

GET HAPPY

Words and music by Harold Arlen and Ted Koehler in 1929.

F	%	%	%	%	%	F / C7	F
Bb	%	%	%	%	%	Bb / F7	Bb
Bb7	Eb7	G7	C7	Bb7	Eb7	D7 / G7	C7
F	%	%	%	%	%	F / C7	F

Forget your troubles and just get happy, you better chase all your cares a-way Sing hal-le-lu-ja come on get happy get ready for the judgement day The sun is shin-in' come on get happy The Lord is waiting to take your hand Shout hal-le-lu-ja come on get happy We're going to the promised land We're head-in' cross the river, wash your sins away in the tide. It's all so peaceful on the other side For-get your troubles and just get happy, you better chase all your cares a-way Sing hal-le-lu-ja come on get happy get ready for the judgement day.

500

Bb → C

Hot Diggity (Dog Ziggity Boom)

Hot Dig - gi - ty Dog Zig - gi - ty Boom! What you do to me!

It's so new to me what you do to me.

Hot Dig - gi - ty Dog Zig - gi - ty Boom! What you do to me!

When you're hold - ing me tight! Ne - ver
Ne - ver
There's a

dreamed an - y - bo - dy could kiss that - a - way, bring me
knew that my heart could go "Zing!" that - a - way, ting - a -
cute lit - tle cot - tage for two, that - a - way, skies are

bliss that - a - way with a kiss that - a - way
line that - a - way make me sing that - a - way
blue that - a - way, dreams come true that - a - way. What Said "Good -
you

won - der - ful feel - ing to feel that - a - way, tell me
bye" to my trou - bles, they went that - a - way, ev - er
say I can share it with you, that - a - way, I'll be

where have you been all my life? Oh!
since you came in to my life! Oh!
hap - py the rest of my life? Oh!

How my fu - ture will shine

from the mo - ment you're mine!

501

Bb → C

C'est Si Bon

"C'est Si Bon," Lov - ers say that in France, When they thrill to ro -
 Bon," So I say it to you, Like the French peo - ple

mance, It means that it's so good. C'est Si Be - cause it's oh, so good.
 do, 1. F7 Bb6 F+ 2. F7

Ev - 'ry word, ev - 'ry sigh, ev - 'ry kiss, dear, Leads to

on - ly one thought and it's this, dear. It's so good,
 Noth - ing else can re - place, Just your slight - est em - brace.

And if you on - ly would, be my own, For the rest of my

days. I will whis - per this phrase, My dar - ling, "C'est Si Bon"

I mean that it's so good, When I say "C'est Si Bon."

And I say "C'est Si Bon" Be - cause it's oh, so good

Marie

Ma - rie, the dawn is break - ing, Ma -
rie, you'll soon be wa - king, to find
— your heart is ach - ing, and tears will fall as
you re - call the moon in all its splen - dor, the
kiss so ver - y ten - der. The words will you sur -
ren - der, to me Ma - rie

C INSTRUMENTS - "ALEXANDER'S RAGTIME BAND" 393.

MOD. FAST 176

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a rhythmic style characteristic of ragtime, with frequent eighth and sixteenth notes. Above the notes, various chords are circled in blue ink, including F, F#7, F#9, G9, C7, F#7, Bb, Bb7, Bb9, Bb, C7, F, E, G7, C7, C7, F, F#7, Bb, Bb7, Bb9, Bb, C7, F#7, Bb, Bb7, Bb9, Bb, F, G-, C7, and E. Blue arrows point to specific notes or chords on several staves. The score concludes with a double bar line and a final chord of F, with a circled '3' above it, indicating a triplet. Below the main score, there are three empty staves.

ABIDE WITH ME

Music by William H. Monk in 1861, lyrics by Henry Lyte.

Eb / Bb7	Cm / Eb7	Ab / Bb	Eb
Eb	Ab / Eb	Bb / F7	Bb
Eb / Bb7	Cm / Eb7	Ab / C7	Fm
Bb / Bb7	Eb / Ab	Eb / Bb7	Eb

C
F
G7
C7
Am
Dm
C7
F7
F
Bb
G
C
C
F

A - bide with me, fast falls the e - ven - tide.

F
Bb
C
F
G
C
B7
G7
G
C

The dark - ness deep - ens, Lord, with me a - bide.

C
F
G7
C7
Am
Dm
C7
F7
G
Bb
A7
D7
Dm
Gm

When oth - er help - ers fail and com - forts flee,

G
C
G7
C7
C
F
F
Bb
C
F
G7
C7
C
F

help of the help - less, oh, a - bide with me.

505

A FOOL SUCH AS I

Words and music by Bob Miller and Bill Trader in 1952.

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

Par-don me if I'm sen-ti-men-tal when we say good-bye, Don't be
 an - gry with me — should I cry. When you're
 gone, then I'll dream a lit - tle dream as years go by, Now and
 then there's a fool such as I — Now and
 then, there's a fool such as I am o - ver you. You
 taught me how to love and now you say that we are through, I'm a
 fool, but I'll love you, dear, un - til the day I die, Now and
 then, there's a fool such as I.

506

F 7 C

AIN'T MISBEHAVIN'

Words by Andy Razaf and music by Thomas Waller and Harry Brooks in 1929.

Eb	Fm7	Eb / G7+5	Ab / Abm	Eb / C7	Fm7 / Bb7	Eb	Bb7
Eb	Fm7	Eb / G7+5	Ab / Abm	Eb / C7	Fm7 / Bb7	Eb / Ab	Eb / G7
Cm	Ab7	F7	C7	Bb	Cm7 / F7	Bb / C7	F7 / Bb7
Eb	Fm7	Eb / G7+5	Ab / Abm	Eb / C7	Fm7 / Bb7	Eb / Ab	Eb

F Gm7 F A7+5 Bb Bbm

No-one to talk with, all by my-self, No one to walk with, but I'm hap-py on _ the shelf

F D7 Gm7 C7 F C7

Ain't mis-be-hav-in', I'm sav-in' my love for you _____

F Gm7 F A7+5 Bb Bbm

I know for cer-tain, the one I love, I'm thro' with flirt-in', it's just you I'm think-in' of,

F D7 Gm7 C7 F Bb F A7

Ain't mis-be-hav-in', I'm sav-in' my love for you _____

Dm Bb7 G7 D7

Like Jack Hor-ner in the cor-ner, don't go no-where, what do I care,

C Dm7 G7 C D7 G7 C7

Your kis-ses are worth wait-in' for, be-lieve me

F Gm7 F A7+5 Bb Bbm

I don't stay out late, don't care to go, I'm home a-bout eight, just me and my ra-di-o,

F D7 Gm7 C7 F Bb F

Ain't mis-be-hav-in', I'm sav-in' my love for you _____

BEI MIR BIST DU SCHÖN

(Pronounce "schön" as "shane".) Music and words by Sholom Secunda, Sammy Cahn and Saul Chaplin in 1937.

Gm	%	%	%	D7	%	Gm	Eb / D7
Gm	%	%	%	D7	%	Gm	%
Cm	%	Gm	%	Cm	A7	D7	%
Gm	%	%	%	D7	%	Gm	%

Am
 "Bei mir bist du schön" — Please let me ex-plain, — "Bei
 E7 Am F E7
 mir bist du schön" — means that — you're grand — "Bei
 Am
 mir bist du schön" — A - gain I'll ex - plain — It
 E7 Am
 means you're the fair - est in — the land — I could say
 Dm Am
 "Bel - la, bel - la" e - ven say "Wun - der - bar" — Each lan - guage
 Dm B7 E7
 on - ly helps — me tell you how grand you are, — I've
 Am
 tried to ex - plain — "Bei mir bist du schön" — So
 E7 Am
 kiss me and say — you un - der - stand. —

508

BEST THINGS IN LIFE ARE FREE

Music by Ray Henderson and words by B.G. De Sylva and Lew Brown in 1927.

Bb	%	%	%	%	%	F7	%
Cm	%	%	%	F7	%	Bb	%
Bb7	%	Eb	%	C7	%	Cm7	F7
Bb	%	G7	%	Cm7	F7	Bb	%

c

The moon be - longs to ev' - ry - one, — The
G7
 best things in life are free. — The
Dm7
 stars be - long to ev' - ry - one, — They
G7 *c*
 gleam there for you and me. — The
C7 *F*
 flow - ers in spring, — the rob - ins that sing, — The
D7 *Dm7* *G7*
 — moon - beams that shine, — they're yours, they're mine. And
c *A7*
 love can come to ev' - ry - one, — The
Dm7 *G7* *c*
 best things in life are free. —

BILL BAILEY

Traditional.

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

G

Won't you come home, Bill Bai-ley, won't you come home?

D7

She moans the whole day long.

I'll do the cook-ing, dar-lin', I'll pay the rent,

G D7

I know I've done you wrong.

G

'Mem-ber that rain-y eve that I threw you out, with

G7 C

noth-ing but a fine tooth comb?

Gdim G E7

I know I'm to blame, well, ain't that a shame? Bill

A7 D7 G

Bai-ley, won't you please come home?

ALL BY MYSELF

Words and music by Irving Berlin in 1921.

Bb	%	C7	%	F7	%	Bb	F7
Bb	%	A7	D7	Gm	C7	F7	%
Bb	%	C7	%	F7	%	D7	%
Eb	Gdim	Bb	G7	C7	F7	Bb	%

All by my - self ___ in the morn - ing, ___

 all by my - self ___ in the night, ___

 I sit a - lone ___ with a ta - ble and a chair, ___

 so un - hap - py there, ___ play - ing sol - i - taire, ___

 All by my - self ___ I get lone - ly, ___

 watch - ing the clock ___ on the shelf. ___ I'd love to

 rest my wea - ry head on some - bod - y's shoulder. ___ I hate ___ to grow

 old - er all by my - self. ___

BIRTH OF THE BLUES

Words by Buddy G. de Sylva and Lew Brown, music by Ray Henderson in 1926.

Bb	F7	Bb / D7	Eb / C7	F7	%	Bb	F7
Bb	F7	Bb / D7	Eb / C7	F7	%	Bb	%
D7	%	%	%	G7	%	C7	F7
Bb	F7	Bb / D7	Eb / C7	F7	%	Bb	%

They heard the breeze in the trees — sing-ing weird — mel-o-dies — and they made
 — that — the start — of the blues. — And from a
 jail came the wail — of a down - heart-ed frail, — and they played
 — that — as part — of the blues. — From a whip-poor-
 -will out on a hill, — they took a new — note. — pushed it thru a
 horn 'til it was worn — in - to a blue — note. — And then they
 nursed it, re-hearsed — it, and gave — out the news — that the South-
 -land — gave birth — to the blues —

Cold, Cold Heart

Hank Williams - 1951

Bb **F7**

I tried so hard my dear to show that you're my ev - il dream yet
nev - er know how much it hurts to see you sit and cry you

Bb

you're a - fraid each thing I do is just some e - vil scheme a
know you need and want my love yet you're a - fraid to try why

Bb7 **Bb** **F7**

mem - ry from your lone - some past keeps us so far a - part why cant I free your
so you run and hide from life to try it just ain't smart? why cant I free your

Bb

doubt - ful mind and melt your cold, cold heart? an - oth - er love be -
doubt - ful mind and melt your cold cold heart? there was a time when

F7

fore my time made you heart sad and blue and so my heart is
I be - lieved that you be - longed to me but now I know your

Bb

pay - ing now for things we did not do In an - ger un - kind words are said that
heart is shack - led to a mem - o - ry the more I learn to care for you the

Bb7 **Bb** **F7**

make the tear - drops start why cant I free your doubt - ful mind and melt your cold cold
more we drift a - part why cant I free your doubt - ful mind and melt your cold cold

Bb **F7** **Bb**

heart? you'll melt your cold cold heart.
heart?

G7 C

BYE BYE BLACKBIRD

Words and music by Ray Henderson and Mort Dixon in 1926.

F	%	C7	F	%	Fdim	Gm7	C7
Gm7	C7	Gm7	C7	Gm7	C7	F	%
F7	%	Cm	D7	Gm7	%	Bbm7	C7
F	%	C7	D7	Gm7	C7	F	%

Pack up all my care and woe, here I go, sing - ing low,
 Bye, Bye, Black - bird.
 When some - bo - dy waits for me, sug - ar's sweet, so is she,
 Bye, Bye, Black - bird.
 No one here can love and un - der - stand me,
 oh what hard luck sto - ries they all hand me.
 Make my bed and light the light, I'll ar - rive late to - night,
 Black - bird Bye, Bye.

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CALCUTTA

Words by Hans Bradtke and music by Heino Gaze in 1958.

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

The musical score is written in G major and 4/4 time. It consists of nine staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I've kissed the girls of Na-ples, They're pret-ty as can be, I've al-so kissed some French girls who came from Pa-ree. The Span-ish girls are love-ly, Oh, yes, in-deed they are, But the la-dies of Cal-cut-ta are sweet-er by far. The la-dies of Cal-cut-ta will steal your heart a-way, And af-ter it is sto-len, you'll say: _____ I've kissed the girls of Na-ples, I've kissed them in Pa-ree, But the lad-ies of Cal-cut-ta do some-thing to me." The score ends with a double bar line.

G → V

Cryin' time

WORDS AND MUSIC BY BUCK OWENS.

F	∕	C7	∕	∕	∕	F	∕
∕	F7	Bb	Fdim	F	C7	F	∕

OH, ITS CRY-IN' TIME A-GAIN YOU'RE GON-NA LEAVE ME I CAN
 SEE THAT FAR A-WAY LOOK IN YOUR EYES I CAN
 TELL BY THE WAY YOU HOLD ME DAR-LIN' THAT IT
 WON'T BE LONG BE-FORE ITS CRY-IN' TIME

NOW, THEY SAY THAT ABSENCE MAKES THE HEART GROW FONDER
 AND THAT TEARS ARE ONLY RAIN TO MAKE LOVE GROW
 WELL, MY LOVE FOR YOU COULD NEVER GROW NO STRONGER
 IF I LIVED TO BE A HUNDRED YEARS OLD.

SO, IT'S CRYIN' TIME AGAIN, YOU'RE GONNA LEAVE ME
 I CAN SEE THAT FAR AWAY LOOK IN YOUR EYES
 I CAN TELL BY THE WAY YOU HOLD ME DARLIN'
 THAT IT WON'T BE LONG BEFORE IT'S CRYIN' TIME.

NOW YOU SAY YOU'VE FOUND SOMEONE THAT YOU LOVE BETTER
 THAT'S THE WAY IT'S HAPPENED EVERY TIME BEFORE
 AND AS SURE AS THE SUN COMES UP TOMORROW
 CRYIN' TIME WILL START WHEN YOU WALK OUT THE DOOR.

OH, IT'S CRYIN' TIME AGAIN, YOU'RE GONNA LEAVE ME
 I CAN SEE THAT FAR AWAY LOOK IN YOUR EYES
 I CAN TELL BY THE WAY YOU HOLD ME DARLIN'
 THAT IT WON'T BE LONG BEFORE IT'S CRYIN' TIME...

AM I BLUE?

Music and lyrics by Harry Akst and Grant Drake in 1929.

F	%	C7	%	F / D7	G7 / C7	F	C7
F	%	C7	%	F / D7	G7 / C7	F	%
Am	%	E7	%	%	%	Am	C7
F	%	C7	%	F / D7	G7 / C7	F	%

Am I blue? Am I blue? Ain't these
 tears in these eyes tel - lin' you? Am I
 blue? You'll be too If each
 plan with your man done fell through. Was a
 time I was his on - ly one But now
 I'm the sad and lone - ly one. Was I
 gay? 'Til to - day? Now he's
 gone and we're through Am I blue?

AVALON

Words and music by Al Jolson, Buddy De Sylva and Vincent Rose in 1920.

C7	%	%	%	F	%	%	%
C7	%	%	%	F	%	%	%
D7	%	%	%	Gm	%	Bbm	%
F	%	D7	%	Gm7	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 found my love in A - va - lon Be - side the bay I left my love in A - va - lon and sail'd a - way I dream of her and A - va - lon From dusk 'til dawn And so I think I'll trav - el on To A - va - lon". The score includes various chords such as D7, G, D7, G, E7, Am, Cm, Am7, D7, and G.

AFTER YOU'VE GONE

Words and music by Henry Creamer and Turner Layton in 1918.

Eb	Ebm	Bb	G7	C7	F7	Bb	Bb7
Eb	Ebm	Bb	G7	Cm / G7	Cm / Ebm	Bb / D7	Gm / Gdim
Bb	F7	Bb	%				

F Fm C A7

Af - ter you've gone, — and left me cry - ing: Af - ter you've gone, — There's no de - ny - ing:

D7 G7 C C7

you'll feel blue, — you'll feel sad, — You'll miss the dear - est pal you ev - er had: —

F Fm C A7

There'll come a time, — now don't for - get it, There'll come a time, when you'll re - gret it:

Dm A7 Dm Fm C E7 Am Cdim

Some day, when you grow lone - ly, Your heart will break like mine and you'll want me on - ly,

C G7 C

Af - ter you've gone, — Af - ter you've gone a - way. —

AFTER THE BALL

Music and words by Charles K. Harris in 1891.

Originally a classic waltz in 3/4 time, here in 4/4 for jazz playing.

F	Bb	F	%	%	%	C7	%
Gm	%	D7	Gm	C7	%	F	C7
F	Bb	F	%	D7	%	G7	%
C7	%	F	D7	G7	C7	F	%

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Af - ter the ball is o - ver, Af - ter the break of morn, Af - ter the danc - ers leav - ing, Af - ter the stars are gone, Man - y a heart is ach - ing, If you could read them all, Man - y the hopes that have van - ished, Af - ter the ball." Chords are indicated above the notes: G, C, G, D7, Am, E7, Am, D7, G, D7, G, C, G, E7, A7, D7, G, E7, A7, D7, G.

DARKTOWN STRUTTERS BALL

Words and music by Shelton Brooks in 1915.

Bb	%	C7	%	F7	%	Bb	F7
Bb	%	C7	%	Eb	A7	Bb	G7
C7	F7	Bb	%				



I'll be down to get you in a tax-i Honey, You bet-ter be read - y a-bout half-pasteight.



Now dear-ie, don't be late, _ I want to be there when the band starts play-ing, Re-



-mem-ber when we get there, Hon-ey, The two-steps I'm goin' to have 'em all, _ Goin' to



dance out both my shoes, _ When they play the "Jel - ly Roll Blues", To-



-mor-row night _ at the Dark-town Strut-ters Ball.

DAY BY DAY / BLOTT EN DAG

Swedish hymn by Oscar Ahnfelt in 1872, lyrics by Lina Sandell.

Bb	%	Cm	%	F7	%	Bb	F7
Bb	%	Cm	%	F7	%	Bb	%
Bb7	%	Eb	%	F7	%	Bb	F7
Bb	%	Cm	%	F7	%	Bb	%

DARLING NELLIE GRAY

Words and music by B.R. Hanby in 1856.

Eb	Eb7	Ab	Cdim	Eb	%	Bb7	%
Eb	Eb7	Ab	Cdim	Eb	Bb7	Eb	%
Bb7	%	Eb	%	%	%	F7	Bb7
Eb	Eb7	Ab	Cdim	Eb	Bb7	Eb	%

There's a low green— val-ley by the old Ken-tuck-y shore, where we've
 whiled man - y hap - py hours a - way, a —
 sit - ting and a - sing - ing by the lit - tle cot - tage door, where —
 lived my — dar - ling Nel - lie Gray. — Oh my
 poor Nel - lie Gray, they have tak - en you a - way, and I'll
 nev - er see my dar - ling an - y more, — I'm a -
 -sit - ting by the riv - er and I'm weep - ing all the day, for you've
 gone — from the old Ken - tuck - y shore. —

Do Lord

Lyrics and music V.O. FOSSETT.

Bb	%	%	%	Eb	%	%	Bb
%	%	D7	Gm	Bb	F7	Bb	%
Bb	%	%	Bb7	Eb	%	%	Bb
%	%	D7	Gm	Bb	F7	Bb	%

C

I've got a home in glo-ry-land that out-shines the sun,
I took Je-sus as my Sa-vior; you take Him, too.

F **C**

I've got a home in glo-ry-land that out-shines the sun,
I took Je-sus as my Sav-ior; you take Him, too.

C **E7** **Am**

I've got a home in glo-ry-land that out-shines the sun,
I took Je-sus as my Sa-vior; you take Him, too.

C **G7** **C**

way be-yond the blue,
while He's call-ing you.

C **C7**

Do Lord, O do Lord, O do re-mem-ber me,

F **C**

Do Lord, O do Lord, O do re-mem-ber me,

C **E7** **Am**

Do Lord, O do Lord, O do re-mem-ber me,

C **G7** **C**

way be-yond the blue.

F → C

DOCTOR JAZZ

Music and words by Joe "King" Oliver in 1927.

Eb	Bb7	Eb	%	%	Bb7	Eb	Eb7
Ab	%	Eb	C7	F7	%	Bb7	%
Eb	Bb7	Eb	Eb7	Ab	%	G7	%
C7	%	F7	%	Bb7	%	Eb	%

Hel - lo Cen - tral give me Doc - tor Jazz. _____

He's got what I need, I'll say he has. _____

When the world goes wrong, and I got the blues,

He's the man who makes me get out both my danc-ing shoes. The

more I get the more I want, it seems. _____ I

page old Doc - tor Jazz in all my dreams. _____

When I'm trou-ble bound and mixed, He's the guy that gets me fixed.

Hel - lo Cen - tral, give me Doc - tor Jazz. _____

Any Dream Will Do

Music by Andrew Lloyd Webber

Lyrics by Tim Rice

D → C

Gently building singalong (swing) ♩ = 126

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a fermata over a whole note, marked with a '7' above it, and then continues with a melody. The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The tempo is indicated as 'Gently building singalong (swing)' with a quarter note equal to 126 beats per minute. The score includes various musical notations such as slurs, ties, and accents. The final staff ends with a fermata over a whole note, marked with a '7' above it, and then continues with a melody. The dynamics are marked as *sfp* (sforzando piano) and *mp* (mezzo-piano).

DON'T FENCE ME IN

Words by Robert Fletcher and Cole Porter, music by Cole Porter in 1934.

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

Oh, give me land, lots of land un-der star-ry skies a-bove. Don't fence me in — Let me
ride thru the wide o-pen coun-try that I love, Don't fence me in. Let me
be by my-self in the eve-ning breeze Listen to the murmur of the cot-ton wood trees.
Send me off fo-ev-er but I ask you, please, don't fence me in — Just turn me
loose, Let me strad-dle my old sad-dle un-der-neath the wes-tern skies. — On my cay-
-use, let me wan-der o-ver yon-der till I see the moun-tains rise. — I want to
ride to the ridge where the west com-menc-es Gaze at the moon till I lose my sen-ses
Can't look at hob-bles and I can't stand fen-ces, Don't fence me in —

6470

DOWN BY THE OLD MILL STREAM

Words and music by Tell Taylor in 1910.

F	Fdim	Gm	%	C7	%	F	%
F	A7	Bb	%	C7	%	F	C7
F	Fdim	Gm	%	A7	%	Dm	F7
Db7	%	F	%	G7	C7	F	%


Down by the old mill stream, where I
 first met you, With your
 eyes of blue, dressed in
 ging - ham too. It was
 there I knew, that you
 loved me true, You were six -
 -teen, my vil - lage queen, by the
 old mill stream.

Chords: G, Gdim, Am, D7, B7, C, D7, G, Gdim, Am, B7, Em, G7, Eb7, G, A7, D7, G.

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All My Trials

African American Spiritual



1. If li-ving were a thing that mo-ney could buy _____ the rich would live _____




_____ and the poor would die _____ All my tri-als, Lord, _____ soon be

Refrain



o - ver. _____ Too late my broth-ers. _____ Too late but nev-er mind. _____

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_____ All my tri-als, Lord, _____ soon be o - ver. _____

2. The river of Jordan is muddy and cold
It chills the body but not the soul

3. I've got a little book with pages three
And every page spells liberty

Note! 530 - white Christmas
531 - gentle Johnny

529

EVERYBODY LOVES SOMEBODY

Music by Ken Lane and words by Irving Taylor in 1948.

F F+5	Bb D7	Gm Eb	C7	F	Gm	C7	F C7
F F+5	Bb D7	Gm Eb	C7	F	Gm	C7	F
F7	%	Bb F+5	Bb	Dm	G7	Gm Cdim	Gm C7
F F+5	Bb D7	Gm Eb	C7	F	Gm	C7	F

The musical score is written in G major and 4/4 time. It consists of nine staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are:

Ev-'ry-bod-y loves some-bod-y some-time, — Ev-'ry-bod-y falls in love some-how.
 Some-thing in your kiss just told me my some-time is now.
 Ev-'ry-bod-y finds some-bod-y some-place, — There's no tell-ing where love may ap-pear.
 Some-thing in my heart keeps say-ing my some-place is here.
 If I had it in my pow-er — I'd ar-range for ev-'ry girl to have your charms.
 Then — ev-'ry min-ute, ev-'ry ho-ur, — ev-'ry boy would find what I found in your arms.
 Ev-'ry-bod-y loves some-bod-y some-time — And, al-though my dream was o-ver-due,
 Your love made it well worth wait-ing for some-one like you.

G → C

The Loveliest Night of the Year

Words by Paul Francis Webster (1950)

Tune: adapted from "Sobre Las Olas",
by Juventino Rosas (1884)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. A blue vertical line is drawn through the fourth staff, and a blue handwritten note 'G → C' is in the top left corner.

When you are in love, it's the love-li-est night of the year, Stars twink-le a - bove, and you
 al-most can touch them from here. Words turn in-to rhyme, an-y time you are hold-ing me near,
 When you are in love, it's the love-li-est night of the year. Waltz - ing a-
 - long in the blue, like a breeze drift-ing o-ver the sand, Thrilled by the won-der of you,
 and the won - der-ful touch of your hand. My heart starts to beat like a child when a
 birth-day is near, So, kiss me, my sweet, it's the love-li-est night of the year.

I WANT A GIRL

JUST LIKE THE GIRL THAT MARRIED DEAR OLD DAD

Music by Harry Von Tilzer, words by Will Dillon in 1911.

Bb	Bb7	Eb	%	C7	F7	Bb	%
Eb	%	Bb	%	C7	%	F7	%
Bb	%	D7	%	Eb	%	F7	%
Bb	Bb7	Eb	%	C7	F7	Bb	%

The musical score is written in 4/4 time and consists of 12 staves. The lyrics are as follows:

I want a girl, just like the girl that
 mar - ried dear old Dad, _____
 She was a pearl and the on - ly girl that
 Dad - dy ev - er had, _____ A
 good old fash - ioned girl with heart so true,
 One who loves no - bod - y else but you,
 I want a girl, just like the girl that
 mar - ried dear old Dad, _____

Chord symbols are placed above the notes: C, C7, F, D7, G7, C, F, C, D7, G7, C, E7, F, G7, C, D7, G7, C.

Old Folks at Home

Stephen Foster (1826-1864)

Moderato (♩ = 100)



I WANT TO BE HAPPY

Words by Irving Caesar and music by Vincent Youmans in 1925.

C	%	G7	%	%	%	C	G7
C	%	G7	%	%	%	C	%
C7	%	F	Fm	C	%	G7	%
C	%	G7	%	%	%	C	%

I want to be hap - py, but I won't be hap - py

till I make you hap - py too. _____

Life's real - ly worth liv - ing when we are mirthgiv - ing.

Why can't I give some to you? _____

When skies are gray and you say you are blue,

I'll send the sun smil - ing through, _____

I want to be hap - py, but I won't be hap - py

till I make you hap - py too. _____

F = L

Jeannie with the Light Brown Hair

Stephen Foster, 1854

♩ = 100

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of five staves of music. The lyrics are written below the notes. Chord symbols are placed above the staff lines. There are several checkmarks and handwritten annotations on the score.

Staff 1: *F* I dream of Jeannie with the light brown hair, *Dm* Borne, like a vapor, *Bb* on the summer air; *F* *G7* *C7* I

Staff 2: *F* see her tripping where the bright streams play, *C* Happy as the daisies that *Dm(F8)*

Staff 3: *C* *G7* *C* dance on her way. *C7* Many were the wild notes her merry voice would pour,

Staff 4: *Bb* Many were the blithe birds that warbled them o'er; *F* *A* *Dm* *G7* *C* I dream of Jeannie with the *F*

Staff 5: *Dm* *Bb* *F* *Bb* *F* *C7* *F* light brown hair, Floating, like a vapor, on the soft, summer air.

I long for Jeannie with the day-dawn smile,
 Radiant with gladness, warm with winning guile;
 I hear her melodies like joys gone by,
 Sighing round my heart o'er the fond hopes that die;
 Sighing like the night wind and sobbing like the rain,
 Wailing for the lost one that comes not again, Oh!
 I long for Jeannie and my heart bows low,
 Never more to find her where the bright waters flow.

I WANT YOU

Melody à la Sammy Rimington in 1999.

F	C+5	F	C+5	F	Cdim	C7	%
Gm	C7	Gm	C7	%	C+5	F	%
D7	%	Gm / D7	Gm	C7	%	G7	C7
F	C+5	F	D7	G7	C7	F	%

Chord progression for the first system:

- Staff 1: G, D+5, G, D+5
- Staff 2: G, Ddim, D7
- Staff 3: Am, D7, Am, D7
- Staff 4: D+5, G
- Staff 5: E7, Am, E7, Am
- Staff 6: D7, A7, D7
- Staff 7: G, D+5, G, E7
- Staff 8: A7, D7, G

IT HAD TO BE YOU

Music by Isham Jones and words by Gus Kahn in 1924.

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

It had to be you, _____ it had to be you, _____ I wan-dered a-round
 _____ and fin-al-ly found _____ the some-bod-y who _____ Could make me be true,
 _____ could make me be blue _____ And e-ven be glad, -
 _____ just to be sad, _____ think-ing of you. _____ Some oth-ers I've seen
 _____ might nev-er been mean _____ Might nev-er be cross.
 _____ or try to be boss, _____ but they would-n't do, _____ for no-bod-y else.
 _____ gave me a thrill, _____ with all your faults _____ I love you still. _____ It had to be you,
 _____ won-der-ful you, _____ had to be you. _____

I WONDER WHO'S KISSING HER NOW

Words by Will Hough and Frank Adams, music by Joseph E. Howard and Harold Orlob in 1909.

F	C7	F	%	%	A7	Bb	D7
Gm	D7	Gm	%	G7	%	C7	%
F	C7	F	%	%	A7	Bb	D7
Gm	Bbm	F	D7	Gm	C7	F	%

I won - der who's kiss - ing her now, —

 Won - der who's teach - ing her now, —

 Won - der who's look - ing in - to her eyes,

 Breath - ing sighs, tell - ing lies. I

 won - der who's buy - ing the wine, For

 lips that I used to call mine. —

 Won - der if she ev - er tells him of me, I

 won - der who's kiss - ing her now.

GIRL OF MY DREAMS

Music and lyrics by Sunny Clap in 1927.

Bb	Bb7	Eb	Ebm	Bb	F7	Bb	F7
Bb	Bb7	Eb	Ebm	Bb	C7 F7	Bb	%
D7	%	Gm	%	C7	%	F7	%
Bb	Bb7	Eb	Ebm	Bb	C7 F7	Bb	%

Girl of my dreams I love you, hon-est I do,
 You are so sweet. If I could
 just hold your charms a - gain in my arms,
 Then life would be com - plete; Since you've been
 gone dear, life don't seem the same,
 Please come back a - gain. And af - ter
 all's said and done, there's on - ly one,
 Girl of my dreams, it's you.

IT'S A LONG WAY TO TIPPERARY

Words and music by Jack Judge and Harry Williams in 1912.

Bb	%	%	Bb7	Eb	%	Bb	%
Bb	%	%	%	C7	%	F7	%
Bb	%	%	Bb7	Eb	%	D7	%
Bb	%	Bbdim	Bb	C7	F7	Bb	%

It's a long way — to Tip - per - ar - y, — It's a
 long way — to go, — It's a
 long way — to Tip - per - ar - y — To the
 sweet - est girl I know! —
 Good - bye — Pic - ca - dil - ly, —
 Fare - well, Leices - ter Square, — It's a
 long, long way to Tip - per - ar - y, But
 my heart's — right there! —

Go Down, Moses

TML #003942 Key E Minor

Em Em B7 Em B7 Em B7

Em B7 Em Em Am Em B7

Em C Em B7 Em

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GLORY OF LOVE

Words and music by Billy Hill in 1938.

F	C7	F	Bb	F	C7	F	C7
F	C7	F	Bb	F	C7	F	F7
Bb	∕	F	∕	Bb	Bbm	G7	C7
F	C7	F	Bb	F	C7	F	∕

G D7 G C

You've got to give a little, take a little, And let your poor heart break a lit-tle.

G D7 G D7

That's the sto-ry of, that's the glo-ry of love. You've got to

G D7 G C

laugh a lit-tle, cry a lit-tle, Un-til the clouds roll by a lit-tle.

G D7 G G7

That's the sto-ry of, that's the glo-ry of love.

C G As

long as there's the two of us, We've got the world and all its charms. And

C Cm A7 D7

when the world is through with us, We've got each oth-er's arms. You've got to

G D7 G C

win a lit-tle, lose a lit-tle, Yes, and al-ways have the blues a lit-tle.

G D7 G

That's the sto-ry of, that's the glo-ry of love.

HEARTACHES

Words by John Klenner and music by Al Hoffman in 1931.

F	%	E7	%	F	%	Cm	D7
Gm7	C7	F	Dm	G7	%	Bbm C7	C7
F	%	E7	%	F	%	Eb7	D7
Gm7	Bbm	F	G7	Gm7 C7	%	F	%

G F#7

Heart - aches, Heart - aches

G Dm E7

My lov - ing you meant on - ly heart - aches

Am7 D7 G Em

Your kiss was such a sa - cred thing to me, —

A7 Cm D7 D7

I can't be - lieve it's just a burn - ing mem - o - ry

G F#7

Heart - - aches, Heart - aches

G F7 E7

What does it mat - ter how my heart breaks?

Am7 Cm G A7

I should be hap - py with some - one new, — But

Am7 D7 Am7 D7 G

my heart aches for you. —

545

Alabama Jubilee #1

www.traditionalmusic.co.uk

Musical notation for the first system, including a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is written on a single staff with notes and rests. Below the melody, a guitar chord diagram is provided, consisting of five measures of fret numbers for the strings. Chord labels 'A' and 'D' are placed above the first and fourth measures of the guitar part, respectively. A circled '3' is visible above the final measure of the melody.

Musical notation for the second system, continuing the melody and guitar accompaniment. The treble clef and common time signature are maintained. The guitar part consists of four measures with fret numbers. Chord labels 'G' and 'C' are placed above the first and third measures of the guitar part, respectively.

Musical notation for the third system, continuing the melody and guitar accompaniment. The treble clef and common time signature are maintained. The guitar part consists of four measures with fret numbers. Chord labels 'A', 'Dm', and 'F' are placed above the first, second, and third measures of the guitar part, respectively.

Musical notation for the fourth system, continuing the melody and guitar accompaniment. The treble clef and common time signature are maintained. The guitar part consists of six measures with fret numbers. Chord labels 'C', 'F', 'C', 'D', 'G', 'C', 'E', 'A', 'D', 'G', and 'C' are placed above the first through eleventh measures of the guitar part, respectively.

The Wabash Cannonball

F E♭



From the great At - lan - tic O - cean to the wide Pa - ci - fic shore, From
Our east-ern states are dan - dy, so the peo - ple al - ways say, From

5 C⁷ F



sun - ny Cal - i - for - nia to ice-bound Lab - ra - dor, She's
New York to St. Lou - is and Chica - go by the way, Through the

9 B♭



might - y tall and hand - some, She's loved by one and all, She's the
hills of Min - ne - so - ta where rip - pling wa - ters fall, No

13 C⁷ F



ho - boes' com - mo - da - tion - the Wa - bash Can - non - ball.
chanc - es can be ta - ken on the Wa - bash Can - non - ball.

17 F B♭



Lis - ten to the jin - gle, the rum - ble and the roar, As she

21 C⁷ F



glides a - long the wood - lands, through hills and by the shore, Hear the

25 B♭



might - y rush of the en - gine, hear those lone - some ho - boes squall, While

29 C⁷ F

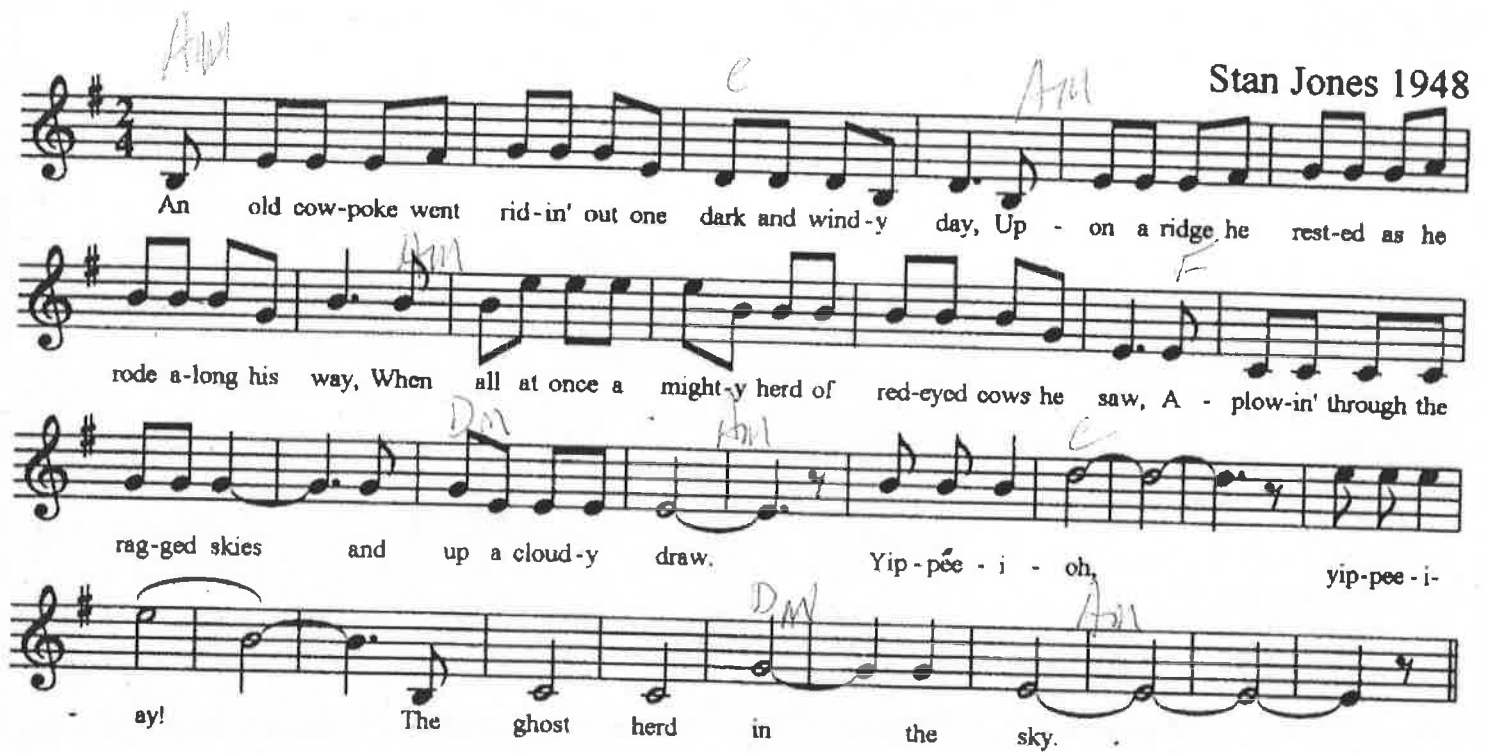


trav' - ling through the jun - gle on the Wa - bash Can - non - ball.

GHOST RIDERS IN THE SKY

(learned in 1950 when it was #1 on the Hit Parade; by Stan Jones)

Stan Jones 1948



An old cow-poke went rid-in' out one dark and wind-y day, Up - on a ridge he rest-ed as he rode a-long his way, When all at once a might-y herd of red-eyed cows he saw, A - plow-in' through the rag-ged skies and up a cloud-y draw, Yip - pee - i - oh, yip-pee - i - ay! The ghost herd in the sky.

FOUR STRONG WINDS

(learned in the 1960s at Teton Tea Parties; written by Ian Tyson in 1964)

Ian Tyson (1964)



(chorus) Four strong winds that blow lone-ly Sev - en seas that run high All those
(verse) I think I'll go out to Al - ber - ta, Wea - ther's good there in the fall. Got some



things that don't change, Come what may But our good times are all gone, And I'm
friends that I can go to wor - king for, Still I wish you'd change your mind If I



bound for mov - in' on, I'll look for you if I'm ev - er back this way.
asked you one more time But we've been through this a hun - dred times or more.

Scarlet Ribbons

Jack Segal & Evelyn Danzig (1956)

G Am D7 G C D7 C G Am D7 G C D7

I peeked in to say good-night, And I heard my child in prayer, And for me, some scar-let rib-bons, Scar-let rib-bons

C G G Am D7 G C D7 C G Am

for my hair. All the stores were closed and shut-tered, All the streets were dark and bare In our town no
I peeked in, and on her bed, In gar pro - fus - ion ly - ing there, Love - ly rib - bons,

D7 G C D7 ^{1.}C D7 G ^{2.}C G G D7 G7 C9-C

scar - let rib - bons, Not one rib - bon a - ny - where. Through the night my heart was ach - ing,
scar - let rib - bons, Scar - let rib - bons for her hair. If I live to be a hun - dred,

Am D7 Em A7-9 D7 G Am D7 G C D7 C D7 G

Just be - fore the dawn was break ing, Came those rib - bons, scar - let rib - bons, Scar - let rib - bons for her hair.
I will nev - er know from where,