

Gm → Am

# Petite Fleur

Handwritten musical score for "Petite Fleur" in G minor, 4/4 time. The score consists of seven staves of music with various chords and melodic lines. The chords are handwritten and include Gm, Am, E7, B7, F7, Ddim7, Bdim7, Cm, Eb, and Gm7. The melody is written in treble clef with a key signature of two flats and a 4/4 time signature. The score ends with a double bar line and a repeat sign.

# Hawaiian Wedding Song

1926, 1958

This is the mo - ment I've wait - ed for. I can hear my heart  
sing - ing soon bells will be ring - ing. This is the  
mo - ment of sweet "A - lo - ha," I will love you long - er than for  
- ev - er, prom - ise me that you will leave me nev - er, Here and  
now, dear, all my love I vow, dear, Pro - mise me that you will leave me  
ne - ver, I will love you long - er than for - ev - er. Now that we are  
one, clouds won't hide the sun. Blue skies of Ha - wai - i smile on  
this our wed - ding day. I do love you with all my heart.

401

G 7C

# THAT'S ALL I WANT FROM YOU

Smoothly

A musical score for the song "That's All I Want From You". The score is written on a grand staff with a treble clef and a key signature of one flat (B-flat). The tempo/mood is marked "Smoothly". The lyrics are: "A lit-tle love that slow-ly grows and grows, Not one that comes and goes, That's all I want from you. Don't let me down, oh, show me that you care, re-mem-ber when you give, you al-ways get your share. Don't let me down, I have no time to wait, To-mor-row night not come, when dream-ers dream too late. A lit-tle love that slow-ly grows and grows, not one that comes and goes, That's all I want from you." The score includes various guitar chords such as G, D7, C, Em, Am, and A7. There are also some handwritten annotations, including a circled '9' and a circled 'A'.

A lit-tle love that slow-ly grows and grows, Not one that comes and goes,  
A sun-ny day, with hopes up to the sky, A kiss and no good-  
goes, That's all I want from you. Don't let me down, oh, show me that you  
care, re-mem-ber when you give, you al-ways get your share. Don't let me  
down, I have no time to wait, To-mor-row night not  
come, when dream-ers dream too late. A lit-tle love that slow-ly grows and  
grows, not one that comes and goes, That's all I want from you.

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Bb → C

# Don't You Know?

(Musetta's Waltz) *La Bohème, Puccini*

Don't You Know? I have fall - en in love with you,  
Don't You Know? I was yours from the ver - y day.

For the rest of my whole life through. Can't you see  
That you hap - pened to come my way.

I'm un - der your spell? By the look in my eyes, Can't you  
tell, Can't you tell? Don't You Know? Ev - ry beat of my  
heart keeps cry - ing out, "I want you so!" Don't You Know?

# I'll Be With You In Apple Blossom Time

Neville Flesson and Albert Von Tilzer (1920)

I'm wri - ting you dear, just to tell you, In Sep -  
 tem - ber, You re - mem - ber, Neath the old ap - ple  
 tree, You whis - pered to me, When it blos - somed a - gain, you'd be  
 mine. I've wait - ed un - til I could claim you, I  
 hope I've not wait - ed in vain, For when it's spring in the  
 val - ley, I'm com - ing, my sweet-heart a - gain.  
 I'll be with you in Ap - ple Blossom Time, I'll be  
 with you to change your name to mine, One day in May,  
 I'll come and say, "Hap - py the bride the sun shines on to -  
 day." What a won - der - ful wed - ding there will be,  
 What a won - der - ful day for you and me, Church - bells will  
 chime, You will be mine. In ap - ple blos - som  
 time.

1. C F7 F#7 G7 Ab7 G7 2. C Fm Fm6 C

A04

# The Three Bells

The Browns (1959)

*Bbmaj7* *F Bbm F Bbm F*

There's a vill-age hid-den deep in the val-ley, A-mong the pine trees half for-lorn, And  
 vill-age hid-den deep in the val-ley, Be-neath the moun-tains high a-bove, And  
 vill-age hid-den deep in the val-ley, One rain-y morn-ing dark and gray, A

*Gm C7 F*

there on a sun-ny morn-ing Lit-tle Jim-my Brown was born; So his  
 there, twen-ty years there - af-ter, Jim-my was to meet his love. Man-y  
 soul winged its way to heav-en, Jim-my Brown had passed a-way. Si-lent

*F7 Bb G7 C C7*

par-ents brought him to the chap-el, When he was on-ly one day old, And the  
 friends were gath-ered in the chap-el, And man-y tears of joy were shed, In  
 peo-ple gath-ered in the chap-el, To say fare-well to their old friend, Whose

*F Gm7 C7 F*

priest blessed the lit-tle fel-low, "Wel-come, Jim-my to the fold."  
 June on a Sun-day morn-ing, When Jim-my and his bride were wed:  
 life had been like a flow-er, Bud-ding bloom-ing till the end.

*Bb F*

All the chap-el bells were ring-ing In the lit-tle val-ley town,  
 All the chap-el bells were ring-ing 'Twas a great day in his life,  
 Just a lone-ly beel was ring-ing In the lit-tle val-ley town,

*F7 Bb*

And the song that they were sing-ing, Was for ha-by Jim-my Brown.  
 'Cause the songs that they were sing-ing, Was for Jim-my and his wife.  
 'Twas fare-well that it was sing-ing To our good old Jim-my Brown.

*b7 Gm Cm*

Then the lit-tle con-gre-ga-tion Prayed for guid-ance from a-bove, "Lead us not in-to temp

*Bb F7*

ta-tion, Bless this hour of med-i-ta-tion, Guide him with e-ter-nal  
 Bless, Oh Lord, this cel-e-bra-tion, May their lives be filled with  
 May his sould find the Sal-va-tion of Thy great e-ter-nal

1.,2. *Bb* *F* 3. *Bb*

love. love. There's a love.  
 love. From the love.

*Bb*

*Bb → G up 1 line*

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John 1 line 8 up 1 octave

G → C

# Everybody Loves A Lover

Robert Allen, Richard Adler (1958)

Chorus: **F#m G** **G#m b7** **G#m b7**

Ev - 'ry bod - y loves a lov - er, I'm a lov - er,

**G** **b** **A7**

ev - 'ry - bod - y loves me. An - y how, that's how I feel, Wow! I

**b** **G** **G#m b7**

feel just like a pol - ly - an - na, I should wor - ry, Not for

**G#m b7** **G** **Gmaj7** **G7** **C**

noth - in', Ev - 'ry 'bod - y loves me, Yes, they do! And I love

**G** **G#m b7** **G** **F#m**

ev - 'ry - bod - y, Since I fell in love with you!

## Chorus:

**G** **G#m b7** **G#m b7**

Who's the most pop-u-lar per-son-al - i - ty? I can't help thinkin' it's no one

**G** **G** **G#m b** **b**

else but me. Gee, I feel just a-bout ten feet tall,

**A7** **b** **b7**

Hav-in' a ball, Guess you might call me a pol - ly - an - na.

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# Everybody Loves A Lover

Robert Allen, Richard Adler (1958)

Chorus

Chords: F#m, G, G#m, D7, G#m, D7

Ev - 'ry bod - y loves a lov - er, I'm a lov - er,

Chords: G, G, D, A7

ev - 'ry - bod - y loves me. An - y how, that's how I feel, Wow! I

Chords: D, G, G#m, D7

feel just like a pol - ly - an - na, I should wor - ry, Not for

Chords: G#m, D7, G, Gmaj7, G7, C

noth - in', Ev - 'ry 'bod - y loves me, Yes, they do! And I love

Chords: G, G#m, D7, G, F#m

ev - 'ry - bod - y, Since I fell in love with you!

## Chorus:

Chords: G, G#m, D7, G#m, D7

Who's the most pop-u-lar per-son-al-i-ty? I can't help thinkin' it's no one

Chords: G, G, G#m, D

— else but me. Gee, I feel just a-bout ten feet tall,

Chords: A7, D, D7

Hav-in' a ball, Guess you might call me a pol - ly - an - na.

A06



# It's All In the Game

Charles G. Dawes, Carl Sigman (1951)

Man - y a tear has to fall, but It's All In the Game  
call, that we a know as love.  
Soon he'll be there at your side that with a know sweet as bou - love.  
To Coda quiet.

You have words with him and your fu - ture's look - ing  
And he'll kiss your with your him and your fu - ture's look - ing

dim, But these things — your hearts can rise a - bove. Once in a while he won't

lips and ca - ress your wait - ing fin - ger - tips, And your  
hearts will fly a way.

*Coda*

*D.S. al Coda*

Chords: C7, F, Gm7, C7, F, C7, F, Gm7, C7, F, C7, Fm, C, Cdim, C, Dm7, G7, C7, Cdim, C7, F6, Am7, Dm7, G7, F, G9, C7, F

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# It's All In the Game

Charles G. Dawes, Carl Sigman (1951)

Man - y a tear has to fall, but It's All In the Game  
call, sweet as love.  
Soon he'll be there at your side that with we a know sweet as bou - love. *qu.*  
*To Coda* You have words with him and your fu - ture's look - ing  
And he'll kiss your hearts can rise a - bove. *D.S. al Coda* Once in a while he won't  
*Coda* lips and ca - ress your wait - ing fin - ger - tips, And your  
hearts will fly a - way.

407

Bb → C up 1 note

# If I Didn't Care

Jack Lawrence (1939)

If I did - n't care \_\_\_\_\_ more than words can say \_\_\_\_\_ If I did - n't  
care, \_\_\_\_\_ would I feel this way? \_\_\_\_\_ If this is - n't love, \_\_\_\_\_  
\_\_\_\_\_ then may - be I'm wrong; \_\_\_\_\_ But why do I lie a - wake all  
night and dream all day long? If I did - n't care, \_\_\_\_\_  
\_\_\_\_\_ would it be the same? \_\_\_\_\_ Would my ev - 'ry pray'r be - gin and end with just your  
name? \_\_\_\_\_ and would I be sure that this is love be - yond com -  
pare? \_\_\_\_\_ Would all this be true If I did - n't care for you?

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# The Bells of St. Mary

C

The bells of Saint Ma-ry's, I hear they are cal-ling, the young love, the

G7 D7 G7 C C7 F

true love to come from the sea; And now my be-lo-ved, when red leaves are

Em Am Em Am F Em Dm G7 C

fal-ling. The bells, the bells, ring out, ring out, for you and me.

*Em = Am @ 7*  
*Am = Dm @ 8*

G → C

# Heartaches By The Number

Guy Mitchell (1959)

Heart-ache num-ber one was when you left called me; I nev-er knew that  
 Heart-ache num-ber three was when you called me, and said that you were

I could hurt this way. And heart-ache num-ber two was when you  
 com-ing back to stay. With hope-ful heart I wait-ed for your

came back a-gain; I you came back and nev-er meant to stay.  
 knock on the door; wait-ed, but you must have lost your way.

Now, I've got Heart-aches By The Num-ber, trou-bles by the score;  
 Ev-ry-day you love me less, each day I love you more Yes, I've got

Heart-aches By The Num-ber, a love that I can't win, but the day that I stop  
 count-ing, that's the day my world would end.

A	B	C	D	E	F	G
D	E	F	G	A	B	C

410

D → C

# Nola

Felix Arndt



Section A

Musical notation for Section A, first system. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: D6, E7, A7, D6, E7. Includes handwritten notes 'D', 'C', 'B', 'A', 'D' above the staff and '5 8 6 5 4 3 2 1' above the second staff.

Musical notation for Section A, second system. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: A7, D6, E7, A7, D6. Includes handwritten notes 'D', 'C', 'B', 'A', 'D' above the staff.

Musical notation for Section A, third system. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: A7, D6, E7, A7, D6. Includes handwritten notes 'D', 'C', 'B', 'A', 'D' above the staff.

Section B

Musical notation for Section B, first system. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: Dm, E7/D, Gdim/D, Dm, Gm, A, A7, D. Includes a 'Repeat Section A' box at the end.

Musical notation for Section B, second system. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: Dm, E7/D, Gdim/D, Dm, Gm, E7/G#, Am, A#dim, E7/B, Adim, A7/C#.

Section C

Musical notation for Section C, first system. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: G, E7/D, D7, D7/A, F#7(b5), G, D7.

Musical notation for Section C, second system. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: G, E7/D, D7, Fdim, A7, D7.

Musical notation for Section C, third system. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: G, E7/D, D7, D9, D7, G, D7.

Musical notation for Section C, fourth system. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: G7/D, C/E, Cm/Eb, G/D, Gdim/C#, G/D, C#dim, G, D7, G.

Section D

Musical notation for Section D, first system. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: B7, C#dim, B7/D#, Em.

Musical notation for Section D, second system. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: A7, B7, A7, A7/C#, D6.

Musical notation for Section D, third system. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: B7, G, A7, D, D7, G, A7. Includes a 'Repeat Sections C, A' box at the end.

Musical notation for Section D, fourth system. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: D7, G, A7, D, D7, G, A7.

Musical notation for Section D, fifth system. Bass clef, key signature of one sharp (F#), 4/4 time. Chords: D, A7, D.

*E♭ ⇒ C down 1 space dup 1 octave*

# Small World

Stephen Sonheim, Jule Styne (Gypsy, 1959)

**E♭** **Cm7** **Fm7(♭5)**

Fun - ny, — you're a stran - ger who's come here, come from an - oth - er town.  
 Fun - ny, — you're a girl who goes trav' - ling, rath - er than set - tling down.

**E♭6** **Fm7** **1. B♭9**

Fun - ny — I'm a stran - ger my - self here, Small World, is - n't it?  
 Fun - ny, — 'cause I'd love to go trav' - ling, Small World,

**2. C7** **Fm7** **B♭9** **E♭** **Gm7** **G♭m7** **Fm7** **B♭+7**

is - n't it? We have so much in com - mon, it's a phe - nom - e -

**E♭maj7** **E♭m7** **A♭7** **D♭maj7** **Fm7Em7** **E♭m7** **E♭m/D♭** **C+7** **F9** **B♭+7**

non. We could pool our re - source - es by join - ing forc - es from now on. —

**E♭6** **Cm7** **Fm7(♭5)** **B♭7**

Luck - y, — you're a girl who likes chil - dren, that's an im - por - tant sign.

**E♭** **A♭** **E♭** **E♭/B♭** **Edim7** **Fm7** **B♭9**

Luck - y, — 'cause I'd love to have chil - dren, Small World, is - n't it?

**Gm7** **C+7** **F9** **B♭9** **E♭** **A♭** **E♭**

Fun - ny, is - n't it? Small and fun - ny and fine.

# Fools Rush In

Johnny Mercer (1940)

Dm<sup>7</sup> G<sup>7</sup> C Am<sup>7</sup>  
Fools Rush In where an-gels fear to tread, and so I come to

Dm<sup>7</sup> G<sup>7</sup> C  
you, my love, my heart a-bove my head. Though I

F G<sup>7</sup> C Am<sup>7</sup>  
see the dan-ger there, If there's a

D<sup>7</sup>(<sup>b9</sup>) Am<sup>7</sup> D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>  
chance for me then I don't care.

Dm<sup>7</sup> G<sup>7</sup> C Am<sup>7</sup>  
Fools Rush In where wise men ne-ver go, but wise men nev-er

Dm<sup>7</sup> G<sup>7</sup> B<sup>b7</sup>(<sup>b9</sup>) A<sup>7</sup>  
fall in love so how are they to know?

Dm Fm<sup>6</sup> C Am  
When we met I felt my life be-gin; So o-pen up your

Dm G<sup>7</sup> C Fm<sup>6</sup> A<sup>b7</sup> C  
heart, and let this fool rush in.

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# Seasons In The Sun

F7C up 2 spaces

Words by Rod McKuen  
Music by Jacques Brel

Good-bye to you, my trust-ed friend, we've known each oth-er since we were  
nine or ten,--- to - geth - er we've climbed hills and trees,  
learned of love and A. B. C.'s, skinned our hearts and skinned our  
knees. Good - bye my friend it's hard to die,  
when all the birds are sing - ing in the sky,---  
now that Spring is in the air, pret - ty girls are ev - 'ry -  
where, think of me and I'll be there. We had  
joy. we had fun, we had sea - sons in the sun, but the hills that we climb were just  
sea - sons out of time. We had joy, we had fun, we had sea - sons in the sun, but the  
wine and the song, like the sea - sons, have all gone. We had joy, we had fun, we had  
sea - sons in the sun, but the wine and the song, like the sea - sons, have all gone. We had

Chords: F, C, F, Gm, C, F, C, F, G, C, F, C, Gm, C, F, C, F, C, Bb, Gm, C, F, Bb, Gm, C, F, Bb, Gm, C, F

Em → Am

down 2 lines & up an octave

### Black Is the Color of My True Love's Hair

Am F G Am  
Black black black is the color of my true love's hair. His lips  
F C E F  
are some-thing won-drous fair. The pur-est eyes and the  
E F G Am  
brav-est hands. I love the ground wher-on he stands.

F → C up 2 lines

# In the Still of the Night

Cole Porter (1937)

up an octave

# Hello, Young Lovers

Rodgers and Hammerstein (1951)

Hel - lo, young lov - ers, who - ev - er you are, I hope your  
brave, young lov - ers, and fol - low your star; be brave and  
trou - bles are few. All my good wish - es go  
faith - ful and true. Cling ver - y close to each  
with you to - night I've been in love like you. Be  
oth - er to - night I've been in love like you.

1. know how it feels to have wings on your heels, and to  
fly down a street in a trance. You fly down a  
street on a chance that you'll meet, and you meet not real - ly by  
chance. Don't cry, young lov - ers, what - - ev - er you  
do, don't cry be - cause I'm a lone.  
All of my mem - 'ries are hap - py to - night, I've had a  
love of my own. I've had a love of my  
own like yours, I've had a love of my own!

Chords: C, G/B, Fm/C, G7/B, Bb/Bb, G7/B, Dm7, Dm7/G, G7, C, F/A, C7sus4/G, F, E7, Am, Dm7, G7, C, Fm/C, G7/B, Bb/Bb, G7/B, Dm7, G7, F/A, Fm/Ab, C/G, Dm, B/C, G7, C.

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F<sub>b</sub> → C down 1 line & up 1 octave

# Love Walked In

George and Ira Gershwin (1938)

Love walked right in and drove the shadows away; love  
walked right in and brought my sun-ni-est day. One ma-gic mo-ment  
and my heart seemed to know that love said "Hel-lo," though not a  
word was spo-ken. One look and I for-got the gloom of the past;  
One look and I had found my fu-ture at last.  
One look and I had found a world com-plet-ly  
new, when Love Walked In with you.



# Ruby

Mitchell Parish / Heinz Roemheld (1953)

G+7 C Cmaj7 C#dim7 Gm7 G7(9)  
 They say, say, say, Ru - by, you're like a dream, not al - ways what you  
 say, say, say, Ru - by you're like a song; you don't know right from  
 say, Ru - by, you're like a flame, in - to my life you

Em Em7 Am Fmaj7 Fm(maj7)  
 seem, \_\_\_\_\_ and though my heart may break when I a - wake, let it be  
 wrong, \_\_\_\_\_ and in your eyes I see heart - aches for me, but from the  
 came. \_\_\_\_\_ and though I should be - ware, still I don't care. \_\_\_\_\_ you thrill me

*To Coda*  
C+ C6 Dm7(9) G+7 Cmaj7 Dm7 G7(9)  
 so. \_\_\_\_\_ I on - ly know, Ru - by it's you. \_\_\_\_\_ They  
 start, \_\_\_\_\_ who stole my  
 so. \_\_\_\_\_ I on - ly

2. Dm7(9) G+7 C6 Dm7 Ebdim7 C/E Fm G+7  
 heart? Ru - by, it's you. \_\_\_\_\_ I hear your voice \_\_\_\_\_ and I must come to

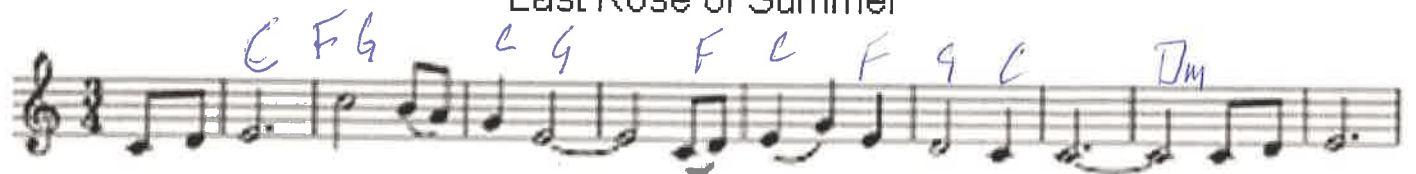
Cmaj7 C6 Fm Fm6 Dm7 G7 G+7  
 you. \_\_\_\_\_ I have no choice, \_\_\_\_\_ what else can I do? \_\_\_\_\_ They

⊕ *Coda*  
Fm G+7 C6  
 know, Ru - by, it's you. \_\_\_\_\_

A20

# Last Rose of Summer

C F G C G F C F G C Dm



'Tis the last rose of summer left blooming all alone. All her love-

C A<sub>7</sub> E<sub>m</sub>



ly companions are faded and gone. No flower of her kindred, no

F Dm C F G C G F C F G C



rose-bud is nigh, to reflect back her blushes And give sigh for sigh.



Down 1 line & up an Octave

E♭ → C

# To Each His Own

Jay Livingston / Ray Evans

Wise men have shown life is no good a lone  
 Day needs night, flow-ers need light, I need you I need  
 you. A rose must re-main with the sun and the rain or its  
 love-ly pro-mise won't come true. To each his own, to each his own  
 and my own is you. What good is a song if the  
 words just don't be-long and a dream must be a dream for two No  
 good a-lone, to each his own, For me there's you If a  
 flame is to grow there must be a glow, To o-pen each door there's a key. I  
 need you I know, I can't let you go, your touch means too much to me. two  
 lips must in-sist on two more to be kissed or they'll ne-ver know what love can  
 do. To each his own, I've found my own one and on-ly you.

Chord symbols: E♭, D♭, Cm, Fm7, F♭11, B♭7, B♭9, Fm7, B♭7, Fm7, B♭9, E♭, Fm7, B♭9, Fm7, B♭, Fm, E♭, Ab, Cm7, C7, Gm7, C7, Fm7, B♭7, Fm7, B♭7, B♭7(9), E♭.

*E♭ = C Down 1 line & up 1 octave*

# Where Or When

*Rodgers and Hart (1937)*

*E♭ E♭6 E♭maj7 Fm7*

It seems we stood and talked like this be - fore. We looked at each oth - er in the  
 The clothes you're wear - ing are the clothes you wore. The smile you are smiling you were

*Fm7/B♭ E♭maj7 Cm7 Fm7 B♭7*

same way then, but I can't re - mem - ber Where Or When.  
 smil - ing then, but I can't re - mem - ber

*Cm Fm7 Dm7 G7 Dm7 G7*

Some things that hap - pen for the first time,

*Cm Fm7 Cm7 F7 Fm7 B♭7*

seem to be hap - pen - ing a - gain.

*E♭ E♭6 E♭maj7 E♭+7*

And so it seems that we have met be - fore, and

*A♭6 Gm7 Fm7 Gm7 C7*

laughed be - fore, and loved be - fore, but

*Fm7 B♭7 B♭7(9) E♭ A♭m E♭*

who knows Where Or When

*A23*

# El Paso

Marty Robbins (1959)

*C* *Dm* *G7*

Out in the West Tex - as in town of El Pa - so, I fell in love with a  
 Night-time would find me in Ro - sa's can - ti - na, Mu - sic would play and Fe -

1. *C* *F* *C* 2. *C* *F* *C*

Mex - i - can girl. whirl.

*C* *Dm* *G7*

Black - er than night were the eyes of Fe - li - na, Wick - ed and e - vil while  
 Just for a mo - ment I stood there in si - lence, Shocked by the foul e - vil  
 Back in El Pas - o my life would be worth - less, Ev - 'ry - thing's gone, in life  
 Off to my right I see five mount - ed cow - boys, Off to my left ride a

*C* *F* *C* *Dm*

cast - ing a spell. My love was deep for this Mex - i - can mai - den,  
 dead I had done. Man - y thoughts raced through my mind as I stood there,  
 noth - ing is left. It's been so long since I've seen the young maid - en,  
 doz - en or more. Shout - ing and shoot - ing I can't let them catch me,

*G7* *C* *F* *C* *F*

I was in love but in vain I could tell. One night a  
 I had but one chance and that was to run. Out through the  
 My love is strong - er than my feat of death. I sad - dled  
 I have to make it to Ro - sa's back door. Some - thing is

*Bb* *F* *Bb* *C7*

wild young cow - boy came in Wild as the West Tex - as wind.  
 back door of Ro - sa's I ran Out where the hors - es were tied.  
 up and a way I did go, Rid - ing a lone in the dark.  
 dread - ful - ly wrong for I feel a deep burn - ing pain in my side.

Dash - in and dar - ing, a drink he was shar - ing with  
 I caught a good one, it looked like it could run.  
 May - be to - mor - row a bul - let will find me, To -  
 Though I am try - ing to stay in the sad - dle,

*F* *G* *G7*

wick - ed Fe - li - na, the girl the I loved. So in an ger I  
 Up on its back and a way I did ride. Just as fast as I  
 night noth - ing's worse than this pain in my heart. And at last here I  
 I'm get - ting wear - y un - a - ble to ride. But my love for Fe -

*C* *Dm* *G7*

chal - lenged his right for the love of this maid - en, Down went his hand for the  
 could from the West Tex - as town of El Pas - o, Out to the bad - lands of  
 am on the hill o - ver look - ing El Pas - o, I can see Ro - sa's can -  
 li - na is strong and I rise where I've fall - en, Though I am wear - y I

*C* *F* *C* *Dm*

gun that he wore. My chal - lenge was an - swered in less than a  
 New Mex - i - co. My love is strong and it push - es me  
 ti - na be - low. My love is strong and it push - es me  
 can't stop to rest.

*G7* *C*

heart - beat, The hand - some young stran - ger lay dead on the floor.  
 on - ward, Down off the hill to Fe - li - na I go.  
 ri - fle, I feel the bul - let go deep in my chest.

*C* *Dm* *G7*

From out of no - where Fe - li - na has found me, Kiss - ing my  
 Cra - dled by two lov - ing arms that I'll die for, One lit - tle

*C*

check as she kneels by my side.  
 kiss, then Fe - li - na good - bye.

# April In Portugal

Jimmy Kennedy / Raul Ferrao (1947)

I found my A - pril dream in Port - u - gal with you When we dis - cov - ered  
ro - mance, like we nev - er knew, My head was in the clouds, My  
Then morn - ing brought the rain, And  
heart went cra - zy too, And mad - ly I said: "I love you." Too  
now my dream is through But still me heart says "I love you."  
soon I heard you say: "This dream is for a day" That's Port - u - gal and  
love in A - pril! And when the show - ers fell, Those tears I know so  
well, They told me it was spring fool - ing me. I

*Chords:* C, C<sup>6</sup>, C<sup>+</sup>, G<sup>7</sup>, G<sup>6</sup>, Bdim, G<sup>7</sup>, Em, G<sup>7</sup>, C, C<sup>6</sup>, C<sup>+</sup>, G<sup>7</sup>, G<sup>9</sup>, Bdim, G<sup>7</sup>, Em, G<sup>7</sup>, C, *Fine*, Cm, E<sup>b</sup>+/C, Cm<sup>7</sup>, Cm<sup>6</sup>, A<sup>b</sup>, Cm, G<sup>7</sup>, A<sup>b</sup>dim, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>+</sup>7, G<sup>7</sup>, G<sup>+</sup>7, C, *D.C. al Fine*

425

*Cm → Am* *down 1 line & up 1 octave*  
**Cry Me A River**

*Em* *Fm* *Am* *Ab* *Cm<sup>6</sup>* *Cm<sup>7</sup>* *Dm* *Fm<sup>7</sup>* *Am* *Gm* *B<sup>b</sup>+7*

Now you say you're lea - ving You cry the long night  
 Now you say you're sor - ry For be - in' so un -

*D<sup>maj</sup>7* *Dm<sup>7</sup>* *G<sup>7</sup>* *Gm<sup>7</sup>* *C+7* *F<sup>9</sup>*

thru. Well, you can Cry Me a Ri - ver. Cry me a Ri - ver  
 true,

*Fm<sup>7</sup>* *B<sup>b</sup>7* *Fm<sup>7</sup>* *E<sup>b</sup>6* *E<sup>b</sup>dim* *A<sup>b</sup>m<sup>6</sup>* *D<sup>7</sup>(9)* *Gm*

I cried a ri - ver o - ver you You drove me, near - ly drove me

*Cm<sup>6</sup>* *D<sup>7</sup>* *Gm* *Gm<sup>6</sup>* *Cm<sup>6</sup>* *D<sup>7</sup>*

out of my head While you ne - ver shed a tear,

*Gm* *Cm<sup>6</sup>* *D<sup>7</sup>sus<sup>4</sup>* *D<sup>7</sup>* *G*

Re - mem - ber? I re - mem - ber all that you said, told me love was too ple - be - ian,

*Dm<sup>7</sup>* *G<sup>7</sup>* *Cm* *Ab* *Cm<sup>6</sup>* *Cm<sup>7</sup>*

Told me you were thru with me, an' Now you say you love me,

*Fm<sup>7</sup>* *Gm* *B<sup>b</sup>+7* *E<sup>b</sup>maj<sup>7</sup>* *Dm<sup>7</sup>* *G<sup>7</sup>* *Gm<sup>7</sup>* *Gdim* *C+7*

Well, just to prove you do. Come on, an' Cry me a Ri - ver,

*F<sup>9</sup>* *Fm<sup>7</sup>* *B<sup>b</sup>7* *Fm<sup>7</sup>* *E<sup>b</sup>*

Cry me a Ri - ver I cried a ri - ver o - ver you.

426

# Concierto de Aranjuez - Adagio

427

T	0	0	0	0	5	3	5	0	0	5	6	8	10	8	6	
A	1	1	1	1				1	1			0				
B	2	2	2	2				2	2							
T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
A	1	1	1	1	5	6	8	5	7	3	1	1	0	0	3	3
B	2	2	2	2				5		2	2	2	2	2	2	2
T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
A	1	1	1	1	2	3	3	3	1	0	0	2	1	4	2	
B	2	2	2	2												
T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
A	1	1	1	1	0	1	3	3	3	1	0	0	2	2	2	
B	2	2	2	2												
T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
A	1	1	1	1	10	8	10	10	10	10	10	10	10	10	10	
B	2	2	2	2												
T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
A	1	3	1	3	0	1	3	5	6	8	5	7	8	10	8	
B	2	2	2	2												

428

E♭ → C  
Down 1 line up 1 octave

# 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♭). It consists of seven staves of music. The lyrics are written below the notes, and guitar chords are indicated above the staff lines. The lyrics are: "I found my thrill on Blue-ber-ry Hill, on Blueber-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". The guitar chords are: E♭7, A♭, E♭, B♭7, E♭, A♭, E♭, D♭7, E♭, A♭, E♭, E♭, D7, Gm, D7, Gm, D7, G, B♭7, E♭7, A♭, E♭, B♭7, E♭, A♭, E♭.

428

*E<sub>b</sub> => (down 1 line up 1 octave*

# Because of You

1940

All my days were lone - ly ones, till you came a - long.  
Now my days are hap - py ones; you filled my life with song Be - cause Of  
You there's a song in my heart. Be - cause Of  
You my ro - mance had its start. Be - cause Of  
You the sun will shine, the moon and stars will say you're mine for -  
ev - er and nev - er to part. I on - ly live for your  
love and your kiss. It's pa - ra - disa to be near you like  
this. Be - cause Of You my life is now worth -  
while; and I can smile, Be - cause Of You.

*Handwritten annotations:*  
- A circled **B<sup>b</sup>m<sup>6</sup>** chord above the first staff.  
- A circled **B<sup>b</sup>m<sup>6</sup>** chord above the fifth staff.  
- A checkmark above the **B<sup>b</sup>+** chord above the sixth staff.  
- A checkmark above the **B<sup>b</sup>+** chord above the seventh staff.

429



G → C down 2 lines & up 1 octave

# Be My Love

Lyrics: Sammy Cahn, Music: Nicholas Brodsky (1949)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of several systems of music, each with a vocal line and a guitar accompaniment line. The lyrics are written below the notes, and guitar chords are indicated above the staff. The score includes a first ending and a second ending.

**System 1:**  
 Chords: C, Am<sup>6</sup>, B+, B<sup>7</sup>  
 Lyrics: Be My Love, for and no one else can end set this yearn - ing; Love, and with your kiss - es end set me burn - ing;

**System 2:**  
 Chords: Em, Em<sup>6</sup>, F#7(9), B<sup>7</sup>, E7(9)  
 Lyrics: This need that you and you a - lone seal cre - ate. Just One kiss is all I need to seal my fate. And

**System 3:**  
 Chords: Fdim, Am, B<sup>b</sup>dim, G, D<sup>7</sup>, Em, B<sup>7</sup>  
 Lyrics: fill my arms the way you've filled my dreams, the dreams that

**System 4:**  
 Chords: Em, A<sup>7</sup>, Am<sup>7</sup>, D<sup>9</sup>  
 Lyrics: you in - spire with ev - 'ry sweet de - sire Be My

**System 5:**  
 Chords: 2. Fdim, Am, B<sup>b</sup>dim, G  
 Lyrics: hand in hand, we'll find love's prom - ised land. There'll

**System 6:**  
 Chords: B<sup>7</sup>, Em, B<sup>7</sup>, Em, Am<sup>7</sup>, D<sup>7</sup>, Dm<sup>6</sup>  
 Lyrics: be no one but you, for me e - ter - nal -

**System 7:**  
 Chords: Bm<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>(9), G  
 Lyrics: ly, If you will Be My Love.

A30

F=6 up two lines

# Wish You Were Here

Harold Roma (1952)

They're not mak-ing the skies as blue this year, Wish you were here! As  
blue as they used to when you were near, Wish you were here! And the  
morn-ings don't seem as new, Brand - new as they did with you. Wish you were  
here! Wish you were here! Wish you were here! Some-one's paint-ing the leaves all  
wrong this year. Wish you were here! And why did the birds change their song this  
year! Wish you were here! They're not shin-ing the stars as bright; They've sto-len the joy from the  
night! Wish you were here! Wish you were here! Wish you were here!

431

G → C Down 2 lines up 1 octave

# We'll Meet Again

We'll meet a - gain, Don't know where, don't know when, But I  
 know we'll meet a - gain some sun - ny day.  
 Keep smil - lin' through Just like you al - ways do, Till the  
 blue skies drive the dark clouds far a - way. So will you  
 please say he - llo to the folks that I know, Tell them I won't be long  
 They'll be hap - py to know that as you saw me go I was sing - ing this  
 song. We'll meet a - gain, don't know where, don't know  
 when, But I know we'll meet a - gain some sun - ny day.

868 16 82  
 807 40 53  
 78156  
 432

# AURA LEE

The image shows a musical score for the song "Aura Lee". It consists of four staves of music, all in treble clef and 2/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The music is written in a simple, folk-like style. Above the first staff, the chords C, D7, G7, and C are indicated. Above the second staff, the chords C, D7, G7, and C are indicated. Above the third staff, the chords C, E7, Am, and E7 are indicated. Above the fourth staff, the chords C, D7, G7, and C are indicated. The music is written in a simple, folk-like style.

433

Violin

# Loch Lomond

Traditional

**Andantino**  
4

Handwritten annotations above the staffs include chord symbols: G, Am, D, G, Em, D, C, G, Am, C, D, G, Em, G, D7, G, G, C, D, G, Em, D, C, G, Am, C, G, D7, G. Performance markings include *p* (piano) and *rit.* (ritardando). Measure numbers 8, 13, 18, and 20 are indicated on the left. The first ending is marked '1.' and the second ending is marked '2.'.

A34

Flute

# Long, Long Ago

Thomas H. Bayly

**Andante**

6

11

14

435

# I TALK TO THE TREES

Words by  
ALAN JAY LERNER

Music by  
FREDERICK LOEWE

Moderately

The musical score is written in G major, 4/4 time, and consists of nine staves of music. The melody is in the treble clef. The lyrics are written below the notes. Chord symbols are placed above the staff lines. The tempo is marked 'Moderately'. The score includes a key signature change from one flat to no flats in the fifth staff. The lyrics are: 'Julio: I talk to the trees, but they don't lis - ten to me. I talk to the stars, but they nev - er hear me. The breeze has - n't time to stop and hear what I say, I talk to them all in vain. But sud - den - ly my words reach some - one else - 's ear, touch some - one else - 's heart strings too. I tell you my dreams and while you're lis - t'ning to me, I sud - den - ly see them come true.'

Julio: I talk to the trees, but they don't lis - ten to me.

I talk to the stars, but they nev - er hear me.

The breeze has - n't time to stop and hear what I say,

I talk to them all in vain.

But sud - den - ly my words reach some - one else - 's ear,

touch some - one else - 's heart strings too.

I tell you my dreams and while you're lis - t'ning to me,

I sud - den - ly see them come true.

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436

# WAND'RIN' STAR

from PAINT YOUR WAGON

Words by ALAN JAY LERNER

Music by FREDERICK LOEWE

Moderately

*E<sub>b</sub>* *B<sub>b</sub>7* *E<sub>b</sub>* *B<sub>b</sub>13/*E<sub>b</sub>**



I was born un-der a wand' - rin'

*E<sub>b</sub>*



star. I was born un-der a

*F<sub>m</sub>/*E<sub>b</sub>** *A<sub>b</sub>*



wand' - rin' star. Wheels are made for roll - in'

*E<sub>b</sub>* *E<sub>dim</sub>*



Mules are made to pack. I nev - er seen a sight that did - n't look

*F7sus* *F7* *B<sub>b</sub>7sus* *B<sub>b</sub>7* *E<sub>b</sub>*



bet - ter look - in' back. I was

*B<sub>b</sub>13/*E<sub>b</sub>**



born un-der a wand' - rin'

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437



*Db → C Down 1 note*

# The Breeze and I

*Al Stillman and Ernesto Lecuona (1928)*

The Breeze and I are say - ing with a sigh \_\_\_\_\_ that  
Breeze and I are whis - per - ing good - bye \_\_\_\_\_ to

you \_\_\_\_\_ no long - er \_\_\_\_\_ care. \_\_\_\_\_ The  
dreams \_\_\_\_\_ 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: Db, Ab7, Db, Gbm6, Db, Dbdim, Ab7, Ebm7, Db, Ebm7, Ab7, Db, Gbm6, Ebm7, Bbm, Gbm6, Ebm7, Ab7, Db, Gbm6, Ebm7, Ab9, Ab7, Db, Ab7, Db*

# Forget Domani

G7A up 1 note

Let's for-get a-bout to - mor - row, Let's for-get a-bout to - mor - row,

Let's for-get a-bout to - mor - row for to - mor - row ne - ver comes. comes.

Do - ma - ni, for - get do - ma - ni, Let's live for

now and an - y - how, who needs do - ma - ni. The moon-light,

let's share the moon-light, Per - haps to - geth - er we will nev - er be a -

gain. Ah - che lu - na, ah - che ma - re,

With such a moon and such a sea and you with me. I get so

diz - zy when you're stand - ing near, - It's not the mu - sic that you hear, - My heart is bea - ting

like a jun - gle drum. Let's take the min - utes as they speed a - way, - and

hope it's true what peo - ple say, - When you're in love to - mor - row ne - ver comes.

----- Repeat Chorus (Let's Forget About Domani) -----

Do - ma - ni, for - get do - ma - ni, With such a moon and such a

sea and you with me. Let's take the min - utes as they speed a - way. And hope it's true what

peo - ple say - when you're in love to - mor - row nev - er comes.

----- Repeat Chorus (Let's Forget About Domani) -----

439

E♭ → C

Down 1 note & up 1 oct

# The High and the Mighty

Dimitri Tiomkin / Ned Washington (1954)

I was high and might - y, How I laughed at love and the stars a - bove,  
 Then you came like a gen - tle flame and helped me to find my way!  
 I was high and might - y And I told my heart Where to stop and start,  
 Now I find that I was blind, I'm learn - ing it day by day!  
 Love can change things, — Re - ar - ange things, — Oh, what  
 strange things. love can do! I'm not high and might - y But I  
 have what's worth All the gold on earth, I have you and I give my heart For -  
 ev - er and ev - er to you, you, you,

434  
440

*Fb → C* Down 1 note & up 1 octave

# Secret Love

Paul Francis Webster and Sammy Fain (1953)

**E<sup>b</sup>6** **Fm<sup>7</sup>** **E<sup>b</sup>6** **Fm<sup>7</sup>** **B<sup>b</sup>7(9)** **E<sup>b</sup>** **E<sup>b</sup>6** **Fm<sup>7</sup>** **B<sup>b</sup>7** **E<sup>b</sup>6** **B<sup>b</sup>7(9)**  
 Once I had a Se - cret Love That lived with  
 So I told a friend - ly star, The way that

**E<sup>b</sup>6** **B<sup>b</sup>dim** **Fm<sup>7</sup>/B<sup>b</sup>** **B<sup>b</sup>7** **Fm<sup>7</sup>/B<sup>b</sup>** **B<sup>b</sup>7** **Fm<sup>7</sup>**  
 in the heart of me, All too  
 dream - ers of - ten do, Just how

**B<sup>b</sup>7** **Fm<sup>7</sup>** **B<sup>b</sup>7** **Fm<sup>7</sup>** **B<sup>b</sup>7** **Fm<sup>7</sup>**  
 soon my Se - cret Love Be - came im -  
 won - der - ful you are, And why I'm

**B<sup>b</sup>6** **Fm<sup>7</sup>** **B<sup>b</sup>7(9)** **E<sup>b</sup>** 1. **Fm<sup>7</sup>** **B<sup>b</sup>7** 2.  
 pa - tient to be free. (you)  
 so in love with you

**Cm** **F<sup>7</sup>** **Cm<sup>7</sup>/G** **F<sup>7</sup>/A** **B<sup>b</sup>** **Dm** **B<sup>b</sup>/D** **E<sup>b</sup>11**  
 Now I shout it from the high - est hills, E - ven

**E<sup>b</sup>7** **A<sup>b</sup>maj<sup>7</sup>** **A<sup>b</sup>6** **A<sup>b</sup>m<sup>7</sup>** **E<sup>b</sup>/G** **E<sup>b</sup>**  
 told the gold - en daf - fo - dils; At last my heart's an o - pen

**Gm<sup>7</sup>(5)** **C<sup>7</sup>(9)** **C<sup>7</sup>** **Fm<sup>7</sup> 3DM** **B<sup>b</sup>sus<sup>4</sup>** **B<sup>b</sup>9B<sup>b</sup>7(9)** **E<sup>b</sup>** **Fm<sup>7</sup>** **E<sup>b</sup>**  
 door, And my se - cret love's no se - cret an - y more.

497

Bb → C up 1 note

# If I Didn't Care

Jack Lawrence (1939)

If I didn't care more than words can say. If I didn't care,  
would I feel this way? If this isn't love,  
then maybe I'm wrong; But why do I lie awake all  
night and dream all day long? If I didn't care,  
would it be the same? Would my every prayer begin and end with just your  
name? and would I be sure that this is love beyond com-  
pare? Would all this be true if I didn't care for you?

442

*Ed → down 1 line*

# Cool Water



All day I've faced the bar-ren waste with-out a taste of wa-ter. Cool



wa-ter. Old Dan and I with throats burnt dry and souls that cry for



wa-ter. Cool, clear wa-ter. Keep a-mo-vin' Dan, don't you



lis-ten to him Dan, He's a de-vil not a man And he spreads the bur-ning sands with



wa-ter. Dan, can't you see that big green tree where the



wa-ter's run-ning free and it's wai-ting there for you and me

443

*Dm → Am* ~~up~~ *up 2 spaces*

# Sinner Man

*Am* *G*

O sin-ner- man, where are you going to run to? O sin-ner- man,

*Am*

where are you going to run to? O sin-ner- man, where are you going to run to,

*Am G Am*

All on that day. Run to the moon: O moon, won't you hide me?

Run to the moon: O moon, won't you hide me? Run to the moon: O

moon, won't you hide me? All on that day. The Lord said: O sin-ner- man,

the moon will be a- bleed- ing, The Lord said: O sin-ner- man, the moon will be a- bleed- ing,

Lord said: O sin-ner- man, the moon will be a- bleed- ing, All on that day.

*Handwritten signature*

# Desperado



He was a des-per- a- do from the wild and wool-ly west, He came in- to the



ci- ty just to give the west a rest; He wore a big som- bre- ro and a gun be- neath his



vest, And ev- 'ry- where he went he gave his war- whoop! He was a brave bold man and a



des- per- a- do, From Crip- ple Creek way down in Col- o- ra- do, And he walked a-



round like a big tor- na- do, And ev- 'ry- where he went he gave his war- whoop!



G → C down 2 lines up 1 octave

## Bury Me Beneath the Willow



Bu- ry me be- neath the wil- low, Un- der the weep- ing wil- low tree;



When he finds where I am ly- ing, May- be then he'll think of me.

7950


# PASTURES OF PLENTY

Dust Bowl Ballad

Words and Music by  
WOODY GUTHRIE

Moderately

G



It's a might - y hard row that my poor hands have hoed;  
My poor feet have trav - eled a hot dust - y road.  
Out of your dust bowl and west - ward we rolled, And your  
des - ert was hot and your moun - tains were cold.



I worked in your orchards of peaches and prunes,  
Slept on the ground in the light of your moon,  
On the edge of your city you've seen us and then,  
We come with the dust and we go with the wind.

California and Arizona, I make all your crops,  
And it's north up to Oregon to gather your hops,  
Dig the beets from your ground, cut the grapes from your vines,  
To set on your table your light sparkling wine.

Green pastures of plenty from dry desert ground,  
From that Grand Coulee Dam where the water runs down,  
Every state in this union us migrants have been,  
We work in this fight, and we'll fight till we win.

Well, it's always we ramble, that river and I,  
All along your green valley I'll work till I die,  
My land I'll defend with my life, if it be,  
'Cause my pastures of plenty must always be free.

# Oh Bury Me Not on the Lone Prairie

Folk song

1. Oh bur-y me not \_\_\_\_\_ on the lone prai - rie. \_\_\_\_\_ These words came low \_\_\_\_\_  
 \_\_\_\_\_ and\_mourn-ful - ly. \_\_\_\_\_ From the pal-lid lips \_\_\_\_\_ of the youth who  
 lay \_\_\_\_\_ on his dy - ing bed \_\_\_\_\_ at the close of day. \_\_\_\_\_

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2. He had wasted and pined 'til o'er his brow  
 Death's shades were slowly gathering now  
 He thought of home and loved ones nigh,  
 As the cowboys gathered to see him die.

6. "I wish to lie where a mother's prayer  
 And a sister's tear will mingle there.  
 Where friends can come and weep o'er me.  
 O bury me not on the lone prairie."

3. "O bury me not on the lone prairie  
 Where coyotes howl and the wind blows free  
 In a narrow grave just six by three—  
 O bury me not on the lone prairie"

7. "For there's another whose tears will shed.  
 For the one who lies in a prairie bed.  
 It breaks me heart to think of her now,  
 She has curled these locks, she has kissed this brow."

4. "It matters not, I've been told,  
 Where the body lies when the heart grows cold  
 Yet grant, o grant, this wish to me  
 O bury me not on the lone prairie."

8. "O bury me not..." And his voice failed there.  
 But they took no heed to his dying prayer.  
 In a narrow grave, just six by three  
 They buried him there on the lone prairie.

5. "I've always wished to be laid when I died  
 In a little churchyard on the green hillside  
 By my father's grave, there let me be,  
 O bury me not on the lone prairie."

9. And the cowboys now as they roam the plain,  
 For they marked the spot where his bones were lain,  
 Fling a handful o' roses o'er his grave  
 With a prayer to God his soul to save

# HOW CAN I KEEP FROM SINGING?

ROBERT WADSWORTH LOWMY, 1869

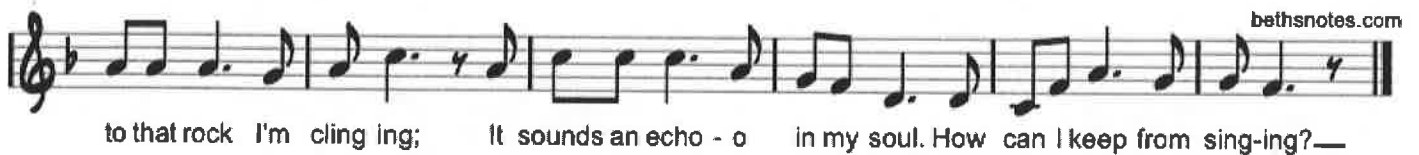


1. My life flows on in end-less song, a - bove earth's la - men - ta - tion. I hear the real though

Refrain



far off song that hails a new cre - a - tion. No storm can shake my in most calm, while



to that rock I'm cling ing; It sounds an echo - o in my soul. How can I keep from sing-ing?—

2. What though the tempest round me roars, I know the truth, it liveth.  
What though the darkness round me close, songs in the night it giveth.  
No storm can shake my in-most calm, while to that rock I'm clinging;  
Since love is lord of heaven and earth, How can I keep from singing?