

Pop 1950-1959

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A Bushel and a Peck

by Frank Loesser (from "Guys and Dolls")
(1950)

$G_{9(\frac{1}{2})}$ $D7(\frac{1}{2})$ $G_{9(\frac{1}{2})}$ $D7(\frac{1}{2})$ $G(\frac{1}{2})$ $D7(\frac{1}{2})$ $G(\frac{1}{2})$ $D7(\frac{1}{2})$

$G(\frac{1}{2})$ $D7(\frac{1}{2})$ $G(\frac{1}{2})$ $D7(\frac{1}{2})$
I love you a bushel and a peck, a
 $G(\frac{1}{2})$ $A7(\frac{1}{2})$ $D(\frac{1}{2})$ $D(\frac{1}{2})$
bushel and a peck and a hug around the neck.
 $D7(\frac{1}{2})$ $D7(\frac{1}{2})$ $G(\frac{1}{2})$ $Em7$
a hug around the neck, and a barrel and a heap
 $A7(\frac{1}{2})$ $A7(\frac{1}{2})$ $D(\frac{1}{2})$ $D7(\frac{1}{2})$ $G_{9(\frac{1}{4})}$
barrel and a heap and I'm talkin' in my sleep about
 C $A7b9$ G $Daug(\frac{1}{4})$ $Dm(\frac{1}{4})$ $Daug(\frac{1}{2})$
you! About you! Cause

$G(\frac{1}{2})$ $D7(\frac{1}{2})$ $G(\frac{1}{2})$ $D7(\frac{1}{2})$
I love you a bushel and a peck, you
 $G(\frac{1}{2})$ $D7(\frac{1}{2})$ $G(\frac{1}{2})$
bet your purty neck I do.
 $G(\frac{1}{2})$ $D7(\frac{1}{2})$ $G7(\frac{1}{2})$ $G(\frac{1}{2})$
Doodle oodle doodle. Doodle oodle oodle.
 $G(\frac{1}{2})$ $D7(\frac{1}{2})$ $G(\frac{1}{2})$ $D7(\frac{1}{2})$
Doodle oodle oodle oo.

I love you a bushel and a peck
A bushel and a peck though you make my heart a wreck
Make my heart a wreck and you make my life a mess
Make my life a mess, yes a mess of happiness about you!

I love you a bushel and a peck,
a bushel and a peck and it beats me all to heck.
Beats me all to heck, how I'll ever tend the farm
Ever tend the farm when I wanna keep my arms about you!

All Shook Up

by Otis Blackwell and Elvis Presley (1957)

(Bb) B7 (Bb) B7(½) F#m7(½)
Ah well a bless my soul what's a wrong with me
(Bb) B7 (Bb) B7(½) E/A(½)
I'm itchin' like a man on a fuzzy tree
(Bb) B7 (Bb) B7
My friends say I'm actin' wild as a bug
B7(n.c.) B7(n.c.)
I'm in love, I'm all shook up
E7 F#7 B(½) E7(½) B
Mm mm, oh oh, mm, yeah yeah

Well my hands are shaky and my knees are weak
I can't seem to stand on my own two feet
Who do you think of when you have such luck
I'm in love, I'm all shook up
Mm mm mm, mm, yay, yay, yay

E7 E7
Well, please don't ask me what's on my mind
B B
I'm a little mixed up, but I'm feelin' fine
E7 E7
When I'm near that girl that I love best
F#7 F#aug5`
My heart beats so it scares me to death!

Well she touched my hand what a chill I got
Her lips are like a volcano when it's hot
I'm proud to say that she's my buttercup
I'm in love, I'm all shook up
Mm mm mm, mm, yay, yay, yay

My tongue gets tied when I try to speak
My insides shake like a leaf on a tree
There's only one cure for this body of mine
That's to have that girl that I love so fine!

All I Have to Do is Dream

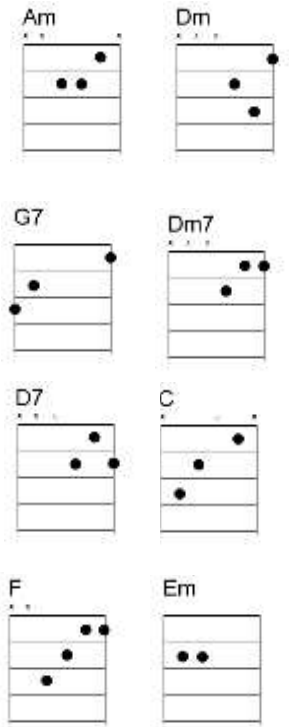
by Boudleaux Bryant, (Everly Brothers , 1958)

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 a way.

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.



Ballad of Davy Crockett

lyrics by Tom Blackburn and music by George Burns (1954)

F *Bb*_(1/2) *F*_(1/2)
Born on a mountain top in Tennessee,
F *G*_(1/2) *C7*_(1/2)
Greenest state in the land of the free.
F *Bb*_(1/2) *G*_(1/2)
Raised in the woods so he knew every tree
C *C7*_(1/2) *F*_(1/2)
Kilt him a "bar" when he was only three.
F *Bb*_(1/2) *F*_(1/2) *C7* *F*
Davy, Davy Crockett, king of the wild frontier.

Fought single handed through the Indian war,
Till' the Creeks were whipped and peace was in store,
While he was handling this risky chore,
made himself a legend forever more.
Davey, Davey Crockett, the man who don't know fear.

He went off to Congress and served a spell,
fixin' up the government and laws as well,
he took over Washington so I hear tell
and patched up the crack in the Liberty Bell.
Davey, Davey Crockett, seeing his duty clear.

When he come home, his politickin' done,
why the westward march had just begun,
so he packed his gear and his trusty gun
and lit out a grinnin' to follow the sun.
Davey, Davey Crockett, a leadin' a pioneer.

He heard of Houston and Austin and so,
to the Texas plains he just had to go,
their freedom was fightin' another foe
and they needed him at the Alamo!
Davey, Davey Crockett, king of the wild frontier.

Black and White

lyrics by David Arkin, music by Earl Robinson (1956)

G D G D
The ink is black, the page is white
G C D D
Together we learn to read and write
G D G D
A child is black, a child is white
G C D D D D7 G C G C
The whole world looks upon the sight, a beautiful sight

D D G G
And now a child can understand
D D D D D D7 Bm D7
That this is the law of all the land, all the land

G D G D
The world is black, the world is white
G C D D
It turns by day and then by night
G D G D
A child is black, a child is white
G C D D D D7 G C G C
Together they grow to see the light, to see the light

D D G G
And now at last we plainly see
D D D D D D7 Bm D7
We'll have a dance of Liberty, Liberty!

The ink is black, the page is white
Together we learn to read and write
A child is black, a child is white
The whole world looks upon the sight, a beautiful sight
And now a child can understand
That this is the law of all the land, all the land
The world is black, the world is white
It turns by day and then by night
A child is black, a child is white
Together they grow to see the light, to see the light

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

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^(3/4) E7^(1/4)
 happy; I sure am blue. She was my
A A^(3/4) Bb^(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^(1/2) B^(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^(1/2) B^(1/2) E
 Hello, emptiness. I feel like I could die.
E^(1/2) B^(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^(1/2) B^(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^(1/2) B^(1/2) E
 Hello, emptiness. I feel like I could die.
E^(1/2) B^(1/2) E E
 Bye bye, my love, goodbye.

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 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 love may come and tap you on the shoulder

$C_{(\frac{1}{2})}$ $Cdim_{(\frac{1}{4})}$ $G_{(\frac{1}{4})}$ $C_{(\frac{3}{4})}$ $C7_{(\frac{1}{4})}$
 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 pocketful 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 multiply 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

$Dm7_{(\frac{1}{4})}$ $C\#m7_{(\frac{1}{4})}$ $Dm7_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $Gm7_{(\frac{1}{4})}$ $Dm7_{(\frac{1}{4})}$
 Easy to forget them without trying 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 pocketful 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 rainy day.

Chances Are

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

$G_{(\frac{1}{2})}$ $Em_{(\frac{1}{2})}$ $Am7_{(\frac{1}{2})}$ $D7_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $D7_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $Gaug5_{(\frac{1}{2})}$

Chances

$C6_{(\frac{3}{4})}$ $G7+5_{(\frac{1}{4})}$ $C6_{(\frac{1}{2})}$ $Cm6_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $Bm7_{(\frac{1}{2})}$ $E9_{(\frac{1}{2})}$ $E7_{(\frac{1}{2})}$
 are, cause I wear a silly grin, the moment you come into view.
 $Am_{(\frac{1}{2})}7$ $A7_{(\frac{1}{2})}$ $D7_{(\frac{1}{4})}$ $Am7/D_{(\frac{1}{4})}$ $D7_{(\frac{1}{4})}$ G $Eb7_{(\frac{1}{4})}$ $G7_{(\frac{1}{4})}$ $G7_{(\frac{1}{4})}$ $Gaug5_{(\frac{1}{4})}$
 chances are you think that I'm in love with you. Just be

$C6_{(\frac{3}{4})}$ $G7+5_{(\frac{1}{4})}$ $C6_{(\frac{1}{2})}$ $Cm6_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $Bm7_{(\frac{1}{2})}$ $E9_{(\frac{1}{2})}$ $E7_{(\frac{1}{2})}$
 cause my com posture sort of slips, the moment that your lips meet mine.
 $Am7_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$ $D7_{(\frac{1}{4})}$ $Am7_{(\frac{1}{4})}$ $D7_{(\frac{1}{4})}$ $D7b9_{(\frac{1}{4})}$ $G_{(\frac{1}{2})}$ $C9_{(\frac{1}{2})}$
 chances are you think my heart's your Valentine.

$G_{(\frac{1}{2})}$ $Gmaj7_{(\frac{1}{2})}$ Cm $Cm_{(\frac{1}{2})}$ $Cm6_{(\frac{1}{2})}$
 In the magic of moonlight when I sigh, hold me
 Gm Gm
 close, dear. Chances are you be
 $Gm6$ $A7$ $Eb9_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$
 lieve the stars that fill the skies are in my eyes.
 $G7_{(\frac{1}{2})}$ $Gaug5_{(\frac{1}{2})}$
 Guess you feel you'll always

$C6_{(\frac{1}{2})}$ $G7aug5_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $Cm6_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $Bm7_{(\frac{1}{2})}$ $E9_{(\frac{1}{2})}$ $Eaug5_{(\frac{1}{2})}$
 be the one and only one for me and if you think you could, well
 $Am_{(\frac{1}{4})}$ $Bdim7_{(\frac{1}{4})}$ $Am_{(\frac{1}{4})}$ $C\#dim7_{(\frac{1}{4})}$ $Am7/D_{(\frac{1}{2})}$ $D7_{(\frac{1}{4})}$ $D7b9_{(\frac{1}{4})}$ $G_{(\frac{1}{2})}$ $D7_{(\frac{1}{2})}$ $G_{(\frac{1}{2})}$ $G9_{(\frac{1}{2})}$
 chances are your chances are awfully good Chances

$Am7/D_{(\frac{1}{2})}$ $D7_{(\frac{1}{4})}$ $D7b9_{(\frac{1}{4})}$ $Bm7b5$ $E7$ Am
 are awful ly good the chances are your chances
 $Am7/D_{(\frac{1}{2})}$ $D7_{(\frac{1}{4})}$ $D7b9_{(\frac{1}{4})}$ G $Gdim7_{(\frac{1}{2})}$ $G_{(hold)}$
 are awfully good.

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

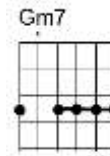
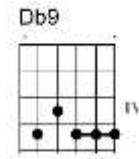
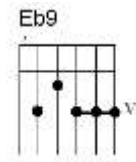
F Dm7 Gm7 C7b9 F(1/2) Eb9(1/4) F6(1/4)
Do you... want to dance?

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(1/4) F6
Do you, do you, do you, do you want to dance?

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



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

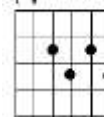
D Bm Em7 A7 D Bm Em7 A7
I'm just a fool a fool in love with you

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

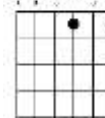
E9 E9 A7b9 A7
I'll be the vision of your hap-happiness oh

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

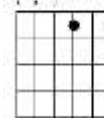
D Bm Em7 A7
my darling dear love you all the time

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



Everyday

by Norman Petty and Charles Hardin (Charles Hardin "Buddy"
Holly (1957)

C C F G7 C C F G7
Ev'ryday it's a getting closer, going faster than a roller coaster
C C G7 G7 C F C^(1/2) G7^(1/2)
Love like yours will surely come my way a-hey a-hey hey

C C F G7 C C F G7
Everyday it's a getting faster, everyone says go ahead and ask her
C C G7 G7 C F C^(1/2) C7^(1/2)
Love like yours will surely come my way a-hey a-hey hey

F F/E F/D F/C^(1/2) F7^(1/2)
Everyday seems a little longer
Bb Bb/A Bb/G Bb/F^(1/2) Bb7^(1/2)
Everyway love's a little stronger
Eb Eb/D Eb/C Eb/Bb^(1/2) Eb7^(1/2)
Come what may do you ever long for
Ab7 Ab7 G^(1/2) Dm7^(1/2) G7
True love from me

Everyday it's a getting closer, going faster than a roller coaster
Love like yours will surely come my way a-hey a-hey hey

Everyday seems a little longer
Every way love's a little stronger
Come what may do you ever long for
True love from me

Everyday it's a getting closer, going faster than a roller coaster
Love like yours will surely come my way a-hey hey
C C G7 G7 C F C^(1/4) F6^(1/4) C
Love Like yours will surely come my way

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*

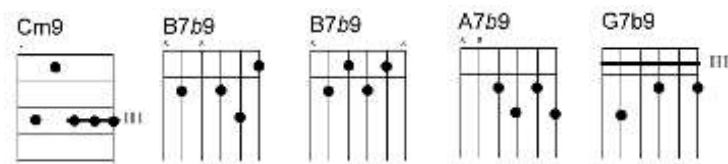
In other words, baby kiss me

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*

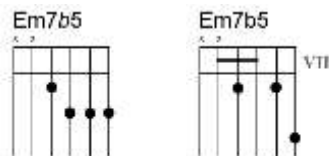
In other words, hold my hand!

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]

Game of Love

by Clint Ballard Jr. (1964)

G C D C G C D C

G
C
D
C
 The purpose of a man is to love a woman,
G
C
D
C
 And the purpose of a woman is to love a man,
G
C
A7
D7
 So come on baby it's here today, come on baby let's play the game of
G
C
A7
D7
 love, (love) love (love), la la la la la love

It started long ago in the Garden of Eden
 When Adam said to Eve, baby, you're for me
 So come on baby let's start today, come on baby let's play the game of
 love, (love) love (love), la la la la la love

D
C(½)
D(½)
 Come on baby 'cause the time is right
D
C(½)
D(½)
 Love your daddy with all your might
D
C(½)
D(½)
 Put your arms around me, hold me tight
D
D
D
 Play the game of love

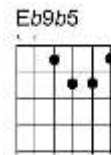
The purpose of a man is to love a woman,
 And the purpose of a woman is to love a man,
 So come on baby let's start today, come on baby let's play the game of
 love, (love) love (love), la la la la la love

C
D
C
D7
 The game of love, baby, the game of love love, love, love
C
D
C
D7
 The game of love, baby, the game of love love, love, love

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.

Great Balls of Fire

by Otis Blackwell and Jack Hammer (1957)

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

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

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

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

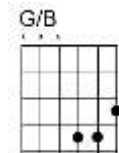
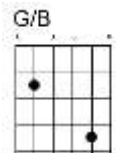
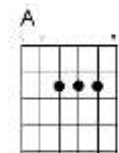
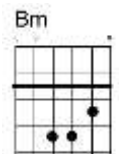
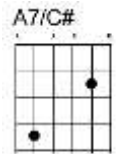
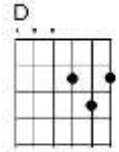
D A(1/2) Bm(1/2) (4 times)

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 Wander

by Frederich W. Moller and Antonia Ridge (1954)

A E7 A_(½) E7_(½) A

A A A E7
I love to go a-wandering along the mountain track
E7 A D_(½) E7_(½) A
And as I go I love to sing, my knapsack on my back

E7 A E7 A
Valderee, valderah, valderee, valde rah-ha-ha-ha-ha-ha
E7 A D_(½) E7_(½) A
valderee, valderah, my knapsack on my back.

I love to wander by the stream, that dances in the sun,
So joyously it calls to me, "Come! Join my happy song"

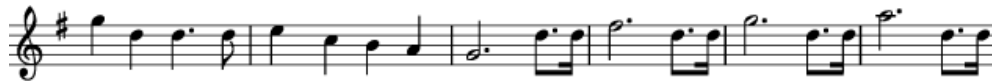
I wave my hat to all I meet, and they wave back to me
and blackbirds call so loud and sweet, from every greenwood tree.

High overhead the skylarks wing, they never rest at home
but just like me they love to sing as o'er the world we roam.

Oh may I go a-wandering until the day I die
Oh may I always laugh and sing beneath God's clear blue sky.



I love to go a-wan-de-ring, A-long the moun-tain track, And as I go I



love to sing, my knap-sack on my back. Val de ree, Val de rah, Val de ree, Val de

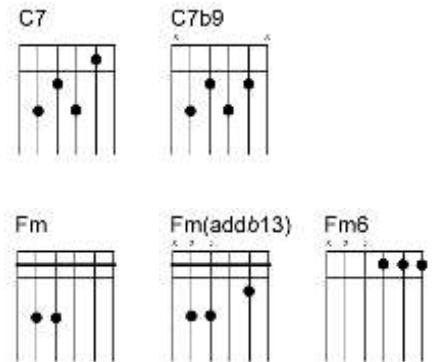


rah-ha-ha-ha-ha-ha Val de ree Val de rah My knap-sack on my back.

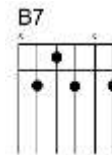
Hernando's Hideaway

by Richard Adler and Jerry Ross (1953)

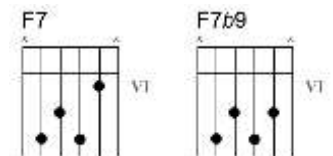
C7 C7b9 C7 C7b9 C7 C7 C7b9
 I know a dark secluded place. A
Fm Fmb13 Fm Fmb13 Fm Fm Bbm6
 place where no one knows your face. A
C7 C7b9 C7 C7b9 C7 C7 Caug
 glass of wine a fast embrace. It's
Fm C7 Fm(½) C7(½) Fm
 called Hernando's Hideaway O LE!



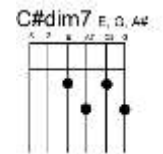
C7 C7b9 C7 C7b9 C7 C7 C7b9
 All you see are silhouettes. And
Fm Fmb13 Fm Fmb13 Fm Fm Bbm6
 all you hear are castanets. And
C7 C7b9 C7 C7b9 C7 C7 Caug
 no one cares how late it gets. Not
Fm C7 Fm(½) C7(½) Fm
 at Hernando's Hideaway O LE!



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!

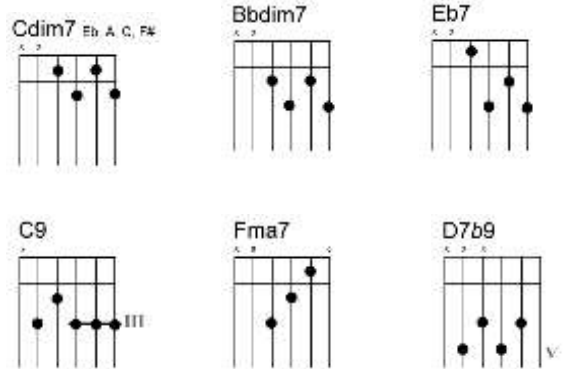


Hi-Lili, Hi-Lo

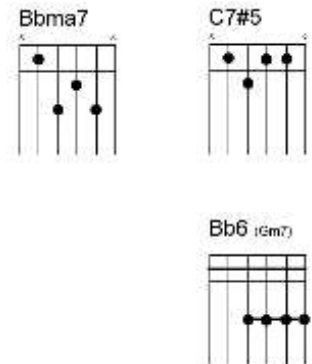
by Helen Deutsch and Bronislaw Kaper (1952)

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.



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.



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

Hold Me, Thrill Me, Kiss Me by Harry Noble (1952)

$C_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
Hold me, hold me, never let me go until you've
 $C_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
told me, told me, what I want to know and then just
 $Am_{(\frac{1}{2})}$ $Caug5_{(\frac{1}{4})}$ $Am7_{(\frac{1}{4})}$ $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
hold me, hold me, make me tell you I'm in love with
 $C_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
you. (Hold me tight, never let me go)

$C_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
Thrill me, thrill me, walk me down the lane where shadows
 $C_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
will be, will be, hiding lovers just the same as
 $Am_{(\frac{1}{2})}$ $Am7_{(\frac{1}{4})}$ $Am7_{(\frac{1}{4})}$ $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
we'll be, we'll be, when you make me tell you, I love
 $C_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{4})}$ $G7_{(\frac{1}{4})}$ $C_{(\frac{1}{2})}$
you. (Will you take me in your arms?)

$F6_{(\frac{1}{2})}$ $Fm6_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $Caug5_{(\frac{1}{2})}$
They told me be sensible with your new love, don't be
 $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$ C
fooled thinking this is the last you'll find.
 $Am6_{(\frac{1}{2})}$ $B7_{(\frac{1}{2})}$ $Em_{(\frac{1}{2})}$ $Caug5_{(\frac{1}{4})}$ $Em7_{(\frac{1}{4})}$
But they never stood in the dark with you love, when you
 $Am7$ $D9_{(\frac{1}{2})}$ $Em_{(\frac{1}{4})}$ $G7_{(\frac{1}{4})}$
take me in your arms and drive me slowly out of my mind.

$C_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{2})}$
Kiss me, kiss me, and when you do I'll know that you will
 $C_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{2})}$ $G7_{(\frac{1}{4})}$ $Em7_{(\frac{1}{4})}$
miss me, miss me. If we ever say adieu, so
 $Am_{(\frac{1}{2})}$ $Caug5_{(\frac{1}{4})}$ $Dm7$
kiss me, kiss me, make me tell you I'm in love with
 $C_{(\frac{1}{2})}$ $Ebdim7_{(\frac{1}{2})}$ $Dm_{(\frac{1}{4})}$ $G7_{(\frac{1}{4})}$ $G7aug5_{(\frac{1}{2})}$
you.

$C_{(\frac{1}{2})}$ $Am_{(\frac{1}{2})}$ $Dm7_{(\frac{1}{4})}$ $G7_{(\frac{1}{4})}$ $C_{(\frac{1}{2})}$
you. (Hold me tight, never let me go.)

C Am Dm7 G7 C Am7 Dm7 G7
 Hold me, hold me. Nev-er let me go un-til you've told me, told me what I want to know. And then just

Am C+ Am7 Dm7 G7 C Am Dm7 G7
 hold me, hold me, make me tell you I'm in love with you. (Hold me tight, nev-er let me go.)

C Am Dm7 G7 C Am7 Dm7 G7
 Thrill me, thrill me. Walk me down the lane where shad-ows will be, will be, hid-ing lov-ers just the same as

Am Am(maj7) Am7 Dm7 G7 C Am Dm7 G7 C
 we'll be, we'll be, when you make me tell you I love you. (Will you take me in your arms.) They

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

Iko Iko

by James "Sugar Boy" Crawford, Barbara Ann Hawkins, Rosa Lee Hawkins, and Joan Marie Johnson (1953 and 1964)

$F_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$
 My grandma and your grandma were sittin' by the fire
 $C_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$
 My grandma told your grandma "I'm gonna set your flag on fire"

$F_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$
 Talkin' 'bout, hey now hey now Iko, Iko, unday (oh oh oh)
 $C_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $C_{(\frac{1}{2})}$ $F_{(\frac{1}{2})}$ $N.C. (\frac{1}{2})$ $N.C. (\frac{1}{2})$ $N.C. (\frac{1}{2})$ $N.C.$
 Jockamo feeno ai nané, jockamo fee nané

Look at my king all dressed in red, Iko, Iko, unday
 I betcha five dollars he'll kill you dead, jockamo fee nané
 Talkin' 'bout, hey now hey now, Iko, Iko, unday
 Jockamo feeno ai nané, jockamo fee nané

My flag boy and your flag boy were sittin' by the fire
 My flag boy told your flag boy "I'm gonna set your flag on fire"
 Talkin' 'bout, hey now hey now Iko, Iko, unday
 Jockamo feeno ai nané, jockamo fee nané

See that guy all dressed in green Iko, Iko, unday
 He's not a man, he's a lovin' machine jocka mo fee nané
 Talkin' 'bout, hey now hey now Iko, Iko, unday
 Jockamo feeno ai nané, jockamo fee nané

Talkin' 'bout, hey now hey now Iko, Iko, unday
 Jockamo feeno ai nané, jockamo fee nané
 Jockamo feeno ai nané, jockamo fee nané



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.

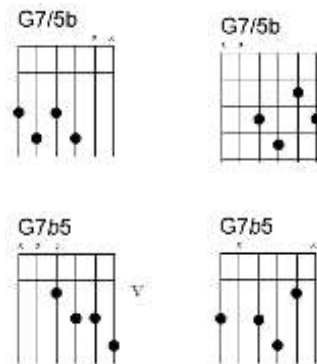
I'll know as I run to his arms
That at last I've come home safe and sound.
Until then, I shall wait.
Until then, I'll be strong.
Oh, I'll know, when my love comes along.

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 Love Again

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

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

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

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

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.

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

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's So Easy

by Buddy Holly and Norman Petty (1958)

$A_{(\frac{1}{2})}$ $E9_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $E7_{(\frac{1}{2})}$ $A_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $E7_{(\frac{1}{4})}$ $D_{(\frac{1}{4})}$ $A_{(\frac{1}{2})}$
It's so easy to fall in love, It's so easy to fall in love

$A_{(\frac{1}{2})}$ $E9_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $E7$
People tell me love's for fools,
 $A_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $E7_{(\frac{1}{2})}$ $A_{(\frac{1}{4})}$ $A7_{(\frac{1}{4})}$
So here I go breaking all of the rules. It seems so

D D A $A_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$
easy, (hum) so doggone easy (hum), it seems so
 D D $B7$ $E7$
easy, Where you're concerned my heart has learned

$A_{(\frac{1}{2})}$ $E9_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $E7_{(\frac{1}{2})}$ $A_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $E7_{(\frac{1}{4})}$ $D_{(\frac{1}{4})}$ $A_{(\frac{1}{2})}$
It's so easy to fall in love, It's so easy to fall in love

$A_{(\frac{1}{2})}$ $E9_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $E7_{(\frac{1}{2})}$
Look into your heart and see
 $A_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $E7_{(\frac{1}{2})}$ $A_{(\frac{1}{4})}$ $A7_{(\frac{1}{4})}$
What your love book has set apart for me. It seems so

D D A $A_{(\frac{1}{2})}$ $A7_{(\frac{1}{2})}$
easy, (hum) so doggone easy (hum), it seems so
 D D $B7$ $E7$
easy, Where you're concerned my heart has learned

$A_{(\frac{1}{2})}$ $E9_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $E7_{(\frac{1}{2})}$ $A_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $E7_{(\frac{1}{4})}$ $D_{(\frac{1}{4})}$ $A_{(\frac{1}{2})}$
It's so easy to fall in love, It's so easy to fall in love
 $A_{(\frac{1}{2})}$ $E9_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $E7_{(\frac{1}{2})}$ $A_{(\frac{1}{2})}$ $D_{(\frac{1}{2})}$ $E7_{(\frac{1}{4})}$ $D_{(\frac{1}{4})}$ $A_{(\frac{1}{2})}$
It's so easy to fall in love, It's so easy to fall in love

I've Never Been in Love Before

by Frank Loesser
(1950) (from *Guys and Dolls*)

*Bb*_(½) *Dm*_(¼) *Dm7*_(¼) *Cm7*_(½) *F7#5*_(¼) *F7*_(¼)

*Bb*_(¾) *Gm*_(¼) *Cm7*_(½) *F7*_(¼) *F7#5*_(¼) *Bbma7*_(¾) *Dm7*_(¼)
 I've nev er been in love be fore, Now
*Dm7/G*_(½) *G7*_(½) *Cm*_(¾) *Cm7*_(¼) *F*_(½) *F7#5*_(½) *Bbadd2*_(½) *Db9*_(½) *Gbma7*_(½) *F7*_(½)
 all at once it's you, it's you forever more.

*Bb*_(¾) *Gm*_(¼) *Cm7*_(½) *F7*_(¼) *F7#5*_(¼) *Bbma7*_(¾) *Dm7*_(¼)
 I've nev er been in love be fore, I
*Dm7/G*_(½) *G7*_(½) *Cm*_(¾) *Cm7*_(¼) *F*_(½) *F7#5*_(½) *Bb*_(½) *Bbma7*_(½) *Bb9*_(½) *Bb7#5*_(½)
 thought my heart was safe, I thought I knew the score. But this is

Ebma7 *Cm7*_(½) *F7*_(½) *Bbma7* *Bbma7*_(½) *D7#5*_(½)
 Wine that's all too strange and strong, I'm full of foolish
Gm *C7*_(½) *A7*_(½) *Dma7*_(½) *A7*_(½) *F7*_(½) *F7#5*_(½)
 song, and out my song must pour. So please for

*Bb*_(¾) *Gm*_(¼) *Cm7*_(½) *F7*_(¼) *F7#5*_(¼) *Bbma7*_(¾) *Dm7*_(¼)
 give this helpless haze I'm in, I've
*Dm7/G*_(½) *G7*_(½) *Cm7* *Cm7*_(½) *F7b9*_(½) *Bb*_(½) *Eb*_(¼) *Ebdim7*_(¼) *Bb6*
 really never been in love be fore.

La Bamba

traditional (1958 Buddy Holly hit)

G7 **C_(1/2)** **F_(1/2)** **G7** **C_(1/2)** **F_(1/2)**
 Para bailar la bamba. Para bailar la bamba se necesita
G7 **C_(1/2)** **F_(1/2)** **G7** **C_(1/2)** **F_(1/2)**
 Una poca de gracia Una poca de gracia para mi para ti
G7 **C_(1/2)** **F_(1/2)** **G7** **C_(1/2)** **F_(1/2)**
 arriba y arriba arriba y arriba por ti seré
G7 **C_(1/2)** **F_(1/2)**
 por ti seré seré

G7 **C_(1/2)** **F_(1/2)**
 Yo no soy marinero
G7 **C_(1/2)** **F_(1/2)**
 Yo no soy marinero, soy capitán
G7 **C_(1/2)** **F_(1/2)** **G7**
 Soy capitán Soy capitán

C_(1/2) **F_(1/2)** **G7** **C_(1/2)** **F_(1/2)** **G7**
 Bamba, bamba, bamba, bamba
C_(1/2) **F_(1/2)** **G7** **C_(1/2)** **F_(1/2)** **G7**
 Bamba, bamba, bamba, bamba. Para bailar la

Para subir al cielo
 Para subir al cielo
 Se necesita una escalera grande
 Una escalera grande y otra chiquita

Musical score for 'La Bamba' in 4/4 time, featuring a treble clef staff and a guitar tablature staff. The score includes a dynamic marking 'mf' and a key signature of one flat. The tablature shows fret numbers and string numbers (T, A, B) for the guitar.

Le Com plainte 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 misérèux. 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

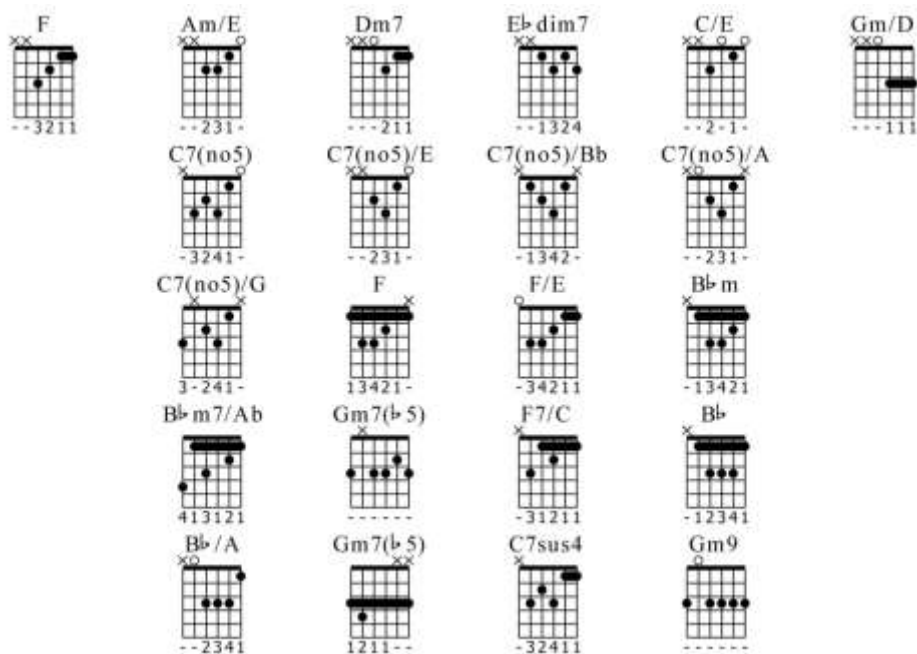
But see he floats
The moon scampers
The princess too
Under the moonless sky
I cry to the fog
My vanishing dream

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/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



Little White Duck

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

F *F* *C7*^(1/2)
There's a little white duck sitting in the water.

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

Lonesome Tears

by Buddy Holly (1958)

E *C#n*
Lonesome tears sad and blue
G#7 *A*
I shed lonesome tears for you
E_(1/2) *C#7_(1/2)* *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_(1/2) *C#7_(1/2)* *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_(1/2) *C#7_(1/2)* *F#7*
Yes you know I know I cried
B7 *E* *Adim* *Am* *E* *B7*
When you said goodbye

Lonesome Town

by Baker Knight (1958)

*C*_(½) *Em*_(½) *F*_(½) *G7*_(½) *C*_(½) *Em*_(½) *F*_(½) *G7*_(½)

C *E7* *F*_(½) *G9*_(½) *C*_(½) *C7*_(½)

There's a place where lovers go to cry their troubles away

*F*_(½) *Fm*_(½) *C*_(½) *Am*_(½) *Dm7*_(½) *G7*_(½) *C*_(½) *G7*_(½)

And they call it Lonesome Town, where the broken hearts stay [Lonesome Town]

C *E7* *F*_(½) *G9*_(½) *C*_(½) *C7*_(½)

You can buy a dream or two, to last you all through the years

*F*_(½) *Fm*_(½) *C*_(½) *Am*_(½) *Dm7*_(½) *G7*_(½) *C*_(½) *C7*_(½)

And the only price you pay is a heart full of tears

F *Em* *F*_(½) *G7*_(½) *C*_(½) *Am*_(½)

Goin' down to Lonesome Town where the broken hearts stay

F *Em* *D7* *G7*

Goin' down to Lonesome Town to cry my troubles away

C *E7* *F*_(½) *G9*_(½) *C*_(½) *C7*_(½)

In the town of broken dreams the streets are filled with regret

*F*_(½) *Fm*_(½) *C*_(½) *Am*_(½) *Dm7*_(½) *G7*_(½) *C*_(½) *C7*_(½)

Maybe down in Lonesome Town I can learn to forget

*F*_(½) *Fm*_(½) *C*_(½) *Am*_(½) *Dm7*_(½) *G7*_(½) *C*_(½) *Fm/C*_(½)

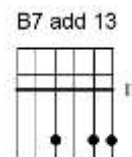
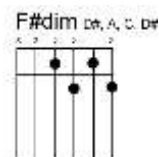
Maybe down in Lonesome Town I can learn to forget

C *C*

Lonesome Town

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 carriage
 A C#7^(1/2) D^(1/2)
 This I tell ya brother
 F#dim^(1/2) A^(1/2) B7add13^(1/2) E7^(1/2)
 You can't have one without the other

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 dispare
 A C#7^(1/2) D^(1/2)
 Ask the local gentleman
 F#dim^(1/2) A^(1/2) E7^(1/2) A^(1/2)
 And they will say it's elementary

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 carriage
 A C#7^(1/2) D^(1/2)
 Dad was told by mother
 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 other

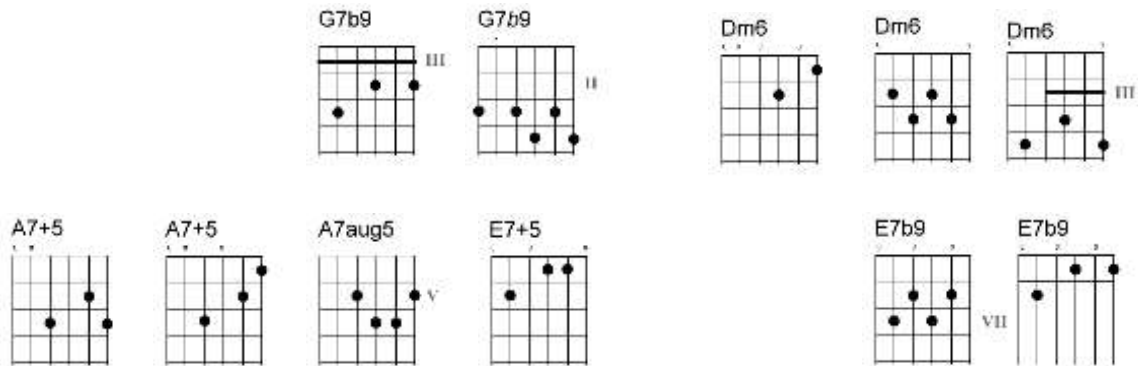
Love Is A Many Splendored Thing

words by Paul Francis Webster and music by Sammy Fain (1955)

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

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

C *Am* *Em* *Em*^(1/2) *Gm7*^(1/4) *C7*^(1/4)
 Once on a high and windy hill, in the
F^(1/2) *Fma7*^(1/2) *F6*^(1/2) *F*^(1/2) *Em7*^(1/2) *A9*^(1/2) *A9*^(1/2) *Em7*^(1/4) *A7*^(1/4)
 morning mist, two lovers kissed and the world stood still. Then your
Dm^(1/2) *Dm7*^(1/2) *Dm6*^(1/2) *E7+5*^(1/2) *A7+5*^(1/4) *A7*^(1/4) *D7*^(1/2) *Fm6*^(1/2) *Bb9*^(1/4) *Fdim7*^(1/4)
 fingers touched my silent heart and taught it how to sing Yes
C^(1/2) *Am*^(1/2) *Dm7*^(3/4) *G7b9*^(1/4) *C* *Dm7*^(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^(½) *B7*^(½) *Em*^(½) *G7*^(½)
Love me tender, love me true;
C^(½) *Cm*^(½) *G*
All my dreams fulfill.
G^(¼) *Dm6*^(¼) *E7*^(½) *A7*
For my darlin' I love you
D7 *G*^(½) *Am7*^(¼) *D7*^(¼)
And I always will

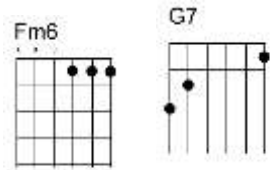
Love me tender, love me long;
Take me to your heart.
For it's there that I belong,
And well never part.

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.

Mambo Italiano

by Bob Merrill (1954)



Cm *Fm* *Fm6*^(1/2) *G7*^(1/2) *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*^(1/2) *G7*^(1/2) *Cm* *Fm6*^(1/2) *G7*^(1/2)
 Hey, Mambo! Mambo Italiano! Hey, Mambo! Mambo Italiano,
Cm *Fm6*^(1/2) *G7*^(1/2) *Cm* *Cm*
 Go, go, go, you mixed up Sicialiano. All you Calabraise-a do the Mambo like a crazy with a.
Cm *Fm6*^(1/2) *G7*^(1/2) *Cm* *Fm6*^(1/2) *G7*^(1/2)
 Hey, Mambo! Don't wanna tarantella! Hey Mambo! No more a mozzarella,
Cm *Fm6*^(1/2) *G7*^(1/2) *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*^(1/4) *Fm*^(1/4) *Ab7*^(1/4) *G7*^(1/4)
 advice paisano, learn how to Mambo, if you gonna be a square, you ain't a gonna go nowhere.
Cm *Fm6*^(1/2) *G7*^(1/2) *Cm* *Fm6*^(1/2) *G7*^(1/2)
 Hey, Mambo! Mambo Italiano! Hey, Mambo! Mambo Italiano,
Cm *Fm6*^(1/2) *G7*^(1/2) *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*^(1/2) *G7*^(1/2) *Cm* *G7*
 Mambo Italiano.

Cm *Fm6*^(1/2) *G7*^(1/2) *Cm* *Fm6*^(1/2) *G7*^(1/2)
 Hey, Mambo! Mambo Italiano! Hey, Mambo! Mambo Italiano,
Cm *Fm6*^(1/2) *G7*^(1/2) *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*^(1/2) *G7*^(1/2) *Cm* *Fm6*^(1/2) *G7*^(1/2)
 Hey, Mambo! Down ;by the pizzeria, ho, ho, ho. That's where I'm gonna be a
Cm *Fm6*^(1/2) *G7*^(1/2) *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*^(1/4) *Fm*^(1/4) *Ab7*^(1/4) *G7*^(1/4)
 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*^(1/2) *G7*^(1/2) *Cm* *Fm*
 Hey, Mambo! Mambo Italiano! Hey, Mambo! Mambo Italiano,
Cm *Fm6*^(1/2) *G7*^(1/2) *Cm* *Cm*
 Ho, ho, ho, you mixed up Sicialiano, it's a so delish a ev'rybody come, copisha how to you
Cm6 *Dm7*^(1/2) *G7*^(1/2) *Cm*^(1/2) *Fm*^(1/2) *Cm6*
 Mambo Itali ano.

'Ats nice! Uh!

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

Misty

 lyrics by Johnny Burke and Music by Erroll Louis Garner (1954)

Fm7^(1/2) *Bb7-9*^(1/2) *Eb6*^(1/2) *Db9*^(1/2) *Ebma9*

Bb13-9 *Ebmaj7* *Bbm7*^(1/2) *Eb7b9*^(1/2) *Abmaj7*^(1/2) *Ab6*^(1/2)
Look at me, I'm as helpless as a kitten up a tree, and I feel like I'm
Abm7^(1/2) *Db7*^(1/2) *Ebma9*^(1/2) *Cm7*^(1/2)
clingin' to a cloud, I can't understand, I get
Fm7^(1/2) *Bb7b9*^(1/2) *G7aug5*^(1/2) *C9*^(1/2) *F7aug5*^(1/2) *Bb13-9*^(1/2)
misty, just holding your hand. Walk my

Ebmaj7 *Bbm7*^(1/2) *Eb7b9*^(1/2) *Abmaj7*^(1/2) *Ab6*^(1/2)
way, and a thousand violins begin to play, or it might be the
Abm7^(1/2) *Db7*^(1/2) *Ebma9*^(1/2) *Cm7*^(1/2)
sound of your hello, that music I hear, I get
Fm7^(1/2) *Bb7-9*^(1/2) *Eb6*^(1/2) *Db9*^(1/2) *Eb6*
misty, the moment you're near. Can't you see that you're

Bbm/Bb^(1/2) *Bbm/A*^(1/2) *Bbm/Ab*^(1/2) *Eb7b*^(1/2)
leading me on? And it's just what I
Abmaj7^(1/2) *Ab6*^(1/2) *Abma7*^(1/2) *Ab6*^(1/2)
want you to do, Don't you notice how
Asus4^(1/2) *Ama7sus4*^(1/2) *Am7sus4* *F7/F#*
hopelessly I'm lost; that's why I'm following
Gm7^(1/2) *Gb7*^(1/2) *Fm7*^(1/2) *Bb13-9*^(1/2)
you. On my

Ebmaj7 *Bbm7*^(1/2) *Eb7b9*^(1/2) *Abmaj7*^(1/2) *Ab6*^(1/2)
own, wouldl wander through this wonderland alone, never knowing my
Abm7^(1/2) *Db7*^(1/2) *Ebmaj9*^(1/2) *Cm7*^(1/2)
right foot from my left, my hat from my glove, I'm too
Fm7^(1/2) *Bb7-9*^(1/2) *Eb6*^(1/2) *Db9*^(1/2) *Ebma9*
misty, and too much in love.

My Special Angel

by Jimmy Duncan (1957)

C Am G7
(Angel, angel, whoa-oh-oh-oh, whoa)
C Am G7
(Angel, angel, whoa-oh-oh-oh, whoa)

C Am Em C7 F G7 C Cma7(½) C#dim7(½)
You are my special angel Sent from up above
Dm7 G7 C Am7 D9 D9 G G
The Lord smiled down on me and sent an angel to love

C Am Em C7 F G7 C Cma7(½) C#dim7(½)
You are my special angel, right from paradise
Dm7 G7 C Am7 D9 Dm7 C F6 C
I know that you're an angel. Heaven is in your eyes

Dm7 G9 Cma7 Am
The smile from your lips brings the summer sunshine
Dm7 G9 Cma7 C6(½) B7#5(½)
The tears from your eyes bring the rain
Em Adim7 Em Adim7
I feel your touch, your warm embrace
Em Am7 Dm7 G7
And I'm in heaven again

C Am Em C7 F G7 C Cma7(½) C#dim7(½)
You are my special angel through eternity
Dm7 G7 C Am7 D9 D9 G G
I'll have my special angel here to watch over me

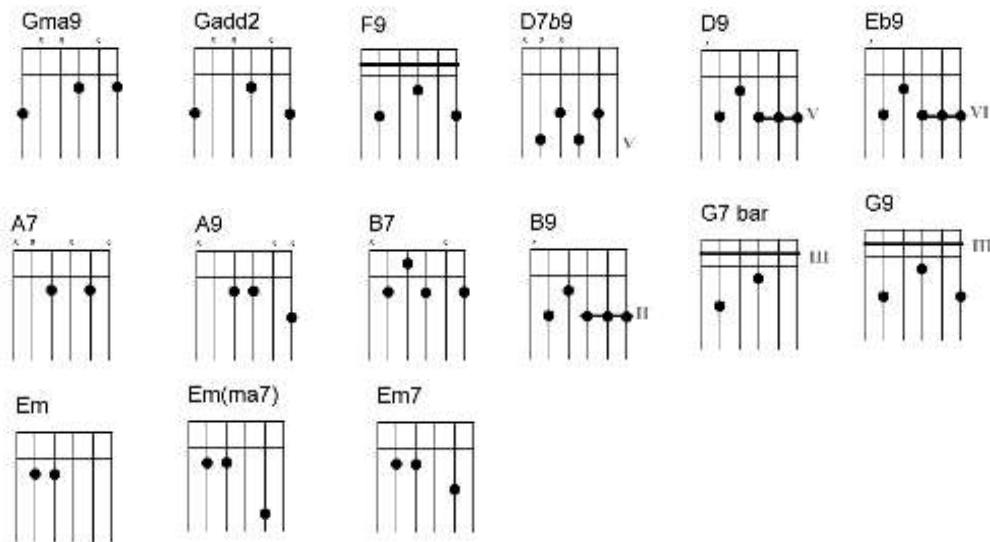
(Angel, angel, whoa-oh-oh-oh, oh, oh oh, oh)

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 $B7_{(\frac{1}{2})}$ $B9_{(\frac{1}{2})}$ $B7$
 Only you can make this change in me For it's
 $Em_{(\frac{1}{2})}$ $Em7_{(\frac{1}{2})}$ 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



On the Street Where You Live

Lyrics by Alan Jay Lerner
 and music by Frederick Loewe (1956) (from "My Fair Lady")

G6 G6(1/2) D7(1/2) G6 G6(1/2) D7(1/2)
 I have often walked down this street before, but the
 Gma7 G(1/2) Gdim7(1/2) D7(1/2) Am7(1/2) D7(1/2) D7(1/4) Ddim7(1/4)
 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(1/2) D7(1/2) G6 G6(1/2) D7(1/2)
 Are there lilac trees in the heart of town' Can you
 Gma7 G(1/2) Gdim7(1/2) D7(1/2) Am7(1/2) D7(1/2) D7(1/4) Ddim7(1/4)
 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(1/2) Am7(1/2) G(1/2) C6(1/2)
 just on the street where you live. And

B7 F#m(1/2) Adim7(1/2) C C
 oh, the towering feeling, just to
 Cm6 Cm(1/2) C#dim7(1/2) G G7(1/2) G6(1/2)
 know somehow you are near. the
 Eb7(1/2) G(1/2) Em6 C#m7 F#7
 o ver.powering feeling, that any
 B(1/2) F#(1/2) F#m(1/2) G(1/4) A(1/4) D7
 second you may sudden ly ap pear.

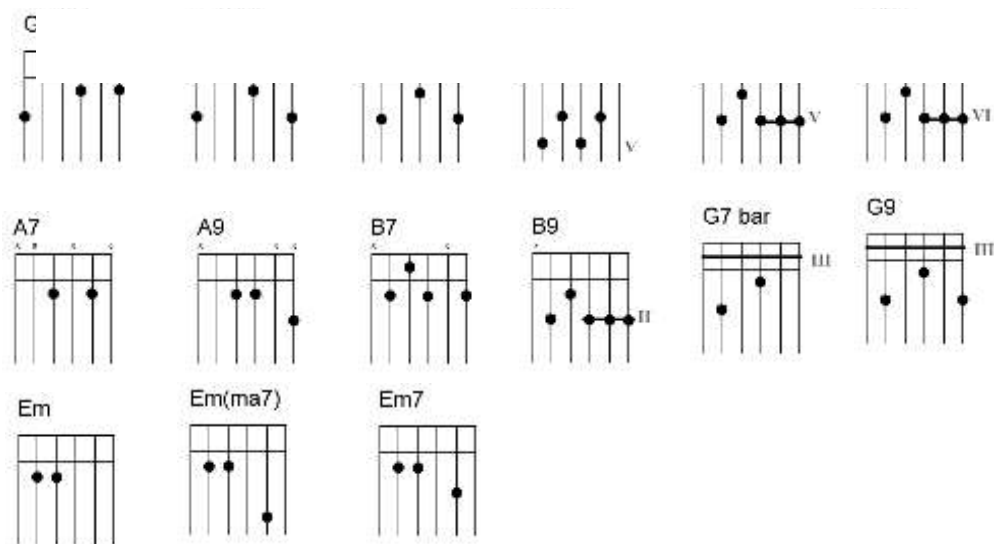
G6 G6(1/2) D7(1/2) G6 G6(1/2) D7(1/2)
 People stop and stare, they don't bother me, for there's
 Gma7 G(1/2) Gdim7(1/2) D7(1/2) Am7(1/2) D7(1/2) D7(1/4) Ddim7(1/4)
 nowhere else on earth that I would rather be. Let the
 Cma7 Cm6 Gma7 Em6
 time go by, I won't care if I, can be
 A7 D7 G(1/2) Cm6(1/2) G
 here on the street where you live.

Only You (And You Alone) by Buck Ram and Ande Rand (1955)

$D_{(\frac{1}{2})}$ $D9_{(\frac{1}{2})}$ $D7$

$G_{(\frac{1}{2})}$ $G6_{(\frac{1}{2})}$ 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 $B7_{(\frac{1}{2})}$ $B9_{(\frac{1}{2})}$ $B7$
 Only you can make this change in me For it's
 $Em_{(\frac{1}{2})}$ $Em7_{(\frac{1}{2})}$ 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



Pretty Irish Girl

lyrics by Lawrence Edward Watkin and music by Oliver Wallace (1959)

*Bb*_(¼) *F7*_(¼) *Bb7*_(½) *Eb*
 Have you ever seen the seagulls a-flying o'er the heather? Or the
*Bb*_(¼) *F7*_(¼) *F#dim7*_(¼) *Gm*_(¼) *C9*_(½) *Cm7/F*_(¼) *F7*_(¼)
 crimson sails on Galway Bay the fishermen unfurl? Oh the
*Bb*_(¼) *F7*_(¼) *Bb7* *Eb*_(¾) *Edim7*_(¼)
 Earth is filled with beauty and it's gathered all together in the
*Bb*_(¼) *F7*_(¼) *F#dim7*_(¼) *Gm*_(¼) *C9*_(½) *F7*_(½)
 form and face and dainty grace of a pretty Irish girl

*Gm7*_(¼) *C7*_(¼) *F*_(½)
 Oh, she is my dear, my darling one, her
*Eb*_(½) *Dm*_(½)
 eyes so sparkling full of fun; no
*Cm7*_(¼) *F9*_(¼) *Bb*_(¼) *Gm7*_(¼) *C7*_(½) *F7*_(½)
 oth er, no oth er can match the likes of her

*Gm7*_(¼) *C7*_(¼) *F*_(½)
 Oh, she is my dear, my darling one, my
*Eb*_(½) *Dm*_(½)
 smiling and beguiling one; I
*Cm*_(⅛) *G/D*_(⅛) *Cm*_(⅛) *Bdim7*_(⅛) *Eb/Bb*_(⅛) *Adim7*_(⅛) *Ebm*_(⅛) *Cm7*_(⅛)
 love the ground she walks up on, my
*Bb*_(¼) *F7*_(¼) *Bb*_(¼) *F7*_(¼)
 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)

(6/8)

Bm9^(1/2) *Bm*^(1/2) *Em7*^(1/2) *A7*^(1/2) *D6*^(1/4) *D*^(1/4) *E9*^(1/2)

D. *Bm*(add2) *Em7*^(1/2) *A7*^(1/2) *D*^(1/2) *Bm*^(1/2)
Put your head on my shoulder, hold me in your arms, ba by.
Em7^(1/2) *A7*^(1/2) *D*^(1/2) *Bm*^(1/2) *Em7*^(1/2) *A7*^(1/2) *F#m*^(1/2) *B7*^(1/2)
Squeeze me, oh, so tight, show me, that you love me, too.

*D*_{N.C.} *Bm*(add2) *Em7*^(1/2) *A7*^(1/2) *D*^(1/2) *Bm*^(1/2)
Put your lips next to mine, dear. Won't you kiss me once, ba by.
Em7^(1/2) *A7*^(1/2) *D*^(1/2) *Bm*^(1/2) *Em7*^(1/2) *A7*^(1/2) *D*^(1/2) *G*^(1/2) *D* N.C.
Just a kiss goodnight, maybe, you and I will fall in love.

Em^(1/2) *A7*^(1/2) *D* *Dma7*^(1/2) *Em*^(1/2) *A7*^(1/2) *D7*^(1/2) *D7*^(1/2)
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 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!

Rip It Up

by Robert A. Blackwell and John S. Marascalco (1958)

G G $N.C.$
'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
 $C9$ $N.C.$ C $N.C.$
My heart says go, go, have a time
 $G9^{(1/2)}$ $C9^{(1/2)}$ $D9^{(1/2)}$ $G^{(1/2)}$
'cause it's Saturday nite and I'm feelin' fine I'm gonna

G G
rip it up. I'm gonna
 G G
rock it up. I'm gonna
 $C9$ $C9$
shake it up I'm gonna
 G $G9$
ball it up I'm gonna
 $D9$ $D9^{(1/2)}$ $C9^{(1/2)}$ G G
rip it up and ball tonite

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

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

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. _____

Sous le Ciel de Paris

music by Hubert Giraud, French lyrics by Jean Drejac, English lyrics 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-s 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-s 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-s 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-s 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-s 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.*

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.

Tammy

by Ray Evans and Jay Livingston (1956) (from the musical
"Tammy and the Bachelor") (3/4 time)

Am Em F₍₁₎ Em₍₁₎ G7₍₁₎

C Cma7 F C
 I hear the cottonwoods whisp'rin' above,
Em7 Am7 Dm7 G6₍₂₎ G7₍₁₎
 "Tammy! Tammy! Tammy's in love!" The
C Cma7 F C
 ole hootie owl hootie-hoo's to the dove,
Em7 Am7 Dm7₍₂₎ G7₍₁₎ C
 "Tammy! Tammy! Tammy's in love!" "Does my

C F D₍₂₎ D7₍₁₎ G₍₂₎ G7₍₁₎
 lover feel what I feel when he comes near?" My
E₍₂₎ E7₍₁₎ Am₍₁₎ F₍₂₎ C₍₁₎ Em₍₁₎ Am₍₁₎ G₍₂₎ G7₍₁₎
 heart beats so joyful ly you'd think that he could hear. Wish
C Cma7 F C
 I knew if he knew what I'm dreaming of!
Am7 Em7 Dm7₍₂₎ G7₍₁₎ C₍₁₎ F#dim7₍₁₎ G7₍₁₎
 Tammy! Tammy! Tammy's in love!

C Cma7 F C
 Whippoorwill, whippoorwill, you and I know
Em7 Am7 Dm7 G6₍₂₎ G7₍₁₎
 Tammy! Tammy! Can't let him go! The
C Cma7 F C
 breeze from the bayou keeps murmuring low,
Em7 Am7 Dm7₍₂₎ G7₍₁₎ C
 "Tammy! Tammy! You love him so!" When the

C F D₍₂₎ D7₍₁₎ G₍₂₎ G7₍₁₎
 night is warm, soft and warm, I long for his charms! I'd
E₍₂₎ E7₍₁₎ Am₍₁₎ F₍₂₎ C₍₁₎ Em₍₁₎ Am₍₁₎ G₍₂₎ G7₍₁₎
 sing like a violin if I were in his arms.
C Cma7 F C
 Wish I knew if he knew what I'm dreaming of!
Am7 Em7 Dm7₍₂₎ G7₍₁₎ C
 Tammy! Tammy! Tammy's in love!

That's Amore

words and music by Harry Warren & Jack Brooks (1953)

Moderato

In Na-po-li, where love is king, when boy meets girl, here's what they

Am *Dm* *Am* *E7*
In Napoli where love is King, when boy meets girl, here's what they say:

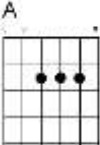
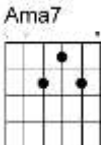
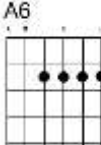
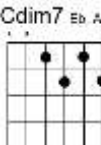
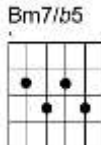

A *Ama7* *A6* *Cdim7* *Bm7* *E7* *Bm* *E7*
When the moon hits your eye like a big-a pizza pie, that's amore; When the
Bm7 *E7* *Bm7* *E7* *Ama7* *A6* *Bm7* *E7*
world seems to shine like you've had too much wine, that's amore. Bells will

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 tippii-tippii-tay, tippii-tippii-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.

						
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That'll Be the Day

by Buddy Holly, Norman Petty, and Jerry Alison
(1957)

D Well, that'll be the day, when you say good-bye yes
A That'll be the day, when you make me cry
D You say you're gonna leave me, you know that's a lie 'cause
A N.C That'll be the day *NC(¼)* when I *E7(¼)* die *A(½)*

D Well, you give me all your lovin' and your *A* turtle dovin'
D All your hugs and kisses and your *A(¼)* money *E7(¼)* too *A(½)*
D You know you love me baby, *A* until you tell me, baby
B7 That some day, well, I'll be blue *E7* (*chorus*)

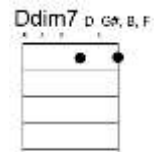
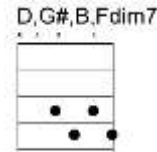
D Well, when Cupid shot his dart, he *A* shot it at your heart
D So if we ever part and *D#dim7(¼)* I *E7(¼)* leave you *A7(½)*
D You say you told me an' you *A* told me boldly
B7 That some day, well I'll *B7b5* be *E(¼)* through *B9(¼)* *E7(¼)* *A7#5(¼)* (*chorus and end with*)

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.



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.

They Call the Wind Maria

lyrics by Alan Jay Lerner and music by Frederick Loewe, from "Paint Your Wagon" (1951)

*C*_(½) *Am*_(½) *C*_(½) *Am*_(½) *C*_(½) *Am*_(½) *C*_(½) *Am*_(½)
 Away out west, they have a name, for rain and wind and fire,
*C*_(½) *Am*_(½) *C* *Am*_(½) *Dm7*_(¼) *G7*_(¼) *C*_(½) *Am*_(½) *C*_(½) *Am*_(½)
 The rain is Tess, the fire's Joe, and they call the wind Ma ria.
*C*_(½) *Am*_(½) *C*_(½) *Am*_(½) *C*_(½) *Am*_(½) *C*
 Maria blows the stars around and sets the clouds a-flying;
Am *Em* *Fma7*_(½) *G7*_(½) *C*_(½) *Am*_(½) *C*_(½) *Am*_(½)
 Maria makes the mountains sound like folks up there were dyin'.

Am Am Em Em
 Ma ria Ma ria
*Am*_(½) *Em*_(½) *Fma7*_(½) *G7*_(½) *C*_(½) *Am*_(½) *C*_(½) *Am*_(½)
 They call the wind Ma ria

Before I knew Maria's name or heard her wail and whinin',
 I had a gal and she had me, and the sun was always shinin'.
 And then one day I left that gal, I left her far behind me;
 And now I'm lost, I'm gone and lost, not even God can find me.

Maria Maria
 They call the wind Maria

Out here, they've got a name, for rain, for wind and fire only,
 And when you're lost and all alone, there ain't no word for lonely.
 Well I'm a lost and lonely man, without a star to guide me,
 Maria blow my love to me, I need my gal beside me

Am Am Em Em
 Maria Maria
*Am*_(½) *Em*_(½) *Fma7*_(½) *G7*_(½) *C*_(½) *Am*_(½) *C*_(½) *Am*_(½)
 They call the wind Ma ria
Am Am Em Em
 Maria Maria
*Am*_(½) *Em*_(½) *Fma7*_(½) *G7*_(½) *C*_(½) *Am*_(½) *C*_(hold)
 Blow my love to me

Three Coins in the Fountain

lyrics 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 Valentine. 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.

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

To Know Him Is to Love Him

by Phil Spector (1958)

D *D* *A7*_(1/2) *Bm*_(1/2) *A7*
To know, know, know him is to love, love, love him
Bm *Bm* *G*_(1/2) *C*_(1/2) *G*
Just to see him smile, makes my life worthwhile
D *D* *A7*_(1/2) *Bm*_(1/2) *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

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

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of four staves of music. The first staff shows the beginning of the piece with a G/D chord. The second staff contains the lyrics 'tanned, wind-blown, honeymooners at' with chords D7 and G. The third staff contains 'last alone. Feeling far above' with chords Ddim, D7, G, and C. The fourth staff contains 'par. Oh, how lucky we are. While I' with chords Cm6, G, A7, Am, and D7. Chord diagrams are provided for each chord.

Trying to Get to You

by Rose Marie McCoy and Charlie Singleton (1956)

N.C. *E E E*
I've been traveling over mountains, even through the valleys too
N.C *A B7 E*
I've been traveling night and day, I've been running all the way baby tryin' to get to you.

N.C. *E E E*
Ever since I read your letter where you said you loved me true
N.C *A B7 E*
I've been traveling night and day I've been running all the way baby tryin' to get to you

E7 A A E
When I read your loving letter Well my heart began to sing
E A B7 E
There were many miles between us but they didn't mean a thing

N.C. *E E E*
I just had to reach you baby in spite of all that I've been through
N.C *A B7 E*
I kept traveling night and day I kept running all the way baby try to get to you

N.C. *E E E*
If I had to do it over that's exactly what I'd do
N.C *A B7 E*
I would travel night and day and I'd still run all the way baby try to get to you

E7 A A E
Well now there's nothing that could hold me or to keep me way from you ooooh
E A B7 E
Since your loving letter told me that you really love me true oooooh

N.C. *E E E*
Lord's above he knows I love you. Well it was He who brought me through
N.C *A B7 E*
When my way was black as night He'd still shine bright as light when I was trying to get to you
A A11 B7 E

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

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 presqu' 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 ?

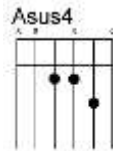
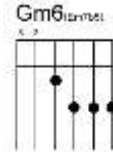
Un simple moulin
 Qui tourne ses ailes
 Un simple moulin
 Rouge comme mon cœur !

Dis moi chéri, dis-moi que tu m' aimes
 Dis-moi chéri que c' est pour la vie

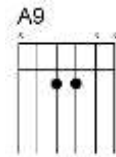
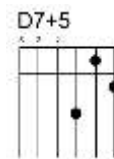
You Belong to Me

by by Pee Wee King, Redd Stewart, and Chilton Price (1952)

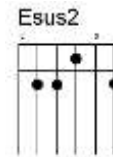
D *F#m*
 See the pyramids along the Nile
G^(1/2) *G6*^(1/2) *D*^(1/4) *C*^(1/4) *B7*^(1/2)
 Watch the sunrise on a trop ic isle
Em7^(1/2) *Em7b5*^(1/2) *D*^(1/4) *A/C#*^(1/4) *Bm/B*^(1/4) *Bm7/A*^(1/4) *Em7b5=Gm6*
 Just remember darling all the while
Em7^(1/2) *Asus4*^(1/2) *A7*
 You belong to me



D *F#m*
 See the market place in Old Algiers
G^(1/2) *G6*^(1/2) *D*^(1/4) *C*^(1/4) *B7*^(1/2) *G6=Em7*
 Send me photographs and sou ven irs
Em7^(1/2) *Em7b5*^(1/2) *D*^(1/4) *A/C#*^(1/4) *Bm/B*^(1/4) *Bm7/A*^(1/4) *Em7b5=Gm6*
 Just remember when a dream ap pears
Em7^(1/2) *Asus4*^(1/4) *A7*^(1/4) *D*
 You belong to me



D^(1/2) *D7*^(1/4) *D7aug5*^(1/4) *G*
 I'll be so alone with out you
Em^(1/2) *E7*^(1/2) *A*^(1/4) *Em7*^(1/4) *A9*^(1/4) *A7*^(1/4)
 Maybe you'll be lonesome too and blue



D *F#m*
 Fly the ocean in a silver plane
G^(1/2) *G6*^(1/2) *D*^(1/4) *C*^(1/4) *B7*^(1/2)
 See the jungle when it's wet with rain
Em7^(1/2) *Em7b5*^(1/2) *D*^(1/4) *A/C#*^(1/4) *Bm/B*^(1/4) *Bm7/A*^(1/4) *Em7b5=Gm6*
 Just remember 'til you're home a gain
Esus2^(1/2) *Asus4*^(1/4) *A7*^(1/4) *D*^(1/4) *Bbma7*^(1/4) *Eb13*^(1/4) *Dma7*^(1/4) *D*^(hold)
 You belong to me

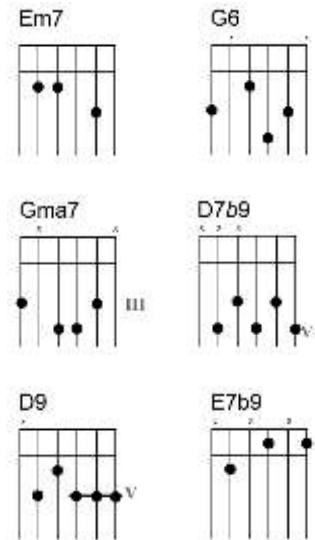
You Send Me

by Sam Cooke (1957) (12/8) time

G^(1/2) *Em7*^(1/2) *Am7*^(1/2) *D7*^(1/2) *G*^(1/2) *Em7*^(1/2) *Am7*^(1/2) *D7*^(1/2)
 Darling, you... send me, I know you... send me. Darling
G^(1/2) *Em7*^(1/2) *Am7*^(1/2) *D7*^(1/2) *G*^(1/2) *Em7*^(1/2) *Am7*^(1/2) *D9*^(1/2)
 you... send me, honest you do, honest you do, honest you do, Whoa.

G^(1/2) *Em7*^(1/2) *Am7*^(1/2) *D7*^(1/2) *G*^(1/2) *Em7*^(1/2) *Am7*^(1/2) *D7*^(1/2)
 You... thrill me, I know you... thrill me. Darling
G^(1/2) *Em7*^(1/2) *Am7*^(1/2) *D7*^(1/2) *G6*^(1/2) *Em7*^(1/2) *G6*^(1/2) *E7b9*^(1/2)
 you, you, you, you, thrill me, honest you do.

Am7^(1/2) *D7b9*^(1/2) *Gmaj7*^(1/2) *G6*^(1/2)
 At first I thought it was infatuation, but
Am7^(1/2) *D7b9*^(1/2) *Gmaj7*^(1/2) *G6*^(1/2)
 ooh, it's lasted so long.
Am7^(1/2) *D7b9*^(1/2) *Gmaj7*^(1/2) *F7*^(1/2) *E7*
 And now I find myself wanting, to
A7^(1/2) *A*^(1/2) *A7*^(1/2) *D9*^(1/2)
 marry you and take you home, whoa.



You, you, you, you send me, I know you send me.
 I know you send me, honest you do.

(You) Whooa when-ever I'm with you, (You) I know, I know, I know, when I'm near you.
 (You) mmm... honest you do, honest you do, Whoa... hello...

(You) I know, I know, I know, when you hold me, (You) Whoa whenever you kiss me.
 (You) mmm-hmm, mm-hmm, honest you do.

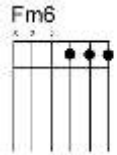
At first I thought it was infatuation, but ooh, it's lasted so long.
 Now I find myself wanting, to marry you and take you home.
 I know, I know, I know

You send me. I know you send me, Whooa
 You send me, honest you do, (doo doo doo, doo doo, doo doo doo, doo doo).

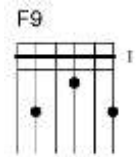
Young at Heart

Lyrics by Carolyn Leigh and music by Johnny Richards
(1954)

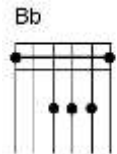
Bb^(1/2) *Bbsus2*^(1/2) *Bb*^(1/4) *Bbma7*^(1/2) *Gdim7*^(1/4) *Cm7* *Cm7*
 Fairy tales can come true, it can happen to you if you're young at heart;
F7^(1/2) *Cm7*^(1/2) *F7*^(1/4) *F9*^(1/2) *F7#5*^(1/4) *Bbma7* *Bb*
 For it's hard, you will find to be narrow of mind, if you're young at heart.



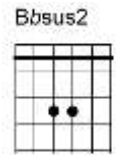
Fm6^(1/2) *G7*^(1/2) *Fm6*^(1/4) *G7*^(1/2) *G7#5*^(1/4)
 You can go to extremes with impossible schemes, you can
C9^(1/2) *C7*^(1/2) *C9*^(1/2) *C7*^(1/2)
 laugh when your dreams fall apart at the seams;



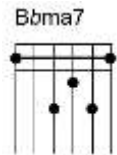
F7^(1/4) *G#im7*^(1/4) *F7*^(1/4) *G#dim7*^(1/4) *F7*^(1/2) *Cm7*^(1/4) *F9*^(1/4)
 And life gets more exciting with each passing day, and
Bb6^(1/4) *F#dim7*^(1/4) *Bb6*^(1/4) *F#dim7*^(1/4) *Cm7*^(1/2) *F7*^(1/2)
 love is either in your heart, or on its way. Don't you



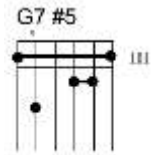
Bb^(1/2) *Bbsus2*^(1/2) *Bb*^(1/4) *Bbma7*^(1/2) *Gdim7*^(1/4) *Cm7* *Cm7*
 know that it's worth ev'ry treasure on earth to be young at heart;
F7^(1/2) *Cm7*^(1/2) *F7*^(1/4) *F9*^(1/2) *F7#5*^(1/4) *Bbma7* *Bb*
 For as rich as you are, it's much better by far to be young at heart.



Fm6^(1/2) *G7*^(1/2) *Fm6*^(1/4) *G7*^(1/2) *G7#5*^(1/4)
 And if you should survive to a hundred and five, look at
C9^(1/2) *C7*^(1/2) *Eb*^(1/2) *Ebm6*^(1/2)
 all you'll derive out of being alive. and



Bb^(1/2) *Gm7*^(1/2) *Cm7*^(1/2) *F7*^(1/2)
 here is the best part, you'll have a head start
Bb^(1/4) *Bb6*^(1/4) *Eb6*^(1/4) *Edim7*^(1/4) *Cm7*^(1/4) *F9*^(1/4) *Bb*^(1/2)
 If you are among the very young at heart,
Bb^(1/4) *Bb6*^(1/4) *Eb6*^(1/4) *Edim7*^(1/4) *Cm7*^(1/4) *F9*^(1/4) *Bb*^(1/2)
 If you are among the very young at heart,



Young Blood

by Jeff Leiber, Mike Stoller, and Doc Pomus (1957.)

E I saw her standin' on the corner.
E A yellow ribbon in her hair.
 I couldn't stop myself from shoutin' "Look-a.

E7 there! Look-a there! *E7* Look-a there! Look-a there!"

A Young blood, *A E* young blood, *E A* young blood..
B7#9 I can't get you out of my mind. *E(1/2) B7#9(1/2) E7(1/2)*

(end on E6)

E I took one look and I was fractured.
E I tried to walk but I was lame.
 I tried to talk but I just stuttered: "What's your".

E7 your name? What's your name? *E7* What's your name? What's your name?"

A What crazy stuff! *A* She looked so tough.

E I had to follow her all the way home. *E(1/2) C#m7(1/2)*

F#7 Then things went bad.. *G* I met her dad. He said

C7 "You'd better leave my daughter alone." *C7(1/2) B9(1/2)* Well

E I couldn't sleep a wink for tryin'.
E I saw the rising of the sun.

And all night my heart was cryin'..

E7 You're the one, you're the one, *E7* You're the one, you're the one!

Moderate ♩ = 120

