

# Aquarela do Brasil

Words and Music by S.K. RUSSELL and ARY BARROSO

Copyright © 1961 by The International Copyright Company, Inc.

Singer

G G+ G6 G+ G G+ G6 G+ Am Am#5 Am6 F/A

Where hearts were en - ter - tain - ing June,  
 A - bre a cor - ri - na do pas - sa do,  
 e - stã gal - me - ras mar - tu - ran - tes,

Am Am#5 Am6 F/A Am Am#5 Am6 Am Cm6/A

We lived be - neath an am - ber moon And soft - ly mur - mured "Some - day soon,"  
 do ser - ra - do do - te - ja rei gan - go no con - ju -  
 mi ha - na - ra. en no - chas ãe - nas de es - plen - dor!

Am Am#5 Am6 Adim7 GM7 G7 Gb7 F7

We kissed and clung to - geth - er,  
 Bra - zil! Bra - zil!  
 i Bra - zil!

F7 E7 Dm F7

To - mor - row was an - oth - er day,  
 Com - sar do no - vo tro - va - dor  
 ev e - sar fren - tes cris - ta - ti - ras

Dm F7 B7

The morn - ing found me miles a - way,  
 O - ma - res - co - rea ãe do ãa  
 am - de - la - na wa a mi - rar - se

With still a mil - lion things to say,  
 To - da a cam - tao do meu a - mor  
 dom - de yo - mi - ti - go mi - sed!

F/A Am6 F/A Am F/A

Now  
 Querro  
 i Oh,

Cm Cdim7 G(add9) GM7 G Bbdim

When the light dims the sky a - bove,  
 em a - ãa do - na - ca - mi - nhado,  
 e - se - ãe Bra - zil ãe do y mo - re - no,

Be - call - ing thrills of our love,  
 Pe - los as - idos ar - ras - tan -  
 es el Bra - zil bra - zi - le

Am Bb9 D7 D9 G G+ G6 G+

There's one thing I'm cer - tain oft -  
 O - sen - va - u - do ven - do - do,  
 ãe - ra de - tom - ba y can - cio - nes! i Bra -

Am Am#5 Am6 Adim7 G G+ G6 G+ Am Am#5 Am6 Adim7

I will Ta old  
 Bra - zil! Pra - old  
 i Bra - zil! A m. m. m. m. m.  
 ãe - ra - ãe

G6 G+ Am Am#5 Am6 D7 G6 G+ G G+ G6

Bra -

Bb → C (up 1 note)

**BEYOND THE BLUE HORIZON**  
from the Paramount Picture MONTE CARLO

Copyright © 1930 (Renewed 1957) by Famous Music Corporation

Words by LEO ROBINSON  
Music by RICHARD A. WHITING  
and W. FRANK HARLING

**Rhythmically**

The musical score consists of four staves. The first staff is the vocal line with lyrics: "Be - yond The Blue Ho - ri - zon, waits a beau - ti - ful day; \_\_\_\_\_ Good". The second staff continues the vocal line: "bye to things that bore me, joy is wait - ing for me. I". The third staff continues: "see a new ho - ri - zon, My life has on - ly be - gun; \_\_\_\_\_ Be - yond The". The fourth staff concludes: "Blue Hor - i - zon, lies a set - ting sun. \_\_\_\_\_".

Chord symbols above the staves include: Bb, Bbdim7, Bb, Ebm, F7, Bb, G9, Cm7, Ebm6, Bb, Cm7, C7, F7, F7#5, Bb, Bbdim7, Bb, Ebm, F7, Bb, Bbdim7, G7, Cm, Cm7b5, Cm7, Ebm, Bb, A7, Cm, Cm7, F7, Bb.

# EVERYBODY'S TALKIN'

(Echoes)

from MIDNIGHT COWBOY

Copyright © 1967 Coconut Grove Music (a division of Third Story Music, Inc.)  
Copyright Renewed

Words and Music by  
FRED NEIL

Moderately

F P7 C7  
 Ev-'ry-bod-y's ... Talk-in' at me. I don't hear a word they're say-in', on-ly the  
 F To Coda ⊕ C7 F P7  
 ech-oes of my mind. Peo-ple stop-pin' star-in'. I can't  
 C7 F Gm7  
 see the fac-es, on-ly the shad-ows of their eyes. I'm go-in' where the  
 C7 F Cm7 F7 Gm7 C7  
 sun keeps shin-in' thru the pour-in' rain. Go-in' where the weath-er suits my  
 F F7 Cm7 C7 P  
 clothes. Bank-in' off of the north-east wind. Sail-in' on a sum-mer  
 P7 Bb C7 F C7  
 breeze. CODA  
 Skip-pin' a-ver the o-c-ean like a stone.  
 ⊕ C7 F Repeat and Fade  
 And I won't let you leave my love be-hind And

# Christmas.

## 95 ES IST EIN REIS ENTSPRUNGEN.

M. Prätorius.

1. Lo, how a rose e'er bloom-ing From ten-der stem hath sprung, Of Jes-se's

race is com-ing, As men of old have sung. It came a flow'ret bright,

A - mid the cold of win - ter, when half-spent was the night.

2. Isaiah 'twas foretold it,  
The Rose I have in mind,  
With Mary we behold it,  
The Virgin-mother kind.  
To shew God's love aright  
She bore to men a Savior,  
When half-spent was the night.

3. The shepherds heard the story  
Proclaimed by angels bright,  
How Christ, the Lord of glory,  
Was born on earth this night.  
To Bethlehem they sped;  
And in a manger found Him,  
As angel-heralds said.

303

# (NOW AND THEN THERE'S) A FOOL SUCH AS I

© Copyright 1952 by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.  
 Copyright Renewed

Words and Music by  
 BILL TRADER

Modestly slow, with expression

The musical score is written for guitar and voice. It consists of five systems of music. Each system includes a vocal line with lyrics and a guitar line with chord symbols. The key signature has one flat (Bb), and the time signature is 4/4. The score includes a first ending and a second ending. The lyrics are: 'You don't see, if I'm sen - si - ble - tal, when we say good - bye, Don't be an - gry with me, should I cry. When you're gone, yet I'll dream a lit - tle dream, as years go by, Now and then, there's A Fool Such As I. Now and then, there's A Fool Such As I am o - ver you. You taught me how to love, and now you say that we are through. I'm a fool, but I'll never see, don't see - all the day I die. Now and then, there's a Fool Such As I. Par - don I.' Chord symbols include C, E7, F, C7, F, Ab7b5, C, Dm, G7, N.C., C, E7, F, C7, F, Ab7b5, C, Dm, Fm6, G7, C, C7, Gm7, C7, F, F#dim7, C, F, Fm6, C, Gm7, G, D7, D#dim7, Em, Edim7, Dm, A7, Fm6, G7, N.C., C, C7, F, Ab7b5, C, G#dim7, Am, Dm, G7, C, Dm, G7, C, F, C.

# FLY ME TO THE MOON

(In Other Words)

featured in the Motion Picture ONCE AROUND

1942 - © Copyright 1954 (Renewed) Hampshire House Publishing Corp., New York, NY

Words and Music by  
BART HOWARD

Moderately, with a heat

Chords: Dm7 G7 Cmaj7 Fmaj7 Bm7b5 E7b9



Fly Me To The Moon, and let me play a-mong the stars; let me see what spring is like on Ju-pl-ter and

Chords: Am7 A7b9 Dm7 G9 G7b9 Cmaj9 Am7 Dm7 G7 Fdim7/C Cmaj7 Bm7 E7



Mars. In oth-er words, hold my hand! In oth-er words, dar-ling kiss me!

Chords: Dm7 G7 Cmaj7 Fmaj7 Bm7b5 E7b9



Fill my heart with song, and let me sing for-ev-er more; you are all I long for, all I wor-ship and a

Chords: Am7 A7b9 Dm7 G9 G7/F Em7b5 A7b9 Dm7 Dm7/G G7b9 C6 Bm7 E7



In oth-er words, please be true! In oth-er words, I love you!

Chords: Em7b5 Bb5 A7b9 Dm7 G7 G7b9 C6 Bb6 B6 C6/9



In oth-er words, I love you!

305

# DEEP IN THE HEART OF TEXAS

Copyright © 1941 by Melody Lane Publications, Inc.  
Copyright Renewed

Words by JUNE HERBHEY  
Music by DON SWANER

Moderately bright

F6 C7

The stars at night are big and bright, | deep in the heart of Tex - as. \_\_\_\_\_  
 coy - otes wail a - long the trail.

Gm7 C7 C7sus C7 Gm7 C7 F

The prair - ie sky is wide and high, | deep in the heart of Tex - as. \_\_\_\_\_  
 The rab - bits rush a - round the brush,

F6

The sage in bloom is like per - funne, | deep in the  
 The cow - boys cry, "Ki - yip - pee - yi,"

C7 Gm7 C7

heart of Tex - as. \_\_\_\_\_ | Re - minds me of the one I love, |  
 The do - gies bowl, and bowl and bowl,

C7 Gm7 C7 1 F Gm7 C7 2 F Bb6 F

deep in the heart of Tex - as. \_\_\_\_\_ The Tex - as. \_\_\_\_\_

E♭ → C down 1 line

# HARBOR LIGHTS

Copyright © 1937 by Peter Maurice Music  
Copyright Renewed  
All Rights Administered by Chappell & Co.

Words and Music by JIMMY KENNEDY  
and HUGH WILLIAMS

Slowly, with expression

I saw the Har - bor Lights They on - ly told me we were part - ing, The same old Har - bor Lights  
That once brought you to me. I watch'd the Har - bor Lights How could I help of tears were  
start - ing? Good - bye to ten - der nights Be - side the sil - v'ry sea. I longed to  
hold you near and kiss you just once more, But you were on the ship and I was on the  
shore. Now I know lone - ly nights For all the while my heart is whis - p'ring,  
Some oth - er Har - bor Lights Will steal your love from me. I saw the me.

Chord symbols: B♭7, E♭dim7, E♭, Fm7, B♭7, E♭, E♭+, E♭, B♭7, E♭dim7, E♭, Fm7, B♭7, E♭, A♭6, E♭, E♭7, A♭, A♭m, E♭, E♭+, E♭, F7, B♭7, Fm7, B♭7, E♭, B♭7, E♭dim7, E♭, Fm7, B♭7, E♭, E♭dim7, B♭7, E♭, E♭, A♭m6, E♭.

308



# Missing the Bridge!

## IF YOU LOVE ME, REALLY LOVE ME (Hymne a l'amour)

© Copyright 1954 by MCA MUSIC PUBLISHING, A Division of  
UNIVERSAL STUDIOS, INC.  
Copyright Renewed

English Words by GEOFFREY PARSONS  
French Words by EDITH PIAF  
Music by MARGUERITE MONNOT

**Moderately**

If the sun should tum - ble from the sky, if the sea should sud - den - ly run  
dry, If You Love Me, Real - ly Love Me, let it hap - pen, I won't  
care. If it seems that ev - 'ry thing is lost, I will smile and nev - er count the  
cost. If You Love Me, Real - ly Love Me, let it hap - pen, dar - ling, I won't  
This Is - n't Love! I'm Love!  
feel - ing like the ap - ple on top of Will - iam Tell; With  
this I can - not grap - ple be - cause, be - cause you're so a - dor - a belle. If

## HOW ARE THINGS IN GLOCCA MORRA

from FINIAN'S RAINBOW

Copyright © 1946 by Chappell & Co.  
Copyright Renewed

Words by E.Y. HARBURG  
Music by BURTON LANE

**Slowly**

How Are Things In Gloc - ca Mor - ra? Is that lit - tle brook still leap - ing there? Does it still run down to  
 Don - ny - cove Through Kil - ly - begs, Kil - ker - ry and Kil - dare? How Are Things In Gloc - ca Mor - ra?  
 Is that wil - low tree still weep - ing there? Does that <sup>{lad - die}</sup><sub>{las - sie}</sub> with the twin - klin' eye Come <sup>{whis - tlin'}</sup><sub>{smil - in'}</sub> by and  
 does <sup>{he}</sup><sub>{she}</sub> walk a - way, Sad and dream - y there not to see me there? So I ask each weep - in' wil - low and each  
 brook a - long the way, And each <sup>{lad}</sup><sub>{lass}</sub> that comes <sup>{a - whis - tlin'}</sup><sub>{a - sigh - in'}</sub> Too - ra - lay, "How are  
 Things In Gloc - ca Mor - ra this fine day?" How Are Things In Gloc - ca day?"

309

# CAN'T HELP FALLING IN LOVE

from BLUE HAWAII

Copyright © 1961 by Gladys Music, Inc.  
 Copyright Renewed and Assigned to Gladys Music  
 (Administered by Williamson Music)

Words and Music by GEORGE DAVID WEISS,  
 HUGO PERETTI and LUIGI CREATORE

Moderately Slow

F Am Dm Dm/C Bb F C7 <sup>C</sup>Bb C7 F Gm

Wise men say on - ly fools rush in, But I Can't Help Fall - ing In  
 Shall I stay? Would it be a sin? If

F C7 F Am E7 Am E7 Am E7 Am D7

Love With You. Like a riv - er flows sure - ly to the sea, Dar - ling, so it goes, Some - things are meant to

Gm7 C7 F Am Dm Dm/C Bb F C7 <sup>C</sup>Bb C7

be. Take my hand, take my whole life too. For I Can't

F Gm F C7 F Bb C7 F Gm F C7 F

Help Fall - ing In Love With You. For I Can't Help Fall - ing In Love With You.

310

# I'VE GOT THE WORLD ON A STRING

Copyright © 1932 (Renewed 1960) TED KOEHLER MUSIC and S.A. MUSIC CO.  
 All Rights for TED KOEHLER MUSIC Administered by FRED AHLERT MUSIC CORPORATION  
 All Rights Reserved

Lyric by TED KOEHLER  
 Music by HAROLD ARLEN

**Easy Swing**

F Eb7 D7 Gm7 Gm7b5 F/C E7/B Eb9/Bb

I've Got The World On A String, — sit - tin' on a rain - bow, Got the string a - round my fin -  
 song that I sing, — I can make the rain go, an - y time I move my fin -

Am7 Abm7 Gm7 C7 Abdim7 C7/G C11 C9 I F C7

- ger, What a world, what a life, I'm in love! I've got a  
 - ger, Luck - y me, can't you see, I'm in

<sup>2</sup> F Db7 F A9 D9

love? Life is a beau - ti - ful thing, — as long as I hold the string, —

G7 G7#5 Gm7/C C7

I'd be a sil - ly so and so, if I should ev - er let go. I've Got The

F Eb7 D7 Gm7 Gm7b5 F/C E7/B Eb9/Bb

World On A String, — sit - tin' on a rain - bow, Got the string a - round my fin -

Am7 Abm7 Gm7 C7 Abdim7 C7/G C11 C9 F

- ger, What a world, what a life, I'm in love.

311

# IN THE CHAPEL IN THE MOONLIGHT

Copyright © 1936 Shapiro, Bernstein & Co., Inc., New York  
Copyright Renewed

Words and Music by  
BILLY HILL

Moderately

How I'd love to hear the or - gan In The Chap-el In The Moon - light while we're stroll-ing down the  
 aisle where ros-es en - twine. How I'd love to hear you whis - per In The Chap-el In The Moon - light  
 that the love-light in your eyes for - ev - er will shine Till the ros - es turn to  
 ash - es till the or - gan turns to rust if you nev - er come I'll still be there till the moon-light turns to  
 dust. How I'd love to hear the cho - ir In The Chap-el In The Moon - light. As they sing "Oh Prom - ise  
 Me" for - ev - er be mine. How I'd love to hear the mine.

4/4

G → C

# IT'S ONLY A PAPER MOON

© 1933 (Renewed) CHAPPELL & CO., GLOCCA MORRA MUSIC and S.A. MUSIC CO. All Rights Reserved

Lyric by BILLY ROSE and E.Y. HARBURG  
Music by HAROLD ARLEN

**Moderately**

G6 G#dim7 Am7 D7 Am7 D9 G

Say, It's On - ly A Pa - per Moon \_ sail - ing o - ver a card - board sea, \_

G7/B C6 A7/C# D7 G Am7 D7

but it would-n't be make - be - lieve \_ if you \_ be - lieved \_ in me. \_

G G#dim7 Am7 D7 Am7 D9 G

Yes, it's on - ly a can - vas sky \_ hang - ing o - ver a mus - lin tree, \_

G7/B C6 A7/C# D7 G G7 C6 C#dim7

but it would-n't be make - be - lieve, \_ if you \_ be - lieved \_ in me. \_ With - out your

Gmaj7/D / Am7 D7 G G7 C6 C#dim7 Gmaj7/D | Bm7 E7

love, it's a hon - ky-tonk pa - rade. With - out your love, it's a mel - o - dy played in a

A9 D7#5 | G G#dim7 Am7 D7 Am7 D9 G

pen - ny ar - cade. It's a Bar - num and Bai - ley world, \_ just as phon - y as it can be, \_

G7/B C6 A7/C# D7

but it would-n't be make - be - lieve \_ if you \_ be - lieved \_ in me. \_

1 G 2 G

313

C → G

# THE LAST TIME I SAW PARIS

from LADY, BE GOOD

Copyright © 1940 PolyGram International Publishing, Inc.  
Copyright Renewed

Lyrics by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Moderately

G G#dim7 D7 Cm D7

The Last Time I Saw Par - is Her heart was warm and gay. I heard the laugh - ter of her heart in

Am7 D7 G D7

ev - 'ry street ca - fe. The Last Time I Saw Par - is, Her trees were dressed for spring, And lov - ers walked be -

Cm D7 Am7 D11 D7b9 G A A7 D A A7 D

neath those trees, And birds found songs to sing. I dodged the same old tax - i - cabs that I had dodged for years; The

F#m7 B7 E Am7 D11 D7 G

cho - rus of their squeak - y horns was mu - sic to my ears. The Last Time I Saw Par - is, Her heart was warm and

D7 Am7 D11 D7b9 Bm7b5 E7 Am7 D7b9 G6

gay. No mat - ter how they change her I'll re - mem - ber her that way.

314

# LET'S FALL IN LOVE

Copyright © 1933 by Boume Co.  
Copyright Renewed

Words by TED KOEHLER  
Music by HAROLD ARLEN

Moderately bright

C Dm7 G7 C Em7b5 A7b9 Dm7 G7 G7/F Em7 Am7

Let's Fall In Love, why should-n't we, fall in love? Our hearts are made of it. Let's take a chance.

Dm7 G7 Em7 A7 Dm7 G7 C Dm7 G7 C Em7b5 A7b9

why be a - fraid of it? Let's close our eyes, and make our own Par - a -

Dm7 G7 G7/F Em7 Am7 Dm7 G7 Bm11 E7 Am7

dise. Lit - tle we know of it, still we can try to make a go of it. We

D7 D7b9 Cmaj9 C-3 Em7 A7b9 Dm7 G7

might have been meant for each oth - er. To be or not to be. Let our hearts dis - cov - er.

C Dm7 G7 C Em7b5 A7b9 Dm7 G7 G7/F Em7 Am7-3

Let's Fall In Love, why should-n't we fall in love? Now is the time for it while we are

1 Dm7 G7 C F C G7 2 Dm7 G7 C G7sus C

young. Let's Fall In Love. young. Let's Fall In Love.

315



# LILLI MARLENE

Copyright © 1940 by Apollo-Verlag Paul Lincke, Berlin  
 Copyright Renewed  
 English Lyric Copyright © 1944 by Peter Maurice Music Co. Ltd.  
 Published by permission of Apollo-Verlag Paul Lincke, Berlin  
 Sole Distributor for the United States and Mexico: Edward B. Marks Music Company

German Lyric by HANS LEIP  
 English Lyric by TOMMIE CONNOR  
 Music by NORBERT SCHULTZE

Slowly

C Dm7 G7 C C7

Un - der - neath the lan - tern by the bar - rack gate, Dar - ling I re - mem - ber the way you used to wait; 'Twas  
 Time would come for roll - call, time for us to part, Dar - ling I'd ca - ress you and press you to my heart; And

F C Dm7 G9 C Dm7 G9

there that you whis - pered ten - der - ly, That you lov'd me, You'd al - ways be } My Lil - li of the  
 there 'neath that far off lan - tern light, I'd hold you tight, We'd kiss "Good-night,"

C A7 Dm7 G7 C Dm7 G7 C C

lamp - light, My own Lil - li Mar - lene. Or - ders came for sail - ing  
 Rest - ing in a bill - et

Dm7 G7 C C7 F

some - where o - ver there, All con - fined to bar - racks was more than I could bear; I knew you were wait - ing  
 just be - hind the line, E - ven tho' we're part - ed your lips are close to mine; You wait where that lan - tern

C Dm7 G9 C Dm7 G9 C A7

in the street, I heard your feet, But could not meet, } My Lil - li of the lamp - light, My  
 soft - ly gleams, Your sweet face seems, To haunt my dreams,

Dm7 G7 C Dm7 G7 1 C 2 C

own Lil - li Mar - lene.

316

317

C → G

# LEAVING ON A JET PLANE

Copyright © 1967; Renewed 1995 Cherry Lane Music Publishing Company, Inc. (ASCAP) and DreamWorks Songs (ASCAP)  
Worldwide Rights for DreamWorks Songs Administered by Cherry Lane Music Publishing Company, Inc.

Words and Music by  
JOHN DENVER



All my bags are packed, I'm read - y to go, I'm stand - ing here out - side your door, I hate to wake you  
man - y times I've let you down, so man - y times I've played a - round; I tell you now -  
Now the time has come to leave you, one more time let me kiss you, then close your eyes -



up to say good - bye. But the dawn is break - in', it's ear - ly morn, the  
they don't mean a thing. Ev - 'ry place I go I'll think of you, ev'ry  
I'll be on my way. Dream a - bout the days to come when



tax - i's wait - in' he's blow - in' his horn, al - read - y I'm so lone - some I could die. So  
song I sing I'll sing for you, when I come back I'll bring your wed - ding ring. So  
I won't have to leave a - lone, a - bout the times I won't have to say:



kiss me and smile for me, tell me that you'll wait for me, hold me like you'll nev - er let me



go. 'Cause I'm Leav - in' On A Jet - Plane, don't know when I'll be back a - gain, oh,



babe, I hate to go. There's so go. I'm



Leav - in' On A Jet - Plane, don't know when I'll be back a - gain, oh, babe,



I hate to go.

317

G → C

# THE LITTLE SHOEMAKER

English Lyrics by GEOFFREY PARSONS  
 Music by RUDI REVIL and JOHN TURNER

Copyright © 1953 by Les Editions Tropicales, Paris, France  
 Copyright © 1954 by Bourne Music Ltd., London, England  
 Copyright Renewed  
 All Rights for the U.S. and Canada Controlled by Bourne Co.

**Lively**

G D7 G/B B $\flat$ dim7 D7

In the Shoemaker's shop this refrain would never stop, as he tapped a way  
 tapped and he stitched for his fingers were bewitched, as he sewed a dream

G D7 G/B B $\flat$ dim7

work-ing all the day. At his bench, there was he just as busy as a  
 in-to ev-'ry seam. Mak-ing shoes, oh, so neat just like mag-ic on her

D7 G

bee, Lit-tle time to lose with the boots and shoes. But his heart went  
 feet, And he hoped she'd know that he loved her so But she danced, danced,

G7 D7 G

pop danced in-side the lit-tle shop when a love-ly girl set him all a whirl.  
 as tho' she were en-tranced, like a spin-ning top all a-round the shop.

G7 C D7

She had come to choose some pret-ty danc-ing shoes, and he heard her say  
 On her dain-ty feet she whirled in-to the street, and he heard her say

G Am7 D7

in a charm-ing way,  
 as she danced a-way, "Shoes to set my feet a-danc-ing, danc-ing,

Gmaj7 G7 C

danc-ing, danc-ing all the day Shoes to set my feet a-danc-ing,

D7

1 2  
 G G

danc-ing, danc-ing all my cares a-way." Then he way."

318

# LISBON ANTIGUA (In Old Lisbon)

Copyright © 1937, 1954 by Southern Music Pub. Co. Inc.  
Copyrights Renewed

English Lyric by HARRY DUPREE  
Music by RAUL PORTELA.  
J. GALHARDO and AMADEU DO VALE

Moderately bright

C#dim7 G9 Dm7 G7 C

I gave my heart \_\_\_\_\_ to you in Old Lis-bon that night. \_\_\_\_\_

C/E C#dim7 G7 Dm7 G7

Un - der the spell of your charms, \_\_\_\_\_ I felt your arms \_\_\_\_\_ hold me so

C C#dim7 Dm7 G7 C

tight. \_\_\_\_\_ 'Twas heav - en \_\_\_\_\_ to find such bliss in each kiss. \_\_\_\_\_

C/E C#dim7 G7 Dm7/G G7 C#dim7 G9 G7 To Coda ⊕

I lost my heart but I found one so true, \_\_\_\_\_ in Old Lis - bon with

1 C G7 C#dim7 2 C Bb Fm/Ab G7 *C'min*

you. \_\_\_\_\_ I gave my you. \_\_\_\_\_ It hap - pened

Cm G7 Dm7b5 G7 Cm

one night in Por - tu - gal, \_\_\_\_\_ Lis - bon was gay in the moon - light. \_\_\_\_\_

Bb Ab G7 3

The stars were shin - ing a - bove \_\_\_\_\_ when I found you, \_\_\_\_\_ my \_\_\_\_\_ love. \_\_\_\_\_

Cm N.C. Cm Dm7b5 G7 Cm G7/C Cm G7

\_\_\_\_\_ What is this strange - ness, this splen - dor, \_\_\_\_\_ all this mys - t'ry that makes me sur -

Cm G7 C#dim7 D.S. al Coda CODA ⊕ C

ren - der? \_\_\_\_\_ I gave my \_\_\_\_\_ you. \_\_\_\_\_

319

*Handwritten scribbles and notes: G, C, G, C*

# LOVE IN BLOOM

from the Paramount Picture SHE LOVES ME NOT

Copyright © 1934 (Renewed 1961) by Famous Music Corporation

Words and Music by LEO ROBIN and RALPH RAINGER

Slowly

G B7 Em C Am D7

Can it be { the trees that fill the breeze with rare and mag - ic per - fume? } Oh no it is - n't the  
the spring that seems to bring the stars right in - to my room?

D7#5 G Am7 D7 G Bm F#7 Bm

trees, it's Love In Bloom! spring, it's Love In Bloom. \_ My heart was a des - ert, you plant - ed a

F#7 Bm F#7 Bm D7 G

seed, and this is the flow - er This hour \_ of sweet ful - fil - ment! Is it all a dream the

B7 Em C Bbdim7 G/B Bbdim7 D7 G

joy su - preme, that came to us in the gloom? You know it is - n't a dream, it's Love In Bloom.

*Handwritten chord progressions:*  
G - C  
B - F  
E - A  
D - G  
C - F

320

# LOVE LETTERS IN THE SAND

Copyright © 1931 by Bourne Co.  
Copyright Renewed, Assigned to Bourne Co. and Toy Town Tunes

Words by NICK KENNY and CHARLES KENNY  
Music by J. FRED COOTS

Moderately

G C A7 D7

On a day like to - day — We passed the time a - way writ - ing Love Let - ters

Am7 D7 G D7 G C

In The Sand, — How you laughed when I cried — each time I saw the

A7 D7 A7 D7 G B7

tide take out Love Let - ters In The Sand. — You made a vow that

Em A7 Am7 D7

you would al - ways be true — But some - how that vow meant no - thing to you. —

G C A7

— Now my poor heart just aches — With ev - 'ry wave it breaks o - ver

D7 A7 D7

Love Let - ters In The Sand.

1	2
G D7	G C G

On a Sand. —

G → C

321

# C INSTRUMENTS - "HAWAIIAN WEDDING SONG" 493.

BALLAD ♩ = 92

The musical score is written in 4/4 time with a tempo of 92 beats per minute. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the guitar accompaniment. The melody line includes various note values such as quarter, eighth, and sixteenth notes, along with rests and accidentals. The guitar accompaniment line features a series of chords, many of which are circled and include fingerings (e.g., 1, 2, 3, 4). The chords include C, G7, F, C, A7, A-, D7, G7, C, D-, G7, C, D7, G7, C, D-, G7, C, C7, F, F, F/E, F/D, D7/C, G7, G7/E, G7/D, C, A7, D7, D-, G7, C, C, A7, D-, G7, C. There are also two boxed annotations labeled "ANS." on the guitar staff.

D.C.

# If You Love Me, Really Love Me

*Hymne A L'Amour (Edith Piaf)*

If the sun should tum - ble from the sky, If the sea should sud - den - ly run  
 seems that ev - 'ry - thing is lost, I will smile and nev - er count the  
 last our life on earth is through, I will share e - ter - ni - ty with

dry, cost, you; If You Love Me, Real - ly Love Me, Let it hap - pen, I won't care. If it

hap - pen, dar - ling, I won't care. Shall I catch a shoot - ing star? Shall I

bring it where you are? If you want me to, I will; You can set me an - y task, I'll do

an - y - thing you ask, If you'll on - ly love me still. When at

323  
 440



186.

INSTRUMENTS "CHEEK TO CHEEK"

"TOP HAT"

MOD. FAST ♩ = 168

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'MOD. FAST' with a quarter note equal to 168 beats per minute. The music is written in a single melodic line with various rhythmic values and phrasing. Chord annotations are written above and below the notes, including: C, Am7, Dmi7, G7, C, Am7, Dmi7, G7, C, G9/D, Ebo, C/G, E7, A9, D7, G9, F, Em7, Dmi7, E7, E7(b5), A7, Dmi7, G9, C, G9, G9, C, G9, C, A9, Dmi7, G9, C, Cmi, Ab9, Ab7(b9), Ab9, G9, G7(b9), G7(b9), Am7, Dmi7, G7, C, Am7, Dmi7, G7, C, Am7, Dmi7, G7, C, G9/D, Ebo, C/G, E7, A9, D7, G9, F, Em7, Dmi7, E7, E7(b5), A7, Dmi7, G9, and C. The score concludes with a double bar line and the instruction 'D.C.' (Da Capo).

324

# MAY YOU ALWAYS

Copyright © 1957 by Hecht & Buzzell, Inc.  
 Copyright Renewed and Assigned to Hartley Music Co.  
 Administered in the United States and Canada by September Music Corp.

Words and Music by LARRY MARKES  
 and DICK CHARLES

**Moderately**

G B7 B7b9 Em G7 C C#dim7 G/D Em7 **To Coda** ⊕

May You Al - ways walk in sun - shine, slum - ber warm when night winds blow. May You Al - ways live with laugh - ter  
 May good for - tune find your door - way, may the blue - bird sing your song. May no trou - ble tra - vel your way,  
 May You Al - ways be a dream - er, may your wild - est dream come true. May you find some -

A7 1 D7 2 D7 G Em7 Am7 D7 G Em7 Am7 D7 E7

for a smile be - comes you so. stay too long. May your heart - aches be for - got - ten, may no tears be spilled. May  
 may no wor - ry

A F#m7 Bm7 E7 A Em7 Adim7 A9 D+ **D.C. al Coda** **CODA** ⊕ G Dm/FE7#5 A7 Am7 D7b9 G

old ac - quain - tance be re - mem - bered and your cup of kind - ness filled and  
 one to love, as much as I love you.

325

## MOONLIGHT BECOMES YOU

from the Paramount Picture ROAD TO MOROCCO

Copyright © 1942 (Renewed 1970) by Famous Music Corporation

Words by JOHNNY BURKE  
Music by JAMES VAN HEUSEN

*Slowly, with expression*

F    Am7 Abm7    Gm7            C7    F/A    Abdim7    Gm7    C7b9    Cm6 <sup>3</sup>    D7            Gm7    C7

Moon-light    Be - comes You,    it goes with your hair.    You cer - tain - ly know the right thing to

A7    D7    Db9            C9    F    Am7 Abm7    Gm7            C7    F/A    Abdim7    Gm7    C7b9    Cm6 <sup>3</sup>    D7

wear. \_\_\_\_\_ Moon-light    Be - comes You,    I'm thrilled at the sight,    and I could get so ro -

Gm7    C7    C7b9    F    Eb6    F6    F7#5    Bb            Bb+ <sup>3</sup>    Eb            F7            Bb

man - tic to - night. \_\_\_\_\_ You're all dressed up to go dream-ing,    now don't tell me I'm wrong,    And

Em7b5    A7b9 <sup>3</sup>            Dm            G7 <sup>3</sup>            Gm7    C7    F    Am7 Abm7    Gm7    C9            F/A    Abdim7

what a night to go dream-ing,    mind if I tag a - long?    If I say I love you,    I want you to

Gm7    C7b9    Cm6 <sup>3</sup>    D7            Gm7    C9            A7    D7b9    G7 <sup>3</sup>            Gm7    Gb7    F6

know it's not just be-cause there's moon-light,    al - though    Moon-light Be-comes You so. \_\_\_\_\_

*down 1 line & up 1 octave*  
*Eb → C*

### MY BLUE HEAVEN

Copyright © 1927 (Renewed) by Donaldson Publishing Co. and George Whiting Publishing

Lyric by GEORGE WHITING  
 Music by WALTER DONALDSON

**Moderately**

When Whip-poor-wills call \_\_\_\_\_ and ev-'ning is nigh \_\_\_\_\_ I hur-ry to  
 right \_\_\_\_\_ a lit-tle white light \_\_\_\_\_ Will lead you to

My My Blue Blue Heav-en. \_\_\_\_\_ A turn to the Heav-en. \_\_\_\_\_

You'll see a smil-ing face, a fire-place, a co-zy room, \_\_\_\_\_

a lit-tle nest that's nes-tled where the ro-ses bloom, \_\_\_\_\_ Just Mol-lie and

me \_\_\_\_\_ And ba-by makes three, \_\_\_\_\_ We're hap-py in My Blue Heav-en. \_\_\_\_\_

Bb → C up 1 note

478

### MY HEART CRIES FOR YOU

Copyright © 1950 PolyGram International Publishing, Inc., Drolet Music and Major Songs, Inc.  
Copyright Renewed

Music by PERCY FAITH  
Lyrics by CARL SIGMAN

Moderately

The musical score is written in a 2/4 time signature with a key signature of two flats (Bb and Eb). It consists of four staves of music. The lyrics are written below the notes. Chord symbols are placed above the notes. The score includes a double bar line with repeat dots at the beginning of the first staff. The lyrics are: "If you're in Ar-i-zo-na I'll fol-low you, If you're in Min-ne-so-ta I'll bloom has left the ros-es since you left me. The birds have left my win-dow since be there too. You'll have a mil-lion chanc-es to start a-new, Be-cause my love is you left me. I'm lone-ly as a sail-boat that's lost at sea, I'm lone-ly as a end-less for you. My Heart Cries For You, sighs for you, dies for you; And hu-man can be. my arms long for you, Please come back to me. The me."

# THE OLD LAMPLIGHTER

Copyright © 1946 Shapiro, Bernstein & Co., Inc.  
Copyright Renewed and Assigned to PolyGram International Publishing, Inc. and Ched Music

Words by CHARLES TOBIAS  
Music by NAT SIMON

Moderately B $\flat$ /F F A7 Dm F7 B $\flat$  Bdim7

He made the night a lit - tle bright - er wher - ev - er he would go, The Old Lamp -

F B $\flat$  F G9 C7 N.C. B $\flat$ /F F

light - er of long, long a - go. His snow - y hair was so much whit - er be - wher -

A7 Dm F7 B $\flat$  Bdim7 F B $\flat$  F C7 F N.C.

neath the can - dle glow. The Old Lamp - light - er of long, long a - go. You'd hear the ev - er he would go. The Old Lamp - light - er of long, long a - go. Now if you

F F6 F F6 F F6 To Coda ⊕ F

pat - ter of his feet as he came tod - dling down the street, His smile would hide a lone - ly heart you see. If there were look up at the sky you'll un - der - stand the rea - son why The lit - tle stars at night are all a -

507

Gm Gm6 Gm Gm6 Gm Gm6 Gm N.C.

sweet - hearts in the park he'd pass a lamp and leave it dark Re - mem - ber - ing the days that used to be. For he re -

F F6 F F6 F B $\flat$  C7 F N.C. D.S. al Coda

calls when dreams were new, he loved some - one who loved him too Who walks with him a - lone in mem - o - ry. He made the

CODA

⊕ F N.C. F F6 F F6 F B $\flat$  C7 F

glow. He turns them on when night is here, he turns them off when dawn is here, The lit - tle man we loved of long a - go.

329

# MY PRAYER

Copyright © 1939 The World Wide Music Co., Ltd., London, England  
 Copyright Renewed and Assigned to Skidmore Music Co., Inc., New York  
 for U.S.A. and Canada

Music by GEORGES BOULANGER  
 Lyric and Musical Adaptation by JIMMY KENNEDY

Moderately

F Fdim7 G7 Bbm6 Bbm

My Prayer \_\_\_\_\_ is to lin-ger with you \_\_\_\_\_ at the end of the day \_\_\_\_\_ in a dream that's di -

F F#dim7 C7 C7#5 F Fdim7 G7

vine. \_\_\_\_\_ My Prayer \_\_\_\_\_ is a rap-ture in blue \_\_\_\_\_ with the world far a -

Bbm6 C7 C7#5 F Bbm

way \_\_\_\_\_ and your lips close to mine. \_\_\_\_\_ To - night \_\_\_\_\_ while our hearts are a -

485

Fm Fm7 Bbm G7 C7 C7#5 F6

glow. \_\_\_\_\_ Oh! tell me the words \_\_\_\_\_ that I'm long-ling to know. \_\_\_\_\_ My prayer \_\_\_\_\_

Fdim7 G7 Bbm6 F

\_\_\_\_\_ and the an-swer you give \_\_\_\_\_ may they still be the same \_\_\_\_\_ for as long as we live \_\_\_\_\_

Am Gm7 C7

\_\_\_\_\_ that you'll al-ways be there \_\_\_\_\_ at the end of My Prayer. \_\_\_\_\_ My Prayer. \_\_\_\_\_

330

G → C (Down 2 lines)  
4 up 1 octave

# OH! MY PA-PA (O Mein Papa)

Copyright © 1948, 1950 Musikverlag und Bühnenvertrieb Zurich A.G., Zurich, Switzerland  
Copyright © 1953 Shapiro, Bernstein & Co., Inc., New York  
Copyrights Renewed

English Words by JOHN TURNER  
and GEOFFREY PARSONS  
Music and Original Lyric by PAUL BURKHARD

Moderately slow with expression

G D7  
Oh! My Pa - pa to me he was so won - der - ful Oh! My Pa - pa to

G Am7 D7 G D7  
me he was so good. No one could be so gen - tle and so lov - a - ble.

G  
Oh! My Pa - pa he al - ways un - der - stood. Gone are the days when

D G F#7 Bm D7  
he would take me on his knee and with a smile he'd change my tears to laugh - ter.

G D7  
Oh! My Pa - pa so fun - ny, so a - dor - a - ble al - ways the clown so

G Am7 D7 G D7  
fun - ny in his way. Oh! My Pa - pa to me he was so won - der - ful.

1 2  
G Am7 D7 G  
Deep in my heart I miss him so to - day. day. Oh! My Pa -

C6 Am7 D7 G  
pa. Oh! My Pa - pa. Oh! My Pa - pa.



E $\flat$   $\rightarrow$  C down 1 line

508

### OL' MAN RIVER from SHOW BOAT

Copyright © 1927 PolyGram International Publishing, Inc.  
Copyright Renewed

Lyrics by OSCAR HAMMERSTEIN I  
Music by JEROME KERN

Very slowly

Chords: Eb Cm Eb Ab Eb Ab Eb Cm Bb7

Ol' Man Riv-er, dat Ol' Man Riv-er, He must know sump-in', but don't say noth-in', He jus' keeps roll-in', He

Chords: Fm7 Bb9 Eb Ab6 Eb Cm Eb Ab Eb Cm

keeps on roll-in' a - long. He don't plant 'ta-ters, he don't plant cot-ton, An' dem dat plants 'em is

Chords: Eb/G Gbdim7 Fm7 Bb7 Fm7 Bb9 Eb Ab Eb D7 Gm D7 Gm D7

soon for - got-ten; But Ol' Man Riv-er, he jus' keeps roll-in' a - long. You an' me, we sweat an' strain,

Chords: Gm6 Cdim7 Gm D7 Gm Cm6 Gm Cdim7 Gm Cdim7

Bod - y all ach - in' an' racked wid pain. "Tote dat barge!" "Lift dat bale," Git a lit - tle drunk an' you

Chords: Gm Fm7 Bb7 Eb Cm Eb Ab Eb Bb9

land in jail. Ah gits wea - ry an' sick of try - in', Ah'm tired of liv - in' An'

Chords: Cm F7 Eb Cm Fm9 Bb7 Eb Abm Eb Bb7 Eb

skeered of dy-in', But Ol' Man Riv-er, he jus' keeps roll-in' a - long. long.

332

Bb => C up 1 note

# ON THE STREET WHERE YOU LIVE

from MY FAIR LADY

Copyright © 1956 by Alan Jay Lerner and Frederick Loewe  
Copyright Renewed  
Chappell & Co. owner of publication and allied rights throughout the world

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderately  $\text{♩}$  Bb6 Gm7 Cm7 F7 Bbmaj7 Gm7 Cm7 Cm7/F F7/Eb Bbmaj7/D

I have of - ten walked down this street be - fore, but the pave - ment al - ways  
li - lac trees in the heart of town? Can you hear a lark in  
stop and stare, they don't both - er me. For there's no - where else on

To Coda  $\text{⊕}$  Dbdim7 Cm7 F7 Cm7/F Fdim Cm7 Ebm Bb6

stayed be - neath my feet be - fore. All at once am I sev - 'ral stor - ies high,  
an - y oth - er part of town? Does en - chant - ment pour out of ev - 'ry door?  
earth that I would rath - er be. Let the

Gm7 C7 F9 Bb6 Bdim7 Cm7 Cm7/F F7b9

know - ing I'm On The Street Where You Live. Are there  
No, it's just On The

513

F7 Cm7/F F7 Bb D7 Eb6

Street Where You Live. And oh, the tow - er - ing feel - ing, just to

Ebm6 Ebm6/Gb Gdim7 Bb/F Gb7 Bb/F Em7b5

know some - how you are near! The o - ver - pow - er - ing

Em7/A A7 D A7/C# Am/C Gm7/C C7 F7 D.S. al Coda Cm7/F F7b9

feel - ing that an - y se - cond you may sud - den - ly ap - pear! Peo - ple

CODA  $\text{⊕}$  Cm7 Ebm Bb6 Gm7

time go by, I won't care if I can be

C9 F9 Cm7/F F7b9 Bb

here On The Street Where You Live.

333

G7 L

# ONLY YOU (AND YOU ALONE)

TRO - © Copyright 1955 (Renewed) Hollis Music, Inc., New York, NY

Words and Music by BUCK RAM  
and ANDE RAND

Slowly, with feeling

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes. The first staff begins with a double bar line and a repeat sign. The second staff has a first ending bracket over the final two measures. The third staff has a second ending bracket over the final two measures. The fourth staff ends with a double bar line.

On - ly You can make this world seem right. On - ly You  
 You can make this change in me. For it's true

can make the dark - ness bright. On - ly You and you a - lone can thrill me like you  
 you are my des - ti - ny. When you hold my hand. I

do and fill my heart with love for On - ly You. On - ly un - der - stand the

mag - ic that you do. You're my dream come true, my one and On - ly You.

334

# PAPER ROSES

Copyright © 1960 (Renewed) by Music Sales Corporation (ASCAP)

Words by JANICE TORRE  
Music by FRED SPIELMAN

Moderately slow

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Moderately slow'. The score consists of five lines of music with lyrics underneath. Chord symbols are placed above the notes. There are two checkmarks above the first two lines of the chorus. The first line of the chorus has a checkmark above the first measure, and the second line has a checkmark above the first measure. The score ends with a double bar line and repeat signs.

**Line 1:** Chords: C, G7, C. Lyrics: I re - al - ize the way your eyes de - ceived me. With ten - der looks that I mis - took for love; pret - ty lips look warm and so ap - peal - ing, They seem to have the sweet - ness of a rose;

**Line 2:** Chords: C7, F, G7. Lyrics: So take a - way the flow - ers that you gave me. And send the kind that you re - mind me. But throw a - way the flow - ers that I gave you. I'll send the kind that you re - mind me.

**Line 3:** Chords: C, F, G7, F/C, C, A+, Dm, G7. Lyrics: of. Pa - per Ros - es, Pa - per Ros - es. Oh how real those ros - es seem to

**Line 4:** Chords: C, F, B7, Em, A+, Dm, G7. Lyrics: be! But they're on - ly im - i - ta - tion. Like your im - i - ta - tion love for

**Line 5:** Chords: C, A+, Dm, G7, C. Lyrics: me. Your me. Like your im - i - ta - tion love for me.

335

## PENNIES FROM HEAVEN

from PENNIES FROM HEAVEN

Copyright © 1936 by Chappell & Co.  
Copyright Renewed

Words by JOHN BURKE  
Music by ARTHUR JOHNSTON

Moderately

C6                      Em7      Eb dim7      Dm7                      G7                      Dm7      G7      C6                                      Em7      Eb dim7

Ev - 'ry time it rains it rains Pen-nies From Heav - en. \_\_\_\_\_ Don't you know each cloud con - tains

Dm7                      G7                      Dm7      G7      C9                                      F                      C7#5                      F F7 E7 Eb7 D9

Pen-nies From Heav - en? \_\_\_\_\_ You'll find your for - tune fall - ing all o - ver town. Be sure that

G7                      Dm7      G9      C                                      Em7      Eb dim7      Dm7                      G7                      Dm7      G7

your um - brel - la is up - side - down. Trade them for a pack - age of sun - shine and flow - ers. \_\_\_\_\_

C7                                      Fmaj7                                      F6                                      Bb7

If you want the things you love, you must have show - ers. \_\_\_\_\_ So when you hear it thun - der,

Cmaj7                      C9      B9      Bb9                      A9                                      Dm7 <sup>3</sup>                      D7                      G7b9                      C

don't run un - der a tree, \_\_\_\_\_ there'll be Pen - nies From Heav - en for you and me. \_\_\_\_\_

336

# PEOPLE WILL SAY WE'RE IN LOVE

from OKLAHOMA!

Copyright © 1943 by WILLIAMSON MUSIC  
Copyright Renewed

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderately

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Don't throw bou - quets at me, don't please my folks too much. Don't laugh at my jokes too much, Peo - ple Will Say We're In Love! Don't sigh and gaze at me, your sighs are so like mine, your eyes must-n't glow like mine. Peo - ple Will Say We're In Love! Don't start collect - ing things, give me my rose and my glove. Sweet - heart, they're sus - pect - ing things, Peo - ple Will Say We're In Love." The score ends with a double bar line.

C Cmaj7 C G7  
Don't throw bou - quets at me, don't please my folks too much.

C D9 Dm7 G7b9  
Don't laugh at my jokes too much, Peo - ple Will Say We're In

C C#dim7 G7 C Cmaj7 C  
Love! Don't sigh and gaze at me, your sighs

G7 C D9  
are so like mine, your eyes must-n't glow like mine.

Dm7 G7 C Cm7 F7 Cm7 F7b9 Bb+ Bb  
Peo - ple Will Say We're In Love! Don't start collect - ing things,

E7 A7 D7 G7 C  
give me my rose and my glove. Sweet - heart, they're sus -

Am7 D7 C G7 C  
pect - ing things, Peo - ple Will Say We're In Love.

337

338

A7C up 1 line

# PUFF THE MAGIC DRAGON

Copyright © 1963; Renewed 1991 Honaloe Melodies (ASCAP) and Silver Dawn Music (ASCAP)  
Worldwide Rights for Honaloe Melodies Administered by Cherry Lane Music Publishing Company, Inc.  
Worldwide Rights for Silver Dawn Music Administered by WB Music Corp.

Words by LEONARD LIPTON  
Music by PETER YARROW

Moderately

A C#m → Em D A D

1. Puff, The Mag - ic Drag - on, lived by \_\_\_ the sea and frolicked in \_\_\_ the  
2.,3.,4. (See additional lyrics)

A F#m → Am B7 → D1 E7 - 97 A C#m

au-tumn mist \_\_\_ in a land called Ho-nah - lee. Lit - tle Jack - ie Pa - per

D A D A F#m B7 E7

loved that ras - cal Puff, and brought him strings and seal - ing wax \_\_\_ and oth - er fan - cy

CHORUS

A E7 A C#m D A

stuff. Oh! Puff, The Mag - ic Drag - on, lived by \_\_\_ the sea and

D A F#m B7 E7 A

frolicked in \_\_\_ the au-tumn mist \_\_\_ in a land called Ho-nah - lee. Puff, The Mag - ic

C#m D A D A F#m

Drag - on, lived by \_\_\_ the sea and frolicked in \_\_\_ the au-tumn mist \_\_\_ in a

1,2,3 4  
B7 E7 A B7 E7 A

land called Ho-nah - lee. To - land called Ho - nah - lee. \_\_\_\_\_

### Additional Lyrics

2. Together they would travel on a boat with billowed sail;  
Jackie kept a lookout perched on Puff's gigantic tail.  
Noble kings and princes would bow whene'er they came;  
Pirate ships would low'r their flag when Puff roared out his name. Oh!  
*Chorus*

3. A dragon lives forever, but not so little boys;  
Painted wings and giant rings make way for other toys.  
One grey night it happened, Jackie Paper came no more,  
And Puff, that magic dragon, he ceased his fearless roar. Oh!  
*To 4th verse.*

4. His head was bent in sorrow, green scales fell like rain;  
Puff no longer went to play along the cherry lane.  
Without his life-long friend, Puff could not be brave,  
So Puff, that mighty dragon, sadly slipped into his cave. Oh!  
*Chorus*

338

Ab → C up 1 line

548

# PRECIOUS LORD, TAKE MY HAND

(Take My Hand, Precious Lord)

Copyright © 1938 by Unichappell Music Inc.  
Copyright Renewed

Words and Music by  
THOMAS A. DORSEY

Slowly

Chord markings: Ab, Ab7, Db, Ab, Eb7, Ab, Ab7, Db, Eb7, Ab, Fine, Ab7, Db, Eb7, Ab, Ab7, Bb7, Eb7, Ab, 2nd time: D.C. al Fine

Lyrics:  
Pre-cious Lord Take My Hand lead me on, let me stand. I am tired. I am weak, I am  
worn. Thru the storm, thru the night lead me on to the light, Take My Hand, Pre-cious  
Lord lead me home. { When my way grows drear, Pre-cious Lord lin-ger  
When the dark-ness ap-pears and the night draws  
near, When my life is al-most gone. Hear my cry, hear my  
near And the day is past and gone. At the riv-er I  
call, Hold my hand, lest I fall Take My Hand, Pre-cious Lord, lead me home.  
stand, Guide my feet hold my hand, Take My Hand, Pre-cious Lord, lead me home.

339



## RED ROSES FOR A BLUE LADY

Copyright © 1948 by Chappell & Co. and Gladys Music  
 Copyright Renewed  
 All Rights Administered by Chappell & Co.

Words and Music by SID TEPPER  
 and ROY C. BENNETT

**Moderately**

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of five staves of music. The lyrics are written below the notes. Chord symbols are placed above the staff lines. The score ends with a double bar line.

I want some Red Ros - es For A Blue La - dy. Mis - ter Flo - rist, take my or - der,  
 please. \_\_\_\_\_ We had a sil - ly quar - rel the oth - er day. \_\_\_\_\_ Hope these pret - ty  
 flow - ers chase her blues a - way. \_\_\_\_\_ Wrap up some Red Ros - es For A Blue La - dy.  
 Send them to the sweet - est gal in town. \_\_\_\_\_ And if they do the trick, I'll  
 hur - ry back to pick your best white or - chid for her wed - ding gown. \_\_\_\_\_

Chord symbols: C, B7, E7, A9, Dm7, G7, Am, D7, G9, Gdim7G7, C, B7, E7, A9, Dm7, Dm7/C, Bb9#11, C, A9, Dm7, D#dim7, C6/E, G7, C.

340

# We Gather Together

Dutch Hymn

Moderato

Piano

We *mf* ga - ther to - ge - ther to ask the Lord's bless-ing; He

The first system of musical notation for the piano accompaniment. It features a treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes.

chast - ens and hast - ens His will to make known. The

The second system of musical notation, continuing the melody and bass line from the first system. The lyrics are written below the notes.

wick - ed op - press - ing now cease from dis - tress - ing. Sing

The third system of musical notation, continuing the melody and bass line. The lyrics are written below the notes.

prais - es to his Name; He for - gets not his own.

The fourth and final system of musical notation, concluding the piece. The lyrics are written below the notes.



# QUE SERA, SERA (WHATEVER WILL BE, WILL BE)

from THE MAN WHO KNEW TOO MUCH

© Copyright 1955 by ST. ANGELO MUSIC and JAY LIVINGSTON MUSIC  
 Copyright Renewed  
 All Rights for ST. ANGELO MUSIC Controlled and Administered by  
 MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.

Words and Music by JAY LIVINGSTON  
 and RAY EVANS

**Moderately bright**      C Dm7

When I was just a lit - tle girl, I asked my moth - er, "What will I be? \_\_\_\_\_

G7 Dm7 G7 Dm7 G7 C

\_\_\_\_\_ Will I be pret - ty? Will I be rich?" Here's what she said to me:

N.C. F F6 F F6 C C6 C

"Que Se - ra, Se - ra, \_\_\_\_\_ What - ev - er will be, will be. \_\_\_\_\_ The

C6 G7 Dm7 G7 Dm7 G7 C F C

fu - ture's not ours to see. \_\_\_\_\_ What will be, will be." \_\_\_\_\_

## Wildwood Flower



I will twine and will min- gle my wav- ing black hair with the



ros- es so red and the li- ly so fair. The myr- tle so green of an



em- er- ald hue, the pale em- a- nit- a and vi'- let of blue.

# Under The Double Eagle

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

The first system of music consists of a treble clef staff, a guitar-style tablature staff, and a rhythmic staff. The treble staff contains a melody in 4/4 time, starting with a quarter rest followed by eighth notes. The guitar staff shows fret numbers (0, 2, 4, 5, 2, 2, 2, 5, 3, 0, 5, 2, 5, 0, 5, 0, 5, 2, 2, 5, 3, 0, 5, 5) and includes a 4/4 time signature. The rhythmic staff uses standard notation to indicate the timing of notes.

The second system continues the melody and guitar accompaniment. The treble staff shows a continuation of the melodic line. The guitar staff includes fret numbers (2, 5, 2, 5, 0, 0, 0, 5, 2, 2, 0, 5, 4, 5, 3, 5, 3, 0, 4, 4, 2, 0, 4, 0, 5, 2, 5, 2, 5, 2, 5, 0, 5, 2) and a 4/4 time signature. The rhythmic staff continues the timing notation.

The third system concludes the piece. The treble staff features a melodic line that ends with a double bar line. The guitar staff shows final fret numbers (0, 5, 3, 3, 3, 3, 3, 3, 2, 0, 0, 5, 4, 5, 5, 2, 5, 0, 3, 2, 0, 5) and a 4/4 time signature. The rhythmic staff provides the final timing for the notes.

F → C up 2 lines

## RELEASE ME

Copyright © 1954 (Renewed 1982) by Acuff-Rose Music, Inc. and  
 Roschelle Publishing in the U.S.A.  
 All Rights outside the U.S.A. Controlled by Acuff-Rose Music, Inc.

Words and Music by ROBERT YOUNT,  
 EDDIE MILLER and DUB WILLIAMS

Moderately slow

F Fdim Bb6 F F7 Bb

Please re lease me, let me go, for  
 I have found a new love, dear, and  
 Please re lease me, can't you see you'd

C7 F C7

I don't love you an y more. To  
 I will a al ways to want her Her  
 be a fool to cling to me. To

F Fdim Bb6 F F7 Bb F

waste our lives would be a sin. Re lease me, and  
 lips are warm while yours are cold. Re lease me, my  
 live a lie would be a pain. So re lease me, and

C7 1,2 F C7 3 F Bb F

let me love a gain.  
 dar ling, let me go.  
 let me love a gain.

345

# Santa Lucia

Swedish folk song



Night walks with hea-vy steps 'round farm and cot-tage. Sha-dows creep

6



'round the earth, sun-light is hid-ing. In-to our dark-ened house

11



en-ters with can-dle light: San-ta - Lu - ci - a, San-ta, Lu - ci - a.

17



In-to our dark-ened house en-ters with can-dle light:

21



San-ta - Lu - ci - a, San-ta, Lu - ci - a.

1. Now 'neath the silver moon, Ocean is glowing,  
O'er the calm billow, Soft winds are blowing.  
Here balmy breezes blow, Pure joys invite us,  
And as we gently row, All things delight us.

*Alternate Refrain:*

Hark, how the sailor's cry, Joyously echoes nigh;  
Santa Lucia, Santa Lucia!  
Home of fair poesy, Realm of pure harmony,  
Santa Lucia, Santa Lucia!

2. When o'er thy waters Light winds are playing,  
Thy spell can soothe us, All care allaying;  
To thee, sweet Napoli, What charms are given,  
Where smiles creation, Toil blest by heaven.

*Alternate Refrain*

D → C Down 1 note & up 1 octave (up 3 lines)

# GO, TELL IT ON THE MOUNTAIN

D A7 D G D



Go, tell it on the moun - tain, o - ver the hills and e - very where -

5 D G D A7 D G D



Go, tell it on the moun - tain that Je - sus Christ is born. While

9 D G D A A7 D G



shep - herds kept their watch - ing, O'er si - lent flocks by night, Be - hold through - out the

14 D E7 A A7 D



hea - vens, There shone a ho - ly light. Go, tell it on the moun - tain,

19 A7 D G D D



O - ver the hills and ev - ry where. Go, tell it on the

22 G D A7 D G D



moun - tain that Je - sus Christ is born.





# SAN FRANCISCO BAY BLUES

583

TRO - © Copyright 1958 (Renewed) and 1963 (Renewed) Hollis Music, Inc., New York, NY

Words and Music by  
JESSE FULLER

Moderately Slow

I got the blues when my Ba - by left me by the San Fran - cis - co Bay. She's tak - en an  
o - cean lin - er and she's gone so far a - way. I did - n't mean to treat her so  
bad. She's the best girl I ev - er have had. She said good - bye - gon - na make me cry. I'm gon - na lay down and  
die. I have - n't got a nick - el, Ain't got a lous - y dime. If she don't come back, I  
think I'm gon - na lose my mind. If she ev - er comes back to stay, There's gon - na  
be an - oth - er brand new day Walk - in' with my Ba - by down by the San - Fran - cis - co Bay.

348

*E → C* down 1 line **ROCKY MOUNTAIN HIGH**

Copyright © 1972 Cherry Lane Music Publishing Company, Inc. (ASCAP) and DreamWorks Songs (ASCAP)  
Worldwide Rights for DreamWorks Songs Administered by Cherry Lane Music Publishing Company, Inc.

Words by JOHN DENVER  
Music by JOHN DENVER and MIKE TAYLOR

**Moderately**

**E** **F#m7** **D** **B**

He was born in the summer of his twenty-seventh year, com-in' Ca - the - dral Moun - tains he saw sil - ver clouds be - low, he saw

**E** **F#m7** **A** **B** **E**

home to a place he'd nev - er been be - fore. He left yes - ter - day be - hind him, you might ev - 'ry - thing as far as you can see. And they say that he got cra - zy once and he

**F#m7** **D** **B** **E** **F#m7** **A** **B**

say he was born a - gain, you might say he found a key for ev - 'ry door. When he tried to touch the sun, and he lost a friend but kept his mem - o - ry. Now he

**E** **F#m7** **D** **B** **E** **F#m7**

first came to the moun - tains his life was far a - way, on the road and hang-in' by a song. walks in qui - et sol - i - tude, the for - ests and the streams seek - ing grace in ev - 'ry step he takes. is full of won - der but his heart still knows some fear of a sim - ple thing he can - not com - pre - hend.

**A** **B** **E** **F#m7** **D** **B** **E**

But the string's al - read - y bro - ken and he does - n't real - ly care, it keeps chang - in' fast and His sight has turned in - side him - self to try and un - der - stand the se - ren - i - ty of a Why they try to tear the moun - tains down to bring in a couple more more peo - ple more

**F#m7** **A** **B** **N.C.** **A** **B** **E**

it don't last for long. But the clear blue moun - tain lake. And the sears up - on the land. And the Col - o - ra - do Rock - y Moun - tain High, I've

**A** **B** **E** **A** **B**

seen it rain - in' fire in the sky. (The shad - ow from the star - light is Talk to God and lis - ten to the cas - I know he'd be a poor - er man - if he

**E** **F#m7** **Emaj7** **A** **E** **F#m7**

soft - er than a lull - a - by. Rock - y Moun - tain High, - u - al - re - ply. nev - er saw an ea - gle fly.

**A** **B** **To Coda** **E** **F#m7** **1** **A** **B** **2** **A** **B** **D.S. al Coda**

Rock - y Moun - tain High. He climbed. Now his life.

**CODA** **E** **A** **B** **E**

It's a Col - o - ra - do Rock - y Moun - tain High, I've

**A** **B** **E** **A**

seen it rain - in' fire in the sky. Friends a - round the camp -

**B** **E** **F#m7** **E** **A**

fire and ev - 'ry - bod - y's high.