½) *G7*_(½) *Cm* *G7*
 Mambo Italiano.

Cm *Fm6*_(½) *G7*_(½) *Cm* *Fm6*_(½) *G7*_(½)
 Hey, Mambo! Mambo Italiano! Hey, Mambo! Mambo Italiano,
Cm *Fm6*_(½) *G7*_(½) *Cm* *Cm*
 Bang bon-go and throw out the piccolino, Shake-a Baby, shake-a, cause I love a when you take a me.to
Cm *Fm6*_(½) *G7*_(½) *Cm* *Fm6*_(½) *G7*_(½)
 Hey, Mambo! Down by the pizzeria, ho, ho, ho. That's where I'm gonna be a
Cm *Fm6*_(½) *G7*_(½) *Cm* *Cm*
 No, no, no. Dont' tell a mama mia. Mama say "you stop a or I'm gonna tell a papa." And a
C7 *C7* *Fm* *Fm*
 Hey ja drool, you don't a have to go to school, just make-a wid da
Cm *Cm* *Ab* *Ab*_(¼) *Fm*_(¼) *Ab7*_(¼) *G7*_(¼)
 beat bambino, it's a like a vino. Kid, you good a lookin', but you don't know what's a cookin' till you...
Cm *Fm6*_(½) *G7*_(½) *Cm* *Fm*
 Hey, Mambo! Mambo Italiano! Hey, Mambo! Mambo Italiano,
Cm *Fm6*_(½) *G7*_(½) *Cm* *Cm*
 Ho, ho, ho, you mixed up Sicialiano, it's a so delish a ev'rybody come, copisha how to you
Cm6 *Dm7*_(½) *G7*_(½) *Cm*_(½) *Fm*_(½) *Cm6*
 Mambo Itali ano.

'Ats nice! Uh!

Merry Widow Waltz (Love Remained)

music by Franz Lehar (1905) and lyrics by Sidney D. Mitchell (1925)

C C C C G7 C G7 G7
Long ago a belle and beau with hearts in tune
G7 G7 G7 G7 C G7 C C7
Met and danced became entranced and parted soon
F G7 C Am Dm Dm6 E7 E7
For the dance was over when the music waned
G7 G7 C F Dm7 G7 C_(hold) C
That was oh! So long ago but love remained

Dm7 G7 C C
Although they said good-bye the parting made them sigh
Dm7 G7 C C
And soon they wondered why their lonesome hearts began to cry
Dm7 Dm7 C C_(sus6)
For tho' they were far apart, each had a sad and lonely heart
Dm7 G7_(sus6) C C
The kind of lonely heart that pained for love remained.

Lovers often hum this soft and sweet refrain
Even after youth and laughter cease to reign
It recalls a night when hearts were unrestrained
With the dawn that night was gone but love remained

Happy Birthday

music by Franz Lehar (1905) and lyrics by Tom Chapin (1989)

Happy Birthday, Happy birthday, We love you.
Happy Birthday and may all your dreams come true.
When you blow out the candles, one light stays aglow.
It's the love light in your eyes, where'er you go.

Mississippi Delta Blues

by Jack Neville and Jimmie Rodgers
(1927)

A *A* *E* *E7*
With friends around and even pals that I know are true
E7 *E7* *A* *A*
Still I'm lonely, homesick and blue
A *A* *E* *E*
There's no one who can cheer me when I'm alone
B7 *B7* *E* *E*
Longing for my Mississippi home

A *A* *A* *E7*
Way down in the delta on that Mississippi shore
E7 *E7* *E7* *A*
In that muddy water, I long to be once more
F#m *F#m* *F#m* *D*
When night shadows creep about and the whippoorwill call
B7 *B7* *E7* *E7*
You can hear old mammy shout, "Come in here, you all."

A *A* *A* *E7*
Way down on the levee, strolling in the pale moon light
E7 *E7* *E7* *A*
You can see those steamboats and the fields of snowy white
D *D* *A* *F#7*
That's a feeling I can't lose that muddy water in my shoes
B7 *E7* *A* *A*
When I get that Mississippi Delta blues

I long to hear them talk and sing those old melodies
Swanee River and Ol' Black Joe
That sweet magnolia perfume floating on the breeze
Way down south is where I long to go

Way down in the delta on the Mississippi shore
In that muddy water, I long to be once more
When night shadows creep about and the whippoorwill call
You can hear old mammy shout, "Come in here, you all."

Way down on the levee, strolling in the pale moon light.
You can see those steamboats and the field of snowy white
That's a feeling I can't lose that muddy water in my shoes
When I get that Mississippi Delta blues

Mockingbird

by Inez Foxx and James Foxx (1963)

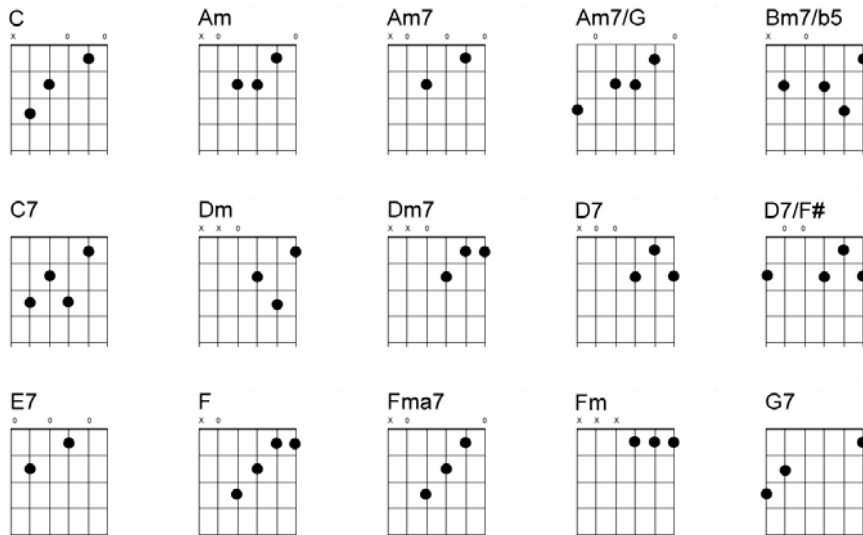
				A	Yeah
				Mock	
A	Yeah	A	Yeah	A	Yeah
Ing		Bird		Yeah	
				G7	Mocking bird, now Mocking bird, now
D7		D7	He's gonna buy	A7	
Everybody, have you heard?		have you heard?		Me a mockingbird;	And if that
Everybody				He's gonna buy me	mockingbird
A7		A7	He's gonna buy	D	
mockingbird don't sing		bird don't sing		me a diamond ring	And if that
If that mocking				He's gonna buy me	diamond ring
G7		G7	He's gonna sure-	D	
Diamond ring won't shine		won't shine		ly break this heart of	And that's
If that diamond ring				Sure it's gonna break this	heart of mine. Ad that's
A7		G7	tellin' ever'rybody, sayin'	A7	
Why I keep on		Yes, indeed, oh		Wo wow o	Wo wo
Why, yes indeed, oh, oh				Wo wow o	Wo wo
D7		D7	He's gonna find	A7	
Hear me now and		understand		me some peace of mind;	And if that
Hear me now and				I'm gonna find her some	peace of mind
A7		A7	I'm gonna fine myself	D	
peace of mind won't stay		won't stay		a better way	And if that
If that peace of mind				I'm gonna find myself a	better way.
G7		G7	I...I'll ride	D7	
better way ain't so		way ain't so, ride		with the tide and go	with the flow. And
If that better				with the tide and go	with the flow.
A7		G7	shout'in in your ear,	A7	
why I keep on				Wo wow o	Wo wo

Moon River

music by Henri Mancini and lyrics by Johnny Mercer (1961)

C Am Fmaj7 C
 Moon River, wider than a mile
Fmaj7 C Bm7b5 E7 or play *Dm* for *Bb7b5*
 I'm crossing you in style some day
Am C7/G
 You dream maker
F Fm
 You heartbreaker
Am7 D7
 Wherever you're going
Dm7 G7
 I'm going your way

C Am Fmaj7 C
 Two drifters off to see the world
Fmaj7 C Bm7b5 E7
 There's such a lot of world to see
Am Am7/G D7/F# Fm C
 We're after the same rainbow's end
F C
 Waitin' round the bend
F C
 My Huckleberry friend
Am Dm7 G7 C
 Moon River and me



Morning Has Broken

traditional, original lyrics by Eleanor Farjeon
(1931)

D G A F# Bm G7 C F C_(hold)

(No chord) C Dm G F C
Morning has broken, like the first morning
C Em Am D7sus G
Blackbird has spo ken, like the first bird
C F F C Am D
Praise for the singing, praise for the morning
G C F G7 4
Praise for the springing fresh from the
C F G E Am G C G7sus
world

bridge & retain key

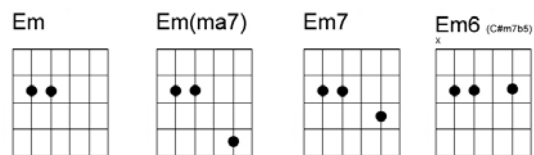
(No chord) C Dm G F C
Sweet the rain's new fall, sunlit from heaven
C Em Am D7sus4 G
Like the first dew fall, on the first grass
C F F C Am D
Praise for the sweetness of the wet gar den
G C F G7
Sprung in completeness where his feet
C F G E Am F# Bm G D A7 D
pass

bridge & change key

(No chord) D Em A G D
Mine is the sunlight, mine is the morning
D F#m Bm E7 A
Born of the one light, Eden saw play
D G G D Bm E
Praise with ela tion, praise every morning
A D G A7 Id)
God's recrea tion of the new
D G A F# Bm G7 C F C_{(ho}
day

More (Ti Guarderò Nel Cuore "I Will Watch You In My Heart") English words by Normal Newell, Italian words by M. Cirocini, music by R. Ortolani and N. Oliveiro (1962)

Bm7 Bbma7 Am7add11 D7

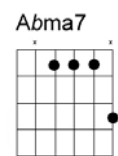
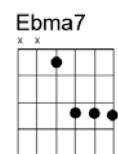
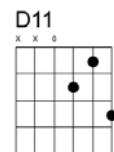


G Em7 Am7 D7
More than the greatest love the world has known

G Em7 Am7 D7
This is the love that I give to you alone

G Em7 Am7 D7
More than the simple words I try to say

G Em7 Am7 F#m7(1/2) B7(1/2)
I only live to love you more each day.



Em Em(ma7) Em7 Em6
More than you'll ever know, my arms long to hold you so
Am7 A7 D7 D7
My life will be in your keeping, waking, sleeping, laughing, weeping.

G Em7 Am7 D7
Longer than always is a long, long time
G Em7 Am7 D7
But far beyond forever, you'll be mine



Em Em(ma7) Em7 Em6
I know I never lived before and my heart is very
Am7 D11(3/4) D7(1/4) Ebma7 Abma7 D11 G7add9
Sure, no one else could love you more.

Se tu mi guardi in fondo al cuor vedrai
Un nome scritto con le nuvole
Che ombre disegna no di favola
Con la magia di un incantesimo.
E se quel nome leggerai
Una voce sentirai
La mia voce che ti dice

T'amo, t'amo, t'amo...
Sulle parole che si spendono
Cadono mille note tenere
E per la mia felicità
E per la tua felicità
Questo incanto resterà.

More Than This

by Brian Ferry (1982)

C# C#7
C# C#7

F# B G#m C#
I could feel at the time, there was no way of knowing
F# B G#m C#
Fallen leaves in the night, who can say where they're blowing

F# B G#m C#
As free as the wind, hopefully learning
F# B G#m C#
Why the sea on the tide has no way of turning

F# F# B B
More than this there is nothing
F# F# B B
More than this tell me one thing
F# F# B B
More than this there is nothing

C# B

It was fun for a while, there was no way of knowing
Like dream in the night, who can say where we're going?

No care in the world. maybe I'm learning
Why the sea on the tide, has no way of turning

Mister Sandman

by Pat Ballard (1954)

E7 Ama7 Ama7 Bm E7 Ama7 Ama7 Bm

E7 A6 Amaj7 A6 G#7 G#7

Mister Sand man, bring me a dream,

C#9/5+ C#9 C#9/5+ C#9 F#7/5+ F#7 F#7/5+

Make him the cutest that I've e ver seen

B13 B13 B13 B9 E13 E

Give him two lips like roses in clover,

Aadd9 A Aadd9 A F9 E13 E9

Then tell me that his lonesome nights are o ver.

Amaj7 A6 G#7 G#7

Sand man, I'm so alone,

C#9/5+ C#9 C#9/5+ C#9 F#7/5+ F#7 F#7/5+

Don't have nobody to call my own.

Bm Bm7 Bm7/-5/a Bm7/-5/a

Please turn on your magic beam,

B9 E9+5+ A9 A

Mister Sandman, bring me a dream.

A7 Dma7 Dma7 Em A7 Dma7 Dma7 Em

Mr Sandman bring us a dream,

Give him a pair of eyes with a 'come-hither' gleam.

Give him a lonely heart like Pagliacci,

And lots of wavy hair like Liberace.

Mister Sandman, someone to hold

Would be so peachy before we're too old.

So please turn on your magic beam,

Mister Sandman, bring us

Please, please please

Mister Sandman, bring us a dream

My Blue Heaven

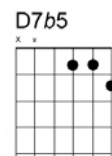
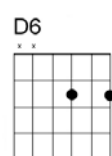
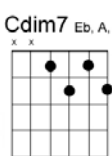
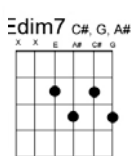
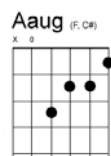
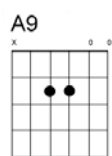
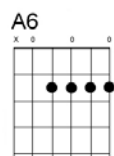
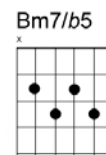
music by Walter Donaldson and lyrics by George Whiting. (1927)

A F#dim Bm7 E7 A F#dim Bm6 F#7
 Day is end ing, Birds are wend ing
B9 E E9 C#m A B9 E9 Eaug
 Back to the shelter of Each little nest they love.
A F#dim Bm7 E7 A F#dim Bm6 F#7
 Night shades fall ing, Love birds call ing,
B9 B9 B7 B7 E(½) E9(½) C#m(½) G#7
 What makes the world go 'round? Nothing but love!
Edim7(½) E7(½) F#m(½) E7(½)
 When whippoorwills

A6 G#7 A6 Bm7b5(½) Cdim7(½) A Ama7 F#7 A6
 call and evening is high I hurry to
Bm7b5 Bm7b5 E7/6 E7/6 A9 A Edim7(½) E7(½) F#m(½) E7(½)
 My Blue Heaven A turn to the
A6 G#7 A6 Bm7b5(½) Cdim7(½) A Ama7
 right A little white light,
F#7 A6 Bm7b5 Bm7b5 E7/6 E7/6 A9 A
 Will lead me to My Blue Heaven

A(½) Adim7(½) A(½) Aaug(½) D D7b5
 I'll see a smiling face a
D6 F#7 Bm Bm Bm Bm/E
 Fire place, a cozy room A
E E+9 D E7 A A Edim7(½) E7(½) F#m(½) E7(½)
 Little nest that nestles where the roses bloom; Just Molly and

A6 G#7 A6 Bm7b5(½) Cdim7(½) A Ama7 F#7 A6(½)
 me and baby makes three We're happy in
Bm7b5 Bm7b5 E7/6 E7/6 A9 A A6(hold)
 My Blue Heaven



My Two Front Teeth by Don Gardner (1946)

C *D7*
All I want for Christmas is my two front teeth,
G7 *C*
My two front teeth, my two front teeth.
C *D7*
Gee, if I could only have my two front teeth,
G7 *C*_(½) *C7*_(½)
Then I could wish you Merry Christmas.

*F*_(½) *Dm7*_(½) *Cdim7*
It seems so long since I could say,
*C*_(½) *G7*_(½) *C*_(½) *E7*_(½)
"Sister Susie sitting on a thistle."
*Am*_(¾) *E7*_(¼) *Am*_(¼) *Am*_(¼) *D7*_(½)
Gosh, oh gee, how happy I'd be,
D7 *G7*
If I could only whistle. (thhh)

C *D7*
All I want for Christmas is my two front teeth,
G7 *C*
My two front teeth, see my two front teeth.
C *C7*_(½) *F*_(½) *F#dim7*_(½)
Gee, if I could only have my two front teeth,
*C*_(½) *G7*_(½) *C*
Then I could wish you Merry Christmas.

spoken

Oh for goodness sakes, Happy New Year!

Ol' Man River

by Oscar Hammerstein and Jerome Kern (from *Showboat*, 1962)

C C C F C C Am G
Colored folks work 'long the Mississippi, Colored folks work while de white folk play.
C C C F C Am7 D7(½) G7(½) C
Pullin' dose boats from de dawn till sunset, gittin' no rest till de judgment day.

Em Am6 Em Am6 Em Am6 Em Am6
Don't look up an' don't look down, you don't dast make de white boss frown.
Em Cdim7 Em Cdim7 Em F#m7 Em Dm7(½) G7(½)
Bend yo' knees and bow yo' head, and pull dat rope until yo're dead.

C7 C7 C7 F A7 A7 A7 Dm
Let me go 'way from de Mississippi, let me go 'way from de white men boss.
F#dim7 F#dim7 F#dim7 C Bb7 Bb7 G7 C
G7 G7
Show me dat stream called de River Jordan, dat's the old stream dat I long to cross.

C Am C F C F C Am
Ol' Man River, dat Ol' Man River, he must know sump-in' but don't say nothin',
G G7 Dm7 G7 C Dm7 C C
he jus' keeps rollin', he keeps on rollin' along.
C Am C F C Am C Cdim7
He don't plant 'taters, and he don't plant cotton, and dem dat plants 'em, are soon forgotten
G7 Dm7 Dm7 G7 C F C Am--B7
But Ol' Man River, he jus' keeps rollin' along.

Em B7 Em B7 Em6 Cdim7 Em B7
You an' me, we sweat an' strain, body all achin' an' racked wid pain.
Em Cdim7 Em Cdim7 Em Cdim7 Em Dm(½) G7(½)
"Tote dat barge" an' "lift dat bale", you get a little drunk an' you lands in jail.

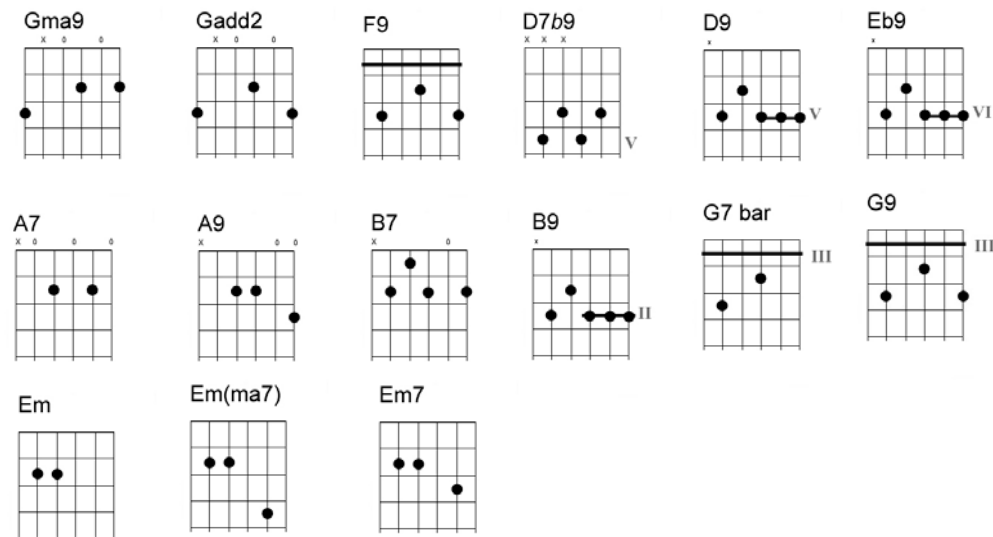
C Am C F C G7 Am D7
Ah gits weary, an' sick of tryin', ah'm tired of livin', an' skeered of dyin',
C Am Dm7 G7 C Fm C Dm7(½) G7(½)
but Ol' Man River, he jus' keeps rollin' along.
C Am Dm7 G7 C F G7 C
but Ol' Man River, he jus' keeps rollin' along.

Only You (And You Alone) by Buck Ram and Ande Rand (1955)

$D_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$ $D7$

$G_{(\frac{1}{2})}$ $G6_{(\frac{1}{2})}$ G $B7_{(\frac{1}{2})}$ $B9_{(\frac{1}{2})}$ $B7$
 Only you can make this world seem right
 $Em_{(\frac{1}{2})}$ $Em7_{(\frac{1}{2})}$ Em $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{4})}$ $G9_{(\frac{1}{4})}$
 Only you can make the darkness bright. On ly
 $C_{(\frac{1}{2})}$ $C6_{(\frac{1}{2})}$ $D7$ $B7_{(\frac{1}{2})}$ $B9_{(\frac{1}{2})}$ $Em_{(\frac{1}{4})}$ $Em(ma7)_{(\frac{1}{4})}$ $Em7_{(\frac{1}{2})}$
 you and you alone, can thrill me like you do,
 $A7_{(\frac{1}{2})}$ $A9_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$ $A9_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$ $D7$
 and fill my heart with love for only you

$G_{(\frac{1}{2})}$ $G6_{(\frac{1}{2})}$ G $B7_{(\frac{1}{2})}$ $B9_{(\frac{1}{2})}$ $B7$ For it's
 Only you can make this change in me
 $Em_{(\frac{1}{2})}$ $Em7_{(\frac{1}{2})}$ Em $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{4})}$ $G9_{(\frac{1}{4})}$
 true you are my destin y. When you
 $C_{(\frac{1}{2})}$ $Cm_{(\frac{1}{2})}$ $B7_{(\frac{1}{2})}$ $B9_{(\frac{1}{2})}$ $Em_{(\frac{1}{4})}$ $Em(ma7)_{(\frac{1}{4})}$ $Em7_{(\frac{1}{2})}$
 hold my hand, I understand the magic that you do . You're my
 $A7_{(\frac{1}{2})}$ $A9_{(\frac{1}{4})}$ $Eb9_{(\frac{1}{4})}$ $D7_{(\frac{1}{2})}$ $D9_{(\frac{1}{4})}$ $D7b9_{(\frac{1}{4})}$ $Gadd2_{(\frac{1}{2})}$ $F9_{(\frac{1}{2})}$ $Gma9_{(hold)}$
 dream come true, my one and on ly you



Over the Rainbow

music by Harold Arlen and Herbert Stothart
lyrics by E.Y. Harburg (1938)

A C#m A7 D Dma7 D7 C#m7 A C#m7 Bbdim7
Somewhere over the rainbow way up high
D6 Dm6 A/E F#7b5 B7 Bm/E E7 A Bm7 E7(b9)
there's a land that i heard of once in a lull a by

A C#m A7 D Dma7 D7 C#m7 Bbdim7
Somewhere over the rainbow skies are blue
D6 Dm6 A/E F#7b5 B7 Bm/E E7 A
and the dreams that you dare to dream really do come true

A A6 A Asus
Some day I'll wish upon a star and wake where the clouds are far
E7/A A6 E/A D/A A E7/A
be hind me

A A6 A Cdim7
Where troubles melt like lemon drops away upon the chimney tops that's
Bm6 E9 E9#5
Where you'll find me

A C#m A7 D Dma7 D7 C#m7 A C#m7 Bbdim7
Somewhere over the rainbow blue birds fly
D6 Dm6 A/E F#7b5 B7 Bm/E E7 A E9 E7b9
Birds fly over the rain--bow why then oh why can't I
A Bm7 E7 A6
If happy little blue birds fly beyond the rainbow why oh why can't I

On the Street Where You Live

words by Alan Jay Lerner
 er and music by Frederick Loewe (1956)

G6 G6(½) D7(½) G6 G6(½) D7(½)
 I have often walked down this street before, but the
 Gma7 G(½) Gdim7(½) D7(½) Am7(½) D7(½) D7(¼) Ddim7(¼)
 pavement always stayed beneath my feet before. All at
 Cma7 Cm6 Gma7 Em6
 once am I several stories high, knowing
 A7 D7 G G
 I'm on the street where you live.

G6 G6(½) D7(½) G6 G6(½) D7(½)
 Are there lilac trees in the heart of town' Can you
 Gma7 G(½) Gdim7(½) D7(½) Am7(½) D7(½) D7(¼) Ddim7(¼)
 hear a lark in any other part of town' Does en
 Cma7 Cm6 Gma7 Em6
 chantment pour out of every door' No it's
 A7 D7 G(½) Am7(½) G(½) C6(½)
 just on the street where you live. And

B7 F#m(½) Adim7(½) C C
 oh, the towering feeling, just to
 Cm6 Cm(½) C#dim7(½) G G7(½) G6(½)
 know somehow you are near. the
 Eb7(½) G(½) Em6 C#m7 F#7
 o verpowering feeling, that any
 B(½) F#(½) F#m(½) G(¼) A(¼) D7
 second you may suddenly appear.

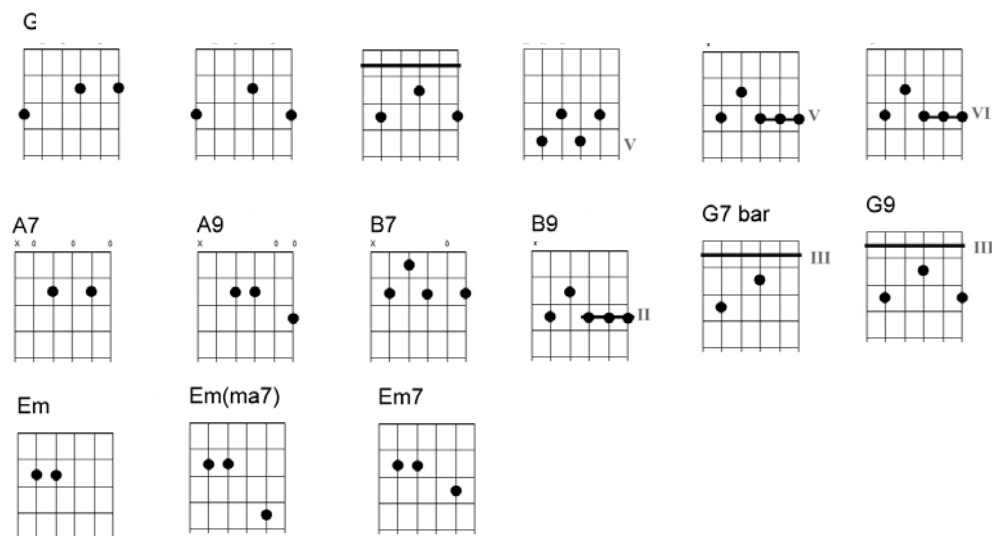
G6 G6(½) D7(½) G6 G6(½) D7(½)
 People stop and stare, they don't bother me, for there's
 Gma7 G(½) Gdim7(½) D7(½) Am7(½) D7(½) D7(¼) Ddim7(¼)
 nowhere else on earth that I would rather be. Let the
 Cma7 Cm6 Gma7 Em6
 time go by, I won't care if I, can be
 A7 D7 G(½) Cm6(½) G
 here on the street where you live.

Only You (And You Alone) by Buck Ram and Ande Rand (1955)

$D_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$ $D7$

Only you can make this world seem right
 Only you can make the darkness bright. On ly
 you and you alone, can thrill me like you do,
 and fill my heart with love for only you

Only you can make this change in me For it's
 true you are my destin y. When you
 hold my hand, I understand the magic that you do . You're my
 dream come true, my one and on ly you



Over the Rainbow/What a Wonderful World

by Kamakawiwo Ole' Israel (1990)

Intro instrumental: *G D/F# Em C D Em Em C C*

Intor voca; *G D/F# D D C C G G*
 Oo oo oo oo oo oo oo

C C B7 B7 Em Em Em7 Em7
oo oo oo oo

G G D/F# D/F# C C G G
 Somewhere over the rainbow, way up high
C C G G D D Em Em C C
 And the dreams that you dream of once in a lullaby...

G G D/F# D/F# C C G G
 Somewhere over the rainbow, blue birds fly
C C G G D D Em Em C C
 And the dreams that you dream of dreams really do come true...

G G D D Em Em C C
 Someday I wish upon a star, wake up where the clouds are far behind me
G G D D
 Where trouble melts like lemon drops, high above the chimney top that's
Em Em C C
 Where you'll find me, oh

G G D D C C G G
 Somewhere over the rainbow, blue birds fly
C C G G D7 D7 Em Em C C
 And the dreams that you dare to, oh why, oh why can't I? ...

G D C G
 Well I see trees of green and red roses too,
 C G B7 Em
 I'll watch them bloom for me and you
 C C
 And I think to myself,
 D D D Em Em C C
 What a wonderful world

G D C G
 Well I see skies of blue and I see clouds of white
 C G B7 Em
 And the brightness of day, I like the dark
 C C
 And I think to myself,
 D D D G C G G
 What a wonderful world

G G D D Em Em C C
 Someday I wish upon a star, wake up where the clouds are far behind me
 G G D D
 Where trouble melts like lemon drops, high above the chimney top that's
 Em Em C C
 Where you'll find me, oh

G G D D C C G G
 Somewhere over the rainbow, way up high
 C C G G D7 D7 Em Em C C
 And the dreams that you dare to, oh why, oh why can't I I? ...
 G D/F# D D C C G G C C B7 B7 Em Em C
 Oo oo oo oo oo oo oo oo oo oo

Pretty Irish Girl

words by Lawrence Edward Watkin and music by Oliver Wallace (1959)

$Bb_{(\frac{1}{4})}$ $F7_{(\frac{1}{4})}$ $Bb7_{(\frac{1}{2})}$ Eb
 Have you ever seen the seagulls a-flying o'er the heather? Or the
 $Bb_{(\frac{1}{4})}$ $F7_{(\frac{1}{4})}$ $F\#dim7_{(\frac{1}{4})}$ $Gm_{(\frac{1}{4})}$ $C9_{(\frac{1}{2})}$ $Cm7/F_{(\frac{1}{4})}$ $F7_{(\frac{1}{4})}$
 crimson sails on Galway Bay the fishermen unfurl ? Oh the
 $Bb_{(\frac{1}{4})}$ $F7_{(\frac{1}{4})}$ $Bb7$ $Eb_{(\frac{3}{4})}$ $Edim7_{(\frac{1}{4})}$
 Earth is filled with beauty and it's gathered all together in the
 $Bb_{(\frac{1}{4})}$ $F7_{(\frac{1}{4})}$ $F\#dim7_{(\frac{1}{4})}$ $Gm_{(\frac{1}{4})}$ $C9_{(\frac{1}{2})}$ $F7_{(\frac{1}{2})}$
 form and face and dainty grace of a pretty Irish girl

$Gm7_{(\frac{1}{4})}$ $C7_{(\frac{1}{4})}$ $F_{(\frac{1}{2})}$
 Oh, she is my dear, my darling one, her
 $Eb_{(\frac{1}{2})}$ $Dm_{(\frac{1}{2})}$
 eyes so sparkling full of fun; no
 $Cm7_{(\frac{1}{4})}$ $F9_{(\frac{1}{4})}$ $Bb_{(\frac{1}{4})}$ $Gm7_{(\frac{1}{4})}$ $C7_{(\frac{1}{2})}$ $F7_{(\frac{1}{2})}$
 oth er, no oth er can match the likes of her

$Gm7_{(\frac{1}{4})}$ $C7_{(\frac{1}{4})}$ $F_{(\frac{1}{2})}$
 Oh, she is my dear, my darling one, my
 $Eb_{(\frac{1}{2})}$ $Dm_{(\frac{1}{2})}$
 smiling and beguiling one; I
 $Cm_{(\frac{1}{8})}$ $G/D_{(\frac{1}{8})}$ $Cm_{(\frac{1}{8})}$ $Bdim7_{(\frac{1}{8})}$ $Eb/Bb_{(\frac{1}{8})}$ $Adim7_{(\frac{1}{8})}$ $Ebm_{(\frac{1}{8})}$ $Cm7_{(\frac{1}{8})}$
 love the ground she walks up on, my
 $Bb_{(\frac{1}{4})}$ $F7_{(\frac{1}{4})}$ $Bb_{(\frac{1}{4})}$ $F7_{(\frac{1}{4})}$
 Pretty Irish girl

Have you ever seen the morning in Kerry or Kilarney when the
 dew is on the hayrick and ev'ry drop a pearl? When the
 geese are full of blarney and the thrush is singing Gaelic and
 standing in the doorway is a Pretty Irish Girl

When I'm parted from my darlin', my sighs would sail a schooner and
 when I cannot reach her sure, my tears would turn a mill. Since she
 cannot be unkind to any helpless creature, I
 think that she will marry me, my Pretty Irish Girl

Put Your Head on My Shoulder by Paul Anka (1958)

*Bm9*_(½) *Bm*_(½) *Em7*_(½) *A7*_(½) *D6*_(¼) *D*_(¼) *E9*_(½)

D. *Bm(add2)* *Em7*_(½) *A7*_(½) *D*_(½) *Bm*_(½)
Put your head on my shoulder, hold me in your arms, ba by.
*Em7*_(½) *A7*_(½) *D*_(½) *Bm*_(½) *Em7*_(½) *A7*_(½) *F#m*_(½) *B7*_(½)
Squeeze me, oh, so tight, show me, that you love me, too.

*A6*_{N.C.} *Bm(add2)* *Em7*_(½) *A7*_(½) *D*_(½) *Bm*_(½)
Put your lips next to mine, dear. Won't you kiss me once, ba by.
*Em7*_(½) *A7*_(½) *D*_(½) *Bm*_(½) *Em7*_(½) *A7*_(½) *D*_(½) *G*_(½) *D* *N.C.*
Just a kiss goodnight, maybe, you and I will fall in love.

*Em*_(½) *A7*_(½) *D* *Dma7*_(½) *Em*_(½) *A7*_(½) *D7*_(½) *D7*_(½)
Some people say that love's a game. a game, you just can't win.
C#m *F#m* *E7* *A7*
If there's a way, I'll find it some day, and then, this fool will rush in.

Put your head on my shoulder. Whisper in my ear, baby.
Words I want to hear, tell me, tell me that you love me, too.

Put your head on my shoulder. Whisper in my ear, baby...
Words I want to hear, baby...*(Fade.)*

Que Nadie Sepa Mi Sufrir

music by Angel Cabral and
lyrics by Enrique Dizeo (1936)

Am Am Dm Dm
No te a sombres si te digo lo que fuiste
G G C C
un ingrato con mi pobre corazón,
E E Am Am
porque el fuego de tus lindos ojos negros
E E7 Am Am
alumbraron el camino de otro amor

Y pensar que te adoraba tiernamente
que a tu lado como nunca me senti
y por esas cosas raras de la vida
sin el beso de tu boca yo me vi

G G C C
Amor de mis amores alma mia que me hiciste. que no puedo
G G C C
conformar me sin poder te contemplar, ya que pagaste
E E Am Am
mal a mi cariño tan sincero lo que
F F E E
conseguirás que no te nombre nunca más.

Amor de mis amores si dejaste de quererme
no hay cuidado, que la gente de eso no se enterara.
Que gano con decir que un hombre cambio mi suerte
Se burlaran de mi que nadie sepa mi sufrir.

Do not be surprised if I told you were ungrateful with my poor heart. The fire of your pretty black eyes have lightened the path of another love

And to I think tht I adored you tenderly, that by your side I never felt as before.
Because of those rare things from life, I have found myself without the kiss from your mouth.

Love of my loves, owner of me. What have you done to me, that I cannot find comfort without being able to look at you?

Since you have so badly repaid my sincere affection, what you will get is that I never say your name.

Love of my loves, if you have stopped loving me, you have not bothered to make anyone aware of that.

What do I get from saying that another love has changed my luck? If all is hidden from me, may no one know my suffering!

Que Será Será

by Ray Evans and Jay Livingston (1956--written for the Hitchcock film *The Man Who Knew Too Much* and sung by Doris Day)

C Cma7 C6 Cma7
 When I was just a little girl I asked my
 C C#dim Dm7 G7
 mother, what will I be?
 G7 G7 Dm7 G7
 Will I be pretty? Will I be rich?
 Dm7 G7 C C7
 Here's what she said to me. Que ser-

F F F G7
 á, será, Whatever will
 C Cma7 C6 C#dim
 be, will be the future's not
 Dm7 G7 Dm Dm(2) G7(1)
 ours, to see Que será ser-
 C C Dm Dm(2) G7(1) C F Dm G7sus4
 á! What will be, will be! When I was

When I was young, I fell in love
 I asked my sweetheart what lies ahead?
 Will we have rainbows, day after day?
 Here's what my sweetheart said. Que ser-

Now I have children of my own
 They ask their mother, what will I be
 Will I be handsome, will I be rich
 I tell them tenderly. Que ser

F F F G7
 á, será, Whatever will
 C Cma7 C6 C#dim
 be, will be the future's not
 Dm7 G7 Dm Dm(2) G7(1)
 ours, to see Que será ser-
 C C Dm Dm(2) G7(1) C F Dm G7sus4 C
 á! What will be, will be!

Quizás, Quizás, Quizás by Osvaldo Farrés (1947)

*Bbm*_(½) *Eb7*_(½) *Fdim7*_(½) *Fm* *Cm*_(½) *Cm6*_(½) *D7*

*Gm*_(½) *n.c.*_(½) *Gm* *Cm*_(½) *D7*_(½) *Gm*
Siempre que te pregunto, que, cuán do, cómo y dónde
*Cm*_(½) *D7*_(½) *Gm* *Eb*_(½)(or *Gm*) *D7*_(½) *Gm*_(½) *Cm6*_(½)
Tú siem pre me respondes, quizás, quizás, quizás

*Gm*_(½) *n.c.*_(½) *Gm* *Cm*_(½) *D7*_(½) *Gm*
así pasan los días, y yo, desesperando`
*Cm*_(½) *D7*_(½) *Gm*_(½) *Eb*_(½)(or *Gm*) *D7*_(½) *Gm*_(½) *Cm6*_(½)
Y tú, tú contestando, quizás, quizás, quizás

*G*_(½) *Am7*_(½) *D7*_(½) *Am7*_(½) *D7*_(½) *Am7*_(½) *G*
Estás perdiendo el tiempo, pen sando, pen sando
*G*_(½) *Am7*_(½) *D7*_(½) *Am7*_(½) *D7*_(½) *Am7*_(½) *G*
Por lo que más tú quieras, ¿Hasta cuándo? ¿Hasta cuándo?

Y así pasan los días, y yo, desesperando
Y tú, tú contestando, quizás, quizás, quizás

Estás perdiendo el tiempo, pen sando, pen sando
Por lo que más tú quieras, ¿Hasta cuándo? ¿Hasta cuándo?

Y así pasan los días, y yo, desesperando
Y tú, tú contestando, quizás, quizás, quizás
*Gm*_(½) *D7*_(½) *Gm*_(½) *Cm6*_(½) *Gm*_(½) *D7*_(½) *Gm*_(½) *Cm6*_(½)
quizás, quizás, quizás, quizás, quizás, quizás
*Gm*_(½) *D7*_(½) *Gm* *Cm6* *Gm*
quizás, quizás, quizás,

Perhaps, Perhaps, Perhaps

I am always asking you
When, how and where
You always tell me
Perhaps, perhaps, perhaps

The days pass this way
And I am despairing
And you, you always answer
Perhaps, perhaps, perhaps

You are wasting time
Thinking, thinking
That which you want most
Until when? Until when?

Red Roses for a Blue Lady

Bennett (1948)

by Sid Tepper and Roy

$C_{(\frac{1}{2})}$ $Ebdim7_{(\frac{1}{2})}$ $Dm7$ $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ $C6$
 It happened in a flower shop just the other day,
 $C_{(\frac{1}{2})}$ $Ebdim7_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ C $C_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
 When I went to order a bouquet
 $C_{(\frac{1}{2})}$ $Ebdim7_{(\frac{1}{2})}$ $Dm6_{(\frac{1}{2})}$ $Edim_{(\frac{1}{4})}$ $F6_{(\frac{1}{4})}$ $Dm7_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $Am7_{(\frac{1}{2})}$
 I walked up to the florist but before I could begin,
 $D7$ $D7$ $G9$ $G7_{(\frac{1}{4})}$ $G7_{(\frac{1}{4})}$ $D7_{(\frac{1}{4})}$ $Fdim_{(\frac{1}{4})}$
 A man rushed in and then I heard him say: I want some

C C $B7$ $B7$
 red roses for a blue lady;
 $E7$ $E7$ $A9$ $A9$
 Mister florist, take my order please.
 $Dm7$ $G7$ $Em_{(\frac{3}{4})}$ $Am_{(\frac{1}{4})}$ Am
 We had a silly quarrel the other day
 $D7$ $D7$ $G9_{(\frac{1}{2})}$ $Gdim7_{(\frac{1}{4})}$ $G7_{(\frac{1}{4})}$ $G7_{(\frac{1}{4})}$ $Em_{(\frac{1}{4})}$ $F\#dim7_{(\frac{1}{4})}$ $G7_{(\frac{1}{4})}$
 I hope these pretty flowers chase her blues away. I want some

C C $B7$ $B7$
 red roses for a blue lady;
 $E7$ $E7$ $A9$ $A9$
 Send them to the sweetest gal in town.
 $Dm7$ $Ab+_{(\frac{3}{4})}$ $Fm6_{(\frac{1}{4})}$ C $A9$
 And if they do the trick, I'll hurry back to pick
 $Dm7_{(\frac{1}{2})}$ $D\#dim7_{(\frac{1}{2})}$ $C6_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ C $C_{(\frac{1}{4})}$ $Em_{(\frac{1}{4})}$ $F\#dim7_{(\frac{1}{4})}$ $G7_{(\frac{1}{4})}$
 Your best white orchid for her wedding gown.

Rip It Up

by Robert A. Blackwell and John S. Marascalco (1958)

^G
'Cause it's Saturday nite and I just got paid ^{G N.C.}
^{G N.C.} Fool about my money don't try to save ^{G N.C.}
^{C9 N.C.} My heart says go, go, have a time ^{C N.C.}
^{G9(½)} 'cause it's Saturday nite and I'm feelin' ^{C9(½)} fine ^{D9(½)} I'm gonna ^{G(½)}

^G rip it up. ^G I'm gonna
^G rock it up. ^G I'm gonna
^{C9} shake it up ^{C9} I'm gonna
^G ball it up ^{G9} I'm gonna
^{D9} rip it up ^{D9(½)} and ball ^{C9(½)} tonite ^G ^G

I got a date and I won't be late
Pick her up in my '88'
Shag it on down to the union hall
When the music starts jumpin'
I'll have a ball

Along about 10 I'll be flying high
Rocking on out into the sky
I don't care if I spend my gold
'Cause tonite I'm gonna be one happy soul

Rock Around the Clock

by Maxwell C. Freedman and Jimmy DeKnight (1953)

F *F*
1, 2, 3 o'clock, 4 o'clock, rock!
F *F*
5, 6, 7 o'clock, 8 o'clock, rock!
F *F*
9, 10, 11 o'clock, 12 o'clock, rock
 C7/9 *C7/9*
We're gonna rock around the clock tonight

F *F*
Put your glad rags on, join me, hon'
F *F7*
We'll have some fun when the clock strikes one
 Bb9 *Bb9*
We're gonna rock around the clock tonight
 F *F*
We're gonna rock, rock, rock till broad daylight
 Gm7 *C9* *F6* *F6*
We're gonna rock, gonna rock around the clock tonight

When the clock strikes two, and three and four
If the band stops now we'll yell for more
We're gonna rock around the clock tonight
We're gonna rock, rock, rock till broad daylight
We're gonna rock, gonna rock around the clock tonight

When the chimes ring five, and six and seven
We'll be right in seventh heaven
We're gonna rock around the clock tonight
We're gonna rock, rock, rock till broad daylight
We're gonna rock, gonna rock around the clock tonight

When it's eight, nine, ten, eleven too
I'll be goin' strong and so will you
We're gonna rock around the clock tonight
We're gonna rock, rock, rock till broad daylight
We're gonna rock, gonna rock around the clock tonight

When the clock strikes twelve, we'll cool off then
Start rockin' round the clock again
We're gonna rock around the clock tonight
We're gonna rock, rock, rock till broad daylight
We're gonna rock, gonna rock around the clock tonight

Rockin' Chair

by Hoagy Carmichael (1929)

$C_{(\frac{1}{2})}$ $Cma7_{(\frac{1}{2})}$ $Gm7_{(\frac{1}{2})}$ $C7_{(\frac{1}{2})}$ $Fma7_{(\frac{1}{2})}$ $F6_{(\frac{1}{2})}$ $Fm7_{(\frac{1}{2})}$ $Bb7_{(\frac{1}{2})}$
 Ol' rock - in' chair's got me, my cane by my side;
 $Em7$ $A7\#5_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$ $D7_{(\frac{1}{2})}$ $Gm6_{(\frac{1}{2})}$ $G7sus4_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
 Fetch me that gin, son, 'fore I tan your hide.

$C_{(\frac{1}{2})}$ $Cma7_{(\frac{1}{2})}$ $Am7$ $Am6_{(\frac{1}{2})}$ $B7_{(\frac{1}{2})}$ $Em7$
 Can't get from this cabin, go no where
 $Am7$ $D7$ $Cma7_{(\frac{1}{2})}$ $G\#7_{(\frac{1}{4})}$ $G7_{(\frac{1}{4})}$ $C6$
 Just sit me here grabbin' at the flies 'round my rock in' chair.

$F9$ $F9$ $Cma7$ $G7sus4_{(\frac{1}{2})}$ $Cma7$
 My dear old Aunt Harriet in Heaven she be
 $Am6_{(\frac{1}{2})}$ $B7_{(\frac{1}{2})}$ $Em7$ $Am7_{(\frac{1}{2})}$ $D7_{(\frac{1}{2})}$ $G7sus4_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
 Send me sweet chariot, for the end of that trouble I see.

$C_{(\frac{1}{2})}$ $Cma7_{(\frac{1}{2})}$ $Gm7_{(\frac{1}{2})}$ $C7_{(\frac{1}{2})}$ $Fma7_{(\frac{1}{2})}$ $F6_{(\frac{1}{2})}$ $Fm7_{(\frac{1}{2})}$ $Bb7_{(\frac{1}{2})}$
 Ol' rock - in' chair gets it; judgment day is here,
 $Em_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{4})}$ $C\#ma7_{(\frac{1}{2})}$ $Cma7_{(\frac{1}{2})}$ $F9_{(\frac{1}{2})}$ $C6_{(hold)}$
 Chained to my rock in' chair.

Roll Out the Barrel

by Lew Brown, Vladimir A. Timm, and Jaromir Vejvoda (1934)

C C C G7
 There's a garden, what a garden, Only happy faces bloom there
G7 G7 G7(¾) G7+(¼) C
 And there's never any room there For a worry or a gloom there
C C C(¾) Cm(¼) G
 Oh! there's music and there's dancing And a lot of sweet romancing
G G7(¾) Dm7(¼) G7(¼) Bb7(¼) Dm G7(¼) C
 When they play a polka They all get in the swing:

G(½) E(¼) G7(¼) G7 G7 G7(¾) Cdim(¼)
 Ev'ry time they hear that oompapa Ev'ry
C(½) Cdim7(¼) C(¼) C C C(¾) Cdim(¼)
 Bo dy feels so tralala, They want to
G7 G7 G7 G7
 throw their cares away. They all go
G7 G C C
 Lah de ah de ay Then they

G(½) E(¼) G7(¼) G7 G7 G7(¾) Cdim(¼)
 hear a rum ble on the floor It's the
C(½) Cdim7(¼) C(¼) C C C(¾) Cdim(¼)
 big sur prise they're waiting for and all the
G7 G7 G7 G7
 couples form a ring for miles a
G7 G7 C C F6 F6 F6 F6
 round you'll hear them sing...

F F(¾) Fdim(¼) Bb Bb F F C7 C7
 Roll out the barrel We'll have a barrel of fun
C7 C7 C7 C7 C7 C7 F F
 Roll out the barrel We've got the blues on the run
F F(¾) Fdim(¼) F F F F(¾) F7(¼) Bb Bb
 Zing! Boom! Ta rarel! Ring out a song of good cheer
Gm(½) Gm7(½) E7 F F(½) Fdim(¼) F(¼) G7 C7 F Cdim7
 Now's the time to roll the barrel For the gang's all here.

Rosetta

by Earl Hines and Henri Woode (1933)

F *E7* *F9* *Daug*
I'm wishing for the moon, building castles in the air,
G9 *G9* *Bb* *Caug*
That's why I keep on say ing:

F *Caug* *F* *D9*
Rosetta my Rosetta,
F(½) *G9(½)* *C7(½)* *Caug(½)* *Bdim7(½)* *Gm7(½)* *C7(½)*
In my heart dear, There's no one but you;
F *Caug* *F* *D9*
You told me, that you loved me,
F(½) *G9(½)* *C7(½)* *Caug(½)* *F* *Bdim7(½)* *E7(½)*
Never leave me for somebody new;

Am *Bdim7(½)* *E7(½)* *Am* *G7*
Am *Bdim7(½)* *E7(½)* *Am* *Fm6* *G7(½)*
You've made my whole life a dream,
C(½) *Caug(½)* *Dm7(½)* *G9(½)* *C9* *Gm7(½)* *C7(½)*
I pray you'll make it come true;

F *Caug* *F* *D9*
Rosetta, my Rosetta,
F(½) *G9(½)* *C(½)* *C7(½)* *F(½)* *Bdim7(½)* *Gm7(½)* *C7(½)*
Please say I'm just the one dear for you.

Rum and Coca-Cola

by Lord Invader and Lionel Belasco (1944)

If you ever go down Trinidad
They make you feel so very glad
Calypso sing and make up rhyme
Guarantee you one real good fine time

Drinkin' rum and Coca-Cola
Go down Point Koomahnah
Both mother and daughter
Workin' for the Yankee dollar

Oh, beat it man, beat it

Since the Yankee come to Trinidad
They got the young girls all goin' mad
Young girls say they treat 'em nice
Make Trinidad like paradise

Drinkin' rum and Coca-Cola
Go down Point Koomahnah
Both mother and daughter
Workin' for the Yankee dollar

Oh, you vex me, you vex me

From Chicachicaree to Mona's Isle
Native girls all dance and smile
Help soldier celebrate his leave
Make every day like New Year's Eve

Drinkin' rum and Coca-Cola
Go down Point Koomahnah

Both mother and daughter
Workin' for the Yankee dollar

It's a fact, man, it's a fact

In old Trinidad, I also fear
The situation is mighty queer
Like the Yankee girl, the native swoon
When she hear der Bingo croon

Drinkin' rum and Coca-Cola
Go down Point Koomahnah
Both mother and daughter
Workin' for the Yankee dollar

Out on Manzanella Beach
G.I. romance with native peach
All night long, make tropic love
Next day, sit in hot sun and cool off

Drinkin' rum and Coca-Cola
Go down Point Koomahnah
Both mother and daughter
Workin' for the Yankee dollar

It's a fact, man, it's a fact

Rum and Coca-Cola
Rum and Coca-Cola
Workin' for the Yankee dollar

RUM AND COCA-COLA

Words by Morey Amsterdam, music by Jeri Sullivan and Paul Baron.

Bb	F7	%	Bb	%	F7	%	Bb / F7
Bb	%	%	F7	%	%	%	Bb
Bb	%	%	F7	%	%	%	Bb :

INTRO G G7 G

you ev-er go to Tri-ni-dad They make you feel so ve-ry glad

Ca-lyp-so sing and make up rhyme Ga-ran-ti you one re-al good fine time Drink-in'

rum and co-ca co-la Go down Point Koo-mah-nah

Both moth-er and sist-er Work-in' for the Yan-kee dol-lar

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Sea of Love

by Del Shannon (1959)

G B7 C A7 G_(1/2) C_(1/2) G

G B7

Come with me, my love

C A7

To the sea, the sea of love

G A7 G_(1/2) C_(1/2) G

I want to tell ya, how much I love you

G B7

Do you remember when we met

C A7

That's the day I knew you were my pet

G A7 G_(1/2) C_(1/2) G

I want to tell ya, how much I love you

D C D C B7 D
Come with me, to the sea of love

G B7

Do you remember when we met

C A7

That's the day I knew you were my pet

G A7 G_(1/2) C_(1/2) G

I want to tell ya, how much I love you

D C D C B7 D
Come with me, to the sea of love

G B7

Do you remember when we met

C A7

That's the day I knew you were my pet

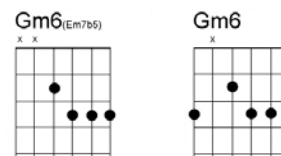
G A7 G_(1/2) C_(1/2) G

I want to tell ya, how much I love you

Sealed with a Kiss

music by Gary Geld and lyrics by Peter Udell
(1960)

(n.c.)_(Dm) $G_{(\frac{1}{2})}$ $Gm_{(\frac{1}{2})}$ Dm
 Tho' we gotta say goodbye for the summer
 $Gm7_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $D7_{(\frac{1}{2})}$
 Darling, I promise you this: I'll send you all my
 $Gm_{(\frac{1}{2})}$ $C7_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$ $Dm_{(\frac{1}{2})}$
 love every day in a letter
 $Gm6_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$ Dm
 sealed with a kiss.



Guess it's gonna be a cold lonely summer,
 but, I'll fill the emptiness. I'll send you all my
 dreams every day in a letter
 Sealed with a kiss.

G Dm
 I'll see you in the sunlight
 G Dm
 I'll hear your voice everywhere
 G Dm
 I'll run to tenderly hold you
 $E7$ $A_{(\frac{1}{2})}$ $Dm_{(\frac{1}{2})}$
 But Darling, you won't be there. I don't want to say good-

$G_{(\frac{1}{2})}$ $Gm_{(\frac{1}{2})}$ Dm
 bye for the summer
 $Gm7_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $D7_{(\frac{1}{2})}$
 Knowing the love we'll miss. Oh, let us make a
 $Gm_{(\frac{1}{2})}$ $C7_{(\frac{1}{2})}$ Dm
 pledge to meet in September
 $Gm6_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$ Dm
 And seal it with a kiss.
 $Gm6_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$ D
 And seal it with a kiss.

Sherry Baby by Bob Gaudio (1962)

C Am Dm7 G7 C Am Dm7 G7
 Sher ry, Sherry baby, Sher ry, Sherry baby

C Am Dm7 G7 C Am Dm7 G7
 Sher er er ery ba by (Sherry baby)
 C Am Dm7 G7 C Am Dm7 G7
 Sher er ry, can you come out tonight? Come, come, come out tonight
 C Am Dm7 G7 C Am Dm7 G7
 Sher er er ery ba by (Sherry baby)
 C Am Dm7 G7 C_(½) Eb_(¼) F_(¼)
 Sher er ry, can you come out tonight?

C E7 E7
 Why don't you come oout to my twist party
 A7 A7
 Come out where the bright moon shines
 D7 D7
 Come out, we'll dance the night away
 G7 G7 [N.C.]
 I'm gonna make-a you mi-yi-yi-yine

C Am Dm7 G7 C Am Dm7 G7
 Sher er er ery ba by (Sherry baby)
 C Am Dm7 G C Am Dm7 G7
 Sher er ry, can you come out tonight? Come, come, come out tonight
 C Am Dm7 G7
 Come, come, come out tonight

C Am Dm7 G7 C Am Dm7 G
 You oo ooh better ask your mama (Sherry baby)
 C Am Dm7 G7 C_(½) Eb_(¼) F_(¼)
 Tell her everything is all right

C E7 E7
 Why don't you come out with your red dress on
 A7 A7
 Come out mmm, you look so fine
 D7 D7
 Come out, move it nice and easy
 G7 G7 [N.C.]
 Girl, you make me lose my mind

Sher er er ery ba by (Sherry baby)
 Sher er ry, can you come out tonight? Come, come, come out tonight
 Come, come, come out tonight. Sherry, Sherry baby.

Shine

words by Cecil Mack and Lew Brown, music by Ford Dabney (1924)

F *F* *G7* *G7*
 Hap -py Jack, known a -round the town as "some" boot -black,
 C7 *C7*
 Nev -er wor -ried tho' he worked like sin, had a grin
F *C7*
 guaranteed to bring the bus'ness in,
F *F* *G7* *G7*
 Ev -'ry day when they'd ask him how he got that way, He would tell 'em
C(½) *C+(½)* *A7* *Dm(¼)* *Fm(¼)* *Em(¼)* *G7(¼)* *C7*
 "If you en -vy me, Just try my re - ci - pe:"

F *Fm(½)* *Bdim(½)* *C7* *C7*
 Shine a - way your bluesies
F *Fm(½)* *Bdim(½)* *C7* *C7*
 Shine, start with your shoesies
A7(½) *Em(½)* *A7* *Dm* *Dm*
 Shine each place up, make it look like new,
G7(½) *Dm(½)* *G7* *C7* *C7*
 Shine your face up, wear a smile, or two,



F *Fm(½)* *Bdim(½)* *C7* *C7*
 Shine your these and thosies,
A7 *A7* *Dm(½)* *A7(½)* *Dm*
 You'll find that ev' -ry -thing will turn out fine,
Gm *Gm* *F* *D7*
 Folks will shine up to ya, Ev' -ry -one will howdy do ya,
Gm(¼) *D7(¼)* *Gm(½)* *C7(½)* *C+(½)* *F* *F(½)* *C7(½)*
 You'll make the whole world shine,

Because my teeth are pearly
 Because, my hair is curly
 Just be cause I always wear a smile
 And I dress up, in the latest style

Because, I'm glad I'm living.
 Face my troubles with a smile
 Just because I'm slightly shady that's the difference maybe
 That's whey they call me shine

Show Me the Way to Go Home

by Irving King (1925)
(pseudonym for James Campbell and Reginald Connolly)

A *A7* *D_(1/2)* *Dm_(1/2)* *A*
Show me the way to go home, I'm tired and I want to go to bed
A *A* *B7* *E7*
I had a little drink about an hour ago and it went right to my head
A *A7* *D* *C#*
Where ever I may roam, on land or sea or foam
A *A_(1/2)* *F#m_(1/2)* *B7_(1/2)* *E7_(1/2)* *A*
You will always hear me singing this song, show me the way to go home

A_(1/2) *A7_(1/2)* *D_(1/2)* *Dm_(1/2)*
When I'm happy, when I'm happy
A_(1/2) *B7_(1/2)* *E7*
Singing all the while
A_(1/2) *A7_(1/2)* *D_(1/2)* *Dm_(1/2)*
I don't need nobody then
A_(1/2) *E7_(1/2)* *A*
To show me how to smile
E_(1/2) *B7_(1/2)* *E_(1/2)*
When I've been out on the spree
E_(1/2) *B7_(1/2)* *E*
Toddling down the street
E_(1/2) *B7_(1/2)* *E*
With this little melody
A_(1/2) *B7_(1/2)* *E_(1/2)* *E7_(1/2)*
Everyone I greet

Some folks say, eat more fruit, some say, eat more meat
Others say what's wrong with fish and how's your poor old feet?
I think it's a waste of time, you must with me agree
Everyone should sing more songs , so sing this one with me.

Side by Side

Harry Woods (1927)

$F_{(\frac{1}{2})}$ $F\#dim_{(\frac{1}{2})}$ $C_{(\frac{1}{4})}$ $E7_{(\frac{1}{4})}$ $A7_{(\frac{1}{2})}$ $D7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$

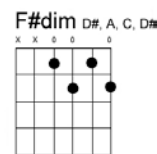
C C
See that sun in the morning
 $D7$ $D7$
Peeking over the hill
 $G7$ $C_{(\frac{1}{2})}$ $Bb_{(\frac{1}{4})}$ $A7_{(\frac{1}{4})}$
I'll bet you're sure it always has and
 $B7$ $Em_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
Sure it always will

C C
That's how I feel about someone
 $D7$ $D7$
How somebody feels about me
 $D7$ G
We're sure we love each other
 $D7$ $G_{(\frac{1}{4})}$ $Gdim_{(\frac{1}{4})}$ $G7_{(\frac{1}{2})}$
That's the way we'll always be

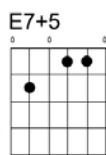
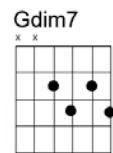
We're all hunting for some thing
Something we don't know what
Cause none of us are satisfied
With things we know we've got

We all forget about moonlight
As soon as we've given our vow
But we'd all be so happy
If we'd start and sing right now

C $F_{(\frac{1}{2})}C_{(\frac{1}{2})}$
Oh, we ain't got a barrel of money,
 C $F_{(\frac{1}{2})}C_{(\frac{1}{2})}$
Maybe we're ragged and funny,
 $F_{(\frac{1}{2})}$ $F\#dim_{(\frac{1}{2})}$ $C_{(\frac{1}{4})}$ $E7_{(\frac{1}{4})}$ $A7_{(\frac{1}{2})}$ $D7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ C
But we'll travel along, singin' a song, side by side.



C $F_{(\frac{1}{2})}C_{(\frac{1}{2})}$
Don't know what's comin' tomor row;
 C $F_{(\frac{1}{2})}C_{(\frac{1}{2})}$
Maybe it's trouble and sorrow,
 $F_{(\frac{1}{2})}$ $F\#dim_{(\frac{1}{2})}$ $C_{(\frac{1}{4})}$ $E7_{(\frac{1}{4})}$ $A7_{(\frac{1}{2})}$ $D7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ C
But we'll travel our road sharin' our load side by side.



$E7+5$ $E7$ $A7$ $A7$
Through all kinds of weather, what if the sky should fall?
 $D7$ $D7$ $G7_{(\frac{1}{2})}$ $Gdim_{(\frac{1}{2})}$ $G7$
As long as we're together, it doesn't matter at all.

C $F_{(\frac{1}{2})}C_{(\frac{1}{2})}$
When they've all had their troubles and parted,
 C $F_{(\frac{1}{2})}C_{(\frac{1}{2})}$
We'll be the same as we started,
 $F_{(\frac{1}{2})}$ $F\#dim_{(\frac{1}{2})}$ $C_{(\frac{1}{4})}$ $E7_{(\frac{1}{4})}$ $A7_{(\frac{1}{2})}$ $D7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ C
But we'll travel along, singin' a song, side by side.

Since I Met You Baby by Ivory Joe Hunter (1956)

A D_(1/2) A_(1/4) Bm_(1/4) A A7 D D A A
 E7 E7 A A/E_(1/4) Bm/D_(1/4) A/C#_(1/4) E7/B_(1/4) walkdown

A D_(1/2) A_(1/4) Bm_(1/4) A A7
 Since I met you baby, my whole life has changed
 D D A A
 Since I met you baby, my whole life has changed
 E7 E7 A A/E_(1/4) Bm/D_(1/4) A/C#_(1/4) E7/B_(1/4) walkdown
 And everybody tells me, that I am not the same

I don't need nobody, to tell my troubles to
 I don't need nobody, to tell my troubles to
 'Cause since I met you baby, all I need is you

Since I met you baby, I'm a happy man
 Since I met you baby, I'm a happy man
 I'm gonna try to please you, in every way I can



Since I met you, ba-by my whole life has changed.

Since I met you, ba-by my whole life has changed. And

ev-'ry-bod-y tells me that I am not the same.

I don't need no-bod-y to tell my troubles to,

I don't need no-bod-y to tell my troubles to, 'cause

since I met you, ba-by all I need is you.

Si Tu Savais by George Ulmer (1944)

Am *Am6*_(1/2) *E7*_(1/2)
 Je vois au loin le jour qui se lève
*Am*_(1/2) *F7*_(1/2) *E7*
 Un jour sans joie, sans raison
*Am*_(1/2) *Am6*_(1/2) *C*_(1/2) *Ddim*_(1/2)
 Je pleure en pensant aux heures trop brèves
*Am*_(1/2) *F#dim*_(1/2) *E7*
 Aux heures d'amour, d'abandon

*Am*_(1/2) *Dm4*_(1/2) *Am*_(1/2) *F7*_(1/2)
 Si tu savais combien j'ai pleuré
*Am*_(1/2) *Dm6*_(1/2) *C*_(1/2) *Ddim7*_(1/2)
 Si tu savais comme tout a changé
*Am*_(1/2) *Dm6*_(1/2) *Am6*_(1/2) *F7*_(1/2)
 Ô mon Amour ! Oui, tu revien drais
*Am*_(1/2) *F7*_(1/2) *Dm6*_(1/2) *E7*_(1/2)
 Si seulement tu savais Com
*Am*_(1/2) *Dm4*_(1/2) *Am*_(1/2) *F7*_(1/2)
 bien je suis seul depuis ton depart Com
*Am*_(1/2) *Dm6*_(1/2) *C*_(1/2) *Ddim7*_(1/2)
 bien j'ai souffert dans mon désespoir
*Am*_(1/2) *Dm6*_(1/2) *Am6*_(1/2) *F7*_(1/2)
 Ô mon Amour ! Oui, tu revien drais
*Am*_(3/4) *E7#5*_(1/4) *Am*
 Si seulement tu sa vais

D9 *F7*_(1/2) *E7#5*_(1/2) *A* *Am*_(1/2) *Adim7*_(1/2)
 Que tant de plaisir et tant de joies. Pourraient
B9 *E7*_(3/4) *F7*_(1/4) *E7*_(1/2) *Eb7*_(1/2) *F7*_(1/4) *E7*_(1/2)
 revenir sur un mot de toi

Si tu savais combien j'ai pleuré
 Si tu savais comme tout a change
 Ô mon Amour ! Oui, tu revien drais
 Si seulement tu savais *end with Am9*

Singin' in the Rain

music by Nico Herb Brown and lyric by Arthur Freed (1929)

$G_{(\frac{1}{2})}$ $G6/9_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $G6/9_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $G6_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $G6_{(\frac{1}{2})}$
 I'm sing ing in the rain, just sing ing in the rain,
 $G_{(\frac{1}{2})}$ $G6_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $G6_{(\frac{1}{4})}$ $Ddim7_{(\frac{1}{4})}$ $D_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$
 what a glor ious feel in', I'm hap py again.

$D_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$
 I'm laugh ing at clouds, so dark up above,
 $D_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $G6_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $G6_{(\frac{1}{2})}$
 the sun's in my heart, and I'm read y for love.

$G_{(\frac{1}{2})}$ $G6/9_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $G6/9_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $G6_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $G6_{(\frac{1}{2})}$
 Let the storm y clouds chase ever'y-one from the place,
 $G_{(\frac{1}{2})}$ $G6_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $G6_{(\frac{1}{4})}$ $Ddim7_{(\frac{1}{4})}$ $D_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$
 come on with the rain, I've a smile on my face.

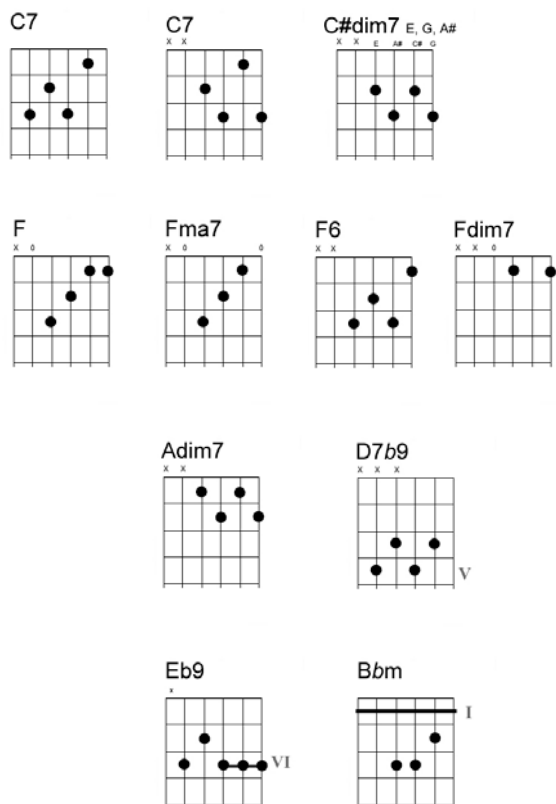
$D_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$
 I walk down the lane with a hap py refrain,
 $D_{(\frac{1}{2})}$ $D7_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $D6/C_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $G6_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $G6_{(hold)}$
 and singin', just singin' in the rain.

Smile by Charlie Chaplin (1936)

$F_{(\frac{1}{2})}$ $C\#dim_{(\frac{1}{2})}$ $C7_{(\frac{1}{2})}$ $C7_{(hold)}$

F F
Smile, though your heart is aching
 $Fmaj7$ $Fmaj7$
Smile, even though it's breaking
 $F6$ $Fdim7$
When there are clouds in the
 $Gm_{(\frac{1}{2})}$ $Adim7_{(\frac{1}{4})}$ $Gm7_{(\frac{1}{4})}$ $D7b9_{(\frac{1}{2})}$ $Gm_{(\frac{1}{4})}$ $D7_{(\frac{1}{4})}$
sky You'll get by, If you
 Gm Gm
Smile through your fears and sorrow
 Bbm $Eb9$
Smile, and maybe tomorrow
 F $F6$
You'll see the sun come shining
 Gm $C7$
through for you

F F
Light up your face with gladness
 $Fmaj7$ $Fmaj7$
Hide every trace of sadness
 $F6$ $Fdim7$
Although a tear may be
 $Gm_{(\frac{1}{2})}$ $Adim7_{(\frac{1}{4})}$ $Gm7_{(\frac{1}{4})}$ $D7b9_{(\frac{1}{2})}$ $Gm_{(\frac{1}{4})}$ $D7_{(\frac{1}{4})}$
Ev er so near, That's the
 Gm Gm
time you must keep on trying
 Bbm $Eb9$
Smile, what's the use of crying
 F $F6$
You'll find that life is still worth-
 Gm $C7$
while if you'll just...
 F $C\#dim_{(\frac{1}{2})}$ $C7_{(\frac{1}{2})}$ $F6_{(hold)}$
smile



Smoke Gets in Your Eyes

words by Otto Harbach, music by Jerome Kern (1933)

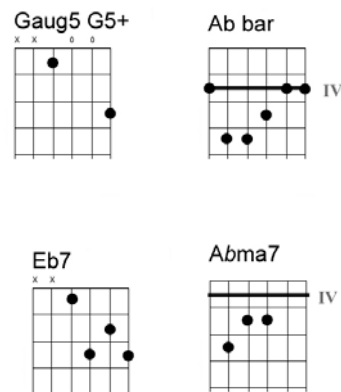
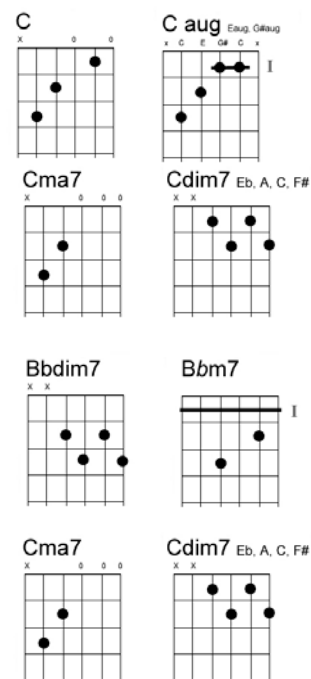
C C Dm7 G7
 They asked me how I knew, my true love was
C C+ F Cdim
 true; I of course
Cma7 Am7 Dm7 G7
 replied, "something here inside cannot be
C Bbdim7 Dm7 G+
 denied."

C C Dm7 G7
 They said, "Someday you'll find, all who love are
C C+ F Cdim
 blind. When your heart's on
Cma7 Am7 Dm7 G7
 fire, You must realize smoke gets in your
C F C Eb7
 eyes."

Ab Ab Ab Abma7
 So I chaffed them and I gaily laughed, to think they could
Bbm7 Am7 Bb7 Eb7
 doubt my love
Ab Ab G7 G7 |
 Yet today my love has flown away, I am with
C Cma7 G7 G+
 out my love.

C C Dm7 G7
 Now laughing friends deride, tears I cannot
C C+ F Cdim
 hide; So I smile and
Cma7 Am7 Dm7 G7
 say, "When a lovely flame dies, smoke gets in your
C Bbdim7 Dm7 G+
 eyes."

C Fma7 C+
 Smoke gets in your eyes.
Dm7 Em/G Cma7
 Smoke gets in your eyes



Sous le Ciel de Paris

music by Hubert Giraud, French words by Jean Drejac, English words by Kim Gannon (1951)

Fm Fm Fm Fm Bbm/Bb Bbm7/Ab Bbm6/G Bbm/F
 Sous le ciel de Pa-ri-s s'envole une chan-son hmm hmm
C7 C7 C7b9 C7b9 Fm/C Bbm/Bb Fm/Ab C7/G
 Elle est née d'aujour-d'hui dans le cœur d'un garçon

Under the sky of Paris a song escapes. It was just invented today in the heart of a young man

Fm Fm Fm Fm Bbm/Bb Bbm7/Ab Bbm6/G Bbm/F
 Sous le ciel de Pa-ri-s marchent les amou-reux hmm hmm
C7 C7 C7b9 C7b9 Fm/C Bbm/Bb Fm/Ab C7/G
 Leur bonheur se cons-trueit sur un air fait pour eux Sous le pont

Under the sky of Paris lovers are walking. Their happiness being fashioned on a melody made just for them

Bbm7 Bbm7 Bbm7 Eb7 Ab6 Ab6 Ab6 Ab6
 de Ber- cy un philo-sophe as- sis deux musi-
Db Bbm7 Bbm6 Bm6 C C7/Bb Fm/Ab C7/G
 ciens quell-ques ba-dauds puis les gens par mil-liers

Under the Bercy bridge a philosopher sits. Two musicians, a few loafers, and then thousands of people

Fm Fm Fm Fm Bbm/Bb Bbm7/Ab Bbm6/G Bbm/F
 Sous le ciel de Pa-ri-s jusqu'au soir vont chan-ter hmm hmm
C7/E C7 C7b9 C7b9 F F F n.c
 L'hymne d'un peuple é-pris de sa vieille ci-té Pres de Notre

Under the sky of Paris they will be singing until night falls, the song of a people in love with their old city.

Fma7 Fma7 Fma7 n.c. Cm7 F7 Cm F7or n.c.
 Près de Notre Dame par-fois couve un dra-me Oui mais à Pa-
Bb Bb Bb n.c. Bbm Bbm Bbm6 n.c.
 name tout peut s'arran-ger quelques ray-

Close to Notre Dame sometimes a drama is smouldering. Sure, but in Paname (nickname for Paris) there are no problems

F Adim7 Dm Adim7 Dm C7 F Gm7
 ons du ciel d'é- té. L'ac-cordé - on d'un mari-nier. L'espoir fleu-
F F F#dim7 n.c. C C7/Bb Fm/Ab C7/G
 rit au ciel de Pa-ri-s

A few sun rays from the summer sky, an accordion played by a sailor. Hope springs again under the sky of Paris

Fm Fm Fm Fm Bbm/Bb Bbm7/Ab Bbm6/G Bbm/F
 Sous le ciel de Pa-ri coule un fleuve joyeux Hmm Hmm
C7 C7 C7b9 C7b9 Fm/C Bbm/Bb Fm/Ab C7/G
 Il endort dans la nuit les clo-chards et les gueux

Under the sky of Paris runs a happy river. During the night it lulls to sleep the poor people of the street

Fm Fm Fm Fm Bbm/Bb Bbm7/Ab Bbm6/G Bbm/F
 Sous le ciel de Pa-ri les oi-seaux du Bon Dieu Hmm Hmm
C7 C7 C7b9 C7b9 Fm/C Bbm/Bb Fm/Ab C7/G
 Viennent du monde en-tier pour ba-varder entre eux Et las ciel

Under the sky of Paris, God's birds come from all around the world to have a chat

Bbm7 Bbm7 Bbm7 Eb7 Ab6 Ab6 Ab6 Ab6
 Et le ciel de Pa- ris A son se-cret pour lui depuis vingt
Db Bbm7 Bbm6 Bm6 C C7/Bb Fm/Ab C7/G
 siècles il est é- pris de notre île Saint Louis

And the sky of Paris has its own secret; for 20 centuries it has been in love with our Saint-Louis Island

Fm Fm Fm Fm Bbm/Bb Bbm7/Ab Bbm6/G Bbm/F
 Quand elle lui sou-rit il met son habit bleu hmm hmm
C7 C7 C7b9 C7b9 Fm/C Bbm/Bb Fm/Ab C7/G
 Quand il pleut sur Pa-ri c'est qu'il est malheu-reux hmm hmm

When the island smiles at it the sky puts on its blue suit; when it rains on Paris it means the sky is sad

Fm Fm Fm Fm Bbm/Bb Bbm7/Ab Bbm6/G Bbm/F
 Quand il est trop ja-loux de ses millions d'a-mants hmm hmm
C7 C7 C7b9 C7b9 F F F n.c
 il fait gron-der sur nous son ton-nerr' écla -tant

because it is jealous of the island's millions of lovers. It roars over us. Its thunderous sounds,

Fm Fm Fm Fm Bbm/Bb Bbm7/Ab Bbm6/G Bbm/F
 Mais le ciel de Pa-ri n'est pas long temps cru-el hmm hmm
C7 C7 C7b9 C7b9 Fm Fm Fm Fm Bbm7 C7 Fm
 Pour se fair' pardon-er il offre un arc en ciel

But the sky of Paris is never cruel for long. To beg our forgiveness it offers us a rainbow

*Stranger beware there's love in the air, under Paris skies.
Try to be smart, ad don't let you heart catch on fire.*

*Love becomes king the moment it's Spring under Paris
skies.
Lonely hearts meet some where on the street of desire.*

*Parisian love can bloom, high in a sky light room
or in a gay café where hundreds of people can see*

I wasn't smart and I lost my heart under Paris skies.

*Don't ever be a heartbroken stranger like me.
Oh I fell in love. Yes I was a fool,
for Paris can be, so beautif"ly cruel*

*Paris is just a gay coquette who wants to love and then
forget.
Stranger beware, there's love in the air.*

*Just look and see what happened to me under Paris skies.
Watch what you do, the same thing can happen to you.*

Spanish Harlem

by Jerry Leiber and Phil Spector (1960)

C C C C
 There is a rose in Spanish Harlem, A
 C C C C
 A red rose up in Spanish Harlem. B
 F F F
 It is a special one, it's never seen the sun, it only
 F F C C
 comes out when the moon is on the run and all the stars are gleaming. C
 G7 G7 G7 G7
 It's growing in the street, right up through the concrete but soft and sweet and
 C C C C
 dreaming. A

C C C C
 There is a rose in Spanish Harlem,
 C C C C
 A red rose up in Spanish Harlem.
 F F
 With eyes as black as coal, that look down
 F F F C C
 in my soul, and start a fire there and then I lose control, I have to beg your pardon
 G7 G7 G7 G C C C C
 I'm gonna pick that rose and watch her as she grows. in my garden

G7 G7 G7 G
 I'm gonna pick that rose and watch her as she grows. in my
 C C C C
 garden.
 C C C C
 There is a rose in Spanish Harlem...



Stand by Me

written by Ben E. King, Jerry Leiber, and Mike Stoller (1961)

When the night has come
And the land is dark
And the moon is the only light we'll see

No, I won't be afraid,
No, I won't be afraid
Just as long as you stand, stand by me. So, darling, darling

Stand by me, Oh, stand by me.
Oh, stand, stand by me, stand by me.

If the sea that we look upon
Should tumble and fall
Or the mountain should crumble in the sea,

I won't cry, I won't cry,
No, I won't shed a tear
Just as long as you stand, stand by me.

Stormy Weather

words by Harold Arlen and music by Ted Hoehler
(1933)

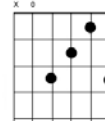
G G#dim7 Am7 D9
 Don't know why there's no sun up in the sky - Stormy
G E7 Am7 D9
 weather. Since my man and I ain't
G E7 Am7 D7#5(b9)
 together, Keeps rainin' all the
G G Am7 D9
 time.

G G#dim7 Am7 D9
 Life is bare, gloom and mis'ry ev'rywhere Stormy
G E7 Am7 D9
 weather. Just can't get my poor self
G E7 Am7 D7#5(b9)
 together; I'm weary all the
G C G Bm7(1/2) E7(1/2) Am7 D7#5(b9) G Dm7(1/2) G7(1/2)
 time.....the time So weary all the time

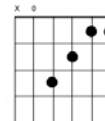
Cma7 Cma7 G(1/2) Am7(1/2) Gma7
 When he went away, the blues walked in and met me;
Cma7 Cma7 G Am7(1/2) Gma7(1/2)
 If he stays away, old rockin' chair will get me.
C C#dim7 G E7
 All I do is pray the Lord above will let me
Am7(1/2) B7(1/2) Em7 A7 Am7(1/2) D7b9(1/2)
 Walk in the sun once more.

G G#dim7 Am7 D9
 Don't know why there's no sun up in the sky - Stormy
G E7 Am7 D9
 weather. Since my man and I ain't
G E7 Am7 D7#5(b9)
 together, Keeps rainin' all the
G G Am7 D9 G G Am7 D7#5(b9)
 time. The time keeps raining' all the
G Am7(1/2) Abma7(1/2) Gma7(1/2) Cma7(1/2) G6(hold)
 time

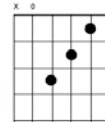
F+9



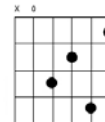
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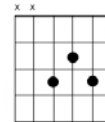
Fma7



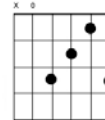
F7



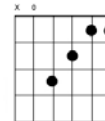
F6



F+9



F



Straighten Up and Fly Right

by Nat King Cole and
Irving Mills (1943)

A A7 D F7 (or Ddim7)
 A buzzard took a monkey for a ride in the air,
A F#_(1/2) F#m7_(1/2) F7 E7
 The monkey thought that ev'ry - thing was on the square.
A A7 D F7 or Ddim7)
 The buzzard tried to throw the monkey off of his back,
A F#m_(1/2) F#m7_(1/2) Bm7b5 E9
 But the monkey grabbed his neck and said, "Now listen, Jack.

A6 A6 D6 D6 A6 A6 Bm7-5 E9
 "Straighten up and fly right, Straighten up and fly right,
A6 A6 D6 D6 A6 A6 F9 E9
 Straighten up and fly right. Cool down, Papa, don't you blow your top.
A6 A6 D6 D6 A6 A6 Bm7b5 Bm7b5
 Ain't no use in divin', what's the use in drivin'?
A6 A6 D6 D6 A6 F#ma7 E9_(1/2) E7_(1/2) A6
 Straighten up and fly right, Cool down, Papa, don't you blow your top."

C#7 C#7 C#7 C#7
 The buzzard told the monkey, "You are chokin' me;
F#7 F#7 F#9 G9_(1/2) F#9_(1/2)
 Release your holt and I will set you free."
B9 B9 B9 B9
 The monkey looked the buzzard right dead in the eye, and said your
E7 E9 Bm7-5_(1/2) F9_(1/2) E9
 story's so touchin' it sounds just like a lie."

Strangers in the Night

lyrics by Charles Singleton and Eddie Snyder, music by Bert Kampfert (1966)

F *F+9* *F* *F+9*_(½) *F*_(½)
Strangers in the night exchanging glances

Fma7 *F* *Fma7* *F*_(½) *Fma7*_(½)
Wond'ring in the night, what were the chances,

F6 *Fma7* *F6* *Fdim7* *Gm* *Gm+9* *Gm* *Gm7*
We'd be sharing love before the night was through?

Gm *Gm+9* *Gm7* *Gm+9*_(½) *Gm*_(½)
Something in your eyes was so inviting

Gm7 *Gm* *Gm7* *Gm*_(½) *Gm7*_(½)
Something in your smile was so exciting

Gm6 *Gm7* *Gm* *C7sus4*_(½) *C7*_(½) *F* *Cdim7* *C9* *C7*
Something in my heart told me I must have you.

Am7b5 *Am7b5* *Am7b5* *Am7b5*_(½) *Cdim7*_(½)
Strangers in the night two lonely people, we were

D7b9 *D7b9* *D7b9* *D7b9*_(½) *Cdim7*_(½)
Strangers in the night up to the moment when we

Gm6 *Gm6* *Bbm6* *Bbm6*
said our first hello, little did we know

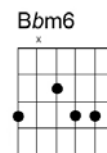
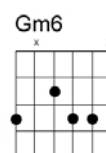
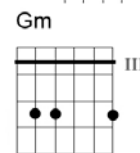
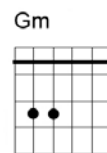
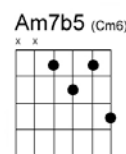
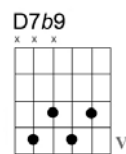
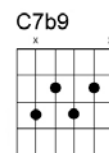
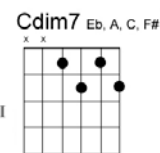
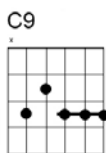
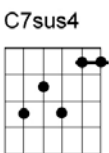
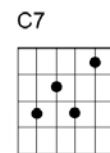
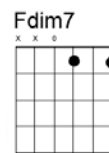
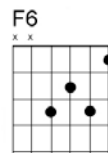
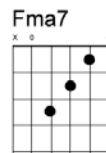
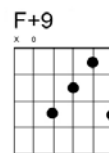
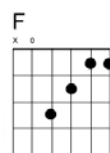
F *Dm7* *Gm7*_(½) *C7sus4*_(½) *C9*_(¼) *C7*_(¼)
Love was just a glance away a warm embracing dance a way and.

F *F+9* *F* *F+9*_(½) *F*_(½)
And ever since that night we've been together

Fma7 *F* *Fma7* *F*_(½) *Fma7*_(½)
Lovers at first sight in love forever

Gm7 *Gm6* *C7b9* *Gm7*_(½) *C7b9*_(½)
It turned out so right for strangers in the

F *Gm7*_(½) *C7b9*_(½) *F6*
night.



Strip Polka

by Johnny Mercer (1942)

^G There's a burlesque theatre where the ^C gang loves to go
^D To see Queenie the cutie of the burlesque show ^G
^G And the thrill of the evening is when out Queenie skips ^C
^D And the band plays the polka while she strips ^G

^G "Take it off," "Take it off" Cries a voice from the rear ^C
^D "Take it off," Take it off" Soon it's all you can hear ^G
^G But she's always a lady even in pantomime ^C
^D So she stops! And always just in time ^G

She's as fresh and as wholesome as the flowers in May
And she hopes to retire to the farm someday
But you can't buy a farm until you're up in the chips
So the band plays the polka while she strips

"Take it off," "Take it off" all the customers shout,
"Down in front" "Down in front" while the band beats it out
But she's always a lady even in pantomime
So she stops! And always just in time

^D ^C ^D ^C
Queenie, Queen of them all
^C ^G ^C ^G
Queenie, someday you'll fall
^G ^C
Someday church bells will chime
^D ^G
In strip polka time

Oh! She hates corny waltzes and she hates the gavotte
And there's one big advantage if the music's hot
It's a fast moving exit just in case something rips
So the band plays the polka while she strips

Drop around, take it in, it's the best in the west
"Take it off," "Take it off" you can yell like the rest
Take her out when it's over, she's a peach when she's dressed
But she stops! And always just in time

Queenie, Queen of them all
Queenie, someday you'll fall
Someday church bells will chime
In strip polka time

Strip Polka



There's a bur-lesque_ thea - ter wher the boys like__ to go to see Quee - nie__ the cu - tie of the



burl - esque show, And the thrill of__ the eve - ning is when out Quee - nie trips, And the



band plays_ the pol - ka while she strips. "Take it off! Take it off!" All the cus - to - mers shout, _ "Down in



front! Down in front!" While the band beats it out, __ But she's al - ways a la - dy e - ven



in pan - to - mime, _ And she stops, _ And al - ways just in time. She's as fresh and __ as whole - some as the



flow - ers __ in May, And she hopes to __ re - tire __ to a farm some day, but you can't buy __ a farm un - less you're



up in __ the chips, So the band plays the pol - ka while she strips. Quee - nie, queen of them all,



Quee - nie, some day you'll fall Some day, wed - ding bells will chime, In strip pol - ka time.

Sugartime

by Charlie Phillips and Odia Echols (1956)

F F C7 C7

Well Well

F_(1/2) C7_(1/2) F_(1/2) F7_(1/2) Bb F
Sugar in the mornin', sugar in the evenin', sugar at suppertime.

C9 C7 F_(1/2) Bb_(1/2) F
Be my little sugar and love me all the time

F_(1/2) C7_(1/2) F_(1/2) F7_(1/2) Bb F
Honey in the mornin', honey in the evenin', honey at suppertime.

C9 C7 F_(1/2) Bb_(1/2) F
You'll be my little sugar and love me all the time.

C7 C7 F F_(1/2) F7_(1/2)
Now Sugartime is anytime that you're

C7 C7 F F_(1/2) F7_(1/2)
near or just appear; So don't you

C7 C7 F F
roam (don't roam), just be my honeycomb (honeycomb, honeycomb)

G7 G_(1/2) G7_(1/2) C7 C7
We'll live in a heaven of love.

Sugar in the mornin', sugar in the evenin', sugar at suppertime.

Be my little sugar and love me all the time

Honey in the mornin', honey in the evenin', honey at suppertime.

You'll be my little honey and love me all the time.

C7 F C7 F
Put your arms around me and swear by stars above

C7 F G7 C7
You'll be mine forever in a heaven of love

Sugar in the mornin', sugar in the evenin', sugar at suppertime.

Be my little sugar and love me all the time

Honey in the mornin', honey in the evenin', honey at suppertime.

You'll be my little honey and love me all the time.

Summertime

music by George Gershwin, lyrics by Ira Gershwin and
Dubose Hayward (1935) (from "Porgy and Bess")

Em Am7 Em B7 Em Am7 Em Em7
Summertime, and the livin' is ea sy Fish are
Am7 / C C B7 C7 B7 F7-5
Jumpin' and the cotton is high

Em Am7 Em B7 Em Am7 Em7 A9
Your daddy's rich, and your momma's good look in"
G Em A Am7 Em Am7 Em
So hush little baby, don't yo' cry One of these

Em Am7 Em B7 Em Am7 Em Em7
One of these mornings, you gonna rise up sing in'
Am7 / C C B7 C7 B7 F7-5
Then you'll spread your wings and you'll take to the sky

Em Am7 Em B7 Em Am7 Em7 A9
But till that morning, there's a nothin' can harm you
G Em A Am7 Em Am7 Em
With daddy and mammy stand in' by

Sweet Pea

by Tommy Roe (1965)

C F G C
Oh Sweet Pea, come on and dance with me
C F G7 C
come on, come on, come on and dance with me
C F G C
Oh Sweet Pea, won't you be my girl?
C F G7 C
Won't you, won't you, won't you be my girl?

D G A D
D D A7 D
D G A D
D G A7 D

C C G7 C
I went to a dance just the other night
C C G7 C
I saw a girl there she was out of sight
C C G7 C
I asked a friend of mine who she could be
C C G7 C
he said that her friends just call her Sweet Pea

modulate to D after the first chorus

I walked on over and asked her to dance
thinkin' maybe later of makin' romance
but every guy there was thinkin' like me
I had to stand in line to get a dance with Sweet Pea

D D A D
D D A7 D
D D A D
D D A7 D

modulate to E after the second chorus

I finally got to whisper sweet words in her ear
convinced that we oughta get away from there
we took a little walk I held her close to me
and underneath the stars I said to Sweet Pea

E E B E
E E B7 E
E E B E
E E B7 E

E A B E
Oh Sweet Pea, I love you can't you see?
E A B7 E
Love you, love you, love you can't you see
E A B E
Oh Sweet Pea, won't you be my girl?
E A B7 E
Won't you, won't you, won't you be my girl?

Sweet Sue

words and music by Will Harris and Victor Young (1928),
recorded by Benny Goodman (1938)

G Am_(1/2) D7_(1/2) G C
Sue, dry your pret -ty eyes of blue, tears were never meant for
G Am G Bm_(1/2) D+_(1/2)
you, Sue smile a while please do, Sue
G Am G G_(1/2) Em_(1/2)
Dear, don't believe the things you hear, you know I'm
Bm A7 Am_(1/2) D7_(1/2) D7
lone ly for only sweet you:

Am7_(1/2) D7_(1/2) D7 Am7_(1/2) D7_(1/2) D7
Ev -ry star a -bove Knows the one I love Sweet
Em Em_(1/2) D7_(1/2) Em Em_(1/2) D7_(1/2)
Sue Just you and the
Am7_(1/2) D7_(1/2) D7 Am7_(1/2) D7_(1/2) D7
And the moon up high knows the reason why Sweet
Em Em_(1/2) D7_(1/2) Em Em_(1/2) C7_(1/2)
Sue it's you. No one

F_(1/2) G7_(1/2) G7 Dm_(1/2) E7_(1/2) E7
else it seems, ever shares my dreams, and with
Am Am F9 F9
out you dear, I don't know what I'd do, in this
Am_(1/2) D7_(1/2) D7 Am_(1/2) D7_(1/2) D7
heart of mine , you live all the time , Sweet
G Em_(1/2) C7_(1/2) Gm
Sweet Sue just you.

Swinging on a Star

by Johnny Burke and Jimmy Van Heusen
(1944)

*E7b5*_(½) *Em7* *A7* *D13*_(½) *D7*_(½)
 Would you like to swing on a star? Carry
Dm7 *G7* *C*_(½) *Ab7*_(½) *C*_(½) *E7b5*_(½)
 moonbeams home in a jar? And be
Em7 *A7* *D13* *D7*
 better off than you are
Dm7 *G7* *C*_(½) *F*_(½) *C*_(½) *Dm7*_(½)
 Or would you rather be a mule? (pig? fish?)

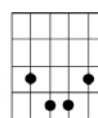
C *F* *C* *F*
 A mule is an animal with long funny ears,
C *F* *C*_(½) *Bb*_(½) *C*
 Kicks up at anything he hears.
D7 *Am7*_(½) *D7*_(½) *G* *G*
 His back is brawny but his brain is weak,
*Am7*_(½) *D7*_(½) *Am7*_(½) *D7*_(½) *G*_(½) *Bm*_(½) *G7*
 He's just plain stupid with a stub born streak.
C *F* *C*_(½) *Gm7*_(½) *A7*
 And by the way, if you hate to go to school,
Dm7 *G7* *C*_(½) *F*_(½) *C*_(½) *E7b5*_(½)
 You may grow up to be a mule. Would you

A pig is an animal with dirt on his face;
 His shoes are a terrible disgrace.
 He's got no manners when he eats his food,
 He's fat and lazy and extremely rude;
 But if you don't care a feather or a fig,
 You may grow up to be a pig.

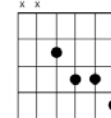
A fish won't do anything, but swim in a brook;
 He can't write his name or read a book.
 To fool the people is his only thought,
 And though he's slippery, he still gets caught;
 But then if that sort of life is what you wish,
 You may grow up to be a fish.

*E7b5*_(½) *Em7* *A7* *D13*_(½) *D7*_(½)
 And all the monkeys aren't in a zoo Every
Dm7 *G7* *C*_(½) *Ab7*_(½) *C*_(½) *E7b5*_(½)
 day you meet quite a few So you
Em7 *A7* *D13* *D7*
 see it's all up to you
Dm7 *G7* *E7b5* *A7*
 You can be better than you are,
Dm7 *G7* *C*_(½) *F*_(½) *C*
 You could be swingin' on a star.

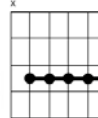
D13 (D7add13)



E7b5 or Bb7b5



D13



Tammy

by Ray Evans and Jay Livingston (1956)

C *Em* *F* *C*
I hear the cottonwoods whisp'rin' above,
Em *Am* *Dm7* *G*
"Tammy! Tammy! Tammy's in love!"
C *Em* *F* *C*
The ole hootie owl hootie-hoo's to the dove,
Em *F* *G* *C*₍₂₎ *G7*₍₁₎
"Tammy! Tammy! Tammy's in love!" Does my

C *F* *D7* *G7*
darling feel what I feel when he comes near'
E7 *Am* *Em*₍₁₎ *Am*₍₂₎ *Dm*₍₂₎ *G13*₍₁₎
My heart beats so joyfully you'd think that he could hear.
C *Em* *F* *Em7*
Wish I knew if he knew what I'm dreaming of!
Am *Em* *Dm7*₍₁₎ *G7*₍₂₎ *C*₍₂₎ *G13*₍₁₎
Tammy! Tammy! Tam my's in love!

C *Em* *F* *C*
Whippoorwill, whippoorwill, you and I know
Em *Am7* *Dm7* *G7*
Tammy! Tammy! Can't let him go!
C *Em* *F* *C*
The breeze from the bayou keeps murmuring low,
Em *F* *G* *C*₍₂₎ *G7*₍₁₎
"Tammy! Tammy! You love him so!"

C *F* *D7* *G7*
When the night is warm, soft and warm, I long for his charms!
E7 *Am* *Em*₍₁₎ *Am*₍₂₎ *Dm*₍₂₎ *G13*₍₁₎
I'd sing like a violin if I were in his arms.
C *Em* *F* *Em7*
Wish I knew if he knew what I'm dreaming of!
Am *Em* *Dm7*₍₁₎ *G7*₍₂₎ *Ab*₍₂₎ *C*_(hold)
Tammy! Tammy! Tam my's in love

That's Amore words and music by Harry Warren & Jack Brooks (1953)



Am *Dm* *Am* *E7*
In Napoli where love is King, when boy meets girl, here's what they say:

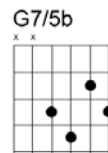
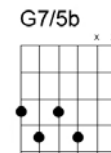
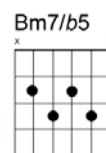
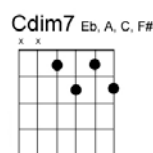
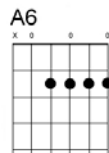
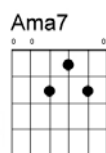
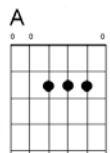
A *Ama7* *A6* *Cdim7* *Bm7* *E7* *Bm* *E7*
When the moon hits your eye like a big-a pizza pie, that's amore; When the
Bm7 *E7* *Bm7* *E7* *Ama7* *A6* *Bm7* *E7*
world seems to shine like you've had too much wine, that's amore. Bells will

A *Ama7* *A6* *Cdim7* *Bm7* *E7* *Bm7* *E7*
ring ting-a-ling-a-ling, ting-a-ling-a-ling and you'll sing "Vita bella." Hearts'll
Bm7 *E7* *Bm7* *E7* *Ama7* *A6* *Bm7* *E7*
play tippi-tippi-tay, tippi-tippi-tay like a gay tarantella. When the

A *Ama7* *A6* *Cdim7* *Bm7* *E7* *Bm* *E7*
stars make you drool like pasta fazool that's amore; When
Bm7 *E7* *Bm7* *E7* *C#* *G7b5* *F#* *F#7*
dance down the street with a cloud at your feet, you're in love; When you

Bm7 *Bm7* *Bm7* *Bm7b5* *A* *A/G#* *A/F#* *Cdim7/E*
walk in a dream but you know you're not dreamin', signo re, 'Scusa
Bm7 *E7* *Bm7* *E7* *Ama7* *A6* *Bm7* *E7*
me, but you see, back in old Napoli, that's amore. (When the)

Ama7 *A6* *Ama7*_(hold)
..... amore.



That'll Be the Day

by Buddy Holly, Norman Petty, and Jerry Allison
(1957)

D *D*
Well, that'll be the day, when you say good-bye yes
A *A(½)* *A7(½)*
That'll be the day, when you make me cry
D *D*
You say you're gonna leave me, you know that's a lie 'cause
A N.C *NC(¼)* *E7(¼)* *A(½)*
That'll be the day when I die

D *A*
Well, you give me all your lovin' and your turtle dovin'
D *A(¼)* *E7(¼)* *A(½)*
All your hugs and kisses and your money too
D *A*
You know you love me baby, until you tell me, baby
B7 *E7*
That some day, well, I'll be blue (*chorus*)

D *A*
Well, when Cupid shot his dart, he shot it at your heart
D *D#dim7(¼)* *E7(¼)* *A7(½)*
So if we ever part and I leave you
D *A*
You say you told me an' you told me boldly
B7 *B7b5* *E(¼)* *B9(¼)* *E7(¼)* *A7#5(¼)*
That some day, well I'll be through (*chorus and end with*)

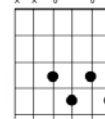
Well, that'll be the day, hoo-hoo
That'll be the day, hoo-hoo
That'll be the day, hoo-hoo
That'll be the day

The Thing

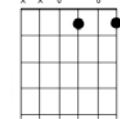
by -Charles Green (1950)

D D G D
 As I was walking down the beach one bright and sunny day
D D A A7
 I came across a great big box a-floating in the bay
D D G G#dim7
 I pulled it in and opened it up and much to my surprise
D A D A7 D
 I discovered a !!!, right before my eyes
D A D A7 D
 Oh, I discovered a !!!, right before my eyes.

D, G#, B, Fdim7



Ddim7 D, G#, B, F



I picked it up and went to town as happy as a king
 I took it to a man I know who'll buy most anything
 But this is what he hollered at me when I walked in his shop
 Get out of here with that !!!, before I call a cop
 Oh, get out of here with that !!!, before I call a cop.

I turned around and got right out, running for my life
 But then I took it home with me and showed it to my wife
 This is what she hollered at me when I walked in the door
 Get out of here with that !!!, and don't come back no more.
 Oh get out of here with that !!!, and don't come back no more.

I wandered all around the town until I chanced to meet
 A hobo who was looking for a handout on the street.
 He said he'd take most any old thing, he was a desperate man,
 But when I showed him my !!!, he turned around and ran.
 But when I showed him my !!!, he turned around and ran.

I wandered on for many years a victim of my fate
 Until at last I chanced to meet St Peter at the gate
 But when I tried to take it inside he told me where to go
 Get out of here with that !!!, and take it down below.
 Oh get out of here with that !!!, and take it down below.

The moral of this story is: if you're out on the beach.
 And you should see a great big box, and it's within your reach.
 Don't ever stop and open it up, that's my advice to you,
 'Cause you'll never get rid of the !!!, no matter what you do.
 Oh you'll never get rid of the !!!, no matter what you do.

Three Coins in the Fountain

words by Sammy Cahn
and music by Julie Styne (1954)

C *Dm7*_(¼) *G7*_(¼) *Dm7*_(¼) *G7*_(¼)
Three coins in the fountain,
Dm7 *Cmaj7*
Each one seeking happiness,
*C*_(¼) *C/B*_(¼) *Am7*_(¼) *Am7/G*_(¼) *D7*_(½) *Am7*_(¼) *D7*_(¼)
Thrown by three hopeful lovers...
*Fm6*_(¾) *G7*_(¼) *C*_(½) *Dm7*_(½)
Which one will the fountain bless?

C *Dm7*_(¼) *G7*_(¼) *Dm7*_(¼) *G7*_(¼)
Three hearts in the fountain
Dm7 *Cmaj7*
Each heart longing for its home
*C*_(¼) *C/B*_(¼) *Am7*_(¼) *Am7/G*_(¼) *D7*_(½) *Am7*_(¼) *D7*_(¼)
There they lie in the fountain
*Fm6*_(¾) *G7*_(¼) *C*_(½) *Dm7*_(½)
Somewhere in the heart of Rome

Fmaj7 *C9*
Which one will the fountain bless?
*Fm*_(¾) *Fdim*_(¼) *Dm7*_(½) *G7b9*_(½)
Which one will the fountain bless?

C *Dm7*_(¼) *G7*_(¼) *Dm7*_(¼) *G7*_(¼)
Three coins in a fountain...
Dm7 *Cmaj7*
through the ripples how they shine.
*C*_(¼) *C/B*_(¼) *Am7*_(¼) *Am7/G*_(¼) *D7*_(½) *Am7*_(¼) *D7*_(¼)
Just one wish will be granted;
*Fm6*_(¾) *G7*_(¼) *C*_(¾) *C9*_(¼)
one heart will wear a Valen tine. Make it

F *Dm7*_(¾) *Fdim*_(¼) *C*_(½) *Cma9*_(¼) *F+9*_(¼) *Dm7*_(¼) *C*_(hold)
mine, make it mine, make it mine.

Three Little Fishes (Itty Bitty Poo)

by Josephine Judson Carringer, and lyrics and music adapted by Saxie Dowell (1939)

G *G7* *C* *D7*
Down in the meadow in a little bitty pool
G *G7* *C* *D7*
Swam three little fishies and a mama fishie too
G *G7* *C* *C#dim7*
"Swim" said the mama fishie, "Swim if you can"
D *D* *D7* *G*
And they swam and they swam all over the dam

Boop boop dit-tem dat-tem what-tem Chu!
Boop boop dit-tem dat-tem what-tem Chu!
Boop boop dit-tem dat-tem what-tem Chu!
And they swam and they swam all over the dam

Down in de meddy in a itty bitty poo,
Fam fee itty fitty and a mama fitty, foo.
"Fim," fed de mama fitty, "fim if oo tan,"
And dey fam and dey fam all over de dam.

"Stop" said the mama fishie, "or you will get lost"
The three little fishies didn't wanna be bossed
The three little fishies went off on a spree
And they swam and they swam right out to the sea

"Whee!" yelled the little fishies, "Here's a lot of fun
We'll swim in the sea till the day is done"
They swam and they swam, and it was a lark
Till all of a sudden they saw a shark!

"Help!" cried the little fishies, "Gee! look at all the whales!"
And quick as they could, they turned on their tails
And back to the pool in the meadow they swam
And they swam and they swam back over the dam

Till There Was You by Meredith Willson (1950) (from “Guys and Dolls”)

F D#dim Gm C7 F D#dim Gm C7

F F#dim
There were bells on a hill,
Gm7 Bbm6
But I never heard them ringing,
F(½) G#dim(½) Gm7(½)
No, I never heard them at all
C7b9(½) F Bbma7(½) C7(½)
Till there was you.

F F#dim
There were birds in the sky,
Gm7 Bbm6
But I never saw them winging.
F(½) G#dim(½) Gm7(½) C7b9(½)
No, I never saw them at all till there was
F(½) Bbma7(½)
you.

Fma7 Bb Bdim F
Then there was music and there were wonderful roses,
D7(½) D7+(½) Gm7 G7 C7 C7+5
They tell me, in sweet, fragrant meadows of dawn and dew.
F F#dim Gm7 Bbm6
There was love all around, but I never heard it singing,
F(½) G#dim(½) Gm7(½) C7 F(½) Bbmaj9(½) Fma7(hold)
No, I never heard it at all till there was you

Tip-Toe through the Tulips with Me music by Joe Burke and lyrics by Al Dubin (1929, from the movie "Gold Diggers of Broadway")

*D*_(½) *A7*_(½) *A7* *A7*_(½) *D*_(½) *Bm7*
 Shades of night are creeping, willow trees are weeping,
A7 *A7+* *D* *E7*_(½) *A7*_(¼) *A7#5*_(¼)
 Old folks and babies are sleeping;
*D*_(½) *A7*_(½) *A7* *A7*_(½) *D*_(½) *D*
 Silver stars are gleaming, all alone I'm scheming,
A *A+* *D*_(½) *B7*_(½) *E9*_(½) *A7*_(½)
 Scheming to get you out here, my dear, Come

*D*_(¾) *B7*_(¼) *Em*_(¾) *A7+*_(¼) *D*_(¾) *F#7*_(¼) *G*_(¾) *Gm6*_(¼)
 Tiptoe, through the window, by the window, that is where I'll be come
*D*_(¾) *B7*_(¼) *Em*_(¾) *A7*_(¼) *D*_(¾) *Gm*_(¼) *D*_(½) *E7*_(¼) *A7*_(¼)
 tiptoe, through the tulips with me Oh,

*D*_(¾) *B7*_(¼) *Em*_(¾) *A7+*_(¼) *D*_(¾) *F#7*_(¼) *G*_(¾) *Gm6*_(¼)
 tiptoe, from your pillow, to the shadow, of the willow tree and
 tiptoe, through the tulips, with me Knee

G6 *G6*_(½) *Fdim*_(½) *F#*_(¼) *Fdim7*_(¼) *A7*_(¼) *B7*_(¼) *B7*_(½) *C#7*_(½)
 deep in flow ers we'll stray; We'll
C#7 *C#7* *F#m*_(½) *Fdim7*_(¼) *A7*_(¼) *A7*_(¼) *B7*_(¼) *E9*_(¼) *A7*_(¼)
 keep the showers a way And if I

*D*_(¾) *B7*_(¼) *Em*_(¾) *A7+*_(¼) *D*_(¾) *F#7*_(¼) *G*_(¾) *Gm6*_(¼)
 kiss you, in the garden, in the moonlight, will you pardon me? and
*D*_(¾) *B7*_(¼) *Em*_(¾) *A7*_(¼) *D*_(½) *G*_(¼) *Gm6*_(¼) *D*_(hold)
 tiptoe, through the tulips with me

To Know Him Is to Love Him by Phil Spector (1958)

D *D* *A7*_(½) *Bm*_(½) *A7*
To know, know, know him is to love, love, love him

Bm *Bm* *G*_(½) *C*_(½) *G*
Just to see him smile, makes my life worthwhile

D *D* *A7*_(½) *Bm*_(½) *A7*
To know, know, know him is to love, love, love him

D *G* *D* *A7*
And I do

I'll be good to him, I'll bring love to him
Everyone says there'll come a day when I'll walk alongside of him
Yes, just to know him is to love, love, love him
And I do

F *F* *C* *C* *Bb* *Bb* *A* *A*
Why can't he see? How blind can he be?
F *D7* *Gm* *Dm* *E* *E* *A* *A*
Someday he'll see that he was meant for me

To know, know, know him is to love, love, love him
Just to see him smile, makes my life worthwhile
To know, know, know him is to love, love, love him
And I do

F *F* *C* *C* *Bb* *Bb* *A* *A*
Why can't she see? How blind can she be?
F *Ebdim7* *Bb* *A* *E* *E7* *A* *A7*
Someday she'll see that she was meant just for me.

To know, know, know him is to love, love, love him
Just to see him smile, makes my life worthwhile
To know, know, know him is to love, love, love him
And I do

Tonight You Belong to Me

music by David Lee and lyrics by Billy Rose (1926)

$G_{(\frac{1}{4})}$ $G_{(\frac{2}{3})}Ab_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $G_{(\frac{1}{4})}$ $G_{(\frac{2}{3})}Ab_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$

G $G7sus4$ $G7$ $Cma7$ $Am7$ $Gaug$ $Gsus2\#5$
 I know (I know) you belong to some body new but
 G $D7$ G
 tonight you belong to me

G $G7sus4$ $G7$ $Cma7$ $Am7$ $Gaug$ $Gsus2\#5$
 I know (I know) you belong to some body new but
 G D G G
 Tonight you belong to me

G $G7sus4$ $G7$ $Cma7$ $Am7$ $Gaug$ $Gsus2\#5$
 Although we're apart, you're part of my heart and
 G $D7$ G $G7$
 tonight you belong to me

Cm $Cm6$ Cm $Cm6$ Cm $Cm6$ Cm $Cm6$
 Way down, by the stream How sweet it would seem once
 G $E7$ $A7$ $D7$
 more just to dream in the moonlight My honey I

G $G7sus4$ $G7$ $Cma7$ $Am7$ $Gaug$ $Gsus2\#5$
 I know with the dawn that you will be gone but
 G D $G_{(\frac{1}{2})}$ $D\#dim7_{(\frac{1}{2})}$ $C\#dim7_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $G_{(hold)}$
 tonight you belong to me Just to little ole' me

1^{st} break $G_{(\frac{1}{4})}$ $G_{(\frac{2}{3})}Ab_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $G_{(\frac{1}{4})}Am_{(\frac{1}{4})}$ $G_{(\frac{1}{4})}F\#7_{(\frac{1}{4})}$ $Am6_{(\frac{1}{2})}$
 2^{nd} break $G_{(\frac{1}{2})}$ $G_{(\frac{2}{3})}C_{(\frac{1}{3})}$ $G_{(\frac{2}{3})}C_{(\frac{1}{3})}$ $G_{(\frac{1}{2})}$ $G_{(\frac{2}{3})}C_{(\frac{1}{3})}$ $G_{(\frac{2}{3})}C_{(\frac{1}{3})}$ $Dm_{(\frac{1}{2})}$ $Dm_{(\frac{1}{2})}$

True Love Cole Porter (from *High Society*) (1955)

G G D7 D7 G G Ddim7 D7
Suntanned, windblown, honeymooners at last alone
G G C Cm6 G A7 Am D7
Feeling far above par, Oh, how lucky we are

G C C#dim7 G
While I give to you, would you give to me?
D D7 C G
true love, true love
G C C#dim7 G
So on and on it will always be
D D7 C G
true love, true love

Cm7 F7 Bb G7
For you and I have a guardian angel
Cm7 F7 Bb D7
on high with nothing to do
G C C#dim7 G
but to give to you and to give to me
D D7 G G
love forever true

G/D

C/D

G

D7

G

Ddim7

D7

G

C

Cm6

G

A7

Am

D7

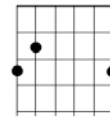
tanned, wind-blown, hon-ey-moon-ers at last a-lone. Feel-ing far a-bove par. Oh, how luck-y we are. While I

Twilight Time

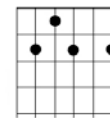
music by Morty Nevins, Al Nevins, and Artie Dunn, lyrics
by Buck Ram (1944)

G **B+**_(½) **B7**_(½)
Heavenly shades of night are falling, it's Twilight Time
Em **G7**
Out of the mist your voice is calling, it's Twilight Time
C_(½) **Cm**_(½) **G**_(½) **E9**_(½)
When purple colored curtains mark the end of day
A9_(¾) **A7**_(¼) **D11**_(¼) **D9**_(¼) **D7**_(½)
I hear you, my dear at Twilight time

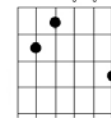
G major



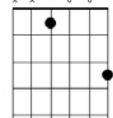
B7



Baug

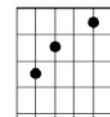


Baug

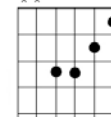


G **B+**_(½) **B7**_(½)
Deeping shadows gather splendor as day is done
Em **G7**
fingers of night will soon surrender the setting sun
C_(½) **Cm**_(½) **G**_(½) **E9**_(½)
I count the moments darling till you're here with me
A9_(¾) **D7**_(½) **G**
together at last at twilight time

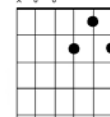
C major



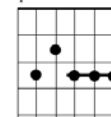
Cm



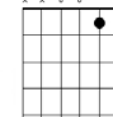
D7



D9

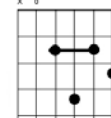


D11

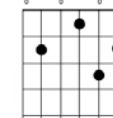


B **B7**
Here in the after glow of day
Em_(¾) **Cdim**_(¼) **Em**_(¼) **Cdim**_(¼) **Em**_(½)
we keep our rendezvous beneath the blue
A7 **A7**
Here in the sweet and same old way
D7_(¾) **C**_(¼) **Bm**_(¼) **Bbm**_(¼) **D7**_(½)
I fall in love again as I did then

A9

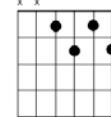


E9

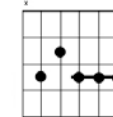


G **B+**_(½) **B7**_(½)
Deep in the dark your kiss will thrill me like days of old
Em **G7**
lighting the spark of love that fills me with dreams untold
C_(½) **Cm**_(½) **G**_(½) **E9**_(½)
Each day I pray for evening just to be with you
A9_(¾) **D7**_(½) **G**
together at last at Twilight Time

Cdim7 Eb, A, C, F#



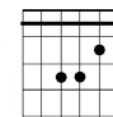
C9



Bm



Bbm



Ukulele Lady

by Richard Whiting & Gus Kahn (1925)

D I saw the splendor of the moonlight
Ddim7(1/2) On Honolu *A7(1/2)* lu *D* Bay
D There's something tender in the moonlight
Ddim7(1/2) On Honolu *A(1/2)7* lu *D* Bay

She used to sing to me by moonlight
On Honolulu Bay
Fond memories cling to me by moonlight
Although I'm far away

Bm And all the beaches *Bm* are filled
with peaches
Bm Who bring their ukes along *Bm*
D And in the glimmer of the moonlight *D*
E7 They love to sing this song *A7*

Some day I'm going, where eyes are glowing
And lips are made to kiss
To see somebody in the moonlight
And hear the song I miss

D(1/2) *Dma7(1/2)* *D(1/2)* *Dma7(1/2)*
If you like Ukulele Lady
D(1/2) *Dma7(1/2)* *D(1/2)* *Ddim7(1/2)*
Ukulele Lady like a'you
A7 *A*
If you like to linger where it's shady
A7 *D*
Ukulele Lady linger too
D(1/2) *Dma7(1/2)* *D(1/2)* *Dma7(1/2)*
If you kiss Ukulele Lady
D(1/2) *Dma7(1/2)* *D(1/2)* *Ddim7(1/2)*
While you promise ever to be true
A7 *A*
And she sees another Ukulele
A7 *D*
Lady foolin' 'round with you

G *G*
Maybe she'll sigh (an awful lot)
G *G*
Maybe she'll cry (and maybe not)
E7 *E7*
Maybe she'll find somebody else
A *A7*
By and by

D *D*
To sing to when it's cool and shady
D *D* *Ddim7*
Where the tricky wicky wacky woo
A *A7*
If you like Ukulele Lady
A7 *D*
Ukulele Lady like a'you

Unchained Melody

by Hy Zaret, Alex North (1955)

C *Am* *Fma7* *G7*
Oh my love, my darling, I hunger for your
C *Am* *G* *G7*
Touch a long lonely time

C *Am* *Fma7* *G7*
And time goes by so slowly and time can do so
C *Am* *Em* *G*
Much, are you still mine?

C *G6* *Am7* *Cma7*
I need your love, I need your love, God
Dm *G7* *C* *C7*
speed your love, to me

F *G* *F* *Eb*
Well lonely river flows, to the sea, to the sea
F *G* *C* *C7*
I'll be coming home, wait for me!
F *G* *F* *Eb*
Lonely river flows by the sea by the sea
F *G* *C* *G7*
I'll be waiting here, come to me

Oh, my love, my darling, I hunger, hunger, for your
love, for love, lonely time.

And time goes by, so slowly, and time can do so
much, are you still mine?

C *G6* *Am7* *Cma7*
I need your love, I need your love, God
Dm *G7* *C* *C7*
speed your love, to me

Walk Right In by Gus Cannon and Hosea Woods (1929)

G G_(1/2) E_(1/2) A7_(1/2) D7_(1/2) G

G G7_(1/2) E7_(1/2) A7_(1/2) A7_(1/4) D7_(1/4) G
Walk right in, sit right down, Daddy let your mind roll on.

G G_(1/2) E7_(1/2) A7 D7
Walk right in, sit right down, Daddy let your mind roll on.

G_(1/4) Em_(1/4) G_(1/4) Em_(1/4) G_(1/4) Em_(1/4) G_(1/4) Em_(1/4)
Everybody's talkin' about a new way of walkin',

C9 C_(1/2) D7_(1/2)
Do you want to lose your mind.

G G_(1/2) E7_(1/2) A7_(1/2) D7_(1/2) G
Walk right in, sit right down, Daddy let your mind roll on

Walk right in, sit right down, Baby let your hair hang down.
Walk right in, sit right down, Baby let your hair hang down.

Everybody's talkin', about a new way of walkin',
Do you want to lose your mind.
Walk right in, sit right down. Baby let your hair hang down.

Walk right in, sit right down, Daddy let your mind roll on.
Walk right in, sit right down, Daddy let your mind roll on.

Everybody's talkin' about a new way of walkin',
Do you want to lose your mind.

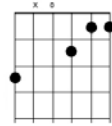
G G_(1/2) E7_(1/2)
Walk right in, sit right down,
A7_(1/2) D7_(1/2) G_(1/4) E7_(1/2)
Daddy let your mind roll on,
A7_(1/2) D7_(1/2) G
Daddy let your mind roll on

Way You Look Tonight

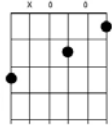
words by Dorothy Fields and music by Jerome Kern (1936)

Cma7 Am7 Dm7 *G11(½) G9(½)*
 Some day, when I'm awfully low
Em7(½) Bb9(½) A7b9(½) A7(½) Dm7 *G11(½) G9(½)*
 When the world is cold, I will feel a glow just thinking
C11 C7b5 F6 *G9(½) G7(½)*
 of you, And the way you look to-
C(½) Am7(½) Dm7(½) G9(½) Em7(½) A9(½) Dm7(½) G9(¼) G7(¼)
 night. Oh but you're

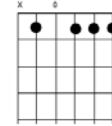
G 11



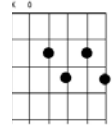
G9



Bb9

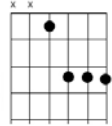


A7b9

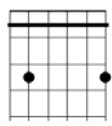


Cma7 Am7 Dm7 *G11(½) G9(½)*
 Love ly, with your smile so warm ,
Em7(½) Bb9(½) A7b9(½) A7(½) Dm7 *G11(½) G9(½)*
 And your cheek so soft, there is nothing for me, but to
C11 C7b5 F6 *G9(½) G7(½)*
 love you, just the way you look to -
C(½) Am7(½) Dm7(½) G9(½) Em7(½) Am7(½) Fm7(½) Bb9(½)
 night.

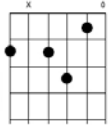
Ebma7



Fm9

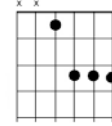


C7-5

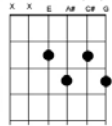


Ebma7 Edim7 Fm9 Bb9
 With each word, your tenderness grows,
Eb F#dim7 Fm7 Bb9
 Tearing my fear, apart
Ebma7 Edim7 Fm7 *Bb9(½) E7b9(½)*
 and that laugh, that wrinkles your nose,
Ebma7 A7b9 Fm7 Dm7b5(½) G7(½)
 touches my foolish heart. Yes you're so

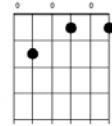
Ebma7



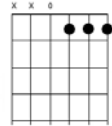
Edim7 C#, G, A#



E7b9

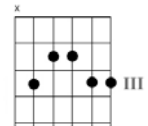


Dm7b5



Cma7 Am7 Dm7 *G11(½) G9(½)*
 love ly, never, never change,
Em7(½) Bb9(½) A7b9(½) A7(½) Dm7 *G11(½) G9(½)*
 Keep that breathless charm , won't you please arrange it cause I
C11 C7b5 F6 *G9(½) G7(½)*
 love you, Just the way you look to-
C(½) Am7(½) Dm7(½) G9(½) Cma7(½) Am7(½) Dm7(½) G9(¼) G7(¼)
 night. Just the way you look to
C6add9
 night

C6add9

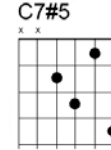
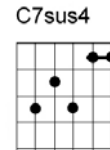
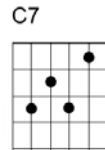


What a Difference a Day Makes

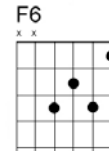
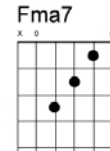
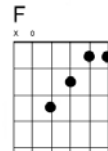
lyrics by Stanley

Adams and music by Maria Grever (1934)

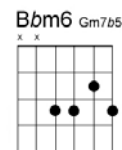
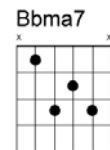
C7sus4 *Gm7*
What a difference a day made
C7 *Fma7(½)* *F6(½)*
Twenty-four little hours
F(½) *Abdim7(½)* *Gm7*
Brought the sun and the flowers
C7(½) *C7#5(½)* *F*
Where there used to be rain



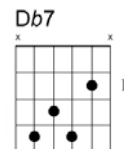
F *Em7(½)* *A7(½)*
My yesterday was blue, dear
Em7(½) *A7(½)* *Dm*
Today I'm part of you, dear
Dm *Dm(½)* *G7(½)*
My lonely nights are through, dear
Dm7(½) *G7(½)* *C7*
Since you said you were mine



C7sus4 *Gm7*
What a difference a day makes
C7 *Fma7(½)* *F6(½)*
There's a rainbow before me
F(½) *Abdim7(½)* *Gm7*
Skies above can't be stormy
C7(½) *C7#5(½)* *F*
Since that moment of bliss, that thrilling



Cm7(½) *F7(½)* *Bbma7*
kiss. It's heaven when you
Bbm6 *Am7*
find romance on your menu
Abdim7 *Gm7*
What a difference a day made
C7 *F(½)* *Bb(½)*
And the difference is you
C7sus4 *F(½)* *Db7(½)* *F*
And the difference is you



We Just Couldn't Say Goodbye

by Harry Wood
(1932)

$G_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $Em_{(\frac{1}{2})}$ $Dm_{(\frac{1}{2})}$
We thought that love was over, that we were really through,
 $C_{(\frac{1}{2})}$ $Cma7_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $Gdim7_{(\frac{1}{2})}$
I said I didn't love her, that we'd begin anew,
 $G_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $Em_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
And you can all believe me, we sure intended to,
 $D9_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $Gdim7_{(\frac{1}{2})}$
But we just couldn't say goodbye.

$G_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $Em_{(\frac{1}{2})}$ $Dm_{(\frac{1}{2})}$
The chair and then the sofa, they broke right down and cried,
 $C_{(\frac{1}{2})}$ $Cma7_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $Gdim7_{(\frac{1}{2})}$
The curtain started waving for me to come inside.
 $G_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $Em_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
I tell you confident'a'llly the tears were hard to hide,
 $D9_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$
And we just couldn't say goodbye.

$Gm7$ $C7$ $F_{(\frac{1}{2})}$ $C+_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $C+_{(\frac{1}{2})}$
The clock was striking twelve o'clock, it smiled on us be low,
 Am $D7$ $G_{(\frac{1}{2})}$ $Bbm_{(\frac{1}{4})}$ $Edim7_{(\frac{1}{4})}$ $G9_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
With folded hands, it seemed to say, we'll miss you if you go.

$G_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $Em_{(\frac{1}{2})}$ $Dm_{(\frac{1}{2})}$
So I went back and kissed her and when I looked around,
 $C_{(\frac{1}{2})}$ $Cma7_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $Gdim7_{(\frac{1}{2})}$
The room was singing love songs and dancing up and down.
 $G_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $Em_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
Now we're both so happy because at last we've found
 $D9_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ $C_{(\frac{1}{4})}$ $C_{(\frac{1}{4})}$ $G7_{(\frac{1}{2})}$
That we just couldn't say goodbye.

We're in the Money (Gold Digger's Song, from 42nd Street

by Harry Warren (from "42nd Street", (1933)

- I got it!
- Well, what is it?
- A penny, a nickel...
- You got hold yo' horses and let me get the dough off!
A dime!

C *Dm7*_(½) *G7*_(½) *C*_(½) *Dm7*_(½) *G7*_(½)
We're in the mon ey, We're in the mon ey;
*C*_(½) *Caug*_(½) *F*_(½) *Ab7*_(½) *C*_(½) *Dm7*_(¼) *G7*_(¼) *C*_(½) *G7*_(½)
We've got a lot of what it takes to get a long!

C *Dm7*_(½) *G7*_(½) *C*_(½) *Dm7*_(½) *G7*_(½)
We're in the mon ey, the sky is sunny;
*C*_(½) *Caug*_(½) *F*_(½) *Ab7*_(½) *C*_(½) *Dm7*_(¼) *G7*_(¼) *C*_(½) *G7*_(½)
Old Man De pression, you are through, you done us wrong!

*Em*_(½) *Am6*_(½) *Em*_(½) *Am6*_(½) *B7*_(½) *F#dim7*_(½) *Em*_(½) *B7*_(½)
We never see a headline, 'bout headline, to day,
*Em*_(½) *Am6*_(½) *Em*_(½) *Em*_(½) *Bb7*_(½) *A7*_(½) *Ab7m*_(½) *G7*_(½)
And when we see the landlord, we can look that guy right in the eye .

C *Dm7*_(½) *G7*_(½) *C*_(½) *Dm7*_(½) *G7*_(½)
We're in the mon ey, come on, my hon ey
*C*_(½) *Caug*_(½) *F*_(½) *Ab7*_(½) *C*_(½) *Dm7*_(¼) *G7*_(¼) *C*_(½) *G7*_(½)
Let's spend it, lend it, send it rolling a round!

We're in the money, come on, my honey
Let's spend it, lend it, send it--let's spend it, lend it, send it
Rolling, rolling, rolling around!

Gone are my blues, and gone are my tears;
I've got good news to shout in your ears.

The silver dollar has returned to the fold,
with silver you can turn your dreams to gold.

What A Wonderful World

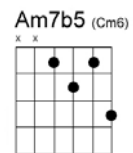
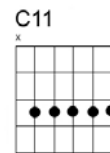
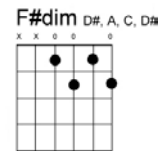
by George David Weiss and Bob Thiele (1967)

F *Am* *Bb* *Am*
 I see trees of green, red roses too
Gm7 *F* *A7* *Dm*
 I see them bloom, for me and you,
Db *Db* *C11* *C7* *F* *F+* *Bbmaj7* *C7*
 And I think to myself, what a wonderful world.

F *Am* *Bb* *Am*
 I see skies of blue and clouds of white,
Gm7 *F* *A7* *Dm*
 The bright blessed day, the dark sacred night,
Db *Db* *C11* *C7* *F* *Bb* *Bb* *Bb*
 And I think to myself, what a wonderful world

C7 *C7* *F* *F*
 The colors of the rainbow, so pretty in the sky
C7 *C7* *F* *F*
 Are also on the faces of people goin' by
Dm *C/E* *Dm* *C/G*
 I see friends shaking hands, saying, "How do you do?"
Dm/F *F#dim7* *Gm7*($\frac{1}{2}$) *F#dim7*($\frac{1}{2}$) *Gm*($\frac{1}{2}$) *C7*($\frac{1}{2}$)
 They're really saying, "I love you." I hear

F *Am* *Bb* *Am*
 Babies cry, I watch them grow
Gm7 *F* *A7* *Dm*
 They'll learn much more than I'll ever know,
Db *Db* *C11* *C7* *F* *Am7b5* *D7* *D7*
 And I think to myself what a wonderful world
Gm7 *Gm7* *Gm7* *C7b9* *F* *Bb6* *F* *F*
 Yes I think to myself, what a wonderful world.



When You Wish Upon a Star

music by Leigh Harline
and lyrics by Ned Washington (1940)

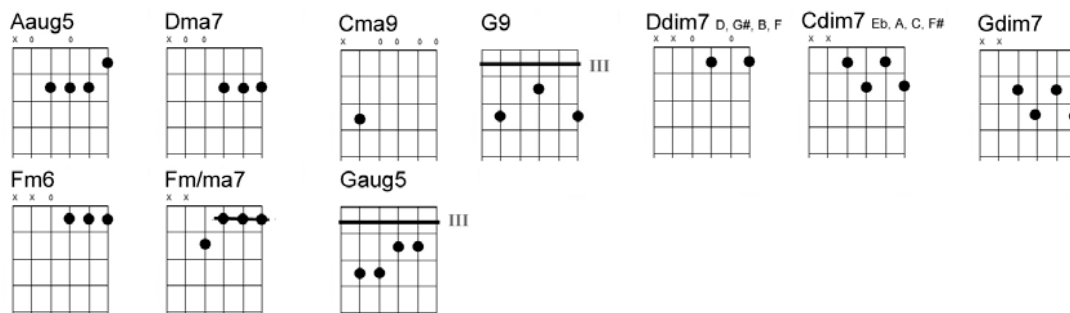
C *G7* *C* *G7* *C* *G7* *C*_(½) *Dm6*_(½) *E7*
 When a star is born, they possess a gift or two
Am *E7* *Am* *Am* *C* *D7* *Gdim7*_(½) *G9*_(½) *G7+*
 One of them is this they have the power to make a wish come true

*C*_(½) *Aaug*_(¼) *A7*_(¼) *Dma7*_(¼) *D*_(¼) *Dm7*_(½) *G* *Cdim7*_(¼) *C*_(¼) *C*_(½)
 When you wish up on a star, makes no difference who you are,
*Cma9/E*_(½) *Cdim7*_(½) *Dm7*_(½) *G7*_(½) *Dm7*_(½) *G9*_(½) *C*_(½) *G7*_(½)
 Any thing your heart desires will come to you.

*C*_(½) *Aaug*_(¼) *A7*_(¼) *Dma7*_(¼) *D*_(¼) *Dm7*_(½) *G* *Cdim7*_(¼) *C*_(¼) *C*_(½)
 If your heart is in your dream, no request is too ex trem e,
*Cma9/E*_(½) *Cdim7*_(½) *Dm7*_(½) *G7*_(½) *Dm7*_(½) *G9*_(½) *C*
 When you wish up on a star as dream ers do.

*Fm6*_(½) *Fm(ma7)*_(½) *C* *Dm*_(½) *Gdim7*_(¼) *G7*_(¼) *Cdim7*_(½) *C*_(½)
 Fate is kind, she brings to those who love,
Am *Ddim7*_(¼) *D7*_(¼) *Dm*_(½) *Fm6* *G7*
 the sweet fulfillment of their secret long ing.

*C*_(½) *Aaug*_(¼) *A7*_(¼) *Dma7*_(¼) *D*_(¼) *Dm7*_(½) *G* *Cdim7*_(¼) *C*_(¼) *C*_(½)
 Like a bolt out of the blue, fate steps in and sees you through;
Cma9/E *Cdim7* *Dm* *G7* *Dm7*_(½) *G*_(¼) *C*_(½) *Dm7*_(¼) *Gaug*_(¼)
 When you wish upon a star your dreams come true
Cma9/E *Cdim7* *Dm* *G7* *Dm7*_(½) *G7*_(½) *C*
 When you wish upon a star your dreams come true



Where Is Your Heart? (Moulin Rouge) lyrics

by William Engvick and music by Georges Auric, original lyrics by Jacques Larue (1952)

D F#m Bm7₍₁₎ A7₍₂₎ Em7₍₁₎ A7₍₂₎
 Whenever we kiss, I wonder, your
Em A Em7₍₁₎ A6₍₁₎ A7₍₁₎ D₍₂₎ A7₍₁₎
 lips may be near, but where is your heart? It's
D F#m Bm7₍₁₎ A7₍₂₎ Em7₍₁₎ A7₍₂₎
 always like this, I wonder
Em A Em7₍₁₎ A6₍₁₎ A7₍₁₎ D
 You're close to me here, but where is your heart?

Em7₍₂₎ A7₍₁₎ Dma7₍₂₎ D6₍₁₎
 It's a sad thing to realize that
Em6₍₂₎ F#7₍₁₎ Bm₍₂₎ Bm6₍₁₎
 you've a heart that never melts. When we
C#7b9 F#m
 kiss, do you close your eyes,
Bm7₍₂₎ E7₍₁₎ A7
 Pretending that I'm someone else?

D F#m Bm7₍₁₎ A7₍₂₎ Em7₍₁₎ A7₍₂₎
 You must break the spell, this cloud that I'm under
Em Em7₍₂₎ D#dim7₍₁₎ Em7₍₁₎ A6₍₁₎ A7₍₁₎ D₍₂₎ G6₍₁₎ D6_(hold)
 So please won't you tell, darling, where is your heart?

Moulin des amours
 Tu tournes tes ailes
 Au ciel des beaux jours
 Moulin des amours

Mon cœur a dansé
 Sur tes ritournelles
 Sans même y penser
 Mon cœur a dansé

Ah, mon Dieu, qu'ils étaient jolis
 Ces yeux qui valsaient dans les miens
 On s'aimait presque à la folie
 Et cet amour te plaisait bien

Des mots de bonheur
 Chantaient sur tes ailes
 Des mots de bonheur
 Simple comme nos cœurs

Dis moi chéri, dis-moi que tu m'aimes
 Dis-moi chéri que c'est pour la vie

Comme on a dansé
 Sur tes ritournelles
 Tous deux enlacés
 Comme on a dansé !

Que de fois l'on a répété
 Ces mots qui chantaient dans nos cœurs
 Et pourtant que m'est-il resté
 De tant de rêves de bonheur ?

Un simple moulin
 Qui tourne ses ailes
 Un simple moulin
 Rouge comme mon cœur !

Dis moi chéri, dis-moi que tu m'aimes
 Dis-moi chéri que c'est pour la vie

Wreck of Old 97

by Henry Whittier, Charles Noell, and Fred Lewey
(1923 court assignment of authorship to song about train wreck of September 27, 1903)

On one cloudless morning I stood on the mountain
Just watching the smoke from below
It was coming from a tall, slim smokestack
Way down on the southern railroad

It was 97, the fastest train
Ever ran the southern line
All the freight trains and pass'gers take the side for 97
For she's bound to be at stations on time

They gave him his orders at Monroe, Virginia
Saying, "Stevie, you're way behind time
This is not 38, but it's Old 97
You must put her into Spencer on time"

He looked 'round and said to his black greasy fireman
"Just shovel in a little more coal
And when I cross that old White Oak Mountain
You can just watch Old 97 roll"

It's a mighty rough road from Lynchburg to Danville
And the lie was a three-mile grade
It was on that grade that he lost his air brakes
And you see what a jump that she made

He was going down the grade making 90 miles an hour
When his whistle began to scream
He was found in that wreck with his hand on the throttle
He was scalded to death by the steam

Did she ever pull in? No, she never pulled in
And at 1:45 he was due
For hours and hours has the switchman been waiting
For that fast mail that never pulled through

Did she ever pull in? No, she never pulled in
And that poor boy, he must be dead
Oh, yonder he lays on the railroad track
With the cart wheels over his head

97, she was the fastest train
That the south had ever seen
But she run so fast on that Sunday morning
That the death score was numbered 14

Now, ladies, you must take warning
From this time now and on
Never speak harsh words to your true loving husband
He may leave you and never return

You Are My Lucky Star

lyrics by Arthur Freed and music by Nacio Herb Brown (1935)

F F C7 C7
 You are my lucky star
C7 C7 F F
 I saw you from afar
F F G7 G7 C7 C7
 Two lovely eyes, at me they were gleamin', beamn'
F(½) Bb(½) B7(½) C7(½)
 I was star struck

F F C7 C7
 You're all my lucky charms
C7 C7 F F
 I'm lucky in your arms
F7 F7(½) F7b9(½) Bb6/F Bbm6 F7b9=Cdim7+bass F)
 You've opened heaven's portal here on earth for this poor mortal
F F C7 F(½) Bb6(½)
 You are my lucky star

F C7 F C7
 In my imagination, I searched the star-lit sky so bright
D Am Gm7(¾) C7(¾) F
 In my imagination, there I saw you in the light
F C7 F C7
 And then one day I found you, How could I help but realize?
D Am G7 C7
 My lucky star smiling, right there before my very eyes, oh

You are my lucky star
 I saw you from afar
 If God was a glamorous creature
 You're a four-star feature

Though you are never seen
 Up on some movie screen
 You are my Schear, Crawford,
 Hepburn, Harlow, and my Garbo
 You are my lucky star

You are my lucky star
 I saw you from afar
 Two lovely eyes, at me they were
 gleamin', beamn'
 I was star struck

Though you are never seen
 Up on some movie screen
 You've opened heaven's portal
 here on earth for this poor mortal
 You are my lucky star

You'll Never Walk Alone

, lyrics by Oscar Hammerstein II and
music by Richard Rodgers (1945 from "Carousel")

A *A* *E* *E*
When you walk through the storm, hold your head up high,
D *A* *E* *Em*
And don't be afraid of the dark;
Bm *G* *D* *Bm*
At the end of the storm is a golden sky,
*G*_(1/2) *D*_(1/2) *Em*_(1/2) *D*_(1/2) *C#m* *A7*
And the sweet silver song of a lark.

D *Fdim* *A* *Bm7-5*
Walk on through the wind, walk on through the rain,
A *C#m* *D* *E7*
Though your dreams be tossed and blown,
A *A+* *D* *B7/F#*
Walk on, walk on with hope in your heart
*A*_(1/2) *A+*_(1/2) *Dmaj7*_(1/2) *Gdim*_(1/2) *C#m* *E7*
And you'll nev - er walk a - lone,
*A*_(1/2) *A+*_(1/2) *D* *E7* *A7*
You'll nev - er walk a - lone.

You Rascal You (I'll Be Glad When You're Dead)

by Sam Theard (1931)

Em *Em*_(½) *B7*_(½) *Em*_(½) *Edim7*_(½) *Em*
 I'll be glad when you dead, you rascal, you!
Em *Em* *B7*_(½) *Bdim7*_(½) *B7*
 I'll be glad when you dead, you rascal, you!
Em *Am6*_(½) *B7* *Em6*_(½) *C7*_(½) *B7*
 When you dead in your grave, no more women will you crave.
Em *Em*_(½) *B7*_(½) *Em* *Em*_(½) *B7*_(½)
 I'll be glad when you dead, you rascal, you!
*E*_(½) *Am*_(½) *Em*_(½)

I trust you in my home, you rascal, you.
 I trust you in my home, you rascal, you.
 I trust you in my home, you wouldn't leave my wife alone.
 I'll be glad when you dead, you rascal, you!

I fed you since last fall, you rascal, you.
 I fed you since last fall, you rascal, you.
 I fed you since last fall, then you got your ashes hauled.
 I'll be glad when you dead, you rascal, you!

You asked my wife to wash your clothes, you rascal, you.
 You asked my wife to wash your clothes, you rascal, you.
 You asked my wife to wash your clothes and something else I suppose.
 I'll be glad when you dead, you rascal, you!

You asked my wife for a meal, you rascal, you!
 You asked my wife for a meal, you rascal, you!
 You asked my wife for a meal, and something else you tried to steal.
 I'll be glad when you dead, you rascal, you!

You know you done me wrong, you rascal, you.
 You know you done me wrong, you rascal, you.
 You know you done me wrong, you done stole my wife and gone.
 I'll be glad when you dead, you rascal, you!

Please don't me find you, rascal, you.
 Please don't let me find you, rascal, you!
 Please don't let me find you cause you'll leave this world behind you.
 I'll be glad when you dead, you rascal, you!

Ain't no use to run, you rascal, you.
 Ain't no use to run, you rascal, you.
 Ain't no use to run, you all through having your fun
 And you still having your fun, you rascal, you!

I'm gonna kill you just for fun, you rascal, you!
 I'm gonna kill you just for fun, you rascal, you!
 I'm gonna kill you just for fun; the buzzards gonna have you when I'm done.
 I'll be glad when you dead, you rascal, you!

You done messed with my wife, you rascal, you!
 You done messed with my wife, you rascal, you!
 You done messed with my wife, I swear I'm gonna take your life.
 I'll be glad when you dead, you rascal, you!

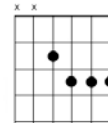
Now I'll be glad when you die, you rascal you, uh-huh.
 I'll be glad, when you leave this earth it's true, oh yeah.
 When you're lyin' down six feet deep, no more fried chicken will you eat.
 I'll be glad when you're dead, you rascal you, oh yeah.

'll be glad when you're dead, you rascal you, uh-huh.
 I'll be glad when you're dead, you rascal you, oh yeah.
 I'll be standin' on the corner high, when they drag your body by,
 I'll be glad when you're dead, you rascal you

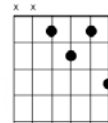
Em7b5 = *Gm6*
Am7b5 = *Cm6*

C#m7b5 = *Em6*
F#m7b5 = *Am6*

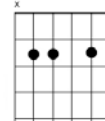
Em7b5



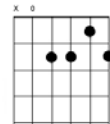
Am7b5 (*Cm6*)



Em6 (*C#m7b5*)



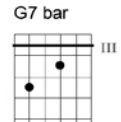
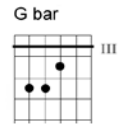
Am6



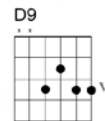
You're Sixteen

by Bobby Sherman and Dick Sherman (1960)

G B7
 You come on like a dream, peaches and cream,
C G
 lips like strawberry wine
A7 D7 G(½) Ddim(½) D7
 You're sixteen, you're beautiful and you're mine



G B7
 You're all ribbons and curls, oooh what a girl
C G
 eyes that sparkle and shine
A7 D7 G(½) C9(½) G
 You're sixteen, you're beautiful and you're mine



D D7
 You're my baby, you're my pet,
G G
 We fell in love on the night we met
A A7
 You touched my hand, my heart went pop
D7 D9
 Oooh when we kissed, we could not stop

G B7
 You walked out of my dreams, and into my arms
C G
 now you're my angel divine
A7 D7 G(½) B(½) E7
 You're sixteen, you're beautiful, and you're mine
A7 D7 G(½) C9(½) G
 You're sixteen, you're beautiful, and you're mine

Zip-A-Dee-Doo-Dah

music by Allie Wrubel and words by Ray Gilbert from "Song of the South" (1945)

C C F C
Zip a dee doo-dah, zip a dee ay --
 F C $D9$ $G7$
My, oh my, what a wonderful day!
 C C F C
Plenty of sunshine headed my way --
 F $C_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $G9_{(\frac{1}{2})}$ C
Zip a dee doo-dah, zip a dee ay.

$G9$ $G9$
Mister blue - bird on my
 $Cdim7_{(\frac{1}{4})}$ $C_{(\frac{3}{4})}$ C
shoul der.
 $D7$ $D7$
It's the truth, it's "acch'll".
 $G7$ $G7$
Everything is satisfach'll.

C C F C
Zip a dee doo-dah, zip a dee ay --
 F $C_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $D7$ $G7$ $C7$
Wonderful feeling, wonderful day