

Pop 1940-1949

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A Summer Place

lyric by Mac Discant and music by Max Steine
(1958)

*A*_(1/2) *F#m7*_(1/2) *Bm7*_(1/2) *E7*_(1/2)
Bells will be ringing and birds will be singing if
*A*_(1/2) *F#m7*_(1/2) *Bm7*_(1/2) *E7*_(1/2)
you and your lover should ever dis cover that

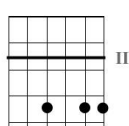
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there's a summer place where it may
*Ama7*_(1/2) *C#m7*_(1/2) *Bm7*_(1/2) *E7*_(1/2) *Ama7*_(1/2) *C#m*_(1/2) *Bm7* *E7*_(1/2)
rain or storm, yet, I'm safe and warm for with-

*A*_(1/2) *F#m7*_(1/2) *Bm7*_(1/2) *E7*_(1/2) *A*_(1/2) *F#m7*_(1/2) *Bm7*_(1/2) *E7*_(1/2)
in that summer place your arms reach
*Ama7*_(1/2) *C#m7*_(1/2) *Bm7*_(1/2) *E7*_(1/2) *Ama7*_(1/2) *C#m*_(1/2) *Bm7* *E7*_(1/2)
out to me and my heart is free from all

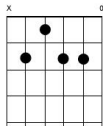
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care for it knows... there are
*F#m*_(1/2) *A*_(1/2) *Dadd#11*_(1/2) *Bm7*_(1/2) *A/C#*_(1/2) *F#m7*_(1/2) *B11*_(1/2) *Dm6*_(1/2)
no gloomy skies, when seen through the eyes of
*A/E*_(1/2) *Bm/D*_(1/2) *B9*_(1/2) *B7add13*_(1/2) *E9*_(1/2) *E9*_(1/2) *E9*_(1/2) *E9*_(1/2)
those who are blessed, with love and the sweet secret

*A*_(1/2) *F#m7*_(1/2) *Bm7*_(1/2) *E7*_(1/2) *A*_(1/2) *F#m7*_(1/2) *Bm7*_(1/2) *E7*_(1/2)
of a summer place. That it's
*Ama7*_(1/2) *C#m7*_(1/2) *Bm7*_(1/2) *E7*_(1/2) *Ama7*_(1/2) *C#m*_(1/2) *Bm7* *E7*_(1/2)
any where, where two people share, all their
*A*_(1/2) *F#m7*_(1/2) *Bm7*_(1/2) *E7*_(1/2) *A*_(1/2) *F#m7*_(1/2) *Bm7*_(1/2) *E7*_(1/2)
hopes, all their dreams, all their
*A*_(1/2) *F#*_(1/2) *Bm7*_(1/2) *E7sus4*_(1/2) *A6/9*_(hold)
Love.

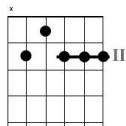
B7 add 13



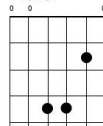
B11



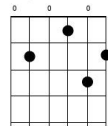
B9



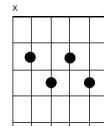
A6/9



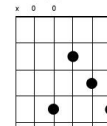
E9



Dm6



Dadd#11/F#



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 Cau(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,

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

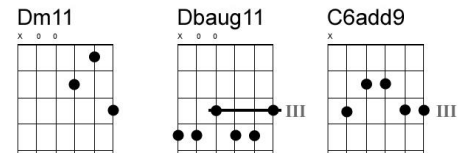
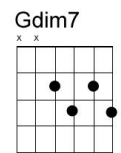
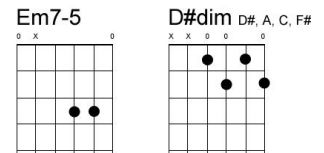
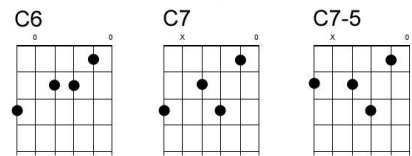
Dm7 *Gdim7* *G7* *G7*
That no one can deny

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



Bésame Mucho

by Consuelo Velazquez (1941)

Am^(1/2) *Am(ma7)*^(1/2) *Am7*^(1/2) *Am6*^(1/2) *Dm*^(1/2) *Dm(ma7)*^(1/2) *Dm7*^(1/2) *Dm6*
Besame, besame mucho,
Dm^(1/2) *C#dim*^(1/2) *Dm7/C*^(1/2) *E7/B*^(1/2) *Am*^(1/2) *Em/B*^(1/2) *Fma7*^(1/2) *E7*^(1/2)
Como si fuera esta noche, la ultima vez

A^(1/2) *A7*^(1/2) *A* *Dm9*^(1/2) *Dm*^(1/2) *Bm7b5*^(1/2) *E7b9*^(1/2)
Besame, besame mucho,
Am^(1/2) *Am7/C*^(1/2) *F7*^(1/2) *E7*^(1/2) *Am*^(1/2) *Dm*^(1/2) *Am* *Am*
Que tengo miedo perderte, perderte despues ...

Dm7/A *Am* *Bm7b5*^(1/2) *E7b9*^(1/2) *Am7*^(1/2) *E7b9*^(1/2)
Quiero sentirte muy cerca, mirarme en tus ojos, verte junto a mi
Dm7/A *Am* *B7*^(1/2) *F7*^(1/2) *E7* *E7*
Piensa que tal vez mañana, yo estare lejos, muy lejos de ti ...

Am^(1/2) *Am(ma7)*^(1/2) *Am7*^(1/2) *Am6*^(1/2) *Dm*^(1/2) *Dm(ma7)*^(1/2) *Dm7*^(1/2) *Dm6*
Besame, besame mucho,
Dm^(1/2) *C#dim*^(1/2) *Dm7/C*^(1/2) *E7/B*^(1/2) *Am*^(1/2) *Em/B*^(1/2) *Fma7*^(1/2) *E7*^(1/2)
Como si fuera esta noche, la ultima vez

A^(1/2) *A7*^(1/2) *A* *Dm9*^(1/2) *Dm*^(1/2) *Bm7b5*^(1/2) *E7b9*^(1/2)
Besame, besame mucho,
Am^(1/2) *Am7/C*^(1/2) *F7*^(1/2) *E7*^(1/2) *Am*^(1/2) *Dm*^(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

G Em C D7 G Em C D7
Somewhere beyond the sea somewhere waiting for
G B7 Em D7 G Em C E7
me my lover stands on golden sands
Am D7 Adim7 Em C A7 A7 D D7
and watches the ships that go sailing

G Em C D7 G Em C D7
Somewhere beyond the sea She's there watching for
G B7 Em D7 G Em C E7
me If I could fly like birds on high
Am D7 Adim7 Em C A7 A7 D D7 F#7
Then straight to her arms I'd go sailing It's

B G#dim C#m F#7 B G#m C#m F#7 B B B A7
far beyond a star it's near beyond the moon I
D Bm G A7 D Bm Em A7 D D7 Bm D7
Know beyond a doubt, my heart will lead me there soon We'll

G Em C D7 G Em C D7
meet beyond the shore, we'll kiss just as
G B7 Em D7 G Em C E7
Before, happy we'll be beyond the sea
Am D7 Adim7 Em C A7 D7 G
And never again, I'll go sailing.

Blues in the Night (My Momma Done Told Me)

lyrics by Johnny Mercer and music by Harold Arlen (1941)

Bb *Bb* *Bb7* *Bb7*
 My mama done tol' me, when I was in kneepants, my mama done tol' me, "Son,
Eb7 *Eb7* *Bb7(½)* *Bb7*
 A woman'll sweet talk, and give ya the big eye, but when the sweet talkin's done,
F7 *C7b9(½)* *F7(½)* *Bb* *Bb*
 A woman's a two-face, a worrisome thing who'll leave ya t' sing the blues, in the night

Bb7 *Eb7* *Bb7* *Bb*
 Now the rain's a-fallin', hear the train a-callin', Whoo-ee." (My mama done tol' me,)

Eb9 *Eb9(½)* *F7(½)* *Bb* *Bb7*
 Hear that lonesome whistle blowin' 'cross the trestle, "Whoo-ee." (My mama done tol' me.)

F7 *C7b9(½)* *F7(½)* *Bb* *Bb*
 A whoo-ee-duh whoo-ee, Ol' clickety clack's a-echoin' back the blues in the night.

Eb9 *Ebm6(½)* *F7(½)* *Db7*
 The evening breeze'll start the trees to cryin' and the moon'll hide it's

C7#5(½) *C7(½)* *G7b9* *Gm7b5(½)* *C7(½)* *F7* *Cm7b5(½)* *F7(½)*
 light when you get the blues in the night;

Eb9 *Ebm6(½)* *F7(½)* *Db7*
 Take my word, the mocking bird'll sing the saddest kind of

C7#5(½) *C7(½)* *G7b9* *Gm7b5(½)* *C7(½)* *F7(½)* *Ebm(½)*
 song, he knows things are wrong, and he's right.

Bb *Bb* *Bb7* *Bb7*
 From Natchez to Mobile, from Memphis to Saint Joe, wherever the four winds blow;

Eb7 *Eb7* *Bb7(½)* *Bb7*
 I've been in some big towns and heard me some big talk, but there is one thing I know:

F7 *C7b9(½)* *F7(½)* *Bb* *Bb*
 A woman's a two-face, a worrisome thing who'll leave ya t' sing the blues, in the night

Bb7 *C7b9(½)* *F7(½)* *C7(½)* *Fsus4(½)* *Bb*
 Oooo oooo oooo, My mama was right, there's blues in the night.

Coucou

by Django Reinhardt (1940)

C C Am Am
 Coucou, les rosiers fleurissent. Coucou, les rameaux verdissent
 F F#dim7(½) G7(½) C(½) Am(½) Dm(½) G7(½)
 Coucou, voice le printemps
 C C Am Am
 Coucou, le beau soleil brille. Coucou, et les yeux des filles
 F G7 C C
 Coucou, en font tout autant
 C7 C7 F F
 Que faites-vous, que faites-vous, encore à sommeiller
 D7 D7 G7 G7
 Eveillez-vous, éveillez-vous, le monde est transformé
 C C Am Am
 Coucou, ouvrez moi bien vite. Coucou, mon coeur vous invité
 F G7 C(½) Am(½) Dm(½) G7(½)
 Coucou, il faut nous aimer

C C Am Am
 Cadillac. Cadillac
 F G7 C(½) Am(½) Dm(½) G7(½)
 Coucou, bonjour mon amour da di da di da
 C Am
 Cadillac. Cadillac
 F G7 C C
 Coucou, veut dire bonjour
 Que faites-vous, que faites-vous, encore sommeilleré
 Eveillez-vous, éveillez-vous, le monde est transformé
 C C Am Am
 Coucou, ouvrez moi bien vite. Coucou, mon coeur vous invité
 F G7 C(½) Am(½) Dm(½) G7(½)
 Coucou, il faut nous aimer

Hello—the roses flower. Hello—the branches become green. Hello—here comes the spring
 Hello—the beautiful sun shines. Hello—and the girl's eyes. Hello—just make the same.
 What are you doing? What are you doing? Still sleeping--wake up the world has
 changed.
 Hi—let me in quick. Hi—my heart invites you., Hi –we have to love each other.
 Cadillac. Cadillac. Hello my love. Cadillac. Cadillac. Coucou means"hello."

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.

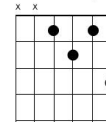
F₍₂₎ *Fdim7*₍₁₎ *F*₍₂₎ *Fdim7*₍₁₎ *F* *D7*
 Just two of us to gether, we'll
G7 *G7* *G7* *G#dim7*
 plan a honey moon
F *Gm7*₍₂₎ *C7*₍₁₎ *F* *D7*
 Cruising down the river on a
G9₍₂₎ *G7*₍₁₎ *Bb/C*₍₂₎ *C7*₍₁₎ *F* *F*
 Sun day af ter noon.

Don't Sit Under the Apple Tree

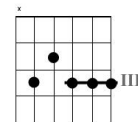
by Lew Brown and Charlie Tobias, music by Sam H. Stept (1942)

*F*_(1/2) *F6*_(1/2) *F*_(1/2) *F6*_(1/2) *F*_(1/2) *F6*_(1/2) *F*_(1/2) *F#dim7*_(1/2)
 Don't sit under the apple tree with anyone else but me
*Gm7*_(1/2) *C11*_(1/2) *C9* *F*_(1/2) *F6*_(1/2) *F*_(1/4) *C7*_(1/4) *Gm7*_(1/4) *C7*_(1/4)
 Anyone else but me, anyone else but me, no, no, no
*F*_(1/2) *F6*_(1/2) *F*_(1/2) *F6*_(1/2) *F*_(1/2) *Am7b5*_(1/2) *D7*
 Just remember that I've been true to nobody else but you
G7 *C11*_(1/2) *C7*_(1/2) *F6*_(1/2) *Bb*_(1/2) *F*_(1/2) *Gm7*_(1/2)
 So just be true to me

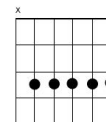
Am7b5 (Cm6)



C9



C11

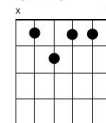


Don't go walkin' down Lovers' Lane with anyone else but me
 Anyone else but me, anyone else but me, no, no, no
 Don't start showing off all your charms in somebody else's arms
G7 *C11*_(1/2) *C7*_(1/2) *F6*_(1/2) *Gm7*_(1/2) *G#dim7*_(1/2) *F*_(1/2)
 You must be true to me

*Bb*_(1/2) *Bb6*_(1/2) *Bb*_(1/2) *Bb6*_(1/2) *F*_(1/2) *Gm7*_(1/2) *F*_(1/2) *A7/E*_(1/2)
 I'm so afraid that the plans we made underneath those moon lit skies
*Dm*_(1/2) *Dm7*_(1/2) *Bm7-5*_(1/2) *G9*_(1/2) *C7* *C7*_(1/2) *C7#5*_(1/2)
 Will fade away and your bound to stray if the stars get in your eyes

*F*_(1/2) *F6*_(1/2) *F*_(1/2) *F6*_(1/2) *F*_(1/2) *Am7b5*_(1/2) *D7*
 So don't sit under the apple tree with anyone else but me, you're
G7 *C11*_(1/2) *C9*_(1/2) *F6* *C7#5*_(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

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

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.

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.

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

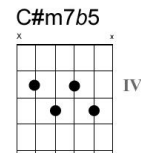
A *A* *Bm7* *E7*
The girl that I marry will have to be
E7 *E7* *A* *A*
As soft and as pink as a nursery
E7 *E7* *A* *A*₍₁₎ *Bm7*₍₁₎ *E7*₍₁₎
The girl I call my own will wear
A *Bm* *A* *E7*
Satsins and laces and smell of cologne

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 marry must be

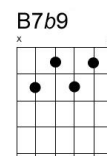
Give Me The Simple Life

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

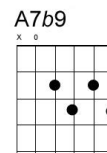
Em7 A7 D B7
 I don't believe in frettin' and grievin';
C#m7-5 F#7 Bm D7(B7b9)
 Why mess around with strife?
G(Em7) Gm D Bm7
 I never was cut out to step and strut out.
E7 Em7 A7 A7
 Give me the simple life.



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.

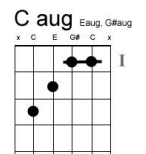
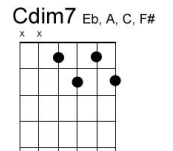
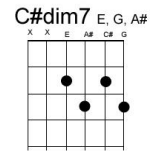


Em7 A7 D B7
 Some like the high road, I like the low road,
C#m7-5 F#7 Bm D7(B7b9)
 Free from the care and strife.
G Gm D Bm7
 Sounds corny and seedy, but yes, indeed-y;
E7 A7 D D
 Give me the simple life.

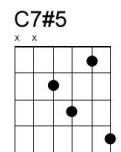
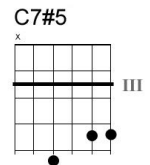
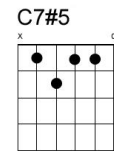
Have I Told You Lately That I Love You?

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 adore 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.

How High the Moon?

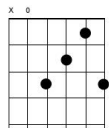
words by Nancy Hamilton and music by Morgan Lewis (from "Two for the Show")(1940)

Am7 *Am6(½)* *D7sus4(½)* *G* *G(½)* *C#dim7(½)*
 Some where the moon still shines and hearts are still romancing. Some
C6 *Cm6(½)* *D7(½)* *G* *G(½)* *C#dim7(½)*
 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(½)* *Cm6(½)* *D7* *D7(½)* *Am7(¼)* *D7(¼)*
 Now I can scarcely see or hear. Some where there's

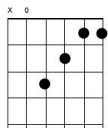
Gsus2(½) *G(½)* *Gma7(½)* *G6(½)* *Gm* *Gm7(½)* *C9(½)*
 Mus ic, how faint the tune. Some where there's
Fsus2(½) *F(½)* *Fma7(½)* *F6(½)* *Fm7(½)* *Bb9(½)* *Bb7(½)* *Ab(¼)* *Bb7(¼)*
 heav en how high the moon? There is no
Eb(½) *Ebma7(½)* *Cm(½)* *D7(½)* *Gm(½)* *Gm7(½)* *Cm6(½)* *D7(½)*
 moon above when love is far away too, 'till it comes
G(½) *Gma7(½)* *Am7(½)* *D7(½)* *Bm7(½)* *Bb7(½)* *Am7(½)* *D7(½)*
 true that you love me as I love you. Some where there's

Gsus2(½) *G(½)* *Gma7(½)* *G6(½)* *Gm* *Gm7(½)* *C9(½)*
 Mus ic how near, how far? Some where there's
Fsus2(½) *F(½)* *Fma7(½)* *F6(½)* *Fm7(½)* *Bb9(½)* *Bb7(½)* *Ab(¼)* *Bb7(¼)*
 heav en it's where you are The dark est
Eb(½) *Ebma7(½)* *Cm(½)* *D7(½)* *Gma7* *Am7(½)* *D7b9(½)*
 night would shine if you would come to me soon. Un til you
Bm7(½) *Bb7(½)* *Am7(¾)* *D7b9(¼)* *G6* *D7(½)* *Am7(¼)* *D7(¼)*
 will, how still my heart, how high the moon! Some where there's

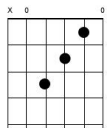
Fsus2



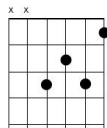
F



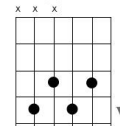
Fma7



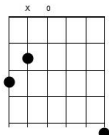
F6



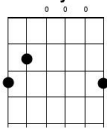
D7b9



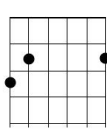
Gsus2



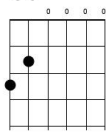
G major



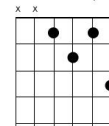
Gma7



G6



Am7b5 (Cm6)



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.

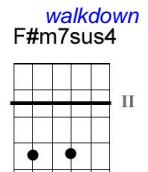
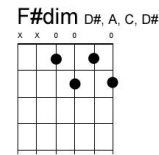
Dm6 Dm7b5 Fdim Fdim A A9 Cdim A
I know a bit about bi - ol - o - gy, a little more about psy - chol - o - gy,
D Dm7 A F#7 D9 E7/6(½) E7(½) A A
I'm a little gem in ge - ol - o - gy, but I don't know enough about you.

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

I Remember You

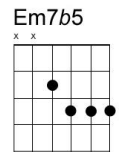
lyrics by Johnny Mercer and music by Victor Schertzinger (1942)

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

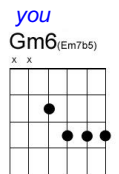


C F#m7sus4(1/2) B7(1/2) E F#m7(1/2) B7(1/2)
 I remember too, a distant bell, and stars that
 E Em7(1/2) A7(1/2) D F#7(1/4) Bm(1/4) F#7(1/2)
 fell, like rain, out of the blue;

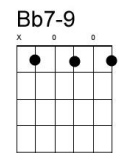
blue



G F#7 G B7b5(1/2) E7(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#(1/4) G(1/2) Em7b5(1/4) Am7(1/2) D7(1/2) G Dm7(1/2) G7(1/2)
 Tell them, I re member you



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



G F#7 G B7b5(1/2) E7(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#(1/4) G(1/2) Em7b5(1/4) Am7(1/2) G(hold)
 Tell them, I re member you
 A(1/4) Bb(1/2) Gm7b5(1/4) Cm7(1/2)
 Tell them, I re member ll
 C6 D9 G G
 Tell them, I remember you

It's Been a Long, Long Time

lyrics by Sammy Cahn
and music by Jule Styne (1946)

*F*_(½) *F#dim7*_(½) *Gm*_(½) *C7*_(½) *F*_(½) *Abdim7*_(¼) *Gm*_(¼) *C7*

*F*_(½) *F#dim7*_(½) *Gm*_(½) *C7*_(½)
Never thought that you would be standing here so close to me

*Cm7*_(½) *F9*_(½) *Bb*_(½) *Bbm*_(½)

There's so much I feel that I should say but

*F*_(½) *Dm*_(½) *Gm9*_(½) *C7b9*_(½) *F*_(½) *Dm*_(½) *Gm9*_(½) *C7b9*_(½)
words can wait until some other day

*F*_(½) *Fma7*_(½) *F6*
Kiss me once and kiss me twice and kiss me once again. It's been a

*F6*_(½) *F#dim7*_(½) *C9*
long, long time.

*Gm*_(½) *Daug*_(½) *Gm7*_(½) *C7*_(½)
Haven't felt like this, my dear, since I can't remember when, it's been a

*Gm7*_(½) *C9aug*_(½) *F*
long, long time.

*F*_(½) *Cm6*_(½) *Cm7*_(½) *D7*_(½)
You'll never know how many dreams I've dreamed about you, or

*Gm*_(½) *Bbm6*_(½) *Bbm6*_(½) *C7*_(½)
just how empty they all seemed without you,

*F*_(½) *Fma7*_(½) *F6*
So kiss me once and kiss me twice and kiss me once again. It's been a

*Gm7*_(½) *C7*_(½) *F*_(¼) *Abdim7*_(¼) *C7*_(¼) *C9*_(¼)
long, long time, It's been a

*Gm7*_(½) *C7*_(½) *F*_(¼) *Abdim7*_(¼) *C7*_(¼) *C9*_(¼) *F6*_(hold)
long, long time,

I've Got the Sun in the Morning

by Irving Berlin
(from *Annie Get Your Gun*) (1946)

A7^(1/2) *Em7*^(1/2) *D* *G*^(1/2) *A7*^(1/2) *D*
 Got no diamond, got no pearl,
G^(1/2) *Em7*^(1/2) *D*^(1/2) *Edim*^(1/2) *D7* *Cdim7*
 still I think I'm a lucky girl, I've got the
 G^(1/2) *G/F#*^(1/2) *Em7*^(1/2) *Edim*^(1/2) *A7*^(1/2) *Em7*^(1/2) *D7*^(1/2) *Cdim7*^(1/2)
 sun in the morning and the moon at night. (I've got the
 G^(1/2) *G/F#*^(1/2) *Em7*^(1/2) *Edim*^(1/2) *A7*^(1/2) *Em7*^(1/2) *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^(1/2) *G/F#*^(1/2) *Em7*^(1/2) *Edim*^(1/2) *A7*^(1/2) *Em7*^(1/2) *D7*^(1/2) *Cdim7*^(1/2)
 And with the sun in the morning and the moon in the eve - ning,
Em7 *Em7* *Edim7* *Edim7* *D*^(hold)
 I'm all right!

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,

Java Jive

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

D Fdim7(½) D6(½) A7(½) Em7(½) A7 Gdim7 Em7(½) A7(½) D D6
I love coffee, I love tea. I love the Java Jive and it loves me.
D D7 G6 Gm6 D(½) A7(½) D(½) A7(½) D Fdim7(½) A7(½)
Coffee and tea and the jivin' and me, a cup, a cup, a cup, a cup!

I love java sweet and hot. Whoops! Mr. Moto, I'm a coffee pot. *Fdim7(½) D7(½)*
Shoot me the pot, and I'll pour me a shot, a cup, a cup, a cup, a cup, a cup! So

G7 Gdim7 Dm6 Dm7 G7 Gdim7 D D
slip me a slug from that wonderful mug, And I'll cut a rug till I'm snug in the jug.
D D D7 D7 Gm6 A7 Bm7-5 A7 Cdim7 A7
A slice of onion and a raw one, draw one. 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 D D6 Fdim7 A7
Oh, Boston bean, soy bean, Green beans, cabbage and greens,
D D7 G Bb7 D7 Adim A7(½) Bb7(½) A7(½) Edim7(½)
I'm not keen, for a bean, unless it is a cheery coffee bean, boy.

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!

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!

G7 Gdim7 Dm6 Dm7 G7 Gdim7 D D
Oh, pour me that slug from the wonderful mug And I'll cut a rug till I'm snug in a jug
D D D7 D7 Gm6 A7 Bm7-5 A7 Cdim7 A7
Drop a nickel in my pot, Joe taking in slow. 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!

La Vie en Rose

music by Luiguy(Louis Guglielmi),French lyric by Edifith 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 coeur
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 coeur 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 coeur
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 coeur 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.

Let It Be Me (Je T'appartiens) music by Gilbert Bécaud, English words by Mann Curtis, French words by Pierre DeLanoesman (1955)

F *C*_(½) *A/C#*_(½) *Bb/D*_(½) *Gm/Bb*_(¼) *Gm7*_(¼) *C7sus4*_(½) *C7*_(½)

F *C7*_(¾) *C#dim7*_(¼) *Dm* *Am/C*
 I bless the day I found you I want to stay around you
Bb *F* *Gm7*_(½) *C7b9*_(½) *F*
 And so I beg you, let it be me
F *C7*_(¾) *C#dim7*_(¼) *Dm* *Am/C*
 Don't take this heaven from one If you must cling to someone
Bb *F* *Gm7*_(½) *C7b9*_(½) *F*
 Now and forever, let it be me

Bb *Am* *Bb* *F*
 Each time we meet love, I find complete love
Gm7 *F/A* *Bb* *A*
 Without your sweet love What would life be?
F *C7*_(¾) *C#dim7*_(¼) *Dm* *Am/C*
 And never leave me lonely, tell me you' love me only,
Bb *F* *Gm7*_(½) *Bb*_(¼) *C7b9*_(¼) *F*_(½) *Gm/C*_(¼) *C7*_(¼)
 And that you'll always let it be me.

F *C7*_(¾) *C#dim7*_(¼) *Dm* *Am/C*
 If, for each bit of gladness, some one must taste of sadness
Bb *F* *Gm7*_(½) *C7b9*_(½) *F*
 I'll bear the sorrow, let it be me.
F *C7*_(¾) *C#dim7*_(¼) *Dm* *Am/C*
 No matter what the price is, I'll make the sacrifices,
Bb *F* *Gm7*_(½) *C7b9*_(½) *F*
 through each tomorrow, let it be me.

Bb *Am* *Bb* *F*
 To you I'm praying, hear what I'm saying,
Gm7 *F/A* *Bb* *A*
 Please let your heart break for me, just me. And
F *C7*_(¾) *C#dim7*_(¼) *Dm* *Am/C*
 And never leave me lonely, tell me you' love me only,
Bb *F* *Gm7*_(½) *Bb*_(¼) *C7b9*_(¼) *F*_(hold)
 And that you'll always let it be me.

Je T'appartiens

music by Gilbert Bécaud, English words by Mann Curtis,
French words by Pierre DeLanoesman (1955)

Comme l'argile, l'insecte fragile
L'esclave docile, je t'appartiens
De tout mon être tu es le seul maître
Je dois me soumettre, je t'appartiens

Like clay, the fragile insect
The docile slave, I belong to you
Of all my being you are the only master
I have to submit, I belong to you

Si tu condamnes jetant mon âme
Au creux des flammes, je n'why peux rien
Si tu condamnes, si tu me damnes
Voici mon âme, voici mes mains

If you condemn throwing my soul
To the hollow of flames, I can do nothing
If you condemn, if you damn me
Here is my soul, here are my hands

Avec les peines, l'amour et la haine
Coulant dans mes veines, je t'appartiens
Que puis-je faire pour te satisfaire
Patron de la terre, sur mon chemin?

With the sorrows, love and hatred
Flowing in my veins, I belong to you
What can I do to satisfy you
Owner of the earth, on my way?

Comme les anges chanter tes louanges
Mais je ne suis pas un ange, tu le sais bien
Je ne suis qu'un homme, rien qu'un pauvre
homme
Je t'aime bien, comme un copain

Like angels singing your praises
But I am not an angel. You know that
I am just a man, nothing but a poor man
I love you like a friend

Souvent je pense que dans ton immense
Palais de silence, tu dois être bien
Parfois je pense que dans ton immense
Palais de silence on doit être bien

Often I think that in your immense
Palace of silence, you must be good
Sometimes I think that in your immense
Palace of silence, wWe must be good

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

Lonesome Tears

by Buddy Holly (1958)

E *C#m*
Lonesome tears sad and blue
G#aug5 *A*
I shed lonesome tears for you, guess you
*E*_(½) *C#m7*_(¼) *C#aug5*_(¼) *F#7*_(½) *B7*_(½)
know I know I cried when you said good
*E*_(½) *Adim*_(¼) *Am*_(¼) *E*_(½) *B7*_(½)
bye

E *C#m*
When you left and said I'm gone
G#aug5 *A*
Lonesome tears fell all night long. Yes you
*E*_(½) *C#aug5*_(½) *F#7*_(½) *B7*_(½)
know I know I cried when you said good
*E*_(¼) *A*_(¼) *E*_(¼) *F#m7*_(¼) *E*
bye. You

A *A*
left me here all alone
*E*_(½) *A*_(½) *B9*_(½) *E*_(½)
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#m*
Lonesome tears sad and blue
G#aug5 *A*
I shed lonesome tears for you. Guess you
*E*_(½) *C#aug5*_(½) *F#7*_(½) *B7*_(½)
know I know I cried when you said good
*E*_(½) *Adim*_(¼) *Am*_(¼) *E*_(½) *B7*_(½)
*E*_(½) *Adim*_(¼) *Am*_(¼) *E*_(¼) *E*_(¼) *B7*_(¼) *E*_(½)
bye

Lord Is Good to Me

by Kim Gannon and Walte Kent (1940)

*F*_(½) *C6*_(½) *F7*_(½) *Bb*_(¼) *Gm7b5*_(¼) *F/C*_(½) *C7*_(½) *Fsus4*_(½) *F*

*Fma7*_(½) *Gm7*_(½) *Fma7*_(½) *Gm7*_(½) *Fma7*_(½) *Gm7*_(½) *Fma7*_(½) *Gm7*_(½)
 Aside from planting trees, Johnny Apple seed would pray
F *Dm* *Gm7*_(½) *Bb*_(½) *F* *Gm7*_(½) *C7*_(½) *F* *Gm7*_(½) *C7*_(½)
 And this is how he'd praise the lord come fair or rainy day

G *Am7*_(½) *D7*_(½) *G6* *Am7*_(½) *D7*_(½)
 The Lord is good to me and so I thank the Lord
G *Gma7* *G7* *C*_(½) *Cm*_(½)
 For giving me the things I need, the sun and rain and an appleseed
G6 *Am7*_(½) *D7*_(½) *G*_(½) *Am7*_(½) *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*_(½) *D7*_(½) *G*_(½) *Am7*_(½) *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*_(¼) *B7*_(¼) *Em*_(½) *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

Lover Man

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

Dm7^(1/2) *G7*^(1/2) *Dm7*^(1/2) *G7*^(1/2)

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

Gm7^(1/2) *C7*^(1/2) *Gm7*^(1/2) *C7*^(1/2)

I long to try something I never had

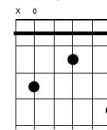
F7#9 *Bb7*

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

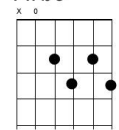
Bbm7^(1/4) *Eb7*^(1/4) *Gm7*^(1/4) *C* *F6*^(1/2) *Em7b5*^(1/4) *A7b9*^(1/4)

Lover man, oh, where can you be?

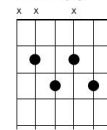
F7#9



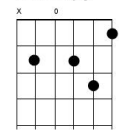
A7b9



Bm7b5



Bm7/b5



The night is cold and I'm so alone

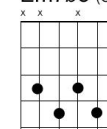
I'd give my soul just to call you my own

Got a moon above me but no one to love me

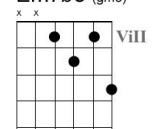
Bbm7^(1/4) *Eb7*^(1/4) *Gm7*^(1/4) *C* *F6*^(1/2) *Bm7b5*^(1/4) *E7b9*^(1/4)

Lover man, oh, where can you be?

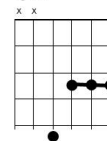
Em7b5 (Gm6)



Em7b5 (gm6)



Gm



Am^(1/2) *Am(ma7)*^(1/2) *Am7* *D7*^(1/2)

I've heard it said that the thrill of romance

Gma7^(1/2) *A7*^(1/2) *Bm7*^(1/2) *Am7*^(1/4) *D7*^(1/4)

Can be like a heavenly dream

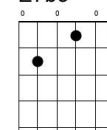
Gm^(1/2) *Gm(ma7)*^(1/2) *Gm7*^(1/2) *C7*^(1/2)

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

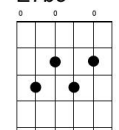
Fma7^(1/2) *Eb7*^(1/2) *Em7b5*^(1/2) *A7b9*^(1/2)

Me, strange as it seems

E7b9



E7b9



Dm7^(1/2) *G7*^(1/2) *Dm7*^(1/2) *G7*^(1/2)

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

Gm7^(1/2) *C7*^(1/2) *Gm7*^(1/2) *C7*^(1/2)

Then whisper sweet little things in my ears

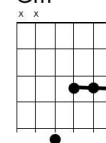
F7#9 *Bb7*

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

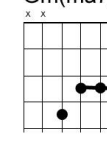
Bbm7^(1/4) *Eb7*^(1/4) *Gm7*^(1/4) *C* *F6*^(hold)

Lover man, oh, where can you be?

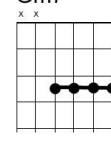
Gm



Gm(ma7)



Gm7



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!

Night We Called It a Day

lyrics by Tom Adair and music by Matt Dennis (1941)

B7^(½) *B7b9*^(½) *Emaj7*^(½) *C#m9*^(½)
 There was a moon out in space,
F#m7^(½) *B7*^(½) *Emaj7*^(½) *E6*^(½)
 But a cloud drifted over its face
C#m7^(½) *F#7*^(½) *B7*^(½) *G7*^(½)
 You kissed me and went on your way
F#m(9)^(½) *F(9)*^(½) *Emaj7*^(½) *E6*^(½)
 The night we called it a day

B7^(½) *B7b9*^(½) *Emaj7*^(½) *C#m9*^(½)
 I heard the song of the spheres
F#m7^(½) *B7*^(½) *Emaj7*^(½) *E6*^(½)
 Like a minor lament in my ears.
C#m7^(½) *F#7*^(½) *B7*^(½) *G7*^(½)
 I hadn't the heart left to pray,
F#m(9)^(½) *F(9)*^(½) *E9*^(½) *E7-9*^(½)
 The night we called it a day

Amaj7^(½) *Bm7/A*^(½) *G#*^(½) *Ama7*^(½)
 Soft thru the dark,
B7^(½) *G#7b5*^(½) *C#m9* *G#7b5=Bm6*
 the hoot of an owl in the sky
D#m7b5^(½) *G#7b9*^(½) *C#m7* *D#m7b5=F#m6*
 Sad tho' his song,
C#7b5^(½) *F#7b9*^(½) *G#m7*^(½) *G7*^(½)
 No bluer than he was I.

B7^(½) *B7b9*^(½) *Emaj7*^(½) *C#m9*^(½)
 The moon went down, stars were gone,
G#7 *C#m7*
 But the sun didn't rise with the dawn,
C#m7^(½) *E/B*^(½) *Bbm7b5*^(½) *A7*^(½) *Bm7b5=Dm6*
 there wasn't a thing left to say,
G#m7^(¼) *G7*^(¼) *F#m7*^(¼) *F7*^(¼) *E*^(hold)
 The night we called it a day.

B7	x2120 (x)
B7-9	x2121x
Emaj7	021100 or 022444
	or 0xx444 or 022140
E6	022120 or 022424
	or 0xx424
C#m9	x46444
F#m9	242224
F9	131213
E7-9	07676x
Amaj7	x0665x
Bm7/a	x0443x
Ab/a	x0111x
G#+	4x655x
G#7	4x454x
D#m7-5	x6767x
F#7-9	2xx323 or x9898x
Bbm7-5	x1212x

Quizás, Quizás, Quizás by Osvaldo Farrés (1947)

Bbm^(1/2) *Eb7*^(1/2) *Fdim7*^(1/2) *Fm* *Cm*^(1/2) *Cm6*^(1/2) *D7*

Gm^(1/2) *n.c.*^(1/2) *Gm* *Cm*^(1/2) *D7*^(1/2) *Gm*
 Siempre que te pregunto, que, cuán do, cómo y dónde
Cm^(1/2) *D7*^(1/2) *Gm* *Eb*^(1/2)(or *Gm*) *D7*^(1/2) *Gm*^(1/2) *Cm6*^(1/2)
 Tú siem pre me respondes, quizás, quizás, quizás

Gm^(1/2) *n.c.*^(1/2) *Gm* *Cm*^(1/2) *D7*^(1/2) *Gm*
 así pasan los días, y yo, desesperando`
Cm^(1/2) *D7*^(1/2) *Gm*^(1/2) *Eb*^(1/2)(or *Gm*) *D7*^(1/2) *Gm*^(1/2) *Cm6*^(1/2)
 Y tú, tú contestando, quizás, quizás, quizás

G^(1/2) *Am7*^(1/2) *D7*^(1/2) *Am7*^(1/2) *D7*^(1/2) *Am7*^(1/2) *G*
 Estás perdiendo el tiempo, pen sando, pen sando
G^(1/2) *Am7*^(1/2) *D7*^(1/2) *Am7*^(1/2) *D7*^(1/2) *Am7*^(1/2) *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^(1/2) *D7*^(1/2) *Gm*^(1/2) *Cm6*^(1/2) *Gm*^(1/2) *D7*^(1/2) *Gm*^(1/2) *Cm6*^(1/2)
 quizás, quizás, quizás, quizás, quizás, quizás
Gm^(1/2) *D7*^(1/2) *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

by Sid Tepper and Roy Bennett (1948)

*C*_(½) *Eb**dim7*_(½) *Dm7* *Dm7*_(½) *G7*_(½) *C6*
 It happened in a flower shop just the other day,
*C*_(½) *Eb**dim7*_(½) *Dm7*_(½) *G7*_(½) *C* *C*_(½) *G7*_(½)
 When I went to order a bou quet
*C*_(½) *Eb**dim7*_(½) *Dm6*_(½) *Edim*_(¼) *F6*_(¼) *Dm7*_(½) *G*_(½) *C*_(½) *Am7*_(½)
 I walked up to the florist but be fore I could begin,
D7 *D7* *G9* *G7*_(¼) *G7*_(¼) *D7*_(¼) *Fdim*_(¼)
 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*_(¾) *Am*_(¼) *Am*
 We had a silly quarrel the oth er day
D7 *D7* *G9*_(½) *Gdim7*_(¼) *G7*_(¼) *G7*_(¼) *Em*_(¼) *F#dim7*_(¼) *G7*_(¼)
 I hope these pretty flowers chase her blues a way. I want some

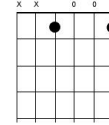
C *C* *B7* *B7*
 red roses for a blue lady;
E7 *E7* *A9* *A9*
 Send them to the sweetest gal in town.
Dm7 *Ab+*_(¾) *Fm6*_(¼) *C* *A9*
 And if they do the trick, I'll hurry back to pick
*Dm7*_(½) *D#dim7*_(½) *C6*_(½) *G7*_(½) *C* *C*_(¼) *Em*_(¼) *F#dim7*_(¼) *G7*_(¼)
 Your best white orchid for her wedding gown.

Remember Me

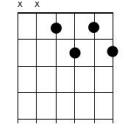
by Scott Wiseman (1946)

*C*_(½) *Cdim7*_(¼) *G7*_(¼)
 The sweet est
C *Dm7*_(½) *G7*_(½) *C* *C*
 songs belong to lovers in the gloaming. The sweetest
G7 *Dm7*_(½) *G7*_(¼) *G7#5*_(¼) *C* *C*_(½) *Cdim7*_(¼) *G7*_(¼)
 days were the days that used to be. The sad dest
*C*_(¾) *G7*_(¼) *C*_(¼) *F*_(¼) *G7*_(¼) *G7#5*_(¼) *C* *C*_(½) *F6*_(¼) *Ab7*_(¼)
 words I ever heard were words of parting when you
*C*_(¾) *Cm*_(¼) *G7* *C* *C*_(½) *G7*_(¼) *C7*_(¼)
 said sweet heart remember me. Re mem ber

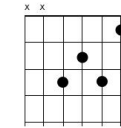
Gaug5 G5+



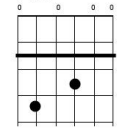
Cdim7 Eb, A, C, F#



F6

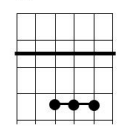


Ab7

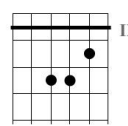


F *F* *C* *C*
 me when the candle lights are gleaming. Remember
G7 *Dm7*_(½) *G7*_(¼) *G7#5*_(¼) *C* *C*_(½) *G7*_(¼) *C7*_(¼)
 me at the close of a long long day. It would be so
F *F* *C*_(½) *Em*_(¼) *Dm7*_(¼) *C*_(¼) *C7*_(¼) *F6*_(¼) *Ab7*_(¼)
 sweet when all alone I'm dreaming just to
*C*_(¾) *Cm*_(¼) *G7* *C*_(½) *F*_(¼) *C*_(¼) *Cdim7*_(¼) *G7*_(¼)
 know you still remember me. You told me
 A bright er

C



Cm



C *Dm7*_(½) *G7*_(½) *C* *C*
 once that you were mine alone forever. And I was
G7 *Dm7*_(½) *G7*_(¼) *G7#5*_(¼) *C* *C*_(½) *Cdim7*_(¼) *G7*_(¼)
 yours till the end of eter ni ty But all those
*C*_(¾) *G7*_(¼) *C*_(¼) *F*_(¼) *G7*_(¼) *G7#5*_(¼) *C* *C*_(½) *F6*_(¼) *Ab7*_(¼)
 vows are broken now and I will never be the
*C*_(¾) *Cm*_(¼) *G7* *C* *C*_(½) *G7*_(¼) *C7*_(¼)
 same ex cept in memory. Re mem ber

C *Dm7*_(½) *G7*_(½) *C* *C*
 face may take my place when we're apart dear, another
G7 *Dm7*_(½) *G7*_(¼) *G7#5*_(¼) *C* *C*_(½) *Cdim7*_(¼) *G7*_(¼)
 love with a heart more bold and free. But in the
*C*_(¾) *G7*_(¼) *C*_(¼) *F*_(¼) *G7*_(¼) *G7#5*_(¼) *C* *C*_(½) *F6*_(¼) *Ab7*_(¼)
 end fair weather friends may break your heart dear and if they
*C*_(¾) *Cm*_(¼) *G7* *C* *C*_(½) *G7*_(¼) *C7*_(¼)
 do sweet heart remember me. Re mem ber

F *F* *C* *C*
 me when I'm gone for I'll be yearning for you each
G7 *Dm7*_(½) *G7*_(¼) *G7#5*_(¼) *C* *C*_(½) *G7*_(¼) *C7*_(¼)
 night far away on the deep blue sea. Don't cry for
F *F* *C*_(½) *Em*_(¼) *Dm7*_(¼) *C*_(¼) *C7*_(¼) *F6*_(¼) *Ab7*_(¼)
 me but keep our love light burn ing. When I'm
*C*_(¾) *Cm*_(¼) *G7* *C*_(½) *F*_(¼) *C6*_(hold)
 gone, sweet heart, remember me.

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 C G7 C

— If

C G7

you ev-er go to Tri-ni-dad They make you feel so ve-ry glad

G

Ca-lyp-so sing and make up rhyme Ga-ran-ti you one re-al good fine time Drink-in'

G7

rum and co-ca co-la Go down Point Koo-mah-nah

C

Both moth-er and sist-er Work-in' for the Yan-kee dol-lar

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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) Com
 bien je suis seul depuis ton départ 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*

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'en-vo-le une chan-son hmm hmm
C7 C7 C7b9 C7b9 Fm/C Bbm/Bb Fm/Ab C7/G
 Elle est née d'au-jour-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 bon-heur se cons-truit 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 jus-qu'au soir vont chan-ter hmm hmm
C7/E C7 C7b9 C7b9 F F F n.c
 L'hym-ne d'un peup-le é-pris de sa vieil-le 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'es-poir 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-ri 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 beautifuly 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.*

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#(½)* *F#m7(½)* *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(½)* *F#m7(½)* *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(½)* *E7(½)* *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(½)* *F#9(½)*
 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(½)* *F9(½)* *E9*
 story's so touchin' it sounds just like a lie."

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 And the thrill of the evening is when out ^C Queenie skips
^D And the band plays the polka while she ^G strips

^G "Take it off," "Take it off" Cries a voice from the rear
^D "Take it off," Take it off" Soon it's all you can hear
^G But she's always a lady even in ^C pantomime
^D So she stops! And always just in ^G time

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.

Swinging on a Star

by Johnny Burke and Jimmy Van Heusen
(1944)

*E7b5*_(1/2) *Em7* *A7* *D13*_(1/2) *D7*_(1/2)
 Would you like to swing on a star? Carry
Dm7 *G7* *C*_(1/2) *Ab7*_(1/2) *C*_(1/2) *E7b5*_(1/2)
 moonbeams home in a jar? And be
Em7 *A7* *D13* *D7*
 better off than you are
Dm7 *G7* *C*_(1/2) *F*_(1/2) *C*_(1/2) *Dm7*_(1/2)
 Or would you rather be a mule? (pig? fish?)

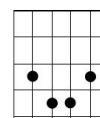
C *F* *C* *F*
 A mule is an animal with long funny ears,
C *F* *C*_(1/2) *Bb*_(1/2) *C*
 Kicks up at anything he hears.
D7 *Am7*_(1/2) *D7*_(1/2) *G* *G*
 His back is brawny but his brain is weak,
*Am7*_(1/2) *D7*_(1/2) *Am7*_(1/2) *D7*_(1/2) *G*_(1/2) *Bm*_(1/2) *G7*
 He's just plain stupid with a stub born streak.
C *F* *C*_(1/2) *Gm7*_(1/2) *A7*
 And by the way, if you hate to go to school,
Dm7 *G7* *C*_(1/2) *F*_(1/2) *C*_(1/2) *E7b5*_(1/2)
 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.

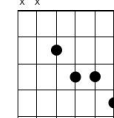
A fish won't do anything, but swim in a brook;
 He can't write his name or read a book.
 To fool the people is his only thought,
 And though he's slippery, he still gets caught;
 But then if that sort of life is what you wish,
 You may grow up to be a fish.

*E7b5*_(1/2) *Em7* *A7* *D13*_(1/2) *D7*_(1/2)
 And all the monkeys aren't in a zoo Every
Dm7 *G7* *C*_(1/2) *Ab7*_(1/2) *C*_(1/2) *E7b5*_(1/2)
 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*_(1/2) *F*_(1/2) *C*
 You could be swingin' on a star.

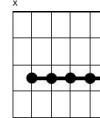
D13 (D7add13)



E7b5 or Bb7b5



D13

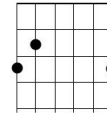


Twilight Time

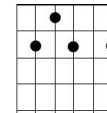
music by Morty Nevins, Al Nevins, and Artie Dunn, lyrics by Buck Ram (1944)

G Heavenly shades of night are falling, **B+(1/2)** it's Twilight Time **B7(1/2)**
Em **G7**
 Out of the mist your voice is calling, it's Twilight Time
C(1/2) **Cm(1/2)** **G(1/2)** **E9(1/2)**
 When purple colored curtains mark the end of day
A9(3/4) **A7(1/4)** **D11(1/4)** **D9(1/4)** **D7(1/2)**
 I hear you, my dear at Twilight time

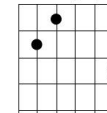
G major



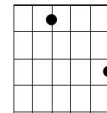
B7



Baug

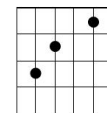


Baug

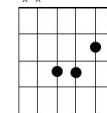


G Deeping shadows gather splendor **B+(1/2)** as day is done **B7(1/2)**
Em **G7**
 fingers of night will soon surrender the setting sun
C(1/2) **Cm(1/2)** **G(1/2)** **E9(1/2)**
 I count the moments darling till you're here with me
A9(1/2) **D7(1/2)** **G**
 together at last at twilight time

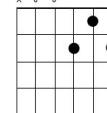
C major



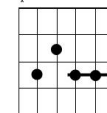
Cm



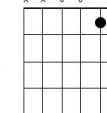
D7



D9

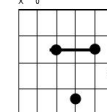


D11

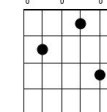


B **B7**
 Here in the after glow of day
Em(3/4) **Cdim(1/4)** **Em(1/4)** **Cdim(1/4)** **Em(1/2)**
 we keep our rendezvous beneath the blue
A7 **A7**
 Here in the sweet and same old way
D7(3/4) **C(1/4)** **Bm(1/4)** **Bbm(1/4)** **D7(1/2)**
 I fall in love again as I did then

A9

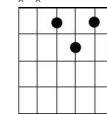


E9

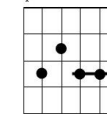


G Deep in the dark your kiss will thrill me **B+(1/2)** like days of old **B7(1/2)**
Em **G7**
 lighting the spark of love that fills me with dreams untold
C(1/2) **Cm(1/2)** **G(1/2)** **E9(1/2)**
 Each day I pray for evening just to be with you
A9(1/2) **D7(1/2)** **G**
 together at last at Twilight Time

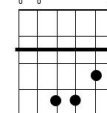
Cdim7 Eb, A, C, F#



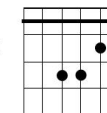
C9



Bm



Bbm



When You Wish Upon a Star

music by Leigh Harline
and lyrics by Ned Washington (1940)

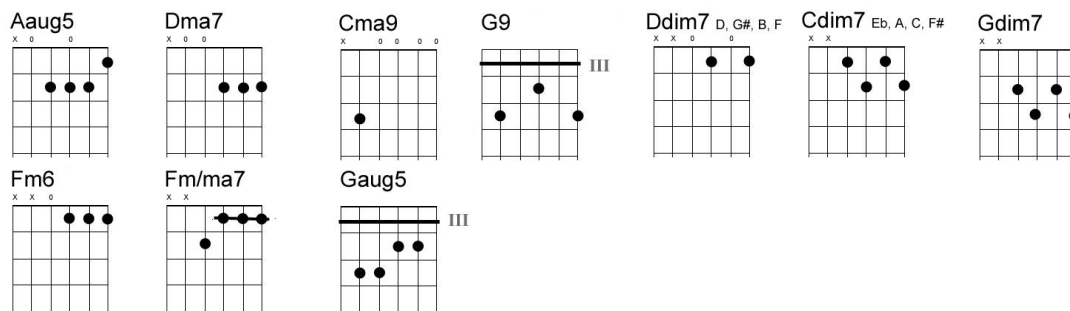
C G7 C G7 C G7 C^(1/2) Dm6^(1/2) E7
When a star is born, they possess a gift or two
Am E7 Am Am C D7 Gdim7^(1/2) G9^(1/2) G7+
One of them is this they have the power to make a wish come true

C^(1/2) Aaug^(1/4) A7^(1/4) Dma7^(1/4) D^(1/4) Dm7^(1/2) G Cdim7^(1/4) C^(1/4) C^(1/2)
When you wish up on a star, makes no difference who you are,
Cma9/E^(1/2) Cdim7^(1/2) Dm7^(1/2) G7^(1/2) Dm7^(1/2) G9^(1/2) C^(1/2) G7^(1/2)
Any thing your heart desires will come to you.

C^(1/2) Aaug^(1/4) A7^(1/4) Dma7^(1/4) D^(1/4) Dm7^(1/2) G Cdim7^(1/4) C^(1/4) C^(1/2)
If your heart is in your dream, no request is too extreme,
Cma9/E^(1/2) Cdim7^(1/2) Dm7^(1/2) G7^(1/2) Dm7^(1/2) G9^(1/2) C
When you wish up on a star as dreamers do.

Fm6^(1/2) Fm(ma7)^(1/2) C Dm^(1/2) Gdim7^(1/4) G7^(1/4) Cdim7^(1/2) C^(1/2)
Fate is kind, she brings to those who love,
Am Ddim7^(1/4) D7^(1/4) Dm^(1/2) Fm6 G7
the sweet fulfillment of their secret longing.

C^(1/2) Aaug^(1/4) A7^(1/4) Dma7^(1/4) D^(1/4) Dm7^(1/2) G Cdim7^(1/4) C^(1/4) C^(1/2)
Like a bolt out of the blue, fate steps in and sees you through;
Cma9/E Cdim7 Dm G7 Dm7^(1/2) G^(1/4) C^(1/2) Dm7^(1/4) Gaug^(1/4)
When you wish upon a star your dreams come true
Cma9/E Cdim7 Dm G7 Dm7^(1/2) G7^(1/2) C
When you wish upon a star your dreams come true



Why Don't You Do Right (Get Me Some Money Too) by Joey McCoy (1941)

Em Em7/D C7 B7 Em Em7/D C7 B7

Em Em7/D C7 B7
You had plenty money, nineteen twenty-two .
Em Em7/D C7 B7
You let other women make a fool of you. Why don't you
Am7 Am7 Am7(½) B7(½) E Em7/D Am6/C B7
do right, like some other men do?
Am7 B7 Am7 B7 Em Em B7 B7
Get out of here and get me some money too

You're sittin' there and wonderin' what it's all about
You ain't got no money, they will put you out
Why don't you do right, like some other men do?
Get out of here and get me some money too

If you had prepared twenty years ago
You wouldn't be a-wanderin' now from door to door
Why don't you do right, like some other men do?
Get out of here and get me some money too

I fell for your jivin' and I took you in
Now all you got to offer me's a drink of gin
Why don't you do right, like some other men do?
Get out of here and get me some money too
Am7 Am7 Am7(½) B7(½) E Em7/D
do right, like some other men do?
Em Em Em Em6 E6
Like some other men do

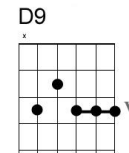
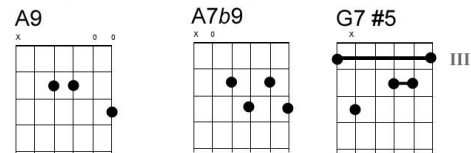
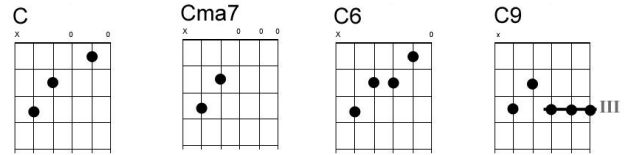
You Always Hurt the One You Love

by Doris Fisher and Allan Roberts (1944)

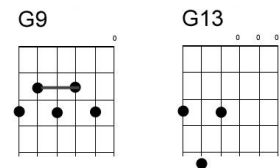
4/4 time by Clarence 'Frogman' Henry
 D7 G G7 C

F F#dim7 C/G C/G
 Once I heard a saying,
 Dm7 G7(3/4) Gaug5(1/4) C C
 now I know it's true.

F#m7b5 B7 Em Em(3/4) Cm6(1/4)
 And deep in my heart I'm hoping, that
 G/D D7 G7 G7
 you believe it too.

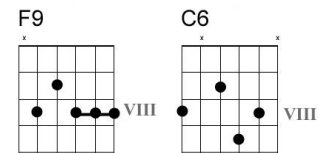


C Cmaj7 Cma7 C6
 You always hurt the one you love.
 C A9(3/4) A7b9(1/4) Dm A7
 The one you shouldn't hurt at all.
 Dm Dm7 Dm7 G7
 You always take the sweetest rose.
 G7 G7#5 C C
 And crush it, until the petals fall.



C7 C9 Fma7 F6
 You always break the kindest hearts.
 D9 D7 Dm7/G G9
 With a hasty word you can't recall.

C Cmaj7 Cma7 A7
 So if I broke your heart last night,
 D9 G13 C Dm7(1/2) G7(1/2)
 It's because I love you most of all.
 D9 G13 C(1/2) F9(1/2) C6
 It's because I love you most of all.



F F#dim7 C/G Dm7 G7 C F#m7b5

Once I heard a saying Now I know it's true and deep in my

10 B7 Em Cm6 G/D D7 G7

heart I'm hoping that you believe it's true. You always hurt the

3/4 time by the Mills Brothers

F F#dim7 C/G Dm7 G Gaug5 C

Once I heard a say ing Now I know it's true and

9 F#m7b5 B7 Em Cm6 G D7 G7

deep in my heart I'm hope ing that you be lieve it's true. You

G Bm G G
 You always hurt the one you love.
 G Bm Am D7
 The one you shouldn't hurt at all.
 Am C Am D7
 You always take the sweetest rose.
 Am D G D7
 And crush it, until the petals fall.

G Gma7 C Am
 You always break the kindest hearts.
 A A7 D D7
 With a hasty word you can't recall.
 G Gma7 B7 E
 So if I broke your heart last night,
 A D G G
 It's because I love you most of all.
 It's because I love you most of all.

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(½) *D(½)* *Em(½)* *D(½)* *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(½) *A+(½)* *Dmaj7(½)* *Gdim(½)* *C#m* *E7*
And you'll nev - er walk a - lone,
A(½) *A+(½)* *D* *E7* *A7*
You'll nev - er walk a - lone.

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(½) Am(½) Dm7(½) G9(½) C
Zip a dee doo-dah, zip a dee ay.

G9 G9
Mister blue - bird on my
Cdim7(¼) C(¾) 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(½) Am(½) D7 G7 C7
Wonderful feeling, wonderful day