

G → C

WINGS OF A DOVE

MODERATELY BRIGHT

Verse 1

2 2 3 7 1 2 3 4 5 6 7 8 9 10 11 12

2 1 7 4 7 3 3 6 2 2 2 3 7 1 2 3 4 5 6 7 8 9 10 11 12

3 4 2 8 4 3 3 1 2 1 2 3 4 5 6 7 8 9 10 11 12

Chorus

2 5 1 2 2 2 2 3 3 4

3 3 4 2 8 4 2 3 1 2 3 4 5 6 7 8 9 10 11 12

1 1 1 2 2 3 7 1 1 1 2 3 4 5 6 7 8 9 10 11 12

251  
D7C

# Young At Heart

Arr. Amie Checkalski

The musical score is written for guitar in 4/4 time and D major. It consists of six systems, each with a treble staff and a bass staff. The score includes various musical notations such as notes, rests, and accidentals, along with detailed chord diagrams and fingerings. The chords used are: D, G#07, Em7, A7, A9, D, Em7, A7, B7, Am6, B7, F9, E7, E9, F7, A7, Em, D6, Em7, A7, G, Gm, D, A7, Em, A7, D, G, G#0, Em, A9, D. Fingerings are indicated by numbers 1-4 on the strings and arrows for slides. Some measures include a double bar line with a repeat sign.

252

# So Nice (Summer Samba)

Music & Original Lyrics by Marcos Valle & Paulo Sergio Vale  
English Lyrics by Norman Gimbal

Bossa Nova

F Em7  
mp

Musical staff for measures 1-3 in 4/4 time, key of F major. The melody consists of eighth and quarter notes.

Some-one to hold me tight, that would be ve - ry nice; Some-one to love me right,

4 E7 Bbmaj7 Bb6

Musical staff for measures 4-6 in 4/4 time, key of F major. The melody continues with eighth and quarter notes.

that would be ve - ry nice; Some-one to un-der-stand each lit-tle dream in me;

7 Eb9 Am7

Musical staff for measures 7-9 in 4/4 time, key of F major. The melody continues with eighth and quarter notes.

Some-one to take my hand, to be a team- with me; So nice, —

10 D7(b9) Gm9 Em7(+5) A7(b9)aug Dm11

Musical staff for measures 10-13 in 4/4 time, key of F major. The melody continues with eighth and quarter notes.

— life would be so nice — If one day I'd find —

14 G7 Gm7 D9 C9

Musical staff for measures 14-16 in 4/4 time, key of F major. The melody continues with eighth and quarter notes.

— some-one who would take my hand and sam-ba thro' life — with me.

752

253

G → C

down 2 lines

150

ON THE SUNNY SIDE OF THE STREET

The musical score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The score consists of 16 measures, grouped into four systems of four measures each. Fret numbers are written above the notes, and guitar chords are written below the staff. Some chords include a '7' indicating a dominant seventh chord.

**Measure 1:** Notes: G4, A4, B4, C5. Chord: G.

**Measure 2:** Notes: G4, A4, B4, C5. Chord: B7.

**Measure 3:** Notes: G4, A4, B4, C5. Chord: Am.

**Measure 4:** Notes: G4, A4, B4, C5. Chord: D7.

**Measure 5:** Notes: G4, A4, B4, C5. Chord: G.

**Measure 6:** Notes: G4, A4, B4, C5. Chord: A7.

**Measure 7:** Notes: G4, A4, B4, C5. Chord: Am.

**Measure 8:** Notes: G4, A4, B4, C5. Chord: D7.

**Measure 9:** Notes: G4, A4, B4, C5. Chord: G.

**Measure 10:** Notes: G4, A4, B4, C5. Chord: D7.

**Measure 11:** Notes: G4, A4, B4, C5. Chord: G.

**Measure 12:** Notes: G4, A4, B4, C5. Chord: A7.

**Measure 13:** Notes: G4, A4, B4, C5. Chord: Am.

**Measure 14:** Notes: G4, A4, B4, C5. Chord: D7.

**Measure 15:** Notes: G4, A4, B4, C5. Chord: G.

**Measure 16:** Notes: G4, A4, B4, C5. Chord: C.

253

254

Bk=C up 1 note

## Rock of Ages

[www.traditionalmusic.co.uk](http://www.traditionalmusic.co.uk)

The first system of musical notation for 'Rock of Ages' consists of a treble clef staff with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is written in quarter notes. Below the staff are two lines of guitar tablature. The first line of the guitar staff has a '3' above it, indicating a barre at the third fret. The tablature consists of four measures: 3 5 | 3 0 1 5 | 3 1 3 | 5 3 1 0 | 1.

The second system of musical notation continues the melody from the first system. It features the same treble clef, key signature, and time signature. The melody is written in quarter notes. Below the staff are two lines of guitar tablature. The first line of the guitar staff has a '3' above it, indicating a barre at the third fret. The tablature consists of four measures: 0 1 | 3 3 0 3 | 1 0 1 | 3 3 0 3 | 1.

The third system of musical notation continues the melody from the second system. It features the same treble clef, key signature, and time signature. The melody is written in quarter notes. Below the staff are two lines of guitar tablature. The first line of the guitar staff has a '3' above it, indicating a barre at the third fret. The tablature consists of four measures: 3 5 | 3 0 1 5 | 3 1 3 | 5 3 1 0 | 1.

1. Rock of A-ges, cleft for me, Let me hide my-self in Thee;
2. Could my tears for-ev-er flow, Could my zeal no lan-gour know,
3. While I draw this fleet-ing breath, When my eyes shall close in death,  
Let the wa-ter and the blood, From Thy wound-ed side which flowed,  
These for sin could not a-tone; Thou must save, and Thou a-lone;  
When I rise to worlds un-known, And be-hold Thee on Thy throne,  
Be of sin the doub-le cure, Save from wrath and make me pure.  
In my hand no price I bring; Sim-ply to Thy cross I cling.  
Rock of A-ges, cleft for me, Let me hide my-self in Thee.

254

255  
W

G → C

131

# THE GLORY OF LOVE

- Billy Hill

(MED.)

Handwritten musical score for 'The Glory of Love' in G major, 4/4 time. The score consists of four staves of music with corresponding chord notations written above the notes. The first staff begins with a treble clef and a key signature of one sharp (F#). The chord progressions are as follows:

- Staff 1: Gmaj7 E-7 A-7 D7 Gmaj7 G7 Cmaj7
- Staff 2: Gmaj7 E-7 A-7 D7 Gb E-7 A-7 D7
- Staff 3: Gb Eb7 D-7 G7#5 C
- Staff 4: Gmaj7 G7 Gmaj7 G7 C-

Handwritten guitar chord diagram showing a G major chord on a six-string guitar. The notes are: 3rd fret on the 2nd string (B), 2nd fret on the 3rd string (D), 3rd fret on the 4th string (E), 2nd fret on the 5th string (G), 3rd fret on the 6th string (B), and an open 1st string (E).

255

256

67C  
1/12/14

# LET IT BE ME

^ ^ ^     7 3 6 2     ^ ^ ^     1/0 1     4/0 1/0 2     ^ ^  
2 - -     1 1 1 1     1 5 2 6 2     1     4/0 1/0 2 1     \*

*♩* *-100*

I bless the	day I found you	I want to stay a -	round you	And so I beg you
KS 4/4 G	D	Em	Bm	C G

1/0 1/0 1 ^     ^     ^     ^     7 3 6 2     ^ ^ ^     1/0 1  
4/0     1 - -     1 1 1 1     3/0 3/0 3/0 1 1

Let it be me	Don't take this heaven from one	If you must	cling to some-one
C D7 G	G	D	Em Bm

4/0 1/0 2 ^ ^     1/0 1/0 1 ^     4 - - 7 6 4 8 4 ^ ^  
4/0 4/0     4/0     3 - - 1 1 3 3 3 2 1

Now and for-ev-er	Let it be me	Each time we meet	love I find complete love
C	G	C D7 G	C Bm C G

3 7 4 7 1/0 1/0 2 6 6     ^ ^ ^     7 3 6 2  
2 6 3 1     4/0 4/0 4/0 1     1 - - 1 1 1 1

With-out your sweet love	What would it be	So ne-ver	leave me lone-ly
Am	Bm	C	B7 G D

^ ^ ^     ^ ^     ^ ^     1/0 1/0 1 1 -  
1 5 2 6 2 1/0 1 4/0 1/0 2 1 \*     1/0 1/0 1 1 -  
3/0 3/0 3/0 1 1     4/0 4/0     4/0

Tell me you love me on-ly	And that you'll al-ways	Let it be me
Em	Bm	C G C D7 G G

256



# THATS AMORE

( FOX TROT )

NO. 5 3193

CONCERTINA

*D → C4*

Handwritten musical score for Concertina titled "THATS AMORE" (FOX TROT). The score consists of 12 staves of music with various annotations. The first staff has a handwritten "D → C4" above it. The music includes notes, rests, and dynamic markings like "10%", "1/2%", and "5%". Chord symbols such as D, A2, A1, Ddim, F#7, and B7 are written below the staves. Fingerings and breath marks are indicated with numbers and arrows above the notes. The score is divided into measures by vertical bar lines.



258

Violin

# Melody In F

Anton Rubinstein (1829-1894)

1 F C7G F/A D7

Musical staff 1: Treble clef, 2/4 time signature. Measures 1-4. Chords: F, C7G, F/A, D7.

5 Gm C7 F/A C7G

Musical staff 2: Treble clef. Measures 5-8. Chords: Gm, C7, F/A, C7G.

9 F C7G F/A D7

Musical staff 3: Treble clef. Measures 9-12. Chords: F, C7G, F/A, D7.

13 Gm C7 F

Musical staff 4: Treble clef. Measures 13-16. Chords: Gm, C7, F.

Free violin sheet music at Capotasto Music  
<http://www.capotastomusic.com>

258

259

# INSTRUMENTS "GLENN MILLER" THEME SONG 361.

Ballad ♩ = 108 MOONLIGHT SERENADE

The musical score is written on eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as 'Ballad' with a quarter note equal to 108 beats per minute. The title 'MOONLIGHT SERENADE' is written below the staff line.

The score includes the following chords and annotations:

- Staff 1: E<sup>0</sup>, F<sup>6</sup>, F<sup>0</sup>, G<sup>7</sup>/F
- Staff 2: A<sup>0</sup>, C<sup>7</sup>, C<sup>7</sup>+5, F<sup>0</sup>, A<sup>7</sup>/E, E<sup>b</sup>9
- Staff 3: D<sup>9</sup>, E<sup>b</sup>9, F<sup>0</sup>, F<sup>0</sup>, G<sup>9</sup>7, G<sup>7</sup>, C<sup>11</sup>(sus4), C<sup>7</sup>+5, F<sup>0</sup>, G<sup>7</sup>, E<sup>0</sup>
- Staff 4: F<sup>9</sup>, B<sup>b</sup>A, B<sup>b</sup>-6, A<sup>7</sup>, N.R., A<sup>7</sup>, B<sup>b</sup>7
- Staff 5: E<sup>7</sup>, D<sup>0</sup>, A-6, A<sup>0</sup>, G<sup>7</sup>, E<sup>0</sup>, F<sup>6</sup>, F<sup>0</sup>
- Staff 6: G<sup>7</sup>/F, A<sup>0</sup>, C<sup>7</sup>, C<sup>7</sup>+5, F<sup>0</sup>, A<sup>7</sup>/E, E<sup>b</sup>9
- Staff 7: D<sup>9</sup>, E<sup>b</sup>9, F<sup>0</sup>, F<sup>0</sup>, G<sup>9</sup>7, G<sup>7</sup>, G<sup>7</sup>(9), F<sup>#</sup>9
- Staff 8: N.R., F<sup>0</sup>

The score concludes with a double bar line and a final chord of F<sup>0</sup>.

259

# SOUTHERN NIGHTS

Words and Music by  
ALLEN TOUSSAINT

Moderately, with a beat

N.C.  
*mf*

F  
South - ern nights.

D7 G7  
have you ev - er felt a South - ern night?

Bbmaj7

Am7 C7  
South - ern nights just as good as ten when closed your eyes.

F D7 G7  
I would like to see to an eye one who can truly say that he has found a bet - ter way.

Am7 C7  
Feel so good,

D7 G7  
feel so good it's fright - nine. Wish I could

Am7 C7  
see - ter - ies

F D7 G7  
like this and man - y oth - ers in the trees.

Bbmaj7 C7

260

Back up and Push  
(Rubber Dolly) <sub>C</sub>

The musical score is written in 2/4 time and C major. It consists of eight staves. The first four staves are the vocal line, and the last four are the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature is C major, and the time signature is 2/4. The score includes various musical notations such as slurs, ties, and dynamic markings like 'y' (piano) and 'b' (bass). The piece concludes with a double bar line and first/second endings.

261

# Around The World

Lyrics by  
HAROLD ADAMSON

Music by  
VICTOR YOUNG

Slowly

Key C

||: s | d' :- : s | t :- : s | l :- : m | n :- : s : l . s |



A - ROUND THE WORLD I've searched for you, I trav-elled

C Cmaj7 C6 C

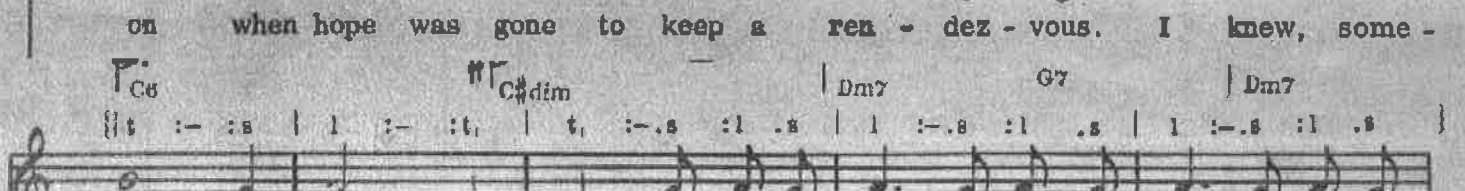
|| l :- : s : l . s | l :- : s : l . s | l :- : t, | t, :- : s | d' :- : l |



on when hope was gone to keep a ren - dez - vous. I knew, some -

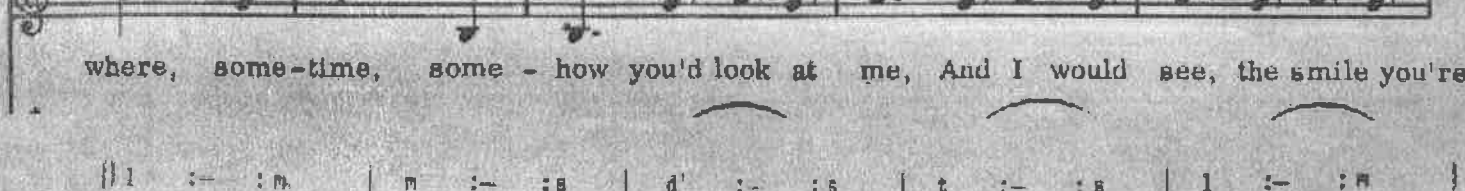
C6 C#dim Dm7 G7 Dm7

|| t :- : s | l :- : t, | t, :- : s : l . s | l :- : s : l . s | l :- : s : l . s |



where, some-time, some - how you'd look at me, And I would see, the smile you're

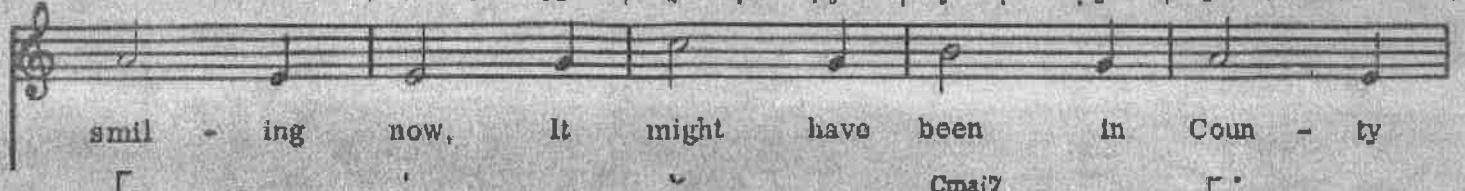
|| l :- : m | n :- : s | d' :- : s | t :- : s | l :- : m |



smil - ing now, It might have been in Coun - ty

C Cmaj7 C6

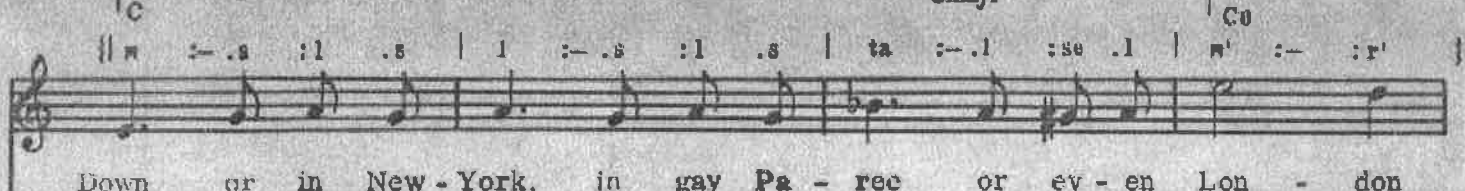
|| m :- : s : l . s | l :- : s : l . s | ta :- : l : se . l | m' :- : r' |



Down or in New - York, in gay Pa - rec or ev - en Lon - don

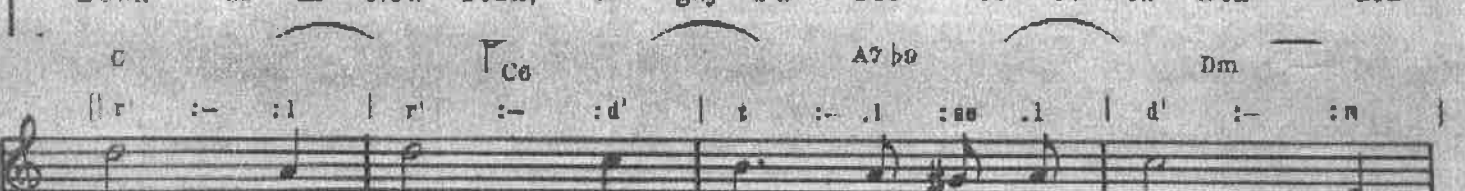
C C6 A7b9 Dm

|| r' :- : l | r' :- : d' | t :- : l : se . l | d' :- : m |



Town, No more will I go all A - ROUND THE

|| s :- : se : s . se | l :- : t | t :- : s | d' :- : - | - :- : - |



WORLD for I have found my world in you.



Dowll  
G → C

## Happy Wonderer



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



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



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

# Wayward Wind

Moderately, in 2

$\text{♩} = 60$

C C<sup>7</sup> F

The way - ward wind is a rest - less wind,

Fm C Dm<sup>7</sup>

a rest - less wind that yearns to wan - der.

G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F

And he was born the next of kin,

To Coda  $\text{⊕}$

Fm C G<sup>7</sup> sus<sup>4</sup> G<sup>7</sup> C G<sup>7</sup> sus<sup>4</sup>

the next of kin to the way - ward wind.

C

1. In a

San Antonio Rose

A handwritten musical score for the piece "San Antonio Rose". The score is written on eight staves of five-line music paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and bar lines. There are several slurs and phrasing marks throughout the piece. The score concludes with a double bar line and repeat dots. The handwriting is clear and legible.

265

F → C (up)

# Strangers in the night



<https://musescore.com/>

266

My Old Kentucky Home

Stephen Foster

The sun shines bright in the old Kentu-cky home, 'tis sum-mer, the peo-ple are  
The young folks roll on the lit-tle ca-bin floor, all mer-ry, all hap-py and

4 gay; the corn-top's ripe and the mea-dow's in the bloom while the  
bright; by'n by hard times comes a knock-ing at the door. Then my

7 <sup>1.</sup> birds make mu-sic all the day. <sup>2.</sup> old Ken-tu-cky home, good- night!

Weep no more my la-dy. Oh! Weep no more to-day! We will

14 sing one song for my old Ken-tu-cky home for the old Ken-tu-cky home, far a-way.

207



C F C F C

We come on the sloop John B. My grand-fa-ther and me round Nas-sau

6 C G C

town we did roam. Drin-king all night, we got in - to a

11 F C G C

fight, I feel so broke up, I want to go home.

We come on the sloop John B.  
 My grandfather and me  
 round Nassau town we did roam.  
 Drinking all night,  
 we got into a fight,  
 I feel so brokeup,  
 I want to go home.  
 So hoist up the John B.'s sails,  
 see how the main sail sets,  
 send for the captain ashore,  
 let me go home,  
 let me go home, I want to go home,  
 I feel so broke up,  
 I want to go home.

Well, the first mate, he got drunk,  
 and destroyed the people's trunk,  
 a Constable come aboard, take him away,  
 Sheriff Johnstone, please let me alone,  
 I feel so broke up, I want to go home.  
 So hoist up the John B.'s sails, ...

Well the poor cook he got fits,  
 throw 'way all the grits,  
 the he took and eat up all my corn,  
 let me go home, I want to go home,  
 oh, this is the worst trip  
 since I've been born.  
 So hoist up the John B.'s sails, ...

# Look down that lonesome road

(Blues)

*anon. (USA)*

Look down, look down that  
The best of friends that must  
lone - some road, Hang down your head and sigh  
part some day, And why not you and I.

Look down, look down that lonesome road,  
Hang down your head and sigh  
The best of friends must part some day,  
And why not you and I.

True love, true love, what have I done,  
That you should treat me so?  
You caused me to walk and talk with you,  
Like I ne'er done before.

From Musica Viva - <http://www.musicaviva.com>  
the Internet center for free sheet music downloads.  
[www.abcnotation.com/tunes](http://www.abcnotation.com/tunes)

*Robert*

212.  
INSTRUMENTS - "APRIL SHOWERS"

BRIGHT ♩ = 142

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'BRIGHT' and the tempo signature is '♩ = 142'. The melody consists of quarter and eighth notes, often beamed together. Chords are indicated by circled letters above the staff. The sequence of chords is: D7, D7, G, D7, G, E7, A-, E-(#6), D7, C#, A-, A°, D7, D7, G, E7, A-, A-, A7, D7, C-L, G, E-, A9, A-, A7, D7, G, G, D7, G, A°, G. There are also some handwritten annotations like checkmarks and a '4' with a checkmark.

Two empty musical staves, each consisting of five lines, are provided below the main score.

# Vincent

Words & Music by Don McLean

G → C

$\text{♩} = \text{c.}100$

NC



Star-ry, star-ry night,

paint your pal - ette blue and grey.

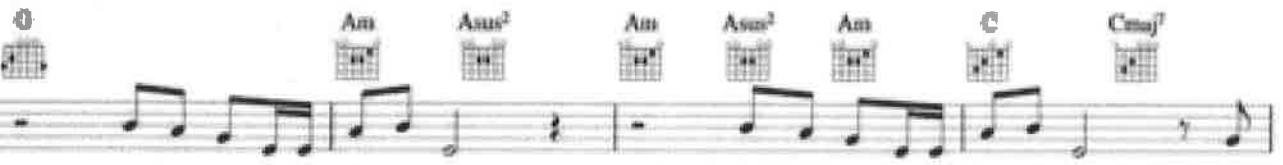
Look out on a



sum-mer's day

with eyes that know the dark-ness in my soul.

Shad-ows on the hills,



sketch the trees and the daf - fo - dils.

Catch the breeze and the win - ter chills,

in



col - ours on the snow - y lin - en land.

Now I un - der - stand



what you tried to say

to me...

and how you suf - fer - ed for your

san - i - ty...



And how you tried to set them free: they would not lis - ten, they did not know how...

Handwritten musical notation and the number 271 in a circle.

# INSTRUMENTS - "RAMBLIN' ROSE"

381.

MOD  $\text{♩} = 130$

The first four staves of music are as follows:

- Staff 1: Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chords: C, G7, C, D7.
- Staff 2: Treble clef. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Chords: D-7, G7, C7, F.
- Staff 3: Treble clef. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Chords: C, D-, G7.
- Staff 4: Treble clef. Notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Chords: C, F, C, C, F, C.

Five empty musical staves are provided for additional notation.



Am C D F Am C E E<sup>7</sup>

There is a house in New Or-leans, they call the ri - sing sun. It's

Am C D F Am E<sup>7</sup> Am E<sup>7</sup>

9

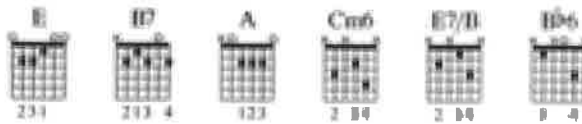
been the ru-in of ma-ny a poor girl and me, oh Lord, was one.

---

There is a house in New Orleans,  
 they call the rising sun.  
 It's been the ruin of  
 many a poor girl and me,  
 oh Lord, was one.

# Blue Eyes Crying in the Rain

Words and Music by Fred Rose



Strum Pattern: 3, 4

Pick Pattern: 3, 4

Intro Moderately (♩-♩)

§ Verse

*I → C  
Down 1 line  
up 1 line*

E

1. In the not-light glow I  
2. Instrumental

B7

see — bet, blue eyes cry - in' — in the

E

rain. When we kissed good - bye — and

B7

part - ed, I knew — we'd nev - er meet a -

Chorus  
A

gain. Love — is

B

like a dy - ing em - bet, and on - ly

B7 E

mem - o - ries re - main. And through — the

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1  
279

275

# Jessie James

www.traditionalmusic.co.uk

Now - and. Has had poor Jess in his grave.  
 chil - dren they were brave. But they lit - ta cow - and that shot his - er  
 heart and a brain. Poor Jess had a wife to know for his life. His  
 town. His stole from the rich and give to the poor. Had a hand and a  
 And robbed that Dan - ville  
 James was a bad man, And robbed that Dan - ville  
 stole from the rich and give to the poor. Had a hand and a  
 heart and a brain. Poor Jess had a wife to know for his life. His  
 children they were brave. But they lit - ta cow - and that shot his - er  
 Now - and. Has had poor Jess in his grave.

F → C up 2 spaces

# You're a Grand Old Flag

George M. Cohan, 1906

5  
 You're a grand old flag, you're a high-fly - ing flag, and for - ev - er in

11  
 peace may you wave. ——— You're the em - blem of the land I

17  
 love, the home of the free and the brave! ——— Ev - 'ry heart beats

23  
 true for the red, white and blue, where there's ne - ver a boast or brag, —

27  
 — But should auld ac - quain - tance be for -

got, Keep your eye on the grand old flag! ———

276

up  
F7C  
(G → D)

# They Call the Wind Mariah, The

Track 4

$\text{♩} = 140$

The musical score is written on ten staves of five-line treble clefs. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked as quarter note = 140. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are several handwritten annotations: 'up' and 'F7C' with arrows at the top left; a circled 'G' with an arrow pointing to the second staff; 'F' and 'G' with arrows pointing to notes in the 51st staff; and 'Back to F' written above the 79th staff. Measure numbers 7, 14, 21, 30, 36, 43, 51, 58, 65, 71, and 79 are printed at the beginning of their respective staves.



# Gentle on My Mind

By John Hartford

Moderately Bright

*mf*

C Cmaj7 C6 Cmaj7

It's know-ing that your door is al - ways o - pen and your path is free to

Dm

walk, That makes me tend to

Dm(maj7) Dm7 G7 C

leave my sleep - ing bag rolled up and stashed be - hind your couch,

Cmaj7

And it's know - ing I'm not shack - led by for -

C6 Cmaj7 C Cmaj7

got - ten words and bonds\_ And the ink stains that have dried up - on some

Dm

line, That keeps you in the

Dm7 Dm6 Dm7 Dm Dm(maj7) Dm7

back - roads by the riv - ers of my mem - 'ry that keeps you ev - er

G7

1. C

Gen - tle On My Mind. It's

2. C

Mind.

A → C  
up 1 line

# In the Good Old Summertime

Ren Shields

George Evans, 1902

There's a time in each year that we al-ways hold dear, good old sum-mer - time, —

— with the birds and the trees-es and sweet-scent-ed breez-es, good old sum - mer- time, —

— When your day's work is o-ver, then you are in clo-ver and life is one beau-ti-ful rhyme,

— No trou-ble an - noy-ing, each one is en - jo-ying, The good old sum - mer time. —

Refrain A(c)  
In the good old sum - mer time, — In the good old sum - mer time, —

B7(D7) E7(G7) A(c)  
Strol - ling through the sha - dy lanes, With your ba - by mine, — You hold her

D(F) A(c)  
hand and she holds yours, and that's a ver - y good sign: — that

F#m(Am) B7(D7) E7(G7) A(c)  
she's your loot - sie woot-ey in the good old sum - mer - time. —

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# Always on my mind

Wayne Thompson, Mark James and Johnny Christopher

F C Dm Bb

May-be I Did-n't Treat you Quite as good as i should have  
 May-be I did-n't hold You all those lone-ly, lone-ly times

F C Dm G

May-be I did-n't Love you Quite as of-ten as i could have  
 and I guess I Nev-er told you I'm so hap-py that You're Mine

Bb F Bb

Lit-tle things i should have said and done I just nev-er took the  
 If I Make you Feel Sec-ond best Girl, I'm sor-ry I was

F C7 F Bb C7 F

Time you were al-ways on my mind you were al-ways on my mind  
 Blind

Dm Bb Gm E Dm

Tell me tell me that your sweet love has-n't Died Give Me give me

Bb E Dm D.C. al Coda

one more chance to keep you sat-is-fied sat-is-fied

Bb C7 G

you are al-ways on my Mind

281 F → C (up 2 lines)

# America

## My Country, 'Tis of Thee

Samuel Francis Smith, lyrics

British National Anthem, tune

Piano

Chords: C, Am, Dm, Gm, C, C, Am, F, Bb

My coun - try, 'tis of Thee, Sweet Land of  
 My na - tive coun - try thee, Land of the

Chords: C, Am, Dm, C, G, C, F, Gm

Li - ber - ty Of thee I sing; Land where my  
 no - ble free, Thy name I love; I love thy

Chords: Dm, Gm, C, Bb, C

fa - thers died, Land of the pil - grims' pride,  
 rocks and rills, Thy woods and tem - pled hills,

Chords: C, Dm, Gm, C, G, F, C, G, C

From ev - ry moun - tain side Let Free - dom ring  
 My heart with rap - ture thrills Like that a - bove

# Colours (Donovan)

$\text{♩} = 84$

D (instr.)



*mf* Yel- low is the co- lor of my true love's hair. In the morn - ing  
(Verses 2 - 7 see black lyric)



Yel- low is the co- lor of my true love's hair In the mor- ning when we rise, In the



mor- ning when we rise, That's the time that's the time I love the best.

# GOTTA TRAVEL ON

WORDS AND MUSIC BY  
PAUL CLAYTON, LARRY EHRLICH,  
DAVID LAZAR AND TOM SIX

MODERATELY

*G* *D7*

I'VE LAID A-ROUND AND PLAYED A-ROUND THIS OLD TOWN TOO

*G* *D7* *G7* *G7/B* *C* *G* *D7/F#*

LONG, SUM-MER'S AL - MOST GONE, YES, WIN-TER'S COM - ING ON. I'VE

*G* *D7* *G* *G7*

LAID A-ROUND AND PLAYED A-ROUND THIS OLD TOWN TOO LONG, AND I

To CODA

*C* *D7* *G* *G7* *C* *G* *C* *G7* *C* *G*

FEEL LIKE I'VE GOT-TA TRAV-EL ON. \_\_\_\_\_ POP-PA WRITES TO HIGH SHER-IFF AND WANT TO SEE MY



# THOSE WERE THE DAYS

T.V. Theme from ALL IN THE FAMILY

Music by CHARLES STROUSE  
Words by LEE ADAMS

Medium Ragtime

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music. Above each staff are guitar chord diagrams for various chords: F, Fdim, C7/F, F, F7, G7, Bbm, F/C, N.C., F, Bb/C, F, F6/C, F6, F+/C, F, Bb, A, Dm, G7, Gm7, C7, F, F7, G7, Bbm, F/C, F, F7, G7, Bbm, F7/C, Bb, F/A, G7, C7, F, F+, F6, Dm, Db+, F/C, G9, C, N.C., Gm7, C+, F, F7, G7, Bbm, F. The lyrics are: "Boy, the way Glenn Mil - ler played \_\_\_\_\_ songs that made the hit pa - rade. \_\_\_\_\_ Guys like me, we had it made. \_\_\_\_\_ Those were the days. \_\_\_\_\_ Did - n't need no \_\_\_\_\_ And you knew who you were then. \_\_\_\_\_ Take a lit - tle Sun - day spin. \_\_\_\_\_ Girls were girls and men were men. \_\_\_\_\_ Mis - ter, we could go to watch the Dodg - ers win. \_\_\_\_\_ Have your-self a use a man like that Her - bert Hoo - ver a - gain. \_\_\_\_\_ dan - dy day that cost you un - der a fin. \_\_\_\_\_ those were the days. \_\_\_\_\_". There are handwritten annotations: "DLO" and a circled "no" in the third staff, and "284" in the bottom right corner.

# When You Wish Upon A Star

Words by Ned Washington

Music by Leigh Harline

Moderately slow

C Aaug A7 Dm Dm7 Gm7 B/C C

When you wish up - on a star, makes no diff - erence who you are,

Cmaj7/C E7dim Dm7 G7 Dm7 G7 C / G7 / C Aaug A7

An - y - thing your heart de - sires will come to you. If your heart is

B/C Dm7 G7 Cdim C Cmaj7/E E7dim Dm7 G7

in your dream. no re - quest is too ex - treme. When you wish up - on a star as

Dm7 G7 C Fm C Dm G7 Cdim C

dream - ers do. Fate is kind. She brings to those who love,

Am D7 Dm(b9) G7 C Aaug A7

the sweet ful - fill - ment of their se - cret long - ing. Like a bolt out

G7L

# All I Have to Do Is Dream (Bridge)

*KS*  $\frac{4}{4}$  = 100

G	Em	C	D7	G	Em	C	D7	G	Em
---	----	---	----	---	----	---	----	---	----

3 - 7 3 2 - - 3 - 7 3 2 10 2 7 2 5  
 4/0 - 1 1 1 - - 4/0 - 1 1

C	D7	G	Em	C	D7	G	Em
---	----	---	----	---	----	---	----

1/0 - - - 2 2 2 5 1 \* 3/0 4 - 7 3 2 - -  
 1/0 1 1 1 - -

C	D7	G	Em	C	D7	G	Em
---	----	---	----	---	----	---	----

3 - 7 3 2 - - 3 - - 7 3 2 10 2 7 2 5  
 4/0 - 1 1 1 - - 4/0 - - 1

C	D7	G	Em	C	D7	G	Em
---	----	---	----	---	----	---	----

1/0 - - - 2 - 2 5 1 \* 4/0 1/0 2 1 -

C	D7	G	C	G	G7
---	----	---	---	---	----

Play on (up 1 line)

# Downtown

Words & Music by Tony Hatch

Confidently  $\text{♩} = 120$

1. When you're a - lone and life is mak - ing you lone - ly you can al - ways go —  
*(Verse 2 not block print)*

down town. When you've got wor - ries all the noise and the hur - ry seems to

help I know, — down town. Just lis - ten to the mus - ic of the

traf - fic in the ci - ty, fin - ger on the side - walk when the ne - on signs are pret - ty. How —

— can you lose? The lights — are much bright - er there, — you can for -

— get all your trou - bles, for - get all your cares, — so go down town,

things - 'I be great — when you're down town, no fin - er place — for sure

Down town, ev - 'ry - thing's wait - ing for — you  
*(Don't forget.)*

*(Don't forget.)*

F# → C (Down 1 line & up 1 octave)

260.

INSTRUMENTS - "NEVER ON SUNDAY" - CHA-CHA

MOD. ♩ = 120

Handwritten musical score for instruments, featuring seven staves of music. The score includes various chords and a section labeled "MONTANA".

Chords and markings on the staves:

- Staff 1: Bb7, Eb
- Staff 2: Bb7, Eb, Eb, Eb, C9, Bb7
- Staff 3: Eb, Bb7, F#7, Bb7, Eb, C9, Bb7
- Staff 4: Eb, Bb7, F#7, Bb7
- Staff 5: Eb, Bb7, Eb
- Staff 6: Bb7, Eb
- Staff 7: Eb, F#7, Bb7, Eb

The "MONTANA" section is marked with a double bar line and includes the following chords: F#7, Bb7, Eb.

ON CUE: D.C. AND PLAY I<sup>ST</sup> ENDING

AND CODA II<sup>ND</sup> ENDING: Eb

CODA



# And I Love You So

Words & Music by Don McLean

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**Moderately slow**

C Dm Dm<sup>7</sup> C Cmaj<sup>7</sup>

1. 3. And I love you so, The peo - ple ask me how,  
 2. And you love me too, Your thoughts are just for me,

**To Coda**

Am Dm<sup>7</sup> F G<sup>7</sup> C

How I've lived till now, I tell them I don't know. I guess they un - der -  
 You set my spi - rit free, I'm hap - py that you do. The book of life is

Dm Dm<sup>7</sup> C Am Dm<sup>7</sup>

stand, How lone - ly life has been, But life be - gan a - gain,  
 brief, And once a page is read, All but love is dead,

F C

The day you took my hand, And, yes, I know how  
 That is my be - lief.

Dm<sup>7</sup> G<sup>7</sup> G<sup>7</sup>(9)

lone - ly life can be, The sha - dows fol - low me and the

C F C F C/B Am Dm<sup>7</sup>

night won't set me free, But I don't let the eve - ning get me

G<sup>7</sup> G<sup>7</sup>(9) C C<sup>6</sup> C C<sup>6</sup> C C<sup>6</sup> C C<sup>6</sup> C C<sup>6</sup> **D.C. al Coda**

down, Now that you're a - round me, me,

**Coda**  
 F G<sup>7</sup> C

I tell them I don't know,



# FAR AWAY PLACES

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Words and Music by ALEX KRAMER  
and JOAN WHITNEY

With an easy flow

Far a-way plac - es with strange sound - ing names, far a-way o - ver the sea  
 Go - in' to Chi - na or may - be Si - am I wan - ne see for my - self          thou

far a-way plac - es          with the strange sound - ing names ure call - in', call - in' me.           
 I've been read - in' a .

2  
 bout in a book that I took from a shelf.          I start get - tin' rest - less when - ev - er I hear the  
 whis - tle of a train.          I pray for the day I can get un - der - way and look for those  
 cas - tles in Spain.          They call me a dream - er, well, may - be I am, but I know that I'm burn - in' to  
 see          those far a-way plac - es with the strange sound - ing names call - in', call - in' me.

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GRANADA

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Spanish Words and Music by AGUSTIN LARA  
English Words by DOROTHY DOOG

Moderately

Am

Gra - na - da de - vra so a ho - da por ad mi can - tar se vuol - ve gi - ta no cura - da co - ja - ra  
Gra - na - da I'm full - ing un - der your spell. And if you could speak, what a fan - cya - at - ing tale you would

Brandy

B F E

H mi can - tar de - cho de fin - ta - si - a mi can - tar fior de mar  
tell. of an age the world has long far - got - ten. of an age that weaves a

A Tempo

F E E7/E9 B7/B9 B/D B/B E/D Am/C Am G/B G F/A F

lar - ca - fi a que ya nos - go a der  
si leat mag - ic in Gen - me - da so - day.

E7 E7/A9 E7/B9 E7/D Am/C Am G/B G F/A F E

Tempo di Habanera

N.C. G7 C

mi can - tar de - cho de fin - ta - si - a mi can - tar fior de mar  
The drum in the city greets the

C/E Ebdim7 G7

day with a sigh for Gra - na - da.

Dim7 G7 C6

jer que con - ver - si - on en - tra - ja de la a - ja no - va  
the can re - mem - ber the splen - dor that since was Gra - na - da.

It still can be found in the hills all a round so I

de - cho de fin - ta - si - a mi can - tar se vuol - ve gi - ta no cura - da co - ja - ra  
He - va - tin. De ro - tar de vil

B7/D9 G7

ju - gu - eto man - za no que me ha - da de - cho de fin - ta - si - a mi can - tar se vuol - ve gi - ta no cura - da co - ja - ra  
en - tre - me - d by a loud full of cya - abino and camp

C/B Ebdim7 G7

Gra - na - da mi - ra - ja can - ta - da en ca - play por - to - ric  
And when day in chime and the sun starts to set in Gra - na - da.

No en - vi - tra ca - ad que die - so que en  
I on - vy the blank of the snow - chad si

De ro - tar de vil

Fin C/G F#m/Ab Fm C

the stars while. a' thou - sand splen - did - ity a soft lull - an - ce

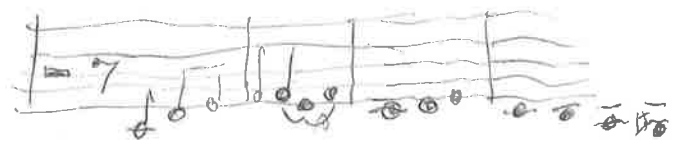
A Tempo

F#m/Ab C G7

Gra - na - da in the eve - ning de - fin - das mi - ra - ja  
the moon - lit Gra - na - da will live a - gain the glo - ry of yet - ter - day. ra -

do not and gay.

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# Manha de Carnaval

Am 7/5b 7 Bm E Am 7/5b 7 Am G 7 Cj 7/9b A

7 Dm 7 G Cj Fj 7/5b Bm 7 E Am 7/5b 7

Am 7/5b 7 Bm E Am 7/5b 7 Em 7/5b A Dm Dmj 7 Dm

7/5b 7 Bm E Am Am 7 Fj 7/5b Bm 7 E 3 Am 7/5b 7 Bm E 3

Dm 3 Am 3 Dm 3 Am 3 C 3 Am 3 Em

Am 7/5b 7 Bm E Am 7/5b 7 Bm E Am

# FEELINGS (20me?)

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and Loving Guitar Music, Inc.

English Words and Music by MORRIS ALBERT  
and LOUIS GASTE  
Spanish Words by THOMAS FUNDORA

Moderately

Feel-ings, noth-ing more than Feel-ings, try-ing to for-get my Feel-ings of  
love. Tear-drops roll-ing down on my face, try-ing to for-get my  
Feel-ings of love. Feel-ings, for all my life I'll feel it  
I wish I'd nev-er met you girl; you'll nev-er come a - gain. Feel-ings,  
we we we, Feel-ings, we we we, feel you a - gain in my arms.  
Feel-ings, Feel-ings like I've nev-er lost you, and Feel-ings like I'll nev-er have you.

a - gain in my heart. Feel-ings, for all my life I'll feel it.  
I wish I'd nev-er met you, girl; you'll nev-er come a - gain. Feel-ings,  
we we we, Feel-ings, we we we, Feel-ings a - gain in my arms.

To Coda ⊕  
D.S. al Coda  
CODA ⊕  
Repeat and Fade

## Shine on Harvest Moon



The night was migh - ty dark so you could hard - ly see. For the moon re - fused to shine.



Cou - ple sit - ting un - der - neath a wil - low tree, For love they pine. Lit - tle maid waqs kind a - fraid of



dark - ness so she said, "I guess I'll go." Boy be - gan to sigh, Looked up at the sky,



Told the moon his lit - tle tale of woe Oh, Shine on, shine on har - vest moon, up in the



sky, I ain't had no lo - in' since A - pril Jan - u - a - ry June or Ju - ly,



Snow time ain't no time to stay out - doors and spoon, So shine on, shine on har - vest



moon, for me and my gal.

F → C

# DEAR HEARTS AND GENTLE PEOPLE

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Words by BOB HILLIARD  
Music by SAMMY FAIN

*Allegro*

F F7 Bb Bb/F F Bb/C C7

I see those Dear good Hearts book And from Gen - tile Peo - ple Who live in the  
Mon - day That's how the

*F*

Aaddm7 C9 Bb/C C7 F F7 Bb

my home town Be - cause those Dear Hearts And Gen - tile  
will read and goes. I've got a dream house I'll build there

*Solo*

F C|dim7 Dm Adim7 C7

Peo - ple will nev - er er - er let you  
one day with pick - et fence and ram - bling down. They read the

*F*

Cm7 F Eb/F F7 Bb F

now I feel so wel - come each time that I re - turn That my

*Dm*

Dm(m7) Dm7 G7 C7 G7 C7 Bb/C C7 F

son - of - a - bitch heart keeps laugh - ing like a clown. I love the Dear

*F*

Bb Bbm F C|dim7 Dm Abdim7 C7 F Bb9 F6

Hearts And Gen - tile Peo - ple who live and love in my home town.

# ARE YOU LONESOME TONIGHT?

55

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Words and Music by ROY TURK  
and LOU HANDMAN

Moderate Waltz Tempo

C A7 Dm A7

Are You Lone - some To - night, Do you miss me to - night, Are you sor - ry we drift - ed a - part? \_\_\_\_\_

Dm G7 Dm7 G7

Does your mem - o - ry stray to a bright sum - mer day, when I kissed you and called you sweet -

C C7 F Cm D7

heart? \_\_\_\_\_ Do the chairs in your par - lor seem emp - ty and bare? Do you gaze at your

G7 C C7 D7

door - step and pic - ture me there? Is your heart filled with pain? Shall I come back a -

G7 C G7 C F Pm C

gain? Tell me, dear, Are You Lone - some To - night? Are You night? \_\_\_\_\_



# ARE YOU SINCERE

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Words and Music by WAYNE WALKER  
and LUCKY MOELLER

Moderately

Are You Sin-cere when you say, "I love you?" — Are You Sin-cere when you say, "I'll be true?" — Do you

mean ev-'ry word that my ears have heard? I'd like to know — which way to go, — Will our love grow, — Are You Sin-

cere? — Are You Sin-cere when you say you miss me? — Are You Sin-cere ev-'ry time you kiss me? — And are

you real-ly mine ev-'ry day, all the time; I'd like to know — which way to go, — Will our love grow, — Are You Sin-cere? —

# COUNT YOUR BLESSINGS INSTEAD OF SHEEP

from the Motion Picture Irving Berlin's WHITE CHRISTMAS

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Words and Music by  
IRVING BERLIN

Slowly

Am Em/G Fmaj7 F7 Em7 C/E Fmaj7 F7 Em7 C/E Dm7 E7#5 E7

When I'm wor-ried and I can't sleep, I count my bless-ings in- stead of sheep. And

Am D9 G7sus G7 Dm7 G7 Am Em/G

I fall a- sleep count- ing my bless- ings. When my bank-roll is

Fmaj7 F7 Em7 C/E Fmaj7 F7 Em7 C/E Dm7 E7#5 E7 Am D9

get-ting small, I think of when I had none at all. And I fall a- sleep count- ing my

G7sus G7 C Dm7/C C/Bb Ab Ab/C Bdim7 Bbm7 Eb Bbm7/Bb Eb+

bless- ings, I think a- bout a nurs-'ry and I pic- ture ear- ly heads.

Ab6 Ab Dm7b5 G7 C Dm7 Abm6/F C7sus C7

And one by one I count them as they slum- ber in their beds. If

Am Em/G Fmaj7 F7 Em7 C/E Fmaj7 F7 Em7 C/E Dm7 E7#5 E7

you're wor-ried and you can't sleep, just Count Your Bless-ings In- stead Of Sheep. And

Am D9 G7sus G7

you'll fall a- sleep count- ing your bless- ings.

1	C C/E Dm7 G7
2	C FC C

When ings.