



Edited by Ronny S. Schiff

Cover and Art Direction by Elizabeth Maihock Beloff

Graphics and Music Typography by Charyl Roberts

Illustrations by Pete McDonnell

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**Also available: (Songbooks)** *Jumpin' Jim's Ukulele Favorites; Jumpin' Jim's Ukulele Tips 'n' Tunes; Jumpin' Jim's Ukulele Gems; Jumpin' Jim's Ukulele Christmas; Jumpin' Jim's '60s Uke-In; Jumpin' Jim's Gone Hawaiian; Jumpin' Jim's Camp Ukulele; Jumpin' Jim's Ukulele Masters: Lyle Ritz; Jumpin' Jim's Ukulele Beach Party; Jumpin' Jim's Ukulele Masters: Herb Ohta; Jumpin' Jim's Ukulele Masters: Lyle Ritz Solos; Jumpin' Jim's Ukulele Spirit; Jumpin' Jim's Gone Hollywood; Jumpin' Jim's Ukulele Island; Jumpin' Jim's Ukulele Masters: John King—The Classical Ukulele; Jumpin' Jim's Ukulele Country; Jumpin' Jim's The Bari Best; Ukulele Fretboard Roadmaps (with Fred Sokolow); Jumpin' Jim's Happy Holidays; Jumpin' Jim's Ukulele Masters: Lyle Lite; Blues Ukulele; Bluegrass Ukulele. (Pictorial History) The Ukulele: A Visual History.*

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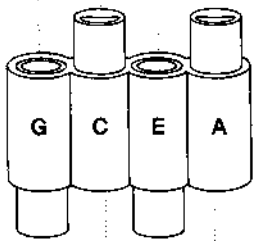
# Ukulele 101

The songs in this book are arranged for ukuleles in C tuning. In this tuning, the individual strings from the top (closest to your nose) to bottom (closest to your toes) are tuned GCEA. A lot of chords can be made with one or two fingers and many of the songs in this book require six chords or less.

## Uke C Tuning



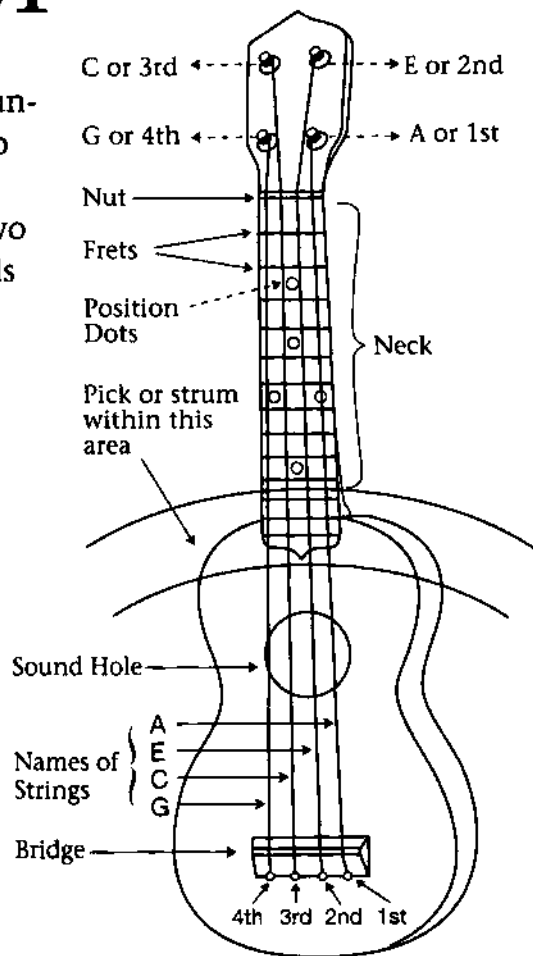
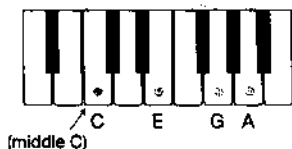
One easy way to tune a ukulele is with a pitchpipe or electronic tuner matching the strings with the notes.



This corresponds to that famous melody:

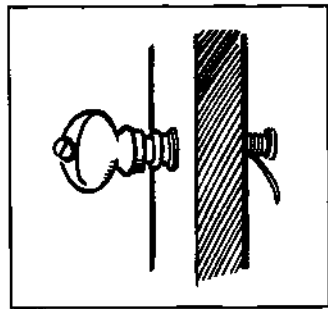


Here are the notes on the piano:



## Keeping In Tune

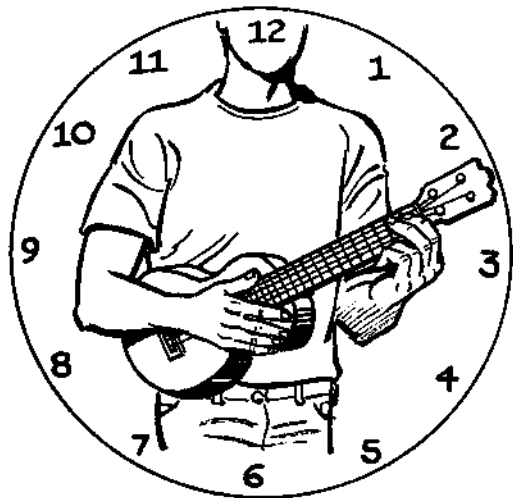
Most ukuleles have friction tuners that include a small screw at the end of the tuner. The secret to staying in tune is to keep these screws tight enough so that the tuners don't slip, but loose enough that the tuners still turn.



## Holding The Uke

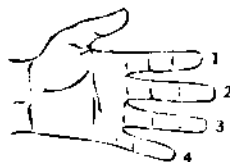
Press your uke against your body about 2/3rds of the way up your forearm. Your strumming hand should naturally fall on top of the upper frets (not over the soundhole). Hold the neck of the uke between your thumb and first finger of your other hand, so that your fingers are free to move about the fretboard.

**Note:** See *Jumpin' Jim's Ukulele Tips 'N' Tunes* if you need a basic ukulele method book.

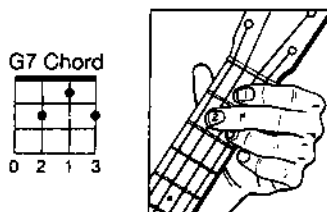
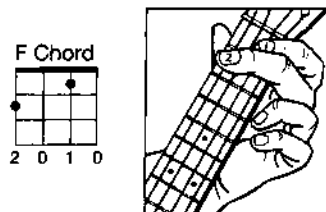
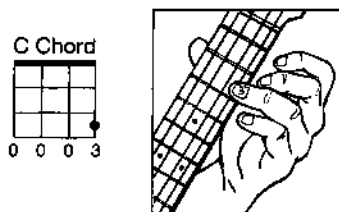


## Making The Chords

You make chords by putting various combinations of fingers on the fretboard. In this songbook you'll find chord diagrams that show where to put your fingers to make the right sound. The vertical lines in the diagrams represent strings and the horizontal lines represent the frets. The numbers at the bottom of the chords shown below indicate what fingers to use.



- 1 = Index finger
- 2 = Second finger
- 3 = Ring finger
- 4 = Pinky

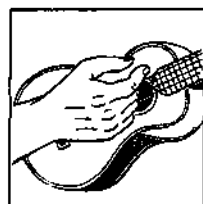


Remember to:

1. When pressing down the strings, use the tips of your fingers.
2. Always press down in the space between the frets, not on them.
3. Press the strings down to the fingerboard. If you hear a buzz it may be because you are not pressing hard enough or are too close to a fret.
4. Keep your thumb at the back of the neck, parallel to the frets.

## Making The Strums

**The Common Strum:** This is the most basic up/down strum. It can be produced solely with your index finger going down the strings with the fingernail and up with the cushion of your fingertip. You can also try this with the pad of your thumb running down the strings and the tip of your index finger going up. This strum will work fine on most of the songs in this book. A good example would be "King Of The Road."



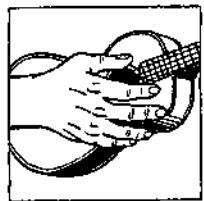
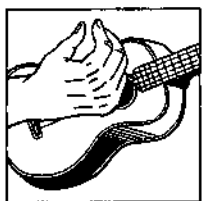
**Waltz Strum:** This  $\frac{3}{4}$  rhythm can be produced simply with your thumb or index finger in sets of three down strums. You can use this on  $\frac{3}{4}$  songs like "Are You Lonesome Tonight" and "Around The World."

**Island Strum:** This lilting, syncopated strum is a combination of quick up and down strums plus a roll. In a typical 4-beat measure it would look like this:

■ = downstroke

v = upstroke

■      roll   v      v      ■      v



Here's how to make the roll strum.

**One and Two and Three and Four and...**

Play the downstroke with your thumb and the upstroke with your index finger. The roll is made by running the ring, middle and index fingers quickly in succession across the strings. Ideal songs to use this on are "Under The Boardwalk" or "Up On The Roof."

**Tremolo:** This is used often as an ending flourish for a song. It's produced by running your index finger across the strings rapidly. If you are performing, this will suggest to your audience that you are finishing the song and they should get ready to applaud. Try this at the end of any song where you want a "big finish."

# How To Use This Book

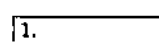
The best way to use this songbook is, well, daily. Because there are 365 songs, you can play a different song each day for a whole year. (You get one day off during a leap year!) The songs are not always in strict alphabetical order, so consult the index in front when in doubt. We did create two special sections: The first is "Songs For Holidays And Celebrations," where you'll find Christmas carols and other holiday-related material. This section is organized around the calendar year starting with "Auld Lang Syne" for New Year's Eve. The other special section is "Songs For Children" which are tunes that are appropriate for kids to play or parents who want to play for their children.

Many of the songs included here should be easy for you to play and sing right away. Here are a few things to note that will make this songbook especially enjoyable:

1. **Chord Grids:** Just in case you need a reminder of how to make a certain chord, the chord grids for each song are directly under the title, in order of their appearance. The Chord Chart on page 12 shows suggested fingerings.
2. **First Note:** This shows the first singing note of the song. Keep in mind that the lowest note on a GCEA-tuned "my dog has fleas" uke is middle C. As a result, when the first note of a song is below middle C (for example the B in "Are You Lonesome Tonight") the note shown is actually an octave above. Sing that note and then find the octave below.
3. **Instrumentals:** There are a few songs included here that have instrumental sections built into the arrangement. An example of this is in "How Sweet It Is." You are welcome to ignore these sections entirely or take a real solo. Often solo uke performers will make a trumpet or trombone sound with their mouths. Harmonicas and kazoos will work here, too.
4. **N.C.:** Whenever you see N.C. above the staff that means "no chord," a place in the song where you should stop playing until you get to the next chord. This "break" can be a nice flourish that will add drama to your performance. A well-known example is in the sixth line of "Five Foot Two, Eyes Of Blue."

There are some additional symbols that you'll see used throughout the arrangements in this songbook. We've listed a few below with their meanings:

 **Repeat Signs:** These mean that the section within the signs should be performed again before going on to the next section.

 **First Ending:** Play through the measures under this bracketed area and then go back to the beginning of that section. Then look for further endings.

**D.C.** **Da Capo:** This means "from the beginning." Go back to the beginning of the music.

**D.S.** **Dal Segno:** Means to look for the  sign and repeat that section from the sign.

 **Coda:** Ending section. When you see "To Coda  jump ahead to the closing section that begins with this symbol

## The Arrangements

Over the years of publishing our Jumpin' Jim's songbooks, we've fine-tuned our approach to arranging songs for the ukulele. Often it's a careful balancing act between finding a uke-friendly playing key while also keeping the melody in a comfortable singing range. For *The Daily Ukulele* we had an additional goal of keeping the arrangements as streamlined as possible.

The most uke-friendly playing keys for ukuleles in C tuning (GCEA) are C, F, G, D and A, with C and G being the easiest. For a mixed audience of male and female voices of all ages, we try to keep the melodies between G below middle C and C above middle C. That means that the melody in many cases can include single notes that are too low to be picked on a re-entrant, high G, "my dog has fleas" ukulele. For those who want to pick those lower notes, a C-tuned uke with a lowered G string will do the trick.

## Transposing

Hopefully, most of the songs in this book are in keys that are easy for you to play and sing. In case a particular song feels too high or too low, you have the option of transposing it to a more comfortable key. If the song is in G and it feels a little high, try dropping the song one whole step down to F. That should be fairly easy to do, since every chord in the arrangement comes down one whole step. G drops to F, C drops to B $\flat$  and D7 drops to C7 and so on. If the song is in F and feels a bit low try going up to G and raising the chords a whole step. With a bit of experience, you should be able to do this in real time, as you are playing the song in tempo. The same would apply for transposing songs from A to G and D to C. If the song still feels too high or low, you may want to try a more dramatic transposition, like G to C or F to C and vice versa.

With some experience you'll become very familiar with the chords that typically appear in uke-friendly keys and will be transposing easily and quickly from one key to the next. This is especially true for simpler songs with a minimum of chords like blues and many kids' and folk tunes. The transposing chart below will help you keep track of the essential chords in the most uke-friendly keys:

|             |   |           |    |     |    |     |
|-------------|---|-----------|----|-----|----|-----|
| Chords in C | C | F         | G7 | Am  | Dm | E7  |
| D           | D | G         | A7 | Bm  | Em | F#7 |
| F           | F | B $\flat$ | C7 | Dm  | Gm | A7  |
| G           | G | C         | D7 | Em  | Am | B7  |
| A           | A | D         | E7 | F#m | Bm | C#7 |

For example, if you wish to transpose a song in the key of C to the key of D, you would

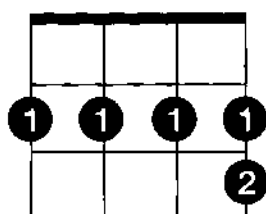
| The Original Chord |    |    | The New Chord |  |
|--------------------|----|----|---------------|--|
| Change             | C  | to | D             |  |
| Change             | F  | to | G             |  |
| Change             | G7 | to | A7            |  |
| Change             | Am | to | Bm            |  |
| Change             | Dm | to | Em            |  |
| Change             | E7 | to | F#7           |  |

In this case, everything moves up one whole step.

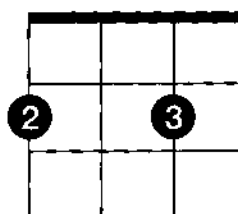
# Some Chord Alternatives and Shortcuts

## Hawaiian D7

The traditional D7 is made by placing your index finger (or middle finger) across all four strings of the second fret and then putting your middle finger (or ring finger) on the third fret of the A string. There is an alternative D7 that is made by putting your middle finger on the second fret of the G string and ring finger on the second fret of the E string. Because this chord form is popular in Hawaii, it is often known as the Hawaiian D7. Besides being easier to play, this D7 has a more open and mellower sound. Part of that is due to the fact that there is no D note in the chord. While either D7 form is fine, we've come to prefer the Hawaiian version and you'll see it used throughout this book.



Barred D7  
Chord

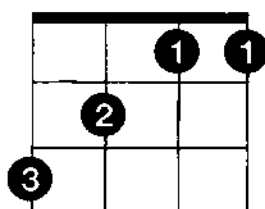


Two-Finger  
"Hawaiian" D7 Chord

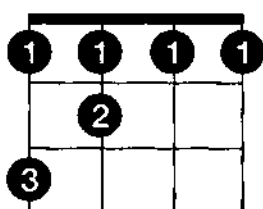
## The Challenging B $\flat$ Chord

For new players, the B $\flat$  is one of the more challenging chords to make on a ukulele. Typically, most players make a B $\flat$  by holding down the first frets of both the A and E string with your index finger and then putting your middle finger on the second fret of the C string and ring finger on the third fret of the G string. A stronger squeeze between your fingers and your thumb is recommended to make a clean-sounding B $\flat$  (no string buzz).

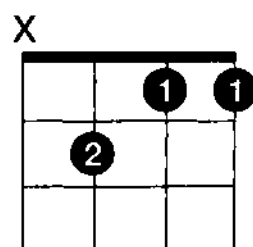
One alternative is to barre the chord. This means laying down your index finger across all the strings on the first fret while adding the middle and ring finger as previously described. For some, stretching the index finger across four strings is easier than holding down two strings with the first joint. (It's also good to practice making these barre chords as often as possible, since they will open up numerous chord possibilities further up the fretboard.) Another even simpler solution is to play the B $\flat$ , but leave the top G string open so that it looks like your playing a Gm7. Not having to stretch your hand to the G string makes the chord easier to produce. However, you need to be careful not to strum the G string, only the top three strings. If you accidentally strum the G string, the chord will sound odd, not like a B $\flat$ ! This alternative is especially appropriate when you just need to play a B $\flat$  for only a brief time (a measure or less).



Traditional B $\flat$   
Chord Fingering



Barred  
B $\flat$  Chord

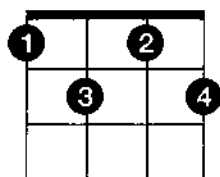


Two-Finger  
B $\flat$  Chord  
(x = Do not play this string.)

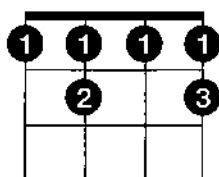


## The Dramatic Diminished Chord

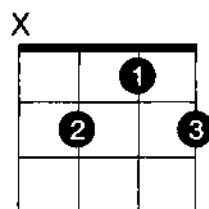
You'll find a lot of diminished chords in this book. Most can be found in the older Tin-Pan-Alley songs like "For Me And My Gal." These chords do have a unique, dramatic personality and are especially prominent in the soundtracks of early black and white short films. Most players use all four fingers to make these chords, but they can be barred as well. If you barre the chord with your index finger, you can use your middle and ring finger to cover the remaining notes and thus avoid using your little finger. Another easier option is to play a G7 shape in the same place that calls for a four-finger diminished. As long as you only strum the top three strings, it will sound okay, especially if you're only using the chord for a measure or less.



Four-Finger  
Diminished Chord



Barred Three-Finger  
Diminished Chord

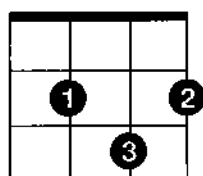


Three-Finger  
Diminished Chord  
(x = Do not play this string.)

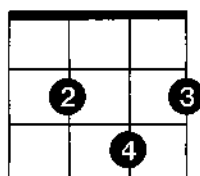
## The Pinky G

Most ukulele instruction books recommend playing a G chord with the index, middle and ring fingers. This allows the new player to avoid having to use their weakest finger, the pinky. This is okay to start playing quickly, but it's not very efficient when moving from a G chord to a G7, which is a common transition. In order to do that, all three fingers need to lift and regroup to make the G7. If, on the other hand, the G is made with the middle finger on the second fret of the C string, the ring finger on the second fret of the A string and pinky on the third fret of the E string you need only lift the pinky and place the index finger on the first fret of the E string to make the same transition.

There are other advantages to playing a G chord with your little finger. For example, look at how easily you can make a first position E7 coming from a pinky G in the arrangement of "Are You Lonesome Tonight." Fingered correctly, many of the chords in that song will fall into each other naturally. In fact, over time you may realize that you're making your first position C chord with your pinky because it frees up the three other fingers to plop down on a variety of follow-up chords. And, keep in mind that the sooner you're able to use your pinky, the sooner you can start using those rich, jazzy and nuanced 4-finger chords that the master players employ. It's helpful to think of this fingering as part of the overall art of moving from chord to chord. Ultimately it is the ease with which you can move from one chord to the next that will accelerate your progress.



Non-Pinky  
G Chord

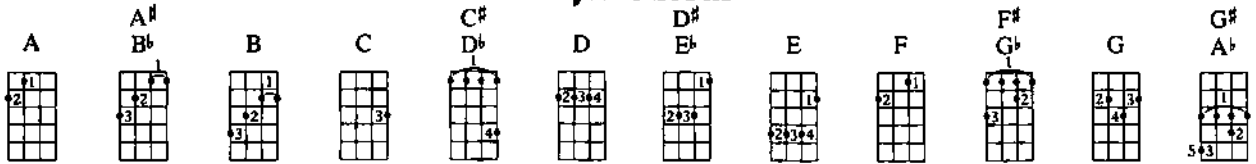


Pinky G!

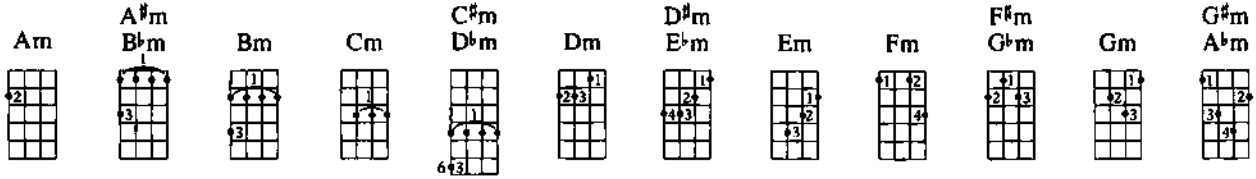
# Chord Chart

Tune Ukulele  
G C E A

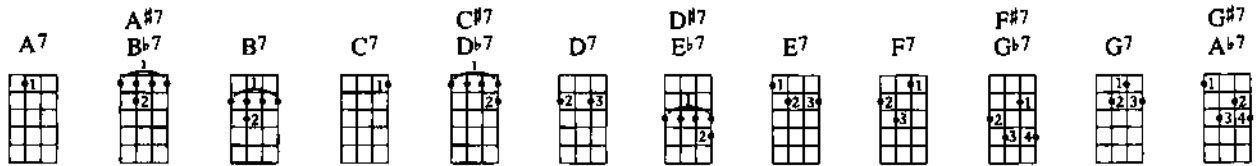
## Major Chords



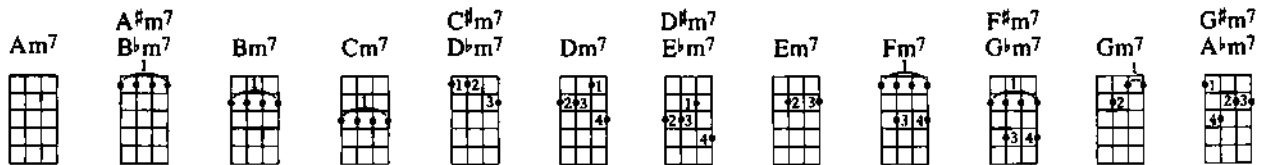
## Minor Chords



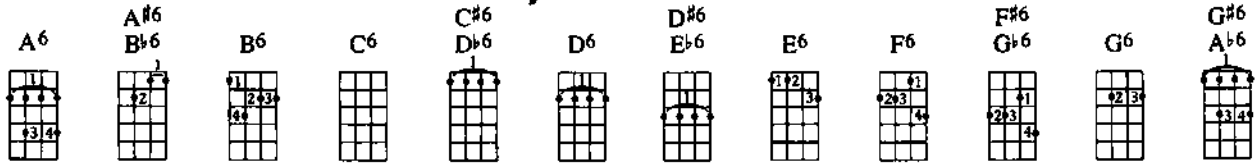
## Dominant Seventh Chords



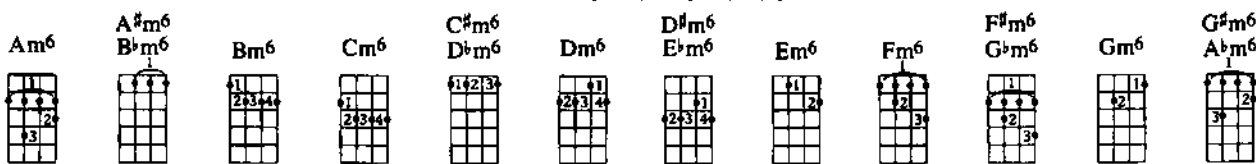
## Minor Seventh Chords



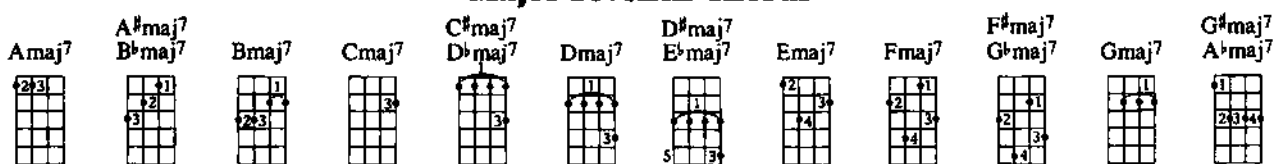
## Major Sixth Chords



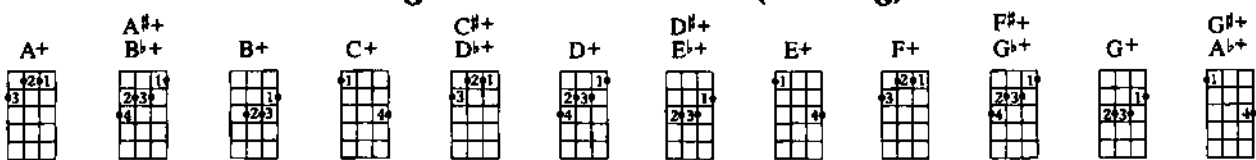
## Minor Sixth Chords



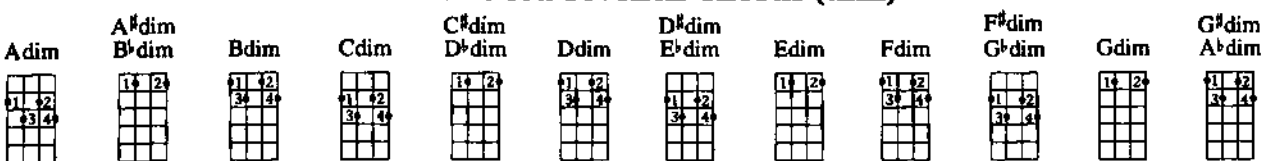
## Major Seventh Chords



## Augmented Fifth Chords (+ or aug)



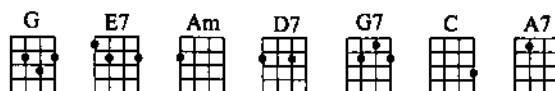
## Diminished Seventh Chords (dim)



# Are You Lonesome Tonight?

Words and Music by  
ROY TURK and LOU HANDMAN

FIRST NOTE



Moderately G

Are you lone-some to - night, do you miss me to - night? Are you sor - ry we  
drift - ed a - part? Does your mem - o - ry stray to a bright sum - mer day, when I  
kissed you and called you sweet - heart? Do the chairs in your par - lor seem emp - ty and  
bare? Do you gaze at your door - step and pic - ture me there? Is your heart filled with  
pain, shall I come back a - gain? Tell me, dear, are you lone-some to - night?

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# After You've Gone

Words by  
HENRY CREAMER

Music by  
TURNER LAYTON

FIRST NOTE



Moderately

C Cm G E7 A7 D7 G7 Am B7 Em

Aft - er you've gone, and left me cry - ing, aft - er you've gone,  
Aft - er I'm gone, aft - er we break up, aft - er I'm gone.

E7 A7 D7  
there's no de - ny - ing: you'll feel blue, you'll feel sad,  
you're gon - na wake up... you will find you were blind.

G D7 G G7  
you'll miss the dear - est pal you've ev - er had,  
to let some - bod - y come and change your mind.

C Cm G  
There'll come a time, now don't for - get it, there'll come a time,  
Aft - er the years, we've been to - geth - er, their joy and tears,

E7 Am E7  
when you'll re - gret it. Some day,  
all kinds of weath - er. Some day,

Am Cm G B7 3  
when you grow lone - ly, your heart will break like mine, and  
blue and down - heart - ed, you'll long to be with me right

Em A7 G  
you'll want me on - ly, aft - er you've gone,  
back where you start - ed, aft - er I'm gone,

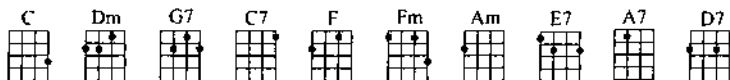
D7 G 1. G7 2. G  
aft - er you've gone a - way  
aft - er I'm gone a - way

# Ain't Misbehavin'

Words by  
ANDY RAZAF

Music by THOMAS "FATS" WALLER  
and HARRY BROOKS

FIRST NOTE



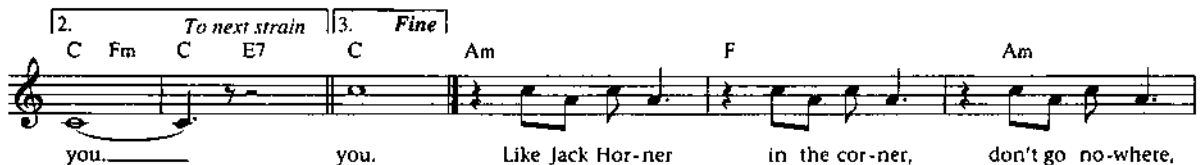
Moderately



1. No one to talk with, all by my-self, no one to walk with, but  
2. I know for cer-tain the one I love, I'm through with flirt-in', it's  
3. I don't stay out late, don't care to go, I'm home a-bout eight, just



I'm hap-py on the shelf; ain't mis-be-hav-in', I'm sav-in' my love for you.  
just you I'm think-in' of; ain't mis-be-hav-in', I'm sav-in' my love for  
me and my ra-di-o; ain't mis-be-hav-in', I'm sav-in' my love for



you. you. Like Jack Hor-ner in the cor-ner, don't go no-where,



what do I care? Your kiss-es are worth wait-in' for, be-lieve me.

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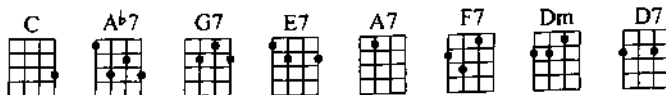


# Ain't She Sweet

Words by  
JACK YELLEN

Music by  
MILTON AGER

FIRST NOTE



Jauntily



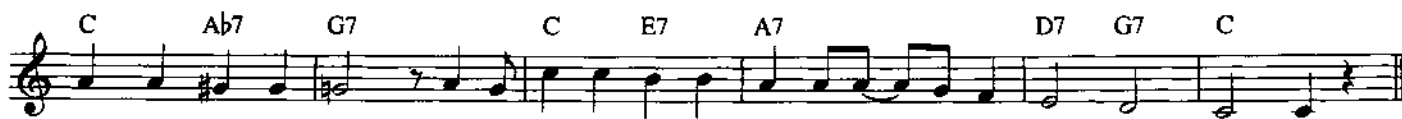
1. Ain't she sweet? See her com - ing down the street! } Now I ask you ver - y  
2. Ain't she nice? Look her o - ver once or twice. }



con - fi - den - tial - ly, ain't she sweet? nice? Just cast an eye \_\_\_\_\_ in her di - rec - tion. \_



— Oh, me! Oh, my! \_\_\_\_\_ Ain't that per - fec - tion? — I re - peat, don't you



think that's kind of neat? And I ask you ver - y con - fi - den - tial - ly, ain't she sweet? \_

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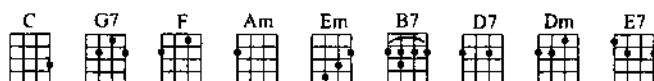


# Ain't We Got Fun?

Words by GUS KAHN  
and RAYMOND B. EGAN

Music by  
RICHARD A. WHITING

FIRST NOTE



With a bounce

C G7

Ev - 'ry morn - ing, ev - 'ry eve - ning, ain't we got  
E - ven if we owe the gro - cer, don't we have

fun? Not much mon - ey, oh! but hon - ey,  
fun? Tax col - lec - tor's get - ting clos - er,

C F To Coda

ain't we got fun? The rent's un - paid, dear,  
still we have fun. There's noth - ing

C Am Em

we have - n't a car. But an - y -

B7 Em G7 D.C. al Coda

way, dear, we'll stay as we are.

Coda E7 Dm C Am

sur - er, the rich get rich and the poor get poor - er.

C D7 G7 C

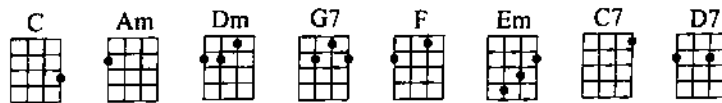
In the mean - time, in be - tween time, ain't we got fun?

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# All I Have To Do Is Dream

Words and Music by  
BOUDLEAUX BRYANT

FIRST NOTE



Moderately

When I want you in my arms, when I want you  
I feel blue in the night and I need you

and all your charms, when - ev - er I want you  
to hold me tight, when - ev - er I want you } all I have to do is

1. dream, dream, dream, dream. When dream.  
2. dream, dream, dream, dream.

I can make you mine, taste your lips of wine an - y - time, night or

day. On - ly trou - ble is, gee whiz, I'm dream-ing my life a -

way. I need you so that I could die. I love you so

and that is why when - ev - er I want you all I have to do is

dream. All I have to do is dream.

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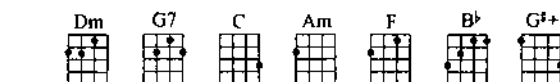
# All My Loving

Words and Music by  
JOHN LENNON and PAUL MCCARTNEY

FIRST NOTE



Brightly



Dm

G7

C



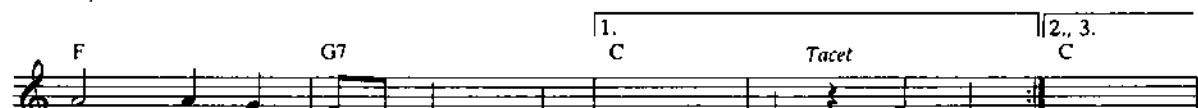
1. Close your eyes and I'll kiss you to - mor - row I'll miss -  
2. tend that I'm kiss - ing, the lips I am miss -



— you; re - mem - ber I'll al - ways be true.  
— ing and hope that my dreams will come true.



And then while I'm a - way, I'll write home ev - 'ry day and I'll



send all my lov - ing to you. I'll pre - you.



— All my lov - ing I will send to you, all my



lov - ing dar - ling, I'll be true. Close your

**Coda**



All my lov - ing, all my lov - ing,



oo. All my lov - ing I will send to you.

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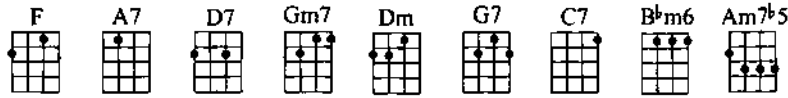
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# All Of Me

Words and Music by  
SEYMOUR SIMONS  
and GERALD MARKS

FIRST NOTE



Medium swing

F

A7



D7

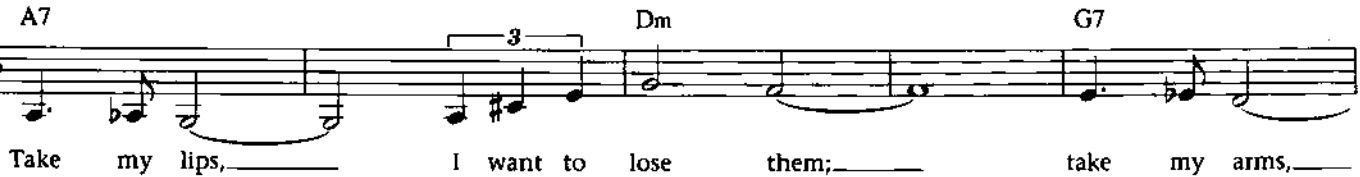
Gm7



A7

Dm

G7



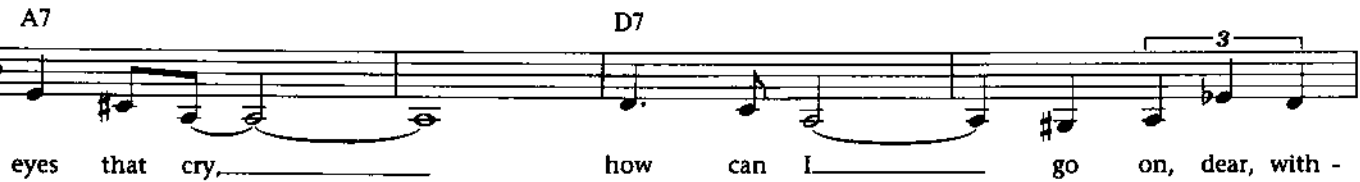
C7

F



A7

D7



Gm7

Bbm6

F

Am7b5



D7

G7

C7

F

Bbm6

F



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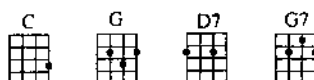
# Aloha 'Oe

Words and Music by  
QUEEN LILIUOKALANI

FIRST NOTE



Moderately



A - lo - ha 'oe, a - lo - ha 'oe, e - ke o - na o - na  
 Fare - well to thee, fare - well to thee, thou charm - ing one who

no - ho i - ka li - po. One fond em - brace a ho - 'i a - 'e  
 dwells a - mong the bow - ers. One fond em - brace be - fore I now de -

au, un - til we meet a - gain.  
 part, un - til we meet a - gain.

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# Amazing Grace

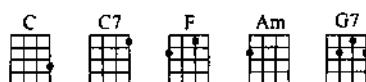
Words by  
JOHN NEWTON

Traditional Melody

FIRST NOTE



Moderately



1. A - maz - ing that grace, how sweet the sound that saved a  
 grace that taught my heart to fear and grace my

wretch like me! I once was lost, but now am  
 fears re - lieved; how pre - cious did that grace ap -

found, was blind, but now I see.  
 pear, the hour I first be - lieved.

2. 'Twas

## Additional Lyrics

3. Through many dangers, toils, and snares  
I have already come;  
'twas grace that brought me safe thus far,  
and grace will lead me home.

4. When we've been there ten thousand years,  
bright shining as the sun,  
we've no less days to sing God's praise,  
than when we first begun.

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# Always

Words and Music by  
IRVING BERLIN

FIRST NOTE



I'll be lov - ing you, al - ways \_\_\_\_\_ with a love that's true,  
 al - ways. \_\_\_\_\_ When the things you've planned need a help - ing hand,  
 I will un - der - stand, al - ways al - ways. Days may not be fair,  
 al - ways. \_\_\_\_\_ That's when I'll be there, al - ways. \_\_\_\_\_ Not for just an  
 hour, not for just a day, not for just a year, but al - ways. \_\_\_\_\_

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# America, The Beautiful

Words by  
KATHERINE LEE BATES

Music by  
SAMUEL A. WARD

FIRST NOTE



Patriotically

Oh, beau - ti - ful for spa - cious skies, for am - ber waves of grain, for  
pur - ple moun - tain maj - es - ties a - bove the fruit - ed plain. A -  
mer - i - cal A - mer - i - cal God shed His grace on thee, and  
crown thy good with broth - er - hood from sea to shin - ing sea.

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## America

(My Country 'Tis Of Thee)

Words by  
SAMUEL FRANCIS SMITH

Music from  
THESAURUS MUSICUS

FIRST NOTE



Slowly and Proudly



My coun - try, 'tis of thee, sweet land of lib - er - ty  
of thee I sing. Land where my fa - thers died, land of the  
Pil - grims' pride, from ev - 'ry moun - tain - side let free - dom ring.

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# Anchors Aweigh

Words by ALFRED HART MILES  
and ROYAL LOVELL  
Additional Lyric by  
GEORGE D. LOTTMAN

Music by  
CHARLES A. ZIMMERMAN

**FIRST NOTE**

**Spirited March**

Chord diagrams for G, Em, D7, C, Gdim, A7, and D<sup>b</sup>dim.

Stand Na - vy out to sea, fight our bat - tle cry; \_\_\_\_\_

we'll nev - er change our course, so vi - cious foe steer shy - y - y - y.

Roll out the T. N. T. an - chors a - weigh. \_\_\_\_\_ Sail on to

vic - to - ry and sink their bones to Da - vy Jones hoo - ray! \_\_\_\_\_

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# Any Time

Words and Music by  
HERBERT HAPPY LAWSON

FIRST NOTE



With a Swing

A7 D7

1. An - y time \_\_\_\_\_ you're feel - ing lone - ly  
2. An - y time \_\_\_\_\_ your world gets lone - ly

G7 C

— an - y time \_\_\_\_\_ you're feel - ing blue,  
— and you find \_\_\_\_\_ true friends are few,

C7 F Fm C

— an - y time \_\_\_\_\_ you feel down - heart - ed  
— An - y time \_\_\_\_\_ you see a rain - bow,

D7 G7

— that will prove be your love for me is true.  
— that will be a sign for the storm is through.

A7 D7

— An - y time \_\_\_\_\_ you're think - ing 'bout me,  
— An - y time \_\_\_\_\_ will be the right time,

G7 E7

— that's the time \_\_\_\_\_ I'll be think - ing of you.  
— an - y time \_\_\_\_\_ at all will do.

A7 D7

— So an - y time \_\_\_\_\_ you say you want me back a -  
— So an - y time \_\_\_\_\_ you say you want on - ly my

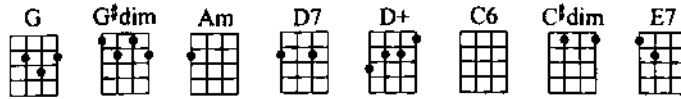
G7 C

gain, that's the time I'll come back home to you.  
love, that's the time I'll come back home to you.

# Around The World

Words and Music by VICTOR YOUNG  
and HAROLD ADAMSON

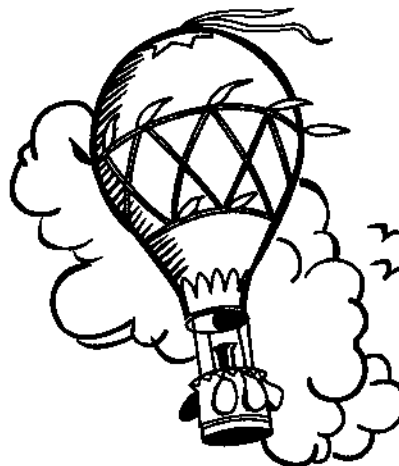
FIRST NOTE



Slow waltz tempo

A - round the world I've searched for you, I trav-eled on, when hope was gone, to keep a  
ren - dez - vous. I knew some - where, some - time, some - how, you'd look at  
me, and I would see the smile you're smil - ing now. It might have been in Coun - ty  
Down, or in New York, in gay Pa - ree, or e - ven Lon - don Town. No more will  
I go all a - round the world, for I have found my world in you.

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# Avalon

Words by  
AL JOLSON and B.G. DeSYLVA

Music by  
VINCENT ROSE

FIRST NOTE



With a swing

C D7 G7 C

Ev - 'ry morn - ing mem - 'ries stray a - cross the sea where  
Just be - fore I sailed a - way, she said the word I

D7 G7

fly - ing fish - es play And as the night is fall - ing,  
longed to hear her say I ten - der - ly ca - ressed her

C D7

I find that I'm re - call - ing her that bliss - ful all en - thrall - ing  
close to my heart, I pressed her up - on that gold - en yes - ter -

G7 C

day } I found my love in Av - a - lon be - side  
day }

G7 C G7

the bay. I left my love in Av - a - lon and

C A7

sailed a - way I dream of her and

Dm Fm C

Av - a - lon from dusk 'til dawn And so I

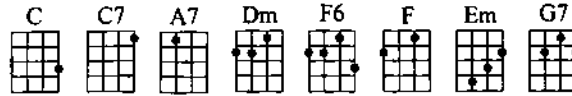
A7 Dm G7 C

think I'll trav - el on to Av - a - lon.

# Baby Love

Words and Music by  
BRIAN HOLLAND, EDWARD HOLLAND  
and LAMONT DOZIER

FIRST NOTE



Moderately



Ba - by love, my ba - by love, I need you, oh how I need you.  
Ba - by love, my ba - by love, why must we sep - a - rate my love?  
me my love, my ba - by love, I need ya, oh how I need ya.



But all you do is treat me bad, break my heart and leave me sad.  
All of my whole life through, I nev - er love no one but you.  
Why you do me like you do, af - ter I've been true to you?



Wan-na know what did I do wrong to make you stay a -  
Why you do me like you do? I guess it's me  
So deep in love with you. Ba - by, ba - by



way so long. 'Cause ba - by love, my ba - by love, been  
ooh. Need to hold you once a - gain my love, feel your  
ooh. 'Til it



miss-ing ya, miss kiss-ing ya. In - stead of break-ing up,  
warm em - brace my love. Don't throw our love a - way,



let's start some kiss - ing and mak - ing up. Don't throw our  
please don't do me this way. Not hap - py like I



love a - way, in my arms why don't you stay? got the best of  
used to be; lone - li - ness has

**Coda**

**D.C. al Coda**

**Repeat and Fade**



hurt me, 'til it hurt me. Ooh ba-by love, don't throw our love a-way.

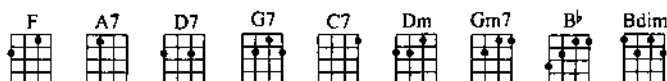
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# Baby, Won't You Please Come Home

Words and Music by CHARLES WARFIELD  
and CLARENCE WILLIAMS

FIRST NOTE



Moderate Blues

F A7 D7 G7

Ba - by won't you please come home, 'cause your mam - ma's all a -

C7 Dm

lone. I have tried in vain, nev - er no

G7 C7 F A7

more to call your name. When you left, you broke my

D7 Gm7 A7

heart be - cause I nev - er thought we'd part. Ev - 'ry

Bb Bdim F D7 G7 C7

hour in the day, you will hear me say, ba - by won't you please come

F D7 G7 C7 F

home. Dad - dy needs Mam - ma, ba - by won't you please come home.

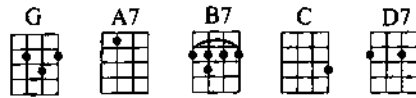
# Bad, Bad Leroy Brown

Words and Music by  
JIM CROCE

FIRST NOTE



Moderate boogie-rock tempo



**G** **A7**

1. Well the South-side of Chi - ca - go is the bad - dest part of  
Le - roy, he a gam - bler and he like his fan - cy  
Fri - day 'bout a week a - go, Le - roy shoot - in'

**B7** **C**

town. And if you go down there, you bet - ter just be - ware of a  
clothes. And he like to wave his dia - mond rings in front of  
dice. And at the edge of the bar sat a girl name of Dor - is, and

**D7** **G**

man name of Le - roy Brown. Now Le - roy more than  
ev - 'ry bod - y's nose. He got a cus - tom Con - ti - nen -  
oh, that girl looked nice. Well, he cast his eyes up - on

**A7**

trou - ble, you see he stand 'bout six - foot - four All the  
tal, he got a El - do - ra - do, too. He got a  
her, and the trou - ble soon be - gan, and

**B7** **C**

down - town la - dies call him "tree - top lov - er," all the  
thir - ty-two gun in his pock - et for fun. he got a  
Le - roy Brown, he learned a les - son 'bout mess - in' with the

**D7** **G** **§**

men just call him "Sir." } And he's bad, bad Le - roy Brown, the  
ra - zor in his shoe.  
wife of a jeal - ous man.

**A7** **B7**

bad - dest man in the whole damned town, bad - der than old King

**C** **D7** **To Coda** **G** **G**

Kong and mean - er than a junk - yard dog. 2. Now  
3. Well dog. Well, the

two men took to fight-in', and when they pulled them from the floor,

Le-roy looked— like a jig-saw puz - zle with a cou-ple of piec - es gone. And he's

*Coda*

dog. Yes, you were bad - der than old King

Kong, and mean - er than a junk - yard dog.

## Baby Face

Words and Music by  
BENNY DAVIS and HARRY AKST

**FIRST NOTE**

**Cheerfully**

Ba - by face, you've got the cut - est lit - tle ba - by face,

there's not an - oth - er one could take your place. Ba - by face,

my poor heart is jump-in'; you sure have start - ed some- thin'. Ba - by face,

I'm up in heav - en when I'm in your fond em - brace. I did - n't need a shove,

'cause I just fell in love with your pret - ty ba - by face.

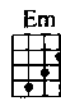
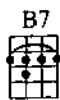
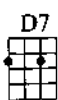
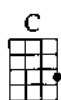
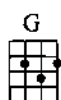
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# The Battle Hymn Of The Republic

Words by  
JULIA WARD HOWE

Music by  
WILLIAM STEFFE

FIRST NOTE



Majestically

G

Mine I have eyes seen have seen the glo - ry of the  
He has sound - ed Him in the watch - fires of a  
the trum - pet that shall

C

com - ing of the Lord; He is tram - pling out the vin - tage where the  
hun - dred cir - cling camps. They have build - ed Him an al - tar in the  
nev - er call re - treat. He is sift - ing out the hearts of men be -

G D7 G

grapes of wrath are stored. He hath loosed the fate - ful light - ning of His  
eve - ning dew and damps. I can read His right - eous sen - tence by the  
fore His judg - ment seat. Oh, be swift, my soul, to an - swer Him, be

B7 Em Am D7 G

ter - ri - ble swift sword; His truth is march - ing on.  
dim and flar - ing lamps, His day is march - ing on.  
ju - bi - lant, my feet, our God is march - ing on.

C G

Glo - ry, glo - ry hal - le - lu - jah! Glo - ry, glo - ry hal - le - lu - jah!

Am D7 G

Glo - ry, glo - ry hal - le - lu - jah! His truth is march - ing on.

# Beautiful Dreamer

Words and Music by  
STEPHEN FOSTER

FIRST NOTE



Sweetly



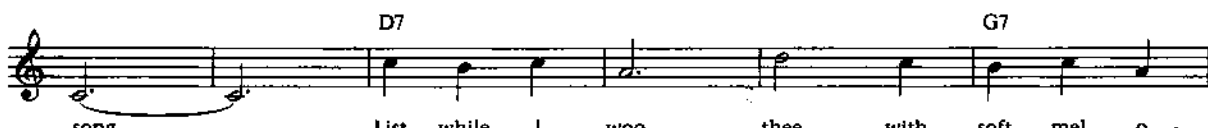
1. Beau - ti - ful dream - er, wake un - to me, \_\_\_\_\_  
2. Sounds of the rude world heard in the day, \_\_\_\_\_



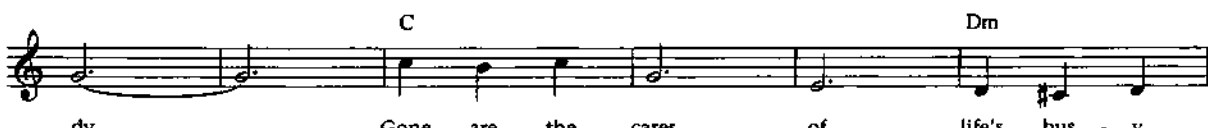
star - light and dew - drops are wait - ing for thee, \_\_\_\_\_  
lulled by the moon - light have all passed a -



way, \_\_\_\_\_ Beau - ti - ful dream - er, queen of my



song, \_\_\_\_\_ List while I woo thee with soft mel - o -



dy, \_\_\_\_\_ Gone are the cares of life's bus - y



throng, \_\_\_\_\_ beau - ti - ful dream - er, a - wake un - to me, \_\_\_\_\_

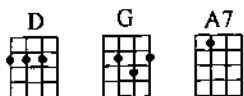


Beau - ti - ful dream - er a - wake un - to me, \_\_\_\_\_

# Beautiful Brown Eyes

Traditional

Medium Waltz



Refrain: 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 nev - er love blue eyes a - gain. —

## Additional Lyrics

1. Willie, my darling, I love you,  
 love you with all of my heart.  
 Tomorrow we might have been married,  
 but drinkin' has kept us apart.  
*Refrain*

2. Down to the barroom he staggered;  
 staggered and fell at the door.  
 The very last words he uttered:  
 "I'll never get drunk any more."  
*Refrain*

3. Seven long years I've been married.  
 I wish I was single again.  
 A woman never knows of her troubles  
 until she has married a man.  
*Refrain*

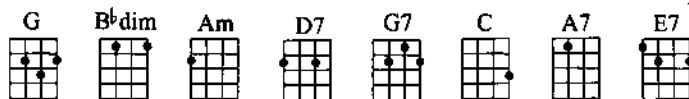
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# The Best Things In Life Are Free

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

FIRST NOTE

Brightly



The moon be - longs to ev - 'ry - one, — the best things in life are  
 free. — The stars be - long to ev - 'ry - one, — they gleam there for  
 you and me. — The flow - ers in spring, — the rob - ins that sing, —  
 — the sun - beams that shine, — they're yours, they're mine! And love can  
 come to ev - 'ry - one; — the best things in life are free. —

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# Bill Bailey, Won't You Please Come Home

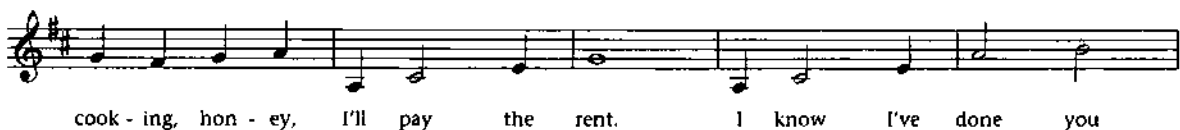
Words and Music by  
HUGHIE CANNON

FIRST NOTE



Brightly

D



# Blowin' In The Wind

Words and Music by  
BOB DYLAN

FIRST NOTE



With feeling

How man - y roads must a man walk down be -

fore you call him a man? Yes 'n' how man - y

seas must the white dove sail, be - fore she sleeps in the sand?

Yes 'n' how man - y times must the can-non - balls fly, be -

fore they're for - ev - er banned? The ans - wer my friend, is

blow-in' in the wind, the ans - wer is blow-in' in the wind.

## Additional Lyrics

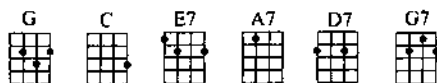
- How many times must a man look up, before he can see the sky?  
Yes 'n' how many ears must one man have, before he can hear people cry?  
Yes 'n' how many deaths will it take 'til he knows, that too many people have died?  
The answer my friend, is blowin' in the wind, the answer is blowin' in the wind.
- How many years can a mountain exist, before it is washed to the sea?  
Yes 'n' how many years can some people exist, before they're allowed to be free?  
Yes 'n' how many times can a man turn his head, pretending that he just doesn't see?  
The answer my friend, is blowin' in the wind, the answer is blowin' in the wind.

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# Blue Hawaii

Words and Music by LEO ROBIN  
and RALPH RAINGER

FIRST NOTE



Moderately

G C G 3 E7

Night and you and blue Ha - wai - i, the night is

A7 D7 G 3 A7 D7

heav - en - ly and you are heav - en to me.

G C G 3 E7

Love - ly you and blue Ha - wai - i, with all this

A7 D7 G C G G7

love - li - ness, there should be love.

C G

Come with me while the moon is on the sea, the

A7 D7

night is young and so are we.

G C G 3 E7

Dreams come true in blue Ha - wai - i and mine could

A7 D7 G C G

all come true this mag - ic night of nights with you.

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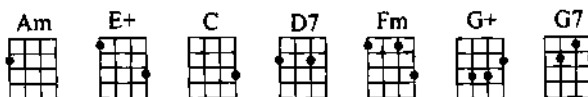
# Blue Skies

Words and Music by  
IRVING BERLIN

FIRST NOTE



Moderately



1. Blue skies smil - ing at me, noth - ing but  
2. Blue birds sing - ing a song, noth - ing but  
3. Blue days all of them gone, noth - ing but



blue skies do I see  
blue birds from now on  
blue skies from now on



Nev - er saw the sun shin - ing so bright, nev - er saw things go - ing so right.



No - tic - ing the days hur - ry - ing by, when you're in love my how they fly.

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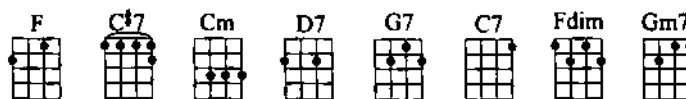
# Bye Bye Blues

Words and Music by  
FRED HAMM, DAVE BENNETT,  
BERT LOWN and CHAUNCEY GRAY

FIRST NOTE



Moderato



Bye bye blues, bye bye blues, Bells ring, birds



sing; sun is shin - ing, no more pin - ing. Just we two,



smil - ing through; don't sigh, don't cry. Bye bye blues.

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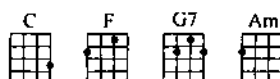
# Brown Eyed Girl

Words and Music by  
VAN MORRISON

FIRST NOTE



Moderately



Hey, where did we go? Days when the rains came, down in the  
hol-low play-in' a new game, laugh-ing and a-run-ning, hey hey,  
skip-ping and a-jump-ing. In the mis-ty morn-ing fog with our  
hearts a-thump-in', and you, my brown eyed girl. You, my  
brown eyed girl. Do you re-mem-ber when we used to sing: sha la la la,  
la la la la la, la la la te da. Sha la la la,  
la la la la la, la la la te da, la te da.

## Additional Lyrics

2. Whatever happened to Tuesday and so slow  
going down the old mine with a transistor radio.  
Standing in the sunlight laughing,  
hiding behind a rainbow's wall.  
Slipping and a-sliding,  
all along the waterfall  
with you, my brown eyed girl,  
you, my brown eyed girl.  
Do you remember when we used to sing:

*Chorus*

3. So hard to find my way, now that I'm all on my own.  
I saw you just the other day, my, how you have grown.  
Cast my memory back there, Lord;  
sometime I'm overcome thinking 'bout  
making love in the green grass  
behind the stadium,  
with you, my brown eyed girl,  
with you, my brown eyed girl.  
Do you remember when we used to sing:

*Chorus*

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# Buffalo Gals (Won't You Come Out Tonight)

Words and Music by  
COOL WHITE (JOHN HODGES)

FIRST NOTE



Fast and Spirited



C G7 C

As I was walk - ing down the street, down the street, down the street, a

G7 C

pret - ty lit - tle girl I chanced to meet, and we danced by the light of the moon.

G7 C

Buf - fa - lo Gals won't you come out to - night, come out to - night, come out to - night,

G7 C

Buf - fa - lo Gals won't you come out to - night, and dance by the light of the moon.

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# Bye Bye Blackbird

Words by  
MORT DIXON

Music by  
RAY HENDERSON

FIRST NOTE



Moderately, with a jazzy feel

F Bb Am C7 Gm7 Bdim Gb+ Gm F7 Cm F#dim Bbm G7 D7

F Bb F Am C7 Gm7 F Bdim Gm7 C7

Pack up all my care and woe, here I go sing - ing low. Bye bye, Black - bird.

Gm Gb+ Gm7 C7 F

Where some - bod - y waits for me, sug - ar's sweet, so is she. Bye bye, Black - bird.

F7 Cm F#dim Gm Bbm F G7 Bbm C7

No one here can love and un - der - stand me. Oh, what hard luck stor - ies they all hand me.

F Bb F Am C7 Cm D7 Gm C7 F

Make my bed and light the light, I'll ar - rive late to - night. Black - bird, bye bye.

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# Bye Bye Love

Words and Music by FELICE BRYANT  
and BOUDLEAUX BRYANT

FIRST NOTE



Moderately fast



1. There goes my ba - by\_\_\_\_  
2. I'm through with ro - mance,

with some - one new;\_\_\_\_  
I'm through with love;\_\_\_\_



— she sure looks hap - py\_\_\_\_  
— I'm through with count - ing\_\_\_\_

I sure am blue\_\_\_\_  
the stars a - bove\_\_\_\_



— She was my ba - by\_\_\_\_  
— And here's the rea - son\_\_\_\_

'til he stepped in\_\_\_\_  
that I'm so free:\_\_\_\_



— Good - bye to ro - mance\_\_\_\_ that might have been\_\_\_\_  
— my lov - in' ba - by\_\_\_\_ is through with me.\_\_\_\_



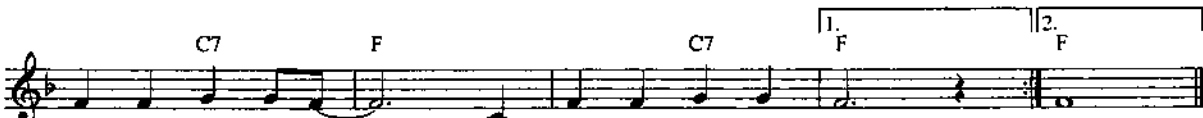
Bye bye, love, bye bye, hap - pi - ness, hel - lo



★ lone - li - ness, I think I'm gon - na cry\_\_\_\_ Bye bye, love,



bye bye, sweet ca - ress;\_\_\_\_ hel - lo emp - ti - ness; I



feel like I could die\_\_\_\_ Bye bye, my love, bye bye. bye.

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# By The Beautiful Sea

Words by  
HAROLD R. ATTERIDGE

Music by  
HARRY CARROLL

FIRST NOTE



**Spritely**



*To Coda* ☼



*D.S. al Coda*

**Coda**  
F





# By The Light Of The Silvery Moon

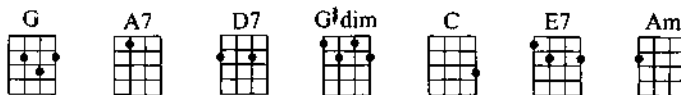
Words by  
ED MADDE

Music by  
GUS EDWARDS

FIRST NOTE



With gusto



By the light of the sil - ver - y moon, I want to  
spoon, to my hon - ey I'll croon love's tune. Hon - ey - moon  
keep a - shin - ing in June, your sil - v'ry beams will bring love  
dreams, we'll be cud - dling soon, by the sil - ver - y moon.

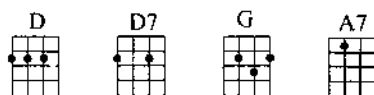
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# Come And Go With Me

FIRST NOTE



Moderately



Spiritual

Come and go with me to that land, come and go with me to that  
land, come and go with me to that land where I'm bound.  
Come and go with me to that land, come and go with me to that  
land, come and go with me to that land where I'm bound.

## Additional Lyrics

2. There will be freedom in that land...
3. There will be singing in that land...
4. There will be peace in that land...
5. Come and go with me to that land...

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# Cabaret

Words by  
FRED EBB

Music by  
JOHN KANDER

**FIRST NOTE**

With vigor

C G7 C7 F F#dim Em7 A7 Dm Fm Am D7 Em

C G7 C G7 C

1. What good is sit - ting a - lone in your room? — Come hear the mu - sic  
2. Put down the knit - ting, the book and the broom, — time for a hol - i -  
3. No use per - mit - ting some proph - et of doom — to wipe ev - 'ry smile a -  
4. Start by ad - mit - ing from cra - dle to tomb, — it is - n't that long a

*To Coda* C7 F F#dim Em7 A7 Dm

play;  
day;  
way;  
stay;

life is a cab - a - ret old chum, — come to the

G7 1., 3. C G7 2. C Fm C

cab - a - ret. — ret. Come taste the wine. Come hear the band.

Am D7 G7 *D.C. al Coda*

Come blow the horn, start cel - e - brat - ing, right this way, your ta - ble's wait - ing.

*Coda* Em A7 Dm G7 C

ret, old chum, — come to the cab - a - ret. —

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# The Caissons Go Rolling Along

Words and Music by  
EDMUND L. GRUBER

FIRST NOTE



With movement



C

1. O - ver hill, o - ver dale, as we hit the dust - y  
2. 'Til our fin - al ride, it will al - ways be our

G7 C

trail, and the Cais - sons go roll - ing a - long. In and  
pride to keep those Cais - sons a - roll - ing a - long.

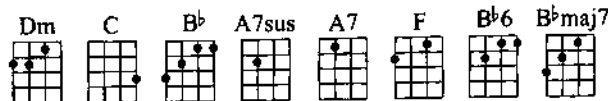
# California Dreamin'

Words and Music by  
JOHN PHILLIPS and  
MICHELLE PHILLIPS

FIRST NOTE



Medium Rock Beat



All the leaves are brown, and the sky is grey. I've been for a

walk on a win-ter's day. I'd be safe and warm, If I did - n't tell her,

if I was in L. A. Cal - i - for - nia dream in' - I could leave to - day.

on such a win - ter's day. Stopped in - to a church, I passed a - long the way.

Oh, I got down on my knees, and I pre - tend to pray.

You know the preach - er likes the cold, he knows I'm gon - na stay.

Cal - i - for - nia dream - in' on such a win - ter's day. All the leaves are

**Coda**  
  
 on such a win - ter's day (Cal - i - for - nia dream - in') on such a win - ter's

day. (Cal - i - for - nia dream - in') on such a win - ter's day.

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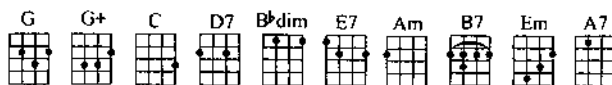
# California, Here I Come

Words and Music by  
AL JOLSON, B.G. DeSYLVA  
and JOSEPH MEYER

FIRST NOTE



Warmly



Cal - i - for - nia, here I come, right back where I start-ed from.

Where bow - ers of flow - ers bloom in the sun. Each morn - ing

at dawn - ing, bird - ies sing and ev - 'ry - thing. A sun - kissed miss said,

"Don't be late." That's why I can hard - ly wait. O - pen

up that Gold-en Gate; Cal - i - for - nia, here I come!

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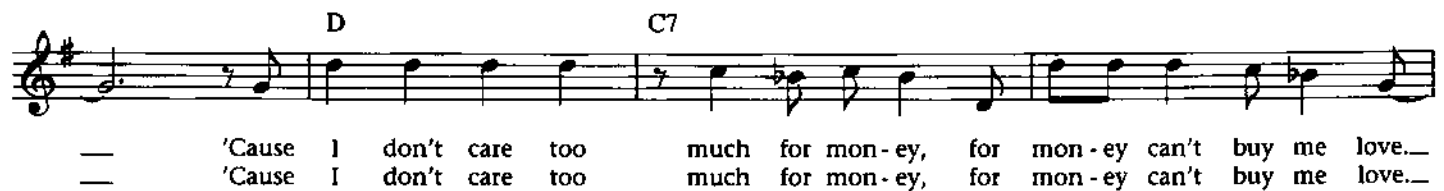
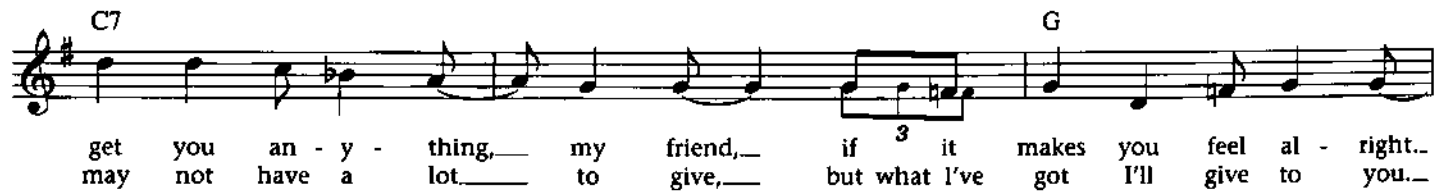
# Can't Buy Me Love

Words and Music by  
JOHN LENNON and PAUL MCCARTNEY

FIRST NOTE



Bright shuffle



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**C7** **G**

Tell me that you want the kind\_\_\_\_ of things that mon - ey just can't buy.\_\_\_\_

**D** **C7** *To Coda* **G** *D.S. al Coda (Take 2nd ending)*

I don't care too much for mon-ey, mon-ey can't buy me love.\_\_\_\_ (Scream)

**Coda** **C7** **G** **Bm7** **Em**

mon-ey can't buy me love.\_\_\_\_ Can't buy me love,\_\_\_\_ love:..

**Bm7** **Em** **Am** **D** **G**

\_\_\_\_ can't buy me love.\_\_\_\_

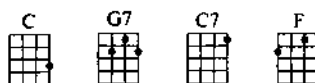
## Careless Love

Traditional

FIRST NOTE



Moderately



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

1. Love, oh love, oh care - less love, love, oh love, oh care - less  
2. When I wore my a - pron low, when I wore my a - pron low, you'd

**G7** **C** **C7** **F**

love, love, oh love, oh care - less love, you  
low, when I wore my a - pron low, you'd

**C** **G7** **C** **G7** **C**

see what love has done to me. see what love has done to me.  
fol - low me through rain and snow. fol - low me through rain and snow.

### Additional Lyrics

3. Now my apron strings don't pin.  
Now my apron strings don't pin.  
Now my apron strings don't pin.  
You pass my door and you don't come in.
4. I cried last night and the night before.  
I cried last night and the night before.  
I cried last night and the night before.  
Gonna cry tonight and cry no more.

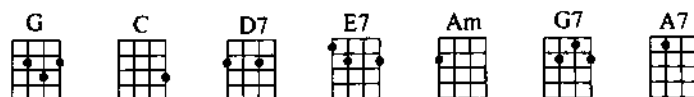
# Can't Help But Smile

Words and Music by  
JIM BELOFF

FIRST NOTE



Freely



G C G

1. It's no se - cret that we love the u - ku - le - le; it is a  
seems as if the world is on your shoul - ders; your skies are

D7 G C

pas - sion we can't de - ny. And the rea - son's clear - ly writ - ten on our  
gloom - y, you're feel - ing blue. There is one thing that is sure to bring the

G D7 G N.C.

fac - es, and we'd be hap - py to tell you why.  
sun out, so won't you join us and smi - le too. Can't help but

G E7

smile, can't help but smile. When we play the u - ku - le - le,

Am D7

can't help but smile. Can't help but sing, can't help but strum, can't help but

G G7 C

feel like we're on some Ha - wai - ian isle. So fine, so fun, when we

A7 D7 N.C. G E7

all play to - geth - er as one. And life is good, for a - while, can't help but

Am D7

1. G 2. G

sing, can't help but strum, can't help but smile. 2. When it smile.

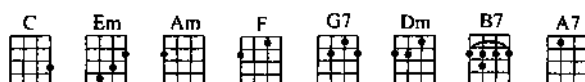
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# Can't Help Falling In Love

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

FIRST NOTE



Moderately slow

C Em Am F C G7 F G7 C Dm 3

Wise men say on - ly fools rush in, but I can't help fall - ing in  
Shall I stay? Would it be a sin? If I can't help fall - ing in

C G7 C Em B7 Em B7 Em B7

love with you. } Like a ri - ver flows sure - ly to the sea, dar - ling so it goes,  
love with you. }

Em A7 Dm G7 C Em Am F C G7 F G7

some things are meant to be. Take my hand, take my whole life too, for I can't

C Dm 3 C G7 C F G7 C Dm 3 C G7 C

help fall - ing in love with you, for I can't help fall - ing in love with you.

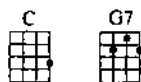
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# Clementine

Words and Music by  
PERCY MONTROSE

FIRST NOTE



Slowly

C G7

1. In a cav - ern, in a can - yon, ex - ca - vat - ing for a mine, lived a  
dar - ling, oh my dar - ling, oh, my dar - ling Clem - en - tine! You are

C G7

min - er 'for - ty - nin - er, and his daugh - ter Clem - en - tine. Oh my  
lost and gone for - ev - er, dread - ful sor - ry Clem - en - tine!

## Additional Lyrics

2. Light she was and, like a fairy,  
and her shoes were number nine;  
herring boxes, without topses,  
sandals were for Clementine.

Chorus

3. Drove she ducklings to the water,  
every morning just at nine;  
hit her foot against a splinter,  
fell into the foaming brine.

Chorus

4. Ruby lips above the water  
blowing bubbles soft and fine;  
but alas I was no swimmer,  
so I lost my Clementine.

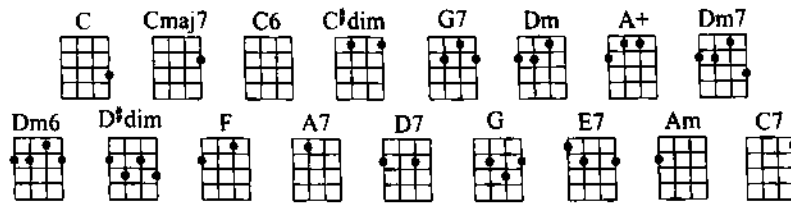
Chorus

# Carolina In The Morning

Words by  
GUS KAHN

Music by  
WALTER DONALDSON

FIRST NOTE



Moderate swing



1. Noth - ing could be fin - er than to be in Car - o - li - na in the morn -  
2. Stroll - ing with my girl - ie where the dew is pearl - y ear - ly in the morn -



ing. No one could be sweet - er than my sweet - heart when I meet her in the  
ing. But - ter - flies all flut - ter up and kiss each lit - tle but - ter - cup at



morn - ing. Where the morn - ing - glo - ries twine a - round the  
dawn -



door, whis - per - ing pret - ty sto - ries I long to hear - once more.

**Coda**  
G7



ing. If I had A - lad - din's lamp for on - ly a day,



I'd make a wish and here's what I'd say: Noth - ing could be fin - er than to



be in Car - o - li - na in the morn - ing.

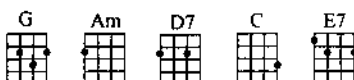
# Chapel Of Love

Words and Music by PHIL SPECTOR,  
ELLIE GREENWICH, and JEFF BARRY

FIRST NOTE



Moderately



Go - in' to the chap - el and we're gon - na get mar - ried,



go - in' to the chap - el and we're gon - na get mar - ried. Gee, I real-ly



love you and we're gon - na get mar - ried, go - in' to the



chap - el of love. Spring is here, the sky is  
Bells will ring, the sun will



blue, wo, birds will sing as if they knew.  
shine, wo, I'll be his and he'll be mine.



To - day's the day we'll say, "I do," and we'll nev - er be  
We'll love un - til the end of time,



lone - ly an - y - more. Be - cause we're more. Be - cause we're

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# Chicago

## (That Toddlin' Town)

Words and Music by  
FRED FISHER

FIRST NOTE



Medium bounce

1. Chi - ca - go, — Chi - ca - go, — that tod - dl - in' town,  
State Street, — that great street, — I just wan - na say, —

tod - dl - in' town, — Chi - ca - go, — Chi - ca - go, — I'll show you a - round, —  
just wan - na say, — they do things they

I love it! Bet your bot - tom dol - lar you'll lose the blues, — in Chi - ca - go, — Chi -

ca - go, — The town that Bill - y Sun - day could not — shut down, — 2. On

**Coda**  
don't do on Broad - way, Say, they have the time, the time, —

— of their life. I saw a man and he danced with his wife in Chi -

ca - go, — Chi - ca - go, my home - town, —

# Chinatown, My Chinatown

Words by  
WILLIAM JEROME

Music by  
JEAN SCHWARTZ

FIRST NOTE



Briskly



Chi - na - town, my Chi - na - town, where the lights are low. Hearts that know no  
oth - er land, drift - ing to and fro. Dream - y, dream - y, Chi - na - town, al - mond  
eyes of brown. Hearts seem light and life seems bright. in dream - y Chi - na - town.

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# Cindy

Southern Appalachian Folksong

FIRST NOTE



Lively



You ought to see my Cin - dy, she lives a - way down South, and she's so sweet, the  
Chorus  
hon - ey - bees swarm a - round her mouth. Get a - long home, Cin - dy, Cin - dy, get a - long  
home, Cin - dy, Cin - dy, get a - long home, Cin - dy, Cin - dy, I'll mar - ry you some - day.

## Additional Lyrics

2. I wish I was an apple,  
a-hangin' on the tree,  
and every time that Cindy passed,  
she'd take a bite of me.

Chorus

3. I wish I had a needle,  
as fine as I could sew.  
I'd sew that gal to my coattail,  
and down the road we'd go.

Chorus

4. Cindy in the springtime,  
Cindy in the fall,  
if I can't have my Cindy,  
I'll have no gal at all.

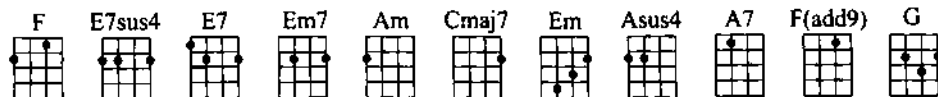
Chorus

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# (They Long To Be) Close To You

Lyric by  
HAL DAVID

Music by  
BURT BACHARACH



FIRST NOTE



Slowly, with a steady beat

1. Why do birds sud - den - ly ap - pear ev - 'ry  
2. That is why all the boys in town fol - low

time you you are near? Just like me,\_\_\_\_  
you all a - round. Just like me,\_\_\_\_

they long to be close to you.\_\_\_\_ Why do  
they long to be close to you.\_\_\_\_

stars fall down from the sky ev - 'ry time you walk by?

Just like me,\_\_\_\_ they long to be close to you.➔

— On the day that you were born the an - gels got to - geth - er and de -

cid - ed to cre - ate a dream come true. So they sprin - kled moon - dust in your hair of

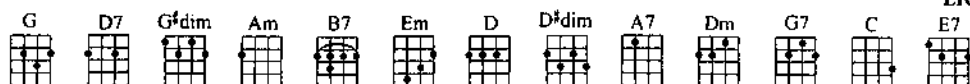
gold and star - light in your eyes of blue.

*D.C. al Fine*  
N.C.

# Consider Yourself

Words and Music by  
LIONEL BART

FIRST NOTE



Lively

1. Con - sid - er your - self \_\_\_\_\_ at well home. \_\_\_\_\_ Con - sid - er your - self \_\_\_\_\_  
sid - er your - self \_\_\_\_\_ well in. \_\_\_\_\_ Con - sid - er your - self \_\_\_\_\_

— one of the fam - i - ly. \_\_\_\_\_ We've tak - en to you \_\_\_\_\_ so strong. \_\_\_\_\_  
— part of the fur - ni - ture. \_\_\_\_\_ There is - n't a lot. \_\_\_\_\_ to spare. \_\_\_\_\_

— It's clear we're go - ing to get a - long! 2. Con - share! If it should  
— Who cares what - ev - er we've got we

chance to be we should see some hard - er days, \_\_\_\_\_ emp - ty lard - er days, \_\_\_\_\_

— why grouse? \_\_\_\_\_ Al - ways a chance we'll meet some - bod - y to foot the bill, \_\_\_\_\_

— then the drinks are on the house! \_\_\_\_\_ Con - sid - er your - self \_\_\_\_\_ our

mate. \_\_\_\_\_ We don't want to have \_\_\_\_\_ no fuss. \_\_\_\_\_ For af - ter some con -

sid - er - a - tion, we can state: Con - sid - er your - self \_\_\_\_\_ one of us. \_\_\_\_\_

# Crazy

Words and Music by  
WILLIE NELSON

FIRST NOTE



Moderately slow

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!

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# Danny Boy

Words by  
FREDERICK EDWARD WEATHERLY

Traditional Irish Melody

FIRST NOTE



Moderately



1. Oh, Dan - ny Boy, the pipes, the pipes are call - ing, from glen to  
2. And when you come, and all the flow'rs are dy - ing, and I am



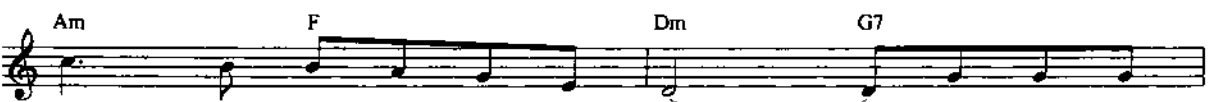
glen, and down the moun-tain - side. The sum-mer's gone, and all the ro - ses  
dead, as dead I well may be. You'll come and find the place where I am



fall - ing, 'tis you, 'tis you say must go and I must  
ly - ing, and kneel and there for



bide. But come ye back when sum-mer's in the mead - ow, or when the  
me. And I shall hear, tho' soft you tread a - bove me, and all my



val - ley's hush'd and white with snow. 'Tis I'll be  
grave will warm - er, sweet - er be. For you will



there in sun - shine or in shad - ow, oh, Dan - ny  
bend and tell me that you love me, then I shall



Boy, oh Dan - ny Boy, I love you so!  
sleep in peace un - til you come to me!

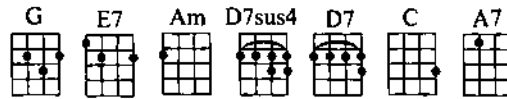
# Daydream

Words and Music by  
JOHN SEBASTIAN

FIRST NOTE



Moderately



**G** **E7** **Am**

1. What a day for a day - dream, — what a day for a  
2. I've been hav - ing a sweet — dream, — I've been dream-in' since I

**D7** **G** **E7**

day - dream - in' boy — And I'm lost in a day - dream, —  
woke up to - day — It's star - ring me and my sweet — dream, —

**Am** **D7sus4** **D7** **C** **A7**

dream-in' 'bout my bun - dle of joy — And e - ven if time ain't real - ly  
'cause she's the one makes me feel — this way — And e - ven if time — is pass-ing

**G** **E7** **C** **A7** **G** **E7**

on my side, — it's one of those days for tak-ing a walk out - side. —  
by a lot, — I could-n't care less a - bout the dues you say I — got.

**C** **A7** **G** **E7** **To Coda**

I'm blow - ing the day to take a walk in the sun, —  
To - mor - row I'll pay the dues for drop - ping my load, —

**Am** **D7sus4** **D7** **D7sus4** **D7** **D.C. at Coda** **D7 (3rd verse)**

and fall on my face on some-bod - y's new mown lawn... sleep - y bull - toad...  
a pie in the face for be - in' a

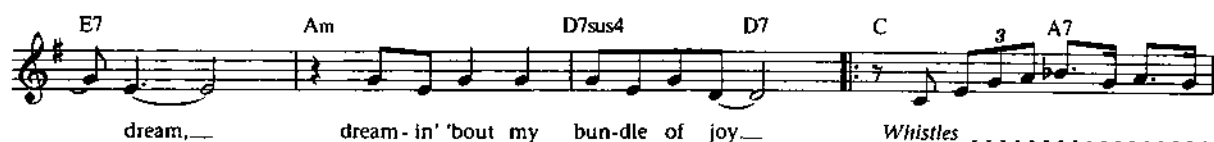
**Coda** **Am** **D7** **G**

or you may be day-dream-in' for a thou-sand years... What a day for a day -

**E7** **Am** **D7** **G**

dream, — cus-tom-made for a day-dream-in' boy — And I'm lost in a day -

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### 3. Whistle

Whistle  
Whistle  
Whistle  
Whistle

And you can be sure that if you're feelin' right,  
a daydream will last 'til long into the night.  
Tomorrow at breakfast you may pick up your ears,  
or you may be daydreamin' for a thousand years.

## Dinah

Words by  
SAM M. LEWIS and JOE YOUNG

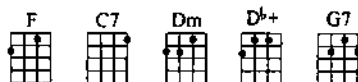
Music by  
HARRY AKST

FIRST NOTE



Moderately

F



1. Di - nah,\_\_\_ is there an - y - one fin - er,\_\_\_  
2. Di - nah,\_\_\_ with her Dix - ie eyes blaz - in',\_\_\_  
3. Di - nah,\_\_\_ if she wan - dered to Chi - na,\_\_\_



\_\_\_ in the state of Car - o - li - na?\_\_\_ If there is and you know 'er,  
\_\_\_ how I love to sit and gaze in -  
\_\_\_ I would hop an o - cean lin - er,\_\_\_



show 'er to me\_\_\_ to the eyes of Di - nah Lee,\_\_\_  
\_\_\_ just to be with Di - nah Lee,\_\_\_



Ev - 'ry night\_\_\_ why do I\_\_\_ shake with fright,\_\_\_ be - cause my

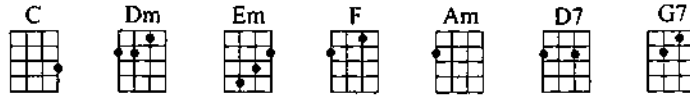


Di - nah might\_\_\_ change her mind\_\_\_ a - bout me,\_\_\_

D.C. al Fine

# Daydream Believer

Words and Music by  
JOHN STEWART



FIRST NOTE



Moderately

1. Oh, I could hide 'neath the wings of the blue-bird as she sings; the  
2. rings and I rise, wipe the sleep out of my eyes. My

1. six o'clock alarm would nev-er ring. But it shav-ing raz-or's

cold and it stings. Cheer up sleep-y Jean.

Oh, what can it mean to a day-dream be-liev-er and a

home-coming queen. You once thought of me end as a  
good times start and end with-out

1. white knight on a steed. Now you know how hap-py I can be.  
dol-lar one to spend, but

2. Oh, and our how much, ba-by, do we rea-ly need?

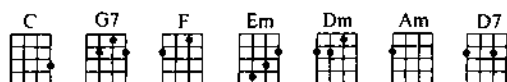
*D.S. and fade*

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# Devoted To You

Words and Music by  
BOUDLEAUX BRYANT

FIRST NOTE



Slowly

C G7 C G7 C F Em

Dar-ling, you can count on me 'til the sun dries up the sea. Un-til then I'll

Dm C F G7 C G7 C

al-ways be de-vot-ed to you. I'll be yours through end-less time,

G7 C F Em Dm C F G7

I'll a-dore your charms sub-blime; guess by now you know that I'm de-vot-ed

C Dm Em Am Dm G7 C

to you. I'll nev-er hurt you, I'll nev-er lie, I'll nev-er be un-true.

Dm Em Am D7 G7

I'll nev-er give you rea-son to cry, I'd be un-hap-py if you were blue.

C G7 C G7 C

Through the years my love will grow, like a riv-er it will flow.

F Em Dm C F G7 C G7 C

It can't die be-cause I'm so de-vot-ed to you.

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# Deep In The Heart Of Texas

Words by  
JUNE HERSHEY

Music by  
DON SWANDER

FIRST NOTE

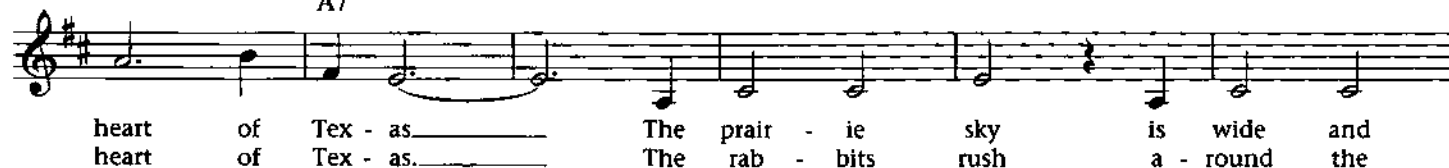


Lively

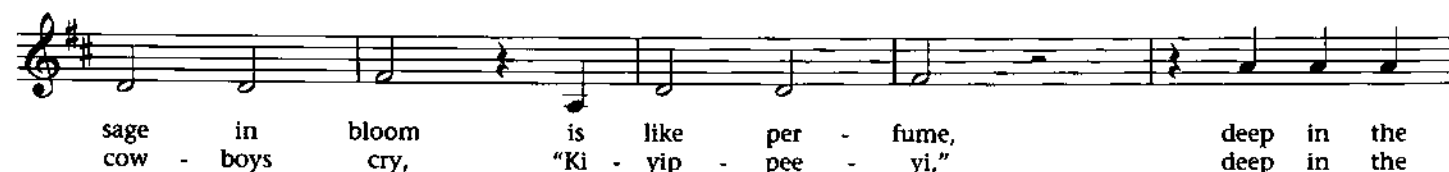
D



A7



D



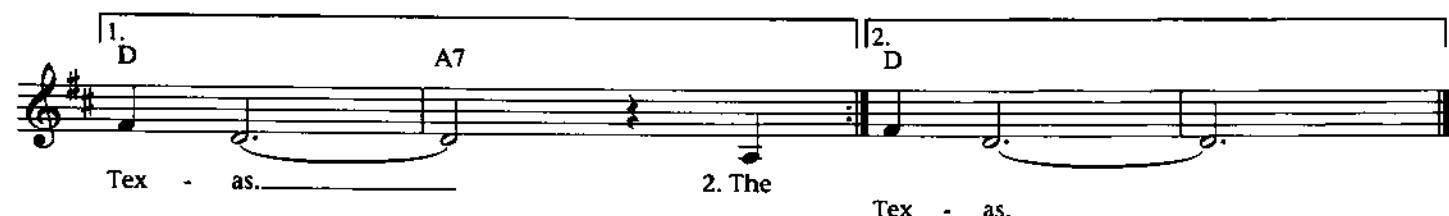
A7



1. D

A7

2. D



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# Dixie Land

Words and Music by  
DANIEL D. EMMETT

FIRST NOTE



Vigorously



G C

1. I wish I was in the land of cot-ton, old times there are not for-got-ten } look a -  
2. Dix - ie Land where I was born in, ear - ly on one frost - y morn-in' }

G D7 1. G 2. G C

way! Look a - way! Look a - way! Dix-ie Land. In Land. Then I wish I was in Dix - ie, hoo -

A7 D7 G C G D7 G

ray! Hoo - ray! In Dix - ie Land, I'll take my stand to live and die in Dix - ie; a - way, a -

D7 G D7 G

way, a - way down south in Dix - ie. A - way, a - way, a - way down south in Dix - ie.

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# Do Lord

Traditional

FIRST NOTE



With Spirit



G G7 C

I've got a home in glo - ry - land that out-shines the sun, I've got a home in

G

glo - ry - land that out-shines the sun, I've got a home in glo - ry - land that

B7 Em G D7 G

out-shines the sun, 'way be - yond the blue. Do Lord, oh do Lord, oh

G7 C G

do re-mem-ber me. Oh Lord - y, do Lord, oh do Lord, oh do re-mem-ber me.

B7 Em G D7 G

Do Lord, oh do Lord, oh do re-mem-ber me, 'way be - yond the blue.

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# Don't Be Cruel (To A Heart That's True)

Words and Music by  
OTIS BLACKWELL and ELVIS PRESLEY

FIRST NOTE



Medium bright



1. You know I can be found sit - ting home all a - lone, if  
2. Ba - by if I made you mad for some - thing I might have said,

you can't come a - round, at least, please tel - e - phone. Don't be cruel  
please let's for - get the past, the fu - ture looks bright a - head. Don't be cruel

1. to a heart that's true.  
2. to a heart that's true. I don't

want no oth - er love, ba - by, it's just you I'm think - ing of.

Don't stop think - ing of me, don't make me feel this way. Come  
walk up to the preach - er, and let us say, "I do."

on o - ver here and love me, you know what I want you to say. Don't be  
Then you'll know you have me, and I'll know I'll have you too. Don't be

cruel to a heart that's true.  
cruel to a heart that's true. Why should we be a -  
I don't want no oth - er

part? I real - ly love you, ba - by, cross my heart. Let's  
love, ba - by, it's just you I'm think - ing



2.  
G Am D7 G

of. Don't be cruel to a heart that's true.

Am D7 G C

Don't be cruel to a heart that's true. I don't want no oth - er

D C D G

love, ba - by, it's just you I'm think-ing of.

## Down By The Riverside

FIRST NOTE



With feeling

F



African American Spiritual

1. Gon - na lay down my sword and shield down by the riv - er - side,

C7 F

down by the riv - er - side, down by the riv - er - side. Gon-na lay down my

C7 F

sword and shield down by the riv - er - side, and stud-y war no more.

Chorus

F7 Bb F

I ain't gon-na stud-y war no more, I ain't gon-na stud-y war no more, I ain't gon-na

C7

stud - y war no more I ain't gon-na more.

1. F F7 2. F D.C.

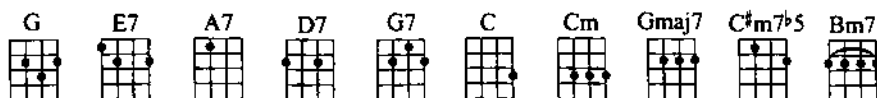
### Additional Lyrics

- I'm gonna join hands with everyone,  
down by the riverside, down by the riverside,  
down by the riverside.  
I'm gonna join hands with everyone,  
down by the riverside,  
and study war no more.

Chorus

# Don't Get Around Much Anymore

Words and Music by  
DUKE ELLINGTON and BOB RUSSELL



FIRST NOTE



Medium Swing

1. Missed the Sat - ur - day dance, heard they crowd - ed the floor;  
2. club, got as far as the door;

could - n't bear it with - out you, - } don't get a - round much an - y -  
they'd have asked me a - bout you, - }

1. more. Thought I'd vis - it the more. Dar - ling, I guess -  
2. more. Thought I'd vis - it the more. Dar - ling, I guess -

my mind's more at ease, but nev - er - the - less

why stir up mem - o - ries? Been in - vit - ed on dates,

might have gone, but what for? Aw - f'ly dif - f'rent with - out

you, don't get a - round much an - y - more.

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# Down In The Valley

FIRST NOTE



Moderately

D

D

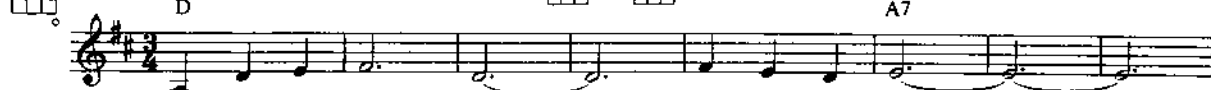


A7



Traditional American Folksong

A7



1. Down in the val - ley, val - ley so low,  
Hear the wind blow, dear. Hear the wind blow,  
2. See additional lyrics



hang your head o - ver, hear the wind blow.

## Additional Lyrics

- Roses love sunshine, violets love dew;  
angels in heaven, know I love you.  
Know I love you dear, know I love you.  
angels in heaven know I love you.
- If you don't love me, love whom you please.  
throw your arms 'round me, give my heart ease.  
Give my heart ease, love, give my heart ease.  
Throw your arms 'round me, give my heart ease.
- Build me a castle forty feet high,  
so I can see him as he rides by.  
As he rides by love, as he rides by.  
So I can see him as he rides by.
- Write me a letter, send it by mail.  
Send it in care of Birmingham jail.  
Birmingham jail, love, Birmingham jail.  
Send it in care of Birmingham jail.

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# Dream A Little Dream Of Me

Words by  
GUS KAHN

Music by WILBUR SCHWANDT  
and FABIAN ANDREE

FIRST NOTE



Moderately

D



Bb7



A7



B7



Em7



C9



E7



Gm7



Bb



F7

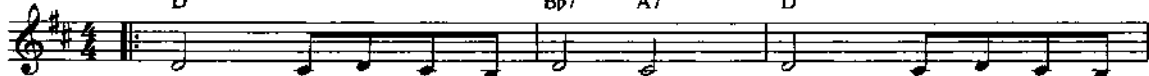


D

Bb7

A7

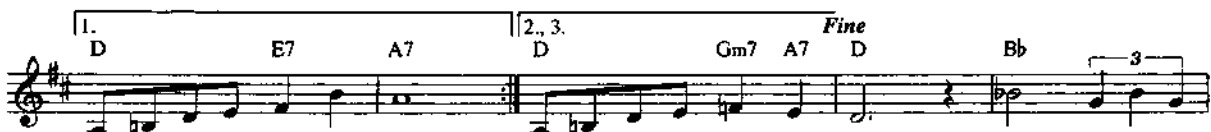
D



1. Stars shin - ing bright a - bove you, night breez - es seem to  
2. Say "night - ie - night" and kiss me. Just hold me tight and  
3. "Sweet dreams 'til sun - beams find you; sweet dreams that leave all



whis - per, "I love you," birds sing - ing in the syc - a - more tree,  
tell me you'll miss me. While I'm a - lone and blue - as can be,  
wor - ries be - hind you. But in your dreams what - ev - er they be,



"Dream a lit - tle dream of me." dream a lit - tle dream of me. Stars fad - ing, but  
dream a lit - tle dream of me. D.C. al Fine  
(take 2nd ending)



I ling - er on, dear, still crav - ing your kiss; I'm long - ing to lin - ger 'til dawn, dear, just say - ing this:

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# Don't Worry, Be Happy

Words and Music by  
BOBBY McFERRIN

FIRST NOTE



Brightly



Whistle



1. Here's a lit - tle song I wrote. You  
2. Ain't got no place to lay your head.  
3. Ain't got no cash, ain't got no style.



might want to sing it note for note. Don't wor - ry, be  
Some - bod - y came and took your bed. Don't wor - ry, be  
Ain't got no gal to make you smile. Don't wor - ry, be



hap - py. In ev - 'ry life we have some trou - ble,  
hap - py. The land - lord say your rent is late.  
hap - py. 'Cause when you worry your face will frown.



but when you wor - ry you make it dou - ble. Don't wor - ry,  
He may have to lit - i - gate. Don't wor - ry,  
and that will bring ev'ry - bod - y down. Don't wor - ry,



be hap - py. Don't wor - ry be hap - py now.  
be hap - py. Spoken: Look at me. I'm happy. Oo.  
be hap - py. Don't wor - ry be ha - py now.



Oo. Don't wor - ry, oo. Be



hap - py. Oo. Don't wor - ry be hap - py.  
Spoken: Here, I give you my phone number. When you worry, call me, I make you happy.  
Don't wor - ry be hap - py.

## The Drunken Sailor

Sea Chanty

FIRST NOTE



Rousing



### Additional Lyrics

3. Give 'im a dose of salt and water,  
give 'im a dose of salt and water,  
give 'im a dose of salt and water  
earlye in the morning.

Chorus

4. Shave his belly with a rusty razor,  
shave his belly with a rusty razor,  
shave his belly with a rusty razor  
earlye in the morning.

Chorus

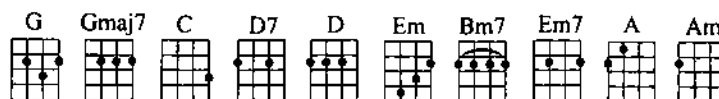
# Downtown

Words and Music by  
TONY HATCH

FIRST NOTE



Medium



1. When you're a - lone and life is mak - ing you lone - ly, you can  
2. Don't hang a - round and let your prob - lems sur - round you, there are

*Instrumental*

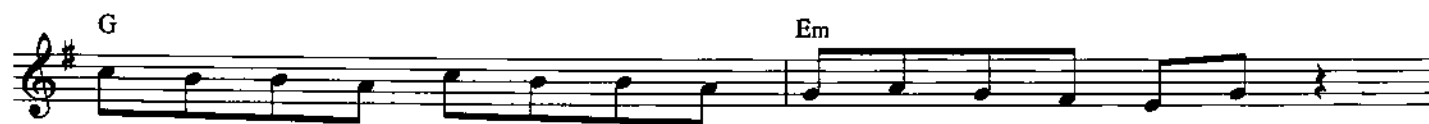


al - ways go down - town. When you've got wor - ries, and the  
mov - ie shows, down - town. May - be you know some lit - tle

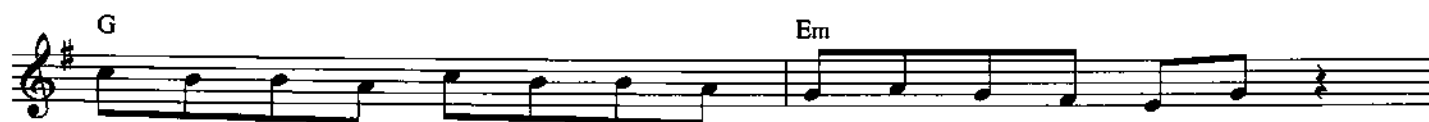


noise and the hur - ry seems to help, I know down - town. Just  
plac - es to go to where they nev - er close, down - town. Just

3. And



lis - ten to the mus - ic of the traf - fic in the cit - y.  
lis - ten to the rhy - thm of a gen - tle bos - sa no - va.  
you may find som - bod - y kind to help and un - der - stand you.



Lin - ger on the side - walk where the ne - on signs are pret - ty.  
You'll be danc - ing with 'em too be - fore the night is o - ver,  
Some - one who is just like you and needs a gen - tle hand to



How can you lose? } The lights are much bright - er there, you can for -  
hap - py a - gain. } So, may - be I'll see you there, we can for -  
guide them a - long.



get all your trou - bles, for - get all your cares. So go down - town,  
get all our trou - bles, for - get all our cares. So go down - town,

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Am D7 G Gmaj7 Am D7

things - 'll be great when you're down - town, no fin - er place, for sure,  
 where all the lights are bright down - town, wait - ing for you, to - night,  
 things - 'll be great when you're down - town, don't wait a min - ute more,

G Gmaj7 Am D7 1., 2. G Am G Am Gmaj7 Am

down - town. Ev - 'ry - thing's wait - ing for you. Down - town.  
 down - town. You're gon - na be al - right now. Down - town.  
 down - town. Ev - 'ry - thing's wait - ing for

Gmaj7 Am 3. G Am G Am G Am G Am Gmaj7

you. Down - town, down - town.

## Ev'ry Time I Feel The Spirit

FIRST NOTE



Moderately



African-American Spiritual

F7 C F7 C G7

Ev - 'ry time I feel the spir - it mov - in' in my heart, I will

C F7 C F7 C G7 C *Fine*

pray. Ev - 'ry time I feel the spir - it mov - in' in my heart, I will pray. { 1. Up - on the  
 2. Oh, I have

C G7 C

moun - tain when my Lord spoke, out of His mouth came fire and smoke. Looked all a -  
 sor - rows and I have woe, and I have heart - ache here be - low; but while God

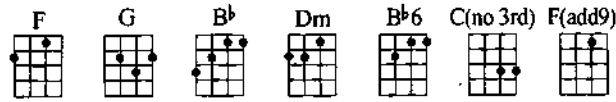
G7 C *Last time D.S. al Fine*

round me, it looked so fine, 'til I asked my Lord if all were mine. Ev - 'ry  
 leads me, I'll nev - er fear, for I am shel - tered by His care. Ev - 'ry

# Eight Days A Week

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

FIRST NOTE



Brightly, with a swing feel

1. Ooh I need your love, babe, guess you know it's true.  
2. Love you ev - 'ry day, girl, al - ways on my mind.

Hope you need my love, babe, just like I need you.  
One thing I can say, girl, love you all the time. } Hold me,

love me. Hold me, love me. I ain't got noth - in' but love, babe,

eight days a week. } Eight days a week, I

love you, eight days a week is not e-nough to show I care.

{ Ooh I need your love, babe, guess you know it's true.  
Love you ev - 'ry day, girl, al - ways on my mind.

Hope you need my love, babe, just like I need you.  
One thing I can say, girl, love you all the time. } Hold me,

love me. Hold me, love me. I ain't got noth - in' but

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G B♭ F 3 B♭ F 3

love, babe, eight days a week, eight days a week,

B♭ F 3 Fadd9 G B♭ F

eight days a week.

## Edelweiss

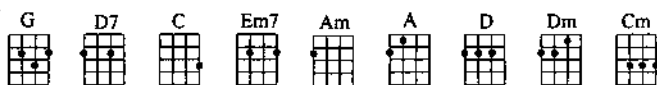
Words by  
OSCAR HAMMERSTEIN II

Music by  
RICHARD RODGERS

FIRST NOTE



Slowly



G D7 G C G Em7 Am

E - del - weiss, e - del - weiss, ev - 'ry morn - ing you greet

D7 G D7 G C G

me. Small and white, clean and bright, you look

D7 G D7 G

hap - py to meet me. Blossom of snow, may you bloom and

C A D D7 G Dm

grow, bloom and grow for - ev - er. E - del - weiss,

C Cm G D7 G

e - del - weiss, bless my home - land for - ev - er.

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# Enjoy Yourself

## (It's Later Than You Think)

Words by  
HERB MAGIDSON

Music by  
CARL SIGMAN

FIRST NOTE



Samba



C

Dm



1. You work and work for years and years, you're al - ways on the go. You  
gon - na take that o - cean trip, no mat - ter come what may. You've

C



nev - er take a min - ute off, too bus - y mak - ing dough. Some day, you say, you'll  
got your res - er - va - tions, but you just can't get a - way. Next year, for sure, you'll

C7

F



have your fun when you're a mil - lion - aire. I - mag - ine all the  
see the world, you'll real - ly get a - round. But how far can you

C

Dm

G7

C



fun you'll have in your old rock - in' chair. } En - joy your - self, it's  
trav - el when you're six feet un - der ground?

C#dim

G7

C



lat - er than you think. En - joy your - self, while you're still in the pink. The

C7

F

C



years go by as quick - ly as a wink. En - joy your - self, en - joy your - self, it's

1.

Dm

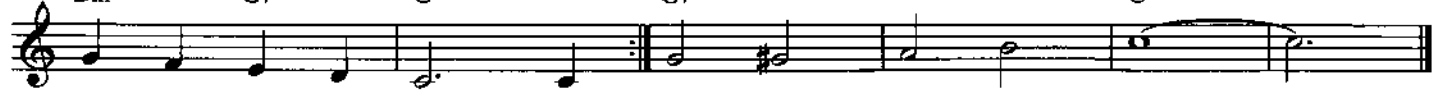
G7

C

2.

G7

C



lat - er than you think. 2. You're lat - er than you think. \_\_\_\_\_

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# The Erie Canal

Traditional

FIRST NOTE



Moderately

1. I've got a mule, and her name is Sal,  
 3. We'd got old work - er and a good old pal,  
 bet - ter get a - long our way, pal,  
 bet your life I'd nev - er part with Sal,

fif - teen miles on the E - rie Can - al. 2. She's a E - rie Can - al. { We've  
 4. 'Cause you Get

hauled some barg - es in our day, filled with lum - ber,  
 up there, mule, - here comes a lock, we'll make Rome - 'bout

coal and hay, and we know ev - 'ry inch of the way from  
 six o' - clock. One more trip and back we'll go,

Al - ba - ny to Buf - fa - lo. Low bridge, ev - 'ry - bod - y down!  
 right back home to Buf - fa - lo.

Low bridge, for we're com - ing to a town. And you'll al - ways know your neigh - bor, you'll

al - ways know your pal, if you've ev - er nav - i - gat - ed on the E - rie Can - al.

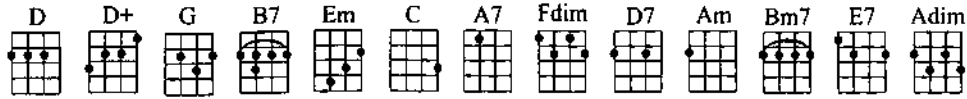
D.C. (Verses 3 and 4)

# Everybody Loves Somebody

Words by  
IRVING TAYLOR

Music by  
KEN LANE

FIRST NOTE



Slowly

D D+ G B7 Em C A7 Fdim D7 Am Bm7 E7 Adim

1. Ev - 'ry - bod - y loves some - bod - y some - time,  
2. Ev - 'ry - bod - y finds some - bod - y some place,  
3. Ev - 'ry - bod - y loves some - bod - y some - time,

Em C A7

ev - 'ry - bod - y falls in love some - how.  
there's no tell - ing where love may ap - pear.  
and al - though my dream was o - ver - due,

D Fdim Em

Some - thing in your kiss just told me my  
Some - thing in my heart keeps say - ing my  
your love made it well worth wait - ing for

1. A7 D A7 2., 3. A7 D Fine

some - time is now. some place is here.  
some - one like you.

D7 Am D7

If I had it in my pow - er, I'd ar -

G D+ G Bm7 3

range for ev - 'ry girl to have your charms. Then ev - 'ry min - ute, ev - 'ry

E7 Em Adim Em A7 D.C. (2nd ending) al Fine

hour, ev - 'ry boy would find what I found in your arms.

# Far Away Places

Words and Music by  
ALEX KRAMER and JOAN WHITNEY

FIRST NOTE



Longingly

D



1. Far a - way pla - ces with strange sound - in' names,  
2. call me a dream - er, well may - be I am. But I know that I'm

o - ver the sea. Those far a - way pla - ces with the  
burn - in' to see those far a - way pla - ces with the

strange sound - in' names are call - in', call - in' me.  
strange sound - in' names call - in', call - in' me.

*Fine*

Go - in' to Chi - na or may - be Si - am, I wan-na see for my -

self those far a - way pla - ces I've been read - in' a -

bout in a book that I took from a shelf. I start get - tin'

rest-less when - ev - er I hear the whis-tle of a train. I pray for the

day I can get un - der - way and look for those cas - tles in Spain. (2.) They

# Fields Of Gold

FIRST NOTE



Moderately



Music and Lyrics by  
STING

You'll re - mem - ber me when the west wind moves up -  
stay with me, will you be my love a -

on the fields of bar - ley. You'll for - get the sun in his  
mong the fields of bar - ley? We'll for - get the sun in his

jeal - ous sky as we walk in fields of gold.  
jeal - ous sky as we lie in fields of gold.

So she took her love for to gaze a - while up -  
See the west wind move like a lov - er so up -

on the fields of bar - ley. In his arms she fell as her  
on the fields of bar - ley. Feel her bod - y rise when you

hair came down a - mong the fields of gold. Will you  
kiss her mouth a - mong the fields of gold.

I nev - er made prom - is - es light - ly and there have been some that I've bro - ken,

but I swear in the days still left, we'll walk in fields of gold. We'll

F G C Am

walk in fields\_ of gold. Man - y years have passed since those\_

mem - ber me when the\_

F C Am

— sum - mer days a - mong the fields\_ of bar - ley. See the child - ren run as the

— west wind moves up - on the fields\_ of bar - ley. You can tell the sun in his

F C F G 1. C 2. C 3

sun goes down a - mong\_ the fields\_ of gold, You'll re -

jeal - ous sky when we walked in fields\_ of gold, when\_ we

F G C F G C

walked in fields\_ of gold, when we walked in fields\_ of gold.

## For He's A Jolly Good Fellow

Traditional

FIRST NOTE



Brightly



D A7 D A7 D

For he's a jol - ly good fel - low, for he's a jol - ly good fel - low, for

G G#dim D A7 D

he's a jol - ly good fel - low, which no - bod - y can de - ny. Which

G D G D

no - bo - dy can de - ny, which no - bo - dy can de - ny; for

G G#dim D A7 D

he's a jol - ly good fel - low, which no - bo - dy can de - ny.

# Five Foot Two, Eyes Of Blue

(Has Anybody Seen My Gal?)

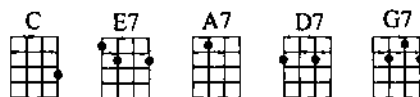
Words by JOE YOUNG  
and SAM LEWIS

Music by  
RAY HENDERSON

FIRST NOTE



Moderately



Five foot two, eyes of blue, but oh! what those five  
foot could do. Has an - y - bod - y seen my gal? ———

Turned up nose, turned down hose, nev - er had no oth - er beaus. Has  
an - y - bod - y seen my gal? ——— Now if you  
run in - to a five foot two, cov - ered with fur, ———

dia - mond rings and all those things, bet - cha' life it  
is - n't her. But could she love, could she woo? Could she, could she,  
could she coo? Has an - y - bod - y seen my gal? ———

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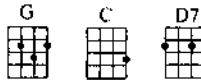
# Folsom Prison Blues

Words and Music by  
JOHN R. CASH

FIRST NOTE



Moderately (not too slowly)



G

1. I hear the train a - com - in'; it's roll - in' 'round the bend, and I ain't seen the  
I was just a ba - by my ma - ma told me, "Son, al - ways be a

C

sun - shine since I don't know when. I'm stuck at Fol - som Pris - on  
good boy; don't ever play with guns." But I shot a man in Re - no

G D7

and time keeps drag - gin' on. But that train keeps  
just to watch him die. When I hear that whis - tle

G

roll - in' on down to San An - tone. 2. When  
blow - in' I hang my head and cry. 3. I  
4. Well,

1.-3. 4.

## Additional Lyrics

3. I bet there's rich folks eatin' in a fancy dining car.  
They're prob'ly drinkin' coffee and smokin' big cigars.  
But I know I had it comin', I know I can't be free.  
But those people keep a-movin', and that's what tortures me.
4. Well, if they freed me from this prison, if that railroad train was mine,  
I bet I'd move on over a little farther down the line.  
Far from Folsom Prison, that's where I want to stay,  
and I'd let that lonesome whistle blow my blues away.

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# For Me And My Gal

Words by EDGAR LESLIE  
and E. RAY GOETZ

Music by  
GEORGE W. MEYER

FIRST NOTE



Moderately, flowing

The bells are ring - ing \_\_\_\_\_ for me and my gal. \_\_\_\_\_ The birds are

sing - ing \_\_\_\_\_ for me and my gal. \_\_\_\_\_ Ev - 'ry - bod - y's been

know - ing \_\_\_\_\_ to a wed - ding they're go - ing \_\_\_\_\_

\_\_\_\_\_ and for weeks they've been sew - ing \_\_\_\_\_ ev - 'ry Su - sie and Sal. \_\_\_\_\_

\_\_\_\_\_ They're con - gre - gat - ing \_\_\_\_\_ for me and my gal. \_\_\_\_\_ The Par - son's

wait - ing \_\_\_\_\_ for me and my gal \_\_\_\_\_ and some - time

I'm goin' to build a lit - tle home for two, \_\_\_\_\_ for three or four \_\_\_\_\_ or

more, in love - land, \_\_\_\_\_ for me and my gal. \_\_\_\_\_

# Funiculì, Funiculà

Words by  
EDWARD OXENFORD

Music by  
LUIGI DENZA

FIRST NOTE



Quickly



Some think\_\_\_\_\_ the world is made for fun and frolic,\_\_\_\_\_ and so do I,\_\_\_\_\_



\_\_\_\_\_ and so do I.\_\_\_\_\_ Some think\_\_\_\_\_ it well to be all mel-an-



cholic,\_\_\_\_\_ to pine and sigh,\_\_\_\_\_ to pine and sigh.\_\_\_\_\_ But I,\_\_\_\_\_ I love to



spend my time in sing-ing\_\_\_\_\_ some joy-ous song,\_\_\_\_\_ some joy-ous song.\_\_\_\_\_



\_\_\_\_\_ To set\_\_\_\_\_ the air with music bravely ring-ing\_\_\_\_\_ is far from wrong,\_\_\_\_\_



\_\_\_\_\_ is far from wrong.\_\_\_\_\_ Listen, Listen, echoes sound a-far!



Lis-ten, Lis-ten echoes sound a-far! Fu-nic-u-li, fu-nic-u-là, fu-nic-u-

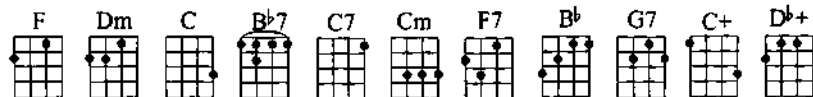


li, fu-nic-u-là. Echoes sound a-far, fu-nic-u-li, fu-nic-u-là!\_\_\_\_\_

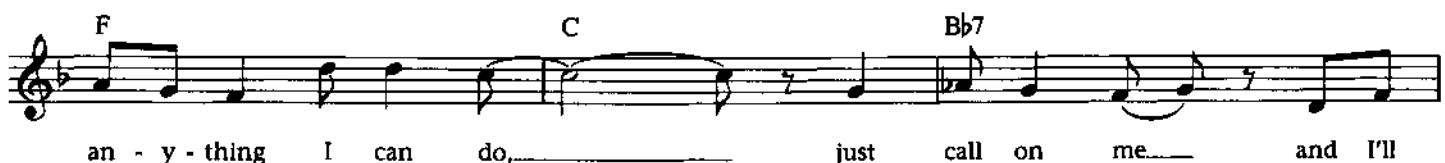
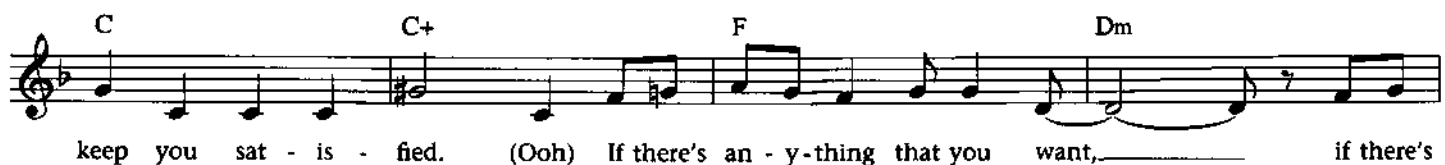
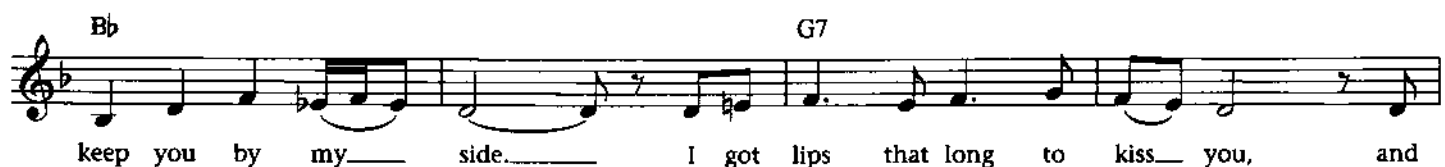
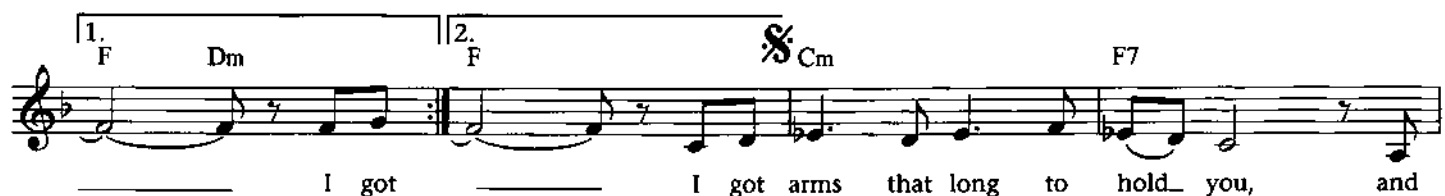
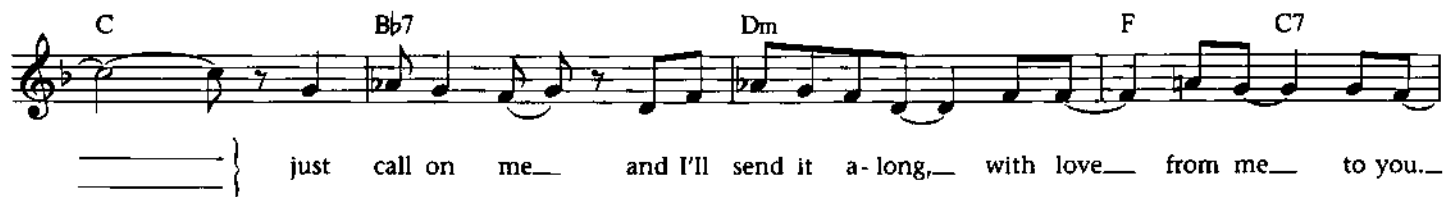
# From Me To You

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

FIRST NOTE



Moderately



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*To Coda* 

Dm F C7 F Dm F

send it a - long, with love from me to you.

Dm F C Bb7

From me to you. Just call on me and I'll

Dm F C7 F *D.S. al Coda*

send it a - long, with love from me to you. I got

 *Coda*

F Dm Db+ F

To you, to you, to you.

## Georgia On My Mind

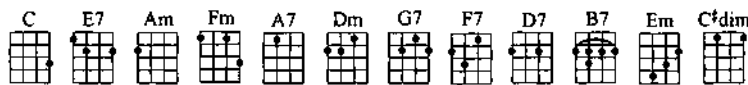
Words by  
STUART GORRELL

Music by  
HOAGY CARMICHAEL

FIRST NOTE



Slowly



C E7 Am Fm A7 Dm G7 F7 D7 B7 Em C#dim

1. Geor - gia, Geor - gia, the whole day through, just an  
2. Geor - gla, Geor - gla, a song of you comes as  
3. Geor - gia, Geor - gla, no peace I find. Just an

C A7 1. Dm G7 C 2. Dm G7

old sweet song keeps Geor-gia on my mind. moon-light through the  
sweet and clear as Geor - gla on my  
old sweet song keeps

C *Fine* Am Dm Am F7 Am Dm

pin. Oth - er arms reach out to me, oth - er eyes smile  
mind.

Am D7 Am Dm C B7 Em C#dim Dm G7 *D.C. al Fine*

ten - der - ly Still in peace - ful dreams I see the road leads back to you.

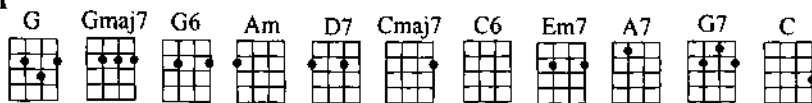
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## Getting To Know You

Lyrics by  
**OSCAR HAMMERSTEIN II**

**Music by  
RICHARD RODGERS**

## FIRST NOTE



**Moderately**



Modérately

Get - ting to know you, you, get - ting to know all a -  
get - ting to feel free and

bout you, get - ting to like you  
eas - y, when I am with you,

To Coda

get - ting to hope you like me.  
get - ting to know what to say. Get - ting to know you,  
Have - n't you

put - ting it my way, but nice - ly you are pre -

cise - ly my cup of tea! Get - ting to

Coda

no - ticed, sud - den - ly I'm bright and breez - y be - cause of

all the beau - ti - ful and new things I'm

learn - ing a - bout you day by day

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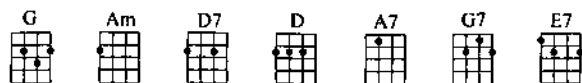
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# Give My Regards To Broadway

Words and Music by  
GEORGE M. COHAN

FIRST NOTE



**Brightly**

G Am D7 D A7 G7 E7

Give my re - gards to Broad - way, re - mem - ber me to

Her - ald Square. Tell all the gang at For - ty -

Se - cond Street that I will soon be there.

Whis - per of how I'm yearn - ing to min - gle with the

old - time thron. Give my re - gards to old Broad -

way, and say that I'll be there, ere long.

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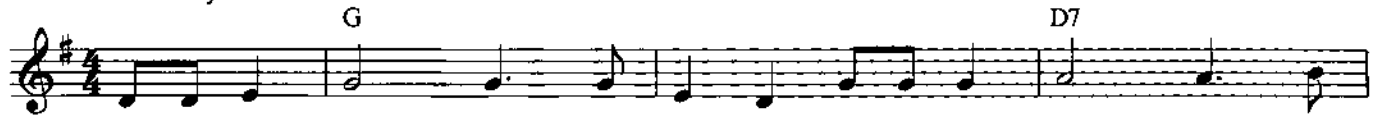
# Give Me That Old Time Religion

Traditional

FIRST NOTE



Moderately



1. Give me that old time re - li - gion, give me that old time re -  
2. See additional lyrics



li - gion, give me that old time re - li - gion, it's good e - nough for me.

## Additional Lyrics

2. It was good for the Hebrew children,  
it was good for the Hebrew children,  
it was good for the Hebrew children,  
it's good enough for me.
3. It was good for our mothers,  
it was good for our mothers,  
it was good for our mothers,  
it's good enough for me.
4. It will take us all to heaven,  
it will take us all to heaven,  
it will take us all to heaven,  
it's good enough for me.

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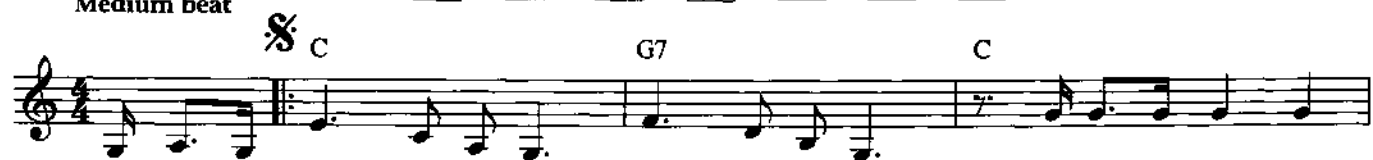
# The Glory Of Love

Words and Music by  
BILLY HILL

FIRST NOTE



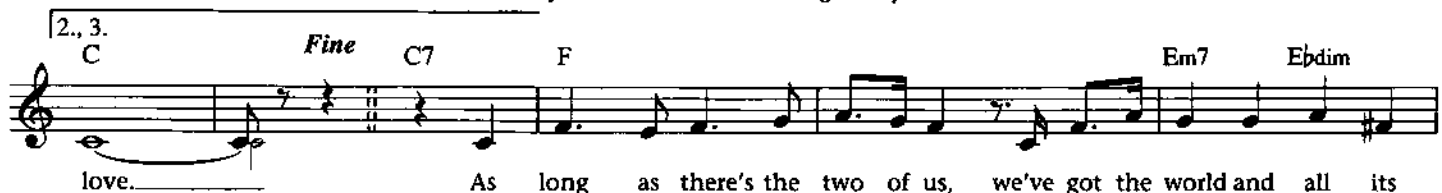
Medium beat



1. You've got to give a lit - tle, take a lit - tle and let your poor heart  
laugh a lit - tle, cry a lit - tle be-fore the clouds roll  
win a lit - tle, lose a lit - tle and al - ways have the



break a lit - tle, that's the sto - ry of, that's the glo - ry of love. 2. You've got to  
by a lit - tle, that's the sto - ry of, that's the glo - ry of  
blues a lit - tle, that's the sto - ry of, that's the glo - ry of



love. As long as there's the two of us, we've got the world and all its



charms. And when the world is through with us, we've got each oth - ers arms. 3. You've got to

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# Go Down, Moses

Traditional American Spiritual

FIRST NOTE



Moderately



1. When Is - rael was in E - gypt's land, let my peo - ple  
 2. No more shall they in bond - age toil, let my peo - ple

go. Op - pressed so hard they could not stand, let my peo - ple  
 go. Let them come out with E - gypt's spoil, let my peo - ple

go. Go down, Mo - ses, 'way down in E - gypt's land...

Tell ole Pha - roah, let my peo - ple go.

## Additional Lyrics

The Lord told Moses what to do, let my people go.  
 To lead the Hebrew children through, let my people go.

*Chorus*

O come along Moses, you'll not get lost, let my people go.  
 Stretch out your rod and come across, let my people go.

*Chorus*

As Israel stood by the waterside, let my people go.  
 At God's command it did divide, let my people go.

*Chorus*

When they reached the other shore, let my people go.  
 They sang a song of triumph o'er, let my people go.

*Chorus*

Pharaoh said he'd go across, let my people go.  
 But Pharaoh and his host were lost, let my people go.

*Chorus*

Jordan shall stand up like a wall, let my people go.  
 And the walls of Jericho shall fall, let my people go.

*Chorus*

Your foes shall not before you stand, let my people go.  
 And you'll possess fair Canaan's Land, let my people go.

*Chorus*

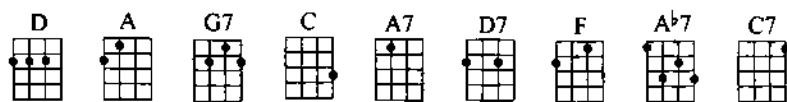
We need not always weep and mourn, let my people go.  
 And wear these slavery chains forlorn, let my people go.

*Chorus*

# Good Day Sunshine

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

FIRST NOTE



Moderately

Good day\_\_ sun - shine,\_\_ good day\_\_ sun - shine,\_\_

good day\_\_ sun - shine. { I need to laugh, and when the sun is out,  
Then we'd lie be - neath a shad - y tree,

I've got some-thing I can laugh a - bout. I feel good good in a  
I love her and she's lov - ing me. She feels good, she knows she's

spe - cial way, I'm in love, and it's a sun - ny day. }  
look - ing fine. I'm so proud to know that she is mine. } *To Coda* ♪

Good day\_\_ sun - shine,\_\_ good day\_\_ sun - shine,\_\_

good day\_\_ sun - shine. We take a walk, the sun is shin - ing down, *D.C. al Coda*

burns my feet as they touch the ground. *F*

*Coda*  
good day\_\_ sun - shine. Good day\_\_ sun - shine,\_\_ good day\_\_ sun -  
*Repeat and Fade*

shine,\_\_ good day\_\_ sun - shine. Good day\_\_ sun - shine.\_\_

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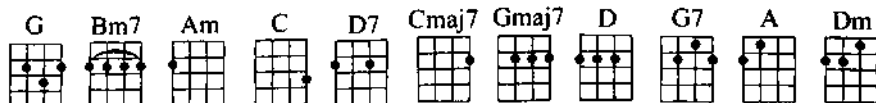
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# Good Night

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

FIRST NOTE



Slowly and dreamily

G Bm7 Am C D7 G Bm7 Am Cmaj7

Now it's time to say good - night;

Bm7 Am C D7 G Bm7 Am Cmaj7 Bm7 Am

good - night, sleep tight. Now the sun turns out his light, good - night,

C D7 Gmaj7 Am Gmaj7 G C G C

sleep tight. Dream sweet dreams for me. Dream sweet dreams for you.

G Bm7 Am Cmaj7 Bm7 Am C D

Close your eyes and I'll close mine. Good - night, sleep tight.

G Bm7 Am Cmaj7 Bm7 Am C D

{ Now the moon be - gins to shine. } Good - night, sleep tight.  
{ Now the sun turns out his light. }

Gmaj7 Am Gmaj7 Am G C G C

Dream sweet dreams for me, dream sweet dreams for you.

G Am A Dm G7 C D C D7

Mm, mm, mm.

To Coda

D.S. al Coda

G Bm7 Am C D7 G Bm7 Am D7 G

(Whispered) Good night good night ev'rybody. Ev'rybody, ev'rywhere, good night.

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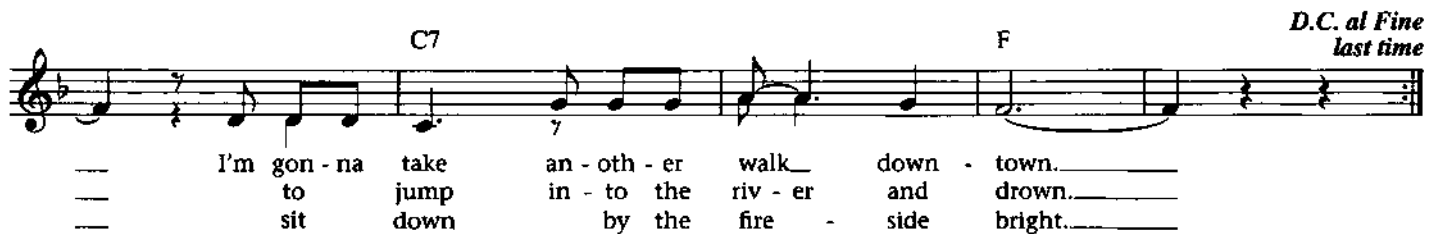
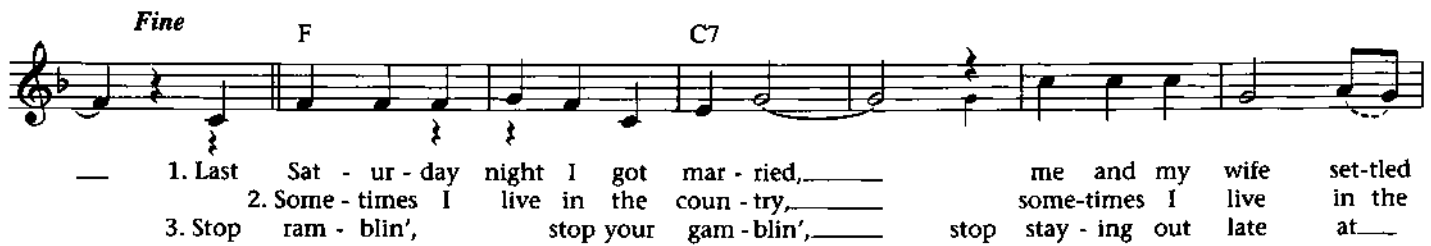
# Goodnight, Irene

Words and Music by  
HUDDIE LEDBETTER  
and JOHN A. LOMAX

FIRST NOTE

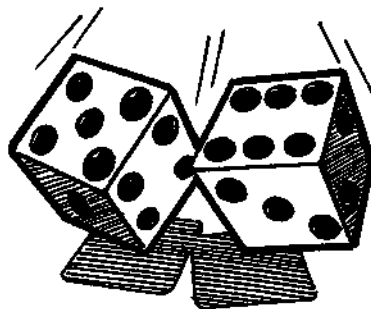


Moderate waltz tempo



*D.C. al Fine  
last time*

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# Good Night Ladies

Words by E.P. CHRISTY

Traditional Music

FIRST NOTE



Brightly



Good night la - dies, good night, la - dies! Good night,  
 Fare - well la - dies, fare - well, la - dies! Fare - well,  
 Sweet dreams, la - dies, sweet dreams, la - dies! Sweet dreams,

la - dies, we're going to leave you now. Mer - ri - ly we roll a - long,  
 la - dies,  
 la - dies,

roll a - long, roll a - long. Mer - ri - ly we roll a - long, o'er the deep blue sea.

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# The Glow-Worm

English Words by  
LILLA CAYLEY ROBINSON

German Words and Music by  
PAUL LINCKE

FIRST NOTE



Lightly



Shine, lit - tle glow-worm, glim - mer, (glim - mer,) shine, lit - tle glow-worm, glim - mer, (glim - mer.)

Lead us, lest too far we wan - der, love's sweet voice is call - ing yon - der!

Shine, lit - tle glow-worm, glim - mer, (glim - mer,) shine, lit - tle glow-worm, glim - mer, (glim - mer.)

Light the path, be - low, a - bove, and lead us on to love!

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# A Groovy Kind Of Love

Words and Music by TONI WINE  
and CAROLE BAYER SAGER

FIRST NOTE



Moderately slow

When I'm feel - in' blue, all I have to do is take a look at  
want to you can turn me on to an - y - thing you

you, then I'm not so blue. When you're close to me, I can feel your  
want to, an - y time at all. When I taste your lips, oh, I start to

heart beat, I can hear you breath - ing in my ear. } Would-n't you a -  
shiv - er, can't con - trol the quiv - er - ing in - side.

gree, ba - by you and me got a groov-y kind of love, we got a groov-y kind of

love. An - y - time you When I'm in your arms, noth-ing seems to

mat - ter, if the world would shat - ter I don't care. Would-n't you a -

gree, ba - by, you and me got a groov-y kind of love, we got a groov-y kind of

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# The 59th Street Bridge Song

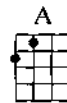
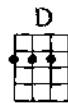
(Feelin' Groovy)

Words and Music by  
PAUL SIMON

FIRST NOTE



Moderately



Slow down,, you move too fast. You got to make the morn-

- ing last. Just kick - in' down the cob - ble - stones, -

look - in' for fun and feel - in' groov - y.

Hel - lo lamp - post, what - cha know - in', I've come to watch your flow-

- ers grow - in'. Ain't - cha got no rhymes for me?

Doot - in' doo - doo, feel - in' groov - y. Got

no deeds to do, no prom - is - es to keep. I'm dap - pled and drow - sy and

read - y to sleep. Let the morn - ing - time drop all its pet - als on me.

*Repeat and fade out*

Life, I love you, all is groov - y.

# Happy Together

Words and Music by  
GARRY BONNER and  
ALAN GORDON

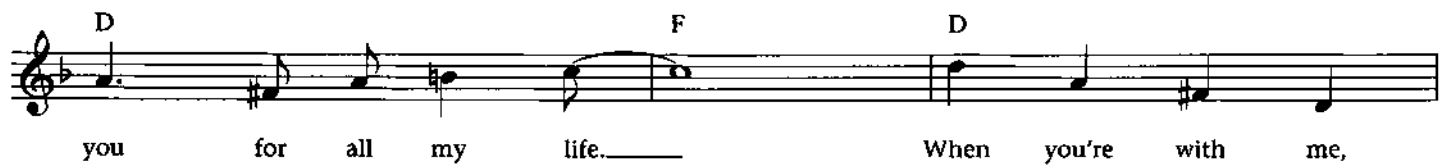
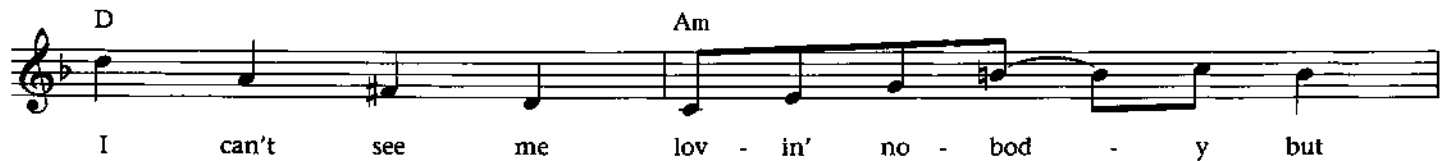
FIRST NOTE



Steady, solid beat



To Coda



D.S. al Coda

Coda



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# Happy Trails

Words and Music by  
DALE EVANS

FIRST NOTE



Loping feel

Some trails are hap - py ones, — oth - ers are blue. It's the

way you ride the trail that counts; — here's a hap - py one for you. Hap - py

trails to you, un - til we meet a - gain. Hap - py

trails to you, keep smil - in' un - til then. Who

cares a - bout the clouds when we're to - geth - er? Just sing a song and bring the sun - ny

weath - er. Hap - py trails to you, 'til we meet a - gain.

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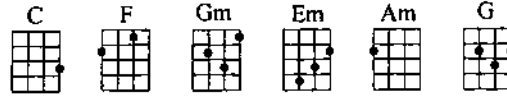
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# A Hard Day's Night

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

FIRST NOTE



Moderately



It's been a hard work day's all night, and I've been work-ing like a  
to get you mon-ey to buy you



dog. It's been a hard day's night. I should be  
things. and it's worth it just to hear you say you're gon-na



sleep-ing like a log. But when I get home to you, I find the  
give me ev-'ry-thing. So why I love to come home, 'cause when I



things that you do, will make me feel al-right. You know I  
get you a-lone, you know I'll be O. right.



K. When I'm home ev-'ry-thing seems to be al-right.



When I'm home feel-ing you hold-ing me tight, tight, yeah. It's been a

*D.S. al Coda*  
(Lyric 1)



right, you know I feel al-



right, you know I feel al-right.

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# Hard Times Come Again No More

Words and Music by  
STEPHEN FOSTER

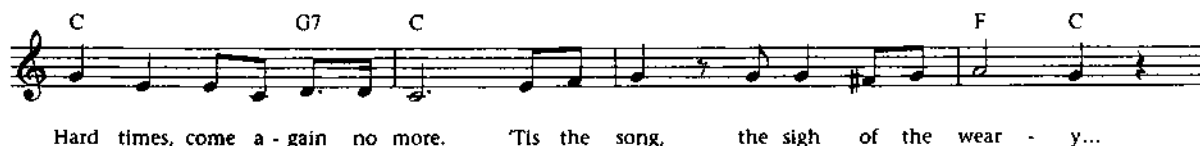
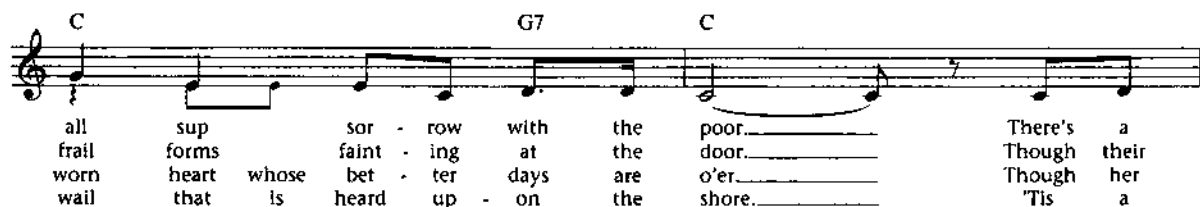
FIRST NOTE



Moderately



1. Let us pause in life's pleas - ures and count its man - y tears, while we
2. While we seek mirth and beau - ty, and mu - sic light and gay, there are
3. There's a pale droop - ing maid - en who toils her life a - way, with a
4. 'Tis a sigh that is waft - ed a - cross the trou - bled wave; 'tis a



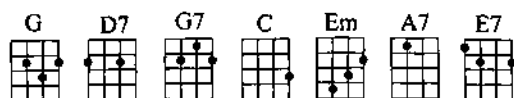
# The Hawaiian Wedding Song

English Lyrics by  
AL HOFFMAN and DICK MANNING

(Ke Kali Nei Au)

Hawaiian Lyrics and Music by  
CHARLES E. KING

FIRST NOTE



Slowly

G D7 G G7 C D7 G D7

This is the mo - ment I've wait - ed for. I can hear my heart

Em A7 D7 G A7

sing - ing, soon bells will be ring - ing. This is the mo - ment

D7 G D7

of sweet "A - lo - ha," I will love you long - er than for - ev - er,

G E7 A7

prom - ise me that you will leave me nev - er. Here and now, dear,

D7 G D7

all my love I vow, dear; prom - ise me that you will leave me nev - er,

G C

I will love you long - er than for - ev - er. Now that we are one,

A7 D7 G E7 A7

clouds won't hide the sun. Blue skies of Ha - wai - i smile on

D7 G E7 A7 D7 G

this, our wed - ding day. I do love you with all my heart.

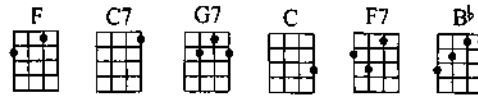
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# Hawaii Pono

## (Hawaiian National Anthem)

Words and Music by  
KING KALAKAUA  
and HENRI BERGER

FIRST NOTE



Slowly



Ha - wai - i po - no - i Na - na - i kou mo - i Ka - la - ni  
Ha - wai - i own true sons, be loy - al to your chief, your coun - try's



A - li - i, Ke A - li - i, Ma - ku - a la - ni e Ka - me - ha -  
liege and lord, the A - li - i, Fa - ther a - bove us all, Ka - me - ha -



me - ha e Na ka - ua e pa - le Me ka i - he.  
me - ha e, who guard - ed in the war with his i - he.

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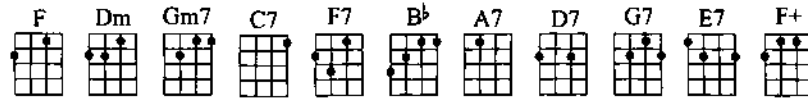


# Heart And Soul

Words by  
FRANK LOESSER

Music by  
HOAGY CARMICHAEL

FIRST NOTE



Moderately

Heart and soul, I fell in love with you. Heart and soul, the way a fool would do,  
mad - ly be - cause you held me tight and stole a kiss in the night.  
Heart and soul, I begged to be a - dored. Lost con - trol and tum - bled o - ver - board,  
glad - ly that mag - ic night we kissed there in the moon - mist.  
Oh! but your lips were thrill - ing, much too thrill - ing. Nev - er be - fore were  
mine so strange - ly will - ing. But now I see what one em - brace can do.  
Look at me, it's got me lov - ing you, mad - ly that lit - tle kiss you  
stole, held all my heart and soul.

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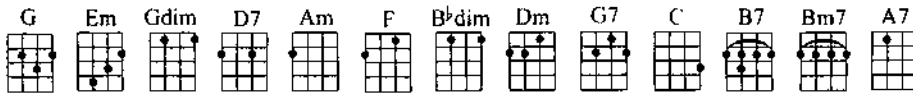
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# Hello, Dolly!

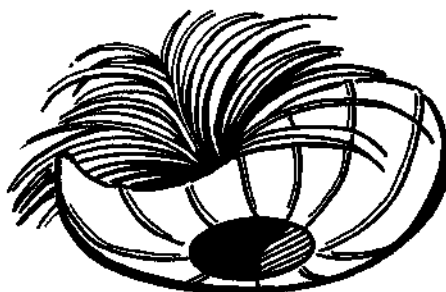
Words and Music by  
JERRY HERMAN

FIRST NOTE



Hel - lo, Dol - ly, well hel - lo, Dol - ly, it's so nice to have you  
back where you be - long. You're look - ing swell, Dol - ly, I can tell,  
Dol - ly, you're still glow - in', you're still crow - in', you're still go - in'  
strong. I feel the room sway - in' for the band's play - in' one of your old fav - 'rite  
songs from way back when. So, take her wrap, fel - las, find her an emp - ty  
lap, fel - las. Dol - ly 'll nev - er go a - way a - gain.

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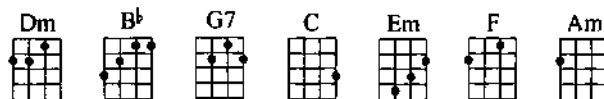
# Help!

Words and Music by  
JOHN LENNON and  
PAUL McCARTNEY

FIRST NOTE



Moderately



Help! I need some - bod - y. Help! Not just an - y - bod - y. Help! You know I

need some - one. Help! (1., 3.) When I was young - er, so much  
(2.) And now my life has changed in,

young - er than to - day, I nev - er need - ed an - y - bod - y's  
oh, so man - y ways. My in - de - pen - dence seems to

help in an - y way. But now those days are gone, I'm  
van - ish in the haze. But ev - 'ry now and then, I

not so self - as - sured; now I find I've changed my mind. I've  
feel so in - se - cure, I know that I just need you like I've

o - pened up the doors. Help me if you can, I'm feel - ing down.  
nev - er done be - fore.

And I do ap - pre - ci - ate you be - ing 'round.

Help me get my feet back on the ground, won't you please,

please help me? Help me, help me. Ooh.

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# He's Got The Whole World In His Hands

Traditional Spiritual

FIRST NOTE



Brightly



1. He's got the whole world in His hands, He's got the whole world in His hands, He's got the whole world in His hands.

## Additional Lyrics

2. He's got the little bitty baby in His hands...
3. He's got you and me, sister, in His hands...
4. He's got you and me, brother, in His hands...
5. He's got a little ukulele in His hands...
6. He's got the whole world in His hands...

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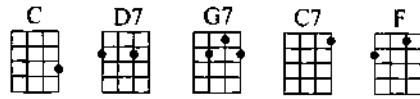
# Hey, Good Lookin'

Words and Music by  
HANK WILLIAMS

FIRST NOTE



Moderately



1. Hey, hey, good look-in' what - cha got cook-in'?  
free and read-y so we can go stead-y.

How's a - bout cook - in' some - thin' up with me?  
How's a - bout sav - in' all your time for me?

Hey, sweet ba - by, don't you think may - be  
No more look - in', I know I've been took - en,

we could find us a brand new rec - i - pe? I got a  
how's a - bout keep - in' stead - y com - pa - ny? I'm gon - na

hot rod Ford and a two dol - lar bill and I know a spot right o - ver the hill.  
throw my date - book o - ver the fence and find me one for five or ten cents.

There's so - da pop and the danc - in's free, so if you wan - na have fun come a -  
I'll keep it 'til it's cov - ered with age, 'cause I'm writ - in' your name down on

long with me. Hey, good look-in' what - cha got cook-in'?  
ev - 'ry page. Hey, good look-in' what - cha got cook-in'?

How's a - bout cook - in' some - thin' up with me? 2. I'm  
How's a - bout cook - in' some - thin' up with me?

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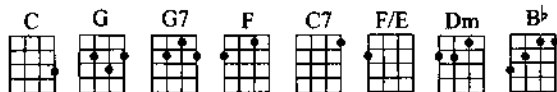
# Hey Jude

Words and Music by  
JOHN LENNON and  
PAUL MCCARTNEY

FIRST NOTE



Moderately



Hey Jude, don't make it bad. Take a sad song and make it better. Re-

mem-ber to let her in - to your heart. Then you can start to make it bet-ter. Hey

Jude, don't be a - fraid. You were made to go out and  
Jude, don't let me down. You have found her, now go and

get her. The min-ute you let her un - deryour skin, then you be - gin  
get her. Re - mem-ber to let her in - to your heart, then you can start

to make it bet - ter. And an - y - time you feel the  
to make it bet - ter. So let it out and let it

pain, hey Jude, re - frain, don't car - ry the world up - on your shoul - ders.  
in, hey Jude, be - gin you're wait - ing for some - one to per - form with.

For, well you know that it's a fool who plays it cool by mak - ing his  
And don't you know that it's just you, hey Jude, you'll do, the move - ment you

*D.S. al Coda*  
*(2nd time)*

world a lit - tle cold - er, da da da da da da da da da. Hey  
need is on your shoul - der, da da da da da da da da da. Hey

**Coda**

Da da da da da da da da da da. Hey Jude. Jude.

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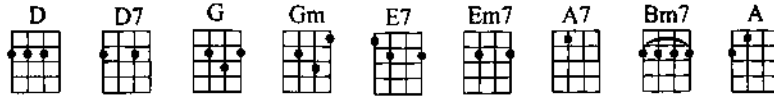
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# Home On The Range

Words by  
DR. BREWSTER HIGLEY

Music by  
DAN KELLY

FIRST NOTE



**Longingly**

Oh, give me a home where the buf - fa - lo roam, where the  
deer and the an - te - lope play, where sel - dom is heard a dis -  
cour - ag - ing word, and the skies are not cloud - y all day

**Chorus**

Home, home on the range, where the deer and the  
an - te - lope play, where sel - dom is heard a dis -  
cour - ag - ing word, and the skies are not cloud - y all day

## Additional Lyrics

2. Oh, give me a land where the bright diamond sand  
flows leisurely down the clear stream;  
where the graceful white swan goes gliding along  
like a maid in a heavenly dream.

*Chorus*

3. How often at night, when the heavens are bright  
with the light from the glittering stars,  
have I stood there amazed and asked as I gazed  
if their glory exceeds that of ours.

*Chorus*

4. Where the air is so pure, and the zephyrs so free,  
and the breezes so balmy and light,  
that I would not exchange my home on the range  
for all of the cities so bright.

*Chorus*

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# Hound Dog

Words and Music by  
JERRY LEIBER and MIKE STOLLER

FIRST NOTE



Medium bright rock



You ain't noth - in' but a hound dog, \_\_\_\_\_ cry - in' all the  
 time. You ain't noth - in' but a hound dog, \_\_\_\_\_  
 — cry - in' all the time. Well, \_\_\_\_\_ you ain't  
 nev - er caught a rab - bit and you ain't no friend \_\_\_\_\_ of mine.  
 When they said you was high - classed, well, that was just a lie.  
 When they said you was high - classed, well, that was just a lie.  
 Well, \_\_\_\_\_ you ain't nev - er caught a rab - bit and you ain't no friend \_\_\_\_\_ of  
 mine. You ain't noth - in' but a mine. \_\_\_\_\_

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# How Can I Keep From Singing?

Words and Music by  
ROBERT LOWRY

FIRST NOTE



Moderately



1. My life flows on in end - less song, a -  
2. Through all the tu - mult and the strife, I  
3. What, though the tem - pest 'round me roars, I



bove earth's lam - en - ta - tion. I hear the real though  
hear that mu - sic ring - ing. It finds an ech - o  
know the truth, it liv - eth. What, though the dark - ness



far - off hymn that hails a new cre - a - tion.  
in my soul; how can I keep from sing - ing?  
gath - ers near, songs in the night it giv - eth. } No



storm can shake my in - most calm, while to that rock I'm



cling - ing. { It sounds an ech - o.  
Since love is lord of  
Since love is lord of



in my soul, how can I keep from sing - ing?  
Heaven and earth, how can I keep from sing - ing?  
Heaven and earth, how can I keep from sing - ing?

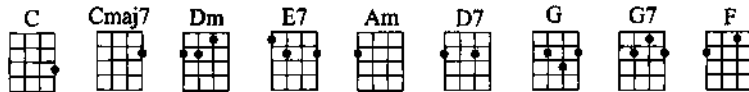
# How Can You Mend A Broken Heart

Words and Music by  
BARRY GIBB and ROBIN GIBB

FIRST NOTE



Slow beat



**C** **Cmaj7**

I can think of young-er days when liv - ing for my life was  
I can still feel the breeze that rus - tles through the trees and

**Dm** **C** **E7**

ev - 'ry-thing a man could want to do. I could nev - er see to -  
mist - y mem-o - ries of days gone by; we could nev - er see to -

**Am** **D7** **G** **G7**

mor - row. But I was nev - er told a - bout the sor-row. } And  
mor - row. But no one said a word a - bout the sor-row. }

**Cmaj7** **Dm** **6**

how can you mend a bro-ken heart, how can you stop the rain from

**F** **G** **F** **G**

fall - ing down? How can you stop the sun from shin - ing,

**Dm** **G7** **C** **Cmaj7**

what makes the world go 'round? How can you mend this bro-ken man?\_

**Dm** **3** **F** **G** **F** **G**

How can a los - er ev - er win? Please help me mend my bro - ken heart,

**Dm** **G7** **1. C F G7** **2. C**

and let me live a - gain. gain.

# How Sweet It Is

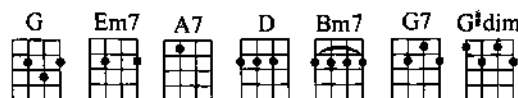
(To Be Loved By You)

Words and Music by  
EDWARD HOLLAND, LAMONT DOZIER,  
and BRIAN HOLLAND

FIRST NOTE



With a beat



1. 2.  
A7



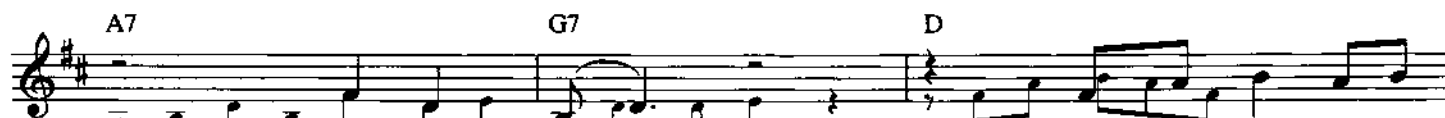
How sweet it is to be loved by you.



I need-ed the shel-ter of some-one's arms;—  
I close my eyes at night  
(Instrumental) there you won-der-ing where would I be with-out



were.  
you in my life.— I need-ed some-one to un-der-stand my ups and downs;—  
Ev-'ry-thing I did was just a bore;—



there you were— with sweet love and de-  
ev-'ry-where I went, seems I'd been there be-fore. But you bright-en up for me  
(End Instrumental) You were bet-ter to me than I



vo-tion,  
all of my days— deep-ly touch-ing my e-mo-tion.—  
was to my-self;— for me there's you and there ain't no-bod-y else.— } I want to



stop and thank you, ba-by; I want to stop and thank you, ba-by.



How sweet it is to be loved by you.

How sweet it is to be loved by



you.

How sweet it is to be loved by you.

Repeat and Fade

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# The Hukilau Song

Words and Music by  
JACK OWENS

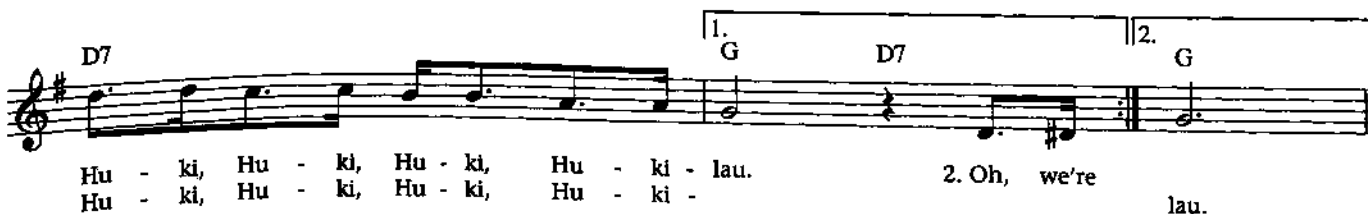
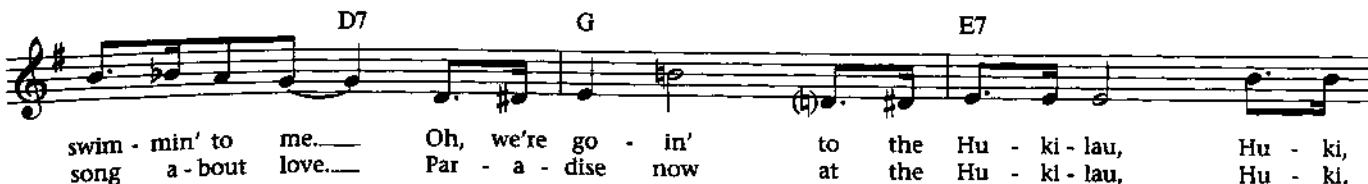
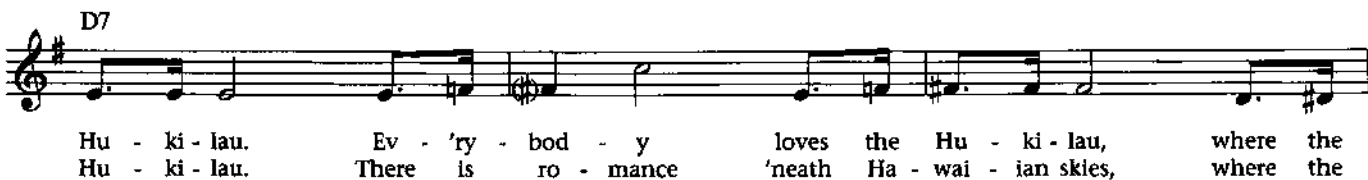
FIRST NOTE



Moderately



Chorus



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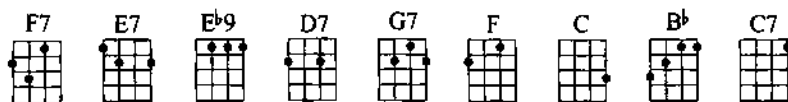
# I Ain't Got Nobody

## (And Nobody Cares For Me)

Words by  
ROGER GRAHAM

Music by SPENCER WILLIAMS  
and DAVE PEYTON

FIRST NOTE



**Lively**

F7 E7 Eb9 D7 G7 F C Bb C7

I \_\_\_\_\_ ain't got no - bod - y, and \_\_\_\_\_

F G7 C7 F F7

no - bod - y cares for me. \_\_\_\_\_ And \_\_\_\_\_

E7 Eb9 D7 G7

— I'm sad and lone - ly, won't some - bod - y

C F7

come and take a chance with me? \_\_\_\_\_ I'll sing sweet

Bb D7

love songs, hon - ey, all the time, if you'll

G7 C7 F7 E7 Eb9 D7

come and be my sweet ba - by mine. I \_\_\_\_\_ ain't got no -

G7 F G7 C7 F

- bod - y, and \_\_\_\_\_ no - bod - y cares for me. \_\_\_\_\_

# I Can't Give You Anything But Love

Words and Music by JIMMY McHUGH  
and DOROTHY FIELDS

FIRST NOTE



Snappy  
D



I can't give you an - y - thing but love, ba - by,

that's the on - ly thing I've plen - ty of, ba - by.

Dream a - while, scheme a - while, we're sure to find, \_\_\_\_\_

hap - pi - ness and I guess all those things you've al - ways pined for.

Gee, I'd like to see you look - ing swell, ba - by,

dia - mond brace - lets Wool - worth does - n't sell, ba - by.

'Til that luck - y day, you know darned well, ba - by,

I can't give you an - y - thing but love. \_\_\_\_\_

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# I Feel Fine

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

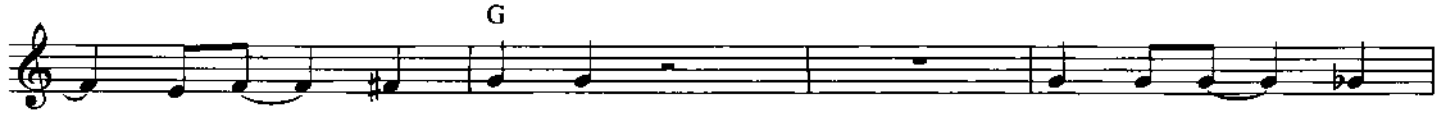
FIRST NOTE



Bright Rock



1. Ba - by's good to me, you know, she's hap - py as can be  
2. Ba - by says she's mine, you know, she tells me all the time  
3. ba - by buys her things, you know, he buys her dia - mond rings,



— you know, she said so. I'm in love with  
— you know, she said so. I'm in love with  
— you know, she said so. She's in love with



her and I feel fine.  
her and I feel fine.  
me and I feel fine.



I'm so glad that she's my lit - tle girl,



she's so glad she's tell - ing all the world that her

**Coda**



She's in love with me and I feel fine.

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# If I Had A Hammer

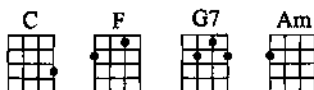
## (The Hammer Song)

Words and Music by  
LEE HAYS and PETE SEEGER

FIRST NOTE



With Conviction



1. If I had a ham - mer, I'd ham - mer in the  
 2. If I had a bell, I'd ring it in the  
 3. If I had a song, I'd sing it in the  
 4. Well, I got a ham - mer, and I've got a

morn - ing, I'd ham - mer in the eve - ning,  
 morn - ing, I'd ring it in the eve - ning,  
 morn - ing, I'd sing it in the eve - ning,  
 bell and I've got a song to sing,

— all o - ver this land, I'd ham - mer out  
 — all o - ver this land, I'd ring out  
 — all o - ver this land, I'd sing out  
 — all o - ver this land, It's the ham - mer

dan - ger, I'd ham - mer out a warn - ing.  
 dan - ger, I'd ring out a warn - ing.  
 dan - ger, I'd sing out a warn - ing.  
 of jus - tice, it's the bell of free - dom.

I'd ham - mer out love be - tween my broth - ers and my sis - ters,  
 I'd ring out love be - tween my broth - ers and my sis - ters,  
 I'd sing out love be - tween my broth - ers and my sis - ters,  
 It's the song a - bout love be - tween my broth - ers and my sis - ters,

all o - ver this land.

# I Left My Heart In San Francisco

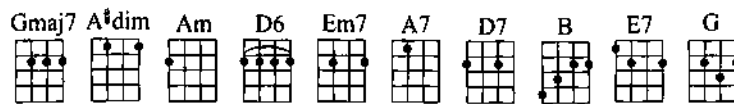
Words by  
DOUGLASS CROSS

Music by  
GEORGE CORY

FIRST NOTE



Moderately



Gmaj7 A#dim Am

I left my heart in San Fran - cis - co, high on a hill,

D7 Gmaj7 Am Gmaj7

it calls to me. To be where lit - tle ca - ble cars climb

D6 Em7 A7 D7

half - way to the stars! The morn - ing fog may chill the air; I don't

Am Gmaj7 A#dim Am D7

care! My love waits there in San Fran - cis - co, a - bove the blue

B E7

— and wind - y sea. When I come home to you, San Fran -

A7 D7 Am D7 G A#dim G

cis - co, your gold - en sun will shine for me!

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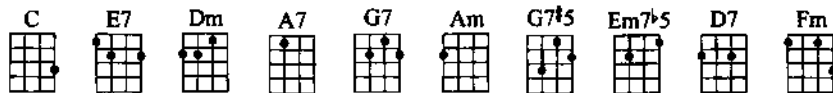
# I'll Be Seeing You

Words and Music by  
IRVING KAHAL and SAMMY FAIN

FIRST NOTE



Bittersweet



1. I'll be see - ing you in all the old fa - mil - iar plac - es that this heart of  
2. I'll be see - ing you in ev - 'ry love - ly sum - mer's day, in ev - 'ry - thing that's

To Coda



mine em-brac - es all day through. In that small ca - fé, the park a -  
light and gay, I'll



cross the way, the chil - dren's ca - rou - sel, the chest - nut trees, the wish - ing well.

Coda



al - ways think of you that way. I'll find you in the morn - ing sun, and when the night is



new, I'll be look - ing at the moon, but I'll be see - ing you!

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# I'll Follow The Sun

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

**FIRST NOTE**

**Moderately**

**Instrumental**

One day\_ you'll look\_ to see I've gone\_ For to - mor - row may rain, so\_  
Some day\_ you'll know\_ I was the one, but to - mor - row may rain, so\_  
Yeah, to - mor - row may rain, so\_

I'll fol - low the sun.  
I'll fol - low the sun. } And now the time has come, and  
I'll fol - low the sun. }

so, my love, I must go. And though I lose a friend, in the end you will know:

Oh, one day you'll find that I have gone.

But to - mor - row may rain, so I'll fol - low the sun.

**D.C. (take 2nd ending)**

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# I'm A Believer

Words and Music by  
NEIL DIAMOND

FIRST NOTE



Moderately  
D



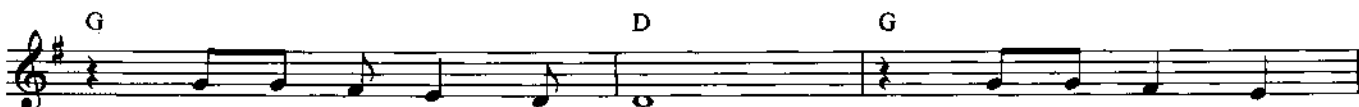
I thought love was on - ly or true in fair - y - tales,  
I thought love was more or less a giv - en thing,



and seems for some - one else, but not for me.  
the more I gave, the less I got.



Love was out to get me.  
What's the use in try - in'?



That's the way it seemed; dis - ap - point - ment  
All you get is pain when I need - ed



haunt - ed all my dreams. Then I saw her face,  
sun - shine, I got rain.



now I'm a be - liev - er! Not a trace



of doubt in my mind. I'm in love, I'm a be -



liev - er! I could - n't leave her if I tried.

*D.S. last time and fade*

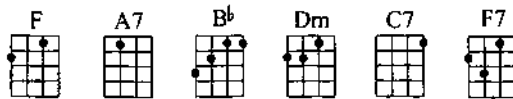
# I'll Fly Away

Words and Music by  
ALBERT E. BRUMLEY

FIRST NOTE



Brightly



Some glad morn-ing when this life is o'er—  
When the shad-ows of this life have grown,— } I'll fly a - way { to a home on  
Just a few more wea - ry days and then— } like a bird from  
to a land where



God's ce - les - tial shore,  
pris - on bars has flown, } I'll fly a - way. I'll fly a - way, o glo - ry,  
joys shall nev - er end, }



I'll fly a - way. When I die, hal - le - lu - jah by and by, I'll fly a - way.

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# In The Sweet By And By

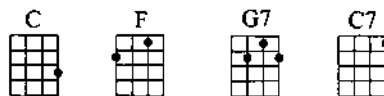
Words by  
SANFORD FILLMORE BENNETT

Music by  
J. P. WEBSTER

FIRST NOTE



Reflectively



1. There's a land that is fair - er than day, and by faith we can see it a -  
sing on that beau - ti - ful shore the me - lo - di - ous songs of the  
boun - ti - ful Fa - ther a - bove, we will of - fer our trib - ute of



far, for the Fa - ther waits o - ver the way to pre - pare us a dwell - ing place  
blessed, and our spir - its shall sor - row no more, not a sigh for the bless - ing of  
praise for the glo - ri - ous gift of His love and the bless - ings that hal - low our



there. } In the sweet by and by, we shall meet on that beau - ti - ful shore; in the  
rest. }  
days. }



sweet by and by, we shall meet on that beau - ti - ful shore. 1. 2. We shall  
3. To our shore.

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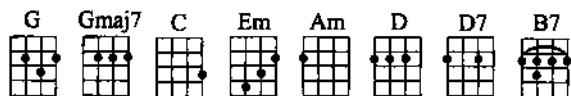
# Imagine

Words and Music by  
JOHN LENNON

FIRST NOTE



Slowly



G Gmaj7 C Em Am D D7 B7

I-mag-ine there's no hea - ven. It's eas - y if you try.

No hell be-low us, a - bove us, on - ly sky.

I-mag-ine all the peo - ple liv - ing for to-day.

Ah. I - mag - ine there's no coun - tries. It is - n't hard to do. I won - der if you can.

Noth - ing to kill or die for and no re - li - gion too. No need for greed or hun - ger, a broth - er - hood of man.

I-mag-ine all the peo - ple liv - ing life in peace. I-mag-ine all the peo - ple shar - ing all the world.

You, you may say I'm a dream - er. But I'm not the on - ly one.

I hope some day you'll join us and the world will

be as one. I-mag-ine no pos - ses - and the world will live as one.

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# I'm Always Chasing Rainbows

Words by  
JOSEPH McCARTHY

Music by  
HARRY CARROLL

FIRST NOTE



Moderately

F Bbm6 Edim C7 D7 Gm G7 F7 Bb G7b5

I'm al - ways chas - ing rain - bows, watch - ing

Bbm6 F C7 D7

clouds drift - ing by. My schemes are just like

Gm D7 Gm G7 C7

all my dreams, end - ing in the sky.

F7 Bb

Some fel - lows look and find the sun - shine, I al - ways look and find the

D7 G7 G7b5

rain. Some fel - lows make a win - ning some - time, I nev - er e - ven make a

C7 F Bbm6 F D7

gain, be - lieve me. I'm al - ways chas - ing rain - bows,

Gm G7 C7 F

wait - ing to find a lit - tle blue - bird in vain.

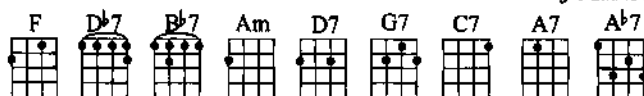
# I'm Beginning To See The Light

Words and Music by DON GEORGE,  
JOHNNY HODGES, DUKE ELLINGTON,  
and HARRY JAMES

FIRST NOTE



Medium Bounce



1. I nev - er cared much for moon-lit skies, I nev - er wink back at  
2. nev - er went in for af - ter - glow or can - dle - light on the  
3. nev - er made love by lan - tern shine.. I nev - er saw rain - bows



fi - re - flies, but now that the stars are in your eyes, I'm be -  
mis - tle - toe, but now when you turn the lamp down low, I'm be -  
in my wine; but now that your lips are burn - ing mine, I'm be -



gin - ning to see the light. I Used to ram - ble  
gin - ning to see the light.  
gin - ning to see the light.



through the park, shad - ow - box - ing in the dark. Then you came and



caused a spark that's a four - a - larm fi - re now I

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# I'm Henry VIII, I Am

Words and Music by  
FRED MURRAY and R.P. WESTON

FIRST NOTE



With gusto



G C

I'm Hen - er - y the Eighth, I am! Hen - er - y the Eighth I

G

am, I am! I got mar - ried to the wid - ow next door,

A7 D7 G

she's been mar - ried sev - en times be - fore and ev - 'ry one was an

D7 C G

Hen - er - y She would-n't have a Wil - lie or a Sam. I'm her

B7 C E7 A7 D7

eighth old man named Hen - er - y, Hen - er - y the Eighth, I

1. G 2. G

am. (Spoken:) Se-cond verse same as the first! am! H - E -

Em G D7

N - R - Y Hen - er - y, Hen - er - y, Hen - er - y the Eighth, I

G Em G D7 G

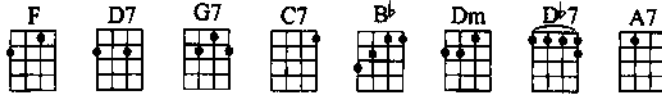
am, I am! Hen - er - y the Eighth, I am!

# Indiana

Words by  
BALLARD MacDONALD

Music by  
JAMES F. HANLEY

FIRST NOTE



Moderately



Back home a - gain in In - di - an - a, and it seems that I can see the gleam - ing



can - dle-light still shin - ing bright through the syc - a - mores for me. The new - mown



hay sends all its fra - grance from the fields I used to roam. When I



dream a - bout the moon-light on the Wa - bash, then I long for my In - di - an - a home.

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# I Saw Her Standing There

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

FIRST NOTE



Moderately bright, with a beat

Well, she was just sev - en - teen, you know what I mean,  
she looked at me, and I, I could see

and the way she looked was way be - yond com -  
that be - fore too long, I'd fall in love with

pare. So how could I dance with an -  
her. She would-n't dance with an -

oth - er, oh, when I saw her stand - ing there  
oth - er,

1. Well, 2. Well, my heart went boom when I crossed that  
room and I held her hand in mine,

Well, we danced through the night, and we

held each oth - er tight, and be - fore too long, I

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fell in love with her. Now I'll nev - er dance with an -

oth - er, oh, since I saw her stand - ing there.

## In The Good Old Summertime

Words by  
REN SHIELDS

Music by  
GEORGE EVANS

FIRST NOTE



Happily



In the good old sum - mer - time, in the

good old sum - mer - time, stroll - ing

through the shad - y lanes with your ba - by mine.

— You hold her hand and she holds yours, and that's a

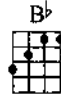
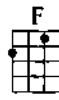
ver - y good sign that she's your toot - sie woot - sie

in the good old sum - mer - time.

# I Saw The Light

Words and Music by  
HANK WILLIAMS

FIRST NOTE



Lively

F

1. I wan-dered so aim - less, life filled with sin.  
2. Just like a blind man I wan-dered a - lone.  
3. I was a fool to wan - der and stray.

Bb

F

I would - n't let my dear Sav - ior in.  
Wor - ries and fears I claimed for my own.  
Straight is the gate and nar - row the way.

Then Je - sus came like a strang - er in the  
Then like the blind man that God gave back his  
Now I have trad - ed the wrong for the

C7

F

night. } Praise the Lord, I saw the light!  
sight. }  
right. }

Bb

I saw the light. I saw the light. No more dark - ness,

F

no more night. Now I'm so hap - py, no sor - row in sight.

C7

1., 2.  
F

3.  
F

Praise the Lord, I saw the light! light!

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# It's Only A Paper Moon

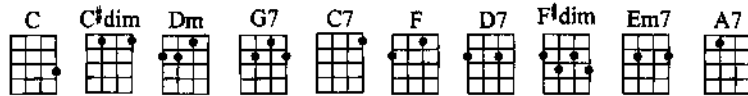
Words by BILLY ROSE  
and E.Y. "Yip" HARBURG

Music by  
HAROLD ARLEN

FIRST NOTE



Moderately



1. Say, it's on - ly a pa - per moon — sail - ing o - ver a  
2. It's a Bar - num and Bai - ley world, — just as phon - y as

card - board sea, — but it would - n't be make - be - lieve — if you —  
it can be, — but it would - n't be make - be - lieve — if you —

*Fine*  
— be - lieved in me. — Yes, it's on - ly a can - vas sky —  
— be - lieved in me. —

hang - ing o - ver a mus - lin tree, — but it would - n't be make - be - lieve, — if you —

— be - lieved in me. — With - out your love, it's a hon - ky - tonk pa - rade. With -

*D.C. al Fine*  
out your love, it's a mel - o - dy played in a pen - ny ar - cade.

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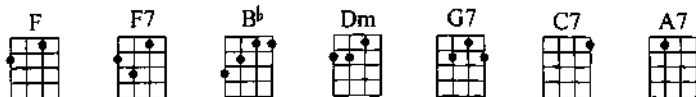
# I've Been Working On The Railroad

American Folksong

FIRST NOTE



With Vigor



F F7 Bb F

I've been work-ing on the rail - road, all the live-long day; I've been work-ing on the

Dm G7 C7 F

rail - road, just to pass the time a - way. Can't you hear the whis - tle blow - in'?

Bb A7 Bb F C7

Rise up so ear - ly in the morn. Can't you hear the cap - tain shout - in' "Di - nah, blow your

F Bb G7 C7

horn!" Di - nah won't you blow, Di - nah, won't you blow, Di - nah won't you blow your

F C7 F Bb G7 C7

horn? — Di - nah won't you blow, Di - nah, won't you blow, Di - nah won't you blow your

F

horn? Some-one's in the kitch-en with Di - nah, some-one's in the kitch-en I

C7 F Bb F C7

know, some-one's in the kitch-en with Di - nah strum - min' on the old ban -

F C7 F 3 3 C7

jo and sing - in' "Fee, fi, fid - dle - ee - i - o fee, fi, fid - dle - ee - i - o,

F Bb F C7 F

fee, fi, fid - dle - ee - i - o." Strum - min' on the old ban - jo.

# I've Just Seen A Face

Words and Music by  
JOHN LENNON  
and PAUL MCCARTNEY

FIRST NOTE



Brightly

C



I've just seen a face, I can't for - get the time or place where we just



met. She's just the girl for me and I want all the world to see we've met.



Mm mm mm mm mm Had it been an - oth - er day I might have looked the  
I have nev - er known the like of this. I've been a -



oth - er way and I'd have nev - er been a - ware. But as it is, I'll  
lone and I have missed things and kept out of sight, for oth - er girls were



dream of her to - night. Da da da, da da da. Fall - ing, yes, I am  
nev - er quite like this. Da da da, da da da.



fall - ing, and she keeps call - ing me back a - gain. gain.

**Coda**



Fall - ing, yes, I am fall - ing, and she keeps



call - ing me back a - gain. gain.

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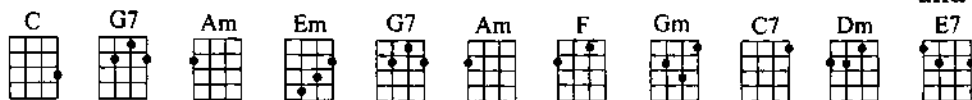
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# I Want To Hold Your Hand

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

FIRST NOTE



Moderately, with a beat

Oh yeah, I'll please tell you say to some - thing me I think you'll un - der - you'll let me be your

stand. man, When and I please say that some - thing, say to me I want to hold your hand.. you'll let me hold your hand..

I want to hold your hand, I want to hold your  
Now, let me hold your hand,

hand. Oh, I want to hold your hand And when I touch you, I feel

hap - py in - side. It's such a feel - ing that my love I can't hide,

I can't hide, I can't hide. Yeah, you got that

some - thing, I think you'll un - der - stand. When I {say} that {feel}

some - thing, I want to hold your hand. I want to hold your

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Hand, I want to hold your hand. I want to hold your

hand. I want to hold your hand.

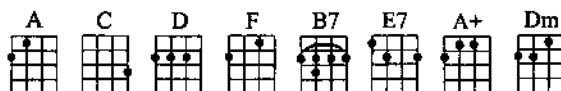
## It's My Party

Words and Music by HERB WIENER,  
WALLY GOLD, and JOHN GLUCK, JR.

FIRST NOTE



Moderately



A C

1. No - bod - y knows where my John - ny has gone, but  
2. Play all my rec - ords, keep danc - ing all night, but  
3. Ju - dy and John - ny just walked through the door,

A D F A

Ju - dy left the same time. Why was he hold - ing her hand, when  
leave me a - lone for a while. 'Til John - ny's danc - ing with me, I've  
like a queen with her king. Oh, what a birth - day sur - prise,

B7 E7 A

he's sup - posed to be mine? } It's my par - ty, and I'll  
got no rea - son to smile.  
Ju - dy's wear - ing his ring.

A+ D Dm

cry if I want to, cry if I want to, cry if I want to.

A E7 A

You would cry, too, if it hap - pened to you.

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# I Walk The Line

Words and Music by  
JOHNNY CASH

FIRST NOTE



Moderately bright



1. I keep a close watch on this heart of mine. I keep my eyes wide  
ver - y, ver - y ea - sy to be true. I find my - self a - lone  
o - pen all the time. I keep the ends out for the tie that binds.  
when each day is through. Yes, I'll ad - mit that I'm a fool for you.  
Be - cause you're mine, I walk the line. 2. I find it  
Be - cause you're mine, I walk the line.

## Additional Lyrics

3. As sure as night is dark and day is light,  
I keep you on my mind both day and night.  
And happiness I've known proves that it's right.  
Because you're mine, I walk the line.

4. You've got a way to keep me on your side.  
You give me cause for love that I can't hide.  
For you I know I'd even try to turn the tide.  
Because you're mine, I walk the line.

5. I keep a close watch on this heart of mine.  
I keep my eyes wide open all the time.  
I keep the ends out for the tie that binds.  
Because you're mine, I walk the line.

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# Ja-Da

Words and Music by  
BOB CARLETON

FIRST NOTE



Lively



Ja - Da, Ja - Da, ja - Da, ja - Da jing, jing, jing. Ja - Da,  
Ja - Da, ja - Da, ja - Da, jing, jing, jing. That's a fun - ny lit - tle bit of  
mel - o - dy. It's so sooth - ing and ap - peal - ing to me, it goes  
Ja - Da, Ja - Da, ja - Da, ja - Da, jing, jing, jing.

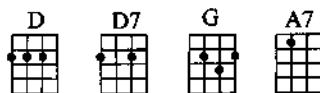
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# Jackson

Words and Music by  
BILLY EDD WHEELER  
and JERRY LEIBER

FIRST NOTE



Lively

D



We got mar - ried in a fe-ver,  
I breeze in - to that cit - y,

hot - ter than a pep - per sprout.  
peo - ple gon - na stoop and bow.

D7



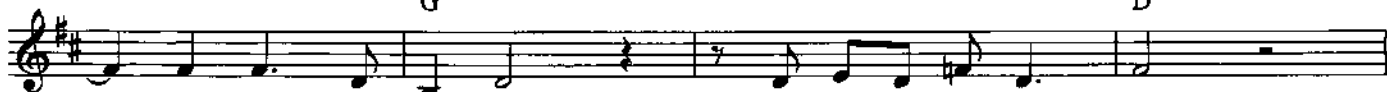
We've been talk - in' 'bout  
All them wom - en gon - na

Jack - son  
beg me

ev - er since the fire went out.  
teach 'em what they don't know how.

G

D



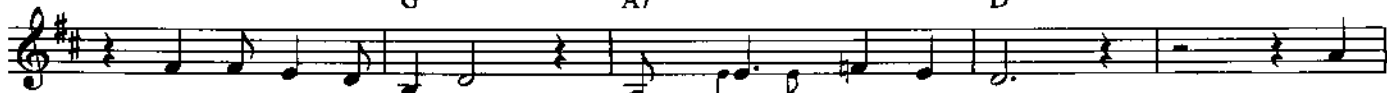
I'm goin' to Jack - son,  
I'm goin' to Jack - son,

I'm gon - na mess a - round.  
you turn a - loose my coat.

G

A7

D



Yeah, I'm goin' to Jack - son,  
'Cause I'm goin' to Jack - son,

look out Jack - son town.  
"Good - bye," that's all she wrote.

Well,  
They'll



go on down to Jack - son,  
laugh at you in Jack - son,

go a - head and wreck your health.  
and I'll be danc - in' on a po - ny keg.

They'll



Go play your hand, ya big talk - in' man, make a big fool of your -  
lead you 'round town like a scold - ed hound with your tail a - tucked be - tween your

D7

G

D



self. Yeah, yeah, go to Jack - son,  
legs. Yeah, yeah, go to Jack - son,

but go comb your hair.  
you big talk - in' man.

Go and snow - ball  
I'll be wait - in' in

G

A7

1.  
D

2.  
D

D.C. and Fade



Jack - son,  
Jack - son,

go a - head and see if I care.  
be - hind my Ja - pan

When  
fan.

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# Jambalaya

## (On The Bayou)

Words and Music by  
HANK WILLIAMS

FIRST NOTE



Moderately



Good-bye, Joe, me got-ta go, me oh my oh. Me got-ta go pole the  
doux, Fon-tain-eaux, the place is buzz-in'. Kin folk come to see Y -

pi-rogue down the bay-ou. My Y-vonne, the sweet-est one, me oh my oh.  
vonne by the doz-en. Dress in style and go hog wild, me oh my oh.

Son-of-a-gun, we'll have big fun on the bay-ou. Jam-ba-  
Son-of-a-gun, we'll have big fun on the bay-ou.

la-ya and a craw-fish pie and fil-let gum-bo. 'Cause to-night I'm gon-na see my ma cher a

mi-o. Pick gui-tar, fill fruit jar and be gay-o. Son-of-a-

gun, we'll have big fun on the bay-ou. Thi-bo-  
bay-ou.

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# Joshua Fought The Battle Of Jericho

African-American Spiritual

FIRST NOTE



With Spirit



Am

E7

Am

Josh - ua fought the bat - tle of Jer - i - cho, Jer - i - cho, Jer - i - cho,

E7

Josh - ua fought the bat - tle of Jer - i - cho, and the walls came a - tum - blin'

Fine  
Am

down.

1. You may talk a - bout the men of Gid - e - on, you may  
2. Up to the walls of Jer - i - cho; they  
3. Then the ram sheep's horns be - gin to blow, the

E7

Am

talk a - bout the men of Saul, but there's none like good old  
marched with spears in hand, "Go blow those ram horns,"  
trum - pets be - gin to sound, Joshua commanded the child - dren

E7

1., 2. Am E7 3. D.C. al Fine E7

Josh - ua, at the bat - tle of Jer - i - cho. Oh,  
Joshua cried, "Cause the bat - tle is in my hand." Oh,  
to shout, and the walls came a - tum - blin' down. Oh,

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# Joyful, Joyful, We Adore Thee

Words by  
HENRY J. VAN DYKE

Music by  
LUDWIG VAN BEETHOVEN

FIRST NOTE



Joyfully



F

C7

F

C7

F

Joy - ful, joy - ful we a - dore Thee, God of glo - ry, Lord of love; hearts un - fold like

C7

F

C7

F

C

F

C

F

flow'rs be - fore Thee, op - 'ning to the sun a - bove. Melt the clouds of sin and sad - ness,

C

Dm

G7

C7

F

C7

F

C7

F

drive the dark of doubt a - way; giv - er of im - mor - tal glad - ness, fill us with the light of day.

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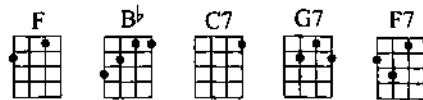
# Keep On The Sunny Side

Words and Music by  
A.P. CARTER

FIRST NOTE



Bright and Sunny



1. There's a dark and a trou-bled side of life; there's a bright and a sun-ny side  
storm and it's fu - ry broke to - day, crush - ing hopes that we cher - ish so  
greet with the song of hope each day, though the mo - ment be clou - dy or

too. Though we meet with the dark-ness and strife, the sun - ny side we al - so may view.  
dear. Clouds and storm will in time pass a - way; the sun a - gain will shine bright and clear.  
fair. Let us trust in our Sav - iour al - ways, who keep - eth ev - 'ry - one in His care.

Keep on the sun - ny side, al - ways on the sun - ny side, keep on the sun - ny side of life. It will  
help us ev - 'ry day, it will bright - en all the way, if we keep on the sun - ny side of life.

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2. The  
3. Let us

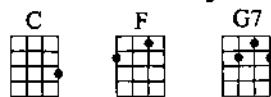
# Kumbaya

Traditional Spiritual

FIRST NOTE



Slowly



1. Kum - ba - ya, my Lord, kum - ba - ya. Kum - ba -  
2. Some - one's cry - ing, Lord, kum - ba - ya. Some - one's  
3. Some - one's laugh - ing, Lord, kum - ba - ya. Some - one's  
4. Some - one's sing - ing, Lord, kum - ba - ya. Some - one's  
5. Some - one's pray - ing, Lord, kum - ba - ya. Some - one's

ya, my Lord, kum - ba - ya. Kum - ba - ya, my Lord,  
cry - ing, Lord, kum - ba - ya. Some - one's cry - ing, Lord,  
laugh - ing, Lord, kum - ba - ya. Some - one's laugh - ing, Lord,  
sing - ing, Lord, kum - ba - ya. Some - one's sing - ing, Lord,  
pray - ing, Lord, kum - ba - ya. Some - one's pray - ing, Lord,

kum - ba - ya. Oh, Lord, kum - ba - ya.  
kum - ba - ya. Oh, Lord, kum - ba - ya.  
kum - ba - ya. Oh, Lord, kum - ba - ya.  
kum - ba - ya. Oh, Lord, kum - ba - ya.

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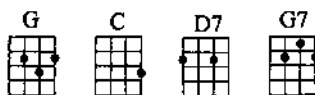
# King Of The Road

Words and Music by  
ROGER MILLER

FIRST NOTE



Moderately slow



1., 3. Trail - er — for sale or rent; — rooms — to let, —  
2. Third box - car, mid - night train; — des - ti - na - tion

fif - ty cents; — no phone, no pool, no pets; — I ain't got no  
Ban - gor, Maine... Old worn - out suit and shoes; — I don't pay no

ci - ga - rettes. — Ah, but two hours — of push - ing broom — buys an  
un - ion dues. — I smoke old sto - gies I have found, —

eight — by twelve — four - bit room. — I'm a } man of  
short — but not to big a - round. — I'm a }

means by no means, king — of the road. road. 2. I know

road. ev - er - y en - gi - neer on ev - er - y train. —

All of the chil - dren and all of their names, — and ev - er - y hand-out in

ev - er - y town, — and ev - 'ry lock that ain't locked when no one's a - round. 3. I sing

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# Last Train To Clarksville

Words and Music by  
BOBBY HART and TOMMY BOYCE

FIRST NOTE



Brightly



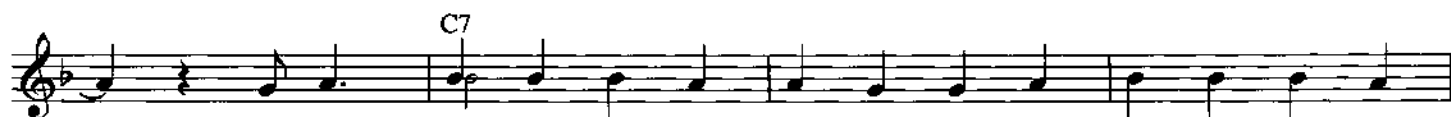
Take the last train to Clarks-ville and I'll meet you at the sta - tion. You can  
last train to Clarks-ville, I'll be wait - ing at the sta - tion. We'll have



be there by four - thir - ty, 'cause I've made your res - er - va - tion. Don't be  
time for cof - fee - flav - ored kis - ses and a bit of con - ver - sa - tion,



slow, oh, no, no, no! Oh, no, no, no!  
oh, oh, no, no, no! Oh, no, no, no!



'Cause I'm leav - ing in the morn - ing and I must see you a -  
Take the last train to Clarks - ville, now I must hang up the



gain. We'll have one more night to - geth - er 'til the morn - ing brings my  
phone. I can't hear you in this nois - y rail - road sta - tion, all a -



train. And I must go. Oh, no, no, no!  
lone I'm feel - in' low.



Oh, no, no, no! And I don't know if I'm



ev - er com - ing home. Take the

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# Let Me Call You Sweetheart

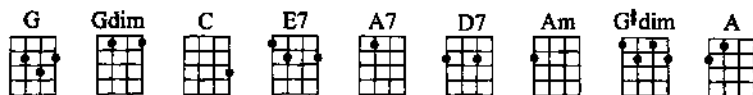
Words by  
BETH SLATER WHITSON

Music by  
LEO FRIEDMAN

FIRST NOTE



Slow Waltz



G Gdim G C E7 A7

Let me call you sweet-heart, I'm in love with you.

D7 G G#dim D7

Let me hear you whis-per that you love me too.

G Gdim G C E7 A

Keep the love - light glow-ing in your eyes so true.

C Gdim G E7 A7 D7 G

Let me call you sweet-heart, I'm in love with you.

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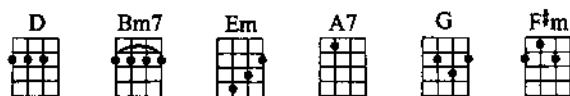
# Loch Lomond

Scottish Folksong

FIRST NOTE



Moderately



D Bm7 Em A7

By yon bon-nie banks and by yon bon-nie braes, where the  
O you'll take the high road and I'll take the low road, and

D Bm7 G A7 Bm7 F#m

sun shines bright on Loch Lo-mond, where me and my true love were  
I'll be in Scot-land be-fore you. But me and my true love will

Em A7 D G A7 D

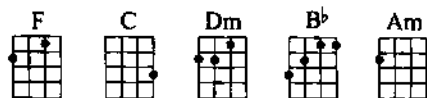
ev-er wont to be } on the bon-nie, bon-nie banks o' Loch Lo-mond.  
nev-er meet a-gain }

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# Let It Be

Words and Music by  
JOHN LENNON and PAUL MCCARTNEY

FIRST NOTE



Slowly

1. When I find my - self in times of trou - ble, Moth - er Ma - ry comes to me,  
when the bro - ken - heart - ed peo - ple liv - ing in the world a - gree,

speaking words of wis - dom, let it be. And  
there will be an an - swer, let it be. For

in my hour of dark - ness she is stand - ing right in front of me.  
though they may be part - ed, there is still a chance that they will see,

Speaking words of wis - dom, let it be. } Let it  
there will be an an - swer, let it be. }

be, let it be, let it be, let it be.

1. Bb F 2. Bb F  
Whis - per words of wis - dom, let it be. 2. And  
There will be an an - swer, let it be.

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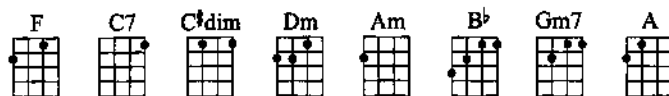


# Let It Be Me

(Je T'appartiens)

English Words by  
MANN CURTIS  
French Words by  
PIERRE DeLANOE

Music by  
GILBERT BECAUD



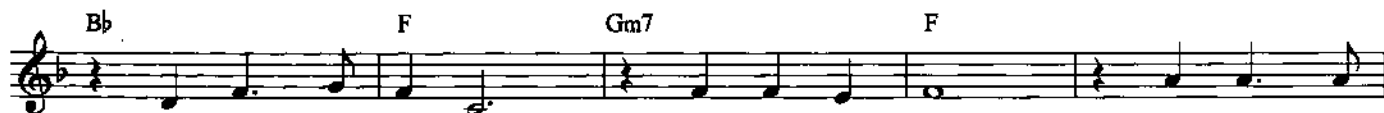
FIRST NOTE



Relaxed  
F



I bless the day I found you, I want to stay a-round you.  
If for each bit of glad-ness, some-one must taste of sad-ness;



And so I beg you, let it be me. Don't take this  
I'll bear the sor-row, let it be me. No mat-ter



heav-en from one, if you must cling to some-one. Now and for-  
what the price is, I'll make the sac-ri-fic-es. Through each to-



ev-er, let it be me. Each time we meet, love, I find com-  
mor-row, let it be me. To you I'm pray-ing, hear what I'm



plete love; with-out your sweet love, what would life be?  
say-ing, please let your heart beat for me, just me.



So nev-er leave me lone-ly, } tell me you'll love me on-ly,  
And nev-er leave me lone-ly, }



and that you'll al-ways let it be me. me.

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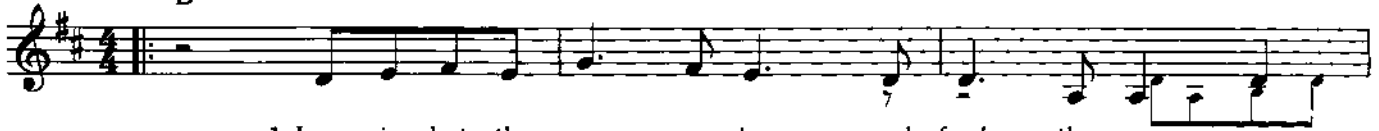
# Let's Get Together

Words and Music by  
CHET POWERS

FIRST NOTE



Moderately  
D



1. Love is but the song we sing, and fear's the way we  
2. Some will come and some will go, and we shall sure - ly  
3. If you heard the song I sing, you must un - der -



die.  
pass.  
stand.

You can make the  
When the one who  
hold the



moun-tains ring, or make the an - gels cry.  
left us here, re - turns for us at last;  
key to love and fear all in your trem - bling hand.



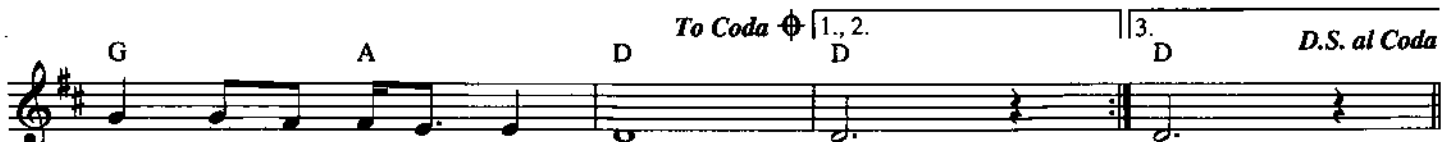
Know the dove is on the wing, and  
we are but a mo - ment's sun - light,  
One key un - locks them both, you know and



you need not know why  
it's at fad - ing on the grass.  
your com - mand.

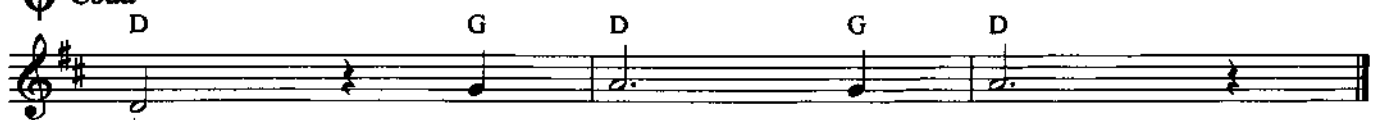


C' mon peo-ple now, smile on your broth-er, let's get to - geth-er, try and



love one an - oth - er, right now

**Coda**  
D



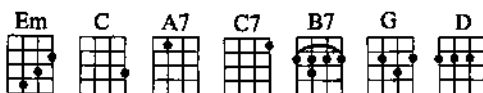
Right now! Right now!

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# The Letter

Words and Music by  
WAYNE CARSON THOMPSON

FIRST NOTE



With energy

Em



1.,3. Give me a tick - et for an air - plane,  
2. I don't care how much mon - ey I got - ta spend,

ain't got time... to take the  
got to get back... to my



fast-est train.  
ba - by...

Lone-ly days are gone... I'm a - go - in' home... my ba - by just wrote... me a

To Coda



let - ter...

let - ter...

Well, she wrote me a let - ter, said she



could-n't live... with - out... me no more...

Lis - ten, mis - ter, can't you see I



got to get back... to my ba - by once more...

An - y way.

D.C. al Coda

Coda

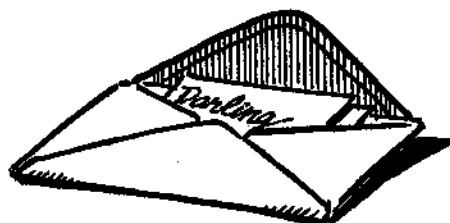


let - ter...

My ba - by just wrote... me a let - ter... My

Repeat and fade

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# Let The Rest Of The World Go By

Words by  
J. KEIRN BRENNAN

Music by  
ERNEST R. BALL

FIRST NOTE



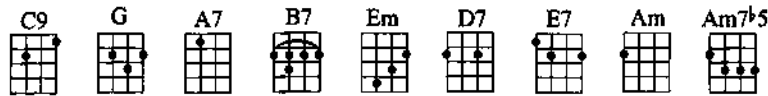
Moderately, with expression

With some - one like you, a pal good and  
true, I'd like to leave it all be -  
hind, and go and find some place that's known to  
God a - lone, just a spot to call our  
own. We'll find per - fect peace, where joys nev - er cease, out  
there be - neath a kind - ly sky. We'll build a  
sweet lit - tle nest some - where in the West, and let the  
rest of the world go by.

# Limehouse Blues

Words by  
DOUGLAS FURBER

Music by  
PHILIP BRAHAM

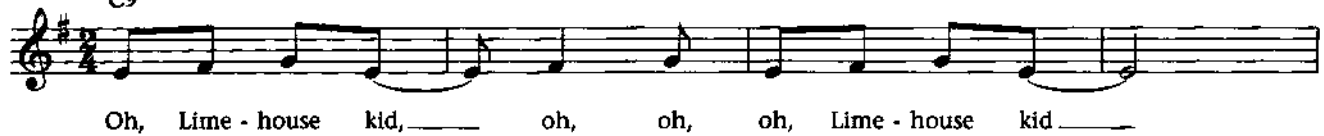


FIRST NOTE



Medium Swing

C9



A7



G

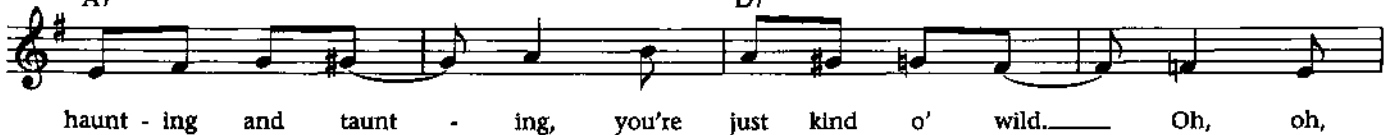
B7

Em



A7

D7



C9



A7



G

E7

Am



Am7b5

D7

G



# Long, Long Ago

Words and Music by  
THOMAS BAYLY

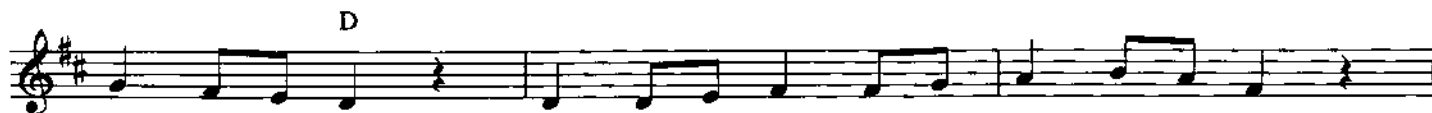
FIRST NOTE



Steadily  
D



Tell me the tales that to me were so dear, long, long a - go,  
Do you re - mem - ber the path where we met, long, long a - go,  
Tho' by your kind - ness my fond hopes were raised, long, long a - go,



long, long a - go. Sing me the songs I de - light - ed to hear,  
long, long a - go? Ah yes, you told me you ne'er would for - get,  
long, long a - go, you, by more el - o - quent lips, have been praised,



long, long a - go, long a - go. Now you are come, all my grief is re - moved;  
long, long a - go, long a - go. Then to all oth - ers, my smile you pre - ferred;  
long, long a - go, long a - go. But by long ab - sence your truth has been tried;



let me for - get that so long you have roved. Let me be - lieve that you  
love, when you spoke, gave a charm to each word. Still my heart treas - ures the  
still, to your ac - cents, I lis - ten with pride. Blest as I was when I



love as you loved, long, long a - go, long a - go.  
prais - es I heard, long, long a - go, long a - go.  
sat by your side, long, long a - go, long a - go.

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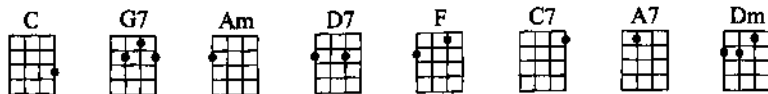


# Look For The Silver Lining

Words by  
BUDDY DeSYLVA

Music by  
JEROME KERN

FIRST NOTE



Lightly

Look for the sil - ver lin - ing when-e'er a cloud ap -

pears in the blue. Re - mem - ber some - where the sun is shin - ing

and so the right thing to do is make it shine for you. A

heart full of joy and glad - ness will al - ways ban - ish

sad - ness and strife. So al - ways look for the sil - ver lin - ing

and try to find the sun - ny side of life.

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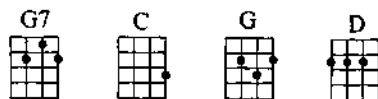
# Love Me Do

Words and Music by  
JOHN LENNON and  
PAUL MCCARTNEY

FIRST NOTE



Moderate Shuffle



1., 2., 3. Love, love me do, — you know I love you. — I'll al - ways be true.

— So please — love me do. — Whoa. — Love

1. — me do. — 2. — me do. — Some - one to love,

some - bod - y new. — Some - one to love, some - one like you.

**Coda**

Whoa. — Love — me do. —

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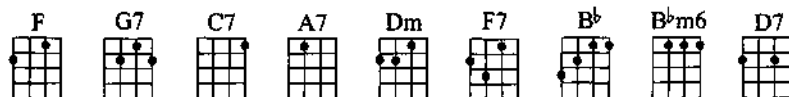
# Love Me Tender

Words and Music by  
ELVIS PRESLEY and  
VERA MATSON

FIRST NOTE



Moderately slow



1. Love me ten - der, love me sweet; nev - er let me go. You have made my

2. Love me ten - der, love me long; take me to your heart. For it's there that

3. Love me ten - der, love me dear; tell me you are mine. I'll be yours through

life com - plete, and I love you so. } Love me ten - der, love me true, all my dreams ful -

I be - long, and we'll nev - er part. }

all the years, 'til the end of time. }

fill. For, my dar - lin', I love you and I al - ways will. and I al - ways will. —

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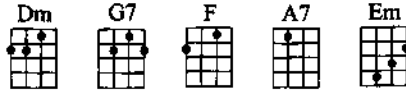
# Love Potion Number 9

Words and Music by  
JERRY LEIBER and MIKE STOLLER

FIRST NOTE



Moderately bright



**Dm** **G7**

1. I took my trou - bles down to Ma - dam Ruth.\_\_\_\_  
 2. I told her that I was a flop with chicks.\_\_\_\_  
 3. I did - n't know if it was day or night.\_\_\_\_

**Dm** **G7**

You know that gyp - sy with the gold - capped tooth.\_\_\_\_  
 I've been that way since nine - teen - fif - ty - six.\_\_\_\_  
 I start - ed kiss - in' ev - 'ry - thing in sight.\_\_\_\_  
 She But

**F**

She's got a store - front at Thir - ty - fourth and Vine, She  
 looked at my palm and she made a mag - ic sign. he  
 when I kissed the cop down at Thir - ty - fourth and Vine, he

**G7** **A7** **N.C.** **1. Dm**

sell - in' lit - tle bot - tles of Love Po - tion Num - ber Nine.  
 said, "What you need is Love Po - tion Num - ber  
 broke my lit - tle bot - tle of Love Po - tion Num - ber

**G7** **2., 3. Dm** **Fine** **G7**

Nine." She bent down and turned a - round and  
 Nine.

**Em**

gave me a wink.\_\_\_\_ She said, "I'm gon - na mix it up right here in the sink."\_\_\_\_ It

**G7**

smelled like tur - pen - tine and looked like In - di - a ink.\_\_\_\_ I

**A7** **N.C.** **D.C. al Fine**

held my nose, I closed my eyes, I took a drink.

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# Lovely Hula Hands

Words and Music by  
R. ALEX ANDERSON

FIRST NOTE



Hula Tempo Smoothly

**Chords:** C, Dm, G7, C7, F, A7

**First Note:** C

**1. Love - ly hu - la hands**      **grace - ful as the birds in mo - tion,** \_\_\_\_\_  
**2. Love - ly hu - la hands**      **tell - ing of the rain in the val - ley** \_\_\_\_\_

—      **glid - ing like the gulls o'er the o - cean,** } **love - ly hu - la**  
 —      **and the swirl - ing wind on the pa - li,** }

**1. C**      **2. C**      **C7**  
 hands, — kou-li - ma na - ni e.      e.      I can feel the soft ca -

**F**      **C7**      **F**  
 res - es of your love - ly hands, — your love - ly hu - la hands.

**A7**      **Dm**      **G7**  
 Ev - 'ry lit - tle move ex - press - es so I'll un - der - stand      all the ten - der mean - ing

**C**      **Dm**      **G7**      **Dm**      **G7**  
 of your hu - la hands,      fin - ger tips that say, "A - lo - ha." \_\_\_\_\_

**C**      **G7**      **C**  
 Say to me a - gain, "I love you!" Love - ly hu - la hands, — kou-li - ma na - ni e.

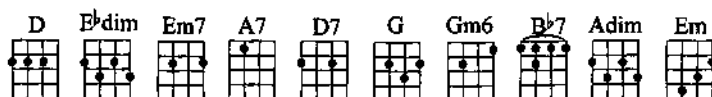
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# Makin' Whoopee!

Words by  
GUS KAHN

Music by  
WALTER DONALDSON

FIRST NOTE



Moderately

1. An - oth - er bride, an - oth - er June, an - oth - er  
2. shoes, a lot of rice, the groom is  
3. An - oth - er year, or may - be less, what's this I  
4. lone 'most ev - 'ry night, he does - n't

sun - ny hon - ey - moon; an - oth - er sea - son, an - oth - er  
ner - vous, he an - swers twice; it's real - ly kill - ing that he's so  
hear? Well, can't you guess? She feels ne - glect - ed and he's sus -  
phone her, he does - n't write, he says he's "bu - sy," but she says,

1., 3. Bb7 A7 D Em7 A7 2., 4. Bb7 A7  
rea - son for mak - in' whoop - ee! 2. A lot of will - ing to make  
pec - ted of mak - in' whoop - ee! 4. She sits a - "Is he?" He's mak - in'

whoop - ee! Pic - ture a lit - tle love - nest, down where the ros - es cling.  
whoop - ee! He does - n't make much mon - ey, on - ly five thou - sand per.

Adim Em Gm6 D A7  
Pic - ture the same sweet love - nest, think what a year can bring. He's wash - ing  
Some judge who thinks he's fun - ny, says "You'll pay six to her." He says, "Now

D Ebdim Em7 A7 D D7 G Gm6  
dish - es and ba - by clothes, he's so am - bi - tious he e - ven sews, but don't for -  
Judge, sup - pose I fail?" The judge says, "Budge right in - to jail. You'd bet - ter

D Bb7 A7 D D.C. (Take Repeats)  
get, folks, that's what you get, folks, for mak - in' whoop - ee!  
keep her, I think it's cheap - er, than mak - in' whoop - ee!"

# Me And Bobby McGee

Words and Music by  
KRIS KRISTOFFERSON  
and FRED FOSTER

FIRST NOTE



Moderately



**C**

Bust - ed flat in Bat - on Rouge, head - in' for the trains, feel - in' near - ly  
coal mines of Ken - tuck - y to the Cal - i - for - nia sun, Bob - by shared the

**G7**

fad - ed as my jeans. \_\_\_\_\_ Bob - by thumbed a die - sel down  
se - crets of my soul. \_\_\_\_\_ Stand - in' right be - side me, Lord, through

**C**

just be - fore it rained, took us all the way to New Or - leans. \_\_\_\_\_  
ev - 'ry-thing I done, and ev - 'ry night she kept me from the cold. \_\_\_\_\_

— I took my har - poon out of my dirt - y red ban - dan - na and was  
— Then some - where near Sa - lin - as, Lord, I let her slip a - way,

**C7** **F**

blow - in' sad while Bob - by sang the blues. \_\_\_\_\_ With them wind-shield wi - pers  
look - in' for the home I hope she'll find. \_\_\_\_\_ And I'd trade all of my to -

**C** **G7**

slap - pin' time and Bob - by clap - pin' hands we fi - n'ly sang up ev - 'ry song that driv - er  
mor - rows for a sin - gle yes - ter - day, hold - in' Bob - by's bod - y next to

**C** **F** **C**

knew. } Free - dôm's just an - oth - er word for noth - in' left to  
mine. }

**G7** **C**

lose, { noth - in' ain't worth noth - in', but it's free. \_\_\_\_\_ }  
{ noth - in' left is all she left for me. \_\_\_\_\_ }

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

Feel-in' good was eas-y, Lord, when Bob-by sang the blues, and feel-in' good was and, bud-dy, that was

good e-nough for me, good e-nough for me, good e-nough for

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

me and Bob-by Mc-Gee. From the Gee.

## The Marine's Hymn

Words by  
HENRY C. DAVIS

Melody based on a theme by  
JACQUES OFFENBACH

FIRST NOTE



**Proudly** **C** **G7** **C**

1. From the halls of our Mon-te-zu-ma, to the shores of  
2. fight our coun-try's bat-tles in the air, on

**G7** **C** 1. 2. **F**

Tri-po-land and li-sea, we First to fight for right and

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

free-dom and to keep our hon-or clean, we are proud to

**G7** **C** **G7** **C**

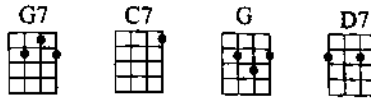
claim the ti-tle of U-nit-ed States Ma-rine.

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# Midnight Special

Railroad Song

FIRST NOTE



Bluesy



1. Well, you get up in the morn - ing, hear the work bell ring.  
thing. Knife and fork are on the ta - ble, noth-in' in your pan.  
2. See additional lyrics



You go a - march-in' to the ta - ble, you see the same damn  
But if you say a word a - bout it, you're in trou - ble with the

Chorus



man. Let the mid - night spe - cial shine her light on me.



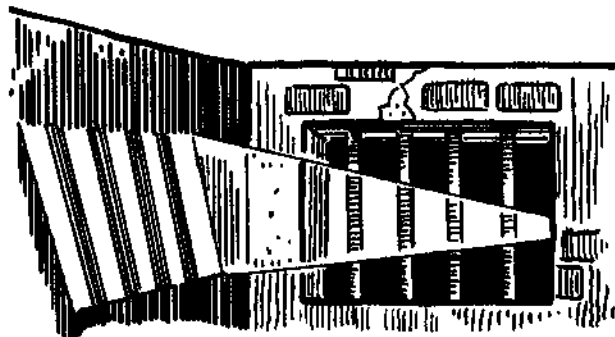
Let the mid-night spe - cial shine her ev - er - lov - in' light on me.

## Additional Lyrics

2. Yonder comes Miss Rosie. How in the world did you know?  
By the way she wears her apron, and the clothes she wore.  
Umbrella on her shoulder, piece of paper in her hand.  
She come to tell the governor, "Turn loose of my man."  
*Chorus*

3. If you're ever in Houston, well you'd better walk right.  
You'd better not swagger, and you better not fight,  
or the sheriff will arrest you, he's gonna take you down.  
You can bet your bottom dollar, you're penitentiary bound.  
*Chorus*

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# Michael, Row The Boat Ashore

Traditional Folksong

FIRST NOTE



Moderately

Chord diagrams: C, F, Em, Dm, G7

1. Mi - chael, row the boat a - shore, al - le - lu -

2. ia! Mi - chael, row the boat a - shore, al - le - lu - ia!

## Additional Lyrics

- Michael's boat is a music boat, alleluia!  
Michael's boat is a music boat, alleluia!
- Sister, help to trim the sail, alleluia!  
Sister, help to trim the sail, alleluia!
- Jordan River is chilly and cold, alleluia!  
Chills the body, but not the soul, alleluia!
- The river is deep and the river is wide, alleluia!  
Milk and honey on the other side, alleluia!

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# Mister Sandman

Words and Music by  
PAT BALLARD

FIRST NOTE



Brightly

Chord diagrams: G, F#7, B7, E7, A7, D7, Eb7, Am, Cm6

Boy: Mis-ter Sand-man bring me a dream, — make her com-plex-ion like  
Sand-man bring me a dream, — make him the cut-est that

peach-es and cream, — Give her two lips like ro-ses in clo-ver, then tell me  
I've ev-er seen. — Give him the word that I'm not a rov-er, then tell me

that my lone-some nights are o-ver. Sand-man, I'm so a-lone, —  
that my lone-some nights are o-ver, Sand-man, I'm so a-lone, —

don't have no-bod-y to call my own. — Please turn on your mag-ic beam, —

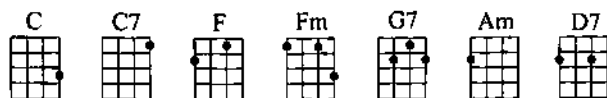
1. Mis-ter Sand-man, bring me a dream. — 2. Girl: Mis-ter

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# Miss The Mississippi And You

Words and Music by  
BILL HALLEY

FIRST NOTE



Moderately

I \_\_\_\_\_ am sad and wea - ry, far \_\_\_\_\_ a - way from home;  
 Mem - o - ries are bring - ing hap - py days of yore;

miss \_\_\_\_\_ the Mis - sis - sip - pi and you, dear.

{ Days \_\_\_\_\_ are dark and drear - y, ev - 'ry - where I roam,  
 Mock - ing - birds are sing - ing 'round your cab - in door, }

miss \_\_\_\_\_ the Mis - sis - sip - pi and you.

Roll - ing the wide world o - ver,

al - ways a - lone and \_\_\_\_\_ blue - hoo, \_\_\_\_\_ blue.

{ Noth - ing seems to cheer me, un - der heav - en's dome,  
 Long - ing for my home - land, mud - dy wa - ters shore, }

miss \_\_\_\_\_ the Mis - sis - sip - pi and you.

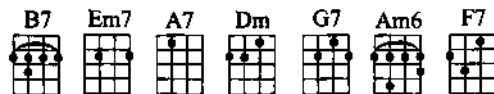
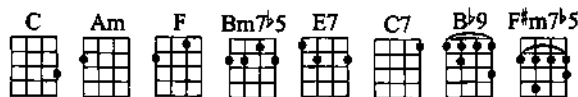
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# Moon River

Words by  
JOHNNY MERCER

Music by  
HENRY MANCINI



FIRST NOTE



Slowly

Moon Riv - er, wid - er than a mile; I'm

cross - in' you in style some day. Old dream - mak - er, you heart -

break - er, wher - ev - er you're go - in', I'm go - in' your

way. Two drift - ers off to see the world. There's such a lot of

world to see. We're af - ter the same

rain - bow's end wait - in' 'round the bend, my huck - le - ber - ry

friend, Moon Riv - er and me.

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# My Favorite Things

Words by  
OSCAR HAMMERSTEIN II

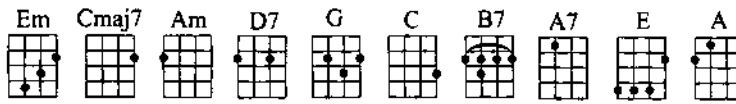
Music by  
RICHARD RODGERS

FIRST NOTE



Lilting Waltz

Em



1. Rain - drops on ros - es and whisk - ers on kit - tens,  
2. Cream - col - ored pon - ies and crisp ap - ple strud - els,

Cmaj7



bright cop - per and ket - tles and warm wool - en mit - tens,  
door - bells and sleigh - bells and schnitz - el with noo - dles,

Am

D7

G

C



brown pa - per that pack - ag - es the tied moon up on with strings, }  
wild geese and fly with the moon on their wings,

G

C

1.

Am

B7

Em



these are a few of my fa - vor - ite things.

2.

Am

B7

E



fa - vor - ite things.

3. Girls in white dress - es with

A



blue sat - in sash - es, snow - flakes that stay on my

Am

D7



nose and eye - lash - es, sil - ver white win - ters that

G

C

G

C

Am



melt in - to springs, these are a few of my fa - vor - ite

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B7 Em Am B7

things. When the dog bites, when the bee stings,

Em C

when I'm feel - ing sad, I sim - ply re -

A7 G C G

mem - ber my fa - vor - ite things and then I don't

C D7 G

feel so bad.

## Moonlight Bay

Words by  
EDWARD MADDEN

Music by  
PERCY WENRICH

FIRST NOTE



Flowingly



F Bb F

We were sail - ing a - long on Moon - light Bay,

C7

we could hear the voic - es ring - ing, they seemed to

F Bb F

say: "You have stol - en my heart, now don't go 'way!"

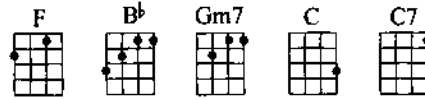
C7 F Bb F

As we sang "Love's Old Sweet Song," on Moon - light Bay.

# My Girl

Words and Music by  
WILLIAM "SMOKEY" ROBINSON and  
RONALD WHITE

FIRST NOTE



Slowly, with a beat

I've got sun - shine\_ on a cloud - y day; when it's cold out - side,

I've got the month of May. I guess you say, what can make me

feel this way? My girl, talk-ing 'bout my\_ girl. I've got

so much hon-ey, the bees en - vy me; I've got a sweet-er song\_

than the birds in the tree. Well, I guess you say, what can make me

feel this way? My girl, talk-ing 'bout my\_ girl. I don't

need no mon - ey, for - tune or fame. I've got all the rich - es, ba - by,

one man can claim. Well, I guess you say, what can make me feel this way?

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F Gm7 C7 F  
 My girl, \_\_\_\_\_ talk-ing 'bout my\_ girl. \_\_\_\_\_ I've got sun-shine on a  

 Gm7 C7  
 cloud - y day\_ with my girl; \_\_\_\_\_ I've e - ven got the month of May with  

 F Gm7 C7  
 my girl. \_\_\_\_\_ Talk-ing 'bout, talk-ing 'bout, talk-ing 'bout, my girl. \_\_\_\_\_ Woo!  

 F Gm7 C7 F  
 \_\_\_\_\_ my girl. \_\_\_\_\_ That's all\_ I can talk a - bout, is my girl.

## My Bonnie

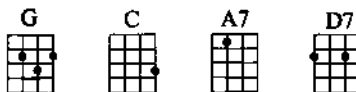
(Lies Over The Ocean)

Traditional Scottish Song

FIRST NOTE



Flowingly



G C G A7  
 My Bon - nie lies o - ver the o - cean, \_\_\_\_\_ my Bon - nie lies o - ver the  

 D7 G C G A7 D7  
 sea; \_\_\_\_\_ my Bon - nie lies o - ver the o - cean, \_\_\_\_\_ o, bring back my Bon-nie to  

 G C A7 D7 G  
 me. \_\_\_\_\_ Bring back, bring back, o, bring back my Bon-nie to me, to  

 C A7 D7 G  
 me. Bring back, bring back, o, bring back my Bon - nie to me. \_\_\_\_\_

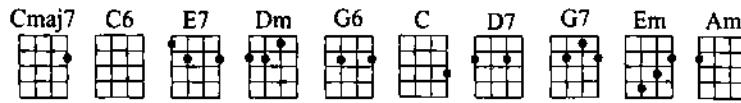
# My Guy

Words and Music by  
WILLIAM "SMOKEY" ROBINSON

FIRST NOTE



Moderately, with a beat



Cmaj7

C6

Cmaj7

C6



1. Noth - ing you could say could tear me a - way from my  
2. Noth - ing you could do could make me un - true to my  
mus - cle - bound man could take my hand from my

Cmaj7

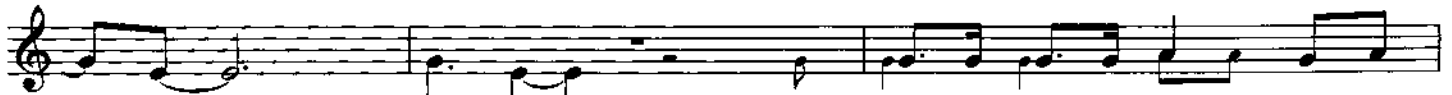
C6

Cmaj7

C6

Cmaj7

C6



guy (My guy)  
guy (My guy)  
guy (My guy)  
No hand - some face could ev - er

Cmaj7

C6

E7

Dm

G6

To Coda



stuck like glue to my guy (My guy) I'm stick-ing to my guy like a  
me tell a lie to my guy (My guy) I gave my guy my  
take the place of my guy (My guy) He may not be a

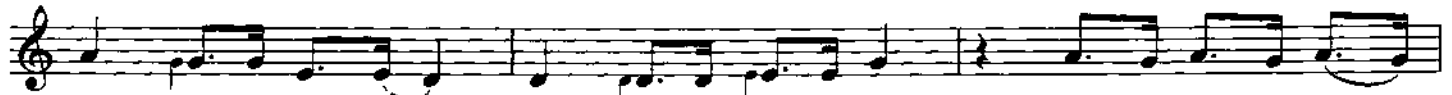
Dm

G6

Dm

G6

Dm



stamp to a let - ter. Like birds of a feath - er, we stick to- geth - er. I'm  
word of hon - or, to be faith - ful, and I'm gon - na. You

C

Cmaj7

D7

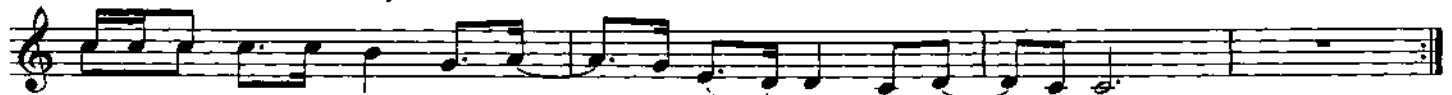
G7

1.

C

Dm

Em



tell-in' you from the start, I can't be torn a-part from my guy  
best be be - liev - ing, I won't be de - ceiv - ing my

2.

C

Dm

Em

Dm

G7

Dm

G7



guy As a mat - ter of o-pin - ion I think he's tops.

Dm

G7

C

Am

Em



My o-pin - ion is he's the cream of the crop. As a mat - ter of taste to

Am Em D7 G7 D.C. al Coda

be ex - act, he's my i - deal as a mat - ter of fact. No

**Coda**  
Dm G7 Dm G7

mov - ie star, but when it comes to be - ing hap - py

Dm C Am

we are. There's not a man to - day who could

D7 G7 Cmaj7 C6 Dm Em *Repeat and fade*

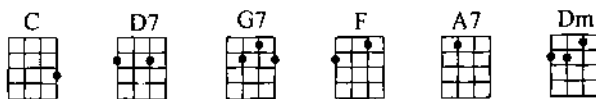
take me a - way from my guy. There's not a

## My Blue Heaven

Words by  
GEORGE WHITING

Music by  
WALTER DONALDSON

FIRST NOTE



Moderately



When whip-poor-wills call and ev-'ning is nigh, I hur - ry to  
right a lit - tle white light will lead you to  
me and ba - by makes three, we're hap - py in

1. *Fine* 2. C

my blue heav - en. A turn to the heav - en. You'll see a

F A7 Dm

smil - ing face, a fire - place, a co - zy room, a

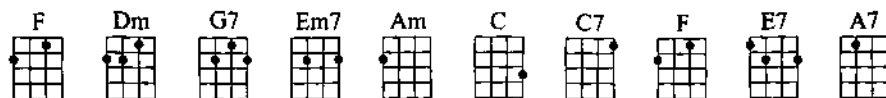
G7 C G7 N.C. *D.S. al Fine*

lit - tle nest that's nes - tled where the ro - ses bloom. Just Mol - lie and

# My Love

Words and Music by  
TONY HATCH

FIRST NOTE



Moderately



My love is warm - er than the warm - est sun - shine, soft - er than a sigh. My love is

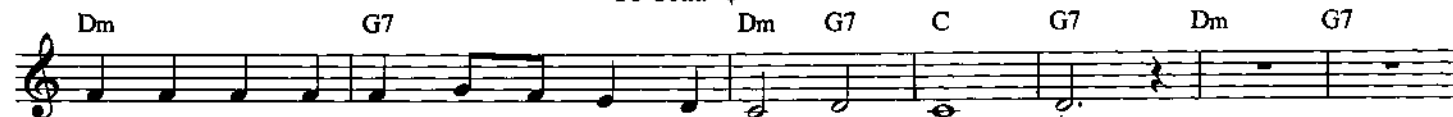


deep - er than the deep - est o - cean, wid - er than the sky. My love is



bright - er than the bright - est star that shines ev - 'ry night a - bove and there is

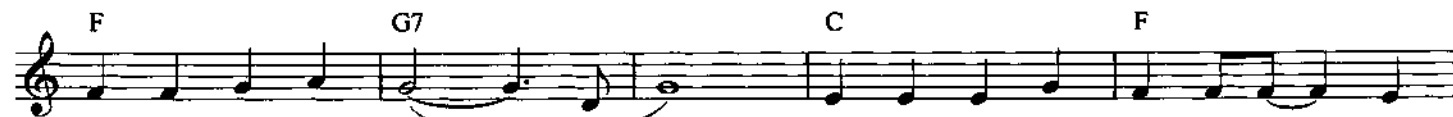
To Coda



noth - ing in this world that can ev - er change my love.



Some - thing hap - pened to my heart the day that I met you. Some - thing that I  
Once I thought that love was meant for any - one else but me. Once I thought you'd



nev - er felt be - fore. You are al - ways on my mind no  
nev - er come my way. Now it on - ly goes to show how



mat - ter what I do, and ev - 'ry day it seems I want you more. My love is  
wrong we all can be, for now I have to tell you ev - 'ry day. My love is

Last time D.S. al Coda

Coda



change my love.

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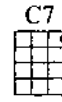
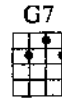
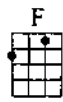
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# My Old Kentucky Home

Words and Music by  
STEPHEN FOSTER

FIRST NOTE



Moderately



1. The sun shines bright in the old Ken-tuck - y home, 'tis  
young folks roll on the old lit - tle cab - in floor, all



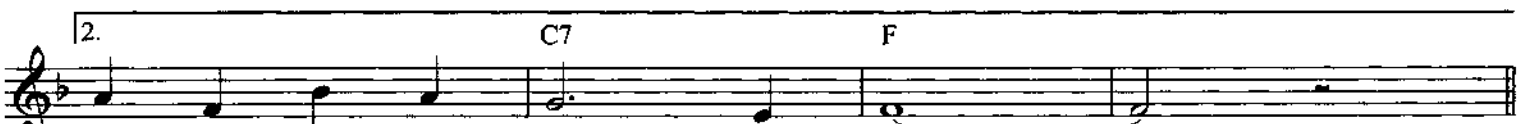
sum - mer, the old folks are gay. The  
mer - ry, all hap - py, and bright. By' - n



corn - top's ripe and the mead - ow's in at the bloom, while the  
by hard times comes a - knock - ing at the door, then my



1. birds make mu - sic all the day. 2. The



old Ken - tuck - y home, good night!



Weep no more my la - dy, oh, weep no more to -



day. We will sing one song for the old Ken-tuck - y

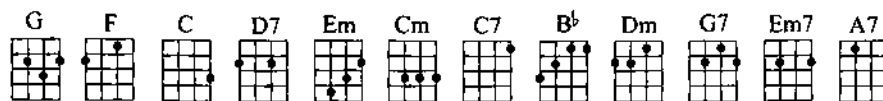


home, for the old Ken-tuck - y home, far a - way

# The Night Before

Words and Music by  
JOHN LENNON and  
PAUL MCCARTNEY

FIRST NOTE



Moderately



1., 3. We said our good - byes (Ah! The night be - fore)  
2. Were you tell - ing lies? (Ah! The night be - fore)



Love was in your eyes (Ah! The night be - fore)  
Was I so un - wise? (Ah! The night be - fore)



Now to - day I find you have changed your mind  
When I held you near, you were so sin - cere



Treat me like you did the night be - fore



Last night is the night I will re - mem - ber you by



When I think of things we did it makes me wan - na cry

**Coda**



Like the night be - fore

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# Nobody Knows The Trouble I've Seen

African-American Spiritual

**FIRST NOTE**

**Soulfully**

F B $\flat$  C7 Dm A7 D7 Gm7 Am F7 G7

No - bod - y knows the trou - ble I've seen, no - bod - y knows but

Je - sus. No - bod - y knows the trou - ble I've seen,

glo - ry hal - le - lu - jah! 1. Some - times I'm up, some -  
2.-4. (See additional lyrics)

times I'm down, oh, yes, Lord! Some -

times I'm al - most to the groun', oh, yes, Lord!

## Additional Lyrics

2. Now you may think that I don't know,  
oh, yes, Lord!  
But I've had troubles here below,  
oh, yes, Lord!
3. One day when I was walkin' along,  
oh, yes, Lord!  
the sky opened up and love came down,  
oh, yes, Lord!
4. I never shall forget that day,  
oh, yes, Lord!  
when Jesus washed my sins away,  
oh, yes, Lord!

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# Ob-La-Di, Ob-La-Da

Words and Music by  
JOHN LENNON and  
PAUL McCARTNEY

FIRST NOTE



Brightly

C

G7



Des - mond has a bar - row in the mar - ket place.  
Des - mond takes a trol - ley to the jewel - er's store,

C



— Mol - ly is the sing - er in a band. Des -  
— buys a twen - ty car - at gold - en ring. Takes

F



— mond says to Mol - ly "Girl, I like your face." and Mol - ly  
— it back to Mol - ly wait - ing at the door and as he

C

G7

C

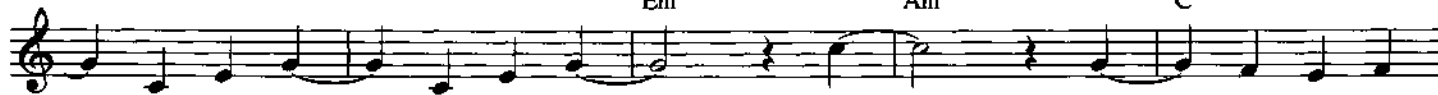


says this as she takes him by the hand: } "Ob - la - di  
gives it to her, she be - gins to sing: }

Em

Am

C



— ob - la - da life goes on bra la la how the

G7

C

Em



life goes on Ob - la - di ob - la - da life goes on bra

Am

C

G7

C

1.

2.



— la la how the life goes on."

F

C



In a cou - ple of years they have built a home sweet home,

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with a cou-ple of kids run-ning in the yard of  
 Des-mond and Mol-ly Jones  
 Hap-py ev-er af-ter in the  
 Hap-py ev-er af-ter in the  
 mar-ket place; Des-mond lets the chil-dren lend a hand.  
 mar-ket place; Mol-ly lets the chil-dren lend a hand.  
 Mol-ly stays at home and does her pret-ty face and in the  
 Des-mond stays at home and does his pret-ty face and in the  
 eve-ning she still sings it with the band.  
 eve-ning she's a sing-er with the band. } Ob-la-di  
 — ob-la-da — life goes on — bra — la — la how the life goes on —  
 Ob-la-di — ob-la-da — life goes on — bra — la —  
 — la how the life goes on — 1. C 2. Am — And if you  
 want some fun — take ob-la-di-bla-da.

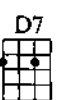
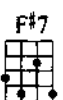
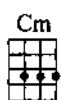
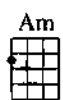
# Oh, Babe, What Would You Say?

Words and Music by  
E. S. SMITH

FIRST NOTE



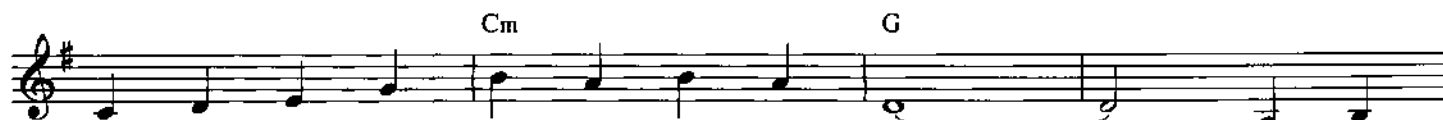
Moderately



Have I a hope or half a chance to e - ven ask if  
there you are, sweet Lol - li - pop, and here am I with



I could dance with you? Yoo hoo! Would you  
such a lot to say, hey, hey! Just to



greet me or po - lite - ly turn a - way? Would there  
walk with you a - long the milk - y way, to ca -



sud - den - ly be sun - shine on a cold and rain - y day? Oh,  
res - you through the night - time, bring you flow - ers ev - 'ry day? Oh,



babe, what would you say? For say?



'Cause oh, ba - by, I know, I know I could be so in love



with you, and I know that I could make you love me, too



And if I could on - ly hear you say you do - oo - oo - oo -



oo. But an - y - way, what would you say? Have

First Verse  
Fine D.S. al Fine

# Oh, What A Beautiful Mornin'

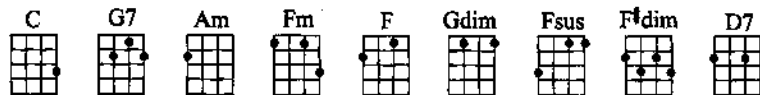
Words by  
OSCAR HAMMERSTEIN II

Music by  
RICHARD RODGERS

FIRST NOTE



Bright Waltz



1. There's a bright gold - en haze on the mead - ow. There's a  
cat - tle are stand - in' like stat - ues. All the  
sounds of the earth are like mu - sic. All the

bright gold - en haze on the mead - ow. The corn is as  
cat - tle are stand - in' like stat - ues. They don't turn their  
sounds of the earth are like mu - sic. The breeze is so

high as an el - e - phant's eye, an' it looks like it's climb - ing right  
heads as they see me ride by, but a lit - tle brown mav - 'rick is  
bus - y it don't miss a tree, and an ol' weep - in' will - er is

up to the sky. } Oh, what a beau - ti - ful morn -  
wink - in' her eye.  
laugh - in' at me.

in', oh, what a beau - ti - ful day. I got a beau - ti - ful

feel - in' ev - 'ry - thing's go - in' my way. } 1., 2.  
2. All the  
3. All the

3. way. Oh, what a beau - ti - ful day.

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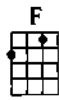
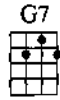
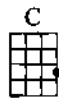
# Oh, Susanna

Words and Music by  
STEPHEN FOSTER

FIRST NOTE



Moderately



1. I\_\_\_ come from Al - a - bam - a with a ban - jo on my knee. I'm\_ goin' to Lou' - si -  
rained all night the day I left, the weath-er it was dry. The\_ sun so hot I  
3., 4. See additional lyrics



- an - a, my Su - san - na for to see. 2. It\_\_\_  
froze to death, Su - san - na don't you cry. Oh, Su - san - na, oh



- don't you cry for me, for I come from Al - a - bam - a with a ban - jo on my knee.

## Additional Lyrics

3. I had a dream the other night, when everything was still;  
I thought I saw Susanna a-coming down the hill.
4. The buckwheat cake was in her mouth, the tear was in her eye.  
Says I, "I'm coming from the South; Susanna, don't you cry!"

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# Old Folks At Home

(Swanee River)

Words and Music by  
STEPHEN FOSTER

FIRST NOTE



Moderately

C

G7

C

F

C

D7

1. Way down up - on the Swan - ee Riv - er, far, far a -  
2. All 'round the lit - tle farm I wan - der'd, when I was  
3. One lit - tle hut a - mong the bush - es, one that I

G7

C

G7

C

F

C

G7

way, there's where my heart is turn - ing ev - er; there's where the old folks  
young. Then man - y hap - py days I squan - der'd, man - y the songs I  
love. Still sad - ly to my mem - 'ry rush - es, no mat - ter where I

C

G7

C

F

C

D7

stay. All up and down the whole cre - a - tion, sad - ly I  
sung. When I was play - ing with my broth - er, hap - py was  
rove. When shall I see the bees a - hum - ming, all 'round the

G7

C

G7

C

F

C

G7

roam; still long - ing for the old plan - ta - tion, and for the old folks at  
I. Oh, take me to my kind old moth - er, there let me live and  
comb? When shall I hear the ban - jo strum - ming, down in my good old

C

G7

C

F

home. } All the world is sad and drear - y ev - 'ry - where I  
die. }  
home. }

C

G7

C

G7

C

F

C

G7

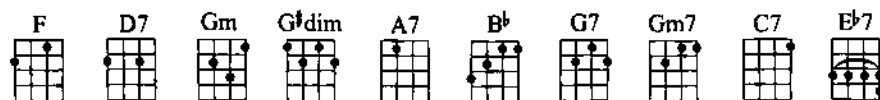
C

roam, oh, how my lone - ly heart grows wear - y, far from the old folks at home.

# On A Slow Boat To China

Words and Music by  
FRANK LOESSER

FIRST NOTE



Slowly, with a beat

F D7 Gm G#dim

I'd love to get you on a slow boat to Chi-na,

F A7 Bb D7 Gm

all to my - self, a - lone. Get you and

G#dim F D7 G7

keep you in my arms ev - er - more, leave all your

Gm7 C7

lov - ers weep - ing on the far - a - way shore.

F D7 Gm G#dim

Out on the bri - ny with a moon big and shi - ny,

F A7 Bb D7

melt - ing your heart of stone,

Gm7 Eb7 F

I'd love to get you, on a slow boat to

D7 G7 C7 F

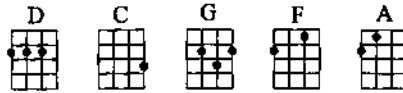
Chi - na, all to my - self a - lone.

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# On Broadway

Words and Music by  
BARRY MANN, CYNTHIA WEIL,  
MIKE STOLLER, and JERRY LEIBER

FIRST NOTE



Moderately, with a beat

D C D C D C D C

1. They say the ne - on lights are bright - on Broad - way.  
2. They say the girls are some - thin' else - on Broad - way.  
3. They say that I won't last too long - on Broad - way.

D C D C D C D C

They say there's al - ways ma - gic in the air.  
but look - in' at them just gives me the blues.  
I'll catch a Grey-hound bus for home they say.

G F G F G F

But when you're walk - in' down that street and you ain't had e -  
'Cause how ya gon - na make some time when all you got is  
But they're dead wrong, I know they are, 'cause I can play this

G A D C 1., 2. D C D C

nough to eat, the glit - ter rubs right off and you're no - where on  
one thin dime and one thin dime won't e - ven shine your shoes. on  
here gui - tar and I won't quit 'til

D C 3. D C D

Broad - way. I'm a star on Broad - way.  
Broad - way.

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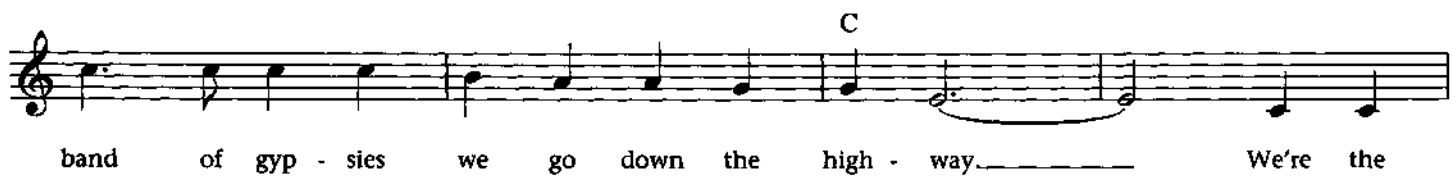
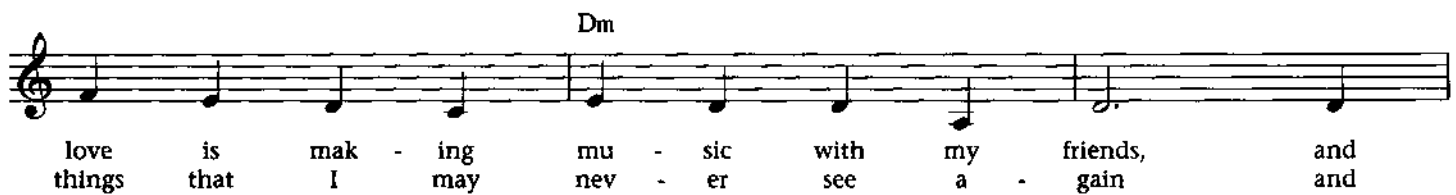
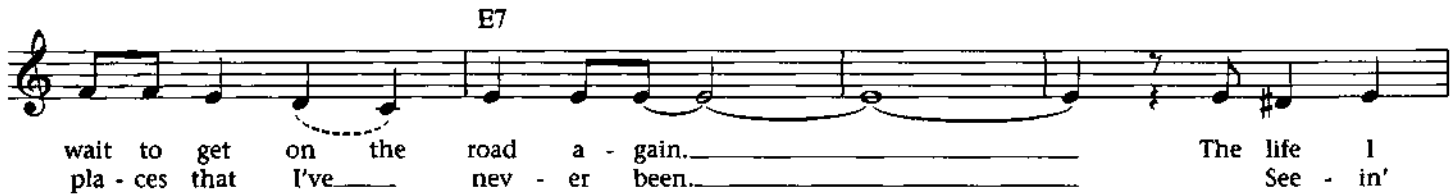
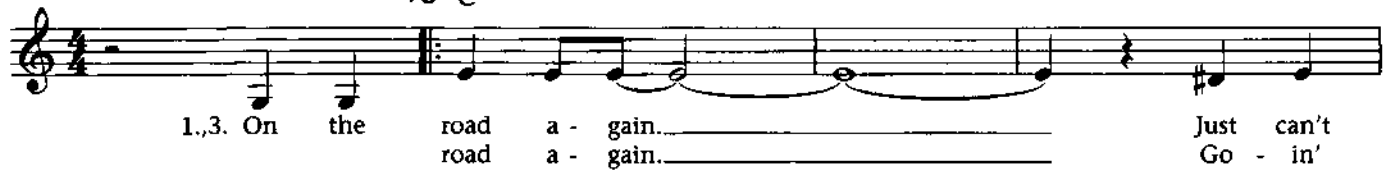
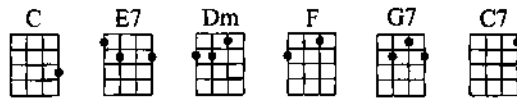
# On The Road Again

Words and Music by  
WILLIE NELSON

FIRST NOTE



Lively, Two beat



(Verse 1)  
D.S. al Fine

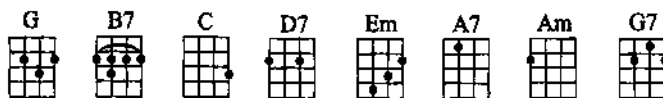
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# On The Sunny Side Of The Street

Words by  
DOROTHY FIELDS

Music by  
JIMMY McHUGH

FIRST NOTE



Moderately

1. Grab your coat, and get your hat, leave your wor - ry on the door - step;  
hear a pit - ter pat and that hap - py tune is your step;

just di - rect your feet to the sun - ny side of the street. 2. Can't you street. I used to  
life can be so sweet on

walk in the shade with those blues on par - ade, but I'm not a - fraid.

— this rov - er crossed o - ver. If I nev - er have a cent, I'll be rich as Rock - e -

fel - ler; gold dust at my feet on the sun - ny side of the street.

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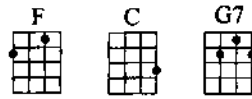
# On Top Of Old Smoky

Kentucky Mountain Folksong

FIRST NOTE



Slowly



1. On top of Old Smo - ky, all cov - ered with snow, I  
lost my true lov - er, by a - court - in' too slow. 2.-7. See additional lyrics

## Additional Lyrics

2. A-courtin's a pleasure, and parting is grief.  
But a false-hearted lover is worse than a thief.
3. A thief he will rob you and take all you have.  
But a false-hearted lover will send you to your grave.
4. They'll hug you and kiss you and tell you more lies  
than the cross-ties on the railroad, or the stars in the skies.
5. They'll tell you they love you, just to give your heart ease.  
But the minute your back's turned, they'll court whom they please.
6. So come all you young maidens and listen to me.  
Never place your affection on a green willow tree.
7. For the leaves they will wither and the roots they will die,  
and your true love will leave you, and you'll never know why.

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# On The Beach At Waikiki

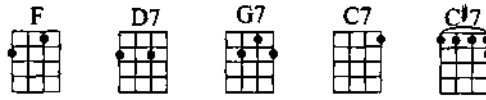
Words by  
G.H. STOVER

Music by  
HENRY KAILIMAI

FIRST NOTE



Brightly



1. "Ho - ni ka - u - a, wi - ki - wi - ki," sweet brown maid - en said to  
2. "Ho - ni ka - u - a, wi - ki - wi - ki," she then said and smiled in  
3. "Ho - ni ka - u - a, wi - ki - wi - ki," she re - peat - ed play - ful -  
4. "Ho - ni ka - u - a, wi - ki - wi - ki," she was sure - ly teas - ing  
5. "Ho - ni ka - u - a, wi - ki - wi - ki," you have learned it per - fect -

me as she gave me lan - guage les - sons on the  
glee, but she would not trans - late for me on the  
ly; oh, those lips were so in - vit - ing on the  
me, so I caught that maid and kissed her on the  
ly; don't for - get what I have taught you," said the

beach at Wai - ki - ki.  
beach at Wai - ki - ki.  
beach at Wai - ki - ki.  
beach at Wai - ki - ki.  
maid at Wai - ki - ki.

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# Peace Like A River

FIRST NOTE



Moderately



Spiritual

1. I've got peace like a riv - er, I've got peace like a  
 2. I've got love like an o - cean, I've got love like an  
 3. I've got joy like a foun - tain, I've got joy like a

riv - er, I've got peace like a riv - er in my soul. I've got  
 o - cean, I've got love like an o - cean in my soul. I've got  
 foun - tain, I've got joy like a foun - tain in my soul. I've got

peace like a riv - er, I've got peace like a riv - er, I've got  
 love like an o - cean, I've got love like an o - cean, I've got  
 joy like a foun - tain, I've got joy like a foun - tain, I've got

peace like a riv - er in my soul!  
 love like an o - cean in my soul!  
 joy like a foun - tain in my soul!

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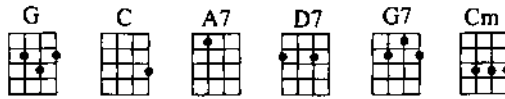
# Pearly Shells

Words and Music by  
WEBLEY EDWARDS and LEON POBER

FIRST NOTE



Brightly  $\text{S}$   $\text{G}$



Pearl - y shells from the o - cean shin - ing in the sun, cov - er - ing the  
Pu - pu a o e - wa i ka nu - ku e la - we



shore. When I see them my heart tells me that I love you more than  
mai. A - he ai - na ma - i no a - la hu - la



all the lit - tle pearl - y shells. For ev - 'ry grain of sand up - on the beach, I've  
pu - u - lo - a - he a - la he - le no ka - a - hu - pa - hau. I a - pau hu - na o - ne I ka ka - ha -



got a kiss for you; and I've got more left o - ver for each star that twin - kles in the blue. Pearl - y  
kai ua ho - ni nau, ho'i ko - e la - wa na pa - ka - hi ho - ku 'i - mo i ka lani pu -

$\text{Coda}$



shells. More than all the lit - tle pearl - y shells.  
hau a - la hu - la pu - u - lo - a - he a - la he - le no ka - a - hu - pa - hau.

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# Peggy Sue

Words and Music by  
JERRY ALLISON, NORMAN PETTY  
and BUDDY HOLLY

FIRST NOTE



Brightly



G

C

G

C

G

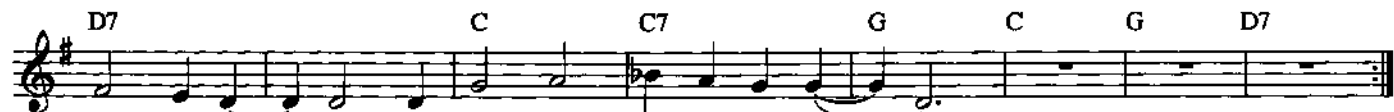
G7



If you knew— Peg - gy Sue, then you'd know why I feel blue— a - bout  
Peg - gy Sue, Peg - gy Sue, oh, how my heart yearns for you, oh, Pa -



Peg - gy, 'bout my Peg - gy Sue. Oh, well I  
heg - gy, my Pa - heg - gy Sue.



love you gal, yes, I love you, Peg - gy Sue.



Peg - gy Sue, Peg - gy Sue, pret - ty, pret - ty, pret - ty, pret - ty,



Peg - gy Sue, oh, my Peg - gy, my Peg - gy Sue;



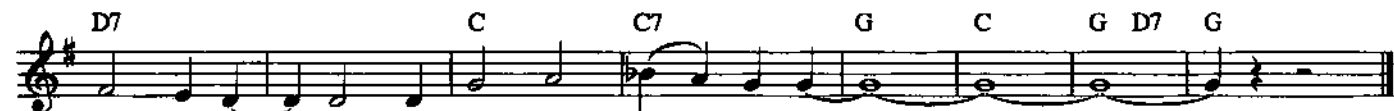
Oh, well, I love you, gal, and I need you, Peg - gy Sue.



I love you, Peg - gy Sue, with a love so rare and true, oh,



Peg - gy, my Peg - gy Sue; Oh, well, I



love you, gal, yes, I want you, Peg - gy Sue.

# Pennies From Heaven

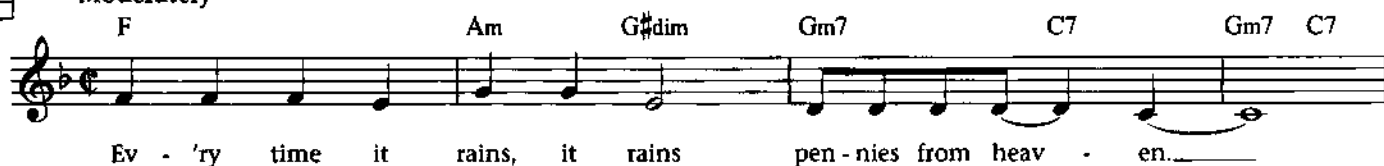
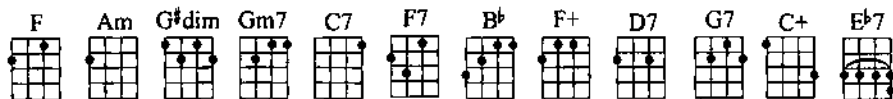
Words by  
JOHN BURKE

Music by  
ARTHUR JOHNSTON

FIRST NOTE



Moderately



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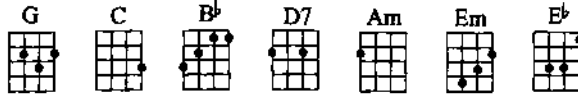
# Please Please Me

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

FIRST NOTE



Moderately



1., 3. Last night I said these words to my girl, I know you  
2. You don't need me to show the way love. Why do I



nev - er e - ven try girl.  
al - ways have to say love? Come on, (come on), come



on, (come on), come on, (come on), come on (come on), please,



please me, wo yeah, like I please you.



I don't want to sound com - plain - ing, but you know there's al - ways rain in



my heart. In my heart. I do all the pleas - ing with you,



it's so hard to rea - son with you. Wo yeah, why do you make me blue?

**Coda**



yeah, like I please you. wo yeah, like I please you.

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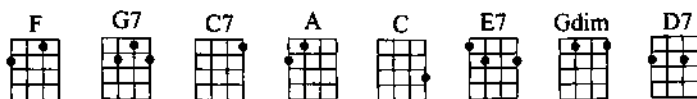
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# Princess Poo-Poo-Ly Has Plenty Pa-Pa-Ya

## (And She Loves To Give It Away)

Words and Music by  
HARRY OWENS

FIRST NOTE



Moderato

The Prin-cess Poo-poo-ly has plen-ty pa-pa-ya and she loves to give it a-way.  
Prin-cess Poo-poo-ly's not tru-ly un-ru-ly to pass out pa-pa-ya each day.

Now all of the neigh-bors they say: "Oh  
For all of the neigh-bors they say: "She

me-a, oh my-a, you real-ly should try a lit-tle piece of the Prin-cess Poo  
may give the fruit, but she holds on to the root, and so she has the root and the

poo-ly's pa-pa-ya." Now One bright Sun-day aft-er  
fruit to boot."

noon, it was field day in her pa-pa-ya groves, but I reached the gate an

hour too late, the cus-tom-ers were lined up in droves. So

let this be a warn-ing, go ear-ly in the morn-ing and it is true you'll nev-er rue the

day. The Prin-cess Poo-poo-ly has plen-ty pa-pa-ya and

she loves to give it a-way, I mean pa-pa-ya! She loves to give it a-way.

# Proud Mary

Words and Music by  
JOHN FOGERTY

FIRST NOTE



Moderately (with a heavy beat)



Left a good job\_\_\_ in the ci - ty\_\_\_ work-in' for The Man ev - 'ry  
Cleaned a lot of plates in Mem - phis, pumped a lot of pain in



night and day\_\_\_ and I nev - er lost one min - ute of sleep - in'  
New Or - leans\_\_\_ but I nev - er saw the good\_\_\_ side of the ci - ty, un -

**D**

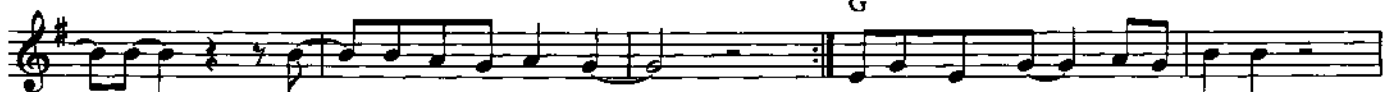


wor-ry - in' 'bout the way things might have been\_\_\_ } Big wheel keep on\_\_\_  
til I hitched a ride on a riv - er boat queen\_\_\_ }



turn - in'\_\_\_ Proud Mar - y keep on burn - in'\_\_\_ Roll - in'\_\_\_ roll -

To Coda **G**



- in'\_\_\_ roll - in' on the riv - er\_\_\_ If you come down\_\_\_ to the riv - er,



bet you gon - na find some peo - ple who live\_\_\_ You don't have to wor - ry\_\_\_

*D.S. al Coda*



'cause you have no mon - ey\_\_\_ peo - ple on the riv - er are hap - py to give\_\_\_

**Coda**  
**G**



Roll - in'\_\_\_ roll - in'\_\_\_ roll-in' on the riv - er\_\_\_

*Repeat ad lib and fade out*

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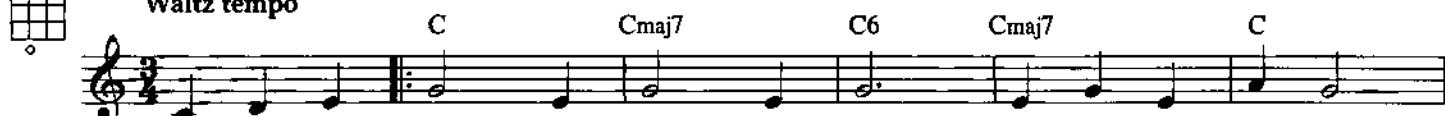
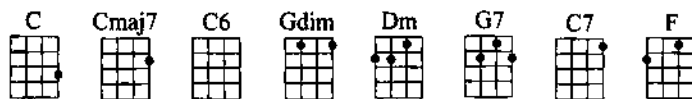
# Que Sera, Sera (Whatever Will Be, Will Be)

Words and Music by  
JAY LIVINGSTON  
and RAY EVANS

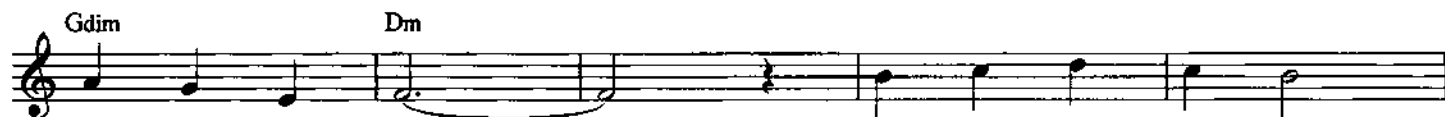
FIRST NOTE



Waltz tempo



1. When I was just a lit - tle girl I asked my moth - er,  
2. just a child in school, I asked my teach - er,  
3. up and fell in love, I asked my sweet - heart,  
4. child - ren of my own, they ask their moth - er,



"What will I be? Will I be pret - ty?  
"What should I try? Should I paint pic - tures?  
"What lies a - head? Will we have rain - bows  
"What will I be? Will I be pret - ty?



Will I be rich?" Here's what she said to me:  
Should I sing songs?" This was her wise re - ply:  
day af - ter day?" Here's what my sweet - heart said:  
Will I be rich?" I tell them ten - der - ly:



"Que se - ra, se - ra, what - ev - er will be, will be.



— The fu - ture's not ours to see. Que se - ra, se - ra!



What will be will be!"

1., 2., 3.

2. When I was  
3. When I grew  
4. Now I have



Que se - ra, se - ra!"

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# Raindrops Keep Fallin' On My Head

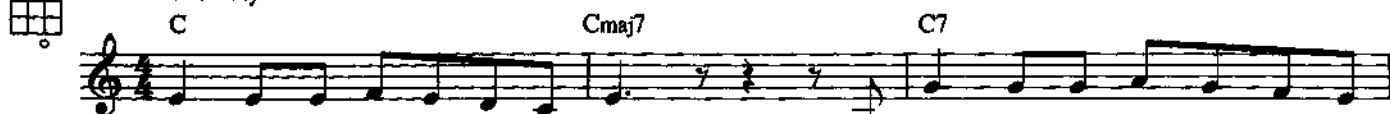
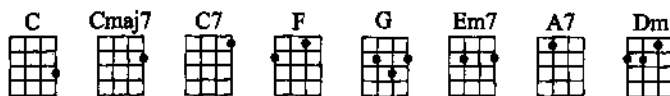
Words by  
HAL DAVID

Music by  
BURT BACHARACH

FIRST NOTE

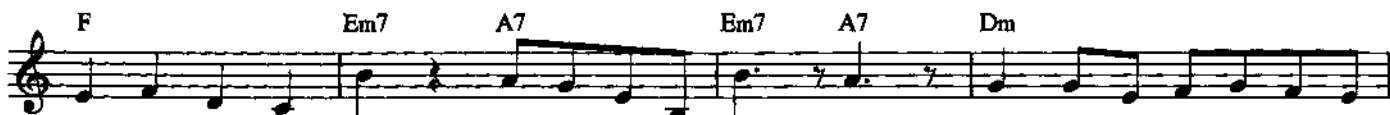


Moderately



Rain - drops keep fall - in' on my head,

{ and just like the guy whose feet are  
but that does - n't mean my eyes will



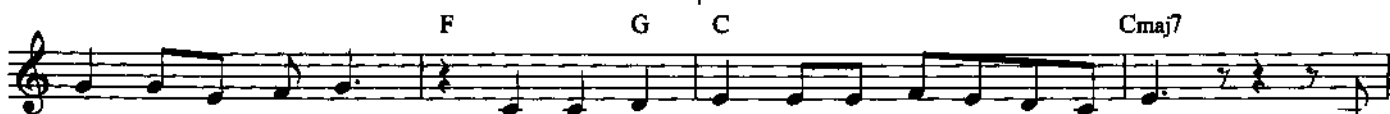
too big for his bed,  
soon be turn - in' red,

noth - in' seems to fit.  
cry - in's not for me.

Those  
'Cause

rain - drops are fall - in' on my  
I'm nev - er gon - na stop the

To Coda



head, they keep fall - in'.  
rain by com - plain - in'.

So I just did me some talk - in' to the sun.  
Be - cause I'm

and



I said I did - n't like the way he got things done,

sleep - in' on the job.

Those



rain - drops are fall - in' on my head, they keep fall - in'!

But there's one thing

I know,



— the blues — they send — to meet — me won't de - feat — me.

It

D.C. al Coda



won't be long — 'til hap - pi - ness — steps up — to greet — me.

Coda



free,

noth - in's wor - ry - in'

me.

Words and Music by  
DIMITRI TIOMKIN and  
NED WASHINGTON

|  |  |  |
|--|--|--|
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

Am



Am

Roll - in', roll - in', roll - in', roll - in', roll - in', roll - in', roll - in', roll - in',

roll - in' raw - hide. Keep roll - in', roll - in', roll - in', mov - in', mov - in', mov - in'

Am

C

though the streams are swol - len, keep them do - gies roll - ing, raw -  
though they're dis - ap - prov - in', keep them do - gies mov - ing, raw -

Am

hide. Through rain and wind and weath - er,  
hide. Don't try to un - der - stand 'em, just

G7 Am G F

hell - bent for leath - er, wish - ing my girl is by my  
rope 'em, throw and brand 'em, soon we'll be liv - in' high and

E7 Am G7

side. All the things I'm miss - ing; good fid - dles love and  
wide. My heart's cal - cu - lat - ing, my true love will be

Am Dm Am

kiss - ing are wait - ing at the end of my ride. Move 'em  
wait - ing, be wait - ing at the end of my ride.

on, head 'em up, head 'em up, move 'em on, move 'em on, head 'em up, raw -

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E7 Am

hide, Cut 'em out, ride 'em in, ride 'em in, let 'em out, cut 'em

1. out ride 'em in raw - hide. Keep

2. E7 Am E7 Am out, Ride 'em in raw - hide.

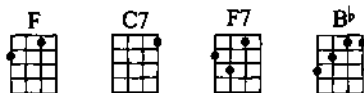
## Red River Valley

Traditional American Cowboy Song

FIRST NOTE



Moderately



F C7 F Bb

From this val - ley they say you are go - ing; we will

C7 F F7

miss your bright eyes and sweet smile, for they say you are tak - ing the

Bb F C7 F

sun - shine that has bright - ened our path - way a - while.

### Additional Lyrics

2. Won't you think of this valley you're leaving?  
Oh, how lonely, how sad it will be.  
Oh, think of the fond heart you're breaking  
and the grief you are causing me.

3. Come and sit by my side if you love me.  
Do not hasten to bid me adieu,  
but remember the Red River Valley  
and the cowboy (cowgirl) that loves you so true.

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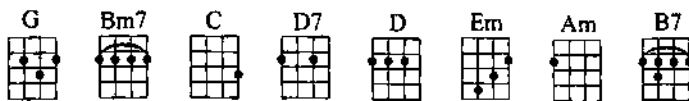
# Red Rubber Ball

Words and Music by PAUL SIMON  
and BRUCE WOODLEY

FIRST NOTE



Moderately bright



**G Bm7 C D7 D Em Am B7**

1. I should have known you'd bid me fare - well. There's a  
 2. You nev - er cared for se - crets I'd con - fide. For  
 3. sto - ry's in the past with noth - ing to re - call, I've

**Bm7 C**

les - son to be learned from this and I learned it ver - y  
 you got I'm just an or - na - ment, and I some - thing for your  
 my life to live and I don't need you at

**D7 C D**

well. \_\_\_\_\_  
 pride. \_\_\_\_\_  
 all. \_\_\_\_\_

The Now I know you're not the on - ly  
 Al - ways run - ning, nev - er car - ing,  
 roll - er - coast - er ride we took is

**G Em Am Bm7**

star - fish in the sea. If I nev - er hear your name a - gain it's  
 that's the life you live. Sto - len min - utes of your time were  
 near - ly at an end. I bought my tick - et with my tears, that's

**C B7 Em**

all the same to me.  
 all you had to give.  
 all I'm gon - na spend. } And I think it's gon - na be all right.

**Am D**

Yeah, the worst is o - ver, now the morn - ing sun is shin - ing like a

**C G Fine Em D7 3rd time D.C. al Fine**

red rub - ber ball. \_\_\_\_\_ (3.) The

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# Ring Of Fire

Words and Music by  
MERLE KILGORE and  
JUNE CARTER

FIRST NOTE



Bright Country Tempo

1. Love \_\_\_\_\_ is a burn - ing thing, \_\_\_\_\_ and it  
taste \_\_\_\_\_ of love is sweet, \_\_\_\_\_ when

makes \_\_\_\_\_ a like fi - ery ring, \_\_\_\_\_  
hearts \_\_\_\_\_ ours \_\_\_\_\_ beat \_\_\_\_\_

Bound \_\_\_\_\_ by you wild de - sires, \_\_\_\_\_  
I fell for you like a child \_\_\_\_\_

I fell in - to a but the ring of fire \_\_\_\_\_  
Oh, \_\_\_\_\_ but the fire went wild \_\_\_\_\_

I fell in - to a burn - ing ring of fire \_\_\_\_\_ I went

down, down, down and the flames went high - er. And it

burns, burns, burns \_\_\_\_\_ the ring of fire, \_\_\_\_\_

1. \_\_\_\_\_ the ring of fire \_\_\_\_\_ 2. The fire \_\_\_\_\_ The ring of

*Repeat and fade*

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# Rock Around The Clock

Words and Music by MAX C. FREEDMAN  
and JIMMY DeKNIGHT

FIRST NOTE



Back-beat shuffle

D



1. One, two, three o'-clock, four o'-clock, rock, five, six, sev-en o'-clock, eight o'-clock, rock,



nine, ten, 'lev-en o'-clock, twelve o'-clock, rock, we're gon - na rock a - round the



clock to - night. Put your glad rags on and join me, hon, we'll  
clock strikes two, and three and four, if the  
chimes ring five and six and seven, we'll be  
eight, nine, ten, e - lev - en too, I'll be  
clock strikes twelve, we'll cool off then, start a -



have some fun when the clock strikes one. We're gon - na  
band slows down we'll yell for more.  
rock - in' up in sev - enth heav'n.  
go - in' strong and so will you.  
rock - in' a - round the clock a - gain.



rock a - round the clock to - night, we're gon - na rock, rock, rock, 'til



broad day - light, we're gon - na rock, gon - na rock a - round the clock to - night.



2. When the  
3. When the  
4. When it's  
5. When the

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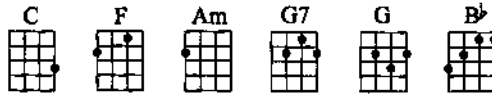
# Rocky Top

Words and Music by  
BOUDLEAUX BRYANT and  
FELICE BRYANT

FIRST NOTE



Lively



1. Wish that I was on ol' Rock - y Top, down in the Ten - nes - see  
2. Once two stran - gers climbed ol' Rock - y Top, look - in' for a moon - shine

hills; ain't no smog - gy smoke on Rock - y Top; ain't no tel - e - phone -  
still. Stran - gers ain't come down from Rock - y Top; reck - on they nev - er

bills. Once I had a girl on on Rock - y Top, half bear, oth - er half  
will. Corn won't grow at all on Rock - y Top, dirt's too rock - y by  
3. I've had years of cramped up cit - y life, trapped like a duck in a

cat; wild as a mink, but sweet as sod - a pop, I still dream a - bout  
far. That's why all the folks on Rock - y Top get their corn from a  
pen. All I know is it's a pit - y life can't be sim - ple a -

that. }  
jar. }  
gain. } Rock - y Top, you'll al - ways be home sweet home to

me; good ol' Rock - y Top; Rock - y Top, Ten - nes -

see, Rock - y Top, Ten - nes - see. see. see.

1. 2. D.S. al 3.  
C C C 3rd Ending C

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# Runaway

Words and Music by  
DEL SHANNON and MAX CROOK

FIRST NOTE



Moderately bright

Dm

C

1. As I walk a - long I won - der  
2. And as I still walk on I think of the

Bb

what went wrong with our love, a love that was so  
things we've done to - geth - er while our hearts were

A7

D

strong. I'm a - walk - in' in the rain.  
young.

Bm7

D

Tears are fall - in' and I feel a pain, a - wish - in' you were

Bm7

D

here by me to end this mis - er - y And I won - der, wo - wo - wo - wo -

Bm7

D

Bm7

won - der why, why - why - why - why she ran a -

G

A7

way. And I won - der where she will stay,

D

G

D

my lit - tle run - a - way, run - run - run - run - run - a - way

# Rock-A My Soul

African-American Spiritual

FIRST NOTE



With Spirit

C



G7



Rock - a my soul in the bo - som of A - bra - ham; rock - a my soul in the



bo - som of A - bra - ham; rock - a my soul in the bo - som of A - bra - ham,



oh, rock-a my soul. His love is so high, you can't get o - ver it; so low, you



can't get un - der it; so wide, you can't get a - round it, you must go in at the door.

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# Runnin' Wild

Words by JOE GREY  
and LEO WOOD

Music by  
A. HARRINGTON GIBBS

FIRST NOTE



Moderately



G

C



Run - nin' wild, lost con - trol, run - nin' wild,



migh - ty bold, feel - in' gay, reck - less too,



care-free mind all the time nev - er blue. Al - ways goin',



don't know where; al - ways showin', I don't care. Don't love no -



bod - y, it's not worth - while; all a - lone, run - nin' wild.

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# Save The Last Dance For Me

Words and Music by DOC POMUS  
and MORT SHUMAN

FIRST NOTE



Moderately



1. You can dance ev - 'ry dance with the guy who gave you the eye; let him  
know dance, that the mu - sic is fine, like spark - ling wine; go and  
dance, go and car - ry on\_ 'til the night is gone\_ and it's



hold you tight\_ You can smile ev - 'ry smile for the man who  
have your fun\_ Laugh and sing but while we're a - part\_ don't  
time to go\_ If he asks if you're all a - lone\_ can he



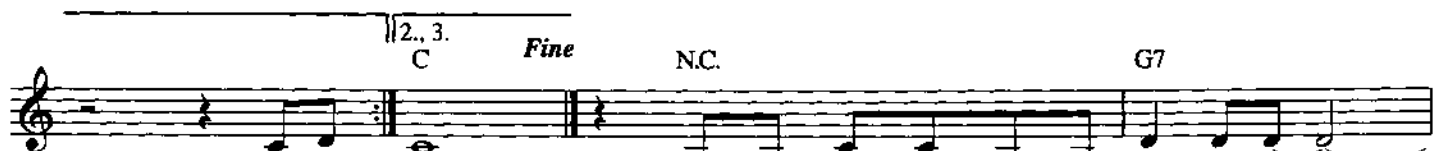
held your hand\_ 'neath the pale moon - light\_ But  
give your heart\_ to\_ an - y - one\_ But  
take you home\_ you must tell him "no." 'Cause } don't for -



get who's tak - ing, you home and in whose arms you're gon - na be\_



So dar - lin', save the last dance for me.



2. Oh, I me. Ba - by, don't you know I love you so?



Can't you feel it when we touch? I will nev - er nev - er



let you go\_ I love you, oh, so much. 3. You can

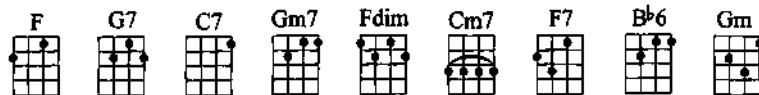
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FIRST NOTE



Liltingly



**F** **G7**

I'm wear-ing sec - ond hand hats, sec - ond hand clothes,  
sec - ond hand shoes, sec - ond hand hose,

**C7** **F**

that's why they call me Sec - ond Hand Rose. E - ven our pi -  
all the girls hand me their sec - ond hand beaux. E - ven my pa -

**Gm7** **C7** **Fdim**

an - o in the par - lor, fa - ther bought for ten cents on the dol -  
ja - mas when I don 'em have some - bod - y el - se's 'ni - tials on

**F** **G7**

lar. Sec - ond hand pearls, I'm wear - ing sec - ond hand curls. 1  
'em. Sec - ond hand rings, I'm sick of sec - ond hand things. 1

**Cm7** **F7** **Bb6** **Gm**

nev - er get a sin - gle thing that's new. E - ven Jake the  
nev - er get what oth - er girl - ies do. Once while stroll - ing

**F**

plumb - er, he's the man I a - dore, had the nerve to tell me he's been  
through the Ritz, a girl got my goat. She nudged her friend and said, "Oh! Look, there's

**G7** **C7** **F** **G7**

mar - ried be - fore. Ev - 'ry - one knows that I'm just Sec - ond Hand Rose.  
my old fur coat." Ev - 'ry - one knows that I'm just Sec - ond Hand Rose.

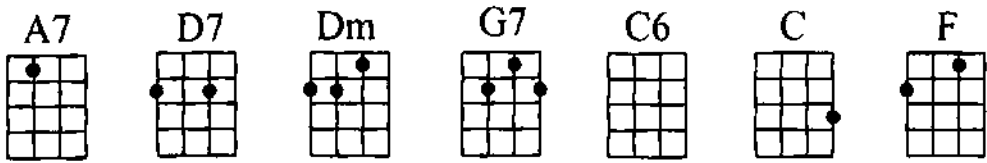
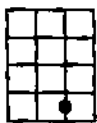
**Gm7** **C7** **1. F C7 N.C.** **2. F**

from Sec - ond Av - e - nue. I'm wear - ing  
from Sec - ond Av - e - nue.

# Seems Like Old Times

Words and Music by  
JOHN JACOB LOEB and  
CARMEN LOMBARDO

FIRST NOTE



Moderately

Seems like old old times, times, hav - ing you to walk with; seems like old old times, times, hav - ing you to talk with. And it's still a thrill just to stay - ing up for hours. Mak - ing dreams come true, do - ing

1. C6 A7 D7 G7  
have my arms a - round you, still the thrill that it was the day I things we used to

2. N.C. A7 D7 G7 C F C  
found you. Seems like do, seems like old times, be - ing here with you.

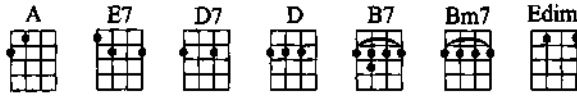
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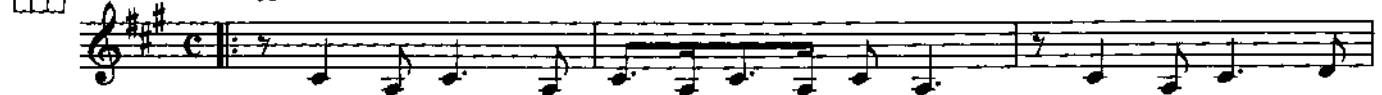
# Sentimental Journey

Words and Music by  
BUD GREEN, LES BROWN  
and BEN HOMER

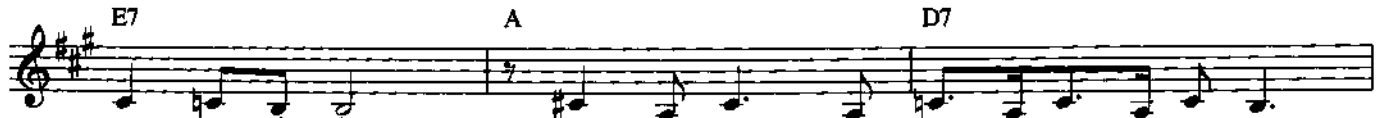
FIRST NOTE



Slowly  
A



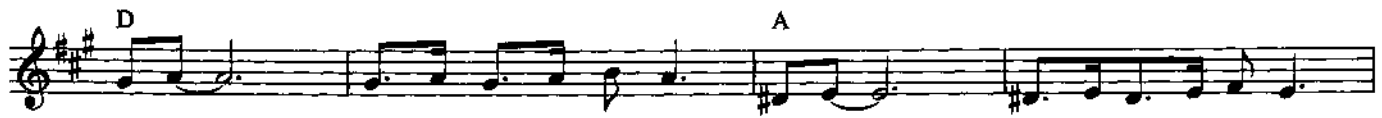
1. Gon - na take a sen - ti - men - tal jour - ney, gon - na set my  
2. Got my bag, I got my res - er - va - tion; spent each dime I  
3. Nev - er thought my heart could be so "yearn - y," why did I de -



heart at ease... Gon - na make a sen - ti - men - tal jour - ney  
could af - ford... Like a child in wild an - ti - ci - pa - tion,  
cide to roam?... Got - ta take this sen - ti - men - tal jour - ney,



to re - new old mem - o - ries... "All a - board."  
long to hear that jour - ney home...  
sen - ti - men - tal

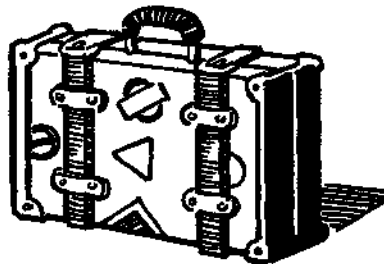


Sev - en, that's the time we leave, at sev - en, I'll be wait - in' up for



heav - en, count - in' ev - 'ry mile of rail - road track that takes me back...

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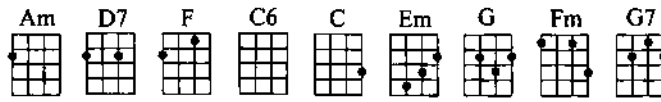
# She Loves You

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

FIRST NOTE



Moderately



Am D7 F C6 C Em G Fm G7

She loves you, yeah, yeah, yeah, she loves you, yeah, yeah, yeah, she

loves you, yeah, yeah, yeah, yeah. You

think you've lost your love? Well, I saw her yes - ter - day It's

you she's think - ing of and she told me what to say She says, she

loves you and you know that can't be bad. Yes, she

loves you and you know you should be glad. She

said you hurt her so, she al - most lost her mind. But  
know it's up to you, I think it's on - ly fair

now she says she knows you're not the hurt - ing  
Pride can hurt you too, a - pol - o - gize to

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G C6 Am  
 kind. \_\_\_\_\_ She says she } loves you and you know that can't be bad.  
 her. \_\_\_\_\_ Be- cause she }

Fm G  
 Yes, she loves you and you know you should be glad, \_\_\_\_\_ oo!\_

Am D7  
 She loves you, yeah, yeah, yeah, she loves you, yeah,

Fm G7  
 yeah, yeah. And with a love like that, you know you should be glad.

1. C 2. C Am  
 You With a

Fm G7 C Am  
 love like that, you know you should be glad. With a

Fm G7 C  
 love like that, you know you should be glad. Yeah,

Am F C6  
 yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah!

# Shall We Gather At The River

Words and Music by  
ROBERT LOWRY

FIRST NOTE



Moderately, with a steady beat

1. Shall we gath - er at the riv - er where bright an - gel feet have trod, —  
 2. On the mar - gin of the riv - er, wash - ing up its sil - ver spray, —  
 3. Ere we reach the shin - ing riv - er, lay we ev - 'ry bur - den down; —  
 4. Soon we'll reach the shin - ing riv - er; soon our pil - grim - age will cease. —

with its crys - tal tide for - ev - er flow - ing by the throne of God?  
 we will walk and wor - ship ev - er, all the hap - py gold - en day.  
 grace our spir - its will de - liv - er and pro - vide a robe and crown.  
 Soon our hap - py hearts will quiv - er with the mel - o - dy of peace.

Yes, we'll gath - er at the riv - er, the beau - ti - ful, the beau - ti - ful — riv - er,  
 gath - er with the saints — at the riv - er that flows by the throne of — God.

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## Shenandoah

American Folksong

FIRST NOTE



Slowly

1. Oh, Shen - an - doah, — I long to hear you, — a - way, — you roll - ing  
 riv - er! — Oh, Shen - an - doah, — I long to hear you, — a -  
 way, — I'm bound a - way, — 'cross the wide Mis - sou - ri!

### Additional Lyrics

2. Oh, Shenandoah, I love your daughter,  
 away, you rolling river!  
 For her, I'd cross the rolling water,  
 away, I'm bound away, 'cross the wide Missouri.

3. Oh, Shenandoah, I'm bound to leave you,  
 away, you rolling river!  
 Oh, Shenandoah, I'll not deceive you,  
 away, I'm bound away, 'cross the wide Missouri.

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# She'll Be Comin' 'Round The Mountain

Traditional

FIRST NOTE



Fast, with Feeling

F



1. She'll be com - in' 'round the moun - tain when she comes, she'll be com - in' 'round the
2. She'll be driv - ing six white hors - es when she comes, she'll be driv - ing six white
3. Oh, we'll all go down to meet her when she comes, oh, we'll all go down to

C7

F

F7



moun - tain when she comes. She'll be com - in' 'round the moun - tain, she'll be  
hors - es when she comes. She'll be driv - ing six white hors - es, she'll be  
meet her when she comes. Oh, we'll all go down to meet her, oh, we'll

Bb

F

G7

C7

F



com - in' 'round the moun - tain, she'll be com - in' 'round the moun - tain when she comes.  
driv - ing six white hors - es, she'll be driv - ing six white hors - es when she comes.  
all go down to meet her, oh, we'll all go down to meet her when she comes.

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# Shine On, Harvest Moon

Words by  
JACK NORWORTH

Music by NORA BAYES  
and JACK NORWORTH

FIRST NOTE

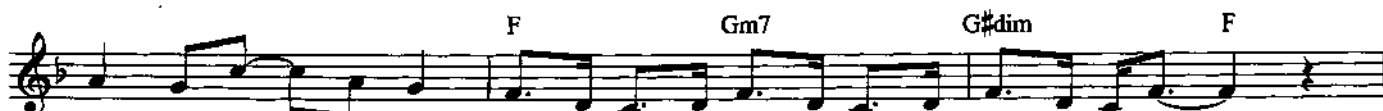


Warmly

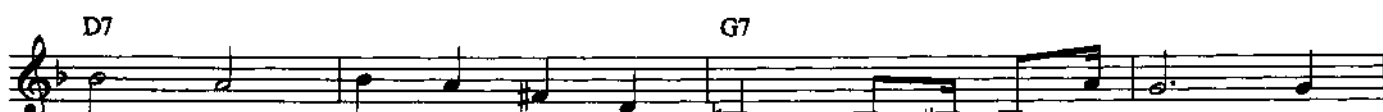
D7



Oh, shine on, shine on har - vest moon up in the sky. I ain't



had no lov - in' since Jan - u - ar - y, Feb - ru - ar - y, June or Ju - ly



Snow time ain't no time to stay out - doors and spoon, so



shine on, shine on har - vest moon, for me and my gal.

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# Sakura

## (Cherry Blossoms)

Traditional Japanese Folksong

FIRST NOTE



Slowly

Am



Dm



E7



Sa - ku - ra, sa - ku - ra, pa - tient - ly we wait all\_\_ year, cher - ry blos - soms



now are\_\_ here. Fra - grant in the morn - ing\_\_ sun, fas - ci - na - ting



ev - 'ry - one. Sa - ku - ra, sa - ku - ra, come let's look\_\_ at last.

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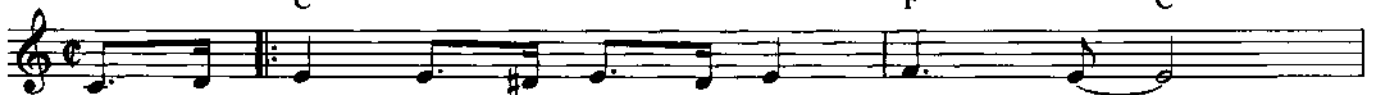
# Side By Side

Words and Music by  
HARRY WOODS

FIRST NOTE



Cheerfully



1. Oh! we ain't got a bar - rel of mon - ey,\_\_\_\_  
2. Don't know what's com - in' to - mor - row,\_\_\_\_  
(3.) all had their quar - rels and part - ed,\_\_\_\_



may - be we're rag - ged and fun - ny;\_\_\_\_ but we'll trav - el a - long\_\_\_\_  
may - be it's trou - ble and sor - row;\_\_\_\_ but we'll trav - el the road,\_\_\_\_  
we'll be the same as we start - ed,\_\_\_\_ just trav - 'lin a - long,\_\_\_\_



sing - in' a song,\_\_\_\_ } side by side.  
shar - in' our load,\_\_\_\_ }  
sing - in' a song,\_\_\_\_ }



Through all kinds of wea - ther, what if the sky should fall? Just as



long as we're to - geth - er, it does - n't mat - ter at all. 3. When they've

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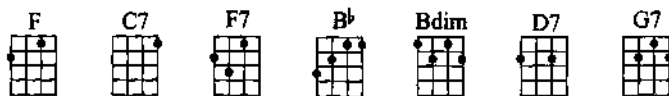
# Sidewalks Of New York

Words and Music by  
CHARLES B. LAWLOR and  
JAMES W. BLAKE

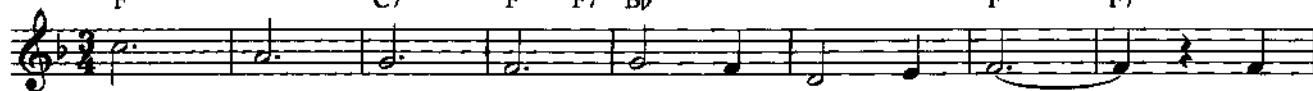
FIRST NOTE



Bright Shuffle



F C7 F F7 Bb F F7



East side, west side, all a - round the town, the



tots sang "Ring a - round Ros - ie, Lon - don Bridge is fall - ing down."



Boys and girls to - geth - er, me and Ma - mie O' Rourke



tripped the light fan - tas - tic on the side-walks of New York

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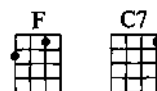
# Simple Gifts

Traditional Shaker Hymn

FIRST NOTE



Sweetly



F C7



'Tis a gift to be sim-ple, 'tis a gift to be free, 'tis a gift to come down to



where we ought to be. And when we find our-selves in the place just right, 'twill be in the val-ley of



love and de-light. When true sim-ple-i-ty is gained, to bow and to bend we won't be a-shamed. To



turn, turn, will be our de-light, 'til by turn-ing and turn-ing we come a-round right.

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# Sing

Words and Music by  
JOE RAPOSO

FIRST NOTE



Moderately

G Am Dm G7 Cmaj7 Em7 A7 D7 B7 Gmaj7

Sing! Sing a song. Sing out loud, sing out strong.

G7 Cmaj7 G Em7 A7

Sing of good things, not bad; sing of hap-py, not

Am D7 G Am G

sad. Sing! Sing a song. Make it sim-ple to

Dm G7 Cmaj7 B7

last your whole life long. Don't wor-ry that it's not good e-nough for

Em7 A7 Am D7 G D7

an-y-one else to hear. Sing! Sing a song!

G Gmaj7 Am

La la do la da. La da la do la da. La da da la do la da.

G Gmaj7 Am

La do la da. La da la la da. Lo da da la do lo da.

G Gmaj7 Am

La la do la da. La da la do la da. La da da la do la da.

*Repeat ad lib. and fade*

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# Sixteen Tons

Words and Music by  
MERLE TRAVIS

FIRST NOTE



Moderately

Dm



1. Some peo - ple say a man is made out of mud; a  
born one morn - in' when the sun did - n't shine, I  
born one morn - in' it was driz - zling rain,  
see me com - in', bet - ter step a - side, a



poor man's made out of mus - cle and blood.  
picked up my shov - el and I walked to the mine. I load - ed  
fight - in' and trou - ble are my mid - dle name. I was  
lot - ta men did - n't a lot - ta men died.

Gm



Mus - cle and blood and skin and bones, a  
six - teen tons of num - ber nine coal and the  
raised in a cane - brake by an ole ma - ma lion, cain't no  
One fist of i - ron, the oth - er of steel; if the

Bb7

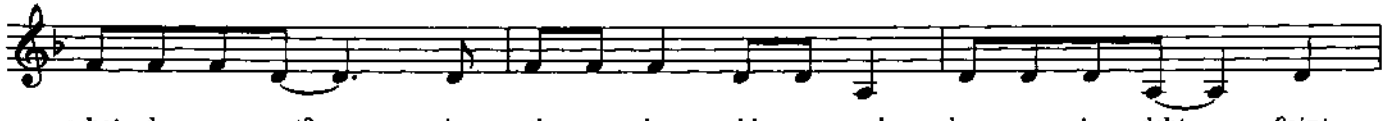
Dm

Dm



mind that's weak and a back that's strong. You load  
straw - boss said "Well - a bless my soul." You load  
high - toned wom - an make me walk the line. You load  
right one don't - a get you, then the left one will. You load

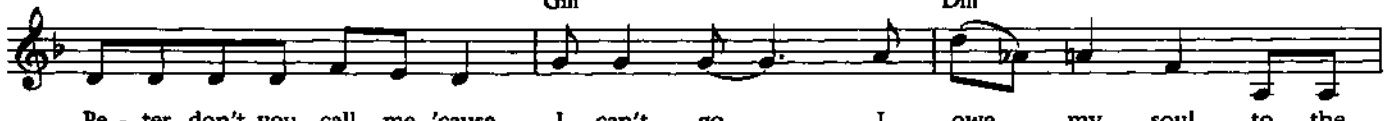
six - teen tons,



what do you get? An - oth - er day old - er and deep - er in debt. Saint

Gm

Dm



Pe - ter, don't you call me, 'cause I can't go, I owe my soul to the

[1., 2., 3.]

4.



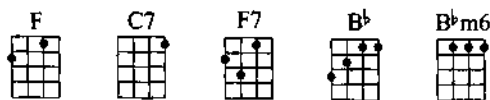
com - pa - ny store.  
2. I was  
3. I was  
4. If you

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# The Sloop John B.

Traditional

FIRST NOTE



Calypso

Oh, we came on the Sloop John B. my grand - fa - ther and me,  
'round Nas - sau town we did roam. Drink-in' all night, we got in a  
fight. Oh, I feel so break up, I wan-na go home.

## Additional Lyrics

*Chorus: (same chords as verse)*

So hoist up the John B. sails,

see how the mainsail sets.

Send for the captain ashore, let me go home.

Let me go home, let me go home.

I feel so break up, I wanna go home.

2. The first mate, oh, he got drunk,  
broke up the people's trunk,  
Constable had to come and take him away.  
Sheriff John Stone, please leave me alone.  
I feel so break up, I wanna go home.

*Chorus*

3. The poor cook, oh, he got fits,  
throw away all of the grits,  
then he took and eat up all of my corn.  
Let me go home, I want to go home.  
This is the worst trip I've ever been on.

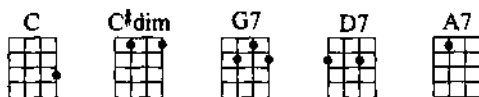
*Chorus*

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# Song Of The Islands

Words and Music by  
CHAS. E. KING

FIRST NOTE



Moderately, in a flowing style

1. Ha - wai - ian isles of beau - ty, where skies are blue and love is true; where balm - y  
val - leys with their rain - bows, your moun - tains green, the a - zure sea. Your fra - grant  
airs and gold - en moon-light ca - ress the wav - ing palms of Ho - no - lu - lu. 2. Your  
flow'rs, en - chant - ing mu - sic u - nite and sing a - lo - ha oe to me.

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# Smiles

Words by  
J. WILL CALLAHAN

Music by  
LEE S. ROBERTS

FIRST NOTE



*Liltingly*



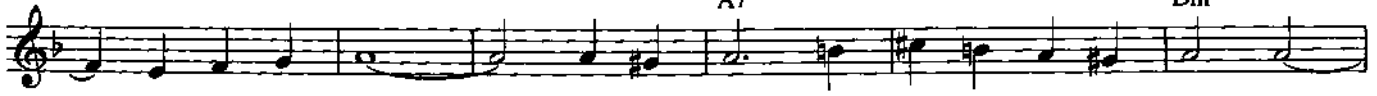
C7



F



There are smiles that make us hap - py, there are smiles



that make us blue, there are smiles that steal a - way the tear - drops



as the sun - beams steal a - way the dew. There are smiles that have a ten - der



mean - ing that the eyes of love a - lone may see, and the smiles that



fill my life with sun - shine are the smiles that you give to me.

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# Some Folks

Words and Music by  
STEPHEN FOSTER

FIRST NOTE



Moderately Fast



**C** **G7**

1. Some folks like to sigh, some folks do,  
 2. Some folks fear to smile, some folks do,  
 3. Some folks fret and scold, some folks do,  
 4. Some folks get gray hairs, some folks do,  
 5. Some folks toil and save, some folks do,

**C** **G7** **C**

some folks do;— some folks long to die, but that's not me nor you.  
 some folks do;— oth - ers laugh through guile, but that's not me nor you.  
 some folks do; they'll soon be dead and cold, but that's not me nor you.  
 some folks do;— brood - ing o'er their cares, but that's not me nor you.  
 some folks do;— to buy themselves a grave, but that's not me nor you.

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

Long live the mer - ry mer - ry heart that laughs by night and

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

day like the Queen of Mirth, no mat - ter what some folks say.

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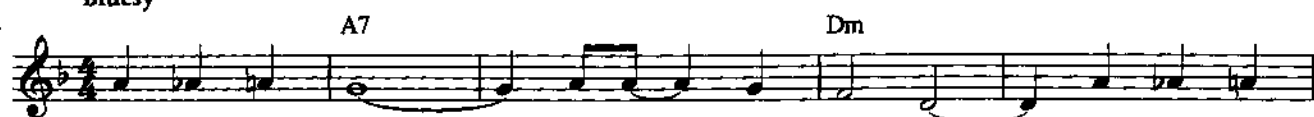
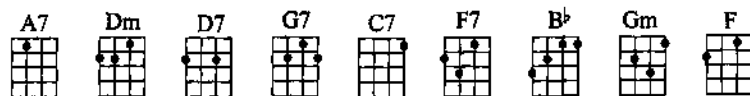
# Some Of These Days

Words and Music by  
SHELTON BROOKS

FIRST NOTE



Bluesy



Some of these days\_\_\_\_\_ you'll miss me, hon - ey,\_\_\_\_\_ some of these



days\_\_\_\_\_ you're gon - na be so lone - ly.\_\_\_\_\_ You'll miss my



hug - ging,\_\_\_\_\_ you're gon - na miss my kiss - ing,\_\_\_\_\_ you're gon - na miss me



hon - ey,\_\_\_\_\_ when I'm far a - way.\_\_\_\_\_ I feel so lone - ly\_\_\_\_\_



\_\_\_\_\_ for you on - ly,\_\_\_\_\_ 'cause you know, hon - ey,\_\_\_\_\_ you've had your



way.\_\_\_\_\_ And when you leave me,\_\_\_\_\_ you're gon - na grieve me,\_\_\_\_\_



\_\_\_\_\_ you'll miss your lit - tle ba - by,\_\_\_\_\_ yes, some of these days.\_\_\_\_\_

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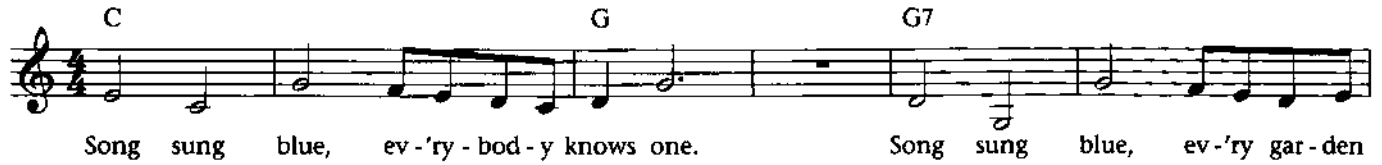
# Song Sung Blue

Words and Music by  
NEIL DIAMOND

FIRST NOTE



Swing feel



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# Stand By Me

Words and Music by JERRY LEIBER,  
MIKE STOLLER and BEN E. KING

FIRST NOTE



Moderately, with a beat

When the night sky has come and the land is  
that we look up - on should tum-ble and

dark fall and the moon is the on - ly light we see,  
and the moun - tains should crum-ble in - to the sea,

oh, I won't be a - fraid no, I won't be a -  
I won't cry, I won't cry, no, I won't shed a

fraid } just as long as you stand, stand by me. So dar - ling, dar - ling  
tear }

stand by me, stand by me, oh, stand,

stand by me, stand by me. If the Dar-ling

stand by me stand by me oh stand

stand by me stand by me. When - ev - er I'm in trou - ble won't you

*Repeat and fade*

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# Strangers In The Night

Words by  
CHARLES SINGLETON  
and EDDIE SNYDER

Music by  
BERT KAEMPFFERT

FIRST NOTE



Moderately slow

D

Stran - gers in the night \_\_\_\_\_ ex - chang - ing glanc - es,  
won-d'ring in the night \_\_\_\_\_ what were the chanc - es we'd be shar - ing love \_\_\_\_\_  
\_\_\_\_\_ be - fore the night was through. \_\_\_\_\_ Some - thing in your eyes \_\_\_\_\_  
\_\_\_\_\_ was so in - vit - ing, some - thing in your smile \_\_\_\_\_ was so ex - cit - ing,  
some - thing in my heart \_\_\_\_\_ told me I must have you. \_\_\_\_\_  
Stran-gers in the night, \_\_\_\_\_ two lone - ly peo - ple we were stran-gers in the night \_\_\_\_\_  
\_\_\_\_\_ up to the mo - ment when we said our first "hel - lo," \_\_\_\_\_ lit - tle did we know  
love was just a glance a - way, a warm em - brac - ing dance a - way. And

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D

ev - er since that night, we've been to - geth - er, lov - ers at first sight

Em A7 D

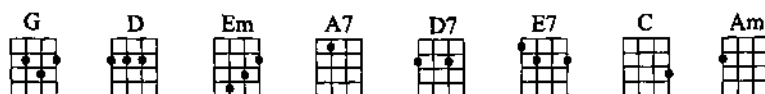
— in love for - ev - er, it turned out so right for stran - gers in the night.

## The Star Spangled Banner

Words by  
FRANCIS SCOTT KEY

Music by  
JOHN STAFFORD SMITH

FIRST NOTE



Stately

Oh, — say, can you see, by the dawn's ear - ly light, what so  
stripes and bright stars, through the per - il - ous fight, o'er the

G D G

proud - ly we hailed at the twi - light's last gleam - ing? Whose broad  
ram - parts we watched were so gal - lant - ly stream - ing? And the

G D G

rock - et's red glare, the bombs burst - ing in air gave proof through the

D G Em A7 D D7 G C E7

night that our flag was still there. Oh, say does that — star span - gled

Am G D D7 G D7 G Em G D7 G

ban - ner — yet — wave — o'er the land — of the free and the home of the brave.

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# Sunny Afternoon

Words and Music by  
RAY DAVIES

FIRST NOTE



Moderately

Am G7 C E7 A7 D7

The tax - man's tak - en all my dough, and left me in my  
My girl - friend's run off with my car, and gone back to her

G7 E7 Am

state - ly home, — laz - ing on a sun - ny aft - er - noon. And I can't  
ma and pa, — tell - ing tales of drunk - en - ness and cruel - ty Now I'm

G7 C G7 E7

sail my yacht, he's tak - en ev - 'ry - thing I've got. — All I've got's this  
sit - ting here sip - ping at my ice - cold beer, — laz - ing on a

Am A7

sun - ny af - ter - noon. Save me, save me, save me from this  
sun - ny af - ter - noon. Help me, help me, help me sail a -

D7 G7 C

squeeze; — I've got a big fat mom - ma tryin' to break — me.  
way; — you give me two good rea - sons why I ought to stay.

E7 Am D7 Am D7

And I love to live so plea - sant - ly, live this life of lux - u - ry, —  
'Cause I love to live so plea - sant - ly, live this life of lux - u - ry, — }

C E7 Am

laz - ing on a sun - ny af - ter - noon, — in sum - mer - time, —

in sum - mer - time, — in sum - mer - time. —

# Surfin' U.S.A.

Words and Music by  
CHUCK BERRY

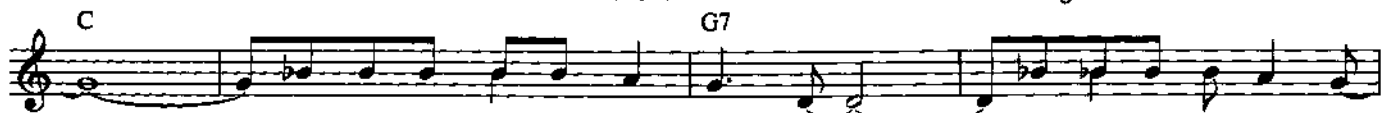
FIRST NOTE



Solid Shuffle Beat



1. If ev - 'ry - bod - y had an o - cean a - cross the U. S. A.,  
2. route we're gon - na take real soon.



then ev - 'ry - bod - y'd be surf - in' like Cal - i - for - ni - a.  
We're wax - in' down our surf - boards, we can't wait for June.



You'd see them wear - in' their bag - gies,  
We'll all be gone for the sum - mer,



— huar - a - chi san - dals too: a bush - y, bush - y blonde hair - do,  
— we're on sa - fa - ri to stay. Tell the teach - er we're surf - in',



— surf - in' U. S. A. You'll catch 'em surf - in' at Del Mar  
— surf - in' U. S. A. At Hag - ger - ty's and Swam - i's,



— Ven - tur - a Coun - ty Line, San - ta Cruz and Tres - tles.  
— Pac - if - ic Pal - i - sades, San O - no - fre and Sun - set,



— Aus - tra - lia's Nar - ra - been, all o - ver Man - hat - tan  
— Re - don - do Beach, L. A., all o - ver La Joll - a,



— and down Do - he - ny way. Ev - 'ry - bod - y's gone surf - in',  
— at Wai - me - a Bay. Ev - 'ry - bod - y's gone surf - in',



— surf - in' U. S. A. We'll all be plan - nin' out a  
— surf - in' U. S. A.

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# Sunrise, Sunset

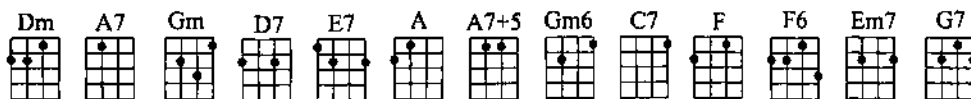
Words by  
SHELDON HARNICK

Music by  
JERRY BOCK

FIRST NOTE



Moderately Slow



**1.** Is this the lit - tle girl I car - ried? Is this the  
**2.** Now is the lit - tle boy a bride - groom. Now is the

lit - tle boy at play? I don't re - mem - ber grow - ing old -  
lit - tle girl a bride. Un - der the can - o - py I see

er, when did they? When did she get to be a  
them, side by side. Place the gold ring a - round her

beau - ty? When did he grow to be so tall?  
fin - ger, share the sweet wine and break the glass.

Was - n't it yes - ter - day when they were small?  
Soon the full cir - cle will have come to pass.

**Chorus**

Sun - rise, sun - set, sun - rise,

sun - set, swift - ly flow the days. Seed - lings turn

o - ver - night to sun - flow'rs, blos - som - ing e - ven as we gaze.

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Dm Gm6 Dm A7 Dm Gm6 Dm A7 Dm Gm6 Dm Gm6  
 Sun - rise, sun - set, sun - rise, sun - set, swift - ly fly the  
 years. One sea - son fol - low - ing an - oth - er, lad - en with  
 A7 A7+5 1. Dm 2. Dm  
 hap - pi - ness and tears. tears.

## Swanee

Words by  
IRVING CAESAR

Music by  
GEORGE GERSHWIN

FIRST NOTE



Moderately



C C+ F Dm G#7 G7  
 1. Swan - ee, how I love you, how I love you, my  
 2. Mam - my's wait - ing for me, pray - ing for me down  
 Dm C G#7  
 dear old the Swan - ee. I'd give the world to  
 by the Swan - ee. The folks up north will  
 1. F G7 C G7  
 be a - mong the folks in D - I - X - I - E - ven now my  
 2. F G7 C  
 see me no more when I go to the Swan - ee shore.

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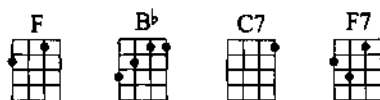
# Swing Low, Sweet Chariot

Traditional Spiritual

FIRST NOTE



Flowing



Swing low sweet char - i - ot, com - in' for to car - ry me home; swing low sweet char - i - ot, com - in' for to car - ry me home.

I looked o - ver Jor - dan and  
If you get there be -

what did I see? Com - in' for to car - ry me home, a band of an - gels  
fore I do, com - in' for to car - ry me home, tell all my friends I'm

1. com - in' af - ter me, com - in' for to car - ry me home. Swing  
a - com - in' too, com - in' for to car - ry me home.

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# Tell Me Why

American Folksong

FIRST NOTE



Moderately slow



1. Tell me why the stars do shine, tell me why the  
2. Be - cause God made the stars to shine, be - cause God made the

i - vy twines. Tell me why the skies are blue,  
i - vy twine. Be - cause God made the skies so blue,

1. and I will tell you why I love you.  
be - cause God made you, that's why I love you.

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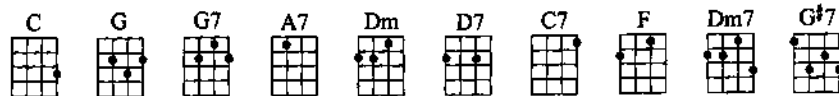


# Take Me Out To The Ballgame

Lyrics by  
JACK NORWORTH

Music by  
ALBERT VON TILZER

FIRST NOTE



Moderately

Take me out to the ball - game, take me out with the crowd.\_\_\_\_\_

Buy me some pea - nuts and Crack - er - Jack, I don't care if I

nev - er get back. Let me root, root, root for the home - team, if

they don't win it's a shame.\_\_\_\_\_ For it's one, two,

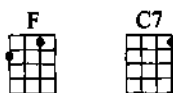
three strikes, you're out at the old ball - game.\_\_\_\_\_

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## Taps

Traditional

FIRST NOTE



Slowly

Day is done, gone the sun, from the lake, from the hills, from the

sky, all is well, safe - ly rest, God is nigh.\_\_\_\_\_

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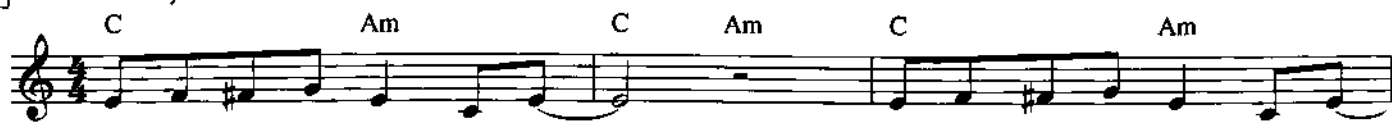
# That Hawaiian Melody

Words and Music by  
JIM BELOFF

FIRST NOTE



Dreamily



1. From the land of sand and sea\_\_\_\_  
2. Gold - en sun and sil - ver rain,\_\_\_\_

I brought home a mem - o - ry,\_\_\_\_  
blue and em - 'rald is - land chain,\_\_\_\_



and it won't stop haunt - ing me,\_\_\_\_  
lin - ger like a sweet re - frain,\_\_\_\_



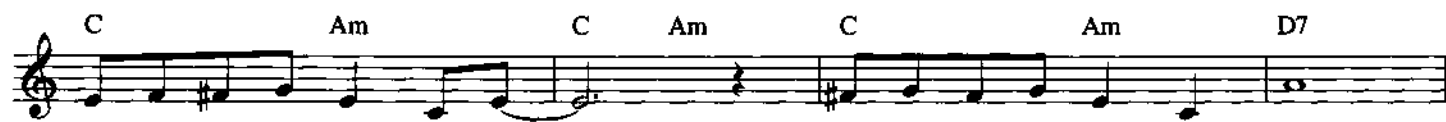
that Ha - wai - ian mel - o - dy.  
that Ha - wai - ian mel - o - dy. That warm and gen - tle



is - land greet-ing had me from the start.\_\_\_\_ Ev - er since, it's



been re - peat - ing deep with - in my heart.



Palm trees sway a - gainst the moon,\_\_\_\_ call - ing me to come back soon.



Such a charm-ing lit - tle tune, that Ha - wai - ian mel - o - dy.

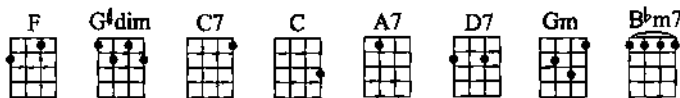
# That's Amoré

(That's Love)

Words by  
JACK BROOKS

Music by  
HARRY WARREN

FIRST NOTE



Moderately



When the moon hits your eye like a big piz - za pie, that's a -  
When the stars make you drool just like pas - ta fa - zool, that's a -



mor - é. When the world seems to shine like you've  
mor - é. When you dance down the street with a

To Coda



had too much wine, that's a - mor - é. Bells will ring, ting - a - ling - a -  
cloud at your



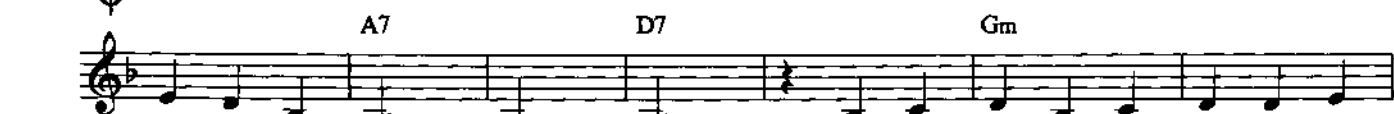
ling, ting - a - ling - a - ling, and you'll sing "Vee - ta bel - la." Hearts will



play, tip-py-tip-py - tay, tip-py-tip-py - tay like a gay tar - an - tel - la.

D.C. al Coda

Coda



feet, you're in love. When you walk in a dream but you



know you're not dream - ing, sig - nor - é, scuz - za me, but you



see, back in old Na - po - li, that's a - mor - é.

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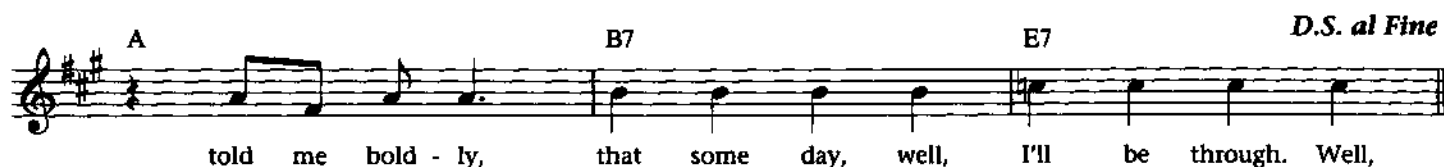
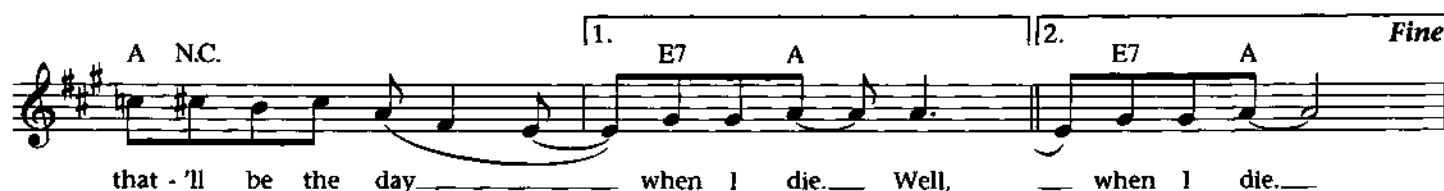
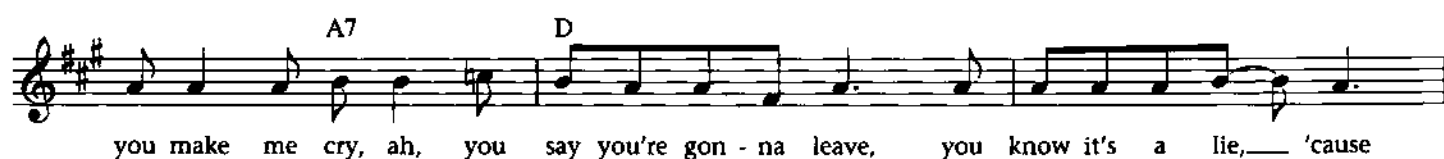
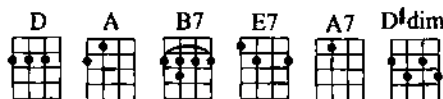
# That'll Be The Day

Words and Music by  
JERRY ALLISON, NORMAN PETTY  
and BUDDY HOLLY

FIRST NOTE



With a beat



# There's A Kind Of Hush

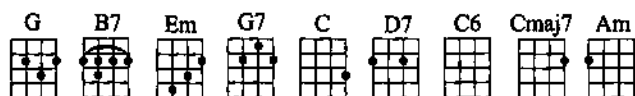
## (All Over The World)

Words and Music by LES REED  
and GEOFF STEPHENS

FIRST NOTE



Medium



1. There's a kind of hush all o-ver the world to-night  
two of us and no-bod-y else in sight.

all o-ver the world you can hear the sounds of lov-ers in love, you  
there's no-bod-y else and I'm feel-ing good.

know what I mean. 2. Just the just hold-ing you tight. So

lis-ten ver-y care-ful-ly, clos-er now and you will see what I mean,

it is-n't a dream. The on-ly sound that you will hear is

when I whis-per in your ear, I love you for-ev-er and ev-er.

There's a kind of hush all o-ver the world to-night,

all o-ver the world you can hear the sounds of lov-ers in love.

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# These Boots Are Made For Walkin'

Words and Music by  
LEE HAZLEWOOD

FIRST NOTE



Brightly, with a beat

A



You keep say-in'— you got some - thin' for me,  
You keep ly - in'— when you ought-a be "truth - in',"

some - thin' you call  
you keep los - in'

D



love but con - fess:  
when you ought-a not bet.

You been mess - in'— where you should - n't be  
You keep "same - in'"— when you ought - a be

A



mess - in'  
chang - in'.

and now some-one else— is get - tin' all— your best. }  
Now what's right is right, but you ain't been— right yet. }



C

A

C

A



These boots are made— for walk - in', 'n' that's just what they'll do,—

C

A N.C.

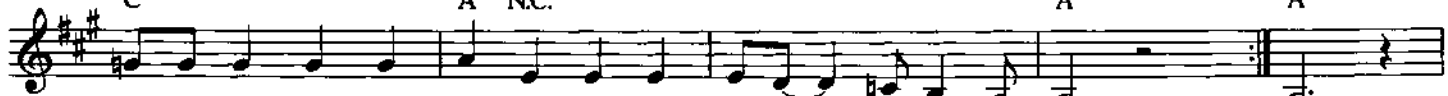
1.

A

*Fine*

2.

A



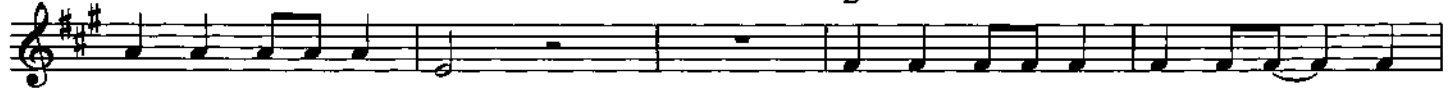
one of these days, these boots are gon - na walk all— o - ver you.—



You keep play-in'— where you should - n't be play - in'.

You keep think - in'

D



that you'll nev - er get burned.

I just found me a brand new box— of

A

*D.S. al Fine*



match-es,

and what { he } knows— you ain't got time— to learn.

These

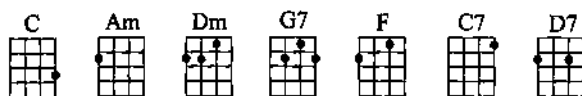
# 26 Miles (Santa Catalina)

Words and Music by  
GLEN LARSON and  
BRUCE BELLAND

FIRST NOTE



Moderately



C Am Dm G7 C Am Dm G7

Twen-ty-six miles a - cross the sea, San-ta Cat-a - li - na is a - wait-in' for me,

C Am Dm G7 C Am Dm G7

San-ta Cat-a - li - na, the is - land of ro - mance, ro - mance, ro - mance, ro - mance.

C Am Dm G7 C Am Dm G7

Wa-ter all a-round it ev - 'ry - where, trop - i - cal trees and the salt - y air, but for

C Am Dm G7 C F C C7 F G7

me the thing that's a - wait-in' there's ro - mance. { It seems so dis - tant,  
A trop - i - cal hea - ven

C Am F G7 C C7 F G7

twen-ty-six miles a-way, rest-in' in the wa-ter se - rene. Think I'd work for an - y-one,  
out in the o - cean, cov-ered with trees and girls. If I have to swim I'd

C Am D7 G7

e - ven the Na - vy, who would float me to my is - land dream.  
do it for - ev - er 'til I'm gaz - in' on those is - land pearls.

C Am Dm G7 C Am

Twen-ty - six miles, so near, yet far I'd swim with just some wa - ter - wings and  
For - ty kil - o - me-ters in a leak - y old boat, an - y old thing that'll

Dm G7 C Am Dm G7

my gui - tar I can leave the wings, but I'll need the gui - tar for ro - mance,  
stay a - float. When we ar - rive we'll all pro - mote ro - mance,

C Am Dm G7

1. ro - mance, ro - mance, ro - mance.  
ro - mance, ro - mance, ro - mance.

2. Dm G7 C

ro - mance.

# This Land Is Your Land

Words and Music by  
WOODY GUTHRIE

FIRST NOTE



Moderately

Chorus

F

C



This land is your land, this land is my land

G7

C



from Cal - i - for - nia to the New York is - land

F

C



From the red - wood forest to the gulf stream wa - ters;

G7

C



this land was made for you and me

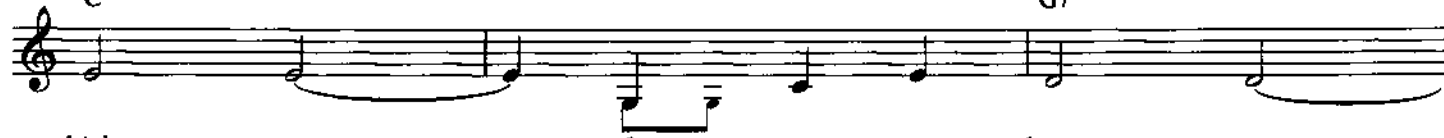
F



1. As I was walk - ing that rib - bon of  
2. I've roamed and ram - bled and I fol - lowed my  
3. When the sun comes shin - ing then I was

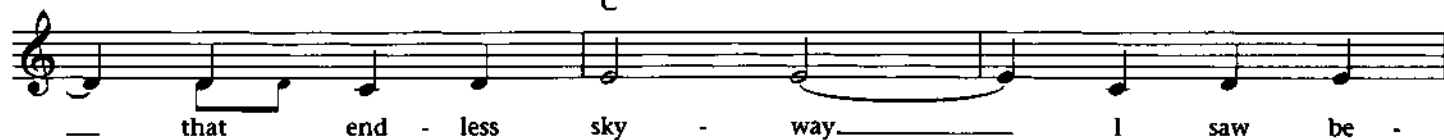
C

G7



high - way I saw a - bove me  
foot - steps to the spark - ling sands of  
stroll - ing and the wheat - fields wav - ing

C



that end - less sky - way I saw be -  
her dia - mond des - erts and all a -  
and the dust clouds roll - ing A voice was

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F C

low me that gold - en val - ley,  
 round me a voice was sound - ing;  
 chant - ing as the fog was lift - ing;

G7 C

this land was made for you and me. This land is

### Additional Lyrics

4. In the squares of the cities, by the shadow of the steeples,  
 in the relief office, I saw my people.  
 And some were stumbling and some were wondering if  
 this land was made for you and me.

*Chorus*

5. As I went rambling that dusty highway,  
 I saw a sign that said, "Private Property."  
 But on the other side it didn't say nothing—  
 that side was made for you and me.

*Chorus*

6. Nobody living can ever stop me,  
 as I go walking my freedom highway.  
 Nobody living can make me turn back—  
 this land was made for you and me.

*Chorus*

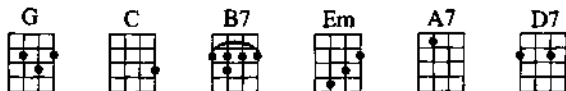
## This Little Light Of Mine

Traditional

FIRST NOTE



With a Gospel Feel



G

1. This lit - tle light of mine, I'm gon - na let it shine,  
 2. I've got the light of grace, I'm gon - na let it shine,  
 3. We've got the light of love, we're gon - na let it shine,

C

G

this lit - tle light of mine, I'm gon - na let - it shine,  
 I've got the light of grace, I'm gon - na let it shine,  
 we've got the light of love, we're gon - na let it shine,

B7

Em

this lit - tle light of mine, I'm gon - na let it shine. Let it shine,  
 I've got the light of grace, I'm gon - na let it shine. Let it shine,  
 we've got the light of love, we're gon - na let it shine. Let it shine,

A7

D7

1., 2.  
G

3.  
G

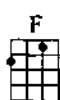
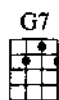
let it shine, let it shine,  
 let it shine, let it shine,  
 let it shine, let it shine,

# There Is A Tavern In The Town

FIRST NOTE



Moderately



Traditional Drinking Song

There is a tav - ern in the town, in the town, and there my  
 dieu, a - dieu, kind friend a - dieu, yes a - dieu I can no  
 true love sits him down, sits him down, and drinks his wine as mer - ry as can  
 long - er stay with you, stay with you, I'll hang my heart on a weep - ing wil - low  
 be and nev - er, nev - er thinks of me. } Fare thee well, for I must leave thee, do not  
 tree, and may the world go well with thee. }  
 let this part - ing grieve thee, for re - mem - ber that the best of friends must part, must part. A -

*D.S. al fine*

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# This Train

Traditional

FIRST NOTE



With spirit

D



1. This train is bound for glo - ry, this train. This train is bound for glo - ry,  
 2.-3. See additional lyrics  
 this train. This train is bound for glo - ry, don't ride noth - in' but the  
 right - eous and the ho - ly. This train is bound for glo - ry, this train. this train.

1., 2. D  
 3. D

## Additional Lyrics

2. This train don't carry no gamblers, this train. (2x)  
 This train don't carry no gamblers,  
 no hypocrites, no midnight ramblers.  
 This train is bound for glory, this train.
3. This train is built for speed now, this train. (2x)  
 This train is built for speed now;  
 fastest train you ever did see.  
 This train is bound for glory, this train.

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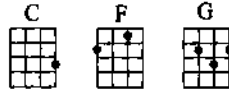
# Three Little Birds

Words and Music by  
BOB MARLEY

FIRST NOTE



Moderate slow Reggae



**C**

Don't wor - ry a - bout a thing, 'cause

**F** **C**

ev - 'ry lit - tle thing gon - na be al - right. Sing - in', "Don't

wor - ry a - bout a thing, 'cause

**F** **C** **3**

ev - 'ry lit - tle thing gon - na be al - right. Rise up this

**G** **C**

morn - ing, smiled with the ris - ing sun. Three lit - tle birds pitch by my

**F** **C**

door - step, sing - in' sweet songs of mel - o - dies

**G** **F** **1. C**

pure and true, say - in', "This is my mes - sage to you - u - u." Sing - in', "Don't

**2. C** **C**

u - u." Sing - in', "Don't wor - ry a - bout a thing, 'cause

**F** **C** **Repeat and Fade**

ev - 'ry lit - tle thing gon - na be al - right. Sing - in', "Don't

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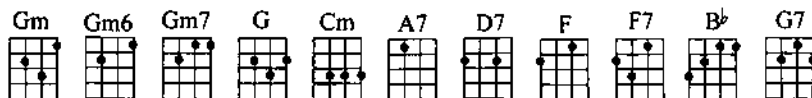
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# Those Were The Days

Words and Music by  
GENE RASKIN

FIRST NOTE



Freely



1. Once up - on a time there was a tav - ern
2. Then the bu - sy years went rush - ing by us.
3. Just to - night I stood be - fore the tav - ern,
4. Through the door there came fa - mil - iar laugh - ter,

We

I



where we used to raise a glass or two.  
lost our star - ry no - tions on the way.  
noth - ing seemed the way it used to be.  
saw your face and heard you call my name.

Re - mem - ber how we laughed a - way the  
If by chance I'd see you in the  
In the glass I saw a strange re -  
Oh, my friends we're old - er but no



hours, — and dreamed of all the great things we would do.  
tav - ern, we'd smile at one an - oth - er and we'd say:  
flec - tion. Was that lone - ly fel - low real - ly me?  
wis - er, for in our hearts the dreams are still the same.

Those were the

A Tempo



days, my friend, — we thought they'd nev - er end. — We'd sing and dance for -



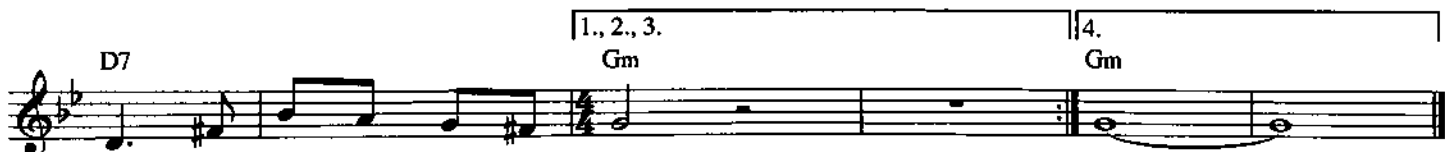
ev - er and a day. We'd live the life we choose, — we'd fight and



nev - er lose, — for we were young and sure — to have our way.



La la la la la la, — la la la la la la, — those were the



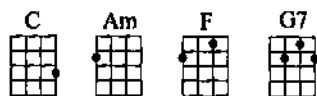
days, oh yes, those were the days.

days. —

# The Times They Are A-Changin'

Words and Music by  
BOB DYLAN

FIRST NOTE



Moderately

C Am F C

Come ga - ther 'round peo - ple, wher - ev - er you roam \_\_\_\_\_ and ad -

Am F G7 C

mit that the wa - ters a - round you have grown, and ac - cept it that

Am F C

soon you'll be drenched to the bone \_\_\_\_\_ if your time to you is worth

G7

sav - in', \_\_\_\_\_ then you'd bet - ter start swim - min' or you'll sink like a

C G7 C

stone, for the times they are a - chang - in'! \_\_\_\_\_ (Come)

## Additional Lyrics

2. Come writers and critics who prophesize with your pen,  
and keep your eyes wide, the chance won't come again,  
and don't speak too soon for the wheel's still in spin,  
and there's no tellin' who that it's namin',  
for the loser now will be later to win,  
for the times they are a-changin'.

3. Come senators, congressmen, please heed the call  
don't stand in the doorway, don't block up the hall.  
For he that gets hurt will be he who has stalled.  
There's a battle outside and it's ragin'.  
It'll soon shake your windows and rattle your walls,  
for the times they are a-changin'.

4. Come mothers and fathers throughout the land,  
and don't criticize what you can't understand.  
Your sons and your daughters are beyond your command,  
your old road is rapidly agin'.  
Please get out of the new one if you can't lend your hand,  
for the times they are a-changin'.

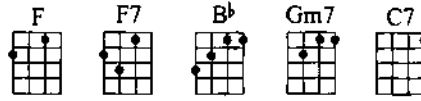
5. The line it is drawn, the curse it is cast.  
The slow one now will later be fast.  
As the present now will later be past,  
the order is rapidly fadin'.  
And the first one now will later be last,  
for the times they are a-changin'.

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# Tie Me Kangaroo Down Sport

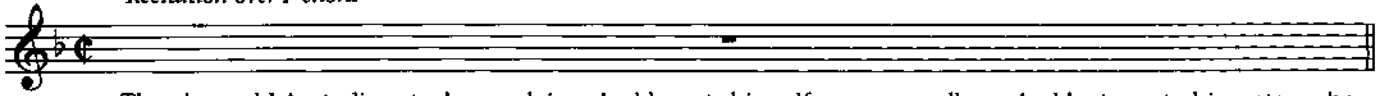
Words and Music by  
ROLF HARRIS

FIRST NOTE



Moderately

Recitation over F chord



There's an old Australian stockman, dying. And he gets himself up on one elbow. And he turns to his mates, who are gathered 'round him and he says:



1. Watch me wal - la - bys feed, mate, watch me wal - la - bys feed.  
2. Keep me cock - a - too cool, Curl, keep me cock - a - too cool.  
3. Take me ko - a - la back, Jack, take me ko - a - la back.  
4. Mind me plat - y - pus duck, Bill, mind me plat - y - pus duck.



They're a dan - ger - ous breed, mate, so watch me wal - la - bys  
Don't go act - ing the fool, Curl, just keep me cock - a - too  
He lives some - where out on the track, Mac, so take me ko - a - la  
Don't let him go run - ning amok, Bill, mind me plat - y - pus



feed.  
cool.  
back.  
duck.

Al - to - geth - er now! Tie me kan - ga - roo down sport,



tie me kan - ga - roo down. Tie me kan - ga - roo down, sport,



tie me kan - ga - roo down. Al - to - geth - er now! down.

## Additional Lyrics

5. Play your didgeridoo, Blue,  
play your didgeridoo.  
Keep playing 'til I shoot thro', Blue,  
Play your didgeridoo.

Altogether now!

6. Tan me hide when I'm dead, Fred,  
tan me hide when I'm dead.  
So we tanned his hide when he died, Clyde,  
(Spoken) and that's it hanging on the shed.

Altogether now!

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# Tiny Bubbles

Words and Music by  
LEON POBER

FIRST NOTE



Moderately



Ti - ny bub - bles (ti - ny bub - bles) in the wine (in the wine) make me hap - py (make me hap - py) make me feel fine (make me feel fine.) Ti - ny bub - bles (ti - ny bub - bles) make me warm all o - ver with a feel - in' that I'm gon - na love you 'til the end of time.

*Fine*

1. So, here's to the gold - en moon, and  
2. So, here's to the gin - ger lei I

here's to the sil - ver sea; and most - ly, here's a  
give to you to - day; and here's a kiss that

toast to you and me Ti - ny  
will not fade a - way

*Third time D.C. al Fine*

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# Tonight You Belong To Me

Words by  
BILLY ROSE

Music by  
LEE DAVID

FIRST NOTE



Not too slow—play with a lilt



1. I know you be - long to some bod - y  
2. though we're a - part, you're part of my  
3. know with the dawn that you will be

new; but to - night you be - long to me.  
heart and to - night you be - long to me.  
gone, but to - night you be - long to

1. C D7 2. Fm Cm6

Al - 'Way down by the stream, how sweet it will

seem once more just to dream in the moon - light. My hon - ey, I

Coda G C N.C. G N.C.

me. Just to lit - tle old me!

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Coulson/Hodgman  
F A# DG  
C C7 F Fm  
C G7 C C  
Fm Fm Fm Fm  
C C G





# 

Words and Music by  
GUS KAHN, ERNIE ERDMAN,  
DAN RUSSO and TED FIORITO

FIRST NOTE



Moderately



1. Toot, toot, Toot - sie, good - bye!  
2. Kiss me, Toot - sie, and then

Toot, toot,  
do it



Toot - sie, don't cry  
o - ver a - gain.

The choo-choo train that takes



me a - way from you, no words can tell how sad it makes me.

*D.C. at Coda*

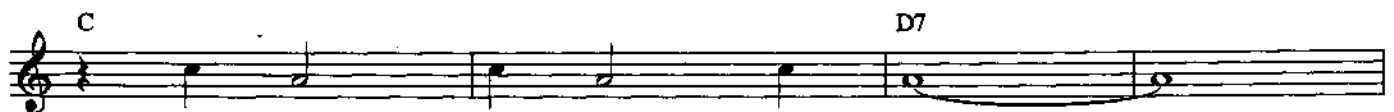
**Coda**  
F7



Watch for the mail, I'll nev - er fail, if



you don't get a let - ter then you'll know I'm in jail.



Tut, tut, Toot - sie, don't cry,



toot, toot, Toot - sie, good - bye!

# Try To Remember

Words by  
TOM JONES

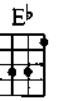
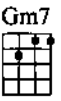
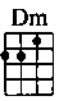
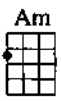
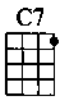
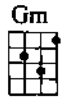
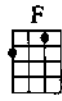
Music by  
HARVEY SCHMIDT

FIRST NOTE



Tenderly

F



Gm

C7

Try to re - mem - ber the kind of Sep - tem - ber when  
Try to re - mem - ber when life was so ten - der that  
Deep in De - cem - ber it's nice to re - mem - ber, al -

F

Gm

C7

F

life was slow and oh, so mel - low. Try to re -  
no - one wept ex - cept the wil - low. Try to re -  
though you know the snow will fol - low. Deep in De -

Gm

C7

F

mem - ber the kind of Sep - tem - ber when grass was  
mem - ber when life was so ten - der that dreams were  
cem - ber, it's nice to re - mem - ber with - out a

Gm

C7

Am

green and grain was yel - low. Try to re -  
kept be - side your pil - low. Try to re -  
hurt the heart is hol - low. Deep in De -

Dm

Gm7

C7

Fmaj7

mem - ber the kind of Sep - tem - ber when you were a  
mem - ber when life was so ten - der that love was an  
cem - ber it's nice to re - mem - ber the fire of Sep -

Bbmaj7

Eb

C7

F

ten - der and cal - low fel - low. Try to re - mem - ber and  
em - ber a - bout to bil - low. Try to re - mem - ber and  
tem - ber that made us mel - low. Deep in De - cem - ber our

Gm

C7

F

if you re - mem - ber, then fol - low, } fol - low, fol - low,  
if you re - mem - ber, then fol - low, }  
hearts should re - mem - ber and fol - low, }

1., 2.

C7

3.

F

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low. fol - low.

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# Under The Boardwalk

Words and Music by  
ARTIE RESNICK and  
KENNY YOUNG

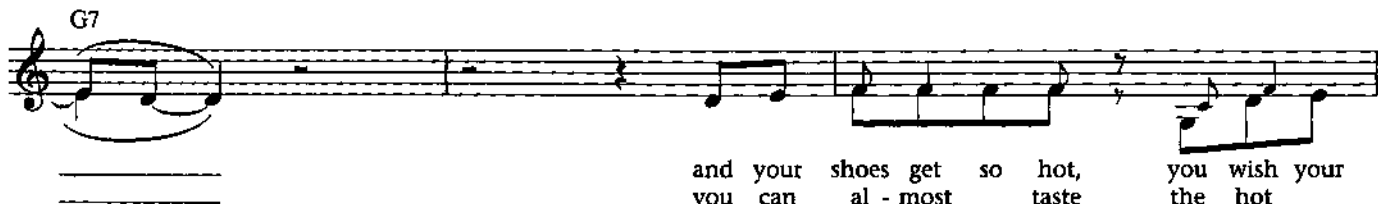
FIRST NOTE



Moderately, with a beat



1. Oh, when the sun beats down\_ and burns the tar up - on the roof,\_  
(2.) park you hear\_ the hap - py sound of a car - ou - sel,\_



and your shoes get so hot, you wish your  
you can al - most taste the hot



tired feet\_ were fire - proof.  
dogs and french - fries they sell.

Un - der the board - walk,  
Un - der the board - walk,

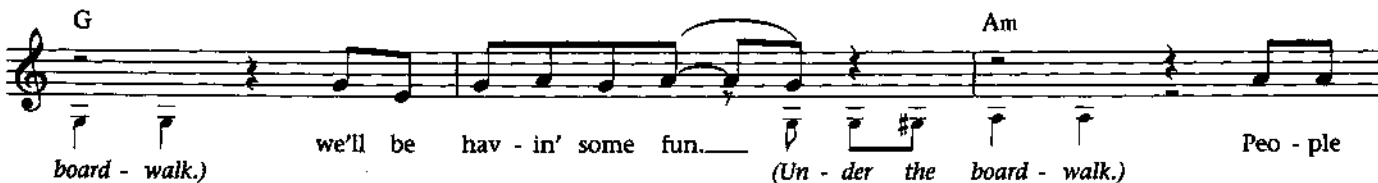


down by the sea, yeah, on a blan - ket with my ba - by's\_  
down by the sea, yeah, on a blan - ket with my ba - by's\_



where I'll be\_  
where I'll be\_

(Un - der the board - walk,) Out of the sun, (un - der the



board - walk.)

we'll be hav - in' some fun\_

(Un - der the board - walk.)

Peo - ple



walk - in' a - bove\_

(Un - der the board - walk.)

we'll be fall - in' in love un - der the  
(Un - der the



board - walk,  
board - walk,

board - walk.  
board -

2. From the walk.  
walk.)

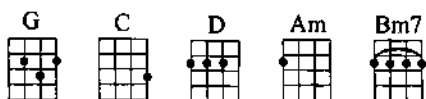
# Turn! Turn! Turn!

## (To Everything There Is A Season)

Words from the  
BOOK OF ECCLESIASTES

Adaption and Music by  
PETE SEEGER

FIRST NOTE



Moderately



To ev - 'ry - thing (turn, turn, turn) there is a  
 sea - son (turn, turn, turn) and a time for ev - 'ry  
 pur - pose un - der heav - en.

A time to be  
 A time to build  
 A time of  
 A time to

born, a time to die; a time to  
 up, a time to break down; a time to  
 love, a time of hate; a time of  
 gain, a time to lose, a time to

plant, a time to reap; a time to  
 dance, a time to mourn; a  
 war, a time of peace; a  
 rend, a time to sew; a time to

kill, a time to heal; a time to  
 time to cast a way stones, a time to  
 a time you may em - brace, a time to  
 love, a time for hate; a time for

laugh, a time to  
 gath er stones to  
 re - frain from em -  
 peace. I swear it's not too

G

weep-  
geth - er  
brac - ing  
late.

To ev - 'ry -

**Coda**

G

heav - en.

## Unchained Melody

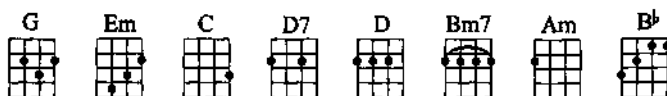
Words by  
HY ZARET

Music by  
ALEX NORTH

FIRST NOTE



Moderately slow



G Em C D7 G Em

Oh, my love, my dar-ling, I've hun-gered for your touch a long, lone-ly

D D7 G Em C D7 G Em

time. Time goes by so slow-ly and time can do so much, are you still

Bm7 D7 G D Em Bm7 Am

mine? I need your love, I need your love, God speed your love

D7 G Fine C D C

to mel. Lone-ly riv-ers flow to the sea, to the  
Love-ly riv-ers sigh, "Wait for me, wait for

Bb C D 1. G 2. G D.C. al Fine

sea, to the o-pen arms of the sea.  
me!" I'll be com-ing home, wait for me.

# To You, Sweetheart, Aloha

Words and Music by  
HARRY OWENS

FIRST NOTE



Slowly



**D+ G C E7 A7 D7 B7**  
 To you, sweet - heart, a - lo - ha, a - lo - ha from the  
**C D7 G**  
 bot - tom of my heart. Keep the smile on your lips, brush the  
**D7 G D+**  
 tear from your eye, one more a - lo - ha, then it's time for good - bye. To  
**G C E7 A7 D7 C D7**  
 you, sweet - heart, a - lo - ha, in dreams I'll be with you, dear, to -  
**B7 E7 A7**  
 night. And I'll pray for that day when we two will meet a -  
**D7 G**  
 gain, un - til then sweet - heart, a - lo - ha.

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# Ukuleles Are The Best

Words by ROBERT R. HALL, CHRISTOPHER R. REZEK,  
GEOFFREY R. REZEK and JOSEPH P. REZEK

Music by CHRISTOPHER R. REZEK,  
GEOFFREY R. REZEK, and JOSEPH P. REZEK

FIRST NOTE



Brightly



**G C D7 Am**  
 1. U - ku - le - les are the best, for - get a - bout the rest, we don't say in jest, u - ku -  
 2., 3., 4., etc. [Name] is the best, for - get a - bout the rest, we don't say in jest,  
**G C Am D7 G**  
 1. le - les are the best! [Name] is the best, be - cause we are all the best!  
 2., 3., 4. [Name] is the best!

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# Ukulele Lady

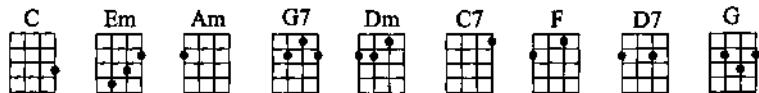
Words by  
GUS KAHN

Music by  
RICHARD A. WHITING

FIRST NOTE



Moderately



C Em Am G7 C Em  
 If you like a U - ku - le - le La - dy, U - ku - le - le La - dy like - a  
 you kiss a U - ku - le - le La - dy while you prom - ise ev - er to be

Am C Dm G7 Dm G7  
 you. If and you like to lin - ger where it's sha - dy,  
 true. see an - oth - er U - ku - le - le

Dm G7 1. C 2. C C7  
 U - ku - le - le La - dy lin - ger too. If  
 La - dy fool - a - round with you.

F C  
 May - be she'll sigh, may - be she'll cry.

D7 G  
 May - be she'll find some - bod - y else, bye - and -

G7 C Em Am G7  
 bye, to sing to when it's cool and sha - dy

C Em Am C Dm G7  
 where the trick - y wic - ki - wack - les woo. If you like a

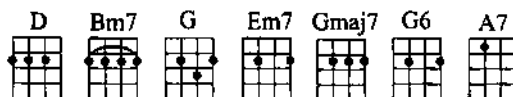
Dm G7 Dm G7 C  
 U - ku - le - le La - dy, U - ku - le - le La - dy like - a you.

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# Up On The Roof

Words and Music by GERRY GOFFIN  
and CAROLE KING

FIRST NOTE



Slowly

D

Bm7

G



1. When this old world starts a - get - ting me down and peo - ple are just too  
I come home feel - ing tired and beat, I'll go up where the

Em7

D



much for me to face; I'll climb 'way up to the  
air is fresh and sweet. I'll get far a - way from the

Bm7

G

Em7

D



top of the stairs and all my cares just drift right in - to space.  
hust - ling crowd and all that rat - race noise down in the street.

G

Gmaj7

G6



On the roof, it's peace - ful as can be,  
On the roof, that's the on - ly place I know.

Gmaj7

D

Bm7

G



and there the world be - low don't both - er me.  
where you just have to wish to make it so,

1. A7 N.C.

2. A7

Em7

D

Bm7

G

Em7

D



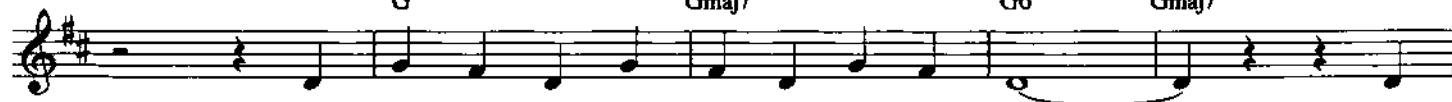
2. So, when up on the roof.

G

Gmaj7

G6

Gmaj7



At night the stars put on a show for free and,

D

Bm7

G

A7 N.C.



dar - ling, you can share it all with me. I keep a - tell - in' you

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D Bm7 G Em7

right smack dab in the mid-dle of town, I found a par - a - dise that's trou - ble

D Bm7

proof. And if this world starts get - ting you down, there's

G Em7 D

room e - nough for two up on the roof.

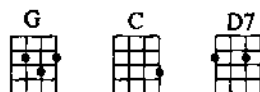
## The Wabash Cannon Ball

Hobo Song

FIRST NOTE



Moderately



G C D7

From the great At - lan - tic O - cean, to the wide Pa - cif - ic shore, from the  
Now, lis - ten to the jin - gle, and the rum - ble and the roar, as she

D7 G

high and ver - dant moun - tains, past the south - lands by the shore. She's  
dash - es thro' the wood - lands and speeds a - long the shore. See the

C

might - y tall and hand - some, and she's known quite well by all, she's a  
might - y rush - ing en - gines, hear the mer - ry bell's clear call, as you

D7 G

reg - 'lar com - bi - na - tion on the Wa - bash Can - non Ball.  
trav - el 'cross the coun - try on the Wa - bash Can - non Ball.

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# Wade In The Water

Traditional Spiritual

FIRST NOTE



With feeling



Wade in the wa - ter, wade in the wa - ter, chil - dren, wade in the

wa - ter, God's gon - na trou - ble the wa - ter.

1. Who are those chil - dren all  
2. Who are those chil - dren all  
3. Who are these chil - dren all

dressed in red? God's gon - na trou - ble the wa - ter. It  
dressed in white? God's gon - na trou - ble the wa - ter. It  
dressed in blue? God's gon - na trou - ble the wa - ter. It

must be the ones that Mos - es led. God's gon - na trou - ble the wa - ter.  
must be the chil - dren of the Is - rael - ites. God's gon - na trou - ble the wa - ter.  
must be the ones that made it through. God's gon - na trou - ble the wa - ter.

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# The Water Is Wide

Traditional

FIRST NOTE



Slowly



1. Oh, the wa - ter is wide, I can - not cross o - ver, and nei - ther  
2. A ship there is and she sails the sea, she's load - ed

have I wings to fly Give me a boat that will car - ry  
deep, as deep can be. But not so deep as this love I'm

two, and both shall row my love and I  
in, I know not how to sink or swim.

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# Wake Up Little Susie

Words and Music by  
BOUDLEAUX BRYANT  
and FELICE BRYANT

FIRST NOTE



Moderately bright

C



Wake up lit-tle Su - sie, wake up. Wake up lit-tle Su - sie,

wake up. { We've both been sound a - sleep, wake up lit-tle Su - sie, and  
The mov - ie was-n't so hot, it did - n't have much of a

weep. The mov - ie's o - ver, it's four o' - clock and we're in trou - ble  
plot. We fell a - sleep, our goose is cooked, our rep - u - ta - tion is

deep. Wake up lit - tle Su - sie, wake up lit - tle Su - sie. Well,  
shot. }

what are we gon - na tell your Ma - ma? What are we gon - na tell your Pa?

What are we gon - na tell our friends when they say, "Ooh la la." Wake up lit - tle Su - sie,

wake up lit-tle Su - sie. Well, we told your Ma-ma that we'd be in by ten,

well, Su - sie ba - by, looks like we goofed a - gain. Wake up lit - tle

Su - sie, wake up lit - tle Su - sie, we've got - ta go home.

*D.C. al Fine*

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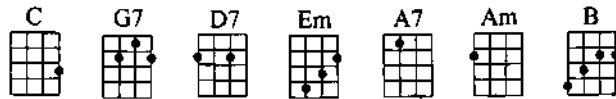
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# Walkin' My Baby Back Home

Words and Music by  
ROY TURK and FRED E. AHLERT

FIRST NOTE



Moderately

C



Gee! It's great, af - ter be - in' out late, walk - in' my ba - by back  
We go 'long har - mo - niz - ing a song, or I'm re - cit - ing a

D7

G7



home. Arm in arm, o - ver mead - ow and farm,  
poem. Owls go by, and they give me the eye,

1.

C

G7

2.

C

Em



walk - in' my ba - by back home. home. We stop for a while, she

A7

Am

B

Em



gives me a smile, and snug-gles her head to my chest. We start in to pet, and

A7

D7

G7

C



that's when I get her pow - der all ov - er my vest. Af - ter I kind - a

D7

G7



straight-en my tie, she has to bor - row my comb. One kiss, then I con-

C



tin - ue a - gain, walk - in' my ba - by back home.

## Additional Lyrics

She's afraid of the dark, so I had to park outside of her door 'til it's light.  
She says if I try to kiss her she'll cry. I dry her tears all through the night.

Hand in hand to a barbeque stand, right from her doorway we roam.  
Eats and then it's a pleasure again, walking my baby, talking my baby,  
loving my baby, I don't mean maybe. Walking my baby back home

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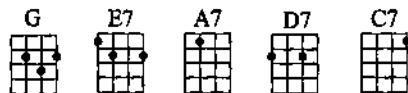
# Walk Right In

Words and Music by  
GUS CANNON and H. WOODS

FIRST NOTE



Moderately



G

E7

A7

Walk right in, set right down, dad - dy, let your mind roll  
Walk right in, set right down, ba - by, let your hair hang

G

E7

A7

on. Walk right in, set right down, dad - dy, let your mind roll  
down. Walk right in, set right down, ba - by, let your hair hang

D7

G

C7

on. Ev - 'ry - bod - y's talk - in' 'bout a new way o' walk - in', do you wan - na lose your  
down. Ev - 'ry - bod - y's talk - in' 'bout a new way o' walk - in', do you wan - na lose your

G

E7

A7

D7

mind? Walk right in, set right down, dad - dy, let your mind roll  
mind? Walk right in, set right down, ba - by, let your hair hang

1.

G

2.

G

E7

A7

D7

G

on. down. Dad - dy, let your mind roll on.

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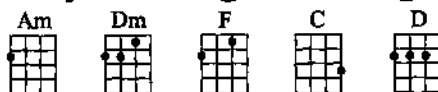
# Wayfaring Stranger

Traditional

FIRST NOTE



Slowly



Am

Dm

I am a poor way - far - ing stran - ger, a - trav - 'ling through  
sick - ness no toil or dan - ger in that bright land

1.

Am

2.

Am

this world of woe. And there's no to which I go. I'm go - ing

F

Dm

F

Am

there to see my fa - ther, I'm go - ing there no more to roam. I'm just a -

C

Am

D

Dm

Am

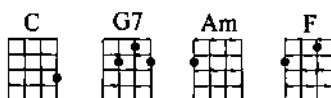
go - ing o - ver Jor - dan, I'm just a - go - ing o - ver home.

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# Waltzing Matilda

Words by  
A. B. PATERSON

Music by  
MARIE COWAN



FIRST NOTE



Moderately

Once a jol - ly swag - man camped by a bil - la - bong un - der the shade of a  
 coo - li - bah tree, and he sang as he watched and wait - ed 'til his bil - ly boiled,  
**Chorus**  
 "You'll come a - waltz - ing Ma - til - da with me!" Waltz - ing Ma - til - da,  
 waltz - ing Ma - til - da, you'll come a - waltz - ing Ma - til - da with me. And he  
 sang as he watched and wait - ed 'til his bil - ly boiled,  
 "You'll come a - waltz - ing Ma - til - da with me!"

## Additional Lyrics

2. Down came a jumbuck to drink at the billabong,  
 up jumped the swagman and grabbed him with glee.  
 And he sang as he stowed that jumbuck in his tucker bag,  
 "You'll come a-waltzing Matilda with me!"

*Chorus*

3. Up rode the squatter, mounted on his thoroughbred.  
 Down came the troopers, one, two, three,  
 "Where's that jolly jumbuck you've got in your tucker bag?"  
 "You'll come a-waltzing Matilda with me!"

*Chorus*

4. Up jumped the swagman, sprang into the billabong.  
 "You'll never catch me alive," said he.  
 And his ghost may be heard as you pass by that billabong,  
 "You'll come a-waltzing Matilda with me!"

*Chorus*

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# We Shall Overcome

Inspired by African American Gospel Singing,  
members of the Food and Tobacco Workers Union, Charleston, SC  
and the southern Civil Rights Movement

Musical and Lyrical Adaption by  
ZILPHIA HORTON, FRANK HAMILTON,  
GUY CARAWAN, and PETE SEEGER

## FIRST NOTE



Moderately slow, with determination

G C G C G

1. 7. We shall o - ver - come, we shall o - ver - come,  
2. We'll walk hand in hand, we'll walk hand in hand,  
3. We are not a - fraid, we are not a - fraid,  
4. We shall stand to - geth - er, we shall stand to - geth - er,

C D7 Em A7 D A7

we shall o - ver - come some day.  
we'll walk hand in hand some day.  
we are not a - fraid to day.  
we shall stand to - geth - er now.

D C D G C G C D Em

Oh, deep in my heart I do be - lieve

G C G D7 1. - 6. G C G 7. G

we shall o - ver - come some - day day.

## Additional Lyrics

5. The truth will make us free, the truth will make us free,  
the truth will make us free someday, etc.

6. We shall live in peace, we shall live in peace,  
we shall live in peace someday, etc.

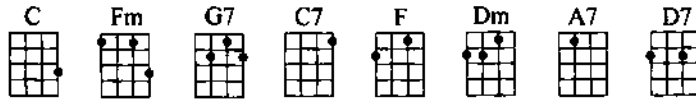
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# What'll I Do?

Words and Music by  
IRVING BERLIN

FIRST NOTE



Slow Waltz



What - 'll I do \_\_\_\_\_ when you \_\_\_\_\_ are far \_\_\_\_\_ a - way \_\_\_\_\_ and  
do \_\_\_\_\_ when I \_\_\_\_\_ am wond - 'ring who \_\_\_\_\_ is  
lone \_\_\_\_\_ with on - ly dreams \_\_\_\_\_ of you \_\_\_\_\_ that

1. *Fine*

I \_\_\_\_\_ am blue, what - 'll I do? \_\_\_\_\_ What - 'll I  
kiss \_\_\_\_\_ ing you, what - 'll I do? \_\_\_\_\_  
won't \_\_\_\_\_ come true, what - 'll I do? \_\_\_\_\_

2.

What - 'll I do \_\_\_\_\_ with just \_\_\_\_\_ a pho - to -

graph \_\_\_\_\_ to tell \_\_\_\_\_ my trou - bles to. \_\_\_\_\_ When I'm a -

*D.S. al Fine*

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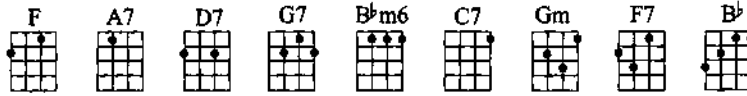




# We'll Meet Again

Words and Music by ROSS PARKER  
and HUGHIE CHARLES

FIRST NOTE



Moderately

F

A7

D7



G7

Bbm6

C7

F



A7

D7

G7

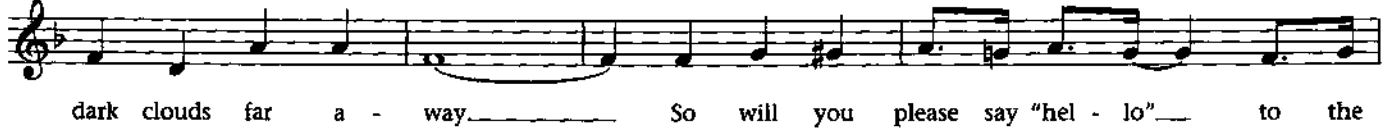


Gm

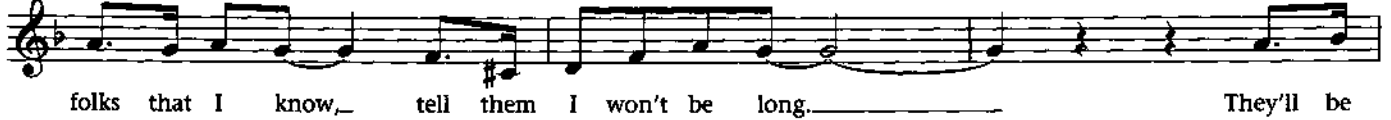
C7

F

F7



Bb



G7

C7

Gm



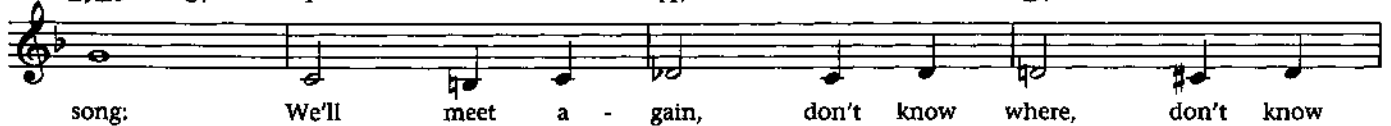
Bbm6

C7

F

A7

D7



G7

Gm

C7

F

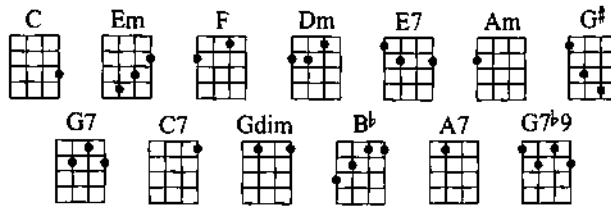


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# What A Wonderful World

Words and Music by  
GEORGE DAVID WEISS  
and BOB THIELE

FIRST NOTE



Moderately slow

1. I see trees of green, red roses too.  
skies of blue, clouds of white,  
ba - bies cry; I watch them grow,

I see them bloom for me and you.  
bright, bless - ed day, more than dark, sa - cred night.  
They'll learn much more than I'll ev - er know. } And I

*To Coda* 1. think to my - self, what a won - der - ful world. 2. I see

2. world. The col - ors of the rain - bow, so

pret - ty in the sky, are al - so on the fac - es of

peo - ple go - ing by I see friends shak - ing hands, say - ing

Am Em Am Gdim Dm G7 *D.S. al Coda*  
"How do you do?" They're real - ly say - ing, "I love you." 3. I hear

*Coda*  
C Bb A7 Dm G7b9 C  
world. Yes, I think to my - self, what a won - der - ful world.

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# When I Fall In Love

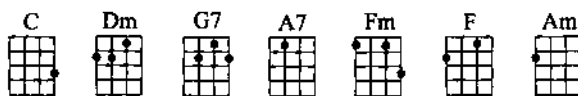
Words by  
EDWARD HEYMAN

Music by  
VICTOR YOUNG

FIRST NOTE



Moderately



When I fall in love, it will be for - ev - er,

or I'll nev - er fall in love. In a

rest - less world like this is, love is end - ed be - fore it's be - gun. And too

man - y moon - light kiss - es seem to cool in the warmth of the sun.

When I give my heart, it will be com - plete - ly,

or I'll nev - er give my heart. And the

mo - ment I can feel that you feel that way too, is

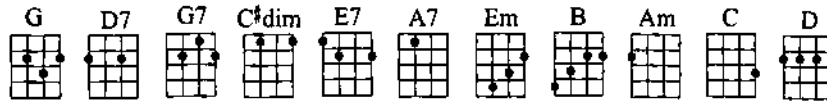
when I fall in love with you.

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# When I'm Sixty-Four

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

FIRST NOTE



Moderately  
G



When I get old - er los-ing my hair\_ man - y years from now,\_\_\_



will you still be send - ing me a val - en - tine, \_ birth - day greet - ings



bot-tle of wine?\_ If I'd been out\_ 'til quar-ter to three, \_ would you lock the door?\_



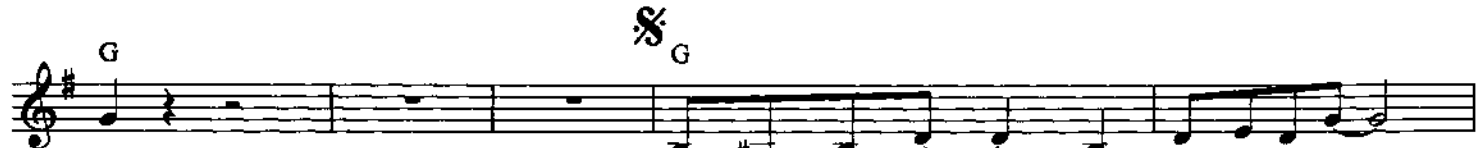
\_ Will you still need\_ me, will you still feed\_ me, when I'm six - ty



four? Oo. \_ You'll be old - er

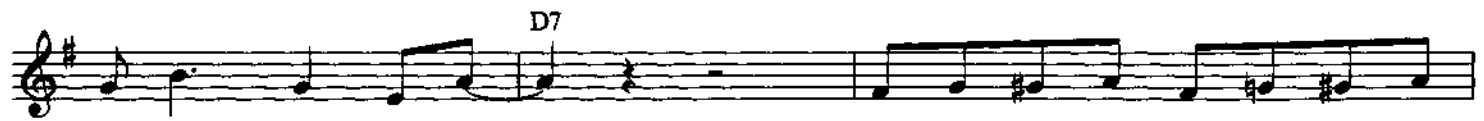


too. \_ Ah, \_ and if you say the word, \_ I could stay with



you.

{ I could be hand - y mend-ing a fuse\_  
Send me a post - card drop me a line\_



when your lights are gone. \_  
stat - ing point of view\_

You can knit a sweat - er by the  
In - di - cate pre - cise - ly what you

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fire - side, Sun - day morn - ing go for a ride.  
 mean to say, yours sin - cere - ly wast - ing a - way.

Do - ing the gar - den, dig - ging the weeds, who could ask for more?  
 Give me your an - swer, fill in the form, mine for - ev - er - more.

Will you still need me, will you still feed me,  
 Will you still need me, will you still feed me,

when I'm six - ty - four? Ev - 'ry sum - mer we can rent a  
 when I'm six - ty -

cot - tage in the Isle of Wight, if it's not too dear.

We shall scrimp and save; grand - chil - dren

on your knee: Ve - ra, Chuck and Dave.

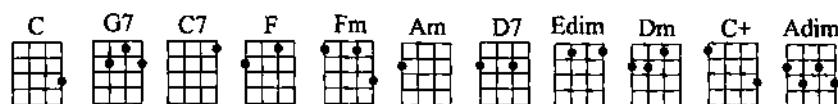
**Coda**

four? Hol

# When The Red, Red Robin Comes Bob, Bob Bobbin' Along

Words and Music by  
HARRY WOODS

FIRST NOTE



Breezily

When the red, red rob - in comes bob, bob bob - bin' a - long, a -

long, there'll be no more sob - bin', when he starts throb - bin' his old sweet

song. Wake up, wake up, you sleep - y - 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 walk - in' through

fields of flow'rs. 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,

sing - ing a song, when the red, red rob - in comes bob, bob bob - bin' a - long.

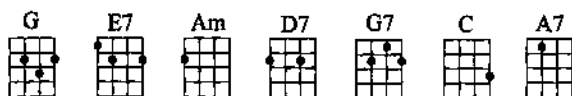
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# When You're Smiling

## (The Whole World Smiles With You)

Words and Music by  
MARK FISHER, JOE GOODWIN  
and LARRY SHAY

FIRST NOTE



Quickly

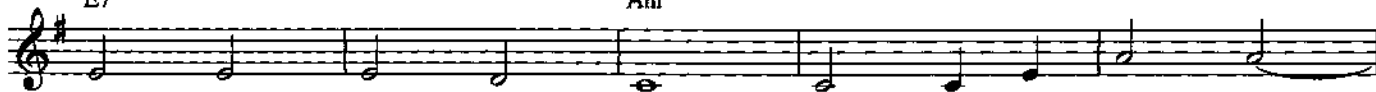
G



When you're smil - ing, \_\_\_\_\_ when you're smil - ing, \_\_\_\_\_ the

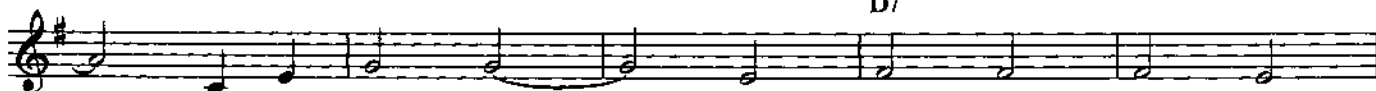
E7

Am



whole world smiles with you. \_\_\_\_\_ When you're laugh - ing, \_\_\_\_\_

D7



\_\_\_\_\_ when you're laugh - ing, \_\_\_\_\_ the sun comes shin - ing

G

G7



through. \_\_\_\_\_ But when you're cry - ing \_\_\_\_\_ you

C

A7



bring on the rain, \_\_\_\_\_ so stop your sigh - ing, \_\_\_\_\_ be

D7

G



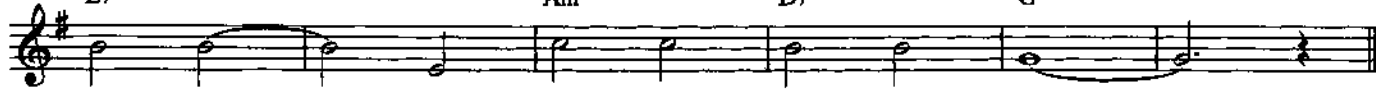
hap - py a - gain. \_\_\_\_\_ Keep on smil - ing, \_\_\_\_\_ 'cause when you're

E7

Am

D7

G



smil - ing, \_\_\_\_\_ the whole world smiles with you. \_\_\_\_\_

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*Handwritten signature: Mark Fisher, Joe Goodwin, Larry Shay*

# When You Wish Upon A Star

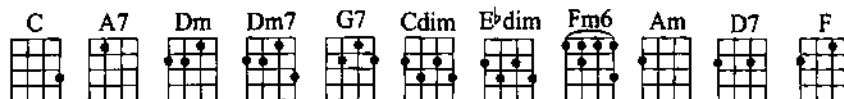
Words by  
NED WASHINGTON

Music by  
LEIGH HARLINE

FIRST NOTE



Slowly



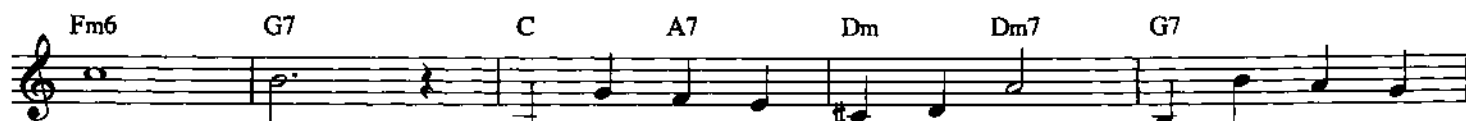
When you wish up - on a star, makes no dif - f'rence who you are,  
If your heart is in your dream, no re - quest is too ex - treme,



an - y - thing your heart de - sires will come to you.  
when you wish up - on a star as dream - ers do. Fate is



kind, she brings to those who love the sweet ful - fill - ment of their se - cret



long - ing. Like a bolt out of the blue, fate steps in and



sees you through, when you wish up - on a star your dream comes true.\_\_\_\_\_

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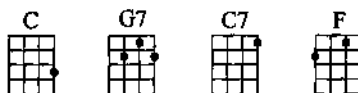
# When The Saints Go Marching In

Traditional

FIRST NOTE



With Spirit



C

1. and 5. Oh, when the Saints go march - ing in, oh, when the  
 2. Oh, when the sun re - fuse to shine, oh, when the  
 3. Oh, when the stars have dis - ap - peared, oh, when the  
 4. Oh, when the new world is re - vealed, oh, when the

G7 C C7

Saints go march - ing in, oh Lord, I want to be in that  
 sun re - fuse to shine,  
 stars have dis - ap - peared,  
 new world is re - vealed,

F C G7 C

num - ber, when the Saints go march - ing in.  
 when the sun re - fuse to shine.  
 when the stars have dis - ap - peared.  
 when the new world is re - vealed.

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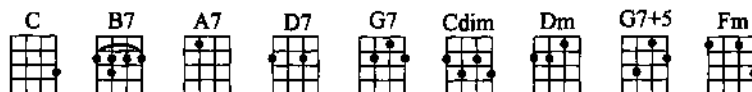
## Whispering

Words and Music by  
 RICHARD COBURN,  
 JOHN SCHONBERGER,  
 and VINCENT ROSE

FIRST NOTE



Moderately



C B7 C

1. Whis - per - ing while you cud - die near me; whis - per - ing  
 (2.) whis - per - ing why you'll nev - er leave me; whis - per - ing

A7 D7

so no one can hear me. Each lit - tle whis - per seems to  
 why you'll nev - er grieve me. Whis - per and say that you be -

G7 C Cdim Dm G7

cheer me; I know it's true there's no one dear, but  
 lieve me,

Dm G7+5 Dm Fm C

you. 2. You're whis - per - ing that I love you.

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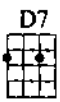
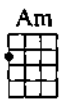
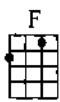
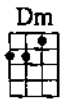
# A White Sport Coat (And A Pink Carnation)

Words and Music by  
MARTY ROBBINS

FIRST NOTE



Relaxed



A white sport coat and a pink car - na - tion, I'm all dressed

up for the dance. A white sport coat and a pink car -

na - tion, I'm all a - lone in ro - mance. Once you told me

long a - go to the prom with me you'd go. Now you've changed your

mind, it seems, some - one else will hold my dreams. A white sport

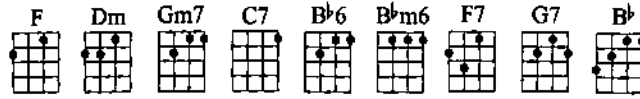
coat and a pink car - na - tion, I'm in a blue, blue mood.

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# Why Do Fools Fall In Love?

Words and Music by MORRIS LEVY  
and FRANKIE LYMON



FIRST NOTE



With a good beat

Why do birds sing so gay, and lov-ers a-wait the  
break of day? Why do they fall in love? Why  
does the rain fall from up a-bove? Why do fools fall in love? Why do they fall in  
love?   
1. Love is a los-ing game, love can be a shame.  
2. Why does my heart skip a cra-zy beat?  
I know of a fool, you see, for it that fool is me! Tell me  
For I know, know, it will reach de-feat! Tell me  
why,  
why,  
— tell me why!  
— tell me why! Why do  
fools fall in love?

# Wildwood Flower

## (I'll Twine 'Mid the Ringlets)

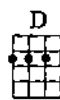
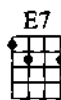
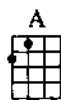
Words by  
MAUD IRVING

Music by  
JOSEPH PHILBRICK WEBSTER

FIRST NOTE



Moderately



I'll twine 'mid the ring-lets of my ra-ven black hair, with the  
lil-lies so pale and the ro-ses so fair, and the myr-tle so bright with an  
em-er-ald hue, and the pale dais-y with eyes of bright blue.

### Additional Lyrics

2. He told me he loved me and promised to love  
through ill and misfortune all others above.  
Another has won him, ah misery to tell;  
he left me in silence with no word of farewell.

3. I'll dance and I'll sing and my laugh shall be gay.  
I'll charm every heart in this crowd I survey.  
And I'll long to see him regret the dark hour  
when he'd gone and neglected his pale wildwood flower.

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# Will The Circle Be Unbroken

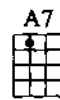
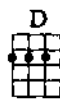
Words by  
ADA R. HABERSHON

Music by  
CHARLES H. GABRIEL

FIRST NOTE



With Feeling



1. I was stand-ing by the win-dow on one cold and cloud-y  
cir-cle be un-bro-ken, by and by, Lord, by and  
day, and I saw the hearse come roll-ing for to  
by? There's a bet-ter home a-wait-ing in the  
car-ry my moth-er a-way. Oh, will the  
sky, Lord, in the sky.

### Additional Lyrics

2. Lord I told the undertaker,  
"Undertaker, please drive slow,  
for this body you are hauling,  
Lord, I hate to see her go."  
*Chorus*

3. I followed close behind her,  
tried to hold up and be brave,  
but I could not hide my sorrow  
when they laid her in the grave.  
*Chorus*

4. Went back home, Lord. My home was lonesome,  
since my mother, she was gone.  
All my brothers, sisters, crying,  
what a home so sad and lone.  
*Chorus*

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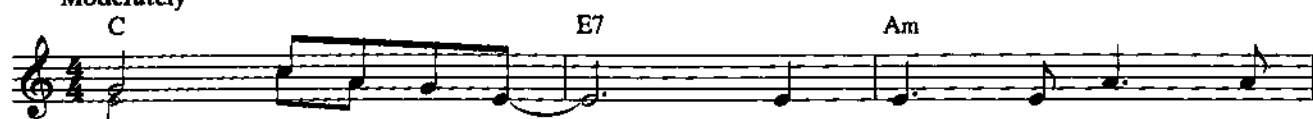
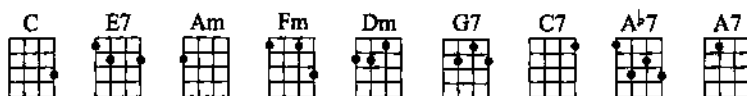
# World Without Love

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

FIRST NOTE



Moderately



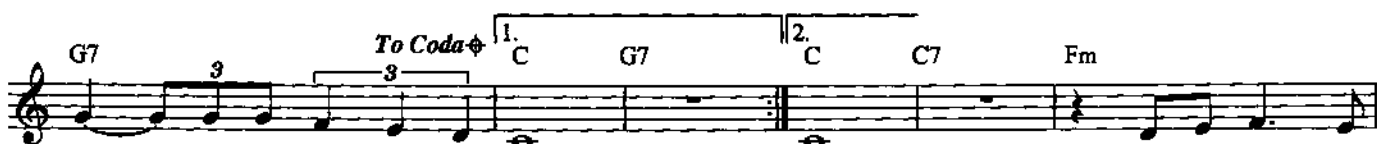
Please lock me a - way and don't al - low the  
Birds sing out of tune and rain - drops hide the  
(D.C.) then lock me a - way and don't al - low the



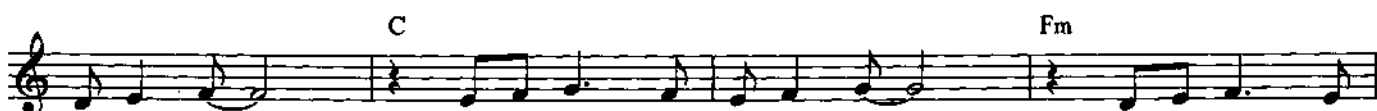
day here in - side where I hide with my  
moon, I'm O - K, here I'll stay with my  
day here in - side where I hide with my



lone - li - ness.  
lone - li - ness.  
lone - li - ness. } I don't care what they say I won't



stay in a world with - out love. love. So I wait and



in a while I will see my true love smile. She may come I



know not when. When she does I'll know, so ba - by un - til

**Coda**



love. I don't care what they say I won't



stay in a world with - out love.

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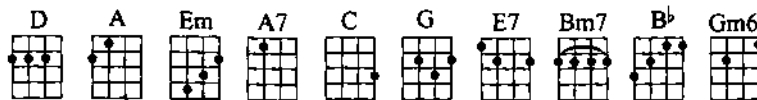
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# With A Little Help From My Friends

Words and Music by  
JOHN LENNON  
and PAUL MCCARTNEY

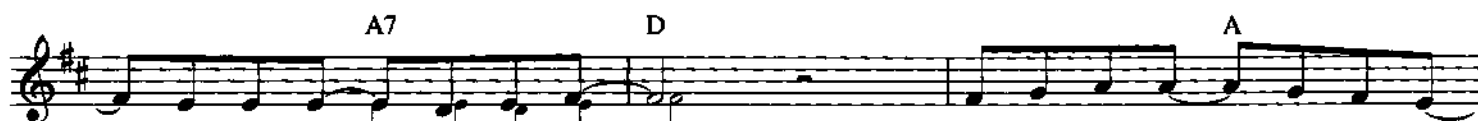
FIRST NOTE



Moderate swing feel



1. What would you do\_\_\_ if I sang\_\_\_ out of tune?\_\_\_ Would you stand\_\_\_  
2. What do I do\_\_\_ when my love\_\_\_ is a - way\_\_\_ (Does it wor -  
(D.C.) 3. (Would you be - lieve\_\_\_ in a love\_\_\_ at first sight?)\_\_\_ Yes, I'm cer -



— up and walk\_\_\_ out on me?\_\_\_ Lend me your ears\_\_\_ and I'll sing\_\_\_  
— ry you to\_\_\_ be a - lone?)\_\_\_ How do I feel\_\_\_ by the end\_\_\_  
tain that it hap - pens all the time. (What do you see\_\_\_ when you turn\_\_\_



— you a song\_\_\_ and I'll try\_\_\_ not to sing\_\_\_ out of key\_\_\_  
— of the day?\_\_\_ (Are you sad\_\_\_ be - cause you're\_\_\_ on your own?)\_\_\_  
— out the light?)\_\_\_ I can't tell\_\_\_ you but I know it's mine\_\_\_



— Oh, } I get by\_\_\_ with a lit - tle help\_\_\_ from my friends\_\_\_ Mmm, I get high\_\_\_  
— No, }  
— Oh, }



— with a lit - tle help\_\_\_ from my friends\_\_\_ { Mm, } I'm gon - na try\_\_\_  
— { Mm, }  
— { Oh, }



— with a lit - tle help\_\_\_ from my friends\_\_\_ — (Do you need  
— (Do you need



— an - y - bod - y?) I need some - bod - y to love,\_\_\_ (Could it be\_\_\_  
— an - y - bod - y?) I just need some - one to love\_\_\_ (Could it be\_\_\_

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**To Coda** **D.C. al Coda (3rd Ending)**

Bm7 E7 D C G

an - y - bod - y? I want some - bod - y to love.  
 an - y - bod - y? I want some - bod - y to love.

**Coda**

G C 3 3 G D 3

Oh, I get by with a lit - tle help from my friends. Mm, I'm gon-na try

C 3 3 G D

with a lit - tle help from my friends. Oh, I get high

G 3 3 D

with a lit - tle help from my friends, Yes, I get by

C 3 3 G 3 3 Bb Gm6 D

with a lit - tle help from my friends, with a lit - tle help from my friends

## The World Is Waiting For The Sunrise

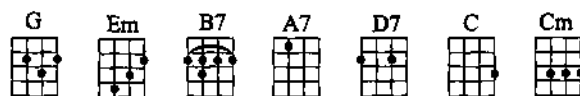
Words by  
EUGENE LOCKHART

Music by  
ERNEST SEITZ

FIRST NOTE



Moderately



G Em G B7 C

Dear one, the world is wait - ing for the sun - rise; ev - 'ry

G A7 D7 G Em

rose is hea - vy with dew. The thrush on high, his

G B7 C G Cm D7 G

sleep - y mate is call - ing, and my heart is call - ing you!

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# Wouldn't It Be Loverly

Words by  
ALAN JAY LERNER

Music by  
FREDERICK LOEWE

FIRST NOTE

Gracefully

F B $\flat$  G7 C7 Cm6 D7 Gm7 B $\flat$ m7 C E7 Am G Gdim Dm

F B $\flat$  C7 F G7 C7

1. All I want is a room some-where, far a-way from the cold night air,  
2. Lots of choc'-late for me to eat; lots of coal mak-in' lots of heat.  
D.C. 3. Some-one's head rest-in' on my knee; warm and ten-der as he can be;

To Coda

F Cm6 D7 B $\flat$ m7 1. F Gm7 C7

with one e-nor-mous chair; oh, would-n't it be lov-er-ly?  
Warm face, warm hands, warm feet, oh,  
who takes good care of me, oh,

2. F C7 F C Gdim G7 3

would-n't it be lov-er-ly? Oh, so lov-er-ly sit-tin' ab-so-bloom-in'-

C E7 Am C7 F E7 Am D7 G Gdim Gm7 3 D.C. al Coda C7

lute-ly still! I would nev-er budge 'til spring crept o-ver the win-dow-sill.

Coda

F Dm Gm7 C7 F C7 F B $\flat$  F

would-n't it be lov-er-ly? Lov-er-ly! Lov-er-ly! Lov-er-ly! Lov-er-ly!

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# Wouldn't It Be Nice

Words and Music by  
BRIAN WILSON, TONY ASHER  
and MIKE LOVE

FIRST NOTE



Brightly

C9

F



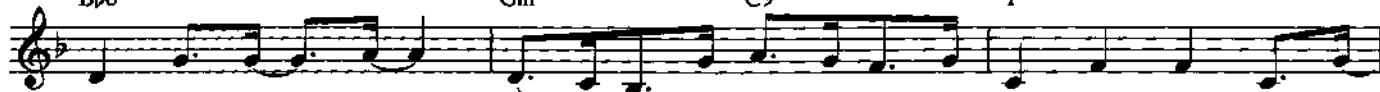
1. Would - n't it be nice if we were old - er, then we would - n't  
nice if we could wake up in the morn - ing

Bb6

Gm

C9

F



have to wait so long. And would - n't it be nice to live to - geth -  
when the day is new. And af - ter that to spend the day to - geth -

Bb6

Gm

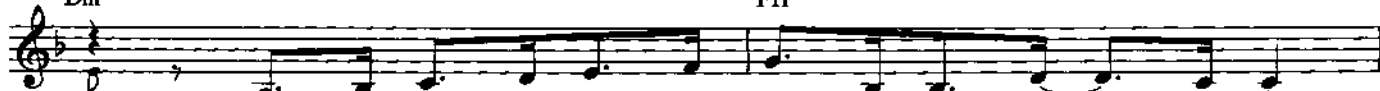
C9



er in the kind of world where we'd be long.  
er hold each oth - er close the whole night through.

Dm

F11



The Though it's gon - na make it that much bet - ter  
hap - py times to - geth - er we'd been spend - ing.

Dm

Am

Gm7

1.

C9

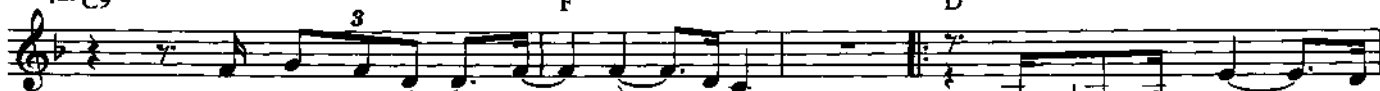


when we can say good - night and stay to - geth - er  
I wish that ev - 'ry kiss was nev - er - end - ing.

2. C9

F

D



Oh would - n't it be nice. Well, may - be if we  
Ba - by, then there

G

F#m

1. Bm7



think and wish and hope and pray it might come true.  
would - n't be a sin - gle thing we could - n't do.

2. Bm7

F#m

Bm7

F#m



We could be mar - ried and then we'd be hap - py.

C9

F



Oh, would - n't it be nice.

# The Yellow Rose Of Texas

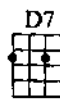
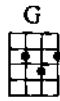
Traditional

FIRST NOTE



Lively

G



1. There's a yel - low rose in Tex - as that I am going to  
sweet - est rose of Tex - as this fel - low ev - er



D7

see, no oth - er fel - low knows her, no -  
knew. Her eyes are bright as dia - monds, they



G

bod - y, on - ly me. She cried so when I left her, it  
spark - le like the dew. You may talk a - bout your Dais - y May and



D7

like sing to broke my heart, and if I ev - er  
of Ros - a - lee, but the yel - low rose of



G

D7

Fine  
G

Last time D.S. al Fine

find her, we nev - er - more will part.  
Tex - as beats the girls of Ten - nes - see.

2. She's the  
3. Where the  
4. Now I'm

## Additional Lyrics

3. Where the Rio Grande is flowing  
and starry nights are bright,  
she walks along the river  
each quiet summer night.  
She thinks of when we parted  
so very long ago;  
I promised I would come back,  
no more to leave her so.

*Chorus*

4. Now I'm goin' back to find her,  
my heart is full of woe.  
We'll sing the songs that we used  
to sing so long ago.  
I'll play the banjo gaily,  
we'll sing forever more;  
the yellow rose of Texas,  
the girl that I adore.

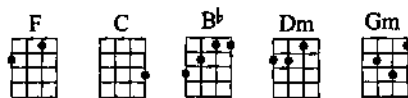
*Chorus*

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# Yellow Submarine

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

FIRST NOTE



March tempo

1. In the town where I was born lived a man who sailed the  
sailed up to the sun 'til we found the sea of

sea green. And he told us of his life in the  
And we lived be - neath the waves in our

1. land of sub - mar - ines. 2. So we yel - low sub - mar - ine.

We all live in a yel - low sub - mar - ine, yel - low sub - mar - ine,

yel - low sub - mar - ine. We all live in a yel - low sub - mar - ine,

yel - low sub - mar - ine, yel - low sub - mar - ine. { And our friends are all on  
As we live a life of

board, man - y more of them live next door. And the band be - gins to  
ease, ev - 'ry one of us has all we need: Sky of blue and sea of

1. play: 2. green in our yel - low sub - mar - ine.

*D.S. and Fade*

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# Yes Sir, That's My Baby

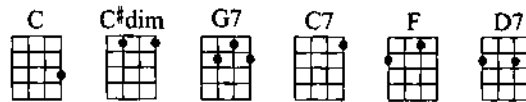
Words by  
GUS KAHN

Music by  
WALTER DONALDSON

FIRST NOTE



With Gusto



Yes, sir, that's my ba - by, no, sir, don't mean "may - be,"

yes, sir, that's my ba - by now.

Yes Well, ma'am well, we've de - cid - ed, no, ma'am, we won't hide it.  
"lookit" that ba - by, do tell, don't say, "may - be."

Yes, ma'am, you're in - vit - ed now. By the  
Nell's bells, won't she cause some row. Pret - ty

way, by the way, when we  
soon, pret - ty soon, we will

reach the preach - er, I'll say, (with feel - ing)  
hear that Lo - hen - grin tune, (I'm say - in')

"Yes, sir, that's my ba - by, no, sir, don't mean "may - be."  
"Who for should she be, sir? No, one else but me sir.

1. Yes, sir, that's my ba - by now." 2. now."

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# You Are My Sunshine

Words and Music by  
JIMMIE DAVIS

FIRST NOTE



Moderately

C



1. The oth - er night dear as I lay sleep - ing,  
2. love you and make you hap - py,  
3. once dear you real - ly loved me,

C7

F

C



I dreamed I held you in my arms.  
if you will on - ly could say the same.  
and no one else could come be - tween.

F

C



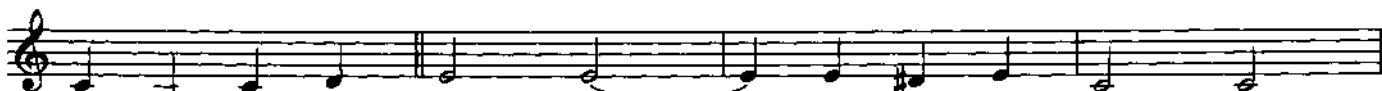
When I a - woke dear, I was mis - tak - en  
But if you leave me to love an - oth - er  
But now you've left me and love an - oth - er

G7

C



and I hung my head and cried.  
you'll re - gret that it all some day.  
you have shat - tered all my dreams.



You are my sun - shine, my on - ly sun - shine,

C7

F

C



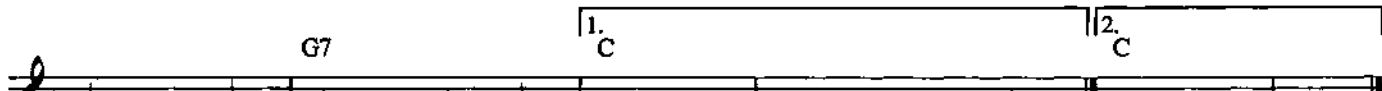
you make me hap - py when skies are gray. You'll nev - er

F

C



know dear how much I - love you. Please don't



take my sun - shine a - way. 1. I'll al - ways  
3. You told me way.

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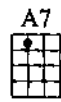
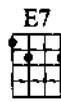
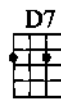
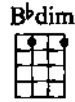
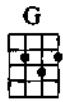
# You Made Me Love You

## (I Didn't Want To Do It)

Words by  
JOE MCCARTHY

Music by  
JAMES V. MONACO

FIRST NOTE



Slowly

G

Bbdim

Am

D7

1. You made me love you, I did - n't wan - na do it, I  
2. You made me love sigh for, I did - n't wan - na tell you, I

Am

D7

Am

D7

To Coda

did - n't wan - na do it. You made me want love you,  
did - n't wan - na tell you. I want some love that's

G

E7

and all the time you knew it, I guess you al - ways knew it. You made me hap -

A7

py some - times, you made me glad. But there were times,

D7

D.C. al Coda

— dear, you made me feel so bad.

Coda

B7

E7

true, yes I do, 'deed I do, you know I do. Gim - me, gim - me

A7

Em7

A7

what I cry for, you know you got the brand of kiss - es that I'd die for.

G

Am

D7

G

You know you made me love you.

# Your Cheatin' Heart

Words and Music by  
HANK WILLIAMS

FIRST NOTE



Moderately

1. Your cheat - in' heart will make you weep;  
heart will pine some - day

you'll cry and cry and try to sleep.  
and crave the love you threw a - way.

But sleep won't come the whole night through  
The time will come when you'll be blue

your cheat - in' heart will tell on you.

When tears come down like fall - in' rain,

you'll toss a - round and call my name. You'll walk the

floor the way I do, your cheat - in' heart

1. will tell on you. 2. Your cheat - in' you.

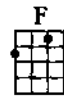
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# You're A Grand Old Flag

Words and Music by  
GEORGE M. COHAN



FIRST NOTE



Medium March

F



You're a grand old flag, you're a high fly - ing flag, and for -

C7



ev - er in peace may you wave. You're the em - blem

F

G7



of the land I love, the home of the free and the

C7

F



brave. Ev' - ry heart beats true for the red, white and

D7

Gm



blue, where there's nev - er a boast or brag.

C7

F

C7

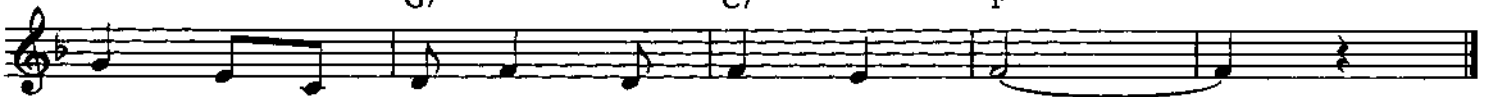


But should auld ac - quaint - ance be for -

G7

C7

F



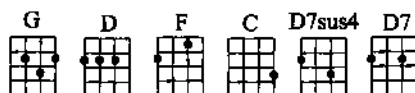
got keep your eye on the grand old flag.



# You've Got To Hide Your Love Away

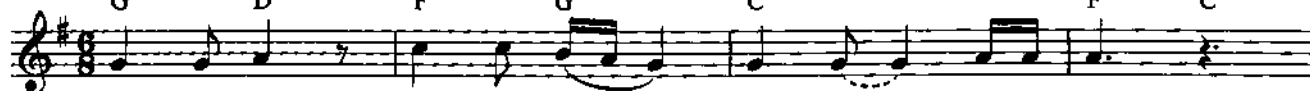
Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

FIRST NOTE



Moderately (in 2)

G D F G C F C



Here I stand head in hand, turn my face to the wall.  
How can I e - ven try? I can nev - er win.

G D F G C F C



If she's gone I can't go on feel - ing two foot small.  
Hear - ing them, see - ing them in the state I'm in.

D G D F G C



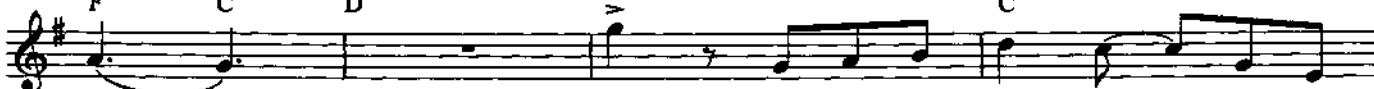
Ev - 'ry - where peo - ple stare each and ev - 'ry  
How could she say to me "Love will find a -

F C G D F G C



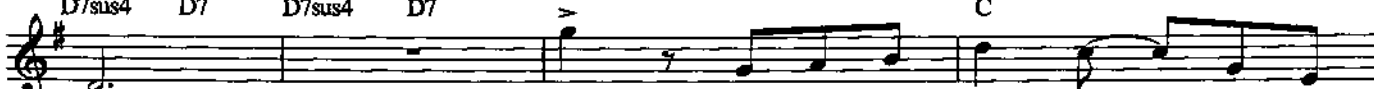
day. I can see them laugh at me and I hear them  
way?" Gath - er 'round all you clowns, let me hear you

F C D G C



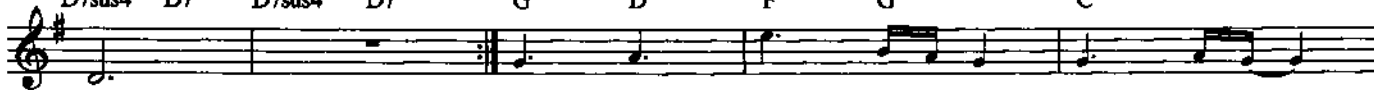
say: "Hey, you've got to hide your love a -  
say:

D7sus4 D7 D7sus4 D7 G C



way!" "Hey, you've got to hide your love a -

D7sus4 D7 D7sus4 D7 G D F G C



way!" (Whistle)

F C G D F G C F C G



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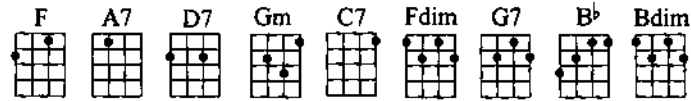
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# You're Nobody 'Til Somebody Loves You

Words and Music by  
 RUSS MORGAN, LARRY STOCK  
 and JAMES CAVANAUGH

FIRST NOTE



Moderately

F A7 D7 Gm C7 Fdim G7 B $\flat$  Bdim  
 You're no - bod - y 'til some - bod - y loves you.

Gm C7 F  
 You're no - bod - y 'til some - bod - y cares.

Fdim Gm  
 You may be king, you may pos - sess the world and its gold,

G7 C7  
 but gold won't bring you hap - pi - ness when you're grow - ing old.

F A7 D7  
 The world still is the same, you'll nev - er change it,

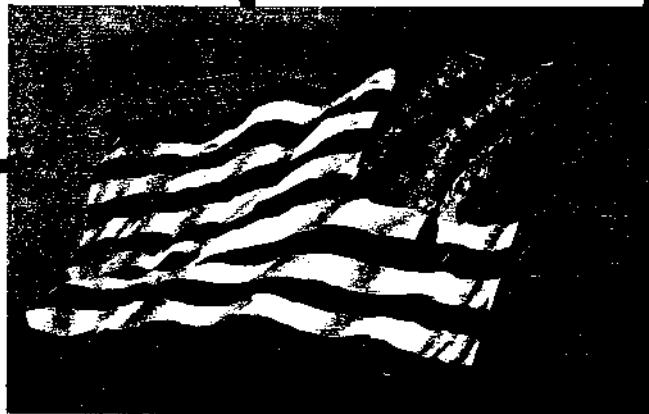
Gm D7 Gm  
 as sure as the stars shine a - bove.

B $\flat$  Bdim F  
 You're no - bod - y 'til some - bod - y loves

D7 Gm C7 F  
 you, so find your - self some - bod - y to love.

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# *Songs For* Holidays and Celebrations

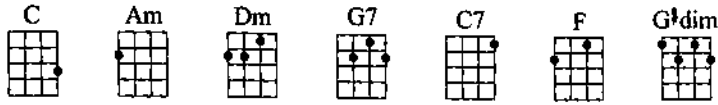


# Auld Lang Syne

Words by  
ROBERTS BURNS

Traditional Scottish Melody

FIRST NOTE



Moderately

Chord progression: C Am Dm G7 C C7 F

Should auld ac-quaint-ance be for-got, and nev-er brought to mind? Should

Chord progression: C Am Dm G#dim Am G7 C

auld ac-quaint-ance be for-got and days of auld lang syne? For

Chord progression: Am Dm G7 C C7 F

auld lang syne, my dear, for auld lang syne, we'll

Chord progression: C Am Dm G#dim Am G7 C

take a cup o' kind-ness yet, for auld lang syne.

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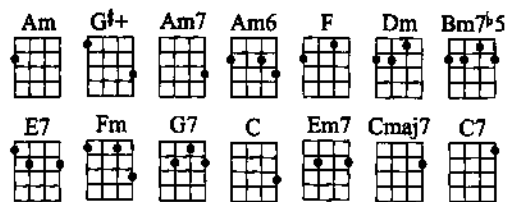


# My Funny Valentine

Words by  
LORENZ HART

Music by  
RICHARD RODGERS

FIRST NOTE



Ballad

Am G#+ Am7 Am6 F

My fun - ny Val - en - tine, sweet corn - ic Val - en - tine, you make me

Dm Bm7b5 E7 Am G#+ Am7

smile with my heart. Your looks are laugh - a - ble, un - pho - to -

Am6 F Dm Fm G7

graph - a - ble, yet you're my fav - 'rite work of art. Is your

C Dm Em7 Dm C Dm Em7 Dm

fig - ure less than Greek? Is your mouth a lit - tle weak? When you

Cmaj7 E7 Am F E7 Am

o - pen it to speak, are you smart? But don't change a

G#+ Am7 Am6 F Bm7b5 E7

hair for me, not if you care for me. Stay, lit - tle Val - en - tine,

Am C7 F Dm G7 C

stay! Each day is Val - en - tine's day.

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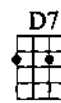
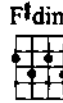
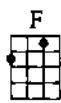
(That's An Irish Melody)

Words and Music by  
JAMES R. SHANNON

FIRST NOTE



With Feeling



Too - ra - loo - ra - loo - ral, too - ra - loo - ra - li, too - ra - loo - ra -



loo - ral, hush now, don't you cry! Too - ra - loo - ra - loo - ral,



too - ra - loo - ra - li, too - ra - loo - ra - loo - ral, that's an I - rish lul - la - by.

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# When Irish Eyes Are Smiling

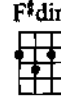
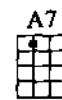
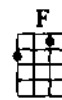
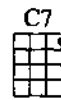
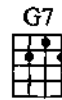
Words by CHAUNCEY OLCOTT  
and GEORGE GRAFF, JR.

Music by  
ERNEST R. BALL

FIRST NOTE



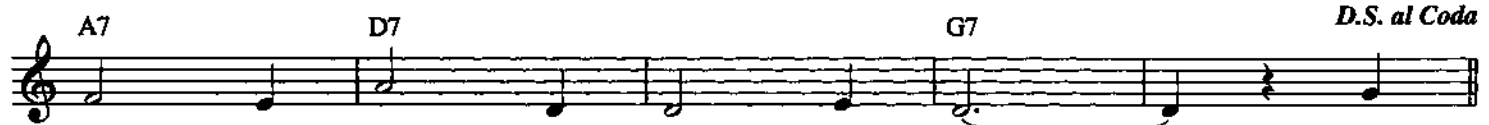
Expressively



1. When I - rish eyes are are smil - ing, sure it's like a  
(2.) I - rish hearts are hap - py, all the world seems



morn in spring. In the lilt of I - rish laugh - ter,  
bright and gay, and when I - rish



you can hear the an - gels sing. 2. When



eyes are smil - ing, sure they steal your heart a - way

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# Easter Parade

Words and Music by  
IRVING BERLIN



FIRST NOTE



Moderately

F C7 F F7 Bb



1. In your East - er bon - net, with all the frills up - on it, you'll  
2. I'll be all in clov - er and when they look you o - ver, I'll  
3. I could write a son - net a - bout your East - er bon - net, and

F C7 F Dm 1. G7 Gm C7 2., 3. G7 C7



be the grand - est la - dy in the East - er Pa - rade.  
be the proud - est fel - low in the East - er Pa -  
of the girl I'm tak - ing to the East - er Pa -

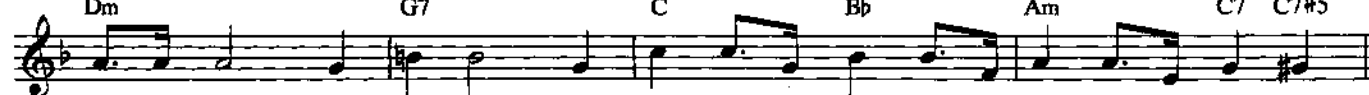
F Fine F9 Bb6



rade. On the Av - e-nue, Fifth Av - e-nue, the pho  
rade.

D.C. (2nd ending) al Fine

Dm G7 C Bb Am C7 C7#5



to - graph - ers will snap us, and you'll find that you're in the ro - to - gra - vure. Oh,

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# Anniversary Song

Words and Music by  
AL JOLSON and SAUL CHAPLIN

FIRST NOTE



Romantically

A7

Dm

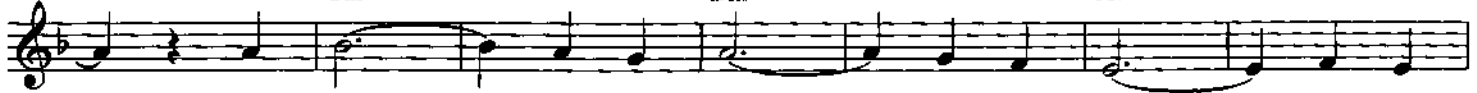


1. Oh! how we danced on the night we were wed;  
night seemed to fade in to blossoming dawn;

Gm

Dm

A7



we vowed our true love though a word was - n't  
the sun shone a - new, but the dance lingered

Dm

A7

Dm



said. The world was in bloom, there were stars in the  
on. Could we but re - live that sweet moment sub -

Gm

Dm

A7



skies, ex - cept for the few that were there in your  
lime, we'd find that our love is un - al - tered by

Dm

(1st time)

*Fine*

Gm

C7

F



eyes. Dear, as I held you so close in my arms,  
time.

Gm

C7

F

A7



an - gels were sing - ing a hymn to your charms, two hearts gent - ly beat - ing were

Dm

Gm

Dm

A7

Dm

*D.C. al Fine*



mur - mur - ing low, "My dar - ling, I love you so." 2. The

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# Pomp And Circumstance

## The Graduation Song

Words by  
ARTHUR BENSON

Music by  
EDWARD ELGAR

FIRST NOTE



Slow March

G D7 Em G C G A7 D G A7



Land of hope and glor - y, moth - er of the free, how shall we ex -  
Wid - er still and wid - er, shall thy bounds be set; God who made thee



1. to! thee who are born of thee? 2. make thee might - i - er yet.  
might - y,

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# Yankee Doodle Boy

Words and Music by  
GEORGE M. COHAN

FIRST NOTE



Brightly

F



G7

C7



1. I'm a Yan - kee Doo - dle dan - dy, a Yan - kee  
2. got a Yan - kee Doo - dle sweet heart; she's my



Doo - dle, do or die. A real live neph - ew of my  
Yan - kee Doo - dle joy.

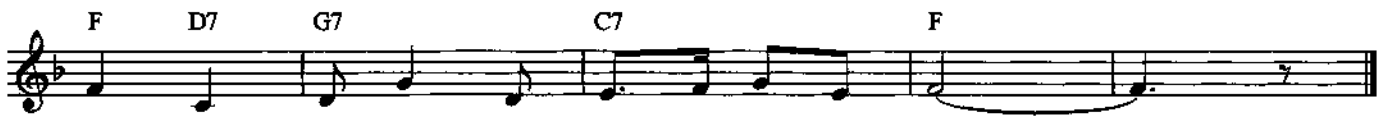


Un - cle Sam's, born on the Fourth of Ju - ly I've

**Coda**



Yan - kee Doo - dle came to Lon - don, just to ride the



po - nies, I am a Yan - kee Doo - dle boy.

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# Over The River And Through The Woods

Words by  
LYDIA MARIA CHILD

Traditional

FIRST NOTE



Lively



O - ver the riv - er and through the woods to grand - mo - ther's house we

go. The horse knows the way to car - ry the sleigh through the

white and drift - ed snow. O - ver the riv - er and through the woods, oh,

how the wind does blow! It stings the toes and

bites the nose, as o - ver the ground we go.

## Additional Lyrics

2. Over the river and through the woods  
to have a first-rate play.  
Oh, hear the bells ring: "ting-a-ling ling."  
Hurrah for Thanksgiving Day.  
Over the river and through the woods,  
trot fast, my dapple gray.  
Spring o'er the ground like hunting hound,  
for this is Thanksgiving Day!

3. Over the river and through the woods,  
and straight through the barnyard gate.  
We seem to go extremely slow,  
it is so hard to wait.  
Over the river and through the woods,  
now grandmother's cap I spy.  
Hurrah for fun, the pudding's done!  
Hurrah for the pumpkin pie!

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# Prayer Of Thanksgiving

Traditional

FIRST NOTE



With Reverence



1. We gath - er to - geth - er to ask the Lord's bless - ing, He  
2. Be - side us to guide us, our God with us join - ing, or -  
3. We all do ex - tol thee, thou lead - er in bat - tle, and



chas - tens and has - tens His will to make known. The  
dain - ing, main - tain - ing His King - dom di - vine. So,  
pray that thou still our de - fend - er will be. Let



wick - ed op - press - ing cease them from dis - tress - ing, sing  
from the be - gin - ning, the fight we were win - ning, the  
thy con - gre - ga - tion es - cape trib - u - la - tion, thy



prais - es to His name, He for - gets not His own.  
Lord, is at our side, O, the glo - ry di - vine.  
name be ev - er praised! O, Lord make us free.

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# The Dreidel Song

Words by  
SAMUEL S. GROSSMAN

Music by MIKHL GELBART  
and SAMUEL GOLDFARB

FIRST NOTE



Spirited

1. I have a lit - tle drei - del, I  
has a love - ly bo - dy, with  
drei - del's al - ways play - ful, it

made it out of clay, and when it's dry and  
legs so short and thin, and when it's ver y  
loves to dance and spin. A hap - py game of

read - y, then drei - del and I shall play. Oh!  
tir - ed, it drops and then I win. Oh!  
drei - del, come play now, let's be gin. Oh!

drei - del, drei - del, drei - del, I made it out of  
drei - del, drei - del, drei - del, with legs so short and  
drei - del, drei - del, drei - del, it loves to dance and

clay, and when it's dry and read - y, then  
thin, and A hap - py game y of tir - ed, it  
spin. come

1., 2. drei drops - del and I then shall play. win. 2. It  
3. My

3. play now, let's be - gin.

# Hava Nagila

Hebrew Folk Song

FIRST NOTE



Joyfully



Ha - va na - gi - la, ha - va na - gi - la, ha - va na - gi - la

ve - nis 'me - cha. Ha - va na - gi - la, ha - va na - gi - la,

ha - va na - gi - la ve - nis 'me - cha. Ha - va ne - ra - ne - na,

ha - va ne - ra - ne - na, ha - va ne - ra - ne - na ve - nis 'me - cha.

Ha - va ne - ra - ne - na, ha - va ne - ra - ne - na, ha - va ne - ra - ne - na

ve - nis 'me - cha. U - ru, u - ru a - chim, u - ru a - chim be - lev sa - me - ach,

u - ru a - chim be - lev sa - me - ach, u - ru a - chim be - lev sa - me - ach,

u - ru a - chim be - lev sa - me - ach, u - ru a - chim, u - ru a - chim, be - lev sa - me - ach.

## Translation

Let us rejoice, let us rejoice, let us rejoice and be glad.  
 Let us sing, let us sing, let us sing, and be glad.  
 Awake, awake brethren, awake with a happy heart.

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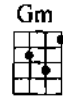
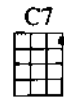
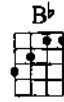
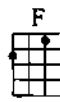
# Away In A Manger

Traditional

FIRST NOTE



Tenderly



F

Bb

F



1. A - way in a man - ger, no crib for His bed, the  
2. The cat - tle are low - ing, the poor ba - by wakes, but  
3. Be near me, Lord Je - sus, I ask Thee to stay close

C7

F



lit - tle Lord Je - sus lay down His sweet head. The  
lit - tle Lord Je - sus, no cry ing He makes. I  
by me for - ev - er and love me, I pray. Bless

Bb

F



stars in the sky ——— looked down where He lay, the  
love Thee, Lord Je - sus, look down from the sky, and  
all the dear child - ren in Thy ten - der care, and

C7

F

Gm

C7

F



lit - tle Lord Je - sus, a - sleep on the hay.  
stay by my cra - dle 'til morn - ing is nigh.  
take us to heav - en to live with Thee there.

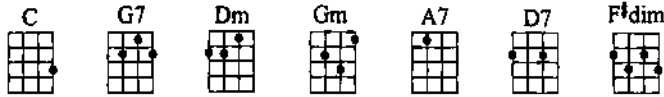
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# Blue Christmas

Words and Music by BILLY HAYES  
and JAY JOHNSON

FIRST NOTE



Moderately

C

G7

Dm



I'll have a blue blue Christ-mas, with - out you. I'll be so blue  
Christ-mas, that's cer - tain. And when that blue

G7

C

Gm

A7



think - ing a - bout you. Dec - o - ra - tions of red on a  
heart - ache starts hurt - in' you'll be do - in' all right with your

Dm

1.

D7

G7



green Christ - mas tree won't mean a thing if you're not here with  
Christ - mas of

2.

F#dim

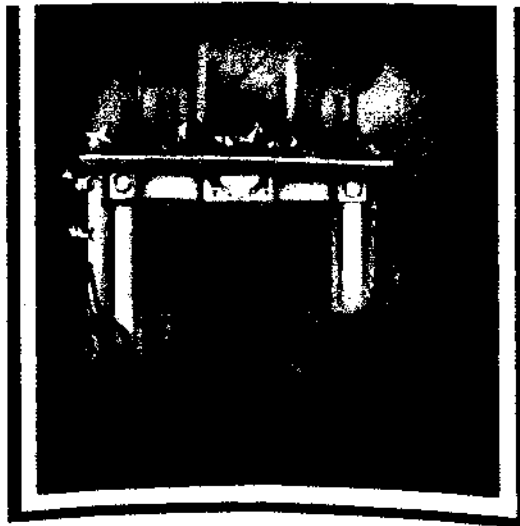
G7

C



me. I'll have a white, but I'll have a blue, blue Christ - mas

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# The Chipmunk Song

Words and Music by  
ROSS BAGDASARIAN

FIRST NOTE



Nasally



Christ - mas, Christ - mas time is near, time for toys and time for

cheer. We've been good but we can't last, hur - ry

Christ - mas, hur - ry fast! Want a plane that loops the

loop; me, I want a hu - la hoop. We can hard - ly

stand the wait, please Christ - mas, don't be late.

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# Deck The Halls

Traditional Welsh Carol

FIRST NOTE

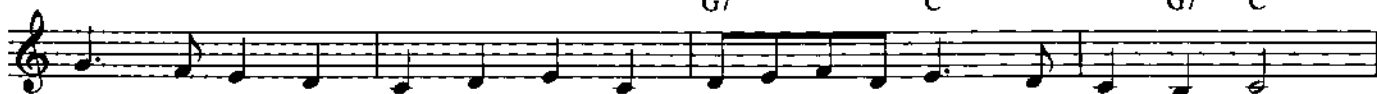


Gaily



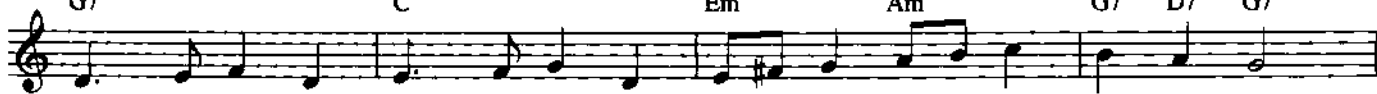
1. Deck the halls with boughs of hol - ly,  
2. See the blaz - ing yule be - fore us, } fa la la la la la la la!  
3. Fast a - way the old year pass - es,

G7 C G7 C



{ 'Tis the sea - son to be jol - ly,  
Strike the harp and join the chor - us, } fa la la la la la la la!  
Hail the new, ye lads and lass - es,

G7 C Em Am G7 D7 G7



{ Don we now our gay ap - par - el,  
Fol - low me in mer - ry mea - sure } fa la la la la la la la!  
Sing we joy - ous all to - geth - er,

C F C G7 C



{ Troll the an - cient yule - tide car - ol,  
While I tell of yule - tide trea - sure, } fa la la la la la la la!  
Heed - less of the wind and weath - er,

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# Go Tell It On The Mountain

African-American Spiritual

FIRST NOTE

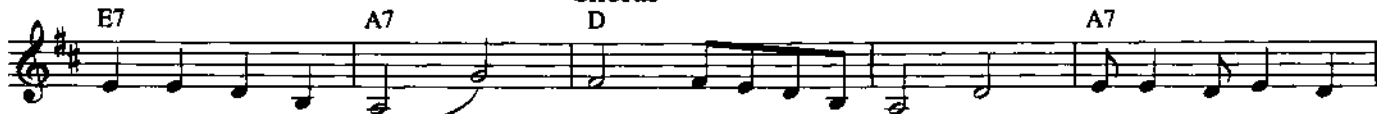


Moderately



1. When I was a learn - er, I sought both night and day; I asked the Lord to aid me, and  
2. He made me a watch - man up - on the cit - y wall, and if I am a Chris - tian, I

Chorus



He showed me the way. } Go tell it on the moun - tain, o - ver the hills and  
am the least of all.



ev - 'ry - where; go tell it on the moun - tain that Je - sus Christ is born.

Additional Lyrics

3. While shepherds kept their watching,  
o'er wand'ring flock by night...  
Behold! From out the Heavens,  
there shown a holy light.  
Chorus

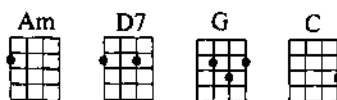
4. And lo, when they had seen it,  
they all bowed down and prayed.  
Then they travelled on together,  
to where the Babe was laid.  
Chorus

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# Feliz Navidad

Words and Music by  
JOSÉ FELICIANO

FIRST NOTE



Moderately

Am D7 G C

Fe - liz Na - vi - dad, \_\_\_\_\_ Fe - liz Na - vi - dad, \_\_\_\_\_ Fe - liz Na - vi -

Am D7 1. G

dad. Pros - pe - ro a - ño y fe - li - ci - dad. \_\_\_\_\_ Fe - liz Na - vi -

2. G To next strain 3. G Fine

I want to wish you a \_\_\_\_\_

C D7 G

Mer - ry Christ - mas, with lots of pres - ents to make you hap - py.

C D7

I want to wish you a Mer - ry Christ - mas from the bot - tom of my

G 3 C

heart. \_\_\_\_\_ I want to wish you a Mer - ry Christ - mas,

D7 G

with mis - tle - toe and \_\_\_\_\_ lots of cheer, \_\_\_\_\_ with lots of laugh - ter through -

C D7 G 3 D.S. al Fine

out the years from the bot - tom of my heart. \_\_\_\_\_ Fe - liz Na - vi -

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# The First Noel

17th Century English Carol

FIRST NOTE



Moderately Slow



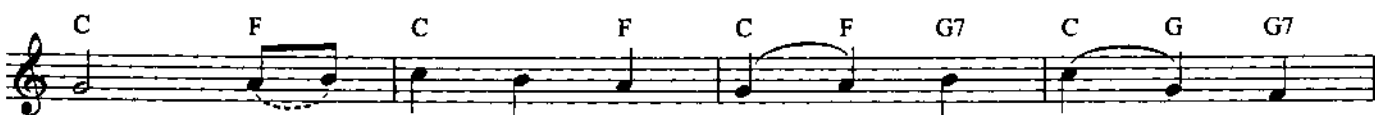
1. The first Noel, the angel did  
2. They look - ed up and saw a



say, star was to cer - tain poor the shep - herds in fields as they  
star shin - ing in the east be - yond them a -

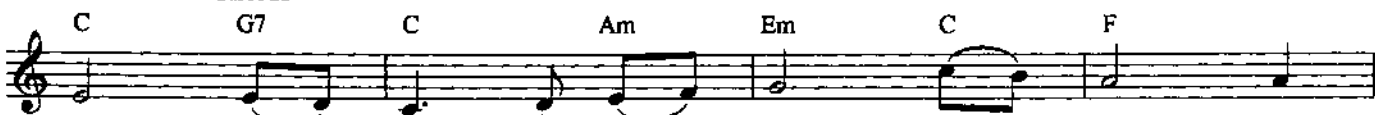


lay; in fields where they lay keep - ing their  
far. And to the earth it gave great



sheep, on a cold win - ter's night that was so  
light, and so it con - tin - ued both day and

Chorus



deep. } No - el, No - el, No - el, No -  
night.



el, born is the King of Is - ra - el!

## Additional Lyrics

3. And by the light of that same star,  
three wise men came from country far;  
to seek for a King was their intent,  
and to follow the star wherever it went.

(Chorus)

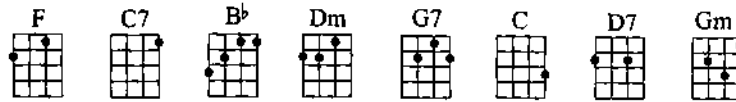
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# Hark! The Herald Angels Sing

Words by  
CHARLES WESLEY

Music by  
FELIX MENDELSSOHN

FIRST NOTE



Joyfully

F

C7

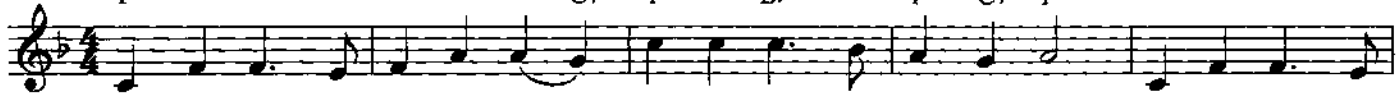
F

Bb

F

C7

F



1. Hark! The her - ald an - gels sing— "Glo - ry to the new - born king: Peace on earth and  
2. Christ, by high - est heav'n a - dored;— Christ, the ev - er - last - ing Lord! Late in time be -

Dm

G7

C

G7

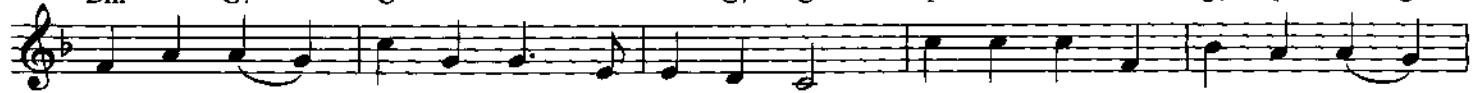
C

F

C7

F

C



mer - cy mild,— God and sin - ners rec - on - ciled!" Joy - ful all ye na - tions, rise,—  
hold Him come,— off - spring of the Vir - gin's womb; veiled in flesh the God - head see,—

F

C7

F

C

Bb

D7

Gm

C7

F



join the tri - umph of the skies,— with the an - gel - ic host pro - claim, "Christ is— born in  
hail the in - car - nate de - i - ty,— pleased as man with men to dwell, Je - sus— our Em -

C7

F

Bb

D7

Gm

C7

F

C7

F



Beth - le - hem!" } Hark! The her - ald an - gels sing: "Glo - ry— to the new - born King."  
man - u - el.

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# Joy To The World

Words by  
ISAAC WATTS

Music by  
GEORGE FRIDERIC HANDEL  
Adapted by LOWELL MASON

FIRST NOTE



With Spirit



1. Joy to the world! The Lord has  
2. Joy to the world! The Lord has

come; reigns; let let earth men re - ceive songs her em - King. ploy. Let While

ev fields - 'ry and heart floods, pre rocks, pare hills Him and

room, plains and re - heav - en and the na - ture sing, joy, and re -

heav - en and the na - ture sing, joy, and re - heav - en and re -

heav peat en and the na - ture ing sing, joy.

## Additional Lyrics

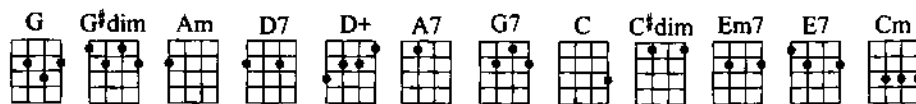
3. No more let sins and sorrows grow,  
nor thorns infest the ground.  
He comes to make His blessings flow  
far as the curse is found.  
Far as the curse is found,  
far as, far as the curse is found.

4. He rules the world with truth and grace,  
and makes the nations prove  
the glories of His righteousness  
and wonders of His love.  
And wonders of His love,  
and wonders, wonders of His love.

# Jingle-Bell Rock

Words and Music by  
JOE BEAL and JIM BOOTHE

FIRST NOTE



Moderately

G

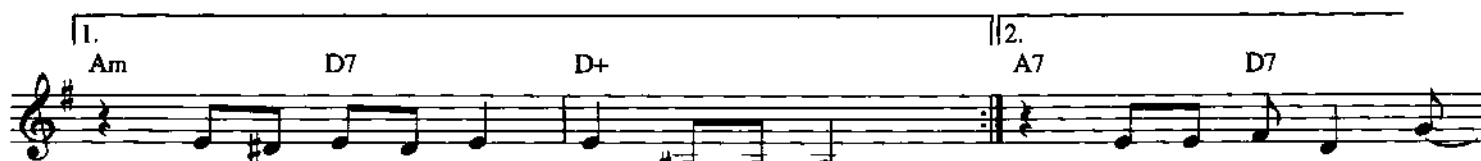
G#dim



1. Jin - gle - bell, jin - gle - bell, jin - gle - bell rock... Jin - gle - bell swing and  
2. Jin - gle - bell, jin - gle - bell, jin - gle - bell rock... Jin - gle - bells chime in



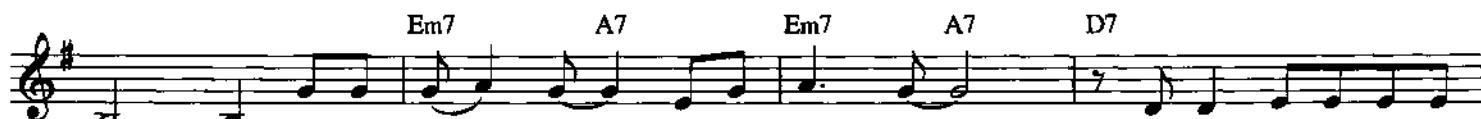
jin - gle - bells ring. Snow - in' and blow - in' up bush - els of fun,  
jin - gle - bell time; danc - in' and pranc - in' in jin - gle - bell square,



now the jin - gle - hop has be - gun... in the frost - y air...



What a bright... time... it's the right... time... to rock the night a -



way... Jin - gle - bell... time... is a swell time... to go glid - in' in a



one-horse sleigh... Gid - dy - up, jin - gle horse pick up your feet... jin - gle a - round the



clock. Mix and min - gle in a jin - gl - in' beat... That's the jin - gle - bell



that's the jin - gle - bell, that's the jin - gle - bell rock...

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# Jingle Bells

Words and Music by  
JAMES PIERPONT

FIRST NOTE



Quickly

1. Dash - ing through the snow in a one - horse o - pen sleigh,  
2. Day or two a - go I thought I'd take a ride, and

o'er the fields we go, laugh - ing all the way;  
soon Miss Fan - nie Bright was seat - ed by my side; the

bells on bob - tail ring, mak - ing spir - its bright; what  
horse was lean and lank, mis - for - tune seemed his lot, he

fun it is to ride and sing a sleigh-ing song to - night!  
got in - to a drift - ed bank and we, we got up - sot. } Oh, Jin - gle bells! Jin - gle bells!

Jin - gle all the way! Oh, what fun it is to ride in a

one-horse o - pen sleigh! Jin - gle bells! Jin - gle bells! Jin - gle all the way!

Oh, what fun it is to ride in a one - horse o - pen sleigh!

## Additional Lyrics

3. Now the ground is white,  
go it while you're young.  
Take the girls tonight,  
and sing this sleighing song.  
Just get a bobtailed nag,  
two-forty for his speed.  
Then hitch him to an open sleigh,  
and crack you'll take the lead.

Chorus

# Let It Snow! Let It Snow! Let It Snow!

Words by  
SAMMY CAHN

Music by  
JULE STYNE

FIRST NOTE



Moderately  $\frac{3}{4}$

1. Oh the weath-er out-side is fright-ful, but the fire is so de-  
 (2.) does-n't show signs of stop-ping, and I brought some corn for  
 (3.) fire is slow-ly dy-ing, and, my dear, we're still good-

light-ful. And since we've no place to go, let it  
 pop-ping. The lights are turned way down low,  
 bye-ing. But as long as you love me so,

1. C 2. C To next strain 3. C Fine  
 snow! Let it snow! Let it snow! 2. It snow! When we snow!

G G#dim Am D7 G  
 fi-nal-ly kiss good-night, how I'll hate go-ing out in the storm! But if

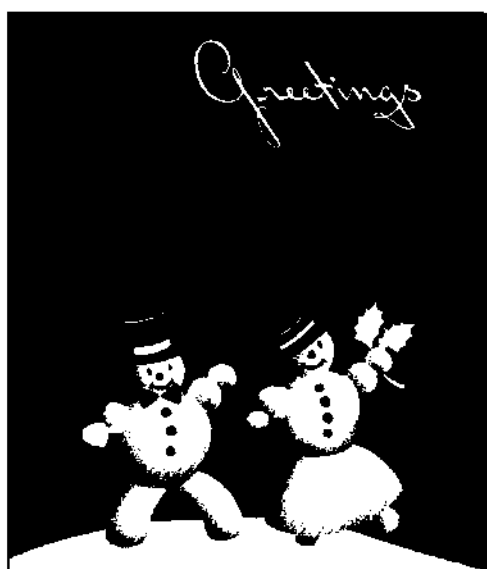
E7 A7 D7 G G7 D.S. al Fine  
 you'll real-ly hold me tight, all the way home I'll be warm. 3. The

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# Mele Kalikimaka

**Words and Music by  
R. ALEX ANDERSON**

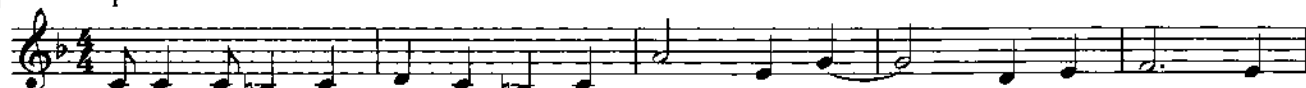
## FIRST NOTE



**Brightly**  
**F**



Am7<sup>b</sup>5



Me - le    Ka - li - ki - ma - ka    is   the   thing   to   say \_\_\_\_    on   a   bright   Ha -

Abdim

C7



wai - ian Christ - mas day.\_\_\_\_\_ That's the Is - land greet - ing that we send to you, -

F

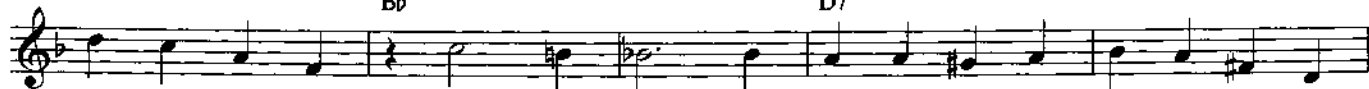
**F7**



— from the land where palm trees sway. Here we know that

Bb

D7



Christ - mas will be green and bright, the sun will shine by day, and all the

G7

C7

F

Am7b5



stars at night. Me - le Ka - li - ki - ma - ka is Ha - wai - i's

D7

G7

C7

F



way to say Mer - ry Christ - mas to you.\_\_\_\_\_

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# O Come, All Ye Faithful

## (Adeste Fideles)

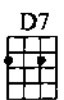
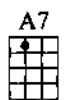
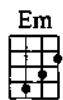
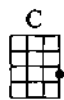
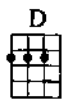
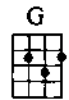
Latin Words Translated by  
FREDERICK OAKELEY

Music by  
JOHN FRANCIS WADE

FIRST NOTE



With Great Joy



G D G D G C G D Em D

1. O come all ye faith - ful, joy - ful and tri - um - phant, o come ye, o come\_ ye to

A7 D G D7 G D Em D G D7

Beth - le - hem. Come and be - hold Him, born the King of an - gels. O come let us a -

G D G D7 G D G D7 G D A7 D G C G D7 G

dore Him, o come let us a - dore Him, o come let us a - dore Him, Christ the Lord.

### Additional Lyrics

2. Sing, choirs of angels,  
sing in exultation,  
sing, all ye citizens of heaven above:  
Glory to God,  
glory in the highest!

*Refrain*

3. Yes, Lord, we greet thee,  
born this happy morning,  
Jesus, to Thee be glory given.  
Word of the Father,  
now in flesh appearing.

*Refrain*

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# Silent Night

Words by JOSEPH MÖHR  
Translated by JOHN F. YOUNG

Music by  
FRANZ X. GRUBER

FIRST NOTE



Reverently



G D7 G

1. Si - lent night, ho - ly night, all is calm, all is bright,  
2. Si - lent night, ho - ly night, shep - herds quake at the sight.

C G C G

'round yon Vir - gin Moth - er and child, Ho - ly In - fant so ten - der and  
Glo - ries stream from heav - en a - far, heav'n - ly hosts sing Al - le - lu -

D D7 G D7 G

mild, sleep in heav - en - ly peace. Sleep in heav - en - ly peace.  
ia; Christ the Sav - ior is born. Christ the Sav - ior is born.

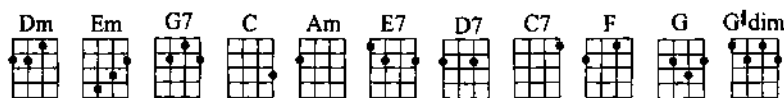
3. Silent night, Holy night,  
Son of God, love's pure light.  
Radiant beams from thy holy face,  
with the dawn of redeeming grace,  
Jesus, Lord at thy birth.  
Jesus, Lord at thy birth.

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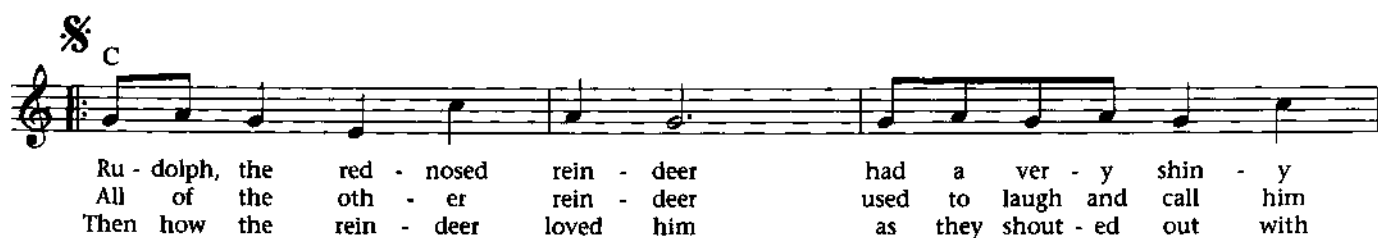
# Rudolph The Red-Nosed Reindeer

Words and Music by  
JOHNNY MARKS

FIRST NOTE



Lightly



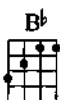
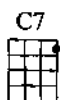
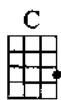
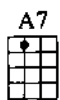
# We Three Kings Of Orient Are

Words and Music by  
JOHN H. HOPKINS, JR.

FIRST NOTE



Moderately



Dm

A7

Dm

A7

Dm

We three kings of O - ri - ent are, bear - ing gifts we tra - verse a - far,

field and foun - tain, moor and moun - tain, fol - low - ing yon - der star. O

star of won - der, star of night! Star of roy - al beau - ty bright; west - ward

lead - ing, still pro - ceed - ing, guide us to thy per - fect light.

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# We Wish You A Merry Christmas

Traditional  
English Folksong

FIRST NOTE



With Spirit



G

C

A

1. We wish you a mer - ry Christ - mas, we wish you a mer - ry  
2. Now bring us some fig - gy pud - ding, now bring us some fig - gy  
3. We won't go un - til we get some, we won't go un - til we

Christ - mas, we wish you a mer - ry Christ - mas, and a hap - py New  
pud - ding, now bring us some fig - gy pud - ding, and bring some right  
get some, we won't go un - til we get some, so bring some right

Year. } Good tid - ings we bring for you and your kin. We

wish you a mer - ry Christ - mas, and a hap - py New Year.

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# *Songs For* Children



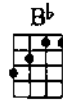
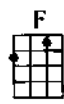
# All Night, All Day

Spiritual

FIRST NOTE



Moderately



All night, all day, an - gels watch-in' o - ver me, my Lord.

All night, all day, an - gels watch - in' o - ver me.

1. Now I lay me down to sleep, an - gels watch-in' o - ver me, my  
 2. If I die be - fore I wake, an - gels watch-in' o - ver me, my

Lord. Pray the Lord my soul to keep, an - gels watch-in' o - ver me.  
 Lord. Pray the Lord my soul to take, an - gels watch-in' o - ver me.

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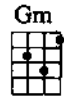
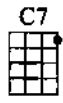
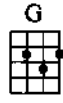
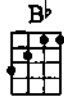
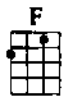
# All Through The Night

Welsh Folksong

FIRST NOTE



Moderately



Sleep, my child and peace at - tend thee, all through the night.

Guard - ian an - gels God will send thee, all through the night.

Soft the drow - sy hours are creep - ing, hill and vale in slum - ber sleep - ing,

I my lov - ing vig - il keep - ing, all through the night.

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# Alphabet Song

Traditional

FIRST NOTE



Evenly



C

F

C

G7

C

G7

C

A B C D E F G, H I J K L M N O P,

G7

C

G7

C

G7

C

G7

Q R S T U and V, W (dou - ble U) X and Y and Z.

C

F

C

G7

C

G7

C

Now I know my A B Cs, won't you sing a - long with me?

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# Baa, Baa, Black Sheep

Traditional

FIRST NOTE



Moderately



C

F

C

F

Baa, baa, black sheep have you an - y wool? Yes, sir,

C

G7

C

*Fine*

F

yes, sir three bags full. One for my mas - ter, one for my

C

G7

C

G7

C

*D.C. al Fine*

dame, but none for the lit - tle boy who lives down the lane.

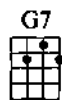
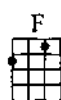
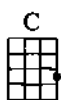
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# The Bear Went Over The Mountain

FIRST NOTE



Moderately



Traditional

The bear went o - ver the moun - tain, the bear went o - ver the moun - tain, the  
 bear went o - ver the moun - tain to see what he could see. { To see what he could  
 He saw the oth - er  
 see, and all that he could see was the } oth - er side of the moun - tain, the  
 side, he saw the oth - er side. He saw the }  
 oth - er side of the moun - tain, the oth - er side of the moun - tain was all that he could see.

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## Brahms' Lullaby

Words by  
KARL SIMROCK

Music by  
JOHANNES BRAHMS

FIRST NOTE



Sweetly



1. Lull - a - by and good - night, with ros - es be - dight, with  
 2. Lull - a - by and good - night, thy moth - er's de - light. Bright.  
 li - lies o'er spread, is ba - by's wee bed. Lay thee  
 an - gels be - side my darl - ing a - bide. They will  
 down now and rest, may thy slum - ber on be blessed. Lay thee  
 guard thee at rest, thou shalt wake on my breast. They will  
 down now and rest, may thy slum - ber on be blessed.  
 guard thee at rest, thou shalt wake on my breast.

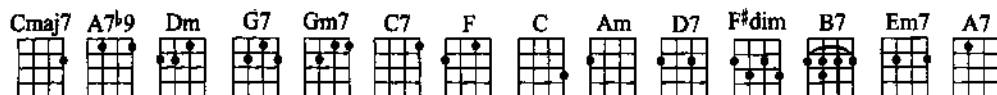
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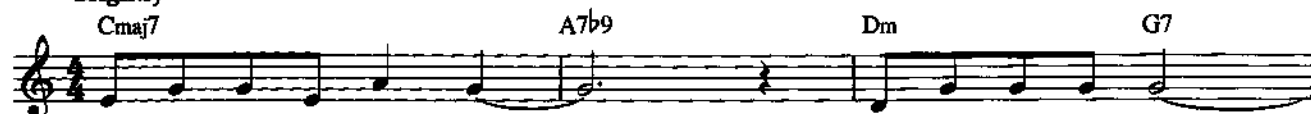
# The Candy Man

Words and Music by  
LESLIE BRICUSSE and  
ANTHONY NEWLEY

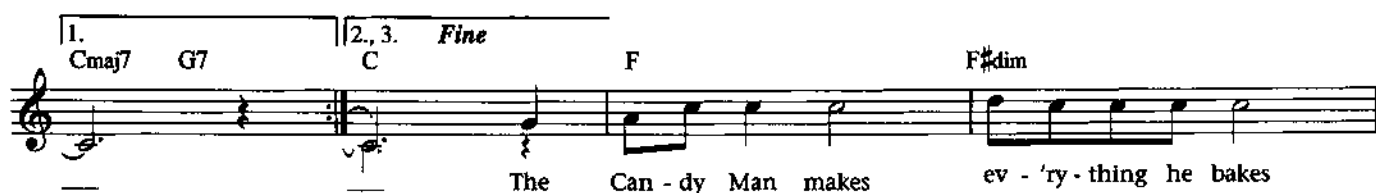
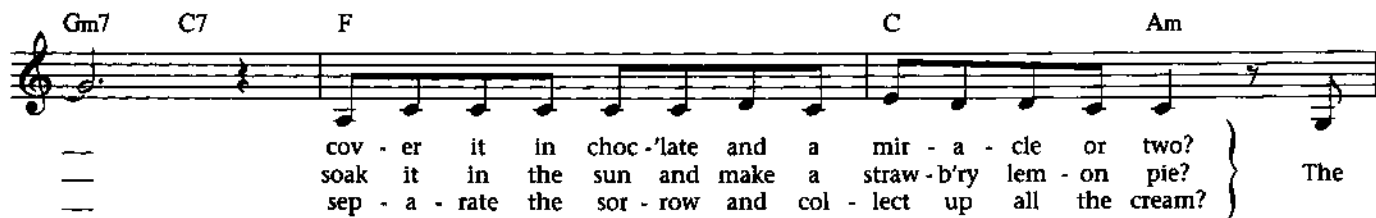
FIRST NOTE



Brightly



1. Who can take a sun - rise, \_\_\_\_\_ sprin - kle it with dew, \_\_\_\_\_  
2. Who can take a rain - bow, \_\_\_\_\_ wrap it in a sigh, \_\_\_\_\_  
3. Who can take to - mor - row, \_\_\_\_\_ dip it in a dream, \_\_\_\_\_



*D.C. al Fine*

# Do-Re-Mi

Lyrics by  
OSCAR HAMMERSTEIN II

Music by  
RICHARD RODGERS

FIRST NOTE



Lively

C

G7



Doe, a deer, a fe - male deer, Ray, a drop of gold-en sun, \_\_\_\_\_



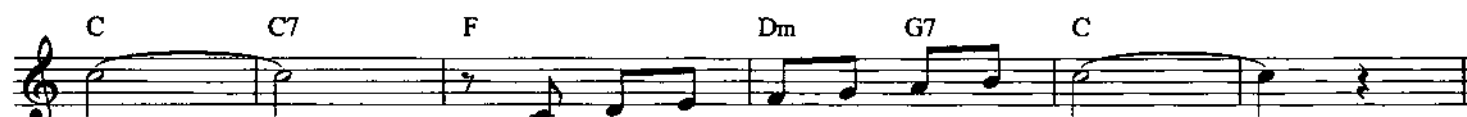
Me, a name I call my - self, Far, a long, long way to run. \_\_\_\_\_



Sew, a nee - dle pull-ing thread, \_\_\_\_\_ La, a note to fol - low sew, \_\_\_\_\_



Tea, a drink with jam and bread, \_\_\_\_\_ that will bring us back to



do! \_\_\_\_\_ Do - re - mi - fa - so - la - ti - do! \_\_\_\_\_

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# Eensy Weensy Spider

Traditional

FIRST NOTE



Merrily



F

C7

F



The een - sy ween - sy spi - der climbed up the wa - ter spout.

C7

F



Down came the rain and washed the spi - der out.

C7

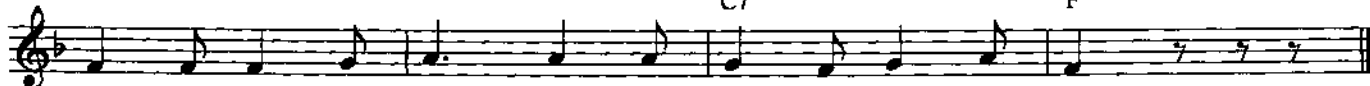
F



Out came the sun and dried up all the rain. So, the

C7

F



een - sy ween - sy spi - der climbed up the spout a - gain.

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# The Farmer In The Dell

Traditional

FIRST NOTE



Moderately



D



1. The farm - er in the dell, the farm - er in the dell:  
2. The farm - er takes a wife, the farm - er takes a wife:  
3. (See additional lyrics)

A7

D



Heigh - ho, the der - ry - o! { The farm - er in the dell.  
The farm - er takes a wife.

## Additional Lyrics

- |                                                                                                            |                                                                                                               |                                                                                                                  |                                                                                                                |
|------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|
| 3. The wife takes a child,<br>the wife takes a child:<br>Heigh-ho, the derry-o!<br>The wife takes a child. | 4. The child takes a nurse,<br>the child takes a nurse:<br>Heigh-ho, the derry-o!<br>The child takes a nurse. | 5. The nurse takes a cow,<br>the nurse takes a cow:<br>Heigh-ho, the derry-o!<br>The nurse takes a cow.          | 6. The cow takes a dog,<br>the cow takes a dog:<br>Heigh-ho, the derry-o!<br>The cow takes a dog.              |
| 7. The dog takes a cat,<br>the dog takes a cat:<br>Heigh-ho, the derry-o!<br>The dog takes a cat.          | 8. The cat takes a rat,<br>the cat takes a rat:<br>Heigh-ho, the derry-o!<br>The cat takes a rat.             | 9. The rat takes the cheese,<br>the rat takes the cheese:<br>Heigh-ho, the derry-o!<br>The rat takes the cheese. | 10. The cheese stands alone,<br>the cheese stands alone:<br>Heigh-ho, the derry-o!<br>The cheese stands alone. |

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# Hush, Little Baby

Folk Lullaby

FIRST NOTE



Sweetly



1. Hush, lit - tle ba - by, don't say a word, Pa - pa's gon - na buy you a  
 2. And if that dia - mond ring turns brass, Pa - pa's gon - na buy you a  
 3. And if that bil - ly goat won't pull, Pa - pa's gon - na buy you a  
 4. And if that dog named Rover don't bark, Pa - pa's gon - na buy you a



mock - ing - bird. And if that mock - ing - bird don't sing,  
 look - ing - glass. And if that look - ing - glass gets broke,  
 cart and bull. And if that cart and bull turn  
 horse and cart. And if that horse and cart fall down,



Pa - pa's gon - na buy you a dia - mond ring.  
 Pa - pa's gon - na buy you a bil - ly goat.  
 Pa - pa's gon - na buy you a dog named Rover.  
 you'll still be the sweet-est ba - by in town.

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# If You're Happy And You Know It

Traditional

FIRST NOTE



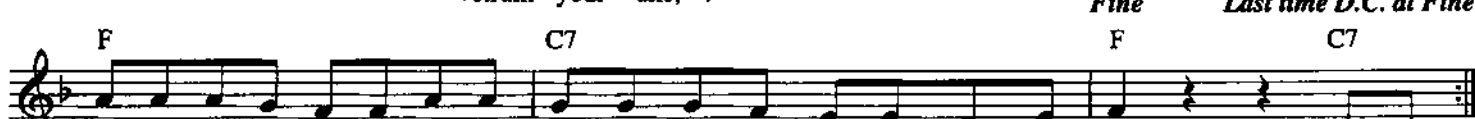
Playfully



1. If you're hap - py and you know it, { clap your hands,  
 stomp your feet,  
 sing a song,  
 shout "Hoo - ray!" } if you're  
 strum your uke,



hap - py and you know it { clap your hands,  
 stomp your feet,  
 sing a song,  
 shout "Hoo - ray!" } if you're hap - py and you know it, then your  
 strum your uke,



face will sure - ly show it. If you're hap - py and you know it, { clap your hands.  
 stomp your feet.  
 sing a song.  
 shout "Hoo - ray!" } 2. If you're  
 strum your uke! 3. If you're  
 4. If you're  
 5. If you're

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Words by  
PATTY S. HILL

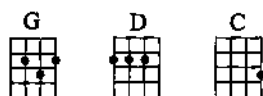
# Good Morning To All

Music by  
MILDRED J. HILL

FIRST NOTE



Cheerfully



Good morn - ing to you, good morn - ing to you,  
good morn - ing, dear child - ren, good morn - ing to all.

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## It's A Small World

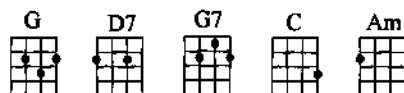
From "It's a Small World" at Disneyland Park and Magic Kingdom Park

Words and Music by  
RICHARD M. SHERMAN  
and ROBERT B. SHERMAN

FIRST NOTE



March



It's a world of laugh - ter, a world of tears; it's a  
just one moon and one gold - en sun, and a  
world of hopes and a world of fears. There's so much that we  
smile means friend - ship to ev - 'ry one. Though the moun - tains di -  
share that it's time we're a - ware, it's a small world af - ter  
vide and the o - ceans are wide, it's a small world af - ter  
*Fine*  
all. It's a small world af - ter all,  
all.  
it's a small world af - ter all. It's a small world  
af - ter all. It's a small, small world. There is

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# Mary Had A Little Lamb

Children's Song

FIRST NOTE



Moderately



Ma - ry had a lit - tle lamb, lit - tle lamb, lit - tle lamb,  
And ev - 'ry-where that Ma - ry went, Mar - ry went, Ma - ry went,  
It fol - lowed her to school one day, school one day, school one day, it  
It made the chil - dren laugh and play, laugh and play, laugh and play, it  
"What made the lamb love Ma - ry so, Ma - ry so, Ma - ry so? What  
"Ma - ry loves the lamb, you know, lamb, you know, lamb, you know,



Ma - ry had a lit - tle lamb, its fleece was white as snow.  
ev - 'ry-where that Ma - ry went, the lamb was sure to go.  
fol - lowed her to school one day, which was a - gainst the rules.  
made the chil - dren laugh and play to see a lamb at school.  
made the lamb love Ma - ry so?" the ea - ger chil - dren cry.  
Ma - ry loves the lamb, you know," the teach - er did re - ply.

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# The More We Get Together

Traditional

New Words by  
JIM BELOFF

FIRST NOTE



Brightly



Oh, the more we get to - geth - er, to - geth - er, to - geth - er, the more we get to -  
Oh, let's play the u - ku - le - le, let's all play it dai - ly, the more we play it



geth - er, the hap - pier we'll be. For your friends are my friends and my friends are  
dai - ly, the hap - pier we'll be! When I uke and you uke and we uke and



your friends. Oh, the more we get to - geth - er, the hap - pier we'll be.  
they uke, yes the more we play it dai - ly, the hap - pier we'll be!

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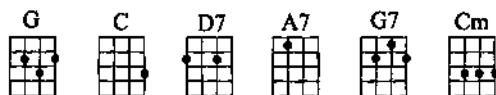
# Mickey Mouse March

Words and Music by  
JIMMIE DODD

FIRST NOTE



Brightly



Mick - ey Mouse Club! Mick - ey Mouse Club!

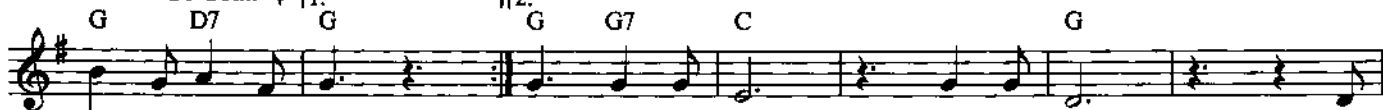
1. Who's the lead - er  
2. Hey, there, hi, there!  
3. Come a - long and



of the club that's made for you and me?  
Ho, there! You're as wel - come as can be!  
sing a song and join the jam - bo - ree!

M - I - C - K - E - Y

To Coda



M - O - U - S - E!

E! Mick - ey Mouse!

Mick - ey Mouse!

For -



ev - er let us hold our ban - ner high! (High! High! High!)

Coda



E!

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# Oh Where, Oh Where Has My Little Dog Gone?

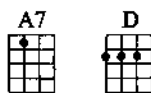
Words by SEP. WINNER

Traditional Melody

FIRST NOTE



Jaunty



A7



Oh where, oh where has my lit - tle dog gone! Oh where, oh



where can he be? With his ears cut short and his



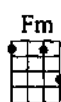
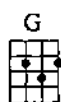
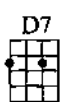
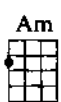
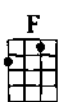
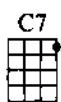
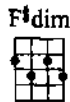
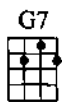
tail cut long, oh where, oh where can he be?

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# On The Good Ship Lollipop

Words and Music by  
SIDNEY CLARE and  
RICHARD A. WHITING

FIRST NOTE



Jauntily

On the good ship\_ Lol - li - pop\_ it's a sweet trip\_ to a can - dy shop\_ where  
bon - bons play\_ on the sun - ny beach of Pep - per - mint Bay\_ Lem - on - ade stands\_  
ev - 'ry - where\_ Crack - er Jack bands\_ fill the air\_ and there you are\_  
hap - py land - ing on a choc - o - late bar\_ See the sug - ar bowl\_ do a  
Toot - sie Roll\_ with the big bad dev - il's food cake\_ If you eat too much\_  
ooh! ooh!\_ You'll a - wake with a tum - my - ache\_ On the good ship\_  
Lol - li - pop\_ it's a night trip\_ in - to bed you hop\_ { with this com - mand:\_  
and dream a - way\_  
1. C 2. C  
\_ "All a - board for can - dy land." On the Lol - li - pop!\_  
\_ on the good ship

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# Old MacDonald Had A Farm

Traditional

FIRST NOTE



With gusto



Old Mac-Don-ald had a farm

E - I - E - I - O!

{ And on that farm he had a cow  
And on that farm he had a chick,  
And on that farm he had a duck }

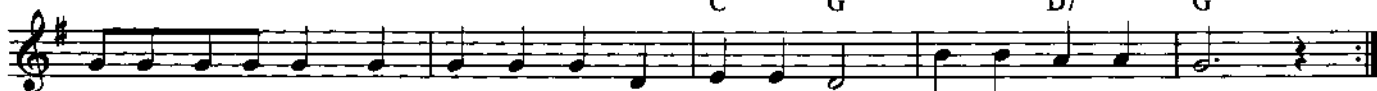
D7 G



E - I - E - I - O!

{ With a moo, moo here and a moo, moo there, here a moo, there a moo,  
With a cluck, cluck here and a cluck, cluck there, here a cluck, there a cluck,  
With a quack, quack here and a quack, quack there, here a quack, there a quack, }

C G D7 G



ev - 'ry - where a moo, moo.  
ev - 'ry - where a cluck, cluck.  
ev - 'ry - where a quack, quack.

Old Mac-Don - ald had a farm, E - I - E - I - O!

## Additional Lyrics

(Continue adding animals with their sounds.)

4. Pig—oink, oink; 5. Cat—meow, meow; 6. Horse—neigh, neigh; 7. Dog—woof, woof; 8. Turkey—gobble, gobble

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# Polly Wolly Doodle

Traditional American Minstrel Song

FIRST NOTE



Moderately



1. Oh, I went down south for to see my Sal, } sing— pol - ly wol - ly doo - dle all the  
2. Oh, my Sal she is a\_\_\_ mai - den fair, }

G7



day. { My\_\_\_ Sal she is a\_\_\_ spunk - y gal, } sing pol - ly wol - ly doo - dle all the  
With\_\_\_ curl - y eyes and\_\_\_ laugh - ing hair, }

C

G7



day. Fare thee well, fare thee well, fare thee well, my fair - y fay. For I'm

C



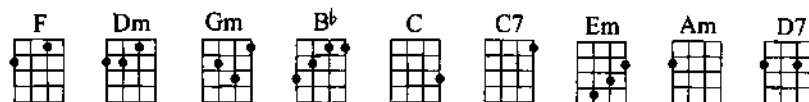
goin' to Lou - 'si - an - a for to see my Sus - y - an - na, sing pol - ly wol - ly doo - dle all the day.

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# The Rainbow Connection

Words and Music by  
PAUL WILLIAMS and  
KENNETH L. ASCHER

FIRST NOTE



Flowing Waltz tempo

1. Why are there so man - y songs a - bout rain - bows, and  
2. Who said that ev - 'ry wish would be heard and an - swered when  
3. Have you been half a - sleep and have you heard voices? I've

what's on the oth - er side? \_\_\_\_\_ Rain - bows are vi - sions, \_\_\_\_\_ but  
wished on the morn - ing star? \_\_\_\_\_ Some - bod - y thought of that, \_\_\_\_\_ and  
heard them call - ing my name. \_\_\_\_\_ Is this the sweet sound that

on - ly il - lus - sions, \_\_\_\_\_ and rain - bows have noth - ing to hide. \_\_\_\_\_  
some - one be - lieved it \_\_\_\_\_ Look what it's done so far. \_\_\_\_\_  
call the young sail - ors? The voice might be one and the same. \_\_\_\_\_

So we've been told, and some choose to be - lieve it. I know they're  
What's so a - maz - ing that keeps us star gaz - ing, and what do we  
I've heard it too man - y times to ig - nore it, it's some - thing

wrong; wait and see. \_\_\_\_\_  
think we might see? \_\_\_\_\_  
I'm s'posed to be. \_\_\_\_\_

Some - day we'll find it, the rain - bow con -

*To Coda* 1. F Bb F Bb 2. F

nec - tion; the lov - ers, the dream - ers and me. me.

*D.C. al Coda*

All of us un - der the spell; we know that it's prob - a - bly mag - ic.

*Coda* F C Dm F Bb C7 F

me. la da da dee, da da do, la la da da da de da do. \_\_\_\_\_

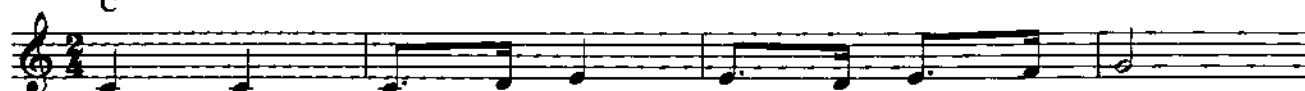
# Row, Row, Row Your Boat

Traditional

FIRST NOTE



Flowingly (Round)



Row, row, row your boat, gent - ly down the stream;



mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, life is but a dream.

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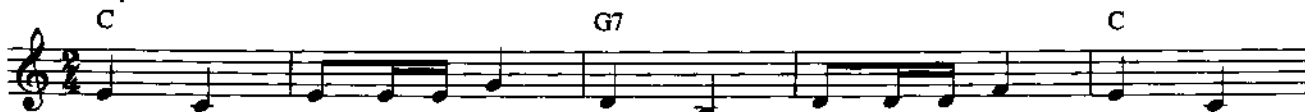
# Skip To My Lou

Traditional

FIRST NOTE



Lively



Skip, skip, skip to my Lou, skip, skip, skip to my Lou, skip, skip,



skip to my Lou, skip to my Lou, my dar - lin'.

1. Lost my part - ner
2. I'll get an - oth - er one,
3. Flies in the but - ter - milk,



what'll I do? Lost my part - ner, what'll I do?  
prettier than you, I'll get an - oth - er one, prettier than you,  
shoo, fly shoo! Flies in the but - ter - milk, shoo, fly, shoo!



Lost my part - ner, what'll I do?  
I'll get an - oth - er one, prettier than you.  
Flies in the but - ter - milk, shoo, fly, shoo! } Skip to my Lou, my dar - lin'.

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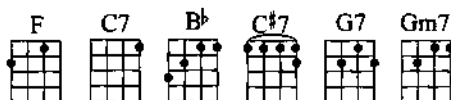
# A Spoonful Of Sugar

Words and Music by  
RICHARD M. SHERMAN  
and ROBERT B. SHERMAN

FIRST NOTE



Brightly



1. In ev - 'ry job that must be done, there is an el - e - ment of  
(2.) feath - er - ing his nest has ver - y lit - tle time to  
(3.) bees that fetch the nec - tar from the flow - ers to the

fun. You find the fun and, snap, the job's a game.  
rest while gath - er - ing his bits of twine and twig.  
comb nev - er tire of ev - ver buzz - ing to and fro.

And ev - 'ry task you un - der - take be - comes a piece of  
Though quite in - tent in his pur - suit, he has a mer - ry tune to  
Be - cause they take a lit - tle nip, from ev - 'ry flow - er that they

cake. A lark! A spree! It's ver - y clear to  
toot. He knows a song will move the job a -  
sip. And hence, they find their task is not a

see... That a } spoon - ful of su - gar helps the med - i - cine go  
long. For a }  
grind. For a }

down, the med - i - cine go dow - wown, med - i - cine go down. Just a

spoon - ful of sug - ar helps the med i - cine go down in a most de -

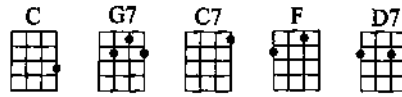
light - ful way. 1., 2. F 3. F  
2. A rob - in way.  
3. The hon - ey -

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# Supercalifragilisticexpialidocious

Words and Music by  
RICHARD M. SHERMAN and  
ROBERT B. SHERMAN

FIRST NOTE



Fast  
C

G7

Sup - er - cal - i - frag - il - is - tic - ex - pi - al - i - do - cious!

C

E - ven though the sound of it is some - thing quite a - tro - cious. If you say it

C7

F

loud e - nough you'll al - ways sound pre - co - cious, sup - er - cal - i -

To Coda

C

G7

C

C

frag - il - is - tic - ex - pi - al - i - do - cious! Um did - dle did - dle did - dle,

G7

C

G7

C

um did - dle ay! Um did - dle did - dle did - dle, um did - dle ay! Be - cause I was a -

G7

fraid to speak when I was just a lad, me fa - ther gave me nose a tweak and

C

told me I was bad. But then one day I learned a word that

C7

F

D7

saved me ach - in' nose, the big - gest word you ev - er 'eard and

G7

D.C. al Coda

this is 'ow it goes! Oh!

Coda  
C

do - cious!

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# This Old Man

Traditional

FIRST NOTE



Moderately



1. This old man, he played one, he played knick-knack on my thumb, } with a  
2. This old man, he played two, he played knick-knack on my shoe, }



knick-knack, pad - dy - whack, give a dog a bone, this old man came roll - ing home.

## Additional Lyrics

3. This old man, he played three,  
he played knick-knack on my knee.

*Chorus*

4. This old man, he played four,  
he played knick-knack on my door.

*Chorus*

5. This old man, he played five,  
he played knick-knack on my hive.

*Chorus*

6. This old man, he played six,  
he played knick-knack on my sticks.

*Chorus*

7. This old man, he played seven,  
he played knick-knack up to heaven.

*Chorus*

8. This old man, he played eight,  
he played knick-knack on my gate.

*Chorus*

9. This old man, he played nine,  
he played knick-knack on my vine.

*Chorus*

10. This old man, he played ten,  
he played knick-knack over again.

*Chorus*

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# Three Blind Mice

Traditional

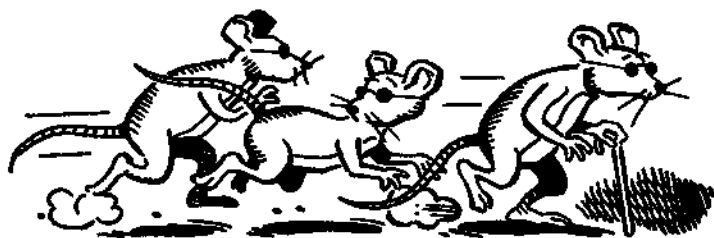
FIRST NOTE



Moderately (Round)

Three blind mice, three blind mice, see how they  
run, see how they run. They all ran af - ter the  
farm - er's wife, who cut off their tails with a carv - ing knife. Did you  
ev - er see such a sight in your life as three blind mice!

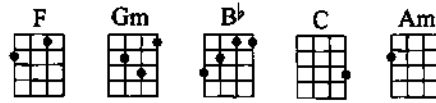
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# Upside Down

Words and Music by  
JACK JOHNSON

FIRST NOTE



Moderate groove

F

Gm



Who's to say what's im - pos - si - ble? But they for - get

F



this world keeps spin - nin'. And with each new day, I can feel a change in

F



ev - 'ry - thing. And as the sur - face breaks, re - flec - tions fade. Who's to say

Gm



But in some ways they re - main the same. And as my mind be - gins to  
I can't do ev - 'ry - thing? Well, I can try. And as I roll a - long, I

F

Gm



spread its wings, there's no stop - ping cu - ri - os - i - ty. }  
begin to find things aren't al - ways just what they seem. }

F

Gm

Bb

C



I wan - na turn the whole thing up - side down. I'll find the things they say just

F

Gm

Bb

C

F

Gm



can't be found. I'll share this love I find with ev - 'ry - one.

Bb

C

F

Gm

To Coda



We'll sing and dance to Moth - er Na - ture's songs.

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*D.S. al Coda*

**Bb C F**

I don't want this feel - in' to go a - way.

**Coda**

**Bb C Am Gm**

This world keeps spin - nin' and there's no time to waste. Well, it

**Am Bb C F Gm**

all keeps spin - nin', spin - nin' 'round and 'round and up - side down.

**Bb C F Gm Bb C**

Who's to say what's im - pos - si - ble and can't be found? I don't want this feel - in' to go a -

**F Gm F**

way. Please don't go a - way.

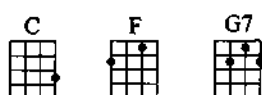
## Twinkle, Twinkle Little Star

Traditional

FIRST NOTE



Lightly



**C F C F C G7 C**

Twink - le, twink - le lit - tle star, how I won - der what you are.

**F C G7 C F C G7**

Up a - bove the world so high, like a dia - mond in the sky.

**C F C F C G7 C**

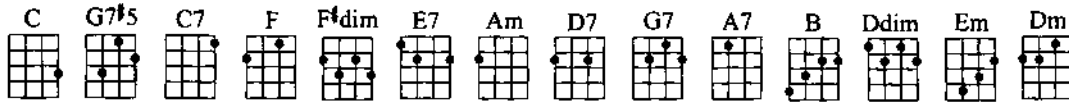
Twink - le, twink - le lit - tle star, how I won - der what you are.

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# You've Got A Friend In Me

Words and Music by  
RANDY NEWMAN

FIRST NOTE



Easy Shuffle



You've got a friend in me.  
You've got a friend in me.

You've got a friend in me.  
You've got a friend in me.



When the road looks rough a-head and you're miles  
You got troubles, then I got 'em too.

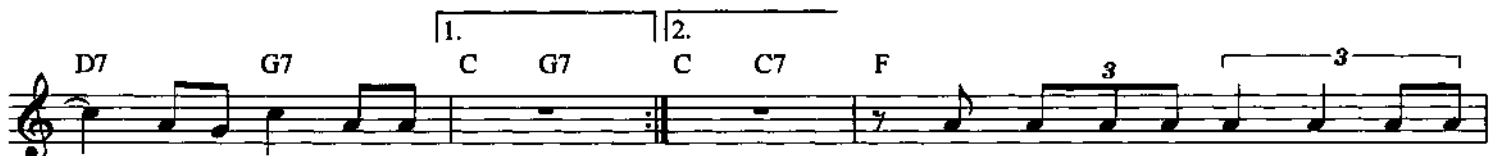


and miles from your nice warm bed, you just re-mem-ber what your  
There is - n't an - y - thing I would-n't do for you. If we stick to - geth - er we can



old pal said, "Son, you've got a friend in me  
see it through, 'cause you've got a friend in me

Yeah, you've  
Yeah, you've



got a friend in me."  
got a friend in me.

Now, some oth - er folks might be a



lit - tle bit smart - er than I am, big - ger and strong - er too. May - be.



But none of them will ev - er love you the way I do, just



me and you, boy. And as the years go by, our friend-ship will nev - er die.

C F F#dim C E7 Am D7 G7

You're gon - na see it's our des - ti - ny. You've got a friend in me.

C A7 D7 G7 C A7 D7 G7 C G7 C

You've got a friend in me. You've got a friend in me.

## Zip-A-Dee-Doo-Dah

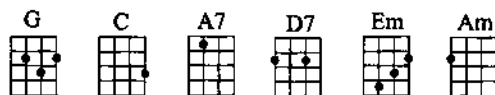
Words by  
RAY GILBERT

Music by  
ALLIE WRUBEL

FIRST NOTE



Merrily



G C G C

Zip - a - dee - doo - dah, zip - a - dee - ay, my, oh

G A7 D7 G

my, what a won - der - ful day! { Plen - ty of sun - shine,  
Zip - a - dee - doo - dah,

C G C G Em Am D7

head - in' my way, zip - a - dee - doo - dah, zip - a - dee - ay!  
zip - a - dee - ay! Won - der - ful feel - ing, won - der - ful day.

*Fine* G D7 G

Mis - ter Blue - bird on my shoul - der. It's the

A7 D7 N.C. *D.S. al Fine*

truth, it's "act - ch'll," ev - 'ry - thing is "sa - tis - fact - ch'll."

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# Thank You

**O**ur biggest thank you goes to Ronny Schiff and Charyl Roberts, both of whom have been part of the team since the very first *Jumpin' Jim's* songbook. Also, major thanks to Jeff Schroedl, Dan Bauer, Jerry Muccio, David Jahnke, David Dinan, Denis Kavemeier, Trish Dulka, Lori Hagopian, Larry Morton, Keith Mardak and everyone else at Hal Leonard Corp. for your enormous help in making this songbook a reality. Finally, thank you to all who suggested songs or helped in one way or another to make this book what it is, especially: Tony Cappa, Andy Andrews, Peter Thomas, Pete McDonnell, Rick Scanlan, Geoff Rezek, Mike and Marv Beloff, Liz Drouin, Eileen Schiess, Jim Rosokoff, John and Evelyn Chandler, Lionel Cranfield, Fred Sokolow, Phil Rosenthal, Tim Mann, Lil' Rev, Pete Zaccagnino, Shirley Davis, Shirley Orlando, Susan McCormick, Paul Cundari, Doug Haverty, and Steve Boisen. And you!

## Liz and Jim Beloff

**F**inding a ukulele at the Pasadena Rose Bowl Flea Market in 1992 inspired Liz and Jim Beloff to start Flea Market Music, Inc., publisher of the popular *Jumpin' Jim's* series of ukulele songbooks. This series is sold worldwide and is distributed by the Hal Leonard Corporation. Some of the best selling titles in the series include *Jumpin' Jim's Ukulele Tips 'N' Tunes*, *Jumpin' Jim's '60s Uke-In* and *Jumpin' Jim's Ukulele Country* as well as collections of blues, bluegrass, classical music and jazz standards arranged for ukulele by some of the finest players in the world.

**Jim Beloff** is the author of *The Ukulele—A Visual History* (1997, Backbeat Books), producer of *Legends of Ukulele*, a CD compilation for Rhino Records and has made two how-to-play DVDs for Homespun Tapes, *The Joy of Uke #1* and *#2*. He is also an active songwriter who has collaborated and recorded with ukulele legends, Herb Ohta (Ohta-San) and Lyle Ritz.

**Liz Maihock Beloff**, with a background in film and television graphics, designs the covers and art-directs all of FMM's songbooks, CDs and DVDs. Having been weaned on *The Lawrence Welk Show* in her Midwestern early childhood, she has a remarkable recall of American popular music. She is also a talented singer who, before teaming up with Jim, sang with a *cappella* groups in college and New York City.

In 1999, Jim and Liz, along with Phyllis and Dale Webb, introduced a unique, colorful, and affordable ukulele called the Fluke and, later, a smaller-sized model, the Flea, that have won admirers all over the world. Jim and Liz regularly perform together at ukulele festivals in the U.S.A. and have also gone on uke tours of Japan and Australia. They truly believe in their company's motto, "Uke Can Change the World." You can reach them through the Flea Market Music web site at:  
[www.fleamarketmusic.com](http://www.fleamarketmusic.com).



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ALL OF ME  
ARE YOU LONESOME TONIGHT?  
BLOWIN' IN THE WIND  
BLUE HAWAII  
CALIFORNIA DREAMIN'  
CHAPEL OF LOVE  
CLOSE TO YOU  
DAYDREAM BELIEVER  
DON'T WORRY, BE HAPPY  
FELIZ NAVIDAD  
FIELDS OF GOLD  
FIVE FOOT TWO, EYES OF BLUE  
GEORGIA ON MY MIND  
GOOD DAY SUNSHINE  
HAPPY TOGETHER  
HEART AND SOUL  
HOW SWEET IT IS  
IMAGINE  
IT'S A SMALL WORLD  
KEEP ON THE SUNNY SIDE  
KING OF THE ROAD  
LOVELY HULA HANDS  
MICKEY MOUSE MARCH  
MISTER SANDMAN  
MY GIRL  
OB-LA-DI, OB-LA-DA  
ON BROADWAY  
PEARLY SHELLS  
PROUD MARY  
QUE SERA, SERA  
ROCK AROUND THE CLOCK  
SAVE THE LAST DANCE FOR ME  
STAND BY ME  
STRANGERS IN THE NIGHT  
THAT'S AMORÉ  
THE TIMES THEY ARE A-CHANGIN'  
TONIGHT YOU BELONG TO ME  
UP ON THE ROOF  
UPSIDE DOWN  
WHAT A WONDERFUL WORLD  
WHEN I'M SIXTY-FOUR  
WHEN YOU WISH UPON A STAR  
WHY DO FOOLS FALL IN LOVE?  
YELLOW SUBMARINE  
YOU'VE GOT A FRIEND IN ME

*and many,  
many,  
many more...*

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