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100

Complete with chord symbols, lyrics and suggested registrations and rhythms.

of the Best Songs Ever!

for Keyboard

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including piano, digital piano,
organ and portable keyboards.

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[illegible]

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A Taste Of Honey

Words by Ric Marlow Music by Bobby Scott

Suggested registration: violin, Rhythm: waltz

Slow Dm C#aug F

Winds may be blow o'er the ic y
leave be came hind my heart - y
ne'er came back to his love to so

G Dm C#aug

sea. I'll And take with me the
wear And may it she e'er re
fair And so she died dream-ing

F G Dm

warmth of thee, A Taste of Hon-ey, A
mind of you of A Taste of Hon-ey, A
of his kiss His kiss was Hon-ey, A
A
A

Bb Am7 Dm

taste much sweet-er than wine.
taste much sweet-er than wine.
taste much sweet-er than wine.

Dm7 G Dm7

I will re - turn. I'll re -

G Bbmaj7 Am7

turn, I'll come back for the hon - ey and

Dm 1. 2. Dm G

you. I'll He you, I'll come

Bbmaj7 Am7 Dm Gm

back for the hon - ey and you, I'll come

Dm A7 Dm

back for the hon - ey, hon - ey and you.

All I Have To Do Is Dream

Words & Music by Boudleaux Bryant

Suggested registration: violin, Rhythm: pop rock (l) (fingered auto accompaniment)

Moderato

[illegible]

Eb Cm Ab Bb Eb Cm
 I want you in my arms, When I want you
 I feel blue in the night, And I need you

Ab Bb Eb Cm Ab Bb7

and all your charms When ev - er I want you — All I Have To Do Is
to hold me tight When ev - er I want you — All I Have To Do Is

Musical score for the song "Dream, dream, dream." The score is written for voice and piano. The key signature is E-flat major (three flats: B-flat, E-flat, A-flat). The time signature is 4/4. The score is divided into two systems, each with two measures. The first system is marked "1." and the second system is marked "2.". The lyrics are: "Dream, dream, dream. When Dream."

Chord symbols are provided above the staff: Eb, Cm, Ab, Bb, Eb, Ab, Eb, Eb7.

The melody is written in the treble clef, and the accompaniment is written in the bass clef. The melody features a descending line in the first measure of each system, followed by a sustained note in the second measure. The accompaniment provides harmonic support with chords and moving lines.

Ab Gm Fm Bb7 Eb

I can make you mine, Taste your lips of wine, An-y- time, night or day.

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A^b Gm $F7$
 On-ly trou-ble is, Gee whiz, I'm dream-ing my life a -

$Fm7$ B^b7 E^b Cm A^b B^b E^b Cm
 way! I need you so that I could die, I love you so

A^b B^b E^b Cm A^b B^b7
 and that is why When-ev-er I want you All I Have To Do Is

E^b A^b E^b E^b7 E^b Cm
 1. Dream. 2. Dream,

A^b B^b E^b Cm A^b B^b E^b
 dream, dream, dream, Dream, dream,dream, dream.

A Man And A Woman (Un Homme Et Une Femme)

Original Words by Pierre Barouh English Lyric by Jerry Keller Music by Francis Lai

Suggested registration: electric piano, No rhythm

With movement

Dmaj7

When hearts are pass-ing in the night, In the lone - ly night
 si - lence of the mist, Of the morn-ing mist

C#7

Then they must hold each oth - er tight, Oh so ver - y tight
 When lips are wait-ing to be kissed, Long-ing to be kissed.

Cmaj7

— And take a chance that in the light In to - mor - row's light
 — Where is the rea - son to re - sist And de - ny a kiss

F#sus **B7**

— They'll stay to - geth - er So much in
 — That holds a prom - ise Of hap - pi -

Emaj7 **1.** **2.** **Dm7**

love. And in the Tho' yes - ter - day
 ness.

Ddim Cmaj7 C6 Dm G7

— still sur- rounds you — With a warm and pre- cious mem- o -

C6 F#m7 B7 Emaj7

ry. — May - be — for to - mor - row —

Em7 A7 Dmaj7

— we can build a new dream — for you and me. This glow we

feel is some-thing rare, Some-thing real - ly rare — So come and
pass- ing in the night, In the rush - ing night — A man, a

C#7

say you want to share want to real - ly share — the beau - ty
wo- man in the night, In the lone - ly night — Must take a

Cmaj7

wait-ing for us there, Call-ing for us there that on - ly
 chance that in the light, In to mor-row's light they'll be to -

F#7sus B7 Emaj7

lov - ing can give the heart. When life is
 geth - er so much in

Emaj7 F#m7 B7

love, to - geth - er so much in

Emaj7 F#m7

love So tell me you're not a -

Emaj7 Ebmaj7 Dmaj7

fraid to take the chance, Real-ly take a chance Let your heart be - gin to dance,
 mu - sic of a glance Of a fleet - ing glance to the mu - sic of ro-mance,

1. Ebmaj7 2. Ebmaj7 Emaj7

Let it sing and dance to the take a chance.
 Of a new ro-mance

All Or Nothing At All

Words & Music by Arthur Altman & Jack Lawrence

Suggested registration: oboe, Rhythm: habanera (fingered auto accompaniment)

Moderately slow 8/8 Am7

The musical score is written for piano and voice. The piano part features a habanera rhythm, characterized by a pattern of eighth and sixteenth notes. The vocal melody is written in a treble clef with lyrics underneath. The score is divided into five systems, each with a key signature of one flat (Bb) and a time signature of 8/8. The tempo is marked 'Moderately slow'.

System 1: Chords: Am7, Eaug, Am7. Lyrics: All Or Noth-ing At All!

System 2: Chords: Am6, F, Am7, Am6, Eaug, Am7. Lyrics: Half a love nev - er ap - If it's love, there is no

System 3: Chords: Bb7, Gm, D, Fm6, Gm7. Lyrics: pealed in to me. be - tween. If your Why be - gin, then

System 4: Chords: Gm6, Dm7. Lyrics: heart cry nev - er could yield to me, then I'd for some - thing that might have been. No, I'd

System 5: Chords: G7, F, Dm7, G7, #5 G7, Cmaj7, Bm7, E. Lyrics: rath - er have noth - ing at all. rath - er have noth - ing at

Cmaj7 Bbm Eb7 Ab Abaug

all. But please don't bring your

Ab6 Abaug 3 Ab Abaug Ab6 Abaug

lips so close to my cheek. Don't

Ab Abaug Db Ab 3 Eb9 Cm

smile or I'll be lost be - yond re - call.

Ebaug Eb7 Bbm7 Eb7 Bbm7 Eb7

The kiss in your eyes, the touch of your hand makes me

Bbm7 Eb7 Bbm C7 Fm7 Db7

weak, And my heart may grow diz - zy and

Bbm/C C7 E Am7 Eaug

fall. And if I fell un - der the spell of your

Am7 Am6 F Am7 Am6 Eaug Am7

call, I would be caught in the

Bb7 Gm D Fm6 Gm7 Gm6

un - der - tow. So, you see I've got to say

Dm7 E7 Am Fm6 G7sus4 To Coda

no! No! All or Noth - ing At

C Bm7 E7

All!

D.S. al Coda (with Repeat)

⊕ Coda C

All!

Amapola

Words by Albert Gamse Music by Joseph M. Lacalle

Suggested registration: muted trumpet, Rhythm: habanera (fingered auto accompaniment (bass))

Moderato **Bb**

A - ma - po - la, my pret - ty lit - tle

pop - py, You're like that love - ly flow'r so

sweet and heav - en - ly Since I

found you, My heart is wrapped a - round you

And lov - ing you, it seems to beat a

B $\flat$

rhap - so - dy. A - ma - po - la,

the pret - ty lit - tle pop - py must cop - y its en -

G7 Cm

dear - ing charm from you. A - ma -

Cm E $\flat$ dim B $\flat$ C7

po - la, A - ma - po - la, How I

F7 B $\flat$

long to hear you say "I love you."

Angel Eyes

Words by Earl Brent Music by Matt Dennis

Suggested registration: trumpet, Rhythm: big band (3) (fingered auto accompaniment)

Moderately slow

The musical score for 'Angel Eyes' is written in 4/4 time with a key signature of one flat (Bb). It consists of five systems of music, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and a more active treble line. Chord symbols are placed above the staff to indicate the harmonic structure. The lyrics are written below the vocal line.

Try to think — that love's not a-round, — still it's un-com-fort 'bly near.

My old heart — ain't gain - in' no ground — be - cause my An-gel Eyes ain't there.

An-gel Eyes — that old dev-il sent, —

they glow un-bear - a - bly bright. — Need I say — that

my love's mis-spent, — mis - spent with an - gel eyes to - night. — So

Chord symbols: Dm, A7, Dm, G7, Em7, A7, Dm, A7, Dm7, Bb7, A7, Dm, Bb7, A7, Dm, Dm, G7, Em7, A7, Dm, A7, Dm7, Bb7, A7, Dm.

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Cm $\overset{b9}{F7sus}$ B $\flat$ G7 Cm $\overset{b9}{F7sus}$ B $\flat$
 drink up — all you peo - ple, — or - der an - y - thing you see — Have

Bm7 E7 A D $\sharp$ m7 G $\sharp$ 7 Em7 $\overset{\#5}{A7}$
 fun, — you hap - py peo - ple, — the drink and the laugh's on me.

Dm A7 Dm G7 Em7 A7
 Par - don - me, — but I got - ta run, — the fact's un - com - mon - ly clear.

Dm A7 Dm7 B $\flat$ 7 A7 Dm
 Got - ta find — who's now "Num - ber One" — and why my An - gel Eyes ain't here.

$\overset{b5}{Em7}$ A7 B $\flat$ 7 $\overset{\#5}{A7}$ Dm6
 1. — — — 2. — — —
 Scuse me while I dis - ap - pear.

Are You Lonesome Tonight

Words & Music by Roy Turk & Lou Handman

Suggested registration: oboe, Rhythm: waltz

Moderato

The musical score is written for piano in 3/4 time, marked Moderato. It consists of five systems of music. The first system shows the beginning with a piano (p) dynamic and the lyrics 'Are you'. The second system continues with 'lone - some to - night Do you miss me to -'. The third system has 'night Are you sor - ry we drift - ed a -'. The fourth system includes 'part? Does your mem - o - ry stray to a'. The fifth system concludes with 'bright sum - mer day. When I kissed you and called you sweet -'. Chord symbols (C, A7, Dm, G7, Cmaj7, Am/C, A) are placed above the staff to indicate the harmonic structure. The piano accompaniment features a simple, rhythmic pattern in the right hand and a more complex, flowing line in the left hand.

C A7 Dm G7

p Are you

C Cmaj7 Am/C

lone - some to - night Do you miss me to -

C A7

night Are you sor - ry we drift - ed a -

Dm A Dm G7

part? Does your mem - o - ry stray to a

bright sum - mer day. When I kissed you and called you sweet -

C C7

heart Do the chairs in your par - lour seem

F D7

emp - ty and bare? Do you gaze at your door - step and

G7 C#dim G7 C Cmaj7 C7

pic - ture me there? Is your heart filled with pain Shall I

D7 G7

come back a - gain Tell me, dear, Are you lone - some to -

C 1. Ebdim G7 2. C

night? Are you night?

Arrivederci Roma

Words by Garinei & Giovannini English Lyric by Carl Sigman Music by Renato Rascel

Suggested registration: violin (I), Rhythm: rhumba (fingered auto accompaniment)

Moderato

The musical score is written for a piano with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato'. The score is divided into five systems, each with a key signature change indicated by a sharp sign on the F line of the treble clef. The lyrics are written below the notes, and the piano accompaniment is written in the bass clef. The chords are indicated above the notes.

Ar - ri - ve - der - ci, Ro - ma. Good -

- bye, good - bye to Rome. Cit - y of a

mil - lion moon - lit plac - es, cit - y of a mil - lion warm em -

- brac - es. Where I found the one of all the fac - es far from home.

Ar - ri - ve - der - ci, Ro - ma.

It's time for us to

B7

part. Save the wedding bells for my re -

C E7 Am D7

turn - ing, Keep my lov - er's arms out-stretched and yearn - ing, Please be sure the

flame of love keeps burn - ing in her his heart. Ar -

D7sus D7 1.G Am7 D7

heart.

2.G Eb dim G

As I Love You

Words & Music by Jay Livingston & Ray Evans

Suggested registration: piano, No rhythm

Moderato

The musical score is written for piano and voice. It consists of six systems of music, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Moderato'. The lyrics are: 'I will love you As I Love You all my life. Ev - 'ry mo - ment spent with you makes me more con - tent with you! Just as you are you are all I could pray for. All that you are that's what I wake up each day for.' The piano accompaniment features chords and melodic lines that support the vocal melody. The lyrics are written below the vocal line, and the piano part is written below the vocal line.

C G Am

mp I will love you As I Love You all my life.

F Fm C

Ev - 'ry mo - ment spent with you

F Fm C F

makes me more con - tent with you! Just as you

C D#dim G7 F

are you are all I could pray for. All that you

C D7 G7

are that's what I wake up each day for.

C G Am

Ev - 'ry sin - gle touch and tin - gle I a - dore.

F Fm C

Ev - 'ry kiss from you to me

Am D7 Ab C F#dim

al - ways seems so new to me. Each one warm - er than the one be -

G7 Dm7 G7 C Am Dm7 G7

fore! As I Love You more and more and

C 1. Dm7 G7 2. C Fm C

more. more.

Band Of Gold

Words & Music by Ronald Dunbar & Edith Wayne

Suggested registration: piano (1), Rhythm: pop rock (2) (single finger auto accompaniment)

Strong steady beat

The first system of musical notation is in 4/4 time with a key signature of one sharp (F#). It features a piano introduction with a strong steady beat. The melody is in the right hand, and the bass line is in the left hand. The dynamic marking *mf* is present. The lyrics "Now that you're gone," are written below the right hand.

The second system of musical notation continues the melody and bass line. The lyrics "all that's left is a band of gold. All" are written below the right hand. Chord symbols G and D are indicated above the right hand.

The third system of musical notation continues the melody and bass line. The lyrics "that's left of the dreams I hold is a band of gold and the" are written below the right hand. Chord symbols D7 and C are indicated above the right hand.

The fourth system of musical notation continues the melody and bass line. The lyrics "mem-or - ies of what love could be. If you were still here" are written below the right hand. Chord symbols G, C, and G are indicated above the right hand.

The fifth system of musical notation continues the melody and bass line. The lyrics "with me. You took me from the shelter of a lov - er I have" are written below the right hand. Chord symbols C and G are indicated above the right hand.

D D7 C

nev-er known or loved an-y oth-er, we kissed af-ter tak-

G C

- ing vows. But that night on our hon-ey-moon,

G C G

we stayed in sep-'rate rooms. I prayed in the dark-

D D7

- ness of one lone-ly-room, filled with sad-ness, filled

C G

with gloom. Hop-ing soon that you'd walk back through

C G C

— that door — and love me — like you tried — be - fore. —

G

Since you've been gone, — all — that's left — is a band —

D D7

— of gold. — All — that's left — of the dreams —

C G

— I hold — is a band — of — gold — and the dream of — what love —

C G C

— could be, — if you were — still here — with me. —

repeat and fade

Beyond The Sea

Music & Original French Lyric by Charles Trenet English Lyric by Jack Lawrence

Suggested registration: strings, Rhythm: pop rock (2) (fingered auto accompaniment)

Slowly

The musical score is written for piano and voice. It consists of five systems of music. Each system includes a piano accompaniment part with chords and a vocal melody line with lyrics. The chords are indicated above the staff. The lyrics are written below the vocal line. The score is in 4/4 time and features a variety of chords including F, Dm, Bb, D, D7, Gm7, C7, A7, and C. The tempo is marked 'Slowly'. The lyrics are: 'Some- where Be - yond The Sea some - where wait - ing for me, my lov - er stands on gold - en sands. And watch - es the ships that go sail ing; Some -'.

Chords: F, Dm, Bb, D, D7, Gm7, C7, Bb, C7, F, A7, Dm, C, F, Dm, Bb, D7, Gm, C7, Dm, Bb, G7, C7.

Lyrics: Some- where Be - yond The Sea some - where wait - ing for me, my lov - er stands on gold - en sands. And watch - es the ships that go sail ing; Some -

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F Dm B $\flat$ C7 3 F Dm B $\flat$ C7 3

where Be-yond The Sea He's She's there watch-ing for

F A7 Dm C 3 F Dm

me, If I could fly like birds on

B $\flat$ D7 Gm C7 3 Dm B $\flat$ Gm7 C7

high, then straight to his arms I'd go sail

F E7 A F#m7 D E7 3 A F#m7

- ing. It's far be-yond a star, it's

Bm E7 3 A A/G# F#m A/E G7

near be - yond the moon, I

C Am F G7 C Am7 Dm G7 3

know be-yond a doubt, my heart will lead me there

C C/Bb Am C7 F Dm Bb C7 3

soon. We'll meet be-yond the

F Dm Bb C7 3 F A7 Dm C 3

shore, we'll kiss just as be-fore, Hap-py we'll

F Dm Bb D7 Gm C7 3 Dm Bb

be Be-yond The Sea and nev-er a-gain I'll go

Gm7 1. C7 F Gm7 C7 2. Gm7 C7 F

sail ing. Some-sail ing.

Blue Bayou

Words & Music by Roy Orbison & Joe Melson

Suggested registration: acoustic guitar, Rhythm: bossa nova (1) (fingered auto accompaniment)

Moderato F

I mp feel so bad, — I got a wor - ried mind, I'm so lone - ly

The first system of musical notation for 'Blue Bayou'. It features a treble and bass staff in F major (one flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'I feel so bad, — I got a wor - ried mind, I'm so lone - ly'. The tempo is 'Moderato' and the key signature is F major.

C7

all the time, since I left my ba - by be - hind — on —

The second system of musical notation. The melody continues in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'all the time, since I left my ba - by be - hind — on —'. The key signature remains F major.

F

C7

F

Blue Ba-you, — want to see my ba - by a - gain, —

The third system of musical notation. The melody continues in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'Blue Ba-you, — want to see my ba - by a - gain, —'. The key signature remains F major.

C7

and to be with some of my friends. — May - be I'll be hap - pi - er then, — on

The fourth system of musical notation. The melody continues in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'and to be with some of my friends. — May - be I'll be hap - pi - er then, — on'. The key signature remains F major.

F

E^b

F

F

Blue Bay-ou. — *f* I'm go-ing back some-day, — come what may — to

The fifth system of musical notation. The melody continues in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'Blue Bay-ou. — I'm go-ing back some-day, — come what may — to'. The key signature remains F major.

Gm C7

Blue Bay - ou. Where you sleep all day and the cat-fish play on

F Faug

Blue Bay - ou. And the fish-ing boats with the sails a - float. If

Bb Bbm F C7

I could on - ly see that fa - mil-iar sun-rise through sleep-y eyes. How

F F

1. hap-py I'd be. 2. I hap-py I'd be.

V2: I feel so bad, I got a worried mind, I'm so lonely all the time.
 Since I left my baby behind on Blue Bayou.
 Saving nickles, saving dimes, working till the sun don't shine.
 Looking forward to happier times on Blue Bayou.

Ch 2: I'm going back some day, gonna stay on Blue Bayou.
 Where my folks I'll find, all the time on Blue Bayou.
 With that girl of mine by my side till the moon in the evening dies.
 Oh, some sweet day, gonna take away this hurtin' inside.

Bye Bye Love

Words & Music by Felice & Boudleaux Bryant

Suggested registration: Hawaiian guitar, Rhythm: country

Moderately fast

C7 **F**

1. There goes my ba - by
2. (I'm through with) ro - mance,
mp with some - one new,
I'm through with love,

C7 **F**

— She sure looks hap - py,
— I'm through with count - ing —
I sure am blue;
the stars a - bove;

F7 **Bb** **B**

— She was my ba - by
— And here's the rea - son till he stepped
that I'm so

C **C7**

in, Good - bye to
free, My lov - in' ro - mance
ba - by

F

— that might have been.
— is through with me.

Bb F Bb F

Bye bye, love, Bye bye, hap - pi - ness, —

Bb F C7 F

Hel - lo lone - li - ness, — I think I'm gon - na cry; —

Bb F Bb F

Bye bye, love, Bye bye, sweet ca - ress, —

Bb F C7 F

Hel - lo emp - ti - ness, — I feel like I could die; — Bye

Gm C7 F Bb

1. F Gm F 2. F Bb F

bye, my love, bye bye. 2. I'm through with bye. —

B $\flat$ F B $\flat$ F

Bye bye, love, Bye bye, hap - pi - ness, —

B $\flat$ F C7 F

Hel - lo lone - li - ness, — I think I'm gon - na cry; —

B $\flat$ F B $\flat$ F

Bye bye, love, Bye bye, sweet ca - ress, —

B $\flat$ F C7 F

Hel - lo emp - ti - ness, — I feel like I could die; — Bye

Gm C7 F B $\flat$

1. F Gm F 2. F B $\flat$ F

bye, my love, bye bye. 2. I'm through with bye. —

Chances Are

Words by Al Stillman Music by Robert Allen

Moderato

Gaug C Gaug C ^{b5}Am7 G Bm7

Chanc-es Are 'cause I wear a sil - ly grin, The mo-ment you come in - to

E7 Am7 A7 D7 G

view, Chanc-es Are you think that I'm in love with you.

Gaug C Gaug C ^{b5}Am7

Just be - cause my com - po - sure sort of slips, the

G Bm7 E7 Am7 A7

mo-ment that your lips meet mine, Chanc-es Are you think my

D7 G Cm

heart's your Val - en - tine. In the mag - ic of moon - light,

When I sigh, "Hold me close, dear," Chances Are you be - lieve the stars that

Gm b5
Em7

fill the skies, are in my eyes. Guess you feel you'll al-ways be The one and

A7 Eb7 D7 #5
G7 C Gaug

on - ly one for me And if you think you could, Well,

C b5
Am7 G Bm7 E7 Eaug

Chanc - es Are your Chanc - es Are aw - f'ly good.

Am Bdim Am C#dim 1. D7sus D7 G

Chanc - es Are aw - f'ly good; The Chanc - es

Gaug D7sus D7 b5
Bm7 E

Are your Chanc - es Are aw - f'ly good.

Am Am7 D7 G Cm6 G

Cute

Words by Stanley Styne Music by Neal Hefti

Suggested registration: jazz organ, Rhythm: big band (fingered auto accompaniment)

Moderato

The musical score is written for piano and voice. It is in 4/4 time and consists of five systems of music. The piano part is written in the left hand, and the vocal melody is in the right hand. The lyrics are written below the vocal line. The score includes various musical notations such as chords, notes, rests, and dynamic markings. The tempo is marked 'Moderato'. The key signature has one sharp (F#), indicating D major or B minor. The score is as follows:

System 1: Chords: Dm7, Em7, A7, Dm7, G7, Am. Lyrics: Mind if I say you're Cute!

System 2: Chords: A, Dm7, Em7, A7, Dm7, G7, Gm7. Lyrics: In ev - 'ry way you're Cute!

System 3: Chords: Fmaj7, Em7, Dm7 (with b5). Lyrics: Those big blue eyes,

System 4: Chords: Cmaj7, F7, E7, Am7. Lyrics: That turned - up nose,

System 5: Chords: D7, Am, B7, Emaj7. Lyrics: That cool and care - free pose.

Gm A Dm7 Em7 A7 Dm7 G7 Am

I mean I like your style.

A Dm7 Em7 A7 Dm7 G7 Gm7

That sly in - trigu - ing smile,

Fmaj7 Em7 Dm7 Cmaj7

Your ev - 'ry mood,

F7 E7 Am7 Dm7 Em7 A7 Dm7 Fdim C6

Your at - ti - tude just add up to you're Cute!

Gm 1. A 2. C

Do Nothin' Till You Hear From Me

Words by Bob Russell Music by Duke Ellington

Suggested registration: jazz guitar, Rhythm: pop rock (2) (fingered auto accompaniment)

Moderately slow

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of five systems of music, each with a vocal line and a piano accompaniment line. The tempo is marked 'Moderately slow'. Chord symbols are placed above the vocal line: G, G7, C, Cm, G, Am7, D, G#dim, Am, D, G, G7, C, Cm, G, Am7, D. The lyrics are: 'Do noth-in' till you hear from me. Pay no at-ten-tion to what's said why peo-ple tear the seam of an - y - one's dream is o - ver my head. Do noth-in' till you hear from me At least con-sid - er our ro - mance If you should take the word of oth-ers you've heard I have-n't a chance'.

Do noth-in' till you hear from me. Pay no at-ten-tion to what's

said why peo-ple tear the seam of an - y - one's dream

is o - ver my head. Do noth-in' till you hear from

me At least con-sid - er our ro - mance

If you should take the word of oth-ers you've heard I have-n't a chance

G Am7 G Cm Eb Ebmaj7

True I've been seen

Eb Ebmaj7 Eb6 Eb Ebmaj7 Eb Eb7

with some-one new But does that mean that I'm un-true When we're a -

Am7 D7 G E7 Gm D A7 D

part the words in my heart re - veal how I feel a - bout you.

G G7

Some kiss may cloud my mem-o - ry And oth - er arms may hold a

C Cm G Am7 D

thrill But please do noth-in' till you hear it from me And you nev-er will.

1. Bb7 Eb7 D7 2. G C Cm G

Do noth-in' till you hear from

East Of The Sun (And West Of The Moon)

Words & Music by Brooks Bowman

Suggested registration: piano, No rhythm

Slowly

G

F7 E7

East of the Sun

and

West of the Moon,

p

Am7

b5
Am7

We'll build a dream-house

of

love,

dear.

Am7

D7

F#7

B

Em

Near to the sun in the

day,

Near to the moon at

night,

We'll

A7

Am7

D7

live in a love-ly

way,

dear,

Liv-ing on love and

pale moon-light.

G

G

F7

E7

Just you and I,

For

ev-er and a day,

Am7 ³ Love will not die, we'll ^{b5} Am7 keep it that way,

Am7 ^{b5} Am7 G Em Up a - mong the stars we'll find, A har - mo - ny of life to a

A A7 Am7 ³ Eb dim D7 love - ly tune, East of the Sun and West of the

G Eb7 Am7 D7 Moon, dear, East of the Sun and West of the

G 1. Am7 D7 2. G Cm6 G Moon. Moon.

Edelweiss

Words by Oscar Hammerstein II Music by Richard Rodgers

Suggested registration: alpenhorn, Rhythm: waltz

The musical score is written for piano in 3/4 time, with a key signature of one flat (Bb). The tempo is marked as a waltz. The score consists of five systems of music, each with four measures. The lyrics are written below the piano part. The first system includes a piano (p) marking. The second system includes a fermata over the final measure. The third system includes a fermata over the final measure. The fourth system includes a fermata over the final measure. The fifth system includes a fermata over the final measure.

System 1: Bb F7 Bb Eb
 E - del - weiss, E - del - weiss,

System 2: Bb Gm7 Cm7 F7
 Ev - 'ry morn - ing you greet me.

System 3: Bb F7 Bb Eb
 Small and white, Clean and bright,

System 4: Bb F7 Bb
 You look hap - py to meet me.

System 5: F7 Bb
 Blossom of snow, may you bloom and grow,

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Eb C F F7
 Bloom and grow for - ev - er.

Bb Fm6 Eb Ebm
 E - del - weiss, E - del - weiss,

Bb F7 Bb 1.
 Bless my home - land for ev - er.

Bb 2. Final optional ending Bb Gm7
 ev - er. ev - er.

Cm7 Eb/F Bb
 (Empty staff)

Feelings (Dime)

Spanish Lyrics by Thomas Fundora Music & English Words by Morris Albert

Em D#aug Em/D

mp Feel-ings, — noth-ing more than Feel-ings, —
Tear-drops — roll-ing down on my face, —

b5 C#m7 Cmaj7 C/D D7 3 Gmaj7 1. G6

try-ing to for- get — my feel-ings of
try-ing to for- get — my feel-ings of love.

Gmaj7 F#m7 B7 2. G6 Esus E7 Cmaj7

love. *mf* Feel - ings, —
mf Feel - ings, —
mf Feel - ings, —

Am7 D7 Bm7 E7

for all my life I'll feel it.
wo wo wo Feel - ings.
for all my life I'll feel it.

I wish I'd nev-er
Wo wo wo
I wish I'd nev-er

Am7 D7 Bm 1. 3. Eaug E

met — you, girl; you'll never come a - gain.
feel — you a - gain in my
met — you, girl; you'll nev-er come a -

F#m7 2. B7 Em

arms. Feel - ings, —

D#aug G/D C#m7 ^{b5}

feel-ings like I've nev - er lost you, — and feel-ings like I'll

Cmaj7 C/D D7 Gmaj7 G6 Eaug E

nev - er — have you — a - gain in my heart. life.

Cmaj7 Am7 D7 Bm7 E7

Feel - ings, wo wo wo feel - ings, wo wo wo,

Am7 C/D D7 ³ Bm Eaug E

Feel - ings a - gain in my arms. *Repeat and fade*

Fever

Words & Music by John Davenport & Eddie Cooley

Suggested registration: trumpet, Rhythm: shuffle

Moderato jump beat

(snap fingers)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style with eighth and quarter notes. The second system consists of two staves: a treble staff and a bass staff. The treble staff continues the melody from the first system, while the bass staff provides a simple harmonic accompaniment. The key signature remains one sharp, and the time signature is common time. The piece concludes with a final cadence in the treble staff.

Am

1. Nev-er know how much I love you
2. Sun lights up the day - time,

Nev- er know how much I
Moon lights up the

care.
night.

When you put your arms
I light up when you

a
round me, I get a
call my name, And you

fe - ver that's so hard to bear. You give me fe - ver
know I'm gon - na treat you right.

When you kiss me, fe-ver when you hold me tight. Fe-ver in the

morn-ing, fe - ver all through_ the night. night. Ev'- ry-bod - y's

got the fe - ver, that is some - thing you all know. Fe - ver is - n't

such a new thing, fe - ver start-ed long_ a - go. burn.

Verse 3 Romeo loved Juliet,
Juliet she felt the same,
When he put his arms around her, he said,
"Julie, baby you're my flame."

Chorus Thou givest fever, when we kisseth
Fever with thy flaming youth,
Fever - I'm afire
Fever, yea I burn forsooth.

Verse 4 Captain Smith and Pocahontas
Had a very mad affair,
When her Daddy tried to kill him, she said,
"Daddy - o don't you dare."

Chorus Give me fever, with his kisses,
Fever when he holds me tight.
Fever - I'm his Missus
Oh Daddy won't you treat him right.

Verse 5 Now you've listened to my story
Here's the point that I have made:
Chicks were born to give you fever
Be it fahrenheit or centigrade.

Chorus They give you fever when you kiss them,
Fever if you live and learn.
Fever - till you sizzle
What a lovely way to burn.

Fly Me To The Moon (In Other Words)

Words & Music by Bart Howard

Suggested registration: soprano sax, Rhythm: waltz

Moderately slow

The musical score is written for soprano saxophone and piano. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 3/4. The tempo is 'Moderately slow'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'sim.' (simile). Chord symbols are placed above the vocal line: Cm7, Fm7, Bb7, Eb, Eb7, Abmaj7, Dm7 (with a b5), G, Cm, C7, Fm, Ebmaj7, Eb6, Fm7, Bb7, Eb, Dm7, G7, and Cm7. The lyrics are: 'Fly Me To The Moon, and let me play a - mong the stars; Let me see what spring is like on sim. Ju - pi - ter and Mars. In Oth - er Words. hold my hand! In Oth - er Words. dar - ling Kiss me! Fill my heart with'.

Fly Me To The Moon, and let me play a - mong the

stars; Let me see what spring is like on *sim.*

Ju - pi - ter and Mars. In Oth - er Words.

hold my hand! In Oth - er Words.

dar - ling Kiss me! Fill my heart with

Fm7 Bb7 Eb Eb7 Abmaj7

song, and let me sing for ev - er more; You are all I

b5 Dm7 G Cm C7 Fm

long for all I wor - ship and a - dore. In Oth - er Words _____

b5 Gm7 1. C7 Em7 Fm7

_____ please be true! In Oth - er Words _____

Bb7 Eb6 G7 Eb6 2.

_____ I love you! true! _____

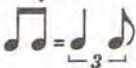
Eb7 Ab Bb7 Eb

_____ In Oth - er Words: _____ I love you! _____

Can't Smile Without You

Words & Music by Chris Arnold, David Martin & Geoff Morrow

Suggested registration: piano, No rhythm

Moderato 

G **Em** **Am7** **D7 C D7**

mp You know, I

G **Em**

Can't Smile With- out You. I Can't Smile With- out You. I

Am **D7sus** **D7**

can't laugh and I can't sing. I'm find- ing it hard_ to do an-y-thing..You see, I

G **Em**

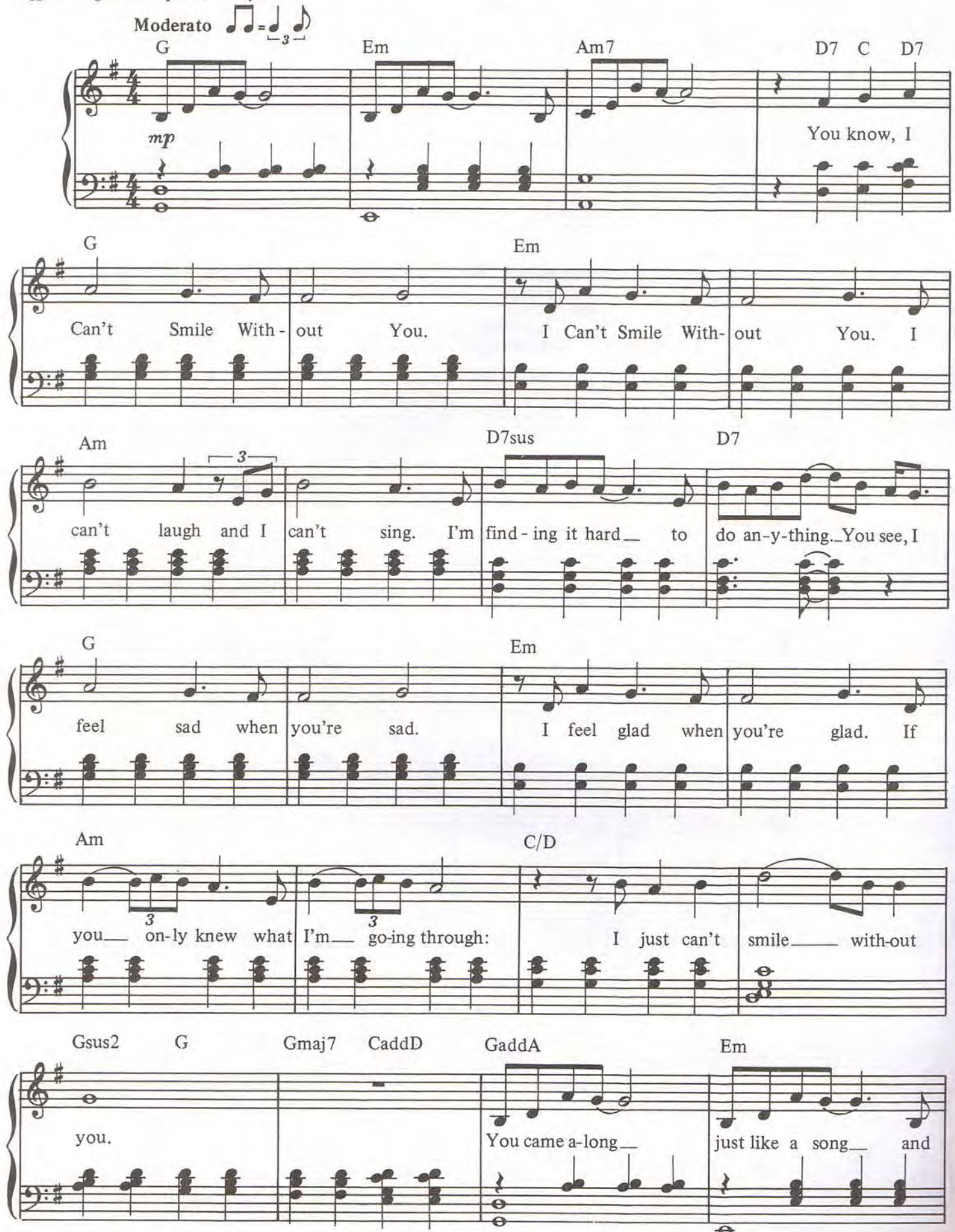
feel sad when you're sad. I feel glad when you're glad. If

Am **C/D**

you_ on-ly knew what I'm_ go-ing through: I just can't smile_ with-out

Gsus2 G Gmaj7 CaddD GaddA Em

you. You came a-long_ just like a song_ and



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Am7 C/D D7 GaddA Em

bright-ened my day... Who'd-a be-lieved that you were part of a dream... Now it all seems

Am7 D7 C D7 G

light-years a - way. And now you know I Can't Smile With- out You.

Em Am

I Can't Smile With- out You. I can't laugh and I can't sing I'm

D7sus Db/Eb Ab

find- ing it hard... to do an- y- thing... You see, I *mf* feel sad when you're sad.

Fm Bbm

I feel glad when you're glad. If you on- ly knew what I'm go- ing through;

Db/Eb Ebm

I just can't smile. Now, some peo- ple say hap- pi- ness takes...

Ab7 Dbmaj7 Dbm

so ver-y long to find. Well, I'm find-ing it hard — leav-ing your love be-hind.

Eb7sus E7sus A

me. And you see, I *f* Can't Smile With-out You.

F#m Bm

I Can't Smile With-out You. I can't laugh and I can't sing. I'm

D/E Eb/F Bb

find-ing it hard to do an-y-thing. You see, I *ff* feel you. glad when

Gm Cm

you're glad. I feel sad when you're sad. If you on-ly knew what

Eb/F Repeat to Fade

I'm go-ing through; I just can't smile with-out

Fools Rush In

Words by Johnny Mercer Music by Rube Bloom

Suggested registration: violin, Rhythm: bossa nova (I) (fingered auto accompaniment)

Moderato
Tempo rubato

The musical score is written for piano and voice. It consists of five systems of music. The first system shows the beginning of the song with a piano (p) dynamic. The lyrics are: "Ro - mance is a game for fools," I used to say; A game I thought I'd nev - er play: "Ro - mance is a game for fools." I said and grinned; Then you passed by, and here am I throw - ing cau - tion to the wind. Fools Rush In.

The score includes various musical notations:

- Chords:** C, G7, C6, G7, F, C, F#m7, Fdim, C, Eb7, Ab, G7, C, G7, C6, G, Am, B, Em, G, A7, B7, E, Ebdim, G7, Fmaj7.
- Dynamics:** p (piano).
- Tempo/Style:** Moderato, Tempo rubato.
- Registration:** Suggested registration: violin, Rhythm: bossa nova (I) (fingered auto accompaniment).
- Lyrics:** "Ro - mance is a game for fools," I used to say; A game I thought I'd nev - er play: "Ro - mance is a game for fools." I said and grinned; Then you passed by, and here am I throw - ing cau - tion to the wind. Fools Rush In.

G7 Em7 Am

— where an - gels fear to tread, and so I come to

Dm7 G7 Cmaj7

you, my love, my heart a - bove my head.

C6 F Am Dm7 G7 C Em

— Though I see the dan - ger there,

Am7 Am/F# Am7 D7

— If there's a chance for me then I don't

F/G Fmaj7

care. Fools Rush In

G7 Em7 Am

— where wise men nev - er go, — but wise men nev - er

Dm7 G7 Bb7

fall in love — so how are they to know? —

A7 Dm ^{b5} Dm7 C

— When we met — I felt my life be - gin, —

Am Dm G7 F/G G7

— So o - pen up your heart, and let — this fool rush

1. C Fm6 Ab Dm7 2. C Fm6 Ab7 Cmaj7

in. in. —

Green, Green Grass Of Home

Words & Music by Curly Putman

Suggested registration: piano, Rhythm: country (fingered auto accompaniment)

Moderato

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in G major (one sharp) and 4/4 time. The tempo is marked 'Moderato'. The key signature is G major. The time signature is 4/4. The score includes lyrics and chord markings above the piano part. The lyrics are: 'It's good to touch the green, green grass of home. The old home town looks the same as I step down from the old house is still and stand - ing tho' the paint is cracked and (Spoken) Then I awake and look around me four grey walls train, and there to meet me oak tree is my ma - ma and dry, and there's that old oak tree that I used to that surround me and I realize that I was only dreaming. pa - pa. Down the road I look and play on. Down the lane I walk and with For there's a guard and there's a there runs Ma - ry, hair of gold and lips like cher - ries. It's my sweet Ma - ry, hair of gold and lips like cher - ries. It's sad old padre, arm in arm we'll walk at day break. A -

Chord markings: G, D7, G, D, G, G7, C, G, D, C/D, G, G7, C, Bm, Am.

G D7 G C

good to touch the green, green grass of home.
 good to touch the green, green grass of home.
 - gain I'll touch the green green grass of home.

8 8 3

G G7

Yes, they'll all come to meet me, arms
 Yes, they'll all come to meet me, arms
 Yes, they'll all come to see me in the

C 1.2. G

reach - ing, smil - ing sweet - ly; It's good to touch the
 reach - ing, smil - ing sweet - ly; It's good to touch the

D7

Am7 D7 G C G D

green, green grass of home.
 green, green grass of home.

2. The
 3. (to reci)

3.C Bm Am G

shade of that old oak tree as they lay me 'neath the

D7 Am7 D7 C G Am7 G

green, green grass of home.

Georgia On My Mind

Words by Stuart Gorrell Music by Hoagy Carmichael

Suggested registration: harmonica, Rhythm: swing (fingered auto accompaniment)

Slowly

The musical score is written for piano and voice. It features a key signature of one flat (Bb) and a common time signature (C). The tempo is marked 'Slowly'. The score is divided into five systems, each with a treble and bass staff. Chord symbols are placed above the notes. The lyrics are written below the notes. The first system starts with a piano (p) dynamic. The second system has a repeat sign at the beginning. The third system has a fermata over the word 'part?'. The fourth system has a fermata over the word 'song,'. The fifth system has a fermata over the word 'be'.

F A7 D7

Mel-o-dies bring mem-or-ies that lin-ger in my

p

G7 C7 F A7 Dm Dm7

heart, _____ Make me think of Geor-gia, Why

G7 Dbdim C7 F G#aug F

did we ev-er part? _____ Some sweet day when

A7 D7 G7 C7

blos-soms fall and all the world's a song, _____

F A7 Dm Dm7 G7 Dbdim C7

I'll go back to Geor-gia 'cause that's where I be-

F F A7

- long. Geor- gia, — Geor- gia, —

Dm Gm7 Gdim F E7

the whole day through, Just an old sweet song keeps

Gm7 G7 C7 F6 F#dim Gm7 #5 C7

Geor- gia — on my mind (Geor-gia on my mind)

F A7 Dm Gm7 Gdim

Geor - gia, — Geor - gia, — a song of you Comes as

F E7 Gm7 G7 C7 F Eb7 F A7

sweet and clear as moon - light through the pines. —

Dm Gm6 Dm F Bb7 Dm Gm6

Oth - er arms — reach out to me; — Oth - er eyes — smile

Dm G7 Dm Gm6 Dm F E E7

ten - der - ly; — Still in peace - ful dreams I see — the

Am C F#dim Bb7 Am C7 F A7

road leads back to you, — Geor - gia, — Geor - gia, —

Dm Gm7 Gdim F E7 Gm7 G7 C7

no peace I find, Just an old sweet song keeps Geor - gia on my

1. F Dm Gm7 C 2. F Bb7 C7 F6

mind. — mind. —

Goodnight Sweetheart

Words & Music by Ray Noble, Jimmy Campbell & Reg Connolly

Suggested registration: violin, No rhythm

Moderato

C C#dim Dm7 G7 C
p The day is end - ing and its cares and woes

C#dim Dm7 ^{b5} Dm7 G7
 — so soon in sweet re - pose — will fade and

C D7 G7 C C#dim Dm7 G7
 die. And when to - mor - row comes, dear,

Am Cm6 G Ebmaj7
 let's for - get — each lit - tle vain re - gret —

Am7 D7sus D7 Dm7 G Adim G7
 — that made us both un - hap - py.

Detailed description: This is a musical score for the song 'Goodnight Sweetheart'. It is written for a piano accompaniment, with a suggested registration of violin and no rhythm. The tempo is marked 'Moderato'. The score consists of five systems of music. Each system includes a treble and bass staff with piano accompaniment, and a line for the lyrics. Chords are indicated above the notes. The lyrics are: 'The day is ending and its cares and woes — so soon in sweet repose — will fade and die. And when tomorrow comes, dear, let's forget — each little vain regret — that made us both unhappy.' The chords used are: C, C#dim, Dm7, G7, C, C#dim, Dm7, G7, Am, Cm6, G, Ebmaj7, Am7, D7sus, D7, Dm7, G, Adim, G7.

C6

Good - night sweet - heart, all my prayers are

mf

F C G7

for you, good - night, sweet-heart, I'll be watch - ing

Dm7 G7 Am Am#7 Am7 Am6 Dm7

o'er you, tears and part - ing may make us for - lorn, —

F/G G7 Cmaj7 Am E/A Am Dm7

but with the dawn, a new day is born. —

G7 C6

So I'll say good - night, sweet-heart, sleep will ban - ish

F C G7

sor - row, good - night, sweet-heart till we meet to -

Dm7 G7 Am Am^{#7} Am7 D7

mor - row; dreams en - fold you, in them dear, I'll
Don't be blue, dear, dreams will all come

D7 D#dim C/E C#dim G7 1. C Cdim

hold you, true, dear good - night, sweet-heart, good night,

Dm7 G7aug G7 G13 C Ab9 Ab7 C 2.

sweet-heart, good - night.

2. Such hap - py hours were spent together dear
And we will weather, dear, the bad ones too,
Just put your trust in me and you will find
The future silver - lined, with sunny days in plenty.

Heartaches By The Number

Words & Music by Harlan Howard

Suggested registration: pedal steel, Rhythm: country (fingered auto accompaniment)

Moderato in 2

B $\flat$ Eb

Heart-ache num - ber one was when you left me, I and
Heart - ache num - ber three was when you called me, and

F7 B $\flat$

nev - er knew that I could hurt this way. And
said that you were com - ing back to stay. With

B $\flat$ Eb

heart-ache num - ber two was when you came back a - gain, I
hope - ful heart I wait - ed for your knock on the door,

F7 B $\flat$

you came back and nev - er meant to stay.
wait - ed but you must have lost your way.

B $\flat$ Eb

Now I've got heart - aches by the num - ber, trou - bles by the

F7

score. Ev' - ry day you love me less, each day I love you

Bb

more. Yes, I've got heart-aches by the num-ber, — a

Eb F7

love that I can't win, but the day that I stop

1. Bb

count-ing, that's the day my world will end. —

2. F7 Bb

day my world will end. —

Help Me Make It Through The Night

Words & Music by Kris Kristofferson

Suggested registration: Hawaiian guitar, Rhythm: country

Moderato

The musical score is written for piano and voice. It features a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Moderato'. The score is divided into five systems, each with a treble and bass staff. Chord symbols (D, G, Em, A7) are placed above the staffs. The lyrics are written below the treble staff. The first system starts with a piano (mp) marking. The second system has a '1' in a box above the first measure. The third system has an 'Em' chord symbol. The fourth system has a '1' in a box above the first measure. The fifth system has a '2' in a box above the first measure and an 'A7' chord symbol. The score ends with a double bar line and repeat dots.

D G

mp Take the rib - bon from your hair,
Come and lay down by my side

D G

shake it loose and let it fall,
till the ear - ly morn - in' light;

Em A7

lay - in' soft up - on my skin,
All I'm tak - in' is your time,

1 D G

like the shad - ows on the wall.

2 A7 D G

Help Me Make It Through The Night,

D G

I don't care who's right or wrong;

G D

I don't try to un - der - stand;

E7

Let the dev - il take to - mor - row;

A A7 D.C. al Coda

Lord to - night I need a friend;

3. Yesterday is dead and gone,
And tomorrow's out of sight,
And it's sad to be alone;
Help Me Make It Through The Night.

⊕ Coda

D G D

Night.

How Insensitive

Music by Antonio Carlos Jobim Original Lyrics by Vinicius De Moraes English Lyrics by Norman Gimbel

Suggested registration: guitar, Rhythm: bossa nova

Moderato

Dm Bbdim Cm6

How in - sen - si - tive I must have seemed
Now, he's gone a - way and I'm a - lone

G9 Bb6

when he told me that he loved me. How
with the mem'-ry of his last look, Vague

Ebmaj7 b5 Em7

un-moved and cold I must have seemed
and drawn and sad I see it still

#5 A7 A7 Dm F7

when he told me so sin - cere ly. Why
all his heart-break in that last look. How

Fdim B♭maj7

he must have asked, did I just turn
 she must have asked, could I just turn

♭5 Em7 Dm Cm7

and stare in icy silence? What
 and stare in icy silence? What

F7 B7sus E Gm6

was I to say? What can you say
 was I to do? What can one do

A7 1. B♭ Gm6

when a love affair is over?
 when a love

2. Dm

af - fair is o - ver?

He Ain't Heavy He's My Brother

Words by Bob Russell Music by Bobby Scott

Suggested registration: jazz organ, Rhythm: pop rock (I) (fingered auto accompaniment)

Slow beat

The road is long, with ma-ny a

wind - ing turn that leads us to who knows

where, who knows where. But I'm

strong, strong e - enough to car - ry

him. He ain't hea-vy, he's my

Chords: G, D/F#, C, Am7, D7, D#dim, E, F, Am7/D, D7, C/D, G, Em, Eb, G, Am7, C/D, to Coda

G Am7 C/D Am7 G7

1. 2.

bro-ther. 2. So on we If I'm

C D/C C

la - den at all, I'm la - den with

D/C Bm Dm

sad - ness that ev - 'ry one's heart is - n't

Cmaj7 B7 Em G7 C C/B

filled with the glad - ness of love

A7 Am7/D D7 D. al

for one a - no - ther. 3. It's a long, long

♩ Coda

bro-ther. _____

He's my bro-ther _____

He ain't

hea - vy, _____

he's my bro-ther. _____

He ain't.

(repeat to fade)

2. So on we go, his welfare is my concern,
No burden is he to bear, we'll get there.
For I know he would not encumber me.
He ain't heavy, he's my brother.
3. It's a long, long road, from which there is no return.
While we're on the way to there,
Why not share?
And the load doesn't weigh me down at all.
He ain't heavy, he's my brother.

He'll Have To Go

Words & Music by Joe Allison & Audrey Allison

Suggested registration: harmonica, Rhythm: waltz

Moderato

The musical score is written for piano and voice. It features a 3/4 time signature and a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score is divided into five systems, each with a treble and bass staff. Chord symbols (F, C7, Bb, F7, C7sus) are placed above the treble staff. The lyrics are written below the treble staff. The first system includes the lyrics 'Put your' and the second system includes 'sweet lips a lit - tle clo - ser to the phone'. The third system includes 'Let's pre - tend that we're to - geth - er all a - lone'. The fourth system includes 'I'll tell the man to turn the juke - box way down low'. The fifth system includes 'And you can tell your friend there with you - he'll have to go'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

F C7 F Bb F C7

p Put your

F Bb F

sweet lips a lit - tle clo - ser to the phone

C7sus

Let's pre - tend that we're to - geth - er all a - lone

C7 F F7 Bb

I'll tell the man to turn the juke - box way down low

F C7 F Bb

And you can tell your friend there with you - he'll have to go

F C7 F Bb F

Whis-per to me — tell me do you love me true

C7sus

Or is he hold-ing you the way I do?

C7 F F7 Bb

Tho' love is blind make up your mind I've got to know

F C7 F

Should I hang up — or will you tell him — he'll have to go.

F7 Bb F

You can't say the words I want to hear while you're with an-oth-er

man If you want to an-swer "Yes" or "No" dar-ling I will un-der-

stand Put your sweet lips— a lit-tle clo-ser— to the phone—

Let's pre-tend that we're to-geth-er all a-lone—

I'll tell the man to turn the juke-box way down low—

And you can tell your friend there with you—he'll have to

1.F Bb F C7 2.F Bb F

go.— Put your go.—

I Left My Heart In San Francisco

Words by Douglas Cross Music by George Cory

Suggested registration: clarinet (1), Rhythm: big band (3) (fingered auto accompaniment)

Slow, Steady beat

The musical score is written for piano and voice. It features a 4/4 time signature and a key signature of two flats (Bb and Eb). The tempo is marked 'Slow, Steady beat'. The piano accompaniment consists of a right hand with a steady eighth-note melody and a left hand with chords and occasional eighth-note accompaniment. The lyrics are written below the piano part. Chord symbols are placed above the staff, often indicating changes between measures. The lyrics are: 'I left my heart In San Fran - cis - co. High on a hill, it calls to me. To be where lit - tle ca - ble cars climb half-way to the stars! The morn - ing fog may chill the'.

Chord symbols: Bb6, Ab9, Bb6, Gb, F, F13, Cm7, Edim, Bb, C#dim, Cm7, Eb/F, Cm7, Eb/F, Dm/F, Faug, Bbmaj7, Cm7, Bbmaj7, Cm7, C#dim, Bbmaj7, Dm7, Bbm6, Dm, Am, Am7, D7, Gm7, C7.

Lyrics: I left my heart In San Fran - cis - co. High on a hill, it calls to me. To be where lit - tle ca - ble cars climb half-way to the stars! The morn - ing fog may chill the

$E\flat/F$ $F7$ $Bdim$ $Cm7$ $F7$ $Edim$ $B\flat$ Gm $C\sharp dim$
 air I don't care! My love waits there In San Fran -

$Cm7$ $F7$ $E\flat$ $F7$ Cm
 cis - co. A - bove the blue and wind - y

D C $D7$ $\overset{\#5}{G7}$ $G7$
 sea. When I come home to you, San Fran -

Cm $Gm7$ $C7$ $B7$ $C7$ $E\flat/F$ $Cm7$ $Cdim$
 cis - co. Your gold - en sun will shine for

$B\flat6$ $A\flat9$ $B\flat$ $B\flat maj7$ $Cm7$ $Edim$ $A\flat9$ $B\flat$ $G\flat maj7$ $B\flat6$
 1. me! I left my me! 2. $B\flat$

I'll Be Seeing You

Music by Sammy Fain Words by Irving Kahal

Suggested registration: violin (1), Rhythm: pop rock (2) (fingered auto accompaniment)

Slow

E_b *G7* *Fm7* *C7*

I'll *Be* *See - ing* *You* *In* *all* *the* *old* *fa -*

p

Fm *C7* *Fm* *Fm7* *C7* *Fm* *Gdim* *B_b7*

mil - iar *plac - es* *That* *this* *heart* *of* *mine* *em - brac - es*

E_b *Cm7*

all *day* *thru:* *In* *that*

Cm *Fm7* *Fm*

small *ca - fe,* *The* *park* *a -* *cross* *the* *way,* *The*

Fm7 *B_b7* *E_b6*

chil - dren's *ca - rou - sel,* *The* *chest-nut* *trees,* *the*

Bb7 Eb G7

wish - ing well. I'll Be See - ing You in

Fm7 C7 Fm C7 Fm Fm7 C7

ev - 'ry love - ly sum - mer's day, In ev - 'ry thing that's

Fm Gdim Bb7 Bbm C7

light and gay, I'll al - ways think of you that way I'll

Fm7 G7 Cm7 Eb aug Cm F7

find you in the morn - ing sun; And when the night is new, I'll be

Fm7 Ab m6 Eb Fm7 Eb

look - ing at the moon But I'll Be See - ing You!

I'll Never Smile Again, Until I Smile At You

Words & Music by Ruth Lowe

Suggested registration: strings, No rhythm

Moderato *mf*

^{b5}Fm7 Bb7 Eb F7 Bb7 ^{b5}Fm7 Bb7 Eb

You loved me in the past, but our

Bb7 Eb ^{b5}Fm7 Bb7 Eb ^{b9}F7 F7 Bb7

ro-mance did-n't last, You thrilled me with your kiss, darl-ing, Now — I prom-ise this:

Eb Eb dim Fm7 B7 Bb7 Eb

I'll nev - er smile a - gain Un - til I smile at you —

Eb dim Fm7 B7 Bb7 3 Eb Db D

I'll nev - er laugh a - gain — What good would it do?

Eb B7 Bb7 Eb ^{b5}Fm7 ^{#5}Bb7

For tears would fill my eyes My heart would re - a -

Chords: Eb D9 G D7 G F#dim Fm7

- lize. That our ro - mance is through

Chords: Bb7 Eb Ebdim Fm7 B7 Bb7 Eb

I'll nev - er love a - gain I'm so in love with you.

Chords: Ebdim Fm7 B7 Bb7

I'll nev - er thrill a - gain to some - bod - y

Chords: Eb Eb7 Ab Abm6

new With - in my heart I

Chords: Eb Eb6 Gm7 C7 Fm7 F7 Bb7

know I will nev - er start to smile a - gain Un - til I smile at

Chords: 1. Eb Ebdim 2. Eb B7 Eb6

you. I'll nev - er you.

I'll Remember April

Words & Music by Don Raye, Gene de Paul & Patricia Johnson

Suggested registration: oboe, Rhythm: beguine (fingered auto accompaniment)

Moderato

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato'. The score is divided into five systems, each with a vocal line and a piano accompaniment line. The piano accompaniment includes various chords and a rhythmic pattern. The lyrics are written below the vocal line.

System 1: Chords: G, G6, Gmaj7, G6, Gm. Lyrics: This love - ly day will leng - then in - to ev - 'ning, we'll sigh good

System 2: Chords: Gm6, Gm7, Gm6, Cm6, D7. Lyrics: bye to all we've ev - er had. A - lone, where we have walked to

System 3: Chords: F9, E9, Am7, Adim, Gmaj7. Lyrics: geth - er, I'll Re - mem - ber A - pril and be glad.

System 4: Chords: G6, Cm7, F7, Bbmaj7, Gm7. Lyrics: I'll be con - tent you loved me once in A - pril. You

System 5: Chords: Cm7, F7, Bbmaj7, Gm7, Am7. Lyrics: lips were warm and love and Spring were new. But I'm not a - fraid of

D7 Gmaj7 G6 F#m7 B7 3

Au-tumn and her sor-row, for I'll Re-mem-ber A-pril and

Emaj7 E6 Am7 D7 G G6 Gmaj7

you. The fire will dwin-dle in-to glow-ing

G6 Gm Gm6 3 Gm7 Gm6

ash-es, for flames and love live such a lit-tle while. I

Cm6 D7 3 F9 E9

won't for-get, but I won't be lone-ly, I'll Re-

Am7 b9 D7 G 1. G6 Gmaj7

- mem-ber A-pril, and I'll smile.

G6 2. G G6 G

smile.

I'm Gonna Sit Right Down And Write Myself A Letter

Words by Joe Young Music by Fred E. Ahlert

Suggested registration: clarinet, Rhythm: march (2) (fingered auto accompaniment)

Brightly **C** **Gaug** **C**

1. I'm gon-na Sit Right Down And Write My-self A Let-ter
2. (Instrumental)
3. (Vocalist ad lib)
4. (same as 1st verse)

E7 **Dm** **A7**

And make be-lieve it came from you.

Dm **Dm7** **G7** **Cmaj7**

I'm gon-na write words, oh, so sweet They're gon-na knock me off my feet.

C7sus **A7** **Dm7** **G7**

A lot of kiss-es on the bot-tom. and I'll be glad I got

C **Gaug** **C**

'em, I'm gon-na smile and say "I hope you're feeling bet-ter"

E7 Dm A7 Dm

And close "with love" the way you do. I'm Gon-na

Fmaj7 F7 F#dim C Em7 A7

Sit Right Down And Write My-self A Let-ter And

D7 Dm7 C Am Dm G

1. make be-lieve it came from you

D7 Dm7 C Am Dm G

2. 3. make be-lieve it came from you I'm Gon-na

D7 Dm7 G7 D7 Dm7 G7

4. make be-lieve it came from make be-lieve it came from

D7 Dm7 G7 C Eb dim Dm7 C

make be-lieve it came from you.

I (Who Have Nothing)

Words by Jerry Leiber & Mike Stoller Music by C. Donida

Suggested registration: rock guitar, Rhythm: rock ballad (fingered auto accompaniment)

Slowly

The musical score is written for piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is marked 'Slowly'. The score is divided into six systems, each with a key signature change indicated above the staff. The lyrics are written below the staff, with some words split across lines. The piano part includes various musical notations such as triplets, slurs, and dynamic markings like 'I, mp'.

Chord progressions indicated above the staff:

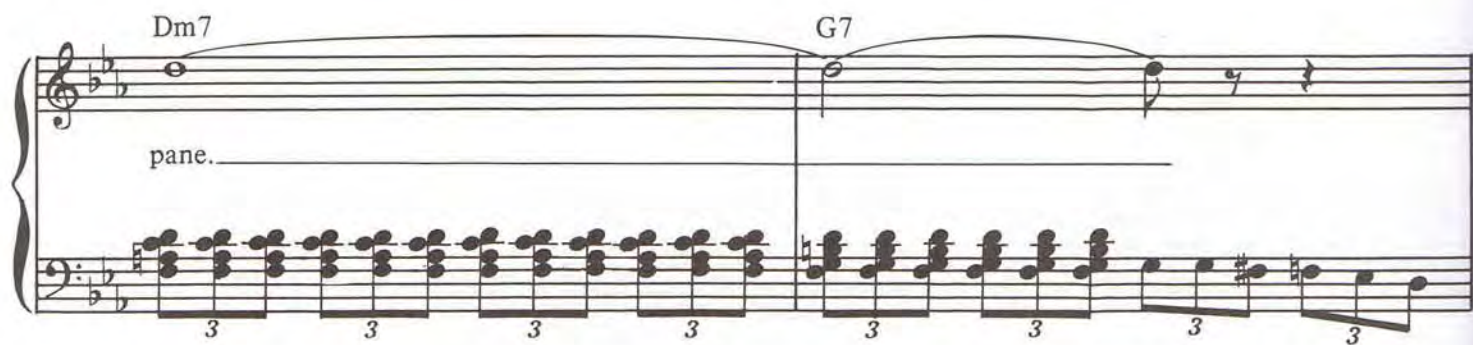
- System 1: Cm, Bb, Cm
- System 2: Bb, Bb7, Eb, G7
- System 3: Cm, Bb, Ab, G7, Cm, Gaug
- System 4: Cm, G7, Cm, Bb
- System 5: Cm, Bb, Bb7

Lyrics:

I, *mp* I who have noth-ing, I, I who have
no one, A - dore you and want you so, I'm just a
no one, with noth-ing to give you but Oh, I love_ you_
He, he buys you dia-monds,
Bright, spar - kling dia-monds, But be -

Dm7 G7

pane. _____



Cm Bb Cm

I, I who have noth- ing, I, I who have



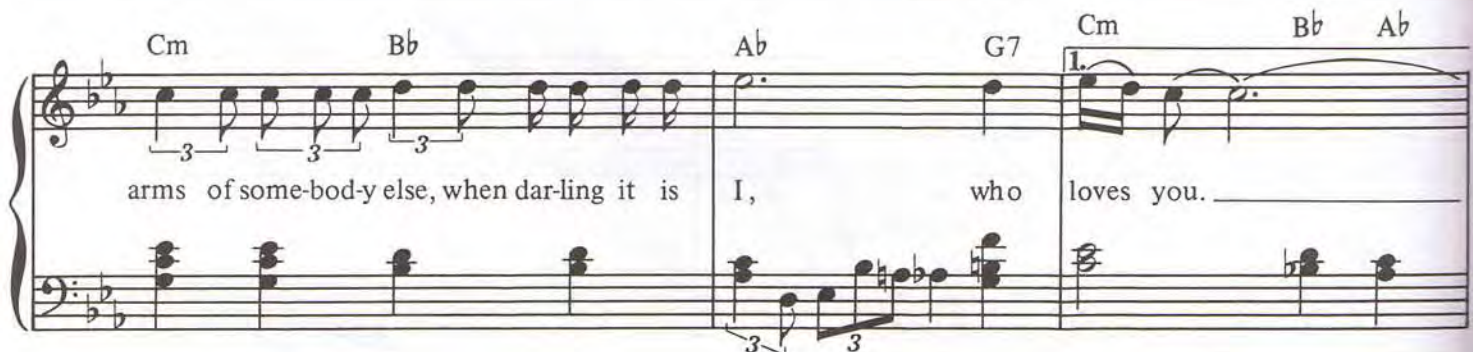
Bb Eb G7

no one. Must watch you go dan- cing by, Wrapped in the



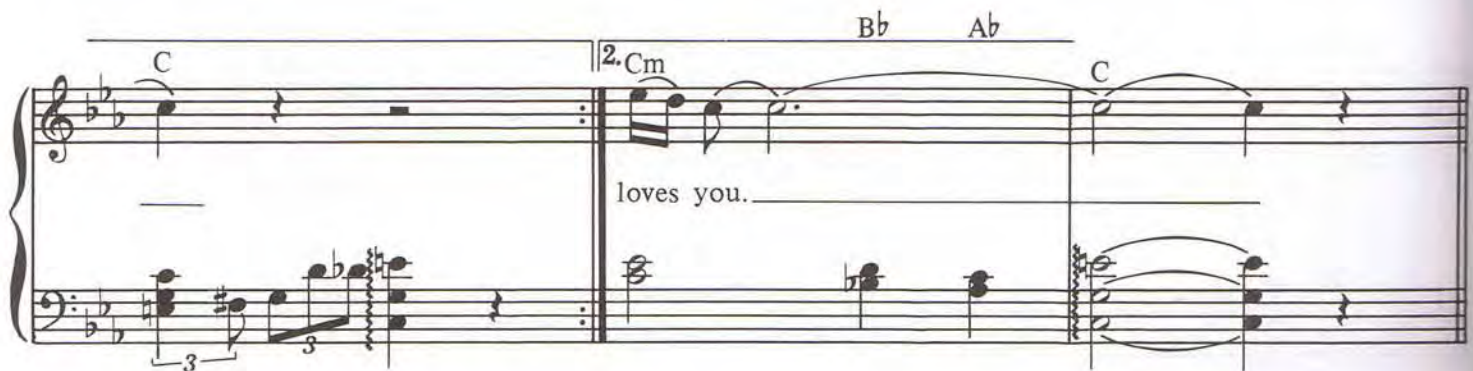
Cm Bb Ab G7 Cm Bb Ab

arms of some- bod-y else, when dar- ling it is I, who loves you. _____



C Bb Ab C

loves you. _____



I've Got You Under My Skin

Words & Music by Cole Porter

Suggested registration: oboe, Rhythm: habanera (fingered auto accompaniment)

Moderato Fm7 Bb7 Ebmaj7 Eb6

I've *p* Got You Un-der My Skin, I've

Fm7 Bb7 Ebmaj7 Eb6

got you deep in the heart of me, So

Fm7 Bb7 Eb

deep in my heart, You're real-ly a part of me. I've

Fm7 Fm/Bb Eb

Got You Un-der My Skin I

Fm7 Bb7 Ebmaj7 Eb6

tried so not to give in, I

$\flat 5$
 Fm7

said to my-self, "This af - fair nev-er will go so well." But

$B\flat 7$

$\sharp 7$
 Ebm Eb maj7 Eb aug Cm Cm7

Dm

why should I try to re - sist when, dar-ling, I know so well I've

G7

Cdim C

Abm

Got You Un - der My Skin. I'd

$\flat 9$
 $B\flat 7$

$B\flat 7$

Eb

Fm7

sac - ri - fice an - y - thing, Come what might, for the sake of hav - ing you

$B\flat 7/E\flat$

Eb maj7

Eb7

near, In spite of a warn - ing voice that comes in the night And re -

Ab

Abm

$E\flat$ maj7 E dim $B\flat 7$ C m

peats and re - peats in my ear: "Don't you know, lit - tle fool,

$A\flat$ $B\flat 7$ $E\flat$ $F\sharp$ dim F m7

— you never can win, Use your men - tal - i - ty,

$B\flat 7$ $E\flat$ $A\flat$

— Wake up to re - al - i - ty." But each time I do, just the

$A\flat$ m $E\flat$ $B\flat$ m $C 7$

thought of you makes me stop, Be - fore I be - gin, 'Cause I've

F m $B\flat 7$ ^{$b9$} $E\flat$

Got You Un - der My Skin. 1. I've

F m7 $B\flat 7$ $E\flat$ $E\flat$ sus $E\flat$

2.

If I Had My Way

Words by Lou Klein Music by James Kendis

Suggested registration: piano, No rhythm

Slowly

C F#dim C A7 ^{b5}D7 Dm7

I'd like to make your gold - en dream come true, dear, If

p

G7 Dm7 Gaug C C#dim G7 Gaug C D#dim C Eb7

I on - ly had my way. A par - a - dise this world would seem t

G E Am ^{b5}Am7 D7 G

you, dear, If I on - ly had my way. _____

Waltz Violin

Gaug C ^{b5}Em7 A7 D7 G7 Gaug

If I Had My Way, dear, for - ev - er, there'd be A

C Gm7 A7 D7 G7

gar - den of ros - es for you and for me. A

C E7 F6 F#dim C

thous - and and one things, dear, I would do just for

D7sus D7 G7sus G7 Gaug C

you, Just for you, on - ly you. If I Had My

b5 Em7 A7 D7 G7 C

Way, we would nev - er grow old, And sun - shine I'd

E7 F A7 Dm

bring ev - 'ry day. You would reign all a -

F#dim C A7 A7 D7 G7

- lone Like a queen on a throne, If I Had My

C b5 Dm7 C Dm7 C

1. Way. If 2. Way.

C E7 F6 F#dim C

thous - and and one things, dear, I would do just for

D7sus D7 G7sus G7 Gaug C

you, Just for you, on - ly you. If I Had My

b5 Em7 A7 D7 G7 C

Way, we would nev - er grow old, And sun - shine I'd

E7 F A7 Dm

bring ev - 'ry day. You would reign all a -

F#dim C A7 b9 A7 D7 G7

- lone Like a queen on a throne, If I Had My

C b5 Dm7 C Dm7 C

1. Way. If 2. Way.

It's All In The Game

Words by Carl Sigman Music by Charles G. Dawes

Suggested registration: electric piano, No rhythm

Slowly

Man-y a tear has to fall but it's all in the

game. All in the won-der-ful game that we know as

love. You have words with

him and your fu - ture's look - ing dim but these

things your hearts can rise a - bove.

Chords: F, Gm7, C7, F, C7, F, Gm7, F, Dm, G7, C, Fm, C, Dm7, G7, C7sus, Cdim

C7 F Gm7 C7 F

Once in a while he won't call, but it's all in the game.

C7 F Gm7 F

Soon he'll be there at your side with a sweet bouquet.

Dm

And he'll kiss your lips and ca -

Am7 Dm7 G7 F C7

- ress your wait-ing fin - ger - tips, and your hearts will fly a -

f

F C7 F

1. way. 2. Man-y a tear has to way.

It's Impossible (Somos Novios)

Words by Sid Wayne Music by A. Manzanero

Suggested registration: soprano sax, Rhythm: bossa nova (1) (fingered auto accompaniment)

Slowly

mp It's Im - pos-si - ble, Tell the sun to leave the sky, It's just im - pos-si - ble,

It's im - pos-si - ble, Ask a ba - by not to cry, It's just im -

pos-si - ble. Can I hold you - clos-er to me, - and not

feel you - go - ing through me, - Split the sec- ond - that I

nev-er think of you? Oh, how im - pos-si - ble. Can the

Chords: G, G6, Gmaj7, G6, F#m7, B7, Em, Dm, G7, Bm7, Eb5, E, E7, Am7, Cm, G, E7, Am, A7, D7, Am7, D7

G G6 Gmaj7 G6 F#m7^{b5} B7

o-cean keep from rush-ing to the shore? It's just im - pos-si-ble. If I

Em Dm G7 Bm7^{b5}

had you,— could I ev - er want for more? It's just im - pos - si - ble.

Eb5 E E7 Am7 Cm G

And to - mor-row, should you ask me for the world, some how I'd get it, I would

E7 Am D7

sell my ver - y soul and not re - gret it,— For to live with-out your love is just im -

G 1. C#m7 D7 Tacet G 2.

pos - si - ble. It's Im - pos - si - ble Im -

Em7 Am D7 G Cm6 G

pos-si - ble. Mm, — Im - pos-si - ble. —

In The Still Of The Night

Words & Music by Cole Porter

Suggested registration: piano, No rhythm

Moderato

F

In the still of the

Fm6 F Fm6

night, As I gaze from my win-

Gm7 C7

dow, At the moon in its flight, My thoughts all

Am7 F C7sus C7 F

stray to you. In the

F Fm6 F

still of the night, While the world is in

Fm6 E Am E7

slum - ber, Oh, the times with-out num - ber,

Am9 Am C13 C7

Dar - ling, when I say to you:

F Bb C7sus C7

f "Do you love me As

C9 C7 F

I love you? *f* Are

Aaug Bb C7sus C7

you my life to be, My

C9 C7 Am7 D7sus D7

dream come true?" Or

D7sus D7 Gm b5
Gm7

will this dream of mine fade

F *rit.* *a tempo* Bdim

out of sight Like the moon, grow-ing

C/Bb F/A Abdim

dim, on the rim of the hill

Gm7 C

in the chill, Still of the

F 1. Fm6

night?

F 2. Fm6 F *pp*

night? *dim.*

Love On The Rocks

Words & Music by Neil Diamond

Suggested registration: piano/strings, No rhythm

Slow ballad

Am F

mp Love on the rocks ain't no sur-prise.

G Em7

Pour me a drink, and I'll tell you some lies.

F B7

Got noth-in' to lose, so you just sing the blues all the

E Am

time. Gave you my heart;

F G Em7

gave you my soul. You left me a-lone here with noth-ing to hold.

F B7 E

Yes-ter-day's gone. Now all I want is a smile.

A Amaj7

mf First they say_ they want_you, how they real-ly need_you

Em/A D/A F G

Sud-den-ly you find_ you're out_ there walk-ing in a storm.

A A7

When they know_ they have_ you, then they_ real-ly have you._

D Dm A

Noth-ing you can do or say. You've got to leave, just get a - way.

G9 E To Coda Am

We all know the song. You need what you need;

F G

you can say what you want. _ Not much you can do when the

Em7 F

feel - ing is gone. May be blue skies a - bove, but it's

B7 E

cold when your love's on the rocks. *D.S. al Coda*

Coda Am F G

mp Love on the rocks ain't no sur-prise. Pour me a drink, _ and I'll

Em7 F

tell you some lies. _ Yes-ter-day's gone.

B7 E Am

and now all I want is a smile.

Let It Be Me (Je t'appartiens)

Original Words by Pierre Delanoe English Lyrics by Mann Curtis Music by Gilbert Becaud

Suggested registration: oboe, Rhythm: pop rock (2) (fingered auto accompaniment)

Moderato

F C C#dim Dm
 I bless the day I found you, I want to
 If for each bit of glad - ness, Some - one mus

Am Bb F
 stay a - round you, And so I beg you,
 taste of sad - ness, I'll bear the sor - row,

Gm7 C7 F
 let it be me. Don't take this
 let it be me. No mat - ter

C C#dim Dm Am
 heav - en from one, If you must cling to some - one,
 what the price is, I'll make the sac - ri - fic - es,

Bb F Gm7 C7 F
 Now and for - ev - er, let it be me.
 Through each to - mor - row, let it be me.

B $\flat$ Am B $\flat$

Each time we meet, love,
To you I'm pray - ing,
I find what com -
Hear what I'm

F Gm7 F B $\flat$

plete love,
say - ing,
With - out your sweet love,
Please let your heart beat
what would life
for me, just

A F C C $\sharp$ dim

be?
me.
So nev - er
And nev - er
leave me lone - ly,
leave me lone - ly,

Dm F B $\flat$

Tell me you'll love me on - ly,
Tell me you'll love me on - ly,
And that you'll
And that you'll

F Gm7 C7 F F

al - ways
al - ways
let it be me.
let it be
1. me.
2. me.

Let Me Try Again

Music by Caravelli French Words by Michel Jourdan English Words by Paul Anka & Sammy Cahn

Suggested registration: strings, Rhythm: pop rock (1) (fingered auto accompaniment)

Medium slow

F **C** **Dm**

I know I said that I was leav - ing but I just could-n't say good-
 I was such a fool to doubt you to try to go it all a -

Am **Bb** **F** **Dm**

bye; It was on ly self de - ceiv - ing to
 lone; There's no sense to life with out you now

Gsus **G** **C7sus** **C7**

walk a - way from some - one who means ev - 'ry - thing in life to you. You
 all I do is just ex - ist and think a - bout the chance I've missed. To

Ab **Eb** **Fm**

learn from ev - 'ry lone-ly day, I've learned and I've come back to
 fake is not an ea - sy task, But pride is such a fool-ish

CHORUS

Dm7 **G7** **C** **Am** **Dm7**

stay. mask. Let me try a - gain

G7 C ^{b5}Bm7 Eaug E

Let me try a - gain think of all we

Am D7sus D7 G7sus G7

had be - fore Let me try once more:

C Am Dm7 G7 C

We can have it all, you and I a - gain,

^{b5}Bm7 Eaug E Am Dm7 G7sus G7

Just for - give me or I'll die please let me try a -

1. C C7 F

gain.

2. C ^{Ab/Bb} CaddD

gain. rit.

Love Is Blue (L'Amour Est Bleu)

Music by Andre Popp Original Words by Pierre Cour English Lyric by Bryan Blackburn

Suggested registration: flute, Rhythm: pop rock (1) (fingered auto accompaniment (bass))

Flowing

Em A D G Em C D G

Blue, *mp* blue, my world is blue, Blue is my world now I'm with-out you.

Em A D G Em C

Grey, grey, my life is grey, Cold is my heart since

B7 Em A D G

you went a - way. Red, red, my eyes are red,

Em C D G Em A D G

Cry - ing for you a - lone in my bed. Green, green, my jea - lous heart,

Em C B7 Em

I doubt-ed you and now we're a - part.

E F#m E A E

When we met, how the bright sun shone.

G#m A6 B7sus B7 E

Then love died, now the rain - bow is gone.

Em A D G Em C

Black, black, the nights I've known, long - ing for you So

D G Em A D G Em C

lost and a - lone. Gone, gone, the love we knew, Blue is my world now
Blue, blue, my world is blue,

B7 Em B7 E

1. I'm with-out you. 2. I'm with-out you.

Love Letters In The Sand

Words & Music by Nick Kenny, Charles Kenny & J. Fred Coots

Suggested registration: Hawaiian guitar, Rhythm: pop rock (2)

Moderato

C#dim G Bb dim Am7

On a day like to - day We passed the time a -

A7 D7 Am7 Cm G

way Writ - ing Love Let - ters In The Sand

C#dim G Bb dim Am7

How you laughed when I cried each time I saw the

A7 D7 A7 D7 G

tide take our Love Let - ters In The Sand

B7 Em

— You made a vow that you would al - ways be true —

A7 D7sus

— But some - how that vow meant noth - ing to you —

D7 C#dim G Bbdim Am7

— Now my poor heart just aches With ev - 'ry wave that

A7 D7 A7 D7

breaks ov - er Love Let - ters In The

G 1. Gdim D7sus D7 C#dim 2. G Am7 G

Sand. On a Sand. —

Meditation (Meditacao)

Original Words by Newton Mendonca English Lyric by Norman Gimbel Music by Antonio Carlos Jobim

Suggested registration: clarinet, Rhythm: bossa nova (fingered auto accompaniment)

Relaxed

System 1: C B7
In my lone - li - ness When you're gone
Though you're far a - way I have on -

System 2: Am Em7 #5 A7
— and I'm all — by my - self — and I — need your — ca - ress. —
— ly to close — my eyes — and you — are back — to stay. —

System 3: A7 Dm7 Fm7
I — just think — of you —
I — just close — my eyes —

System 4: Fm6 Em7 #5 A7 Dm7
— and the thought — of you hold - ing me near — makes my lone —
— and the sad - ness that miss - ing you brings — soon is gone —

System 5: #5 G7 Fmaj7
— li - ness soon — dis - ap - pear — Yes, —
— and this heart — of mine sings —

Fm6 Em7 Eb dim

I love you so and that for me is all

Dm7 #5 G7 C6

I need to know I

B7

will wait for you 'til the sun

Am Em7 #5 A7 A7

falls from out of the sky for what else can I do?

Dm7 Fm7 Fm6 Em7

I will wait for you Me-di-ta-

A7 Dm7 b9 G7 C Bb9 Cmaj7

ting how sweet life will be when you come back to me.

Memory

Music by Andrew Lloyd Webber Text by Trevor Nunn after T.S. Eliot

Suggested registration: harp, No rhythm

Freely
C

mp

Mid - night. Not a sound from the

Am F

pave - ment. Has the moon lost her mem - 'ry? She is smil - ing a -

Em Dm

lone. In the lamp - light the wi - thered leaves col -

Am G7 C

lect at my feet And the wind be - gins to moan.

Am

Mem - 'ry. All a - lone in the moon - light I can smile at the

F Em Dm

old days, I was beau-ti-ful then. I re-mem-ber the time I knew what

Am7 G7 C

hap-pi-ness was, Let the mem-'ry live a-gain.

Em F Em F

mf Ev-'ry street lamp seems to beat a

Em C D G

fa-tal-is-tic warn-ing.

Em A7 Dmaj7 Gmaj7 Em A7

Some-one mut-ters and a street lamp gut-ters and soon it will be

D C Am

morn - ing — Day - light. — I must wait for the sun - rise, — I must think of a

#8:

F Em Dm

new life — And I must-n't give in. — When the dawn comes to - night will be a

Am7 G7 C

mem-o - ry too And a new day — will be - gin.

Ab Fm Db Bbm Ab

f

Cm Db Cm Db Cm Ab Bb7

Burnt out ends of smok - y days — the stale cold smell of —

E $\flat$ Cm Fm7 B $\flat$ 7 E $\flat$

morn - ing The street lamp dies a-noth-er night is o-ver,

Cm7 F7 B $\flat$ B $\flat$ 7 E $\flat$

a - noth-er day is dawn - ing. Touch me. It's so eas-y to

ff

Cm A $\flat$ Gm7

leave me All a-lone with the mem - ry Of my days in the sun. If you

Fm7 Cm Fm7 B $\flat$ 7

touch me you'll un-der-stand what hap-pi-ness is. Look a new day has be-

E $\flat$ 8va - - - - rit. - - - -

- gun.

Moonglow

Words & Music by Will Hudson, Eddie de Lange & Irving Mills

Suggested registration: violin, Rhythm: bossa nova (1) (single finger (bass) auto accompaniment)

Moderato

Am7 Cm G6 G

p It must have been Moon - glow Way up in the

A7 Am7 Am7 D7 G Eb7

blue, It must have been Moon-glow that led me

Am7 Bb dim G Am7 Cm G6 G

straight to you— I still hear you say - ing “Dear one, hold me

A7 Am7 Am7 D7 G Eb7

fast.” And I start in pray - ing Oh Lord, please

Am7 Bb dim G Gmaj7 F#7 F7

let this last.— We seemed to float right thru the

E7 A9

air, _____ Hea-ven - ly songs _____

D9 D7 Eb7 D7

_____ seemed to come from ev - 'ry - where:

Am7 Cm G6 G A7

And now when there's Moon-glow Way up in the blue.

Am7 Am7^{b5} D7 1. G Eb7 Am7 Bbdim G

I al-ways re - mem - ber That Moon-glow gave me you. —

2. G Eb7 Am7 Cm6 C/D G

That Moon - glow gave me you. —

Moonlight In Vermont

Music by Karl Suessdorf Words by John Blackburn

Suggested registration: electric piano, No rhythm

Moderato

The musical score is written for electric piano in 4/4 time, marked Moderato. It consists of five systems of music, each with a treble and bass staff. The key signature has two flats (Bb and Eb). The lyrics are written below the treble staff, and the piano accompaniment is in the bass staff. Chord symbols are placed above the treble staff for each measure. The lyrics are: "Pen - nies in a stream, fall - ing leaves, a sy - ca - more. Moon - light In Ver - mont. I - cy fin - ger waves, ski trails on a moun - tain - side, snow - light in Ver - mont. Tel - e - graph ca - bles, they sing down the high - way and". The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. The chords are: Eb maj7, Eb6, Fm7, E7, Eb maj7, Eb6, Db7, Fm, Bb7sus, Eb, Eb maj7, Eb6, Fm7, E7, Eb maj7, Eb6, Db7, Fm, Bb7sus, Eb, A7sus, Daug, Em9, Em7.

Pen - nies in a stream, fall - ing leaves, a
sy - ca - more. Moon - light In Ver - mont.
I - cy fin - ger waves, ski trails on a
moun - tain - side, snow - light in Ver - mont.
Tel - e - graph ca - bles, they sing down the high - way and

A7sus ^{b5}Ab7 Gmaj7 G6 Bb7sus Eb7

tra - vel each bend _ in the road. Peo - ple who meet in this

Fm9 Fm7 Bb7sus Eb7 Abmaj7 ^{b9 #5}Bb7

ro - man - tic set - ting are so hyp - no - tized _ by the love - ly

Eb maj7 Eb6 Fm7 E7 Eb maj7 Eb6

ev' - ning sum - mer breeze, warb - ling of a

Db7 Fm Bb7sus Eb

mea - dow - lark, Moon - light In Ver - mont,

F7 E7 Eb Fm7 Bb7 Eb maj7 Eb6

1. You and I and Moon-light in Ver - mont 2. - mont.

More Than You Know

Words & Music by William Rose & Edward Eliscu Music by Vincent Youmans

Suggested registration: piano, No rhythm

Slowly

Gaug 3 C6 Gaug 3 C9sus C9 C7 3

More Than You Know, More Than You Know, Man o' my
Girl o' my

Fmaj7 Bb dim A7 F Fm 3 G7 F#dim 3

heart I love you so. Late - ly I find you're on my

F/G G7 3 C b5 G7 G7 Gaug 3

mind, More Than You Know. Wheth - er you're

C6 Gaug 3 C9sus C9 C7 3 Fmaj7 Bb dim A7

right, wheth - er you're wrong, Man o' my heart I'll string a -
Girl o' my

F Fm 3 C A7 3 F#m7 b5 G7 C F

- long. You need me so more than you'll ev - er know.

C F#m7^{b5} B7 Esus Em Am Bm7

Lov-ing you the way that I do There's noth-ing I can do a -

Am Em Am7^{b5} D7 Gsus G A7 D7sus D7

- bout it, Lov-ing may be all you can give but hon-ey, I can't live with -

G7 Edim G7 Gaug₃ C6 Gaug₃ C7sus C9 C7₃

- out it. (Hum—) Oh, how I'd cry, Oh, how I'd cry, If you got

Fmaj7 Bbdim A7 F6 Fm₃ C A7₃ D9 G7

tired and said "good - bye", More than I'd show More than you'd ev - er

C G7 Gaug₃ C

1. know. More Than You 2. Know.

My Sweet Lord

Words & Music by George Harrison

Suggested registration: rock guitar, Rhythm: pop rock (1) (fingered auto accompaniment)

Moderato

mf My sweet Lord,

mm my Lord, mm my Lord

I real-ly want to see you. know you. Real-ly want to Real-ly want to

be with you. go with you. Real-ly want to see you, Lord, but it takes. Real-ly want to show you, Lord, that it won't

so - long, my Lord. take - long, my Lord. My sweet Lord, My sweet Lord,

B F#m B

mm— my— Lord,
mm— my— Lord,

F#m B E

mm— my— Lord,
my— sweet— Lord,
I real-ly want to
I real-ly want to see you.

E7 C#7

Real-ly want to see you. Real-ly want to see— you, Lord.—

F# Gdim

Real-ly want to see you, Lord,— but it takes— so long— my Lord,—

G#m C# G#m C# G#m

my— sweet Lord,
mm— my— Lord—

C# G#m C# D.S. and fade G#m

my, my,— my Lord,
my— sweet Lord,

Misirlou

English Words by Fred Wise, Milton Leeds & S. K. Russell Spanish Words by J. Pina Music by N. Roubanis

Suggested registration oboe, Rhythm: beguine (fingered auto accompaniment)

Beguine tempo

D pedal

Des - ert shad - ows creep a - cross pur - ple sands.

Na - tives kneel in prayer by their car - a -

vans.

There, sil - hou - et - ted

un - der an east - ern star,

I see my long lost blos-som of Shal - i - mar

Gm F

You, Mi - sir - lou,

Eb

Are the moon and the sun, fair-est

D

one. *ff* Old tem - ple bells are

call - ing a - cross the sand.

Gm

We'll find our Kis - met, an - swer - ing love's com - mand.

On The Sunny Side Of The Street

Words by Dorothy Fields Music by Jimmy McHugh

Suggested registration: jazz guitar, Rhythm: swing (fingered auto accompaniment)

Moderately

Chords: C, Cdim, F7, C9, Dm7, D7, Dm, G7, C, Em, Am/F#, B, Dm7, G7, C, G7, Bb, Bb dim, Bb7, C, Am7, D9, D7, C, D7

Lyrics: Walked with no - one and talked with no - one and I had no - thing but shad - ows. Then one morn - ing you passed, and I bright - ened at last. Now I greet the day and com - plete the day, with the sun in my heart. All my wor - ry blew a - way when you taught me how to

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The tempo is marked 'Moderately'. The key signature has one flat (Bb). The time signature is 4/4. The lyrics are written below the vocal line. Chord symbols are written above the piano line. The score includes a variety of chords, including triads, dyads, and seventh chords. The piano accompaniment features a steady bass line and a more active treble line. The vocal melody is simple and easy to sing.

F

You, _____ Mi-sir - lou, _____ are a

E♭ D

dream of de-light in the night. _____

ff

To an o - a - sis, sprin-kled by stars a - bove, _____

Gm

heav-en will guide us, Al-lah will bless our love. _____

Gm E♭ D Gm

Ah, Ah, _____ Mi-sir - lou. _____

G7 Dm7 G7 C E

say: Grab your coat and get your hat, leave your

F Fm G7 Am E7 Am Cm

wor - ry on the door - step. Just di - rect your

D7 Dm7 G7 C G7

feet to the sun - ny side of the street. Can't you

C E F Fm

hear a pit - ter pat? And that hap - py tune is

G7 Am E7 Am Cm D7

your step. Life can be so sweet on the

Dm7 G7 C Fm6 Adim C7 Gm C7

sun - ny side — of the street. I used to walk in the shade.

Adim C7 F6

with those blues on pa - rade, but

D7 Am7 D7 G7 C#dim G7

I'm not a - fraid, this ro - ver crossed o - ver, If I

C E F Fm G G7

ne - ver have a cent, I'll be rich as Rock - e - fel - ler.

Am E7 Am Cm D7 Dm7 G7 C

Gold dust at my feet, on the sun - ny side — of the street.

Non Dimenticar

Music by P. G. Redi English Lyric by Shelley Dobbins Original Italian Lyric by Michele Galdieri

Suggested registration: piano, No rhythm

Moderato $B\flat$

Non Di-men-ti-car means don't for-get you are — my dar - ling, —
 Non Di-men-ti-car che t'ho vo-lu-to tan. - my to be - ne —

p

$Bdim$ $Cm7$ $Cm7/F$ F $Cm7$ $Faug$

Don't for-get to be — all you mean to
 T'ho sa-pu-to a mar — non di-men-ti

$B\flat$ $Bdim$ $Cm7$ 3 $F7sus$ $F7$ $B\flat$

me. — Non Di-men-ti car — my
 car. — Or di quest'a-mor — un

3 $G7$ $Cm7$ $F7$ $Bdim$ $Cm7$

love is like a star, — my dar tie - ling, — Shin-ing bright and
 sol ri-cor-do t'ap - par tie ne: — non get-tar lo an -

$Cm7/F$ F $Cm7$ $F7$ $B\flat$ Ebm

clear — just be-cause you're here. —
 cor — fuo-ri dal tuo cuor. —

B $\flat$ dim B $\flat$ 7 Fm7 B $\flat$ 7 Fm7 B $\flat$ 7 B $\flat$ 7 ^{#5}

Please do not for - get that our lips have met and I've held you
Se ci se - pa - ro se cial-lon - ta - no L'a - la del de -

E $\flat$ 6 B $\flat$ C7

tight, dear, Was it dreams a - go my heart felt this
sti no, non ne ho col - pa, no, e mi sen - ti -

Gm7 C7 E $\flat$ /F ^{b9} F7 F7

glow, or on - ly just to - night dear?
ro semp - re - ate vi - ci - no.

B $\flat$ G7 Cm7 F7

Non Di - men - ti - car - al - though you trav - el far, - my dar - ling,
Non Di - men - ti - car - che t'ho vo - lu - to tan - to to be - ne -

Bdim Cm7 F7 Cm7 F7 Cm7 E $\flat$ m Adim

It's my heart you own, so I'll wait a - lone, Non Di - men - ti
For - se nel mio cuor puoi tro - va - re - an - cor tan - to e tan to a -

B $\flat$ Gm7 Cm7 E $\flat$ Adim B $\flat$ E $\flat$ E $\flat$ m B $\flat$

1. car. mor. 2. car. mor.

On A Slow Boat To China

Words & Music by Frank Loesser

Suggested registration: jazz organ, Rhythm: swing (piano) (fingered auto accompaniment)

Slowly

I'd *mp* love to get you On A Slow Boat To Chi-na,

All to my-self, a-lone.

Get you and keep you in my arms ev-er-more,

Leave all your lov-ers (lov-lies) Weep-ing on the far a-way shore,

Out on the brin-y with a moon big and shin-y,

B $\flat$ D7 E $\flat$ G7 Dm7 G7

Melt - ing your heart _____ of stone,

Cm7 A $\flat$ 7 A7 B $\flat$ A $\flat$ 7 G7

I'd love to get you _____ On A Slow Boat To Chi-na. _____

to Coda $\oplus$ #9 F7

C7 Cm7 B7 1. B $\flat$ Cm7

All to my - self a - lone. _____

2. B $\flat$ B $\flat$ 7 B $\flat$ E $\flat$ 6 Edim

lone. There is no verse _____ to this song, _____ 'Cause I don't

D. al Coda B $\flat$ Edim Cm/E $\flat$ F7

want to wait a mo-ment too long _____ To say that

$\oplus$ Coda B $\flat$

lone. _____

One Note Samba (Samba De Uma Nota So)

Original Words by N. Mendonca English Lyric by Jon Hendricks Music by Antonio Carlos Jobim

Suggested registration: vibes, Rhythm: samba (fingered auto accompaniment)

Lightly Dm7 Db7 Cm7 ^{b5}B7

mf This is just a lit - tle sam - ba built up - on a sin - gle note.

Faug Dm7 Db7 Cm7 ^{b5}B7

O - ther notes are bound - to fol - low but the root is still - that note.

Fm7 ^{b5}E7 Ebmaj7 Ab7

Now the new one is - the con - se-quence - of the one we've just been through

Dm7 Db7 Cm7 ^{b5}B7 Bb

As I'm bound to be - the un - a - void - a - ble con - se-quence of you

Ebm7 Ebm6

There's so man-y peo - ple who can talk and talk and talk and just say

Db Dbm7

no - thing, or near-ly no - thing. I have used up all the scale I

Gb7 B Ebm F7 Dm7 Db7

know and at the end I've come to no-thing, or near-ly no - thing. So I come back to my first

Cm7 b5 B7 Dm7 Db7

— note, as I must come back to you. I will pour in - to that one

Cm7 b5 B7 Fm7 b5 E7

— note, all the love I feel for you. A - ny one who wants the whole

Ebmaj7 Ab7 Db C7

— show Re, Mi, Fa, Sol, La, Ti, Do, He will find himself with no

B Bb 1. 2.

— show. Bet-ter play the note you know. This is

Only The Lonely

Words & Music by Roy Orbison & Joe Melson

Suggested registration: Hawaiian guitar, Rhythm: rhumba (fingered auto accompaniment)

Moderato

On - ly the lone - ly know the way I feel to - night.

On - ly the lone - ly know this feel - ing ain't

right. There goes my ba - by, there goes my

heart. They're gone for - ev - er. So far a -

part. But on - ly the lone - ly know

Chords: G, Am, D7, Am7, G, C, A7, D7, G, G7

C D7

why I cry on - ly the

G 1. 2. G

lone - ly. On - ly the lone - ly.

2. Only the lonely know the heartaches I've been through,
 Only the lonely know I cry and cry for you,
 Maybe tomorrow, a new romance,
 No more sorrow, but that's the chance
 You've got to take if you're lonely,
 Heartbreak, only the lonely.

Our Day Will Come

Music by Bob Hilliard Words by Mort Garson

Suggested registration: violin, Rhythm: habanera (fingered auto accompaniment)

Slowly

Our Day Will Come and we'll have

ev - 'ry-thing. We'll share the joy fall - ing in

love can bring. No one can tell me that I'm too

young to know, I love you so and you love

me. Our Day Will Come

Chord symbols: G, Bb7, Am7, D7, G, Bb7, Am7, D7, Dm7, Dm6, C, Cm, Bm7, Bb7, Am7, Bm, D7, G, Bb7.

Am7 D7 G

if we just wait a while. No tears for

Bb7 Am7 D7

us. think love and wear a smile.

Dm7 Dm6 C

Our dreams have mag - ic be - cause we'll al - ways stay in

Cm G Em7 Am7 D7

love this way, Our Day Will

1. G Am7 D7 2. G

Come. Come.

Paper Roses

Words by Janice Torre Music by Fred Spielman

Suggested registration: violin, Rhythm: country (fingered auto accompaniment)

Moderately slow

C Dm7 C C6 G7

I *mf* re - a - lize the way your eyes de - ceived me
pret - ty lips look warm and so ap - peal - ing,
thought that you would be a per - fect lo - ver,

With ten - der looks that I mis - took for
They seem to have the sweet - ness of the
You seemed so full of sweet - ness at the

C6

Dm7

G

C

Dm7

love;
rose;
start;

{Girl}
{Boy}

{So
{So
But
But

take a - way the
throw a - way the
when you give a
like a big red

C

C7

F6

Am7

Dm7

flow - ers that you
flow - ers that I
kiss there is no
rose that's made of

gave me,
gave you,
feel - ing
pa - per,

And
I'll
It's
There

G7

Dm7

G7

C

send the kind that
send the kind that
just a stiff and
is - n't an - y

you re - mind me
you re - mind me
ar - ti - fi - cial
sweet - ness in your

of.
of.
pose.
heart.

Chorus

F6 Dm7 G7 C Gm

Pa - per Ro - ses, Pa - per Ro - ses,

A7 Dm7 G7 C6

Oh how real those ro - ses seem to be!

C F6 Dm7 G7

But they're on - ly im - i -

C Gm A7 Dm7 G7

ta - tion like your im - i - ta - tion love for

C6 Dm7 C6

1. 2. 3.

me. (Boy) 2. Your (Girl) 3. I me.

are ver-y spe-cial peo-ple, They're the luck-i-est peo-ple

in the world. with one per-son, One ver-y spe-cial

per-son, A feel-ing deep in your soul Says you were

half, now you're whole. No more hun-ger and thirst, But first, be a per-son who needs

peo-ple. Peo-ple who need peo-ple Are the luck-i-est peo-ple

in the world. world;

1. 2. Bb

Chords: F7, Bb, Eb/F, Eb, Bbmaj7, Fm7, Bb7sus, Bb9, Bb7, Eb, Ebm, Bb, Bb7, Eb, F7, Bb, Em7, Bb, Gm7, Cm7, F7, Bb, Bb7, Eb, Ebm, Eb, Eb/F, Bb, Gm, Cm7, F7, Bb

People

Music by Jule Styne Words by Bob Merrill

Suggested registration: piano, No rhythm

Moderato

Bb F7 Bb Eb/F

Peo- ple, Peo-ple who need peo - ple Are the

mp

Eb Bb maj7 Am7 D7

luck - i - est peo - ple in the world. We're

Gm

child - ren need-ing oth - er child - ren And yet,

Bbm C7 Fmaj7 F6 G Gdim F Abm

let - ting our grown up pride Hide all the need in - side, Act - ing

Gm C7 Fdim F Eb F7 Bb

more like child - ren, than child - ren. Lov - ers

Quiet Nights Of Quiet Stars

English Words by Gene Lees Music & Original Words by Antonio Carlos Jobim

Suggested registration: flute, Rhythm: bossa nova (fingered auto accompaniment)

Moderato

D7

b9

E7

Qui - et nights of qui - et stars, qui - et chords from my

Gm7

Gb7 Fmaj7

gui - tar float - ing on the si - lence that sur - rounds

Fm

us. Qui - et thoughts and qui - et dreams,

Em7

b9

A7

D7

Dm7

Qui - et walks by qui - et streams, and a win-dow look - ing on the moun -

b9

E7

D7

- tains and the sea. How love - ly! This is where I want to be.

$\flat 9$
E7

Here, with you so close to me, un - til the fin - al

Gm7

G $\flat$ 7 Fmaj7

flick - er of life's em - ber.

Fm Em7

I, who was lost and lone - ly, be - liev - ing life was

Am7 Dm7 G7 Em7

on - ly a bit - ter, tra - gic joke, have found with you

$\flat 9$
A7 Dm7 G7

the mean - ing of ex - ist - ence, Oh, my love.

1. C B $\flat$ 7 A7 2. C B $\flat$ 7 C6

Only You (And You Alone)

Words & Music by Buck Ram & Ande Rand

Suggested registration: piano, No rhythm

Slowly

G

On - ly *p* You can make this world seem right,
You can make this change in me

B9

Em **Dm7** **G7**

On - ly for it's You true, can make the dark - ness bright
you are my des - ti - ny.

Dm **C6** *to Coda* **D7** **Baug** **B7**

On - ly When you You and you a - lone can thrill me like you
hold my hand, I

Em **A7** **C/D**

do, and fill my heart with love for On - ly You.

D7 *D.S. al Coda*

Coda **Cm6** **G** **Em** **E7**

On - ly un - der - stand the mag - ic that you do. You're my

A7 **Eb7** **D7** **Cdim** **G6** **Cm6** **GaddA**

dream come true, my one and On - ly You.

She's Out Of My Life

Words & Music by Tom Bahler

Suggested registration: piano, No rhythm

Slowly Csus C Csus C Adim C

She's out of my life. She's out of my life.

E^bdim C F G/F Em7 Am

And I don't know wheth-er__ to laugh or cry,

Dm Dm/C ^{b5}Bm7 E7 Am Am/G F F/E

I don't know wheth-er__ to live or die, And it cuts like a knife,

Dm7 Gsus G C Dm

— she's out of my__ life.

Csus C Csus C Adim C

It's out of my hands. It's out of my hands.

learned _____ too late. _____ And she's out _____ of my life.

Chords: F, Gsus, G, Csus, C

she's out of my life.

Chords: Csus, C, Adim, C, Eb dim, C

Damned in - de - ci - sion _____ and cur-sed pride. I kept my love for her _____

Chords: F, G/F, Em7, Am, Dm, Dm/C, Bm7

locked deep in - side, _____ And it cuts like a knife, _____
('Stead of be - ing my wife, _____

Chords: E7, Am, Am/G, F, F/E

_____ She's out of my _____ life.
(He's)

Chords: Dm7, Gsus, G, C, F6, G/F, CaddD

Eb dim C F 3 G/F Em7 Am
 To think for two years— she was here,

Dm Dm/C Bm7 E7 Am Am/G
 And I took it for grant-ed — I was so cav - a - lier, — Now the

F F/E Dm7 Gsus G C
 way that it stands. — She's out of my hands.

Eb Bb F C Eb Bb
 And so I've learned that love's not pos-ses- sion, And I've learned — that

F C Eb Bb E7 Am
 love won't wait. — Now I've learned that love needs ex-pres- sion. — But I

Satin Doll

Words by Johnny Mercer Music by Duke Ellington & Billy Strayhorn

Suggested registration: synth brass, Rhythm: swing (big band) (fingered auto accompaniment)

Medium swing

The musical score for "Satin Doll" is presented in six systems. Each system consists of a treble and bass staff for piano accompaniment, with lyrics written below the treble staff. Chord symbols are placed above the notes. The tempo is marked "Medium swing".

System 1: Chords: Dm7, G7, Dm7, G7. Lyrics: Cig - a - rette hold - er, Which wigs me

System 2: Chords: Em7, A7, Em7, A7, Cm, D7. Lyrics: o - ver her should - er, she digs me Out cat - tin'

System 3: Chords: Abm7, Abdim, C6, F, Em7, Bbdim, A13^{b9}. Lyrics: that sat - in doll.

System 4: Chords: Dm7, G7, Dm7, G7, Em7, A7. Lyrics: Ba - by shall we — go out skip-pin' care - ful a - mi - go,

System 5: Chords: Em7, A7, Cm, D7, Abm7, Abdim, C6. Lyrics: you're flip - pin' Speaks Lat - in that sat - in doll

Gm7 C7 Gm7 C7
 She's no-bod-y's fool, so I'm play-ing it cool as can be...
 Fmaj7 Gbmaj7 Gmaj7 Abmaj7 Am7 D7
 I'll give it a whirl, but I
 Am7 D7 G7 Dm7 b9 G7
 ain't for no girl catch-ing me. Spoken: Swich E - Roo-ney
 Dm7 G7 Dm7 G7 Em7 A7
 Tel - e-phone num - bers well you know, do - ing my rhum - bas
 Em7 A7 Cm D7 Abm7 Abdim C6
 with u - no, And that 'n' my sat - in doll...
 1. 2.

Send In The Clowns

Words & Music by Stephen Sondheim

Suggested registration: piano/harp, No rhythm

E_b $Bb7sus/E_b$ E_b $Bb7sus$ E_b $Bb7sus$
 Is-n't it rich? Are we a
Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

E_b A_bmaj9
 pair? Me here at last on the ground, you in mid-air... Send in the
Ped. sim.

Bb/E_b A_b/E_b Bb/E_b $Absus2/E_b$ E_b A_bsus2/E_b
 clowns. Is-n't it bliss? Don't you ap-

E_b A_bmaj9
 prove? One who keeps tear-ing a-round, one who can't move... Where are the

Bb/E_b A_b Bb E_b Gm $Dm7$
 clowns? Send in the clowns. Just when I'd stopped op-en-ing

Gm Dm7 Gm Cm7 G
 doors, Fin-al-ly know-ing the one that I want-ed was yours, Mak-ing my
 Cm7 Cm6 Fm/C Gsus ^{b5}Fm7 Gm/Bb Ab/Bb
 en-trance a-gain with my u-su-al flair, Sure of my lines, No one is
 Bb/Eb Fm7 Bb/Eb Absus2/Eb Eb Absus2/Eb
 there. Don't you love farce? rich, My fault. I
 Eb Ab maj9
 fear. I thought that you'd want what I want. Sor-ry, my dear. But where are the
 queer. Los-ing my tim-ing this late in my ca-reer? And where are the
 Bb/Eb Ab/Eb ^{1.}Bb/Eb Ab/Bb Eb Ebsus
 clowns? Quick, send in the clowns. Don't both-er, they're here.
 clowns? There ought to be
 Eb Absus2/Eb ^{2.}Bb/Eb Ab/Bb Eb Ebsus Eb
 Is-n't it clowns. Well, may be next year...

Smile

Words by John Turner & Geoffrey Parsons Music by Charles Chaplin

Suggested registration: accordion, No rhythm

Moderato

F

Smile, tho' your heart is ach - ing, smile, e - ven

Ab dim

tho' it's break - ing When there are clouds in the

C9 F#dim Gm D7 Gm D7 Gm

sky, you'll get by, if you smile through your

Bbm Eb7 F

fear and sor - row, smile and may - be to - mor - row, you'll see the

Gm C7 C9 Cm7 C7

sun come shin - ing thru for you.

F

Light up your face with glad - ness, hide ev - 'ry

Ab dim C9 F# dim Gm

trace of sad - ness. Al - tho' a tear may be ev - er so

b9 D7 Gm D7 Gm

near, that's the time you must keep on try - ing,

Bbm Eb7 F

smile, what's the use of cry - ing. You'll find that life is still worth

Gm b9 C7 C9 Cm7 C7 F

while if you'll just smile.

Smoke Gets In Your Eyes

Music by Jerome Kern Words by Otto Harbach

Suggested registration: piano, No rhythm

Slowly

con ped.

p

They asked me how I knew My true love was true?

I of course re - plied. "Some-thing here in - side, Can-not be de -

nied."

They said some-day you'll

find, All who love are blind. When your heart's on

fire, You must re-al - ize Smoke Gets In Your Eyes.

Chords: Eb, Fm7, Bb7, Eb, Eb aug, Ab, Eb dim, Eb, Cm, Fm7, Bb7, Eb, Edim, Fm7, Bb7, Eb, Eb aug, Ab, Eb dim, Fm7, Bb7, Eb, Cm, Eb

B F#7 Am6

f So I chaffed__ them and I gai-ly laughed,__ to think they could doubt my

F#7 Bb Abm Bb7

love. Yet to - day,__ My love has flown a - way.____ I am with -

Eb Bb7 Eb

out my love. Now laugh-ing friends de -

Fm7 Bb7 Eb Eb aug Ab Eb dim

ride, Tears I can-not hide,__ So I smile and

Eb Cm Fm7 Bb7 Eb Cm Eb

say, When a love-ly flame dies. "Smoke Gets In Your Eyes."

So Sad (To Watch Good Love Go Bad)

Words & Music by Don Everly

Suggested registration: Hawaiian guitar, Rhythm: country

F F6 Bb Gm C7

mf We used to have good times to - geth - er

F F6 Bb Gm C7

But now I feel them slip a - way

F Bb F Dm

It makes me cry to see love die

F F6 Bb C7 F C7

So sad to watch good love go bad.

F F6 Bb Gm C7

Re - mem - ber how you used to feel, dear

F F6 B $\flat$ Gm C7

You said noth ing could change your mind

F B $\flat$ F Dm

It breaks my heart to see us part

F F6 B $\flat$ C7 F F7

So sad to watch good love go bad

B $\flat$ Gm C7 F7

Is it an - y won - der that I feel so blue

B $\flat$ Gm G7 C B $\flat$

When I know for cer - tain that I'm los - ing you, oo

F F6 Bb Gm

Re - mem - ber how you used to feel, dear

C7 F F6 Bb

You said noth - ing could change your

Gm C7 F Bb

mind It breaks my heart

F Dm F F6 Bb C7

to see us part So sad to watch good love go

1.F C7 2.F

bad bad

That's Life

Words & Music by Dean Kay & Kelly Gordon

Suggested registration: synth brass, Rhythm: swing (big band) (fingered auto accompaniment)

Slow blues

G Em B7 Em Bb7
 THAT'S LIFE, That's what peo-ple say, You're rid-in' high in A-pril,
 A7 Cm6 G Am9 B7(+5)
 Shot down in May; But I know I'm gon - na change that
 Em Em6 A9 Am7 D9
 tune, When I'm back on top in June. THAT'S
 G Em B7 Em Bb7
 LIFE, Fun-ny as it seems, Some peo-ple get their kicks,
 A7 Gmaj7 F#m7 F7
 step - pin' on dreams; But I don't let it get me

Em Em6 Am9 A9(+5) D9 D7sus

down, 'Cause this ol' world keeps going a -

G G7

round. I've been a pup-pet, a pau-per, a pi-rate, a po-et, a

G7 C6

pawn and a king I've been up and down and o-ver and out And

C Bb7 A7

I know one thing; Each time I find my-self

D7

flat on my face, I pick my-self up and get

D7 D9(+5) G Em B7

back in the race__ THAT'S LIFE, I can't de-ny it,

Em A7 Cm6

I thought of quit-ting, but my heart just won't buy it. If I

G F#m7(b5) B7 Em Em6

did - n't think it was worth a try, I'd

A7(9) D7 G F9 A7(+5) D9

roll my-self up in a big ball and die. THAT'S

G C9 D7(+5) G13(b5)

die.

Solitude

Words by Eddie de Lange & Irving Mills Music by Duke Ellington

Suggested registration: vibraphone, No rhythm

Slowly with expression

In my sol - i - tude you haunt
 me with re - ver - ies of days gone
 by. In my sol - i - tude
 you taunt me with
 mem - o - ries that nev - er die.

Eb Cm Fm
 Bb Bb13 Bb7 Eb
 Cm F7

E $\flat$ 7 *Fm7* *F $\sharp$ dim*

I sit in my chair, I'm filled with de - spair, there's

E $\flat$ *B $\flat$ 7* *E $\flat$ 7* *Fm7*

no one could be so sad. With gloom ev - 'ry - where, I

F $\sharp$ dim *E $\flat$* *Edim* *B $\flat$ 7* *$\sharp$ 5 B $\flat$ 7*

sit and I stare, I know that I'll soon go mad. In my

E $\flat$ *Cm* *Fm*

sol - i - tude I'm pray -

B $\flat$

ing dear Lord a - bove send back my

E $\flat$ *$\sharp$ 5 B $\flat$ 7* *E $\flat$*

1. love. In my 2. love.

Stars Fell On Alabama

Words by Mitchell Parish Music by Frank Perkins

Suggested registration: violin, Rhythm: big band (3) (fingered auto accompaniment)

Slowly

Chord progression for the first system: Dm7, G7^{b9}, C, A7^{b9}, Dm7, G7sus G7, C, C[#]dim

Moon-light and mag-no-lia, *mp* star-light in your hair, all the world a dream come true,

Chord progression for the second system: Dm7, G7^{b9}, C, Am, G[#]aug, Am7, D7, Dm7, G7

Did it real-ly hap-pen, was I real-ly there, was I real-ly there with you?

Chord progression for the third system: C, A7, D7, G7^{#5}, C, C/E, E^bdim

We lived our lit-tle dra-ma, we kissed in a field of white, and

Chord progression for the fourth system: Dm7, G7, C, A7, Dm7, G13, G7^{#5}

stars fell on Al-a-ba-ma last night.

Chord progression for the fifth system: C, A7, D7, G7^{#5}, C, C/E, E^bdim

I can't for get the glam-our, your eyes held a ten-der light, and

Dm7 G7 C Dm7 C

stars fell on Al - a - ba - ma last night. I nev - er

Dm7 G7 C Eb dim Dm7 G7 Cmaj7 C6

planned in my im - a - gi - na - tion a sit - u - a - tion so hea - ven - ly, A fai - ry

Dm7 G7 Am Am7 D9 B7 E Dm7 G7

land where no one else could en - ter and in the cen - tre just you and me, dear.

C A7 D7 #5 G7 C C/E Eb dim

My heart beat like a ham - mer, my arms wound a - round you tight, and

Dm7 G7 C 1. C#dim Dm7 G7 2. C Dm7 C

stars fell on Al - a - ba - ma last night. night.

Stay As Sweet As You Are

Words & Music by Mack Gordon & Harry Revel

Suggested registration: piano, No rhythm

Moderato

C Fm C Fm C B C

Stay *mp* As Sweet As You Are, Don't let a thing ev - er

change you. Stay As Sweet As You Are, Don't let a

soul re - ar - range you. Don't ev - er lose all the

charm you pos - sess, Your love - li - ness

Dm7 G7 Fmaj7 G7 C D#dim 3 Dm7 G7

Am Am7 D7

Fm Gaug G7sus G7

3

Dar - ling, the way you say "yes."

The musical score is written for piano with a 'Moderato' tempo. It consists of five systems of music. Each system has a treble and bass staff. Chord symbols are placed above the treble staff. The lyrics are written below the notes. The first system starts with a key signature of one sharp (F#) and a time signature of 4/4. The second system continues the melody. The third system has a key signature change to two sharps (F# and C#). The fourth system continues the melody. The fifth system ends with a key signature change to two sharps (F# and C#). The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mp'.

C Fm C Fm C B C

Stay As Sweet As You Are, Dis-creet as you are you're di -

Dm7 G7 Fmaj7 G7 C D#dim 3 Dm7 G7

vine, dear. Stay as grand as you are And as you

C B C B C Bm7 ^{b5} E Eaug E F

are, tell me that you're mine, dear. Young and gay or

Em Am D7 F

old and grey, Near to me or a - far, Night and day I pray

Fm C Ebdim G7 C 1. Gaug 2. C

That you'll al-ways Stay As Sweet As You Are. Are.

Strangers In The Night

Words by Charles Singleton & Eddie Snyder Music by Bert Kaempfert

Suggested registration: strings, Rhythm: bossa nova (1) (fingered auto accompaniment)

Moderato

F

Strangers in the night — ex - chang - ing glanc - es, won - d'ring in the night —

The first system of musical notation for the song. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The bass staff has a key signature of one flat (Bb) and a common time signature (C). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

Ab dim

— what were the chanc - es we'd be shar - ing love — be - fore the night was

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

Gm

Gm

through. — Some - thing in your eyes — was so in - vit - ing,

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the treble staff.

C7sus

some - thing in your smile — was so ex - cit - ing, some - thing in my heart —

The fourth system of musical notation. It continues the melody and accompaniment. The lyrics are written below the treble staff.

C7

F

— told me I must have you. —

The fifth system of musical notation. It concludes the melody and accompaniment. The lyrics are written below the treble staff.

$\flat 5$
 Am7

Strangers in the night — two lone-ly peo-ple we were Strangers in the night.

$\flat 9$
 D7

up to the mo-ment when we said our first hel- lo. Lit- tle did we know

$\flat 9$
 D7

Gm

$\flat \flat m$

F Dm7 Gm C7 F

love was just a glance a- way, a warm em-brac-ing dance a- way and ev- er since that night

we've been to- geth- er, lov- ers at first sight in love for- ev- er.

C7

It turned out so right — for stran- gers in the night.

1. F Bdim

B $\flat$ 6 B $\flat$ C7 2. F E $\flat$ 7 E $\flat$ m Dm F6

night.

Sunny

Words & Music by Bobby Hebb

Suggested registration: trumpet, Rhythm: pop rock (1) (fingered auto accompaniment)

Moderate rock

Am C7 F E7

1. Sun - ny, — yes-ter- day my life was filled with rain —
 2. Sun - ny, — thank you for the sun - shine — bou-quet —
mp

Am C7

Sun - ny, — you smiled at me and
 Sun - ny, — thank you for the

F E7 Am

real - ly eased the pain. — Oh, the dark days are done, — and the
 love you've brought my way. — You gave to me — your

Am/G F#dim F Fm

bright days are here — my sun-ny one — shines so sin - cere, — Oh
 all and all — Now I feel — ten feet tall. —

b5 E E7 Am7 E

Bm7 Sun - ny one so true, — I love you. —

Am C7 F E7

Sun - ny, —
Sun - ny, —

thank you for the
thank you for that

truth you've let me see.
smile up - on your face.

Am C7 F E7

Sun - ny, —
Sun - ny, —

thank you for the
thank you for that

facts from A to Z.
gleam that flows with grace.

Am Am/G F#dim

My —

life — was torn — like —
You're — my spark — of —

wind - blown sand, — Then a
na - ture's fire, —

F Fm Bm7 E

rock was formed — when —
you're my sweet — com -

we held hands. —
plete de - sire. —

Sun - ny one so true, —

E7 Am7 E

I love you. —

After Repeat D.C. and fade

Swedish Rhapsody (Midsummer Vigil)

Based on themes by Hugo Alfven Adaptation by Percy Faith

Suggested registration: clarinet, Rhythm: march (2) (fingered auto accompaniment)

Crisply

The musical score is written for piano and voice. It consists of five systems of music. Each system has a piano accompaniment on the left and a vocal line on the right. The piano part features a melody in the right hand and a bass line in the left hand. The vocal line is written in a single staff. The lyrics are written below the vocal line. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo/mood is 'Crisply'. The dynamics include 'mf' (mezzo-forte) and 'f' (forte). The score includes various musical notations such as notes, rests, and accidentals. The lyrics are in English and describe a scene of a Swedish street with a boy, a girl, and a melody.

One lit-tle fel-low on a Swed-ish street, play-ing sweet, tweet tweet tweet

One pen-ny whis-tle and an oom-pah beat, Swed-ish Rhap-so - dy.

One lit-tle girl-ie with the gold-en hair, danc-ing there in the square.

One lit-tle mel-o - dy is in the air, Swed-ish Rhap-so - dy. {There is On a

room for ev - 'ry - one At the con - cert in the sun.
house-top up a - bove There's a ser - e - nad - ing dove.

F7 Bb

Hi - did - dle deed - in, Go to Swed-en, if you are need-in' fun.
Hi - did - dle dar - lin', Swed-en's call - in', may-be you'll fall in love

F7 Bb

One lit-tle fel-low on a Swed-ish street, play-ing sweet, tweet tweet tweet.

F7 Bb

One pen-ny whis-tle and an oom - pah beat, Swed-ish Rhap-so - dy.

F7 Bb 2. F7 Bb

Swe-dish Rhap-so - dy.

Sweet And Lovely

Words & Music by Gus Arnheim, Harry Tobias & Jules Lemare

Suggested registration: violin (I), Rhythm: string quartet (fingered auto accompaniment)

Slowly

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Slowly'. The lyrics are: 'Sweet and love - ly, sweet-er than the ros-es in May. Sweet and love - ly, hea - ven must have sent her my way. When she nes - tles in my arms so tend-er - ly, there's a thrill that words can - not ex - press.' The piano accompaniment includes various chords and melodic lines. The vocal line includes lyrics and musical notation. The score is arranged in five systems, each with a vocal line and a piano accompaniment line. The chords are: D7, Am7, D7, Am7, D7, G7, CMaj7, C6, Cm7, D, A7, D, C7, Gm, D, C7, Gm, D.

D7 Am7 D7

Sweet and love - ly, sweet-er than the ros-es in May.

Am7 D7 G7 CMaj7 C6 Cm7

Sweet and love - ly,

D A7 D

hea - ven must have sent her my way.

C7 Gm D

When she nes - tles in my arms so tend-er - ly, —

C7 Gm D

there's a thrill that words can - not ex - press.

$E\flat 7$ F $B\flat 7$

In my heart a song of love is taunt-ing me. Mel-o-dy

$A 7$ $D 7$ $A m 7$

haunt-ing me. Sweet and love-ly,

$D 7$ $A m 7$ $D 7$ $G 7$

sweet-er than the ros-es in May, and she

$C m a j 7$ $C 6$ $C m 7$ D $A 7$ D

loves me, there is noth-ing more I can say.

2. Skies above me never were as blue as her eyes.
And she loves me. Who would want a sweeter surprise?

D7 Gm7

love her? him? Yes, I would give my heart

Eb7 Am7 D7 D7

glad - ly, But each day when {she} walks to the sea, {she} {he}

Gm7 C7 Fmaj7

looks straight a - head not at me. Tall and tan and young

G7

and {love - ly, the girl} from I - pa - ne - ma goes walk - ing, and when {hand - some, the boy}

Gm Gb7 Fmaj7 Gb7

she pass-es I smile, but {she} does-n't see. 1.

2. Fmaj7 Gb7 Fmaj7 Gb7 Fmaj7

{She} just does-n't see. No, {she} does-n't see.

The Poor People Of Paris (La Goulante Du Pauvre Jean)

Words & Music by Marguerite Monnot & R. Rouzaud

Suggested registration: whistle, Rhythm: march (2) (fingered auto accompaniment)

With spirit Bb7

Just got *f* back from Pa - ris, France; all they do is sing and wa - ter from the sink make a true Pa - ri - sian

Eb6

dance. shrink. All they've got there is ro - mance. What a Wine is all he'll ev - er drink and it

Eb D Eb C7

trag - e - dy. Ev - 'ry bou - le - vard has wor - ries me. For with wine as cheap as

Fm Fm7 Bb7 Eb unis.

lov - ers; ev - 'ry lov - er's in a trance, The poor wa - ter, oh, it makes one stop and think, The poor

Eb Fm7 Bb7

peo - ple of Pa - ree. peo - ple of Pa - ree.

E $\flat$

I feel
Sis - ter

B $\flat$ 7

sor - ry for the French; ev - 'ry guy has got a
met a boy named Pierre, had the cra - zi - est af -

E $\flat$ 6

wench. Ev - 'ry cou - ple's got a bench, kiss - ing
fair, And the day they part - ed there he cried

E $\flat$ D E $\flat$ C7

shame - less - ly. Night and day they're mak - ing
bit - ter - ly. Pierre was there to bid her

Fm Fm7 B $\flat$ 7 E $\flat$ 7 unis.

mu - sic while they're mak - ing love in French, The poor
fare - well, but he brought his new girl, Claire, The poor

Eb
Fm7
Bb7

peo - ple of Pa - ree.
 peo - ple of Pa - ree.

Eb
1.
2.

Milk or So don't

Bb7

go to Pa - ris, France, not un - less you like to dance, Not un -

less you want ro - mance, like those poor in - hab - it - ants of Pa -

Eb

ree.

(There's) Always Something There To Remind Me

Words by Hal David Music by Burt Bacharach

Suggested registration: oboe, Rhythm: pop rock (2) (fingered auto accompaniment)

The musical score is written for a piano accompaniment in 4/4 time. It consists of five systems of music, each with a treble and bass staff. The lyrics are written below the treble staff. Chord symbols are placed above the treble staff at the beginning of each measure or group of measures. The lyrics are: "I walk a - long the cit - y streets you used to walk a - long with me; And ev - ery step I take re - calls how much in love we used to be. Oh, how can I for - get you, when there is al - ways some - thing there to re - mind me,". The chords are: C, Cmaj7, C7, F, Fm, C, Cmaj7, C7, F, C/E, Dm, C7, F, C.

C Cmaj7 C7

I walk a - long the cit - y streets you used to

F Fm C

walk a - long with me; And ev - ery

Cmaj7 C7 F

step I take re - calls how much in love we used to be.

C/E Dm

Oh, how can I for - get you, when there is

C7 F C

al - ways some - thing there to re - mind me,

C7 F

al - ways some - thing there to re - mind me.

to Coda ⊕

C 1. 2. Em

I was born to

Am Fmaj7 G

love you and I will nev - er be free, you'll al-ways be a

C D.C. al Coda

part of me, wo, wo, wo.

⊕ Coda Em Am

I was born to love you and I will

nev - er be free, you'll al - ways be a

part of me. There is al - ways some - thing there

to re - mind me.

repeat to fade

2. When shadows fall, I pass the small cafe where
we would dance at night;
And I can't help re - calling how it felt to
kiss and hold you tight.
3. If you should find you miss the sweet and tender
love we used to share;
Just come back to the places where we used to
go and I'll be there.

The Touch Of Your Lips

Words & Music by Ray Noble

Suggested registration: jazz organ, Rhythm: bossa nova (1) (fingered auto accompaniment)

Moderately slow

Chords: C, Cmaj7 C7, Fmaj7 F6 Fmaj7 Fm, C, Am6, G7sus, C, Am, Gaug, C, Gaug, C, Am, Em, Em7, A7, A7, Dm7, G7, C, Am, Am/G, Am6, E, B9, B7, E, G7, F, Fm

Lyrics: The Touch Of Your Lips up - on my brow; Your lips that are cool and sweet; Such ten - der-ness lies in their soft ca-ress, My heart for - gets to beat. The

Tempo: Moderately slow

Registration: jazz organ, Rhythm: bossa nova (1) (fingered auto accompaniment)

Chords: C, Cmaj7 C7, Fmaj7 F6 Fmaj7 Fm, C, Am6, G7sus, C, Am, Gaug, C, Gaug, C, Am, Em, Em7, A7, A7, Dm7, G7, C, Am, Am/G, Am6, E, B9, B7, E, G7, F, Fm

Lyrics: The Touch Of Your Lips up - on my brow; Your lips that are cool and sweet; Such ten - der-ness lies in their soft ca-ress, My heart for - gets to beat. The

C 3 Am Gaug C Gaug

touch of your hands up - on my head, The

C Am Em b5 Em7

love in your eyes a - shine;

#5 A7 A7 b5 Dm7 3

And now at last the mo - ment di -

C Am D7 Fm G7

vine, The Touch Of Your Lips on

C Fm6 C C Fm6 C

1. mine. The 2. mine.

The Twelfth Of Never

Words by Paul Francis Webster Music by Jerry Livingston

Suggested registration: violin (2), Rhythm: country (fingered auto accompaniment)

Very slow

G Em C G
 You ask how much I need you, must I ex - plain? I
p

D7 Gmaj7 Am7 D7
 need you, oh my darl - ing, like ro - ses need rain. You

D7 Gmaj7 G6 Gmaj7 Am7 D7
 ask how long I'll love you, I'll tell you true, un -

Em C Am D7 G
 til the Twelfth of Nev - er, I'll still be lov - ing you.

Am7 D7 Gmaj7 G6 Am7 D7 Gmaj7 G6 F#7sus B7
 Hold me close, nev - er let me go. Hold me

f

Words & Music by Redd Evans & Dave Mann

Moderato

Em *rit.* Asus A D7 *a tempo* G

close, melt my heart like A - pril snow I'll love you till the

Em C G D7

blue - bells for - get to bloom, I'll love you till the

Gmaj7 Am D7 Am7 D7 Gmaj7

clo - ver has lost its per - fume. I'll love you till the po - ets run

G6 Am7 D7 B7 Em C

out of rhyme. Un - til the Twelfth of Ne - ver and

Am7 D7 G Em C 1. Am ^{b9} D7 D7

that's a long, long time. Un - til the Twelfth of Nev - er and that's a long, long

G C D7 Am7 ^{b9} D7 D7 Gmaj7

time. You that's a long, long time.

2.

Bb7 ^{#5}Bb7 Eb Bb Bbdim C#dim Gm7 F7

no-thing to hide._ It's bet-ter than burn-ing in- side._ I love you._ I

Dm7 Gaug G7 C7 Eb/F F7 Bb Fm7 Bb7

will to the end._ There! I've said it a- gain._ I've tried to drum up a

Fm7 Bb7 Cm ₃ ^{#5}Bb7 Bb7 Eb Gdim Gm7 C7

phrase that would sum up all that I feel for you. But what good are phras-es? The

Gm7 C7 Eb/F F7 Bb Bbmaj7

thought that a- maz- es is you love me, and it's hea- ven- ly._ For- give me _ for

Bb7 ^{#5}Bb7 Eb Bb Bbdim C#dim Gm7 F7

want- ing you so, _ but one thing _ I want you to know, _ I've loved you since

^{b5}Dm7 Gaug G7 C7 Eb/F F7 Bb 1. F7 2. (Bb) Cm7 Bb

hea- ven knows when._ There! I've said it a- gain._ I've _

These Foolish Things

Words by Eric Maschwitz Music by Jack Strachey

Suggested registration: jazz organ, Rhythm: swing (fingered auto accompaniment)

Slow Eb Cm7 Fm Bb7 Eb Cm7

A cig - a-rette that bears a lip - stick's tra - ces,
First daf - fo-dils and long ex - cit - ed ca - bles,
Gar - de - niaper-fume ling'-ring on a pil - low,
An air - line tick - et to ro -
And can - dle - lights on lit - tle
Wild straw - b'ries on - ly sev - en

F9 Bb7 Eb9 Cm Eb aug Ab C7 3

man - tic pla - ces,
cor - ner ta - bles,
francs a ki - lo,
And still my heart has wings
And still my heart has wings
And still my heart has wings
These Fool - ish
These Fool - ish
These Fool - ish

Am7 b5 F7 3 Fm7 Bb7 Eb Cm7 3

Things re - mind me of you.
Things re - mind me of you.
Things re - mind me of you.
A tink - ling pia - no in the
The park at eve - ning when the
The smile of Gar - bo and the

Fm Bb7 Eb Cm7 Am7 b5 Bb7

next a - part - ment,
bell has sound - ed,
scent of ro - ses,
Those stumb - ling words that told you
The "Ile de France" with all the
The wait - ers whist - ling as the
what my heart meant,
gulls a - round it,
last bar clo - ses,

Eb9 Cm Eb aug Ab C7 3 Am7 b5 Bb7

A fair-ground's paint - ed swings
The beau - ty that is Spring's
The song that Cros - by sings,
These Fool - ish
These Fool - ish
These Fool - ish
Things re - mind me of
Things re - mind me of
Things re - mind me of

E_b $D7$ $Gm6$ $\overset{b5}{Am7}$ $D9$ Gm $F\#dim$ $Gm7$

you.
 you.
 you.

You came,
 How strange,
 How strange,

you saw,
 how sweet,
 how sweet,

you con - quer'd
 to find you
 to find you

$C9$ Bb $Gm7$ E_b/C $F7$ $Bb7$ $Bbdim$

me;
 still;
 still;

When you did
 These things are
 These things are

that to me,
 dear to me,
 dear to me,

I
 They
 They

knew some-how this
 seem to bring you
 seem to bring you

$Fm7$ $Bb7$ E_b $Cm7$ Fm $Bb7$

had to be.
 near to me.
 near to me.

The winds of March that make my
 The sigh of mid - night trains on
 The scent of mould 'ring leaves, the

heart a danc-er,
 emp - ty sta - tions,
 wail of steam-ers,

E_b $Cm7$ $\overset{b5}{Am7}$ $Bb7$ E_b9 Cm E_baug

A tel - e - phone that rings but who's to an-swer?
 Silk stock-ings thrown a-side, dance in - vi - ta - tions,
 Two lov - ers on the street who walk like dream-ers,

Oh, how the ghost of you
 Oh, how the ghost of you
 Oh, how the ghost of you

A_b $C7$ $\overset{b5}{Am7}$ $Bb7$ E_b E_b

clings!
 clings!
 clings!

These Fool-ish
 These Fool-ish
 These Fool-ish

Things re - mind me of
 Things re - mind me of
 Things re - mind me of

you.
 you.
 you.

you.

Till

Words by Carl Sigman Music by Charles Danvers

Suggested registration: vibraphone, Rhythm: bossa nova (I) (fingered auto accompaniment)

Moderato

D F#m

Till *mf* the moon de-serts the sky

Em7

Till all the seas run dry Till then I'll wor-ship

A7 D7 G

you. Till

A7 F#m7 D/F#

the tro-pic sun grows cold Till this young world grows

Em7 E7 A7

old My dar-ling I'll a-dore you.

D F#m

You are my rea - son to live

G E7

All I own I would give Just to have you a - dore

A7 D F#m

me. Till the riv - ers flow up - stream

Em7 A7

Till lov - ers cease to dream Till then, I'm yours, be

D 1. Fdim Em7 A7 2. D G7 D

mine. mine.

Too Young

Words by Sylvia Dee Music by Sid Lippman

Suggested registration: violin, Rhythm: pop rock (I) (fingered auto accompaniment)

Moderato $B\flat$ Dm Gm

They *p* try to tell us we're Too Young,

$Cm7$ $F7$ $B\flat$ Dm

Too Young to real - ly be in

$E\flat$ $\#5$ $G7$ $G7$ Cm

love. They say that love's a

$F7$ $E\flat$ $F7$

word, a word we've on - ly heard but

$E\flat$ $F7$ $Faug$ $B\flat$ $Cm7$ $F7$

can't be - gin to know the mean - ing of. And

B $\flat$ Dm Gm Cm7 F7

yet, we're not too young to know this

B $\flat$ B $\flat$ 7 B $\flat$ 7^{#5} E $\flat$ G7

love will last tho' years may go. And

Cm E $\flat$ m Dm7 G7sus G

then, some - day they may re - call we were

Cm7 F7 B $\flat$ Dm E $\flat$ maj7 F7

not too young at all. They

B $\flat$ Dm E $\flat$ maj7 E $\flat$ 6 B $\flat$

all.

Undecided

Words by Sid Robin Music by Charles Shavers

Suggested registration: jazz organ, Rhythm: swing (big band) (fingered auto accompaniment)

Moderato

C6

mf It seems that you keep slow - ly driv-ing me cra-zy.

D7

Ab7

F/G

C

I can't make head or tail out of you

C6

Ab7

My mind's gone bad. I feel that ev-'ry-thing's ha-zy.

D7

Ab7

F/G

C

Gdim

Dm7

G7

Don't know ex - act - ly just what to do.

C

Cm

First you say you do and then you don't and then you say you will and

D7 Dm7 Ab7 G7 C

then you won't. — You're un - de - ci - ded now, so what are you gon - na do?

Ab7 G7 C

Now you want to play, and

Cm

then it's no, — and when you say you'll stay, that's when you go. — You're

D7 Dm7 Ab7 G7 C Fm6

un - de - ci - ded now, so what are you gon - na do?

C C7

I've been sit - ting on a fence, and it does - n't make much sense, 'cause you

F D7

keep me in sus-pense and you know it._____ Then you prom-ise to re-turn. When you

G7

don't I real - ly burn. Well, I guess I'll nev - er learn, and I show it._____

C Cm

If you've got a heart and if you're kind,___ then don't keep us a - part. Make

D7 Dm7 Ab7 G7 C

up your mind._____ You're un - de - ci - ded now, so what are you gon - na do?_

F Ab9 G9 Gb9 Gaug C6

1. 2.

What I Did For Love

Words by Edward Kleban Music by Marvin Hamlisch

Suggested registration: electric piano, No rhythm

Slowly

Chords: Fmaj7 Dm7 Cmaj7 Am C/D Dm7 Cmaj7 Gm

Kiss to-day good-bye,

Chords: A7 Dm7 Fm G7sus G7

the sweet-ness and the sor-row We did what we

Chords: C6 G Am7 Cm D7

had to do, And I can't re-gret

Chords: $\flat 5$ Dm7 Fm6/G $\flat 9$ G7

What I did for love, What I did for love.

Chords: Cmaj7 Gm A7

Look, my eyes are dry, the gift was yours to

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Dm7 Fm G7sus G7 C6 G
 bor-row. It's as if we al-ways

Am7 Cm D7 $\flat 5$ Dm7
 knew, But I won't for-get What I did for love,

Fm6/G $\flat 9$ G7 E7 Am
 What I did for love. Gone,

$\flat 5$ Dm7 $\flat 9$ E7 E7 Am Am6 B7
 love is nev-er gone, As we tra-vel

Em7 A7 Gm6 $\flat 9$ Gsus Gsus
 on, love's what we'll re-mem-ber.

G Cmaj7 Gm A7

Kiss to-day_ good-bye and point me t'ward to-

Dm7 Fm G7sus G7

- mor - row. Wish me luck, the same.

C6 Gm Am7 Ab7 Dm7

to you. Won't for-get

C6 Fmaj7 F/G G7 C6 Em7 Ebm7 Dm7 Db7

can't re gret— What I did for love. What I did for

C6 Em7 Ebm7 Dm7 Db7 C6

love. What I did for love.

We've Only Just Begun

Words by Paul Williams Music by Roger Nichols

Suggested registration: oboe, Rhythm: rhumba (fingered auto accompaniment)

Slowly
 Eb Cm Ab maj7

mp

We've On - ly Just Be - gun to
 Be - fore the ris - ing sun we
 And when the eve - ning comes we

Gm7 Cm7 Fm

live, _____ White lace and prom - is - es,
 fly, _____ So man - y roads to choose,
 smile, _____ So much of life a - head,

Gm/C Cm Fm **To Coda**

A kiss for luck and we're on our way.
 We start out walk - ing and learn to run.
 We'll find a place where there's room to grow.

Fm/Bb Fm/Bb Eb maj7 Ab maj7

1. _____ 2. _____
 And yes. We've Just Be - gun.

Eb maj7 Ab maj7 Bb C F

Shar - ing ho - ri - zons that are

C F C F

new to us, watch - ing the signs a - long the

C F E maj7 A

way. Talk - ing it o - ver just the

Emaj7 A Emaj7 A Fm7

two of us, work - ing to - geth - er day to day. To -

D. (no repeat) al Coda
Bb7

geth - er. —

Coda
Fm/Bb Eb maj7

— And yes. We've Just Be - gun.

Abmaj7 Eb Abmaj7 G

Welcome To My World

Words & Music by Winkler & Hathcock

Suggested registration: flute, Rhythm: bossa nova (1) (fingered auto accompaniment)

Slowly

mp Wel-come to my world, won't you come on

in? Mir - a - cles I guess

still hap-pen now and then. Step in - to my heart,

leave your cares be - hind, Wel-come to my

world. built with you in mind.

C D7 G C D7 G C G

D7 G D7

Knock and the door_ will o - pen, Seek and you will

G D7 G

find, Ask and you'll be giv - en, The

A7 D7

key to this world of mine, I'll be wait - ing

C D7 G

here with my arms un - furled Wait - ing just for

C D7 1.G Am7

you, Wel - come to my world.

A dim G G C G

2. Wel - come to my world.

What A Wonderful World

Words & Music by George Weiss & Bob Thiele

Suggested registration: harp, Rhythm: country (fingered auto accompaniment)

Slowly F Am Bb Am Gm7 F

p I see trees of green, red ros-es too, I see them bloom

A7 Dm 3 Db 3 C7sus C7—3

for me and you — and I think — to my-self what a won-der-ful

F Faug Bb C7 F Am Bb Am

world! — I see skies of blue and clouds of white, the

Gm F A7 3 Dm 3 Db 3

bright bles-sed day, the dark — sac-red night — and I think — to my-self

C7sus C7—3 F Bb F C7

what a won-der-ful world. — The col-ours of the rain-bow, so

F C7 F

pret - ty in the sky, are al - so on the fac - es of peo - ple go - in' by. I see

Dm C Dm C Dm F# dim

friends shak - in' hands, — 3 sa - yin' "How do you do!" They're real - ly say - in'

Gm7 F# dim Gm7, C7 F Am Bb Am

"I love you." I hear ba - bies cry, I watch them grow.

Gm7 F A7 Dm Db

They'll learn much more than I'll — ev - er know — and I think — to my - self

C7sus C7 F Am7 D7

what a won - der - ful world, yes, I

Rubato Gm7 3 b9 C7 3 F Bb F

think to my - self what a won - der - ful world.

When I Fall In Love

Music by Victor Young Words by Edward Heyman

Suggested registration: electric piano, No rhythm

Slowly

Eb *Bb/Eb*

When I fall in love it will be for ev - er,

Eb *C7* *Fm* *Abdim*

Or I'll nev - er fall in love. In a

Eb *Abdim* *Eb* *Bbm*

rest - less world like this is, love is end - ed be - fore it's be -

C7 *Fm* *C7*

gun, And too man - y moon - light kiss - es seem to

Fm *Ab* *Bb* *Ab* *Bb7* *Eb*

cool in the warmth of the sun. When I give my

The musical score is written for electric piano with a 'No rhythm' registration. It features a key signature of three flats (Bb, Eb, Ab) and a common time signature. The tempo is marked 'Slowly'. The score is divided into five systems, each with a treble and bass staff. Chord symbols are placed above the staff lines. The lyrics are written below the treble staff. The first system starts with a repeat sign. The second system includes a triplet of eighth notes in the bass staff. The third system includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The fourth system includes a triplet of eighth notes in the treble staff. The fifth system includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.

Bb/Eb

heart it will be com - plete - ly,

Eb C7 Fm Abdim

or I'll nev - er give my heart, And the

Eb Ab C7

mo - ment I can feel that you feel that way

Fm Abm6 Eb Fm/Bb Bb7

too, Is when I fall in love with

Eb 1. Eb dim Fm Bb7 2. Eb Cb Eb

you.

Who's Sorry Now

Music by Ted Snyder Words by Bert Kalmar & Harry Ruby

Suggested registration: jazz guitar, Rhythm: swing

Moderato

Chord progression: C7, F7, Bb, Db dim, Cm7, F7, Faug, Bb, C7, F7, Bb, Bbm, F, C7, F7, Bb, D7, G7, D7, G7, C7

Lyrics: You smiled when we part-ed, It hurt me some-how, I thought there was noth-ing worth-while. The ta-bles are turn-ing And you're cry-ing now, While I am just learn-ing to smile. Who's sor-ry now? Whose heart is ach-ing for break-ing each

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The time signature is 4/4. The tempo is marked 'Moderato'. The lyrics are written below the vocal line. Chord symbols are placed above the piano accompaniment staff. The score includes various musical notations such as notes, rests, accidentals, and phrasing slurs. The lyrics are: 'You smiled when we part-ed, It hurt me some-how, I thought there was noth-ing worth-while. The ta-bles are turn-ing And you're cry-ing now, While I am just learn-ing to smile. Who's sor-ry now? Whose heart is ach-ing for break-ing each'.

F7 B $\flat$ Bdim

vow? Who's sad and blue? Who's cry - ing too?

F C7 F7 B $\flat$

Just like I cried o - ver you. Right to the

D7 G7

end, Just like a friend, I tried to warn you some -

Cm G7 Cm Cm7 B $\flat$

how. You had your way, Now you must

G7 C7 E $\flat$ m6 F7 B $\flat$ Bdim

pay; I'm glad that you're sor - ry now. 1.

F7 B6 E $\flat$ m6 B $\flat$

now. 2.

Witchcraft

Music by Cy Coleman Words by Carolyn Leigh

Suggested registration: brass ensemble Rhythm: big band (3) (fingered auto accompaniment)

Medium bounce

F

mp Shades of old Lu - cre - tia Bor - gia! There's a dev-il in you to-night

Gm 'n' al-though my heart a-dores_ ya **Am7** **Dm7** My head says_ **Gm7** **C** It ain't right_

Abmaj7 Right to let you **Cm** **D7** make ad-vanc - es, oh **Gm** no!_

Gbmaj7 Un-der nor - mal **Bb** **b9** **C7** cir - cum-stanc - es, I'd **Am7** **Dm7** go **Gm7** **Gdim** but oh!

F Those fin - gers in my hair_ **G# dim** That sly, come-hith-er stare_ **Gm**

Am F Am6 F Am

When you a - rouse the need _ in me, my heart says. "Yes, in-deed" in me,

Gm Eb Gm7 C7 F# F

"Pro - ceed with what you're lead - in' me to!"

G#dim Gm

It's such an an-cient pitch _ But one I would-n't switch _

C7 E6 1. F6

'Cause there's no nic - er witch _ than you! _

F Eb7 F Eb7 F Eb7 F6

you! _

Am F Am6 F Am

When you a - rouse the need — in me, my heart says. “Yes, in-deed” in me,

Gm Eb Gm7 C7 F# F

“Pro - ceed with what you’re lead - in’ me to!”

G#dim Gm

It’s such an an-cient pitch — But one I would-n’t switch —

C7 E6 1. F6

’Cause there’s no nic - er witch — than you! —

F Eb7 F Eb7 F Eb7 F6

2. you! —

Yes Indeed (A Jive Spiritual)

Words & Music by Sy Oliver

Suggested registration: jazz organ, Rhythm: gospel

Slow

F B $\flat$ F E $\flat$ B $\flat$ C7

Yes In - deed! Yes In - deed! I've got that

F Am D $\flat$ 7 Gm7 G $\flat$ F B $\flat$ F Gm7

feel - in' in me, Yes In - deed! You will

F Dm7 Gm7 F B $\flat$ F C7

shout when it hits you, Yes In - deed! Yes you'll
out if it's in you, Yes In - deed! Makes you

Dm7 F B $\flat$ F6 Gm7 C7

shout, when it hits you, Yes In - deed! When the spir - it
shout, "Jack, it sends you," Yes In - deed! When the jive starts

F7 G7 Gm7 B $\flat$ m6

moves you, you'll shout "Hal - le - lu - jah!" When it
jump - in' you'll shout "Let me in there!" When it

C Dm Gm F B $\flat$ F 1. 2.

hits you, you'll hol - la "Yes In - deed!" It comes
hits you, you'll hol - la "Yes In - deed!"

You Don't Bring Me Flowers

Words by Neil Diamond, Marilyn Bergman & Alan Bergman Music by Neil Diamond

Suggested registration: piano/strings, No rhythm

Slowly

C G/C F/C F/G C G/C

p

You don't bring me flow-ers;

F/C C F/C 3 C

you don't sing me love songs. You hard-ly talk to me an-y-more

Dm 3 3 F G

when you come through the door at the end of the day. I re-mem-ber when

C G/C F/C C

you could-n't wait to love me, used to hate to leave me.

C Fmaj7 Gsus G7

Now af - ter lov - in' me late at night when it's

C Fmaj7 Gsus G7

good for you and you're feel - in' all right, well, you

C Em7 Am7 Ab

just roll o - ver, and you turn out the light.

C/G Gsus G G7 C G/C

And you don't bring me flow - ers an - y - more.

F/C F/G C G/C

It used to be so nat - 'ral

F/C C F C/E

to talk a - bout for - ev - er, but used-to-be's don't count an - y-more... They just

Dm7 F G7 C G/C

lay on the floor till we sweep them a - way. And ba - by, I re - mem - ber

F/C C Fmaj7

all the things you taught me: I learned how to laugh, and I

G7sus G7 C Em7

learned how to cry. Well, I learned how to love, e - ven

G7sus G7 C Fmaj7

learned how to lie. You'd think I could learn how to

Am A C/G Gsus G G7

tell you good - bye, 'cause you don't bring me flow - ers an - y

Am Dsus D Ab

more.

C/G C6/G G7sus G7

Well, you'd *ff*

C Em7 Am Ab

think I could learn how to tell you good - bye,

C/G Gsus G G7 C

'cause you don't bring me flow - ers an - y - more.

Your Cheatin' Heart

Words & Music by Hank Williams

Suggested registration: Hawaiian guitar, Rhythm: country (fingered auto accompaniment (bass))

Moderato

C Am F G7

mf Your cheat-in' _____

C C7 F

Heart _____ will make you weep
Heart _____ will pine some day

Ab7 G7 C

— You'll cry and cry and try to sleep
— And crave the love you threw a way

G7sus C C7 F

— But sleep won't come the whole night through
— The time will come when you'll be blue

Ab7 G7 C

— Your Cheat-in' Heart will tell on you
— Your Cheat-in' Heart will tell on you

C7 F

When tears come down like fall - in'
 When tears come down like fall - in'

C Cm D D7

rain You'll toss a - round and call my
 rain You'll toss a - round and call my

G7 G7sus C C7

name You'll walk the floor the way I
 name You'll walk the floor the way I

F Ab7 G7

do Your Cheat-in' Heart will tell on
 do Your Cheat-in' Heart will tell on

[1. C G7sus 2. C

you. Your Cheat- in' you.

Yesterday When I Was Young

English Words by Charles Aznavour Music by Charles Aznavour

Suggested registration: violin/harmonica, Rhythm: pop rock (1) (fingered auto accompaniment)

Moderately

mp

Yes-ter -

day _____ when I was young, The taste of life was sweet as rain up - on my
 day _____ the moon was blue, and ev - 'ry cra - zy day brought some-thing new to

tongue, I teased at life as if it were a fool - ish game, The way the eve-ning
 do, I used my mag-ic age as if it were a wand, and nev - er saw the

breeze may tease a can-dle flame; The thou-sand dreams I dreamed, The splen-did things I
 waste and emp - ti-ness be - yond; The game of love I played with ar - ro - gance and

planned I al - ways built, a - las, on weak and shift - ing sand; I lived by night and
 pride and ev - 'ry flame I lit too quick-ly quick-ly died; The friends I made all

Chords: Dm, A7, Dm, A7, Gm7, C7, Fmaj7, Bb, Em7, A7, Dm, Gm7, C7, Fmaj7, Bb

shunned the na - ked light of day And on - ly now I see how the years ran a -
seemed some-how to drift a way And on - ly I am left on stage to end the

way. Yes-ter - day _____ When I. was Young, So man-y drink-ing

Fmaj7 Bbmaj7 Gm

songs were wait-ing to be sung, So man-y way-ward plea-sures lay in store for

A7

Dm

me And so much pain my daz - zled eyes re - fused to see, I ran so fast that

Gm7 C7 Fmaj7

time and youth at last ran out, I nev-er stopped to think what life was all a -

B♭ maj7 Gm A7

- bout And ev - 'ry con-ver - sa - tion I can now re - call con-cerned it- self with

Dm D.S. al Coda

me, and noth-ing else at all. Yes - ter -

Coda Dm

play. There are so man-y

Gm A7 Dm

songs in me that won't be sung, I feel the bit-ter taste of tears up - on my

G Gm6 Dm

tongue, The time has come to me to pay for Yes - ter - day When

A7 Gm Dm Gm Dm

I Was Young.

The Girl From Ipanema (Garota De Ipanema)

Original Words by Vinicius De Moraes English Lyric by Norman Gimbel Music by Antonio Carlos Jobim

Suggested registration: guitar, Rhythm: bossa nova (fingered auto accompaniment)

Bossa nova

The musical score is written for piano and voice. It consists of six systems of music. The piano part is in 4/4 time and features a bossa nova rhythm. The vocal part is in 4/4 time and includes lyrics in English. The score is written in G major and includes various chords such as Fmaj7, G7, Gm7, Gb7, F#m7, and Cb7. The lyrics are: "Tall and tan and young and love-ly, the girl hand-some, the boy from I-pa-ne-ma goes walk-ing, and when she pass-es, each one she he pass-es, each girl he pass-es goes 'a-a-h!' When she walks she's like a sam-ba that he walks he's swings so cool and sways so gen-tle, that when she pass-es, each one she he pass-es, each girl she pass-es goes 'a-a-h!' Oh, but I watch her him so sad-ly. How can I tell her him I".

Tall and tan and young and love-ly, the girl
hand-some, the boy from I - pa - ne -

- ma goes walk - ing, and when she pass - es, each one she
he pass - es, each girl he pass - es goes

"a - a - h!" When she walks she's like a sam - ba that
he walks he's

swings so cool and sways so gen - tle, that when she pass - es, each one she
he pass - es, each girl she pass - es goes

"a - a - h!" Oh, but I watch her him so

sad - ly. How can I tell her him I