

Dm → Am up 2 lines

SEALED WITH A KISS

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Words by PETER UDELL
Music by GARY GELD

Moderately

The musical score is written in G major, 4/4 time, and consists of five systems of music. Each system includes a vocal line with lyrics and a guitar accompaniment line with chord diagrams. The chords are: D, G, Gm, Dm, Gm, F, D+, Gm7, C7, A7, Dm, Gm6, EA7, Dm N.C., Dm, G, Dm, G, Dm, G, G, Dm, E7, B1, A7, N.C., G, Gm, Dm, Gm, C, F, D+, Gm, C, Dm, Gm6, C4, Dm.

"Tho we got - ta say good - bye cold for the sum - mer, Dar - ling I prom - ise you lone - ly sum - mer, But I'll fill the emp - ti -

this: "I'll send you all my love ev - 'ry day in a let - ter. Sealed With A Kiss." Guess it's gon - na be a
ness. I'll send you all my dreams ev - 'ry day in a let - ter. Sealed With A

² Kiss. I'll see you in the sun - light. I'll hear your voice ev - 'ry - where. I'll

run to ten - der - ly hold you, But dar - ling you won't be there. I don't wan - na say good -

bye for the sum - mer, Know - ing the love we'll miss. Oh, let us make a

pledge to meet in Sep - tem - ber, And seal it with a kiss.

G7C down 2 lines & up 1 octave

BLUE SKIES from BETSY

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Words and Music by
IRVING BERLIN

Moderately

Em B+/D# B7/D# G/D C#m7b5 Cm6/Eb G/D
Blue Skies smiling at me. Nothing but Blue Skies

C9 D+ G Em B+/D# B7/D# G/D
do I see. Blue birds singing a song;

C#m7b5 Cm6/Eb G/D C9 D+ G
noth-ing but blue birds all day long. Nev-er saw the sun

Cm/G G Cm/G G Cm/G G Cm/G G
shin-ing so bright. Nev-er saw things go-ing so right. No-tic-ing the days hur-ry-ing by;

Cm/G G D7 G B+ Em B+/D# B7/D# G/D C#m7b5 Cm6/Eb
when you're in love, my how they fly. Blue days, all of them gone. Noth-ing but

G/D C9 D+ 1 G 2 G D G
Blue Skies from now on.

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351

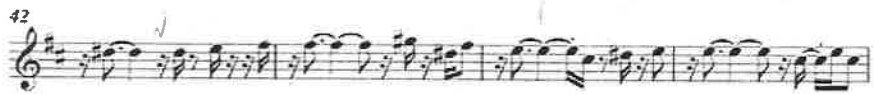
Down 1 line up 1 octave

Frank Sinatra - My way - A mi manera

saxoparaeventos.blogspot.com
sheetsax.blogspot.com

1

♩ = 76.000351



v.s.

2

2



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SEND ME THE PILLOW YOU DREAM ON

591

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Words and Music by
HANK LOCKLIN

Easy 2

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of nine staves of music. The lyrics are written below the notes. Chord symbols (C, F, G7) are placed above the staff to indicate the harmonic structure. The score includes a double bar line with first and second endings for the final phrase.

Send me the pil - low that you dream on. Don't you know that
I still care for you? Send me the pil - low that you
dream on, so, dar - ling, I can dream on it too. Each
night while I'm sleep - ing, oh, so lone ly, I'll
wait ed so long for you so to write me, but
share your love in dreams that once were of true.
just a mem - 'ry's all that's left of you.
Send me the pil - low that you dream on, so, dar - ling, I can
dream on it too. I've too.

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A SIGN OF THE TIMES

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Words and Music by
 TONY HATCH

Moderately (with a beat)

C Em Am Dm7 G7 Dm7 G7

It's A Sign Of The Times — that your love for me — is get - ting so much strong - er.
 It's A Sign Of The Times — that you call me up — when ev - er you feel lone - ly.

C Em Am Dm7 G7 Dm7 G7

It's A Sign Of The Times — and I know that I — won't have to wait much long - er.
 It's A Sign Of The Times — that you tell your friends — that I'm your one and on - ly.

Em Dm

You've changed a lot — some - how — from the one I used to know,
 I'll nev - er un - der - stand the way you treat - ed me —

Em Dm Dm7 G7

for when you hold — me now — it feels like you nev - er want to let me go —
 But when I hold — your hand — I know you could - n't be the way you

2 Dm7 G7 C

used to be. — May - be my luck - y star — at last de - cid - ed to

Bb Dm7 G7 Dm7 G7

shine. May - be some - bod - y knows — how long I've wait - ed to make you mine. —

C Em Am Dm7 G7 Dm7 G7

It's A Sign Of The Times — that you kiss me now — as if you real - ly mean it.

C Em Am Dm7 G7 Dm7 G7

It's A Sign Of The Times — and a year a - go — I nev - er could have seen it.

Em Dm

Don't ev - er change — your mind — and take your love a - way —

Em Dm Dm7 G7

Just leave the fires — be - hind — and ba - by on ly think of how it is to - day. —

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PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG AND SMILE, SMILE, SMILE

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Words by GEORGE ASAF
Music by FELIX POWELL

March tempo

The musical score is written in G major, 2/4 time, with a 'March tempo' marking. It consists of four staves of music. Handwritten guitar chords are written above the notes. The lyrics are: 'Pack Up Your Troubles In Your Old Kit Bag, And Smile, Smile, Smile. While you've a lu-ci-fer to light your fag. Smile, boys, that's the style. What's the use of wor-ry-ing? It nev-er was worth-while. So, Pack Up Your Trou-bles In Your Old Kit Bag And Smile, Smile, Smile.' The chords include G, G7, C, F, B7, Em, A7, D7, and A7.

Chords: G, G7, C, F, G, B7, Em, A7, D7, G, A7, D7, G, C, G, D7, G.

Lyrics:
 Pack Up Your Trou- bles In Your Old Kit Bag, And Smile, Smile, Smile.
 While you've a lu - ci - fer to light your fag. Smile, boys, that's the style. What's the
 use of wor - ry - ing? It nev - er was worth - while. So, Pack Up Your
 Trou - bles In Your Old Kit Bag And Smile, Smile, Smile.

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~~355~~

Country Roads

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Arranged & tabledited by
Nicola Mandorino (2016)

G Em D C G

G Em D C G

D Em C G D C

G D G C G

D G D Em F C G D

G D Em C G

D C G

SEE SEE RIDER

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Words and Music by
MA RAINCY

Moderately

C G7 C G7 C C7

See See Rid - er _____ See what you have done, _____ Lawd, lawd, lawd,

F F#dim7 C G7 C C#dim7 Dm7 G7

Made me love you, Now your gal's _____ done come _____ You made me love _____ you,

Dm7 G7 C D9 G7 C G7 C

Now your gal's done come, _____ I'm go'n' _____ a - way _____ ba - by, _____

C7 F F#dim7

I won't be back 'til Fall, _____ Lawd, lawd _____ lawd, Go'n a - way ba - by, Won't be back 'til

C G7 C C#dim7 Dm7 G7 Dm7 G7 C

Fall. _____ If I find me a good man Won't be back _____ at all. _____ I'm gon - na

G7 C C7

buy _____ me a pis - tol, _____ just as long as I am tall, _____ Lawd, lawd, lawd,

F F#dim7 C G7 C C#dim7

shoot my man, _____ And catch a can - non ball. _____ If he won't _____

G7 Dm7 G7 C G7 C

_____ have me, _____ He won't have no gal at all. _____ See See Ri - der, _____

C7 F F#dim7

Where did you stay last night? _____ Lawd, lawd, _____ lawd, Your shoes ain't but - toned, your clothes don't fit you

C G7 C C#dim7 Dm7 G7 D7 G7 C

right. _____ You did - n't come home _____ 'til the sun was shin - ing bright. _____

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Killing me Softly

A handwritten musical score for the piece "Killing me Softly". The score is written on 20 staves, organized into ten systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and rests. There are several instances of slurs and ties across measures. The handwriting is clear and legible, typical of a personal manuscript.

Waiting For A Train

Jimmie Rodgers

C G⁷ C C⁷ F Fm C , F C Am
 All around the water tank waitin' for a train. A thousand miles a - way from home
 7 D⁷ G⁷ , C G⁷ C C⁷ F Fm C ,
 sleep-ing in the rain. I walked up to a brake-man to give him a line of talk. He
 13 F C D⁷ G⁷ C , G⁷ C C⁷
 said if you've got mon-ey I'll see that you don't walk. I have-n't got a nick-el, not a
 19 F E⁷ , F C D⁷ G⁷
 pen-ny can I show. He said get off you rail-road bum and slammed the box-car
 24 C G⁷ C G⁷ C
 door. Yodel- Ay- Ee- Oooo- lay- Ee- Ay- lay- ee. Yodel- Ay- Ee- Oooo- lay- Ee- Ee.

All around the water tank
 Waitin' for a train.
 A thousand miles away from home
 Sleeping in the rain.
 I walked up to a brakeman
 To give him a line of talk.
 He said if you've got money I'll see
 That you don't walk.
 I haven't got a nickel,
 not a penny can I show.
 He said get off you railroad bum
 and slammed the boxcar door.
 Yodel- Ay- Ee- Oooo-
 lay- Ee- Ay- lay- ee.
 Yodel- Ay- Ee- Oooo-
 lay- Ee- Ee.

He put me off in Texas
 A place I dearly love.
 The wide open spaces all around me,
 The moon and stars above.
 Nobody seems to want me
 Nor to lend me a helping hand.
 I'm on my way from Frisco
 Headin' back to Dixie Land.
 My pocketbook is empty
 My heart is filled with pain.
 I'm a thousand miles away from home
 Just waitin' for a train.
 Yodel-Ay-Ee-Oooo- ...

Well, you wake up in the mor - nin, you hear the big bell ring,
 you go marchin to the ta - ble, see the same damned thing. Knife and fork upon the
 ta - ble, no-thing in the pan. If you say a thing a-bout it,
 you're in trouble with the man. Let the mid night spe - cial shine its light on me,
 Let the mid-night spe - cial shine its ever-lo-vin light on me.

Well, you wake up in the mornin,
 you hear the big bell ring,
 You go marchin to the table,
 see the same damned thing.
 Knife and fork upon the table,
 nothing in the pan.
 If you say a thing about it,
 you're in trouble with the man.
 Let the midnight special
 shine its light on me,
 Let the midnight special shine
 its everlovin light on me.

Yonder come miss Rosie,
 how in the world did you know?
 By the way she wears her apron,
 and the clothes she wore
 Umbrella on her shoulder,
 piece of paper in her hand
 She come to see the gov'nor,
 she wants to free her man.
 Let the midnight special ...

If you're ever in Houston, well,
 you better do the right
 You better not gamble, there,
 you better not fight,
 Or the sheriff will grab ya
 and the boys will bring you down
 The next thing you know, boy,
 You're prison bound.
 Let the midnight special ...

E♭ → C down 1 line up 1 octave

MILY YAKUS and ALLEN JEFFREY

Slowly, with expression

Old Cape Cod

The musical score is written in E-flat major (three flats) and 4/4 time. It consists of ten staves of music. Each staff contains a line of music with guitar chord diagrams and lyrics underneath. The lyrics are: "If you're fond of sand dunes and salt-y air, — Quint lit-tle vil-lag-es here and there; — You're sure to fall in love with old Cape Cod. — If you like the taste of a lob-ster stew, — Served by a win-dow with an o - cean view; — You're sure to fall in love with old Cape Cod. — Wind-ing roads that seem to beck-on you, Miles of green be-neath the skies of blue; Church bells chim-ing on a Sun-day morn', Re- mind you of the town where you were born. If you spend an eve-ning, you'll want to stay, — Watch-ing the moon-light on Cape Cod Bay; — You're sure to fall in love with old Cape Cod. — Cod. —"

Chord diagrams are provided for each staff, including: E♭, B♭m7, E♭9, A♭, C7, F7, B♭7, Fm7, B9, B♭7, E♭, B♭m7, E♭9, A♭, D♭9, E♭, Ebmaj7, E♭7, A♭, Fm7, E♭, B♭m7, E♭9, A♭, D♭9, B♭7, B♭7+5, E♭, B♭m7, E♭9, A♭, E♭, C7, F7, B♭7, E♭, Cm7, Fm7, B9, B♭7, E♭, Fm7, E7, E♭9.

Wabash Cannonball

US trad.

The musical score is written on three staves in treble clef with a common time signature (C). The melody is accompanied by chords: C, C7, F, G7, G7, C, C7, F, G7, and C. The lyrics are: "Oh list-en to the jing-le, the rum-ble and the roar. As she glides along the woodland, through the hills and by the shore. Hear the mighty rush of the engine, hear that lonesome ho-bo call. You're travelling through the jungles on the Wabash Cannon-ball." The first staff ends at measure 5, the second at measure 10, and the third at measure 15.

Oh listen to the jingle,
 The rumble and the roar.
 As she glides along the woodland,
 Through the hills and by the shore.
 Hear the mighty rush of the engine,
 Hear that lonesome hobo call.
 You're travelling through the jungles
 On the Wabash Cannonball.

She came down from Birmingham,
 One cold December day
 As she rolled into the station,
 You could hear all the people say
 There's a girl from Tennessee,
 She's long and she's tall
 She came down from Birmingham
 On the Wabash Cannonball.

From the great Atlantic Ocean
 To the wide Pacific shore
 From the green and flowing mountains
 To the south belt by the shore
 She's mighty tall and handsome,
 And known quite well by all
 She's the combination
 On the Wabash Cannonball.

Our Eastern states are dandy
 So the people always say
 From New York to St. Louis
 And Chicago by the way
 From the hills of Minnesota
 Where the rippling waters fall
 No changes can be taken
 On that Wabash Cannonball.

Here's to daddy Claxton,
 May his name forever stand
 And always be remembered
 'round the courts of Alabam'
 His earthly race is over
 And the curtains 'round him fall
 We'll carry him home to victory
 On the Wabash Cannonball.

Always

A handwritten musical score for the piece "Always" in 3/4 time. The score consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is written in a key with one sharp (F#). The notation includes quarter notes, eighth notes, and dotted notes, with various phrasing slurs and accents. The second staff features a dynamic marking of *mf* and a hairpin crescendo. The third staff includes a dynamic marking of *f*. The fourth staff has a dynamic marking of *mf* and a hairpin decrescendo. The fifth staff concludes the piece with a final cadence. The handwriting is clear and legible.

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INSTRUMENTS- "ALWAYS" WALTZ

[MOD.] ♩ = 108

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written with eighth and quarter notes. Chords are indicated by circled letters above the staff: F, C7, F, F, F7, and A. The second staff continues the melody with chords: E7, A, C7, F, F7, and a complex chord structure of F7/E, F7/E, and F7/E6. The third staff has chords: D7, C-, G-, G-, and Bb-. The fourth staff has chords: F, G9, C7, F, and C7. The fifth staff has a circled '2' above a measure with an F chord, followed by a double bar line and a repeat sign. The sixth staff is empty.

Tavern in the Town



There is a tav-ern in the town, in the town, And there my true love sits him



down, Sits him down and drinks strong wine as hap- py as can be, And ne- ver ne- ver thinks of



me. Fare thee well for I must leave thee do not let the par- ting grieve thee For there



comes a time when best of friends must part, must part. A- dieu, a- dieu kind friends a-



dieu, yes a- dieu, I can no lon- ger stay with you, Stay with you, I'll



hang my harp on a wee- ping wil- low tree, And may the world go well with thee.

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Ghost Riders in the Sky



An old cow- poke went ri- din' out one dark and win- dy day, Up- on a ridge he res- ted as he



went a- long his way; when all at once a migh- ty herd of red- eyed cows he saw, A-



plow- in through the rag- ged skies. And up a clou- dy draw. Yip- pee- yi- yay,



Yip- pee- yi- o The ghost herd in the sky.

C F C

From this val-ley they say you are go-ing. We will miss your bright eyes and sweet

G⁷ C C⁷ F C G⁷ C

smile; For they say you are taking the sunshine that has brightened our pathways awhile.

From this valley they say you are going.
 We will miss your bright eyes
 and sweet smile,
 For they say you are taking the sunshine
 That has brightened our pathways a while.

So come sit by my side if you love me.
 Do not hasten to bid me adieu.
 Just remember the Red River Valley,
 And the one that has loved you so true.

D → C

SINGING THE BLUES

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Words and Music by
MELVIN ENDSLEY

Moderately

Well I nev - er felt more like sing - ing the blues ___ 'cause I nev - er thought_ that I'd ev - er lose_ your
 love, dear. Why'd you do me this way? _____ Well, I nev - er felt more like
 cry - ing all night_ 'cause ev - 'ry - thing's wrong_ and noth - ing ain't right_ with - out you. You got me sing - ing the

blues. _____ moon and stars no long - er shine, the dream is gone I
 thought was mine. There's noth - ing left for me to do but cry _____ o - ver you. Well, I
 nev - er felt more like run - ning a - way_ but why should I go ___ 'cause I could - n't stay_ with - out you.

You got me sing - ing the blues. _____ Well, I blues. _____

893

In the Garden

The musical score for "In the Garden" is written in 6/8 time and consists of four staves. The first staff contains a melodic line with a C chord above the first measure, a C7 chord above the second measure, an F chord above the third measure, and a C chord above the fourth measure. The second staff continues the melody with a G7 chord above the first measure, an Am chord above the second measure, a G chord above the third measure, and a G7 chord above the fourth measure. The third staff features a C chord above the first measure, a G chord above the second measure, a G7 chord above the third measure, and a C chord above the fourth measure. The fourth staff concludes the piece with a C chord above the first measure, an E7 chord above the second measure, an Am chord above the third measure, an F chord above the fourth measure, a C chord above the fifth measure, a G7 chord above the sixth measure, and a C chord above the seventh measure.

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SIXTEEN GOING ON SEVENTEEN

from THE SOUND OF MUSIC

613

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Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Slowly, with expression

F C7 F Dm9 G7 C9 F

You are Six-teen Go-ing On Sev-en-teen, Ba-by, it's time to think! Bet-ter be-ware, be can-ny and care-ful,

Gm7 G7 C7 F C7 F Dm7 G7b9

Ba-by, you're on the brink! You are Six-teen, Go-ing On Sev-en-teen, Fel-lows will fall in line.

C9 F Gm7 C7 F Bb

Ea-ger younglads and rou-es and cads will of-fer you food and wine. To-tal-ly un-pre-

Bb(b5) F7b9 Bb Bb(b5)

pared are you To face a world of men. Tim-id and shy and scared are you of

F D9 G7 C7 F C7 F Gm7b5

things be-yond your ken. You need some-one old-er and wis-er Tell-ing you what to do.

F D7 G9 C7b9 F

I am sev-en-teen go-ing on eigh-teen, I'll take care of you.

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HERNANDO'S HIDEAWAY

from THE PAJAMA GAME

$\text{♩} = 100$ E E⁷ Am E

mf

Am E⁷

I know a dark se- chid-ed place, a

Am E⁷

place where no one knows your face. A glass of wine, a

Am E⁷ Am

fast em-brace. It's called Her-nan-do's Hide-a-way! O-le!

late it gets. It's not at

Am E⁷ Am

At the Gol-den Fun-ger-bowl or

E⁷

an-y place you go,

Am

you will meet your Un-cle Max and ev-ry-one you know.

Dm

But if you go to the spot that I am think-in' of,

B⁷ E⁷

you will be free to gaze at me and talk of

love! Just knock three times and whis-per low, that

Am E⁷

you and I were sent by Joe. Then strike a match and

Am E⁷ Am E⁷ Am

you will know you're in Her-nan-do's Hide-a-way! O-le!

ET → C
B → G
down 1 line

SMOKE GETS IN YOUR EYES

from ROBERTA

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Words by OTTO HARBACH
Music by JEROME KERN

Moderately

Chords: Eb Gm7 Gbdim7 Fm7 Bb7 Eb G7#5 Abmaj7 Adim7

They asked me how I knew my true love was true? I of course re -
They said some - day you'll find, all who love are blind. When your heart's on

Chords: Gm7 Cm7 Fm7 Bb7 | 1 G7 C7 Fm7 Bb7 | 2 Eb

plied, "Some thing here in - side, can - not be de - nied." Eyes.
fire, you must re - al - ize. Smoke Gets In Your

Chords: Bmaj7 G#m7 C#m7 Cdim7 C#m7 F#7

So I chaffed - them and I gay - ly laughed, - to think they could doubt my love.

Chords: Bmaj7 Abm7 Fm7/Bb Bb7 Ebmaj7 C7b9 Fm7 Bb9

Yet to - day, - my love has flown a - way, - I am with - out my love.

Chords: Eb Gm7 Gbdim7 Fm7 Bb7 Eb G7#5 Abmaj7 Adim7

Now laugh - ing friends de - ride, tears I can - not hide, - so I smile and

Chords: Gm7 Cm7 Fm7 Bb7 Eb6 Db6 D6 Eb6/9

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

Bossa Nova

F G7b5 Gm7 C7
Love is like a nev - er end - ing mel - o - dy. Po - ets have com - pared it to a

D7b9 Gm A7 D7 D7b9
sym - pho - ny, a sym-pho-ny con - duc - ted by the light - ing of the moon,

G7b9 Gbmaj7 F
but our song of love is slight - ly out of tune. Once your kiss - es raised me to a

G7b5 Gm7 C7 D7b9 Gm
fe - ver pitch, now theorch - es - tra - tiondoes - n't seem so rich. Seems to me you've changed

Bbm F Em7b5 A Bbdim7 Bm7
the tune we used to sing. Like the Bos - sa No - va love should swing.

E7 A Bbdim7 Bm7 E7 A
We used to har - mo - nize two souls in per - fect time. Now the song is

F#m7 Bm7 E7 C C#dim7 Dm7
dif - ferent and the words don't e - ven rhyme. 'Cause you for - got the mel - o - dy our hearts would al - ways croon.

G7 Gm7 F#dim7 G7 C7 C7b5 F
And so what good's a heart that's slight - ly out of tune. Tune your heart to

G7b5 Gm7 C7 Am7b5 D7
mine the way it used to be. Join with me in har - mo - ny and sing a song of lov - ing. We're

Gm7 Bbm Fmaj7 Dm7 G7
bound to get in tune a - gain be - fore too long. There'll be no De - sa - fi - na - do when your heart be

Eb9 G7 Gm7 C7 F6
longs to me com - plete - ly. Then you won't be slight - ly out of tune. You'll sing a - long with me.

My Prayer

Georges Boulanger, Jimmy Kennedy (1939)

F My Prayer is to lin - ger with you **Fdim7** at the end of the
Bbm6 day in a dream that's di - vine. **Bbm6** **F** **Fdim7** **C7** **C+7** **F** My Prayer is a rap - ture in
Fdim7 blue with the world far a - way **Bbm6** **C7** **C+7** and your lips close to
F mine. **Bbm** To - night while our hearts are a - glow, **Fm**
Fm7 **Bbm** Oh! tell me the words that I'm long - ing to know. **C7** **C+7** My
F6 prayer and the an - swer you **Fdim7** give **C7** may they still be the **Bbm6** same **Bbm** for as long as we
F live that you'll al - ways be **Agn** **Gm7** **C7** there at the end of My Prayer. **F**

In a Shanty In Old Shanty Town

I'm up in the world, But I'd give the
 world, To be where I used to be; A
 heav - en - ly nest, Where I rest the best, Means more than the
 world to me. *Handwritten: Dm7* It's on - ly a shan - ty in
 old Shan - ty Town, The roof is so slan - ty it touch - es the
 ground; But my tum - bled down shack, By an old rail - road track, Like a
 mil - lion - aire's man - sion, is call - ing me back. I'd give up a
 pal - ace, if I were a king; It's more than a pal - ace, it's
 my ev - 'ry thing. *Handwritten: Edim* There's a queen wait - ing there with a sil - ver - y
 crown, *Handwritten: Gm* In a shan - ty in old Shan - ty Town.

The Great Pretender

Oh,

yes, I'm the great pre-tend-er, pre-
 yes, I'm the great pre-tend-er, a-

tend-in' I'm do-in' well. My
 drift in a world of my own. I

need is such I pre-tend too much; I'm
 play the game but to my real shame, you've

1. lone-ly but no one can tell. Oh,
 2. left me to dream all a-lone. Too

real is this feel-ing of make-be-lieve, too
 real when I feel what my heart can't con-ceal. Oh,

yes, I'm the great pre-tend-er, just laugh-in' and gay like a
 clown. I seem to be what I'm
 not you see; I'm wear-in' my heart like a
 crown, pre-tend-in' that you're still a-round. *slowing*

Bb → C up 1 note

Lullaby of Birdland

George Shearing (1952)

Musical score for "Lullaby of Birdland" by George Shearing (1952). The score is written in G major (one flat) and 4/4 time. It consists of nine staves of music with lyrics underneath. Chord symbols are provided above the notes.

Lyrics:

Lul-la-by of Bird-land that's what I al-ways hear
 Have you ev-er heard two tur-tle doves bill-and coo
 when you sigh Nev-er in my word-land could there be ways to re-veal
 when they love? That's the kind of mag-ic mu-sic we make with our lips
 in a phrase how I feel! when we kiss!
 And there's a weep-y old wil-low; he real-ly knows how to cry!
 That's how I'd cry in my pil-low If you should tell me fare-well.
 and good-bye! Lul-la-by of Bird-land whis-per low, kiss me sweet.
 and we'll go fly-in' high in bird-land, high in the sky up a-bove
 all be-cause we're in love.

E♭ → C Down 1 line

Blueberry Hill

(1940) Glenn Miller, Fats Domino

The musical score is written in treble clef with a key signature of two flats (B♭ and E♭) and a common time signature (C). The lyrics are: "I found my thrill on Blue-ber-ry Hill, on Blue-ber-ry Hill when I found you. The moon stood still on Blue-ber-ry Hill and lin-gered un - til my dreams came true. The wind in the wil - low played love's sweet mel - o - dy; but all of those vows we made were nev - er to be. Tho' we're a - part, you're part of me still for you were my thrill on Blue-ber - ry Hill".

Handwritten annotations include: "C" above the first measure, "F A♭" above the second measure, "E♭" above the fifth measure, "B♭7" above the eighth measure, "E♭" above the ninth measure, "A♭" above the tenth measure, "E♭" above the thirteenth measure, "D♭7" above the fourteenth measure, "A♭ G" above the fifteenth measure, "E♭" above the sixteenth measure, "A♭ G" above the seventeenth measure, "D♭7" above the eighteenth measure, "E♭" above the nineteenth measure, "B♭7" above the twenty-first measure, "E♭" above the twenty-second measure, "A♭" above the twenty-third measure, "E♭" above the twenty-fourth measure, "B♭7" above the twenty-sixth measure, "E♭" above the twenty-seventh measure, "A♭" above the twenty-eighth measure, and "E♭" above the twenty-ninth measure. There are also slurs and accents (s) over various notes.

F → C

THE SOUND OF MUSIC from THE SOUND OF MUSIC

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

With much expression

Handwritten notes: *B/C*, *E/F*, *F*, *F/A*, *Bb/D*, *To Coda*, *C7*, *G7*, *G+*, *F*, *B/C*, *E/F*, *F*, *Bb*, *F*, *G*, *G7*, *F*, *F7*, *Bb*, *Fdim*, *Bbdim*, *F*, *F*, *Bb*, *Bbdim*, *F*, *D7*, *G7*, *C*, *G*, *F*, *Bb*, *F*, *Bbdim*, *F*, *F*, *Bb*, *Bbdim*, *F*, *Am*, *Dm*, *Em*, *Am*, *A7*, *Dm7*, *D7*, *G7*, *G*, *D.S. al Coda*, *C7*, *G7*, *CODA*, *Fm/A*, *Bb*, *Bb/D*, *F/C*, *Em*, *Am*, *Em*, *G7*, *F*

The hills are a - live with The Sound Of Mu - sic, With songs they have sung
go to the hills when my heart is lone - ly. I know I will hear

for a thou - sand years. The hills fill my heart with The Sound Of Mu - sic.
what I've heard be - fore

My heart wants to sing ev - 'ry song it hears. My heart wants to beat like the wings of the
birds that rise from the lake to the trees. My heart wants to sigh like a chime that flies from a
church on a breeze, To laugh like a brook when it trips and falls o - ver stones on its way. To

sing through the night like a lark who is learn - ing to pray. I My heart will be blessed
with The Sound Of Mu - sic And I'll sing once more.

378

Have I Told You Lately That I Love You?

Word and Music by Scott Wiseman (1945)

C Fm C Edim G7
 Have I told you late - ly that I love you? Could I
 Have I told you late - ly that I miss you _____ the
 Have I told you late - ly when I'm sleep - ing _____ ev - 'ry

G7 C C+ F
 tell you once a - gain some - how? Have I told with all my heart and
 stars are shin - ing in the sky? _____ Have I told you why the nights are
 dream I dream is you some - how? _____ Have I told you who I'd like to

F C Cdim C F C Cdim G7 C Fm F C C+7
 soul how I a - dore you? Well, dar - ling, I'm tell - ing you now. _____ This heart would
 long when you're not with me? Well, _____
 share my love for - ev - er? Well, _____

F C Cdim G7 C
 break in two if you re - fuse me. _____ I'm no good with - out you an - y - how. _____

C+7 F C Cdim G7
 — Dear, have I told you late - ly that I love you? _____ Well, dar - ling, I'm

G7 1. C Fm G C C+7 *Opt. repeat* 2. C Fm G C Fm *D.S. al Fms* *Fms* C Fm C
 tell - ing you now. This heart would now. Have I now. _____

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F → C (up 2 lines)

THE ENTERTAINER

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By SCOTT JOPLIN

Moderate Ragtime
Play one octave higher throughout

Chords: F, F7, Bb, F/A, F, C7, F, F7, Bb, F, G7, C7, F, F7, Bb, F/A, F, C7, F, F7/Eb, Bb/D, Bbm/Db, F/C, C7, 1 F, 2 F, To next line, 3 F, Fine, Bb, Bbm, F, A, G7, C, F, Bb, Bbm, F, F7, Bb, Bdim7, F, G7, C7, 1 F, 2 F, D.S. al Fine

380

F → C
(Dm → Aa)
up 2 spaces

It's Not For Me To Say

1956

The musical score consists of ten staves of music in a key signature of one flat (Bb). The lyrics are written below the notes. Handwritten guitar chords are written above the staff lines. The score includes a first ending and a second ending.

Lyrics:
 It's Not For Me To Say you love me, It's
 not for me to say you'll al - ways care. Oh, but
 here for the mo - ment I can hold you fast and press your
 lips to mine, and dream that love will last. As
 far as I can see, this is heav - en and
 speak ing just for me, it's ours to share. Per
 haps the glow of love will grow with ev - 'ry pass - ing day, or we may
 nev - er meet a - gain, but then It's Not For Me To Say. It's
 or we may nev - er meet a gain, but then It's Not For Me To Say.

Handwritten Chords:
 Staff 1: Gm7, Gm7, C7, C7(9), Fmaj7, F6
 Staff 2: Gm7, C9, G9, F, A7, D7, D7(9)
 Staff 3: Dm, Gm, Gm7/F, Bm, Em7(5), EA7(9), A/Gm
 Staff 4: A, F7, C#1, Bm7, E7, B1, A, E, Gm7, C7
 Staff 5: Gm7, C9, C7(9), Fmaj7, F6
 Staff 6: Gm7, F7, F+7, Bb, Bbmaj7, Bb6
 Staff 7: Eb9, Fmaj7, Am7(5), D7, D7(9)
 Staff 8: G7, G+7, C9, F6, Abdim7, Gm7, C7
 Staff 9: D7, D7(9), Gm7, C9, F6

Bb → C up 1 note

Kisses Sweeter Than Wine

Jimmy Rodgers

When I was a young man and nev - er been kissed, I got to think - in' o - ver
asked me to mar - ry and be his sweet wife, and we would be so hap - py

what I had missed, I got me a girl, I kissed her and then, Oh, Lord, I
all of our life, He begged and he pleaded. like a nat - ur - al man and then, Oh, Lord, I

kissed her a - gain, Oh, Kiss - es Sweet - er Than Wine.
gave him my hand.

Oh, Kiss - es Sweet - er Than Wine. He

Walkin' After Midnight

Don Hecht and Alan Block (1956)

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of six staves of music. The lyrics are written below the notes. Chord symbols are placed above the staff lines. The score includes a repeat sign at the beginning of the first line and a 'D.S. al Fine' marking at the end of the sixth line.

I'll go out walk - in' af - ter mid - night, in the moon - light, just
walk - in' af - ter mid - night, in the star - light, and

like we used to do. I'm al - ways walk - in' af - ter mid - night, search - in' for you.
pray that you may be some - where just walk - in' af - ter mid - night, search - in' for you.

I'll walk for miles a - long the high - way. That's just my way of
be - ing close to you. I go out walk - in' af - ter mid - night, search - in' for you.

I stop in see a weep in' wil - low cry - in' on his pil - low. May - be he's cry - in' for me. And

as the sky turns gloom - y, night winds whis - per to me. I'm lone - ly as lone - ly as can be. I'll go out

Chord symbols: F, Bb7, F, C7, F, Bb, F/A, Gm7, F, Bb7, F, Gm7, Fins, F, Gm7, F, Gm7, F/A, Gm7, F, Bb7, F, C7, F, Bb, F, Bb, F/A, Gm7, F, Bb7, F, Bb, F, F9, Gm7, Bb, Eb7, F, Fmaj7, F6, F7, Bb, Eb7, F, Adim, Gm7, C7, D.S. al Fine

A WHITE SPORT COAT (AND A PINK CARNATION)

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Words and Music by
 MARTY ROBBINS

Relaxed

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The tempo/style is marked 'Relaxed'. The score consists of six systems of music, each with a vocal line and a piano accompaniment line. Chord symbols are placed above the notes. The lyrics are written below the vocal line.

System 1: Chords: C, Dm, G7, F, G7. Lyrics: A white sport coat and a pink car - na - tion, I'm all dressed up for the dance.

System 2: Chords: C, Am, Dm, G7, C, Dm, G7. Lyrics: A white sport coat and a pink car - na - tion,

System 3: Chords: F, G7, C, F, C, G7. Lyrics: I'm all a - lone in ro - mance. Once you told me long a - go

System 4: Chords: C, D7. Lyrics: to the prom with me you'd go. Now you've changed your mind, it seems

System 5: Chords: G7, C, Dm, G7. Lyrics: Some-one else will hold my dreams. A white sport coat and a pink car - na - tion,

System 6: Chords: F, G7. Lyrics: I'm in a blue, blue mood. A mood.

First Ending: Chords: C, C#dim, Dm, G7. Lyrics: mood.

Second Ending: Chords: C, F, C. Lyrics: mood.

EV → C down 1 line & up 1 octave

The Breeze and I

Al Stillman and Ernesto Lacuona (1928)

The Breeze and I are say - ing with a sigh and Breeze and I are whis - per - ing good - bye that to you dreams no long - er care. The we used to share.

Ours was a love song that seemed con - stant as the moon, end - ing in a strange, mourn - ful tune;

And all a - bout me, they know you have de - part - ed with - out me and we won - der why, The Breeze and I

Chords: Eb, Bb7, Eb, Abm6, Eb, Ebdim, Bb7, Dbm, Eb, Fm7, Eb, Fm7, Bb7, Eb, Eb7, Ab6, Cg, Ab6, Fm7, Bb7, Eb, Abm6, Fm, Bb9, Bb7, Eb, Bb7, Eb

Ep → C down 1 line (up 1 line) ^{both}

Cherry Pink and Apple Blossom White

Jacques Larue, Mack David, Louiguy (1950)

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of five systems of music with lyrics underneath. Chord symbols (Fm7, Bb7, Eb) are placed above the staff lines. The score includes first and second endings, and concludes with a 'D.S. al Fine' instruction and a note to 'take first ending'.

It's che-ry pink and ap-ple blos-som white — When your true lov-er comes your way.
 cher-ry tree. — Be-side an ap-ple tree did grow.
 al-ways write — If there's a new moon bright a-bove,

It's cher-ry pink and ap-ple blos-som white — The po-ets say.
 And there a boy once met his bride to be — long long a-
 It's cher-ry pink and ap-ple blos-som white — When you're in love

The sto-ry goes that once a go The boy looked in-to her eyes, It was a sight to en-thrall, The breez-es
 gent ly ca-ressed, The lov-ers looked up to find, The branch-es

joined in their sighs, The blos-soms start ed to fall. And as they of the two trees were in-ter-twined, And that is why the po-ets
 (take first ending)

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It's a Sin to Tell a Lie

Be sure it's true, when you say, "I Love You," It's a
Sin To Tell A Lie. Mill - ions of
hearts have been bro - ken, just be - cause those words were
spo - ken. I love you, Yes I do, I love
you; If you break my heart I'll die. So be
sure it's true, When you say "I Love You;" It's a
Sin To Tell A Lie

Chords: C, G+, C, E7, F, Dm, G7, Cdim, C, D7, Fm, G7, C, G+, C, F, E7, F, Dm, F, Fm, C, Gm, A7, D7, G7, C

388

Lisbon Antigua

1937

I gave my heart to you in
old Lis-bon that night, Un-der the spell of your
charms, I felt your arms hold me so tight;
Twas heav-en to find such bliss in each
kiss; I lost my heart but I found one so
true, In old Lis-bon with you.

Chords: G7, C#dim, C, Dm7, G7, C, C#dim, G7, Dm7, G7, C, C#dim, Dm7, G7, C, Dm7, C#dim, C, G7, C.

Something's Gotta Give

Johnny Mercer (1954)

Dm F+ Dm7 G+9 Cmaj7 C6

When an ir - re - sist - i - ble force such as you
 When an ir - re - press i - ble smile such as yours
 Fight, fight, fight it with all of our might

Dm F+ Dm7 G9 Ddim C Cmaj7 C6

meets an old im - mov - a - ble ob - ject like me,
 warms an old im - pla - ca - ble heart such as mine,
 Chanc - es are some heav - en - ly star span - gled night

Dm Dm7 Dm6 Dm7 s s Am C+ Am Am6

You can bet as sure as you live,
 Don't say no be - cause I in - sist
 We'll find out as sure as we live,

1. Dm7 C6 A7(?)

Some - thing's got - ta give, some - thing's got - ta give, some - thing's got - ta give.

2. Dm7 C6

some - where, some - how, some - one's gon - na be kissed. So en -

Gm7 C9 C9(5) C9 Fmaj7 Dm7

garde who knows what the fates have in store.

Em G+ Em7 s A9 Dm

from their vast mys - te - ri - ous sky? I'll try

Am7 D9 D7(?) D9 Gmaj7 Em7

hard ig - nor - ing those lips I a - dore

Am Am7 D9 s Dm7 A7(?) D.S. al Coda

But how long can an - y - one try?

Coda Dm7 C6 Dm7 C6

Some - thing's got - ta give, some - thing's got - ta give, some - thing's got - ta give!

Dm → Am up 2 spaces

Whatever Lola Wants (Lola Gets)

Richard Adler / Jerry Ross - from "Damn Yankees" (1955)

What - ev - er Lo - la wants _____ Lo - la gets, _____ and lit - tle
man, lit - tle Lo - la wants you. Make up your mind to have _____
_____ no re - grets, _____ Re - cline your - self, re - sign your - self, you're
through. She'll al - ways get what she'll aim for
_____ and your heart and soul is what she came for. What - ev - er
Lo - la Wants _____ Lo - la gets, _____ Take off your coat, don't you
know you can't win? You're no ex - cep - tion to the rule, _____ She's ir - re -
sist - i - ble, you fool, _____ give _____ in!

Chords: Dm, A+, Dm7, E7, Em7(5), Bb, A7, Gm, Bb, D, A7, Dm, Bb, A7, Dm, Bb, Dm, Ab, A7, Dm.

SOME ENCHANTED EVENING

from SOUTH PACIFIC

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Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Moderately

Some En-chant-ed Eve - ning — You may see a stran - ger, — You may see a stran - ger — A - cross a
Some En-chant-ed Eve - ning — Some-one may be laugh - ing, — You may hear her laugh - ing — A - cross a

crowd - ed room And some-how you know, — You know e - ven then — That some-where you'll see her a -
crowd - ed room And night af - ter night, — As strange as it seems — The sound of her laugh - ter will

gain and a - gain. — dreams — Who can ex-plain it? Who can tell you why?

Fools give you rea - sons, Wise men nev - er try. — Some En-chant-ed Eve - ning —

When you find your true love, — When you feel her call you — A - cross a crowd - ed room, Then fly to her side —

— And make her your own — Or all through your life you may dream all a - lone. —

Once you have found her, Nev - er let her go. Once you have found her, Nev - er let her go!

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SOMEBODY STOLE MY GAL

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Words and Music by
LEO WOOD

Brightly

Eb
Eb/G
Gbdim7
Fm7
Bb7
Fm7
Bb7#5
Eb

Some - bod - y Stole My { Gal _____ } Some - bod - y { stole my pal _____ }
 { pal _____ } { left his gal _____ }

C7
F7

{ } Some - bod - y came and took { her _____ } a - way — { She _____ } did - n't e - ven
 { him _____ } { He _____ }

Bb7
Fm7
Bb7#5
Eb
Eb/G
Gbdim7
Fm7
Bb7

say { she _____ } was leav - in'; The kiss - es I loved so _____
 { he _____ }

Ab7
G7
Bb7
Eb

{ He's _____ } get - ting now I know _____ And Gee! _____ I know that
 { She's _____ }

Eb7
Ab
Abm
Eb

{ she _____ } would come to me _____ if { she _____ } could see _____ { Her _____ } bro - ken - heart - ed
 { he _____ }

F7
Bb7

lone - some { pal _____ } Some - bod - y Stole My { Gal _____ } { Gal _____ }
 { gal _____ } { pal _____ }

1
2

Eb
Eb

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E♭ → C

SONNY BOY from THE SINGING FOOL

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Words and Music by AL JOLSON, B.G. DeSYLVA,
LEW BROWN and RAY HENDERSON

Moderately

Handwritten chords above the first staff: *E♭ C, Gm7b5 C7, A7 Dm, Fm, Dm G7 L, E, Dm G7 C, Fm7 Bb7 Eb*

Handwritten chords above the second staff: *Gm7b5 C7, Fm, Dm, Fm7 Bb7, Cm, Dm G7, C, F7, Eb, Ab7, Eb, E7, G7*

Handwritten chords above the third staff: *C7b9, A7b9, C7, A7, F7, Bb7, G7, C*

Handwritten chords above the fourth staff: *Gm7b5 C7, Fm, Fm7 Bb7, Cm, Fm7 Bb7, Eb, 1 Fm7 Bb7, 2 Eb*

The Naughty Lady of Shady Lane

Roy C. Bennett and Sid Tepper (1954)

C
The naugh - ty la - dy of Shad - y Lane — has the town in a whirl, The

N.C. *Cm* *G7*
naugh - ty la - dy of Shad - y Lane, — me oh, my oh, what a girl!

Cm *G+7* *Cm* *G7* *Cm* *G+7* *Cm*
The naugh - ty lad - y of she
The You should see — how she
things they're try - ing to

G7 *Cm*
Shad - y Lane — has hit the town — like a bomb;
car - ries on — with her ad - mir - ers ga - lore;
pin on her — won't hold much wa - ter I'm sure;
The back - fence gos - sip ain't
She must be giv - ing them
Be - neath the pow - der and

G7 *Cm* *E♭*
been this good — since Ma - bel ran off with Tom
quite a thrill — the way they flock — to her door.
fan - cy lace — there beats a heart — sweet and pure.
Our town was peace - ful and
She throws those come hith - er to
She just needs some - one to

B♭7sus4 *B♭7* *E♭* *Dm7(♭5)* *G7(♭9)*
qui - et — be - fore she came — on the scene;
glanc - es — at ev - 'ry Tom, — Dick and Joe,
change her, — then she'll be nice — as can be;
The la - dy has start - ed a
When of - fered some li - quid re -
If you're in the neigh - bor - hood,

Cm 1. 2. *A♭7(♭5)* *G7* 3. *A♭7(♭5)*
ri - ot — dis - turb - in' the sub - ur - ban rou - tine. wel - come to drop in and
fresh - ment, — the la - dy nev - er, nev - er says "No."
stran - ger, — you're

G7 *C* *G7*
see the naugh - ty la - dy of Shad - y Lane — so de - light - ful to hold The

N.C.
naugh - ty la - dy of Sha - dy Lane, — she's de - lec - ta - ble, quite re - spect - a - ble

Dm7 *G7* *C*
and she's on - ly nine days old!

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Dance Ballerina Dance

C C#dim

Dance Bal- le - ri - na dance and do your pir - ou - ette in rhy - thm with your
Whirl Bal- le - ri - na whirl and just ig - nore the chair that's emp - ty in the

Dm⁷ G Dm G⁷ Dm

ach - ing heart Dance Bal - le - ri - na dance You must n't once for -
sec - ond row This is your mo - ment girl Al - thou he's not out

Dm(maj⁷) Dm⁷ G+⁷ C 1. G⁷ 2.

get a dan - cer has to dance the part Once you
there ap - plaud - ing as you steal the show

E⁷ Dm E⁷ Dm⁶ E⁷ Am⁹ Dm⁶ Am A⁷(⁹)

said his love must wait it's turn you wan - ted fame in -

Dm Dm(maj⁷) D⁹ G⁹sus⁴ G⁷

stead I guess that's your con - cern, we live and learn and love is

C C#dim

gone, Bal - le - rin - a gone So on with your ca - reer, you can't a - fford a

Dm⁷ G Dm⁷ G⁹

back - ward glance Dance on and on and on;

Dm G⁷

A thou - sand peo - ple here have come to see the show as 'round and 'round you

C Bb⁹(⁵) C Db⁹(⁵) C

go, So Bal - le - ri - na dance dance dance!

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An Affair To Remember

Harry Warren

Our love af - fair is a won - drous thing, That
we'll re - joice in re - mem - ber - ing. Our love was
born with our first em - brace, and a page was torn out of
time and space. Our love af - fair may it al - ways
be a flame to burn through e - ter - ni - ty. So,
take my hand with a fer - vent pray'r, That
we may live and we may share a
love af - fair to re - mem - ber.

396

Near You

There's just one place for me, near you. It's like
heav - en to be near you. Times when we're a -
part, I can't face my heart. Say you'll nev - er stray, more than
just two lips a - way. If my hours could be spent,
near you, I'd be more than con - tent near you.
Make my life worth - while, by tell - ing me that I'll spent the
rest of my days near you.

Chords: C7, F, C7, F, C7, F, A7, Dm, F7, Bb, Eb, E7, F, D7, C, E, F

Twilight Time

Buck Ram, Morty Nevins, Al Nevins (1944)

G B⁺7 B⁷ Em *s*

Heav - en - ly shades of night are fall - ing, it's Twi-light Time. — Out of the mist your voice is call - ing,
 Deep - en - ing shad - ows gath - er splen - dor as day is done. — Fin - gers of night will soon sur - ren - der
 Deep in the dark your kiss will thrill me like days of old, — Light - ing the spark of love that fills me

G⁷ C Cm G/D E⁹

It's Twi - light Time. — When pur - ple col - ored cur - tains mark the end of day. — I
 the set - ting sun. — I count the mo - ments, dar - ling, till you're here with me, — To -
 with dreams un - told. — Each day I pray for eve - ning just to be with you, — To -

1. A⁹ A⁷ Am⁷ b⁷ 2,3. A⁹ b⁷ G Am⁷ G *Fine*

hear you, my dear, at Twi-light Time — geth - er, at last, at Twi-light Time, —

B B⁷ Em B⁷dim Em B⁷dim Em

Here in the af - ter - glow of day, — We keep our ren - dez - vous — be - neath — the blue, —

A⁷ b⁷ Bm B^bm b⁷ *D.C. al Fine*

Here in the sweet and same old way, — I fall in love a - gain, — as I — did then. —

Poor People of Paris

(La Goulante du Pauvre Jean)

1 **G7** 2 3

Just got back from Pa - ris, France; All they do is sing and dance; All they've
 sor - ry for the French; Ev - ry guy has got a wench; Ev - ry
 wa - ter from the sink Make a true Pa - ri - sian shrink Wine is
 met a boy named Pierre, Had the cra - zi - est af - fair, And the

C **B/G** **C**

got there is ro - mance. What a trag - e - dy. Ev - ry
 cou - ple's got a bench, Kiss - ing shame - less ly. Night and
 all he'll ev - er drink, And it wor - ries me. For with
 day they part - ed there, He cried bit - ter ly. Pierre was

A7 **Dm** **G7** **C/E** **E♭dim**

bou - le - vard has lov - ers; Ev - 'ry lov - er's in a trance, The poor —
 day they're mak - ing mu - sic While they're mak - ing love in French, The poor —
 wine as cheap as wa - ter, Oh, it makes one stop and think, The poor —
 there to bid her fare - well, But he brought his new girl, Claire, The poor —

G7 **C** **C♯dim** **G7** **C** 1

peo - ple of Pa - ree, I feel
 peo - ple of Pa - ree. Milk or
 peo - ple of Pa - ree. Sis - ter
 peo - ple of Pa - ree. So don't

G7 2 3

go to Pa - ris, France, Not un - less you like to dance. Not un -

4 **C**

less you want ro - mance, Like those poor in - hab - i - tants of Pa - ree.