

C₇ → C

The South Wind



LET IT BE

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Slowly
C

G Am Am7/G Fmaj7 F6 C G

With pedal

F C/F F6 C C G

When I find my self in times of trou-ble,
when the bro-ken heart-ed peo-ple
when the night is cloud-y, there is

Am Am7/G Fmaj7 F6 C G

Moth-er Mar-y comes to me, speak-ing words of wis-dom: "Let it be."
liv-ing in the world a-gree, there will be an an-swer: "Let it be."
still a light that shines on me, shine un-til to-mor-row; let it be.

F C/F F6 C C G

And in my hour of dark-ness, she is stand-
For though they may be part-ed, there is still
I wake up to the sound of mu-sic; Moth-

Copyright © 1970 Sony/ATV Music Publishing LLC
Copyright Renewed
All Rights Administered by Sony/ATV Music Publishing LLC, 8 Music Square West, Nashville, TN 37203
International Copyright Secured All Rights Reserved

Sheet Music Plus Order 3704954190. 1 copy purchased by sheetmusicplus@bruceknow.us on Apr 17, 2020.

2

Am Am7/G Fmaj7 F6 C G To Coda

- ing right in front of me, speak-ing words of wis-dom: "Let it be."
- a chance that they will see there will be an an-swer: "Let it be."
- er Mar-y comes to me, speak-ing words of wis-dom: "Let it be."

1 C/F F6 C Am Cmaj7/G

Let it be, let it be, let it be,

F C G

let it be. Whis-per words of wis-dom: "Let it be."

2 F C/E G7sus/D C F C/E G7sus/D C Am Cmaj7/G

And Let it be, let it be, let it be,
let it be, let it be, let it be,

Sheet Music Plus Order 3704954190. 1 copy purchased by sheetmusicplus@bruceknow.us on Apr 17, 2020.

451

E → C down 1 line *up 1 octave*

Dirty Old Town



I found my love by the gas-works cry, Dreamed a dream by the old canal;



Kissed my girl by the fact-'ry wall, Dir-ty old town, dir-ty old town.

Puff, The Magic Dragon



- Puff, the ma- gic dra- gon, lived by the sea, And fro- licked in the



au- tumn mists in a land called Hon- a- lee; Puff, the ma- gic dra- gon

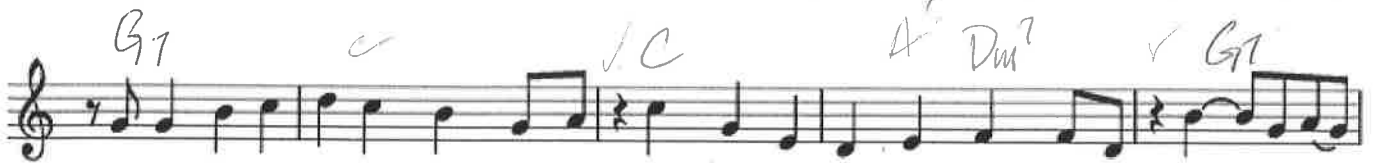


lived by the sea, And fro- licked in the au- tumn mists in a land called Hon- a- lee.

King of the Road



Trai- lers for sake or rent, rooms to let fif- ty cents. No phone, no pool, no pets,



I ain't got no ci- ga- rettes. Ah, but Two hours of push- ing broom buys a eight by twelve



four- bed room. I'm a man of means, by no means, King of the road. Third box- car



mid- night train, Des- ti- na- tion Ban- gor Maine. Old worn- out suit and shoes, I don't pay no



un- ion dues. I smoke old sto- gies I have found. - - Short, but not too big a- round. I'm a



man of means by no means, King of the Road. I know ev- e- ry en- gi- neer on



ev- e- ry train, All of the chil- dren and all of their names. And ev- e- ry hand- out in



ev- e- ry town, And ev- 'ry lock that ain't locked when no- one's a- round, I sing

Traces for 454 side

When
A

F → C

You and I Were Young, Maggie



I wan-der'd to-day to the hill, Mag-gie, To watch the scene be-low, The



creek and the old rus-ty mill, Mag-gie, where we sat in the long, long a-go. The



green grove is gone from the hill, Mag-gie, where first the dai-sies sprung; The



crea-king old mill is still, Mag-gie since you and I were young. And



now we are a-ged and gray, Mag-gie, and the trials of life near-ly done, But to



me you're as fair as you were, Mag-gie when you and I were young.

Battle of New Orleans



In eigh- teen and four- teen we took a lit- tle trip, A- long with Gen- 'ral Jack- son down the



migh- ty Mis- sis- sip', We took a lit- tle ba- con and we took a lit- tle beans, And we



met the bloo- dy Bri- tish in a town called New Or- leans. We fired our guns and the



Bri- tish kept a- co- min', though there wasn't nigh as ma- ny as there was



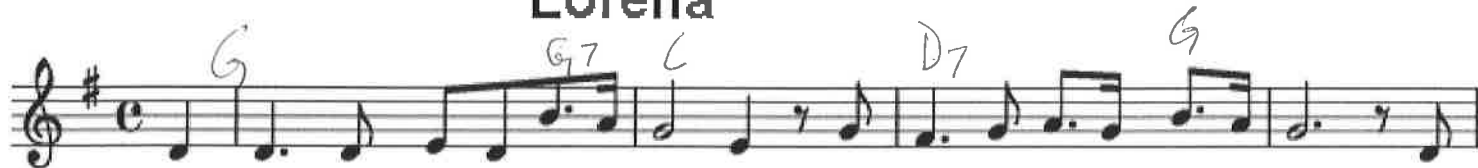
a while a- go; We fired once more and they



com- menced to run- nin', Down the Mis- sis- sip- pi to the Gulf of Mex- i- co.

G → C down 2 lines up 1 octave

Lorena



The years creep slow-ly by, Lo-re- na; The snow is on the grass a- gain; The



sun's low down the sky, Lo-re- na; The frost gleams where the flow- ers have been. But the



heart throbs on as warm-ly now As when the sum-mer days were nigh; Oh! the



sun can ne- ver dip so low A- down af- fec- tion's cloud- less sky.

Beautiful, Beautiful Brown Eyes



"Wil- lie, oh Wil- lie I love you, Love you with all my heart; To- mor- row we



were to be mar- ried, But li- quor has kept us a- part. Beau- ti- ful,



beau- ti- ful brown eyes, Beau- ti- ful, beau- ti- ful brown eyes,



Beau- ti- ful, beau- ti- ful brown eyes, I'll ne- ver love blue eyes a- gain.

Rising Green

♩ = 100

Am Dm F Em Am Em
Dm Dm/C Bb Am Am/G Dm/F Dm Am

1. My -

5

Am G Am Em Am
Dm C Am Am Dm

blood doth rise in the roots of yon oak, her
hands hold the weav - ings of time with-out end, my
feel the tides as they an - swer the moon, rush - ing
foot car - ries days of the old in - to new, our

9

BbM7 Am Am Dm Bbm Am/C
Em7 Dm/F

sap doth run in my veins. Bound - less my
sight as deep as the sea. Beat - ing, my
on a far dis - tant sand. Wing - ing my
dream - ing shows us the way. Won - drous our

B

D G C G/B Am Em
F C/E Dm7 Am

soul like the o pen sky where the
heart sounds the mea - sures of old, that of
song is the wind of my breast and my
faith set - tles deep in the earth, ris - ing

459

16

Am Em Am
Dm Am7 Dm

stars for - ev - er have lain. Where the
love's e - ter - ni - ty. That of
love blows o - ver the land. And my
green to bring a new day. Ris - ing

20

G D Am Dm G/G F/C Gm/Bb

stars, where the stars, where the
love, that of love, that of
love, and my love, and my
green, ris - ing green, ris - ing

25

Em Am G/D Am/E Em Am
Am7 Dm C/G Dm/A Am7 Dm

stars for - ev - er have lain. 2. My -
love's e - ter - ni - ty. 3. I -
love blows o - ver the land. 4. My -
green to bring a new day.

Silver Threads Among the Gold



Dar- ling I am grow- ing old, Sil- ver threads a- mong the gold



Shine up- on my brow to- day, Life is fa- ding fast a- way.



But, my dar- ling you will be, Al- ways young and fair to me;



Yes, my dar- ling you will be, Al- ways young and fair to me;



Dar- ling I am grow- ing old, Sil- ver threads a- mong the gold



Shine up- on my brow to- day, Life is fa- ding fast a- way.

Early Morning Rain



In the ear-ly mor-ning rain,

With a dol-lar in my hand,



And an a-ching in my heart

And my poc-kets full of sand.



I'm a long way from home,

And I miss my loved one so,



In the ear-ly mor-ning rain,

With no place to go.

I'm In the Mood For Love

Jimmy McHugh, Dorothy Fields (1935)

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 four staves of music with lyrics underneath. The first staff begins with a repeat sign and a C chord. The second staff includes a first ending and a second ending. The third staff continues the melody. The fourth staff concludes the piece with a 'D.C. al Fine' instruction.

Staff 1: C, Dm7, G, C
I'm in the mood for love
Heav - en is in your eyes
If there's a cloud a - bove
Sim - ply be - cause you're near me
Bright as the stars we're un - der
If it should rain we'll let it

Staff 2: Em, Ebdim, Dm, G7, 1. C Dm7 G7, 2. C
Fun - ny, but when you're near me
Oh! Is it an - y won - der?
But for to - night, for - get it!
I'm in the mood for love. love.

Staff 3: F, G7, C, Gm6, A7, Fm, G7, C
Why stop to think of whe - ther
This lit - tle dream might fade?

Staff 4: Am, B7, Em, Cm, D7, Fm, Dm, G7
We'll put our hearts to - geth - er
Now we are one, I'm not a - fraid!

D.C. al Fine

462

F → C up 2 lines

I Fall To Pieces

1960

The musical score is written in G major (one sharp) and 4/4 time. It consists of six staves of music. The lyrics are written below the notes. Chords are indicated by letters above the staff lines. There are some handwritten annotations, including a checkmark above the 'Cm7' chord on the fifth staff and a large scribble on the second staff.

Staff 1: Chords: F, B^b, C⁷, C, B, B^b, C⁷.
Lyrics: I fall to piec - es each time I see you a -
I fall to piec - es each time some - one speaks your

Staff 2: Chords: F, Gm⁷, C⁷, F, B^b, C⁷, C, B.
Lyrics: gain _____
name. _____
I fall to piec - es
I fall to piec - es

Staff 3: Chords: B^b, C⁷, F, F⁷.
Lyrics: How can I be adds just your friend? You want me to
Time on - ly adds to the flame. You tell me to

Staff 4: Chords: B^b, C⁷.
Lyrics: act like we've ne - ver kissed. You want me to for - get, pre - tend we've
find some - one else to love Some - one who'll love me too the way you

Staff 5: Chords: F, Cm⁷, F⁷, B^b, C⁷, F.
Lyrics: nev - er met. And I've tried and I've tried, but I have - n't yet
used to do. But each time I go out with some - one new

Staff 6: Chords: Cm⁷, F⁷, B^b, C⁷, F, B^b, F.
Lyrics: you walk by and I fall to piec - es
you walk by and

Ed → C

Down 1 line up 1 octave

Ole Buttermilk Sky

Hoagy Carmichael (1946)

Ole But-ter-milk Sky, I'm keep-ing my eye peeled on you.
 What's the good word to - night? Are you gon-na be mel-low to - night?
 Ole But-ter-milk Sky, Can't you see my lit-tle don-key and me?
 We're as hap-py as a Christ-mas tree, Head-in' for the one I love.
 I'm gon-na pop-'er the ques-tion, that ques-tion,
 "Do you, dar-lin', do you do?" It - ll be eas-y, so eas-y If
 I can on-ly bank on you. Ole But-ter-milk Sky, I'm tel-ling you
 why; now you know. Keep it in mind to - night, Keep a-brush-ing those
 clo-uds from sight. Ole But-ter-milk Sky, Don't you fail me when I'm
 need-in' you most. Hang a moon a-bove her hitch-ing post;
 Hitch me to the one I love. You can if you try,
 Don't tell me no lie. Will you be mel-low and bright to - night,
 but-ter milk sky?

Portrait Of My Love

David West and Cyril Ornadel (1960)

There could nev - er be a por - trait of my love, For no - bod - y could
You will nev - er see a por - trait of my love For mir - a - cles are

paint a dream
nev - er seen

An - y - one who sees her

Soon for - gets the Mo - na Li - sa.

It would take I know, a Mi - chel - an - ge - lo And
he would need the glow of dawn that paints the sky a - bove To

try and paint a por - trait of my love.

Chords: C, Dm7, G7, Am, Fm, C, Am, Dm7, G7, 1. C, Am7, Dm7, G7, 2. C, F, C, A7(9), A7, Dm, B7(9), B7, Em, Dm7, G7, C, Dm7, G7, Am, Fm, C, Am, Dm7, G7, Em, C6, Am, Dm7, Em7, Dm7, G7, C

465

E \flat \rightarrow C down line

September In the Rain

Harry Warren and Al Dubin

E \flat E \flat 6 Fm B \flat 7 Cm F7 B \flat 7 Fm A \flat m6 B \flat 7

My day dreams lie bur-ied in au-tumn leaves, They're cov-ered with au-tumn rain,

E \flat E \flat maj7 G \flat m6 Fm Fm7 A \flat m6 B \flat 7 E \flat

The time is sweet Sep-tem-ber, The place, a shad-y lane,

E \flat E \flat 6 Fm B \flat 7 Cm F9 B \flat 7 A \flat 6 B \flat +

I'm rid-ing the wings of an au-tumn breeze, Back to my mem-o-ries; The

E \flat C Gm Am Cm Em Fm A \flat maj7

leaves of brown came tum-bling down, re-mem-ber? In Sep-tem-ber
 sun went out just to like a dy-ing Sep-tem-ber, That Sep-tem-ber
 Spring is here, to me it's still Sep-tem-ber, That Sep-tem-ber

Fm A \flat m6 B \flat 7

tem-ber, in in the rain, The rain To
 tem-ber, in in the rain
 tem-ber, in in the rain

Gm B \flat m7 E \flat 7 B \flat m7 E \flat 7 A \flat 6 A \flat maj7 A \flat 6

ev-ry word of love I heard you whis-per, the

Cm7 F7 Cm7 F7 B \flat 7 Fm7 B \flat 7 Fm7 B \flat 7 B \flat +

rain-drops seemed to play a sweet re-frain, Though

D.S. al Fine

466

Temptation

1933

Chords: C, D^b, C, D^b, C, D^b, C, B^bm, D⁷, D^b, C⁷, B⁷, B^b7, A⁷, G⁺⁷, G⁷, C, D^b, C, D^b, C, B^bm, C⁷, F, B^b, F, G^b, B^b, D^b, C, D^b, C, D^b, C, F^m, C^m, D^b, C, F^m, C^m.

Lyrics:
You You came, smiled, I was a lone, I should have
Lur - ing me one My heart was
known gone, You were tem - ta - tion.
You were tem -
2. ta - tion. It would be thrill - ing If you were
will - ing If it can nev - er be,
Pit - y me. For You were Born to be
kissed I can't re - sist You are Temp -
ta - tion and I am yours, Here is my
heart take it and say We'll ne - ver
part I'm just a slave On - ly a slave
to you Temp - ta - tion.

467

Bb → C up 1 note

Crazy

Willie Nelson, Patsy Cline (1961)

Handwritten annotations: A, B1, B2, C1, C2, D

Chord annotations: Bb, G7, Cm, F7, Bb, F7dim, Cm7, F7, Bb, G7, Cm, F7, Bb, Eb, Bb, Eb, Bb, C7, F7, F+, Bb, G7, Cm, Eb, Dm, Cm, Gm, Cm7, F7, Bb

Cra-zy, Cra-zy for feel-in' so lone-ly; I'm Cra-zy,
 Cra-zy for feel-in' so blue. I knew you'd love me as long as you
 want-ed, and then some-day you'd leave me for some-bod-y new.
 Wor-ry, why do I let my-self wor-ry;
 Won-d'rin' what in the world did I do.
 Cra-zy for think ing that my love could hold you I'm
 Cra-zy for try-in'; Cra-zy for cry-in' and I'm Cra-zy for lov-in' you.

F → C cap 2 lines

Heart and Soul

Hoagy Carmichael and Frank Loesser (1939)

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven staves of music. The lyrics are written below the notes, and guitar chords are indicated above the staff lines. The score includes a first ending and a second ending.

Staff 1: Chords: F, Dm7, Gm7, C7, F, Dm7, Gm7, C7. Lyrics: Heart and Soul, I fell in love with you heart and soul, the way a fool would do, Heart and Soul, I begged to be a-dored; lost con-trol, and tum-bled o-ver-board,

Staff 2: Chords: F, Dm7, Gm7, C7, F, Dm7, 1. Gm7, C7. Lyrics: mad-ly, be-cause you held me tight and stole a kiss in the night, glad-ly, that mag-ic night we kissed. there in the

Staff 3: Chords: 2. F, Bb, A7, D7, G7, C7, F7. Lyrics: moon-mist Oh, but your lips were thrill-ing, much too

Staff 4: Chords: E7, A7, Bb, A7, D7, G7, C9, F7. Lyrics: thrill-ing, Nev-er be-fore were mine so strange-ly

Staff 5: Chords: E7, C7, F, Dm7, Gm7, C7. Lyrics: will-ing, But now I see what one em-brace can do,

Staff 6: Chords: F, Dm7, Gm7, C7, F, Dm7. Lyrics: Look at me. It's got me lov-ing you mad-ly,

Staff 7: Chords: Gm7, C7, A7, D7, Gm7, C7sus4, C7, F. Lyrics: That lit-tle kiss you stole held all my heart and soul.

AG9

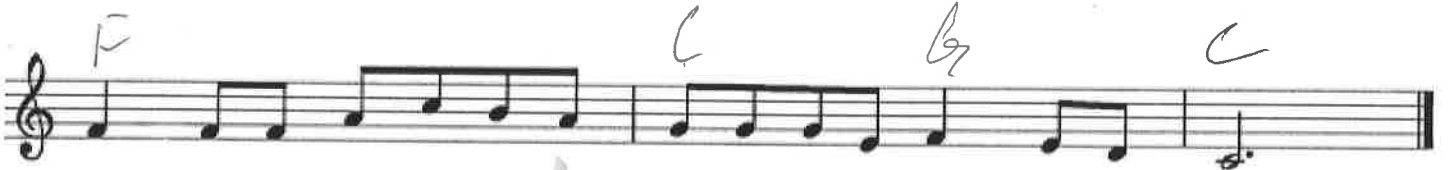
wreck of the old 97



Oh they han-ded him his or- ders in Mon-roe, Vir- gin- ia say- ing,



"Steve, you're way be- hind time. This is not Thir- ty Eight but it's



Old nine- ty Se- ven, you must get her in- to Spen- cer on time.

I'm In the Mood For Love

Jimmy McHugh, Dorothy Fields (1935)

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with a repeat sign and a C chord. The second staff includes a first ending (1. C Dm7 G7) and a second ending (2. C). The fourth staff concludes with a D.C. al Fine instruction and a final Dm G7 chord.

Staff 1:
Chords: C, Dm7, G, C
Lyrics: I'm in the mood for love. Simply because you're near me.
Heav - en is in your eyes. Bright as the stars we're un - der
If there's a cloud a - bove. If it should rain we'll let it

Staff 2:
Chords: Em, Ebdim, Dm, G7, 1. C, Dm7, G7, 2. C
Lyrics: Fun - ny, but when you're near me. I'm in the mood for love. love.
Oh! Is it an - y won - der? I'm in the mood for love. love.
But for to - night, for - get it!

Staff 3:
Chords: F, G7, C, Gm6, A7, Fm, G7, C
Lyrics: Why stop to think of whe - ther. This lit - tle dream might fade?

Staff 4:
Chords: Am, B7, Em, Cm, D7, Fm, Dm, G7
Lyrics: We'll put our hearts to - geth - er. Now we are one, I'm not a - fraid!

D.C. al Fine

471

Easy piano

How Great Thou Art

Arr. Peter Edvinsson

Swedish folktune

Chords: C F C G⁷

Chords: C C F C G⁷

Chords: C F C G⁷

Chords: C F

Chords: C G⁷ C

How High the Moon

By Nancy Hamilton and Morgan Lewis (1940)

Some-where there's mu - sic, _____ How faint the tune! _____ Some - where there's
 mu - sic, _____ It's where you are _____ Some - where there's

hear - en, _____ How high the moon! _____ There is no
 hear - en, _____ How near, how far! _____ The dark - est

moon a - bove when love is far a - way too, _____ Till it comes
 night would shine if you could come to me

1. Gm Cn

true _____ that you love me as I love you, Some-where there's

2. G7 C Cn G Gm D7 A9 D7(9) G

soon _____ Un - til you will, how still my heart, How high the moon!

473

Down by the Salley Gardens

William Butler Yeats

Tune adapted by Herbert Hughes



Down by the sal - ley gar - dens my love and I did meet. She



passed the sal - ley gar - dens with lit - tle snow-white feet. She



bid me take love ea - sy, as the leaves grow on the tree; But



I, being young and fool - ish, with her would not a - gree.

In a field by the river my love and I did stand,
And on my leaning shoulder she laid her snow-white hand.
She bid me take life easy, as the grass grows on the weirs;
But I was young and foolish, and now am full of tears.

Arrangement Copyright © 2018 Music-for-Music-Teachers.com
All Rights Reserved

474

ROUND AND ROUND

Words and Music by LOU STALLMAN
and JOE SHAPIRO

Bright 2-beat

D6



Find a wheel, _____ and it goes round, round,
love _____ will hold you round, round.

A7



D6



round, as it skims a long _____ with a happy sound _____
round, in your heart's a song _____ with a brand-new sound _____

_____ As it goes _____ a long the ground, ground,
_____ And your head _____ goes spin - ning round, round.

D6



G



time. And the ball of _____ in the

D6



E7



day makes a girl and boy was - so

IN Cmaj

A75

WHEELS

Tell The World

NORMAN PETTY

Moderately Slow

The piano score for "Wheels" is written in F major and 4/4 time. It consists of six systems of music. The first four systems are melodic, with the right hand playing chords and the left hand playing a bass line. The fifth and sixth systems are chordal accompaniment, with the right hand playing chords and the left hand playing a bass line. Chords are indicated by letters above the staff: F, C7, Am, C9, Bb, and F. Dynamics include mp and mf.

© 1961 by DUNDEE MUSIC, 1211 West Seventh St., Clovis, New Mexico
This arrangement Copyright © 1961 by DUNDEE MUSIC
International Copyright Secured. Made in U.S.A. All Rights Reserved

NOTICE: Purchasers of a license to this musical file are entitled to use it for their personal enjoyment and musical education. However, any duplication, adaptation, arranging and/or transmission of this copyrighted music requires the written consent of the copyright owner(s) and of WARNER BROS. PUBLICATIONS, INC. Unauthorized uses are infringements of the copyright laws of the United States and other countries and may subject the user to civil and/or criminal penalties.

486

South of the Border

1939

South of the bor - der Down Mex - i - co way, That's where I
pic - ture in old Span - ish lace. Just for a

fell in love when stars a - bove came out to play. And now as I
ten der while I kissed the smile up - on her face, For it was fi -

wan es - der, My thoughts ev - er stray South of the
ta And we were so gay,

Bor - der Down Mex - i - co way. She was a way.

Then she sighed as she whis - pered "Ma - na - na," Nev - er dream - ing that we were part - ing. And I

lied as I whis - pered "Ma - na - na," For our to - mor - row nev - er came. South of the bor - der

I rode back one day. There in a veil of white by can - dle - light she

knelt to pray. The mis - sion bells told me That I must - n't stay South of the

bor - der Down Mex - i - co way. Ay! Ay! Ay! Ay! Ay! Ay! Ay!

Ay! Ay! Ay! Ay! Ay! Ay!

487

Bb => C up 1 note

Moonlight Bay

Edward Madden, Percy Wenrich (1917)

Gm D7 Gm Cdim Cdim D7 Gm Gm D7
 Voic - es hum, croon - ing o - ver Moon - light Bay, Ban - jos
 Can - dle lights gleam - ing on the si - lent shore, Lone - ly
 Gm Cdim Cdim D7 Gm F7
 strum, tun - ing while the moon - beams play. All a - lone un - known they find me,
 nights, dream - ing till we meet once more. Far a - part, her heart is yearn - ing,
 Bb F7 Gm C7
 Mem - o - ries like these re - mind me Of the girl I left be - hind me, Down on Moon - light
 With a sigh for my re - turn - ing, With the light of love still burn - ing, As in days of
 F7 Bb Bb+ Eb Bb
 Bay. We were sail - ing a - long On Moon - light Bay, We could hear the voic - es
 F7 Fdim F7 Bb
 ring - ing, They seemed to say "You have stol - en my
 Bb Bb+ Eb Bb Eb Bb
 heart, Now don't go 'way!" As we sang Love's Old Sweet
 Bb 1. 2.
 Song, On Moon - light Bay, We were sail - ing a -

478

My Heart Cries For You

Percy Faith, Carl Sigman (1950)

B^b **F⁷**

If you're in Ar - i - zo - na I'll fol - low you, If
bloom has left the ros - es since you left me. The

B^b **F⁷**

you're in Min - ne - so - ta I'll be there too. You'll
birds have left my win - dow since you left me. I'm

B^b **B^b7** **E^b**

have a mil - lion a chanc - es to start a - new, Be
lone - ly as a sail - boat that's lost at sea, I'm

Edim⁷ **F⁷** **B^b**

cause my love is end - less for you,
lone - ly as a hu - man can be.

B^b6 **Cm⁷** **F⁷** **Cm⁷** **F⁷**

My Heart Cries For You, sighs for you,

B^b **B^b6** **B^b** **B^b7** **E^b** **Cm⁷**

dies for you; And my arms long for you,

F⁷

Please come back to me. _____ The me. _____

1. **B^b** 2. **B^b**

479

Bb → C

Too Young

They try to tell us we're Too Young Too young to
 real-ly be in love. They say that love's a word, a
 word we've on-ly heard but can't be-gin to know the mean-ing
 of. And yet, we're not Too Young to know,
 this love will last tho' years may go.
 And then, some-day they may re-call
 we were not Too Young at all.

ASD

If

Hardgreavs / Damerell / Evans (1934)

C *s* *Em* *s* *Am* *G*

If they made me a king, I'd be but a slave to you.
If the world to me bow'd, yet hum-bly I'd plead to you.

Am *Adim⁷* *s* *G* *Gdim⁷* *s* *F* *E⁷*

If I had ev-'ry-thing, I'd still be a slave to you.
If my friends were a crowd I'd turn in my need to you.

Em⁷ *A⁷* *Dm* *B⁷* *Em*

If I ruled the night, stars and moon so bright,
If I ruled the earth, what would life be worth.

1. Am⁷ *D⁷* *Dm⁷* *G⁷*

still I'd turn for light to you.

Am *s* *Dm⁷* *G⁷* *C*

If I had-n't the right to you?

481

C → C

I'll Walk Alone

Sammy Cahn; Jule Styne (1944)

I'll walk a lone — Be - cause, to tell you the truth, — I'll be lone ly. —
 lone — They'll ask me why and I'll tell them I'd lone rath - er;
 I don't mind be - ing lone ly — When my hear tells me you — Are lone - ly
 There are dreams I must gath - er, — Dreams we fash - ioned the night — You held me
 too. — I'll walk a - tight, I'll al - ways be near — you, Wher - ev - er you are, — Each
 night — in ev - 'ry prayer, If you call, I'll hear — you, No mat - ter how far; — Just close your
 eyes — And I'll be there. — Please walk a - lone — And send your love and your kiss - es to
 guide me. — Till you're walk - ing be - side me, — I'll walk a - lone. —

482

G → C

Oh! My Pa-Pa

1933

Oh! My Pa - Pa To me he was so won - der - ful Oh! My Pa -
 pa to me he was so good No one could be So
 gen - tile and so lov - a - ble Oh! My Pa - Pa He al - ways un - der -
 stood Gone are the days when he would take me on his knee
 and with a smile He'd change my tears to laugh - ter. Oh! My Pa -
 Pa So fun - ny, so a - dor - a - ble Al - ways the clown So
 fun - ny in his way Oh! My Pa - Pa To me he was so
 won - der - ful Deep in my heart I miss him so to - day
 day. Oh! My Pa - Pa Oh! My Pa - Pa
 Oh! My Pa - Pa!

A83

Pretend

1952

484

G⁷ C Cmaj⁷ C⁶ Dm⁷ G⁷

Pre-tend you're hap-py when you're blue.
Re-mem-ber, an-y-one can dream,
It is-n't ve-ry hard to do,
and no-thing's bad as it may seem.

Dm⁷ G⁷ Dm⁷ G⁷ Dm⁷ G⁷ C⁺

and you'll find hap-pi-ness with-out an end,
The li-ttle things you have-n't got, could be a-lot,
when-ev-er you Pre-
if you'd Pre-

1. C Cmaj⁷ 2. C Dm⁷ C Em

tend. tend. You'll find a love you can share,

F F^{dim} C⁶ G⁺ C⁶ Am⁶ B⁷ F⁷m⁷

one you can call all your own.
Just close your eyes, she'll be there.

B⁷ Em Cdim G⁷ G⁷ C Cmaj⁷

You'll ne-ver be a-lone.
And if you sing this mel-o-dy,

C⁶ Dm⁷ G⁷ Dm⁷ G⁷ Dm⁷ G⁷ Dm⁷

You'll be pre-tend-ing just like me.
The world is mine, it can be

G⁷ Dm⁷ G⁷ C

yours, my friend, so why don't you Pre-tend?

Kinderscenen

About Strange Lands and People

ROBERT ALEXANDER SCHUMANN

485

Kinderscenen

About Strange Lands and People

485

ROBERT ALEXANDER SCHUMANN

The first system of music is in G major and 2/4 time. It features a piano (*p*) dynamic. The right hand plays a melody of eighth notes, while the left hand provides a bass line of eighth notes. The piece is marked with a first ending bracket.

The second system begins at measure 8. It continues the piano (*p*) dynamic. The right hand melody is more active, with some triplets. The left hand continues with eighth notes. A *ritard.* (ritardando) marking is present towards the end of the system.

The third system begins at measure 15. It is marked *a tempo* and *p*. The right hand melody consists of eighth notes, and the left hand continues with eighth notes. The system concludes with a double bar line.

Red.

485

Rags to Riches

Richard Adler and Jerry Ross

486

C E7 Dm7 G7 Adim

I know I'd go from rags to rich - es _____
My clothes may still be torn and tat - tered, _____
If you would on - ly say you
But in my heart I'd be a

C Gm/Bb A7 Dm7

care;
king. And though my pock - et may be emp - ty, _____
Your love is all that ev - er mat - tered; _____

1. G7 F/C G7 C Dm7 G+7 2. G7 Gmaj9(+5)

I'd be a mil - lion - aire! It's ev - 'ry -

Em B/D# G7 C cha-cha feel G7

thing. _____ So o - pen your arms and you'll o - pen the door

C

To all the trea - sures that I'm hop - ing for. Hold me and kiss me and

G7 C E7

tell me you're mine ev - er - more! Must I for - ev - er stay a

Dm7 G7 Adim C Gm/B A7

beg - gar _____ Whose gol - den dream will not come true,
Or will I go from rags to

Dm7 G7 Dm7/C C

rich - es? _____ My fate is up to you!

486

3/4 = 1 up 1 note

You'll Never Know

Dick Haynes, Shirley Bassey, Rosemary Clooney (1943)

487

Musical staff with notes and chords B^b, E^b7, C^m

You'll ne-ver know — just how much — I miss you, —

Musical staff with notes and chords C^m, C^m7, F7, B^b

You'll ne-ver know — just how much — I care —

Musical staff with notes and chord C^m

And if I tried, — I still could-n't hide — my love for you,
You said good-bye, — now stars in the sky — re - fuse to shine,

Musical staff with notes and chords C^m, C^m7, C^m, F7, B^b, E^b7

You ought to know — for have - n't I told — you a so, lone, with
Take it from me — it's no fun to be — a - lone,

Musical staff with notes and chords C^m, C7, F7, B^b, E^b7

mil-lion or more — times? You went a - way — and my heart — went
moon-light and mem - 'ries.

Musical staff with notes and chords C^m, F7

with you, — I speak your name — in my ev - 'ry

Musical staff with notes and chords G7, D^m7, G^{dim}, C7, G^{dim}, C7, C^m

prayer — If there is some oth - er way — to

Musical staff with notes and chords E^bm, B^b, D7, F^m, G7

prove that I love — you, I swear I don't know how, —

Musical staff with notes and chords C^m, C7, F7, B^b

You'll ne-ver know — if you don't — know now.

487

MUSKRAT RAMBLE

Edward "Kid" Ory and Ray Gilbert in 1926.

Bb	F7	%	Bb	%	Dm	A7	Dm / F7
Bb	F7	%	Bb	G7	C7	F7	Bb
C7 / C7+5	F7	Bb	%	F7	%	Bb	%
C7 / C7+5	F7	Bb	%	G7	C7	F7	Bb

Musical score for "Muskrat Ramble" in 4/4 time. The score consists of eight staves of music. Above the notes are various chord symbols: C, G7, Em, B7, A7, D7, G7, D7, D7+5, G7, C, G7, C, D7, D7+5, G7, C, A7, D7, G7, C. A checkmark is placed above the second measure of the seventh staff.

I'LL SEE YOU IN MY DREAMS

Words and music by Isham Jones and Gus Kahn in 1924.

Bb	%	Bbm	%	F	E7	F	%
D7	%	%	%	G7	%	C7	%
Bb	%	Bbm	%	F	E7	F	%
D7	%	A7	Dm	Bb	C7	F	%

The musical score is written in treble clef, 4/4 time, with a key signature of one sharp (F#). The lyrics are: "I'll see you in my dreams. Hold you in my dreams. Some - one took you out of my arms. Still I feel the thrill of your charms. Lips that once was mine. Ten - der eyes that shine. They will light my way to - night I'll see you in my dreams." The score includes various chords such as C, Cm, G, F#7, E7, A7, D7, B7, and Em.

I LOVE YOU SO MUCH IT HURTS

Words and music by Floyd Tillman in 1948.

F	F+5	F	%	G7	%	%	%
C7	%	%	%	F	Fdim	F	C7
F	F+5	F	%	G7	%	%	%
Bb	Fdim	F	D7	G7	C7	F	%

The musical score is written in G major, 4/4 time. It consists of nine staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I love you so much it hurts me, dar - lin' that's why I'm so blue. I'm so a - -fraid to go to bed at night, a - -fraid of los - ing you I love you so much it hurts me, and there's hoth - ing I can do. I went to hold you, my dear, for ev - er and ev - er, I love you so much it hurts me so."

©-jam 140101

I'LL BE SEEING YOU

Music by Sammy Fain, words by Irving Kahal in 1938.

Eb	G7	Fm	%	Bb7	%	Eb	%
Cm	%	Fm7	%	Bb7	%	Eb	Bb7
Eb	G7	Fm	%	Bb7	%	Gm7	C7
Fm	G7	Cm	F7	Fm7	Abm	Eb	%

F A7 Gm
I'll be see-ing you in all the old fa-mil-lar plac-es

C7 F
That my heart and mind em-bra-ces all day through:—

Dm Gm7
In that small ca-fé,— the park a-cross the way,— The

C7 F C7
child-ren's ca-rou-sel,— the chestnut tree,— the wish-ing well.—

F A7 Gm
I'll be see-ing you in ev-ry love-ly sum-mer's day: In

C7 Am7 D7
ev-ry-thing that's light and gay, I'll al-ways think of you that way. I'll

Gm A7 Dm G7
find you in the morn-ing sun: and when the night is new, I'll be

Gm7 Bbm F
look-ing at the moon— but I'll be see-ing you.—

©-Jam 090129

<http://cjam.lassecollin.se/>

489 491

I'M FOREVER BLOWING BUBBLES

Music by John W. Kellelte and words by Jaan Kenbrovin in 1919.

Bb	F7	Bb	Bb7	Eb	%	Bb	%
Eb	Bb	Eb	Bb	C7	%	F7	%
Bb	%	D7	%	Gm	Eb7	D	F7
Bb	F7	Bb	Gm	C7	F7	Bb	%

The musical score is written in 4/4 time and consists of eight staves of music. The lyrics are: "I'm for - ev - er blow - ing bub - bles ___ Pret - ty bub - bles in the air ___ They fly so high near - ly reach the sky Then like my dreams they fade and die For - tune's al - ways hid - ing ___ I've looked ev - 'ry - where ___ I'm for - ev - er blow - ing bub - bles ___ Pret - ty bub - bles in the air ___". Chord symbols are placed above the notes: C, G7, C, C7, F, C, F, C, D7, G7, C, E7, Am, F7, E, G7, C, G7, C, Am, D7, G7, C.

©-jam 111124

I'M LOOKING OVER A FOUR LEAF CLOVER

Words and music by Harry Woods and Mort Dixon in 1927.

Bb	%	%	%	C7	%	%	%
F7	%	Bb	G7	C7	%	F7	%
Bb	%	%	%	C7	%	%	%
Eb	Gdim	Bb	G7	C7	F7	Bb	%

The musical score is written in 4/4 time and consists of eight staves of music. The lyrics are as follows:

I'm look - ing o - ver a four leaf clo - ver that
 I o - ver - looked be - fore _____
 One leaf is sun - shine the sec - ond is rain
 Third is the ros - es that grow in the lane
 No need ex - plain - ing the one re - main - ing is
 some - bod - y I a - dore _____
 I'm look - ing o - ver a four leaf clo - ver that
 I o - ver - looked be - fore. _____

Chord symbols are placed above the notes: C, D7, G7, C, A7, D7, G7, C, F, Cdim, C, A7, D7, G7, C.

©-jam 110711

IN A LITTLE SPANISH TOWN

Words by Sam Lewis and Joe Young, music by Mabel Wayne 1926.

Bb	%	F7	%	%	%	Bb	%
Bb	%	Cm7	F7	Cm7	F7	Bb	%
Bb	%	F7	%	D7	%	Gm	%
G7	%	C7	Gdim	Bb	F7	Bb	%

C G7

In a lit - tle Span - ish town, 'twas on a night like this, —

Stars were peek - a - boo - ing down, 'twas on a night like this, —

Dm7 G7

I whis - pered, "Be true to me," And she

Dm7 G7

sighed, "Si, si." —

C G7

Man - y skies have turned to gray, be - cause we're far a - part, —

E7 Am

Man - y moons have passed a - way, and still she's in my heart, —

A7 D7 Cdim

We made a prom - ise and sealed it with a kiss.

C G7 C

In a lit - tle Span - ish town, 'twas on a night like this. —

INDIAN LOVE CALL

Words by Otto Harbach and Oscar Hammerstein II, music by Rudolf Friml and Herbert Stothart in 1924.

Fm7	Bb7	Eb	%	Fm7	Bb7	Eb	%
G7	%	Cm	%	F7	%	Abm	Bb7
Fm7	Bb7	Eb	%	Eb7	%	Ab	%
Abm	%	Eb	%	Fm7	Bb7	Eb	%

When I'm call-ing you - oo - oo - oo - oo - oo - oo, Will you an-swer
 too - oo - oo - oo - oo - oo - oo.

That means I of-fer my love to you, to be your own.

If you re-fuse me, I will be blue, And wait-ing all a-lone. But if when you
 hear my love call ring - ing clear, And I hear you
 an - swer - ing ech - o so dear:

Then I will know our love will come true, You'll be - long to
 me, I'll be - long to you

Chords: Gm7, C7, F, G7, Bbm, Cm, F, Bb, F7, Bbm, F, Gm7, C7, F

INTO EACH LIFE SOME RAIN MUST FALL

Words and music by Doris Fisher and Allan Roberts in 1944.

Eb	%	%	%	%	%	Bb7	%
Fm	%	%	%	Bb7	%	Eb	%
G7	%	C7	%	F7	%	Bb7	%
Eb	%	%	C7	Fm7	Bb7	Eb	%

In - to each life some rain must fall, but

too much is fall - ing in mine. _____

In - to each heart some tears must fall, but

some - day the sun will shine. _____

Some folks can lose the blues in their hearts, but

when I think of you an - oth - er show - er starts.

In - to each life some rain must fall, but

too much is fall - ing in mine. _____

When the Red, Red Robin Comes Bob, Bob Bobbin' Along



When the red, red ro- bin comes bob- bob- bob- bin a- long, a- long, There'll be



no more sob- bin' when he starts thro- bin' his own, sweet song; Wake up, wake



up! you slee- py head Get up, get up get out of bed, Cheer up, cheer



up the sun is red Live love laugh and be hap- py, What if I've been blue?,



Now I'm wal- kin' through fields of flow'rs; The rain may glis- ten but still I lis- ten for



hours and hours. I'm just a kid a- gain, Do- in what I did a- gain Sin- gin' a



song, When the red red ro- bin comes bob- bob- bob- in a- long.

497

F → C

IN THE SHADE OF THE OLD APPLE TREE

Words and music by Harry H. Williams and Egbert van Alstyne in 1905.

F	Bb	F	%	%	C7	F	%
C7	%	F	D7	G7	%	C7	%
F	Bb	F	%	%	C7	F	%
C7	%	F7	Bb	F	C7	F	%

In the shade of the old ap - ple tree, Where the
 love in your eyes I could see, When the
 voice that I heard, like the song of the bird, seemed to
 whis - per sweet mu - sic to me; I could
 hear the dull buzz of the bee, In the
 blos - soms as you said to me, "With a
 heart that is true, I'll be wait - ing for you in the
 shade of the old ap - ple tree."

©-jam 150205

<http://cjam.lassecollin.se/>

498

HEART OF MY HEART

Words and music by Ben Ryan in 1926.

Bb	%	F7	%	%	%	Bb	%
G7	%	C7	%	%	%	F7	%
Bb	%	F7	%	%	%	D7	%
G7	%	C7	%	Cm	F7	Bb	%

Heart of my heart I love that me-lo-dy.

Heart of my heart brings back a me-mo-ry.

When we were kids on the cor-ner of the street,
we were rough and rea-dy guys, but oh, how we could har-mo-nize!

Heart of my heart meant friends were dea-rer then,
too bad we had to part. I
know a tear would glist-en if on-ly I could list-en to the
gang that sang heart of my heart.

499