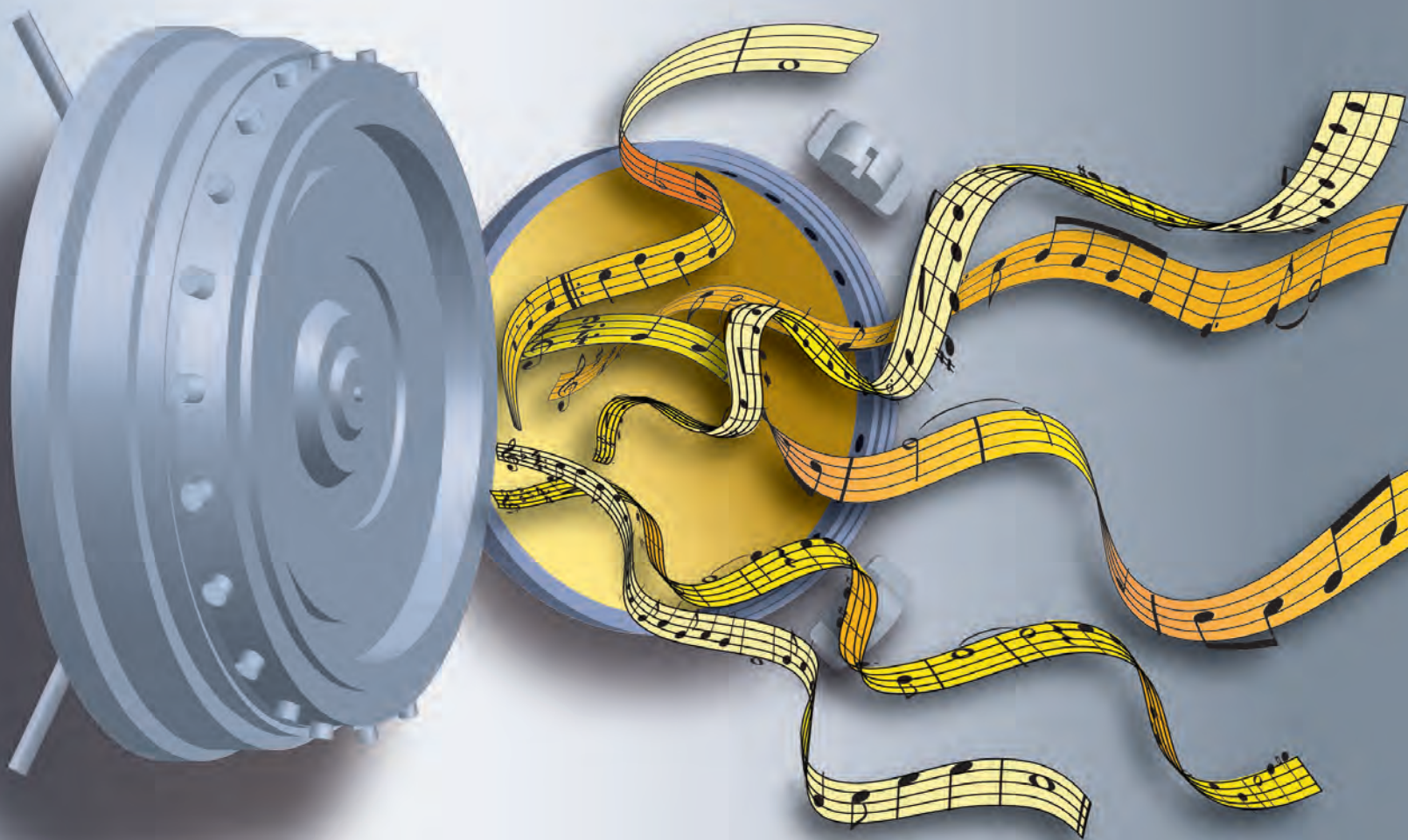


The **Public Domain Song Anthology**

With Modern and Traditional Harmonization
by David Berger and Chuck Israels



**Popular Music
for Study and Performance**

The ***Public Domain*** **Song Anthology**

With Modern and Traditional Harmonization

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The Musical Heritage

David Berger



Living memory is not sufficient to preserve our musical heritage. Popular songs that are in the public domain (free of U.S. copyright obligation) needed to be collected and made freely available. This is what Chuck Israels and I, with support from the Music Library Association and other worthy institutions and people, set out to do in this book. Expressed in these songs are our culture's joys, aspirations, and sorrows, as well as our deficiencies and prejudices. Some of the music is from other shores and earlier times, but most dates from our frontier, through the gilded age and World War I, into the jazz age. To this day we encounter many of these tunes in movies and cartoons.

Thousands of folk or music hall songs were written before 1924 and now reside in the U.S. public domain. Very few were good enough to survive more than a generation or two, let alone a century or a millennium. The oldest song in this anthology is "Greensleeves," which dates from about 1580. Others, like "Scarborough Fair," are from about the same period, but evolved over the years.

In this book we've chosen music of enduring quality and interest that is in danger of being lost. For a literary work, public domain status may enhance popularity, as free digital and print distribution make it widely, cheaply, and permanently available. Popular music, however, rides on popular taste and time available to listen. Without collection or promotion, it may be forgotten.

We've chosen songs for this volume based on quality and sustained interest, leaving out music that was good but never very popular, or popular but not very good. But—and this is important—this book is offered as an open educational resource ("OER") (available free, digitally and in print, to every student or performer at every level)—meaning that researchers, teachers, and students are free to add, subtract, augment, and re-edit, with no obligation to, or need for permission from, us, its curators. So, our decisions are informative, not dispositive. Use this book, but develop it, too.

Here are the choices we've made in compiling a single volume of popular music that is now in the U.S. public domain:

- We've focused on forms that evolved into what became known as the American Songbook—compact verse/chorus songs, as in most folk music. So, we've excluded most long-form compositions—classical music, marches, waltzes, and early jazz pieces written in march form.
- We haven't updated the musical notation with more modern phrasing or syncopation, because rhythm is personal and instinctive. In popular music, nobody plays or sings the notes on a page quite the same way, and no one should. Harmonic choices, however, are more developmental, and can be a teaching opportunity. So, Chuck and I have added suggestions of more modern chord changes, shown in italics above the original chords.
- We've omitted additional verses that were separate from the refrain. So, "My Darling Clementine" contains its inseparable verse (you can't possibly perform this song without the verse), while the verse to "April Showers" has been omitted. The refrain stands by itself, while the verse is rarely if ever performed.
- Blues songs often include several choruses of different music, as well as other, non-blues-structure sections. In the case of longer form blues, such as "Royal Garden Blues," we have chosen to omit these. The one exception is the iconic "St. Louis

Blues.” It contains several sections and is always performed in its entirety.

- Many of the songs evolved melodically or lyrically. We have chosen the versions that are the most artistic, yet still within the public domain. For example, the wonderful and emotive Al Dubin lyrics to Victor Herbert’s 1919 piano piece “Indian Summer” were added in 1939, so you won’t find them here. “The Yellow Rose of Texas,” which most Americans know from Mitch Miller’s 1955 hit recording, began its life as a minstrel song with somewhat different and (as discussed more generally below) problematic lyrics. We have included the original minstrel version but omitted lyrics that would be interpreted as racist today.

Lyrics

Lyrics have raised some difficult issues, as this volume is meant for education at any level, in addition to research and performance.

Popular song lyrics reflect society as it was. Songs of musical quality were written and/or performed in environments influenced by racism, religious intolerance, sexism, and xenophobia. In some cases, we have felt obliged to change some of these lyrics. In some cases, because of the extreme fame of the songs, and the wonderful music that accompanies them, we have published only the music and omitted the lyrics entirely. Some songs, despite their fame, have been omitted from this anthology. There may need to be editions of this volume that add context to how these songs have evolved, and we welcome authors to develop supplements or adaptations that give this material new context.

Minstrel shows were the beginning of American showbiz. They influenced vaudeville, operettas, and musical comedy. While the roots of minstrelsy lie in variety shows often performed by white men—and sometimes Black men—in blackface, perpetuating stereotypes of Black Americans, much of what we know as American music today is rooted in the melodies and harmonies of this time.

We must neither perpetuate nor forget the racist roots of minstrelsy. Some of these songs, like Bert Williams’ “Nobody,” used the opportunities that Black musicians had to tell stories about their struggle.

Other songs were re-appropriated by Black musicians as jazz flourished in the 20th century. Personally, I wouldn’t perform the original lyrics to “Swanee River (Old Folks at Home)”—but not to know this well-known and influential song would be a critical gap in one’s musical education. Knowing this music helps students appreciate Ray Charles’s recording of this song or Charles’s powerful version of James Bland’s “Carry Me Back to Old Virginia.” Bland, known as the “Black Stephen Foster” in his time, is one of the most prolific composers of American music and considered the first commercially successful Black songwriter. “Carry Me Back” and the other Bland song included in this volume, “Golden Slippers,” have complicated places in American history. Musicians of all ages should explore the history of these songs in the Further Reading section and use that knowledge when considering performance of this music.

A number of spirituals are also included in this volume. While lyrics for some songs have been updated, the lyrics to these spirituals come from the groundbreaking work of Harry T. Burleigh, and, in other cases, the earliest written records of these songs. The Further Reading list also provides resources for curious musicians to learn more about the history of these songs for making performance decisions.

Immigrants to America were likewise made fun of and denigrated in song. Jews, Italians, and Irish got their share of ethnic songs, often written by one of their own (as in Irving Berlin’s forgettable “Cohen Owes Me \$97”). Songs in this collection like “Dardanella” reflect the romanticism and othering of near and far Asian cultures that persisted in America in the early 20th century. These songs often became popular instrumental standards and have been presented here without lyrics.

Women did not get the vote in our country until 1920. The great majority of these songs predate their suffrage. Objectification and condescension were common, and some of the songs in this collection include double entendres and references bordering on bawdy. Surprisingly, some of these appear in nursery rhymes and folk songs, others in blues lyrics. Music teachers are encouraged to review these songs and make appropriate decisions about lyrics for younger students.

Knowing and performing these songs teaches us—amateur and professional—how to write and perform melody. Centuries of tonal music have created associations in our brains. We react to notes and harmonies as Americans have been reacting for more than a century—major thirds feel happy; minor thirds sad; dominant seventh chords unstable and needing resolution; major seventh chords, sophisticated; minor subdominant, despairing. These associations mean emotional reactions to music. So, this book tracks our emotional as well as cultural development, from early immigration to the jazz age, setting the stage for the swing era, modern times, and beyond.

These are songs written and sung by or for ordinary people, yet for composers and arrangers there is a deeper appreciation of the art. For me, presenting this music, and sharing it as a resource for anyone to develop in any direction, is also an emotional experience—a labor of love.

Creating An American Musical Language

Chuck Israels

Critics and commentators on American Popular music often refer to jazz and related styles as African-American music. While that name pays respect to the African source of many of the stylistic characteristics of the music under discussion, the label “African American” begs an essential question: How would one identify American music without its West African component? It would be essentially indistinguishable from European music. Absent the profound influence of West African culture, there is little to justify separation of American music from its origins in European music. American music hardly exists without its two basic components: European music and West African music. American music is Afro European.

This collection of music, created through the 19th century and early 20th, represents the building blocks of what we know as an American musical language: its melodies, harmonies, rhythmic inflections, and its relationship to the ways Americans speak English—the way the music aligns with lyrics. Familiarity with many of these songs informed the work of the best American songwriters and composers: Berlin and Gershwin, whose earliest works are included here; Porter, Warren, Arlen, Ellington, and Waller; and many others. Their historical significance alone is enough to suggest that knowing them might be useful, but, more than that, the memorable quality and durability of so many examples allows them to stand on their own as effective popular music.

In most cases, the original harmony of these songs is restricted to basic tonic, dominant and subdominant chords, with occasional forays into closely related keys. And the simple, direct relationships between the melodies and accompanying chords establish our understanding and expectation of how this American musical language works. We know how music communicates through our experience with these songs. We understand the “grammar and syntax” of historically European harmony through them—how chords conflict or agree with melodies.

And we are equally familiar and comfortable with West African “blue” notes, blues-tinged harmony, and African influenced pitch inflections through our experience with the way these songs were written and performed.

With exposure to more sophisticated harmony—often borrowed from the vocabulary of European classical composers—and occasionally from attempts to reconcile West African pitch inflection with the tuning of conventionally pitched Western instruments—our ears have developed a taste for a



more adventurous, colorful and expressive harmonic style. Applying more colorful harmony to these songs—adding more chromatic accompaniments to the mostly diatonic melodies—can help to erase some of the “period piece” nature of the music and make it speak more directly to listeners steeped in experience with Gershwin and Ellington.

We’ve added many suggested possibilities to these songs’ basic harmonies—added secondary dominants where they create drama and resolution; found opportunities for modulation to related keys not necessarily spelled out, but occasionally implied by the original melodies; worked backwards from essential cadences in order to enhance the drama of their arrival; and applied lessons learned from experience with the music of brilliant jazz musicians from Art Tatum to Bill Evans. This has been done not to change the songs into something they are not, but

rather to enhance and emphasize their basic character. Stephen Foster songs were designed to be played on parlor pianos by pianists with minimal training (at a time when pianos were nearly as ubiquitous in the households of people as television sets are now). But they handily support more romantic and sophisticated harmony and can be beautifully enriched with appropriate accompanying chords and counter-lines. In many cases, enriched textures can be found by adding more varied and colorful choices to the all-important melody-bass line relationships.

We encourage musicians to explore the added harmonies, assimilate useful techniques and practices, and come up with personal and expressive ways of creating their own versions. These songs are strong. It may be possible to ruin them with bad arrangements, but it's not easy!

How This Book Got Started

By Robert Schwartz

The news spread quickly through the D.C. jazz community: an area restaurant would no longer be supporting live music; a performance rights organization had demanded more in royalties than the owner would pay. As a musician who had played there (and as a copyright lawyer) I asked the owner whether he'd thought of having bands play only "originals" and public domain music. He said yes—but how would the rights agent know the music was actually in the public domain?

I realized I knew the perfect people in music and in law to create and authenticate an anthology of public domain popular music. For most of my life I've played, written, or produced music with David Berger, founding conductor and arranger for Jazz at Lincoln Center. Through David I'd come to work with Chuck Israels who, after playing bass with Bill Evans for six years, founded the National Jazz Ensemble. So, I could enlist the founders of the first two jazz repertory orchestras to curate and write this book.

Next, my law partner Seth Greenstein (also a jazz player) and I had lunch with another friend, copyright luminary Professor Peter Jaszi, a longtime public domain advocate. Peter urged that we do not overlook the educational rewards of creating and distributing such an anthology. Peter was so enthused that at his own festschrift—a day of readings by other scholars in celebration of Peter's career—he curtailed his own remarks and asked me to speak about the song anthology! The scholars and librarians were unanimous that a public domain song anthology should be an open educational resource (OER). This meant raising more money than we'd envisioned.

It's been an adventure, from the November 2016 festschrift at American University, to the publication and distribution of the book you now hold. Sitting to one side at the festschrift was Brandon Butler, now director of information policy at University of Virginia Libraries. To the back of me was Melissa Levine, copyright office director of Univer-



Bob and Nina Schwartz

sity of Michigan Libraries. Brandon later introduced me to Kathleen DeLaurenti, now head librarian of the Arthur Friedham Library at the Peabody Institute of the John Hopkins University. Kathleen, a trained opera singer, is an OER advocate and a leader in the Music Library Association. Melissa is an architect of the HathiTrust Digital Library. These are the talented and stubbornly dedicated people, and their institutions, who along with Peter and his American University colleagues have turned the anthology from a notion into a book.

Having been determined to play more public domain songs with my own quartet (with which Nina Schwartz, the book's artist and designer, is vocalist), I can assure you that this book is necessary. There are excellent sheet music collections, but they are not comprehensive. Most sheets are of only non-chorded piano notation, and some libraries will not, as the Levy collection does, put public domain sheet music online for free. My bandmates and I each own dozens of "fakebooks" throughout which a mere handful of the most popular public domain songs are widely scattered (additional songs are offered online). So, you will find the only reliable book for finding, collecting, studying, and performing this music to be the one you now hold.

The Priceless Resource

By Peter Jaszi

Emeritus Professor of Law, American University Law School

Twenty-eight years ago last winter (this being the basic unit in which old copyright lawyers measure time), I was strolling around the sunny University of California, Los Angeles (UCLA) campus, on a break from a Copyright Society winter meeting, admiring the outdoor sculpture and arguing about the public domain with my late friend Irwin Karp, the long-serving general counsel of the Authors League (as it then was).

As a lifelong defender of creators' rights, Irwin had a consistently negative take on this topic, one reflected in congressional testimony he gave over decades: the public domain is the discard pile in the game of copyright—an aggregation of material that is nominally available to all but of actual, active interest to none (or to so few as hardly matters). The corollary of this argument, of course, is that in a consumer society, the only way to assure that old culture is valued is to put a price sticker on it—an argument that was heard repeatedly in our Millennial debate over copyright term extension.

I struggled that day to persuade Irwin of an alternative, more positive view of the public domain, and have since labored to propound it to other, potentially more receptive, audiences, although without much greater success. Happily, others have done better—so much better, in fact, that at the stroke of midnight on December 31, 2018, for the first time in 20 years, congressional inaction allowed a first annual tranche of old material (including songs ranging from “Yes! We Have No Bananas” to “Who’s Sorry Now?”) to age out of copyright protection.

That contrary position, simply put, is that the public domain represents a literally priceless shared resource for consumers, creators, and commercial enterprises, upon which they can draw freely for enlightenment, source material, and potential



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profit—that, in other words, it should be seen as an essential feature rather than a lamentable bug in the copyright system.

The Public Domain Song Anthology is, in some sense, a proof of this affirmative understanding of the public domain. This compilation of lead sheets will provide students, teachers, and musicians (amateur and professional) unrivaled new practical access to the riches of our common musical heritage. Its formidable authors, scholar-musicians David Berger and Chuck Israels, deserve our congratulations and our gratitude. Credit also is due to the Music Library Association, which adopted and nurtured the fledgling project, and to the staff and students of the Glushko-Samuels Intellectual Property Law Clinic at American University Washington College of Law.

Once again, the American public enjoys the prospect of a robust, regularly refreshed public domain—if we can keep it! The siren song of copyright term extension has been stilled, but not necessarily silenced. It is up to everyone who cares about the future of copyright to demonstrate how this precious shared resource matters in their own lives. So, open the anthology and begin.

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ABIDE WITH ME

H. F. Lyte

E^b *Dm⁷⁻⁵* *G⁷* *Cm⁷* *G⁷⁺⁵* *A^b* *Gm⁷* *Fm⁷* *Dm⁷⁻⁵* *D^{b7}* *C⁷* *B⁷⁺⁵* *E⁷*
E^b *B^b* *Cm* *E^b/G* *A^b* *B^b* *Cm⁷* *B^{b7}/D* *E^b*

A - bide with me! Fast falls the e - ven - tide.
 Swift to its close ebbs out life's lit - tle day.

E^b *Fm⁷* *Gm⁷* *A^b* *Gm⁷* *Fm⁷* *B^o* *Cm⁷* *F⁷* *B^{b7}sus⁴*
E^b *A^b/C* *E^b/B^b* *A^b* *E^b* *Fm⁷* *B^b/D* *Cm⁷* *F⁷* *B^b*

The dark - ness deep - ens, Lord, with me a - bide!
 Earth's joys grow dim, its glo - ries pass a - way.

Am⁷⁻⁵ *A^b* *A^bm* *Gm⁷⁺⁵* *G^bm⁷* *Fm⁷* *E⁷* *E^{b7}* *Dm⁷⁻⁵* *G⁷* *Cm⁷* *B⁷⁻⁵*
E^b *B^b* *Cm* *E^b/G* *A^b* *C⁺* *C⁷* *Fm*

When oth - er hel - pers fail, and com - forts flee,
 Change and de - cay in all a - round I see;

A^b *A^bm* *E^b/B^b* *B^o* *Cm⁷* *Dm⁷⁻⁵* *Gm⁷⁺⁵* *C⁷⁺⁵* *F⁷* *D^{b7}* *E^b*
B^{b7} *E^b/G* *B^{b7}/F* *E^b* *B^{b7}* *Cm* *Fm/A^b* *E^b/B^b* *B^{b7}* *E^b*

Help of the help - less, oh, a - bide with me!
 O Thou who chan - gest not a - bide with me!

ADESTE FIDELES

(O COME, ALL YE FAITHFUL)

Anon./Oakeley

Verse

F Gm/F C⁷/F Fmaj⁷ Em⁷⁻⁵ Fmaj⁷ Gm⁷ F/C C⁷ Eb⁷
 F C/E F Gm F/C C

O Come, all ye faith - ful, joy - ful and tri - um - phant! O

Dm⁷ G⁷ Cmaj⁷ Dm⁷ Em⁷ Fmaj⁷
 G⁷/D C Dm Em F C/G G⁷ C

come ye, o come__ ye to Beth - le - hem.

Am⁷ Gm⁷ Fmaj⁷ Gm⁷ Fmaj⁷ Em⁷⁻⁵ Fmaj⁷ G⁷ C **Refrain**
 F C⁷ F C⁷ F C G⁷ C

Come and be - hold him, born the king of an - gels; O

C Pedal:
 F⁶ Em⁷⁻⁵ F⁶ Em⁷⁻⁵ F⁶ Fmaj⁷ Em⁷⁻⁵ Fmaj⁷ Gm⁷ Fmaj⁷ Em⁷⁻⁵ F^{#o}
 F C⁷ F F/C C F/C C⁷ F/C C⁷

come let us a - dore him, O come let us a - dore him, O

Gm⁷ Fmaj⁷ Em⁷⁻⁵ Dm⁷ C⁷ C^{#o} Dm⁷ Gm⁷
 Gm F Em⁻⁵ Dm C C⁷ F Gm F/C C⁷ F

come let us a - dore him__ Christ__ the Lord!

AFTER THE BALL

Charles K. Harris

G *C* *G* *C*
 Af - ter the ball is o - - ver,
Bm⁷ *Bb^o*
G *Bb^o* *D⁷*
 af - ter the break of morn, _____
Am⁷ *D⁷* *D⁷/C* *E⁷/B*
Am *E⁷* *Am*
 af - ter the dan - cers' leav - - ing,
D⁷/C *Bm⁷* *Bb⁷* *Am⁷* *D⁷*
D⁷ *G* *Gm* *D⁷*
 af - ter the stars are gone, _____
G *C* *G* *Bm⁷*
 Man - y a heart is ach - - ing,
E⁷⁻⁹ *Bm⁷⁻⁵* *E⁷* *Bbm⁷* *Eb⁷*
E⁷ *A⁷*
 if you could read them all, _____
Am⁷ *D⁷* *F⁷* *Bm⁷* *E⁷*
D⁷ *G* *E⁷*
 man - y the hopes that have van - - ished,
A⁷ *A^{b7}* *D⁷* *G*
 af - - - ter the ball. _____

AGGRAVATIN' PAPA

(DON'T YOU TRY TO TWO-TIME ME)

Robinson/Turk

E♭ D♭7 C7 F7 B♭7 E♭
E♭ B♭m/D♭ C7 F7 B♭7 E♭ B♭7+5 E♭

Ag-gra-va - tin' Pa-pa, Don't you try to two-time me, I said, "Don't two-time me!"

E♭ D♭7 C7 F7 B♭7 E♭ E♭7
E♭ B♭m/D♭ C7 F7 B♭7 E♭ B♭7+5 E♭ E♭7

Ag-gra-va - tin' Pa-pa, treat me kind or let me be, I mean just let me be.

A♭ A° E♭/B♭ E♭7 A♭ E♭ D♭7 C7
E♭ B♭m/D♭ C7

Lis - ten while I get you told, Stop mess-in' 'round, sweet Jel - ly Roll, If

F7 B♭7

you step out with a high class la - dy, I'll smack you down, and I don't mean may-be.

E♭ D♭7 C7 F7 B♭7 E♭
E♭ B♭m/D♭ C7 F7 B♭7 E♭ B♭7+5 E♭ E♭7

Ag-gra-va - tin' Pa-pa, I'll do an-y-thing you say, Yes, an-y-thing you say,

A♭ A♭7 G7 D7/A B♭7

but when you go strut- tin', Do your strut-tin' round my way. So, Pa - pa,

E♭7 A♭ A♭7

Just treat me pret-ty, Be nice and kind, The way you're treat-in' me will make me lose my mind.

E♭/B♭ D♭7 C7 F7 Fm7 B♭7 E♭
E♭ B♭m/D♭ C7 F7 Fm7 B♭7 E♭


Ag - gra - va - tin' Pa - pa, Don't you try to two - time me.

Made possible with support from Kim Scudera in memory of Katherine A. Mello

AH! SWEET MYSTERY OF LIFE


Victor Herbert/Rita Johnson Young

Ab G7+5 Cm7 B7-5 Bbm7 Eb7
Ab Bbm7




Ah! sweet mys - ter - y of life, at last I've found thee, Ah! I

Bbm7 Eb7 Eb7+5 Ab A° Bbm7 Eb7-9 Ab/C Abm/Cb
Ab Abm




know at last the se - cret of it all; Ah! the long - ing, seek - ing, striv - ing, wait - ing,

Eb/Bb B° Cm7 A°/Bb Bb7 Bb° Bb7sus4 Bb7 Bbm7 Eb7-9
Eb/Bb A°/Bb Bb7 Bb° Bb7 Eb9




yearn - ing, The burn - ing hopes, the joy and i - dle tears that fall! For 'tis

Ab G7+5 Cm7 B7-5 Bbm7 Eb7 F7 Bbm7 Eb7 Dm7-5 G7-9
Ab Bbm7 Eb7



love, and love a - lone, the world is seek - ing; And 'tis love, and love a - lone, that can re -


Cm7-5 F7-9 Bbm7 Dbm6
Ab/C F7 Bbm Dbm6



pay! 'Tis the an - swer, 'tis the end and all of liv - ing, For it is

1. *B° Bbm7 Eb7-9* | 2. *Ab*

Ab/Eb Bbm7/Eb Eb7 Ab



love a - lone that rules for aye! For 'tis aye!

AIN'T WE GOT FUN

Whiting/Egan & Kahn

E^o *Fm⁷* *B^{b7}* *Fm⁷* *B^{b7}*

E^b *B^{b7}*

Ev - ry morn - ing, Ev - ry even - ing, Ain't we got fun?

Fm⁷ *B^{b7}* *Fm⁷* *B^{b7}* *Gm⁷* *G^bm⁷* *Fm⁷* *E⁷* *B^bm⁷* *E^{b7}*

B^{b7} *E^b*

Not much mon - ey, Oh, but hon - ey, Ain't we got fun?

G⁷ *G^{b7}* *Fm⁷* *D⁷⁺⁵*

A^b *B⁷* *E^b* *E^{b7}*

The rent's un - paid dear, we have - n't a bus.

G^{#o} *Am⁷⁻⁵* *D⁷*

Gm *D⁷* *Gm* *D⁷⁺⁵* *D^o* *D⁷* *Gm⁷* *G^bo* *Fm⁷* *E⁷*

But smiles were made dear for peo - ple like us.

E^o *Fm⁷* *B^{b7}* *Fm⁷* *B^{b7}*

E^b *B^{b7}*

In the win - ter, in the sum - mer, Don't we have fun?

Fm⁷ *B^{b7}* *Fm⁷* *B^{b7}* *Gm⁷* *G^bm⁷* *Fm⁷* *E⁷* *B^bm⁷* *E^{b7}*

B^{b7} *E^b* *B^bm⁷* *E^{b7}*

Times are bum and get - ting bum - mer, Still we have fun.

A^bo *A^b* *Am⁷⁻⁵* *D⁷* *Gm⁷* *G^{b7}* *Fm⁷* *B^{b7}* *su⁴*

A^b *G⁷* *Cm⁷* *Fm* *D⁷* *E^b* *Fm⁷/B^b*

There's noth - ing sur - er, the rich get rich and the poor get chil - dren.

Fm⁷ *B⁷* *E⁷*

E^b *F⁷* *B^{b7}* *E^b*

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

ALEXANDER'S RAGTIME BAND

Irving Berlin

F
*G*⁷ *C*⁷
F *Gm*⁷ *G*^{#0} *F*⁷/*A*
*F*⁷

Come on and hear, — Come on and hear Al - ex - an - der's Rag - time Band, Come on and

B^b
*B*⁰

hear, — Come on and hear, It's the best band in the land, They can

F/*C*
B^b *F*/*A*
*Dm*⁷

play a bu - gle call like you nev - er heard be - fore, So nat - ur - al that you want to go to war;

*Dm*⁷
G^{#0} *Am*⁷ *Ab*⁷

*G*⁷
*G*⁷
*C*⁷
*Gm*⁷ *C*⁷

That's just the best - est band what am, hon - ey lamb, Come on a -

F
*G*⁷ *C*⁷
F *Gm*⁷ *G*^{#0} *F*⁷/*A*
*F*⁷

long, — Come on a - long, Let me take you be the hand, Up to the

B^b
*B*⁰

man, — Up to the man who's the lead - er of the band, And if you

*F*⁷
*Cm*⁷ *G*^{b7} *F*⁷
B^b
*B*⁰

care to hear the Swan - nee Riv - er played in rag - time, — Come on and

F/*C*
B^b *Am*⁷ *Ab*⁰
*Gm*⁷ *C*⁷
F

hear, — Come on and hear Al - ex - an - der's Rag - time Band.

ALICE BLUE GOWN

McCarthy & Tierney

C F⁷ Em⁷⁻⁵ A⁷⁻⁹
 C A⁷

In my sweet lit - tle A - lice Blue Gown, _____ When I

Am⁷ D⁷

first wan - dered down in - to town, _____ I was

Dm⁷ G⁷ G⁷⁺⁵ C A⁷

both proud and shy, As I felt ev' - ry eye, But in

D⁷ Am⁷ D⁷ Dm⁷ G^{7sus} G⁷ G⁷

ev' - ry shop win - dow I'd primp, pass - ing by; Then in

C F⁷ Em⁷⁻⁵ A⁷⁻⁹

man - ner of fash - ion I'd frown, _____ And the

Dm⁷ Dm A⁷ Dm G⁷ F⁷ Bm⁷⁻⁵ E⁷

world seemed to smile all a - round. _____ Till it

F Dm/F F^{#o} Dm/A Ab^o C/G Fm⁶ Em⁷⁻⁵ A⁷

wilt - ed I wore it, I'll al - ways a - dore it, My

Dm⁷ Dm A⁷ Dm G⁷ Dm⁷⁻⁵ G⁷ C C

sweet litt - tle A - lice Blue Gown. _____

Made possible with support from Robert Schwartz

ALL BY MYSELF

Irving Berlin

Cmaj⁷ *Fmaj⁷* *B⁷⁺⁵* *Bb⁷* *Am⁷* *Eb⁷* *D⁷* *A⁷*
C
All by my - self in the morn - ing,

G⁷ *A⁷* *Ab⁷* *Dm⁷* *G⁷* C C[°] *Dm⁷* *G⁷*
All by my - self in the night,

C *B⁷* *Bb⁷* *Am⁷* *Gm⁷* *F^{#m⁷⁻⁵}* *B⁷⁻⁹* *Bb⁷⁻⁵*
C B⁷ E⁷
I sit a - lone in a co - zy Mor-ris chair,

Am⁷⁻⁵ *Eb⁷* *D⁷* *Bm⁷⁻⁵* *Bb⁷* *A^{7sus4}* *Ab⁷* *G⁷*
Am Cm D⁷ G⁷ Fm G⁷
So un - hap - py there, Play - ing sol - i - taire.

Cmaj⁷ *Fmaj⁷* *B⁷⁺⁵* *Bb⁷* *Am⁷* *Eb⁷* *D⁷* *A⁷*
C D⁷
All by my - self I get lone - ly

G⁷ *A⁷* *Dm⁷* *F⁷* *Bb⁷⁻⁵*
G⁷ Dm E⁷
Watchin - ing the clock on the shelf. I'd love to

F *F^{#°}* *C/G* *G^{#°}* *A⁹*
C C A⁷
rest my wea - ry head on some - bo - dy's shoul - der. I hate to grow

Ab⁷⁻⁵ *Dm⁷* *G⁷* *G⁷* *F* *G⁷* *C* *C[°]* *Fm* *C*
D⁷ G⁷ F G⁷ C C[°] Fm C
old - er all by my - self.

ALL THE PRETTY LITTLE HORSES

American Folk Song

Em
Em *Am*
Am *B*
Bm *F*
Em *Em*
Em

Hush-a - by, don't you cry, Go to slee-py lit - tle ba - by.

Em
Em *Am*
Am *B*
Bm *F*
Em *Em*
Em

When you wake you shall have All the pret - ty lit - tle hor - ses.

B
Bm *E*
E *Em*
Em *A*
A *C*
C *B*
Bm *F*
Em *Em*
Em

Black and bays, dap-ples and grays, All the pret - ty lit - tle hor - ses.

Em
Em *Am*
Am *B*
Bm *F*
Em *Em*
Em

Hush-a - by, don't you cry, Go to sleep my lit - tle ba - by.

Em
Em *Am*
Am *B*
Bm *F*
Em *Em*
Em

When you wake you shall have All the pret - ty lit - tle hor - ses.

ALMA MATER

Thompson/Weeks & Smith

B \flat *E 7* *E \flat* *E $^\circ$* *B \flat /F* *B $^\circ$* *Cm 7* *F 7* *G \flat 7* *F 7*
B \flat *E \flat* *E \flat /B \flat* *B \flat* *F 7*

Far a - bove Cay - u - ga's wa - ters, With its waves of blue,
 Far a - bove the bus - y hum - ming Of the bust - ling town,

B \flat *E 7* *E \flat* *E $^\circ$* *B \flat /F* *B $^\circ$* *Cm 7* *F 7* *B 7* *B \flat*

Stands our no - ble Al - ma Ma - ter, Glo - ri - ous to view.
 Reared a - gainst the arch of heav - en, Looks she proud - ly down.

B \flat /F *F $^\#^\circ$* *Gm* *D 7* *E \flat ma 7* *Dm 7* *Gm 7* *G \flat 7* *F 7*
B \flat *F 7* *Gm* *D* *E \flat* *B \flat* *F 7*

Lift the cho - rus, speed it on - ward, Loud her prais - es tell;

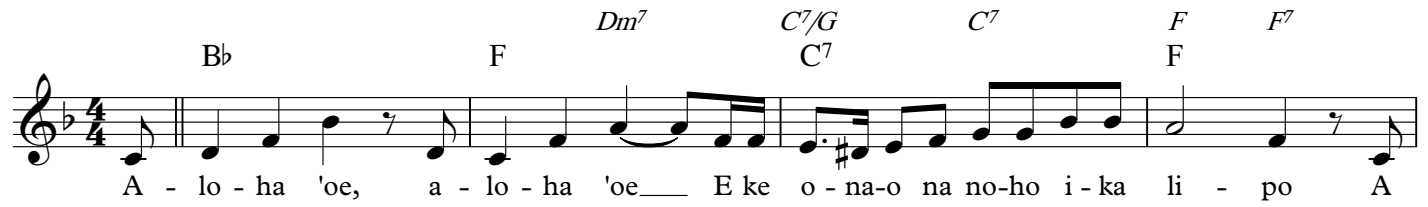
B \flat *E 7* *E \flat* *E $^\circ$* *B \flat /F* *Gm 7* *G \flat 7* *B $^\circ$* *Cm 7* *B 7* *B \flat*
B \flat *E \flat* *E \flat /B \flat* *B \flat* *F 7* *B \flat /F* *F 7* *B \flat*

Hail to thee, our Al - ma Ma - ter! Hail, all hail, Cor - nell!

ALOHA 'OE

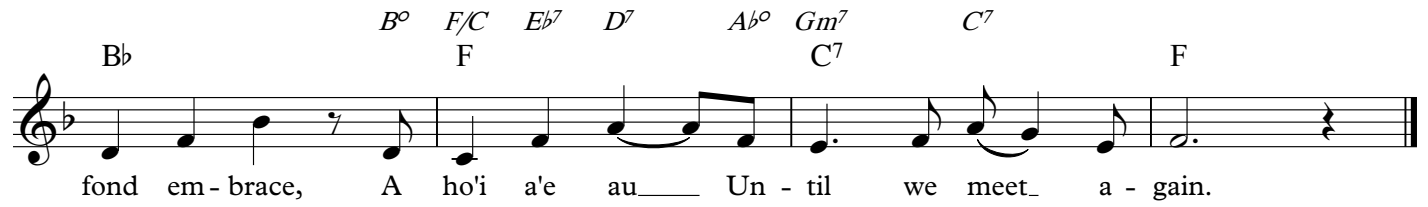
Queen Liliuokalani

B \flat F Dm 7 C 7 /G C 7 F F 7



A - lo - ha 'oe, a - lo - ha 'oe___ E ke o - na - o na no - ho i - ka li - po A

B \flat B $^\circ$ F/C E \flat 7 D 7 A \flat $^\circ$ Gm 7 C 7 F



fond em - brace, A ho'i a'e au___ Un - til we meet_ a - gain.

ALOUETTE

Canadian Folk Song

Refrain - Repeat ad lib

F *Dm⁷* *Gm⁷* *C⁷* *F* *C⁷sus⁴* *F* *Dm⁷* *Gm⁷* *C⁷* *F*
 C⁷ F C⁷ F

A - lou-et - te, gen-tille a-lou-et - te, A - lou-et - te, je te plu-mer-ai.

Verse

F *C⁷sus⁴* F

Je te plu - mer - ai la tête. Je te plu - mer - ai la tête.

C⁷sus⁴ *Am⁷* *D⁷+5* *G⁷* *C⁷*

Et la tête, Et la tête, A - lou - ette, A - lou - ette, Oh_____

F *Dm⁷* *Gm⁷* *C⁷* *F* *C⁷sus⁴* *F* *Dm⁷* *D^{b7}* *C⁷* *F*
 C⁷ F C⁷ F C⁷ F

A - lou-et - te, gen-tille a-lou-et - te, A - lou-et - te je te plu-mer-ai.

AMAZING GRACE

British Hymn/John Newton

A - maz - ing grace! How sweet the sound that
saved a wretch like me! I
once was lost, but now am found. Was
blind, but now I see.

G *G⁷* *D⁷* *C* *Em* *C^{#o}* *G/D* *Bm⁷*
Em⁷ *G* *A⁷* *D⁷* *Am⁷* *G* *D⁷*
G *G⁷* *C* *C^{#o}* *G/D* *Bm⁷*
Em *A⁹* *D⁷* *G/D* *D⁷* *G*

AMERICA

(MY COUNTRY, 'TIS OF THEE)

Anonymous/Smith

F Dm Gm C Dm C/E F/C Dm Gm

My coun - try 'tis of thee, Sweet land of

F/C C#° Dm Gm F/C C⁷ F Gm⁷ G#°

li - ber - ty, Of thee I sing.

Am⁷ Dm⁷ F#° Gm⁷ C⁷ C⁷ C#°

F

Land where my fa - thers died! Land of the pil - grims' pride!

Dm C⁷ Bbmaj⁷ Am⁷ Gm⁷ Fmaj⁷ Gm⁷ Am⁷ Bbmaj⁷ Eb⁷ Bm⁷⁻⁵ C⁷⁻⁹ F

F Gm F Em⁷⁻⁵ Dm F/C Gm F/A Bb F/C C⁷ F

From ev - ry moun - tain - side, Let free - dom ring.

AMERICA THE BEAUTIFUL

Ward/Bates

Cmaj7 *C#°* *Dm7* *G7* *C#°* *Dm7* *G7* *F7* *Em7* *Eb7* *Dm7* *G7+5*
C *G* *G7* *C* *G7*

O beau - ti - ful for spa - cious skies, For am - ber waves of grain, For

Cmaj7 *C#°* *Dm7* *Dm7/C* *Bm7-5* *E7* *A#m7* *Bm7* *Em7* *Eb7* *Ab7* *G7* *Db7*
C *G* *G7* *G7* *D7* *G* *D7* *G7*

pur - ple moun - tain maj - es - ties A - bove the fuit - ed plain. A -

Cmaj7 *Bb7* *Am7* *Ab7* *Dm7* *G7* *F#m7-5* *Fm6* *Em7* *Eb°* *Dm7* *Db7* *Gm7* *Db7* *C7* *Gb7*
C *G7* *Dm7* *G7* *F* *G7* *C* *C7*

mer - i - ca! A - mer - i - ca! God shed his grace on thee, And

Fmaj7 *F#°* *C/G* *A7* *Dm7* *Dm7/G* *G7* *Abmaj7* *C*
F *C* *F* *F#°* *C/G* *G7* *C*

crown thy good with broth - er - hood From sea to shin - ing sea.

2. Oh, beautiful for pilgrim feet,
 Whose stern, impassioned stress
 A thoroughfare of freedom beat
 Across the wilderness!

America! America!
 God mend thine ev'ry flaw,
 Confirm thy soul in self-control,
 Thy liberty in law.

3. Oh, beautiful for heroes proved
 In liberating strife,
 Who more than self their country loved,
 And mercy more than life!

America! America!
 May God thy gold refine,
 Till all success be nobleness,
 And ev'ry gain divine.

4. Oh, beautiful for patriot dream
 That sees beyond the years
 Thine alabaster cities gleam,
 Undimmed by human tears!

America! America!
 God shed his grace on thee,
 And crown thy good with brotherhood
 From sea to shining sea.

ANCHORS AWEIGH

Zimmerman/Miles

The musical score is written in 4/4 time and consists of four staves. The first staff begins with a C chord and contains the notes C4, E4, G4, and Bb4. The second staff begins with an F chord and contains the notes F4, A4, C5, and Bb4. The third staff begins with a C chord and contains the notes C4, E4, G4, and Bb4. The fourth staff begins with an F chord and contains the notes F4, A4, C5, and Bb4. The score includes various guitar chords such as Bb7, Em7, Eb7, Dm7, Dm7/G, Db7, Gm7, Gb7, F#o, C/G, F7, Am7, D7, and G7.

This song started out as a football fight song against the Naval Academy's traditional rival, Army. The iconic third verse that transformed it into a Navy anthem was published in 1926, and remains in copyright. For more about this song, visit <https://www.usna.edu/USNABand/history/anchors.php>.

ANGELS WE HAVE HEARD ON HIGH

French Carol

Bm7-5 Bbm Am7 Dm7 Dm7/G Eb7 F/C Bb Am7 Dm7 Gm7-5 C7-9 F
F C F F/C C F

An - gels we have heard on high, Sweet - ly sing - ing o'er the plains,

Bm7-5 Bbm Am7 Dm7 Dm7/G Eb7 F/C Bb Am7 Dm7 Gm7-5 C7-9 F
F C F F/C C F

And the moun-tains in re - ply, E - cho - ing their Joy - ous strains.

F A7/E Dm7 F#o Gm7 Db7 C7sus4 Em7-5 F A7 Bb B°
F Dm Gm7 C7 F Bb

Glo - - - - -

C7sus4 C7sus4/Bb Am7-5 E7 Eb7 D7+5 G7 C7
C C/Bb F/A C F Bb F C

- ri - a. in ex - cel - sis De - o!

F A7/E Dm7 F#o Gm7 Db7 C7sus4 Em7-5 F A7 Bb B°
F Dm Gm7 C7 F Bb

Glo - - - - -

C7sus4 C7sus4/Bb Am7-5 E7 Eb7 D7+5 G7 C7 Dbmaj7 F
C C/Bb F/A C F Bb F C7 F

- ri - a. in ex - cel - sis De - o!

ANNIE LAURIE

Scott/Douglas

C *E7+9* *F7* *F#°* *C/G* *Dm7/G* *G7*
C *F* *C* *D7* *G7*

Max - well - ton's braes are bon - nie, where ear - ly fa's the dew, And 'twas
C *E7+9* *F7* *F#°* *C/G* *G7sus4* *C*
C *F* *C* *G7*

there that An - nie Laur - ie gave me her prom - ise true. Gave
C/G *Dm7/G* *Em7/G* *Bb7* *Am7* *Bm7-5* *E7-9* *G#°*
C *G7* *C* *Am* *Dm* *E* *G7*

me her prom - ise true, which ne'er for - got will be, And for
Am7 *Dm7* *D#°* *Em7* *A7-9* *D7* *Fm6/G* *C*
Am7 *F* *F#°* *C/G* *A7* *D9* *G7* *C/G* *G7* *C*

bon - nie An - nie Lau - rie, I'd lay me doon and dee.

2. Her brow is like the snaw-drift,
 Her neck is like the swan,
 Her face it is the fairest,
 That e'er the sun shone on.
 That e'er the sun shone on,
 And dark blue is her e'e,
 And for bonnie Annie Laurie,
 I'd lay me doon and dee.
3. Like dew on th' gowans lying,
 Is the fa' o' her fairy feet,
 And like winds, in simmer sighing,
 Her voice is low and sweet.
 Her voice is low and sweet -
 And she's a' the world to me;
 And for bonnie Annie Laurie
 I'd lay me doon and dee.

(I'LL BE WITH YOU IN) APPLE BLOSSOM TIME

Von Tilzer/Fleeson

F#m7-5 *Fm* *Em7* *Eb°*
C Em

I'll be with you in ap - ple blos - som time.

Dm7 *D#°* *Em7* *A7* *C#°*
F C

I'll be with you to change your name to mine.

Dm7 *G7* *Fm* *Em7* *C7* *B7* *Bb7* *A7*
G7 C

One day in May, I'll come and say,

Am7 *D7* *G7* *G7* *Am7* *B°*
D7 *G7*

"Hap - py the bride the sun shines on to - day."

F#m7-5 *Fm* *Em7* *Eb°*
C Em

What a won - der - ful wed - ding there will be.

Dm7 *D#°* *E7* *E7*
F E

What a won - der - ful day for you and me.

Em7 *A7* *Am7* *D7*
A7 *D7*

Church - bells will chime, You will be mine, In

Ab7 *G7* *Dm7* *G7* *C*
Ab7 *G7* *D7* *G7* *C*

ap - ple blos - some time.

APRIL SHOWERS

Silvers/DeSylva

Am7 Eb7 D7
Am7 D7 C#7/D D7 Gmaj7 Am7 A#o Bm7
G6 C#7/G# G#o
 Though A - pril Show - ers _____ may come your way, _____ They bring the

Am7 Eb7 D7
Am Am+5 D7 C#7/D D7 Gmaj7 Am7 A#o Bm7
G6 F7
 flow - ers _____ that bloom in May. _____ So if it's

Bm7-5 E7
E7 Bm7-5 E+ E7 Am E7+5 Am
 rain - ing, _____ have no re - grets, _____ Be - cause it

Em7 A9
E7 Am7 D7 C#7/D Am7/D D° D7
 is - n't rain - ing rain, you know, It's rain - ing vi - o - lets. And where you

Am7 Eb7
D7 C#7/D D7 Gmaj7 Am7 A#o Bm7
G6 G+ G6
 see clouds _____ up _____ on the hills, _____ You soon will

Bm7-5 F7 E7
Bm7-5/F E7 F7 E7 Am Am+5 Am6 D#7/A# E7/B
 see crowds _____ of daf - fo - dils. _____ So keep on

C Cmaj7 C6 Cmaj7 C6
F7 Am7-5 G F7 Em7
G/D Em7 A9
 look - ing for a blue - bird, And list - 'ning for his song, When

Am7 D7/A Bbo
Am7 D7/A D7 Am7/D D13-9 G
G
 e - ver A - pril Show - ers come a - long. _____

ARKANSAS TRAVELER

Col. Sanford C. "Sandy" Faulkner

C Dm7 Em7 F F#o G7sus4 G#o Am7 C#o
 C F C G7 C G7 C D7 G7

Oh, once u-pon a time in Ark-an-sas, An old man sat in his lit-tle ca-bin door, And

F#o C/G F6 Em7+5 D#o Em7+5 Eb7 D7 G7 C
 C F C G7 C F C G7 C

fid-dled at a tune that he liked to hear, A jol-ly old_ tune that he played by_ ear. It was

C/G G#o Am7 G#o Am7 F#m7-5 Fm D7 G7 Fm
 C G7 C G7 C G C C G7

rain - ing_ hard, but the fid-dler did-n't care, He sawed a - way at the pop-u - lar_ air, Tho' his

Em7 G#o Am7 C/G F6 Fm6 Em7+5 Eb7 D7 G7 C
 C G7 C G7 C F C G7 C

roof - tree_ leaked like a wa - ter - fall, That did-n't seem to bo-ther the_ man at_ all.

2. A traveler was riding by that day,
 And stopped to hear him a-practicing away;
 The cabin was a-float and his feet were wet,
 But still the old man didn't seem to fret.

So the stranger said "Now the way it seems to me,
 You'd better mend your roof," said he.
 But the old man said as he played away,
 "I couldn't mend it now, it's a rainy day."

3. The traveler replied, "That's all quite true,
 But this, I think, is the thing to do;
 Get busy on a day that is fair and bright,
 Then patch the old roof till it's good and tight."

But the old man kept on a-playing at his reel,
 And tapped the ground with his leathery heel.
 "Get along," said he, "for you give me a pain;
 My cabin never leaks when it doesn't rain."

ASLEEP IN THE DEEP

Petrie/Lamb

Verse

Bb *Bb7/D* *Eb7* *E°* *Bb/F* *Bb* *B°*
Bb *Eb* *Bb* *C7* *F7* *Bb*

Storm-y the night and the waves roll high, Brave-ly the ship doth ride;
 What of the storm when the night is o'er? Ther is no trace or sign!

Bb *Bb7/D* *Eb7* *E°* *Bb/F* *Em7-5* *Eb7* *Dm6*
Bb *Eb* *Bb* *A7* *Eb7* *Dm*

Hark! while the light-house bell's sol - emn cry Rings o'er the su - len tide.
 Save where the wreck-age hath strewn the shore, Peace-ful the sun doth shine.

Cm7 *F7* *Cm7* *F7* *Bb* *Gm7* *G#°*
F9

There on the deck see two lov - ers stand, Heart to heart beat-ing and hand in hand, Though
 But when the wild ra-ging storm did cease, Un-der the bil-lows two heart found peace. No

A7 *Dm* *A7* *Dm* *Bø7* *F/C* *Gm7* *C7* *B7-5*
F

death be near, she knows no fear, While at her side is the one ev - er dear.
 more to part, no more of pain, Now may the bell toll its warn-ing in vain.

Refrain

Bb *Gm7* *Cm7* *F7*
Bb *F7*

Loud - ly the bell in the old tow - er rings,

Bb *Gm7* *Cm7* *F7*
Bb *F7*

Bid - ding us list to the warn - ing it brings

(continued)

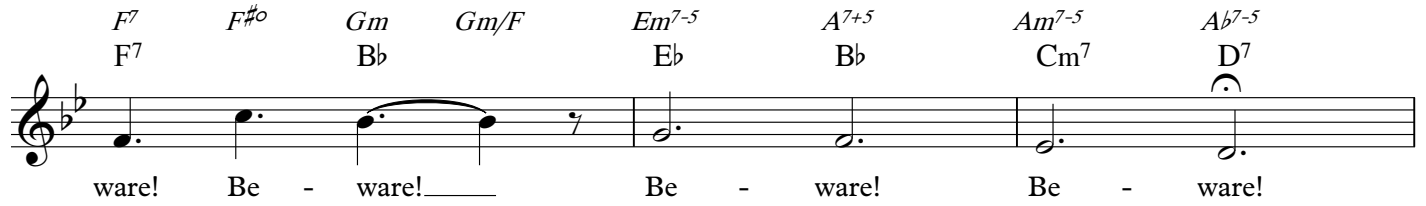
ASLEEP IN THE DEEP, p. 2

Bb7 *Eb9* *G7* *C9* *F9* *Bb9*
Eb *G7* *C* *F9* *Bb*



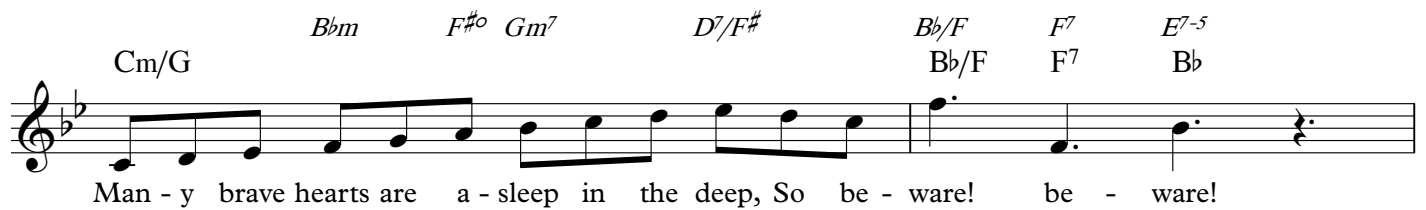
Sail - or be-ware! Sail - or take care! Dan - ger is near___ thee, Be-

F7 *F#o* *Gm* *Gm/F* *Em7-5* *A7+5* *Am7-5* *Ab7-5*
F7 *Bb* *Eb* *Bb* *Cm7* *D7*



ware! Be - ware!___ Be - ware! Be - ware!

Cm/G *Bbm* *F#o* *Gm7* *D7/F#* *Bb/F* *F7* *E7-5*
Bb/F *F7* *Bb*



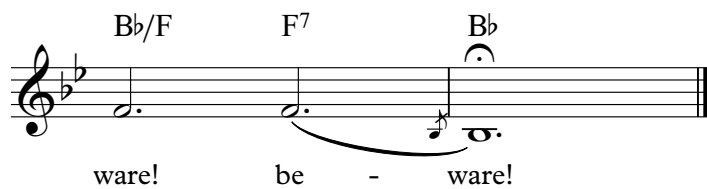
Man - y brave hearts are a - sleep in the deep, So be - ware! be - ware!

Eb *D7* *Gm* *B°* *Cm7* *B°* *Eb/Bb*
Bb *D7/A* *Gm* *Gm* *Cm* *G7* *Cm*



Man - y brave heart are a - sleep in the deep, So be -

Bb/F *F7* *Bb*



ware! be - ware!

AULD LANG SYNE

Scotch Air/Burns

F F/E Dm F#° Gm Gm/F Em7-5 A7 Dm Dm/C F F7 Bb B°
F Dm Bb6 C7 F F7 Bb

Should auld ac-quain-tance be for-got, And nev - er bro't to mind? Should here's a hand, my trust - y frien', And gie's a hand o' thine; We'll

F A7/C# Dm7 Gm Gm/F Em7-5 A7 Dm Gm7 C7 Eb E F
F Dm Bb6 C7 Dm Gm7 C7 F Bb

auld ac-quain-tance be for-got, And days of auld lang syne? For tak' a cup o' kind - ness yet, For auld lang syne.

Am7 Dm7 F#° Gm B° C7 Bb7 Am7 Gm7 Fmaj7 F7 Bb7 B°
F F7 Bb6 C7 F F7 Bb

auld lang syne, my dear, For auld lang syne; We'll

F Dm Ab7 Gm7 Db7 C7 Bbm F/A Ab7 Gm7 C7
F Dm Bb6 C7 A7 Dm Gm7 Bb/C C7

drink a cup o' kind - ness yet For auld lang

1. *Gbmaj7 F* 2. *Gbmaj7 F*
F F

syne. And syne.

AUNT HAGAR'S BLUES

W. C. Handy

Verse
F⁷



Old Dea-con Spliv- in', his flock was giv- in', the way of liv- in' right.

B^{b7} B^b E^{b9} C⁷ A^bm⁷ G^{m7} C⁷⁺⁵ F F B^b A^{m7} D⁷⁻⁹



Said he "No wing-in', no rag-time sing-in' to - night."—

G^{m7} B^b C⁷ C⁷ F F⁷ B^b B^bm F C⁷ F



Up jumped Aunt Ha-gar, and shout-ed out with all her might,

F⁷



"Oh, 'tain't no use o' preach-in'. Oh, 'tain't no use o' teach-in'.

B^{b7} B^o F/C F A^bm A⁷/E A^{m7} D⁷ D⁷



Each mod-u-la-tion of syn-co-pa-tion just tells my feet to dance, and I can't re-fuse

G⁷

C⁷

F

D⁷⁺⁹

G⁷

C⁷

F

Chorus
C⁷



When I hear_ the mel-o-dy they call the blues; those ev-er lov-in' blues:" Just

F F/E^b B^b/D D^{b7} A^{m7-5} D⁷⁻⁹ G^{m7} C⁷ F E⁷ E^{b7} D^{m7} D^{b7} C^{m7} B⁷⁻⁵
F B^b B^o F⁷ B^b B^o C⁷ F D^{b7} C⁷ F F⁷



hear Aunt Ha-gar's child-ren har-mon-iz-in' to that old mourn-ful tune. It's

(continued)

AUNT HAGAR'S BLUES, p. 2

Bb7 *Ab7* *Db7* *Gm7-5 Db7-5* *Gm7* *C7*
 F *Ab7* *Db* *Gm7-5 Db7-5* C Dm D#° C/E F F#° Gm C7
 like a choir_ from on high broke loose. If the

F *F7/A* *Bbm7* *Abm6* *Gm7* *Db7* *C7*
 F *F7* *Db* *Db7* C *Db* C C7
 de - vil brought it, the good Lord sent it right down to me. Let the

Eb9 *D7+5* *Db9* *F/C* *C7* *Bb* *B°* *C7* *F*
 F *F7* *Bb* *Db7* F *C7* F *Db7* *C7* F
 con - gre - ga - tion join while I sing those lov - in' Aunt Ha - gar's Blues.

AURA LEE

Poulton/Fosdick

Verse

Bb *Gm7* *C7* *Cm7* *F7* *Bb* *B7-5*
C7 *F7* *Bb*

As the black - bird in the spring 'neath the wil - low tree

Bb *A7+5* *D7* *G7+5* *C7* *Cm7* *F7* *Bb*
C7 *F7* *Bb*

sat and piped, I heard him sing, prais - ing Au - ra Lee.

Chorus

Bbmaj7 *Bb6* *Am7* *Ab7* *Gm* *Gm/F* *Em7-5* *Eb7* *Am7-5* *D7*
Bb *D7* *Gm* *D7*

Au - ra Lee! Au - ra Lee! Maid with gold - en hair;

Dm7 *G7* *Gm7* *Db7* *Gb7* *Cm7* *Gb7* *F7* *Bb*
G7 *C7* *F7*

Sun - shine came a - long with thee, and swal - lows in the air.

- In thy blush the rose was born,
 Music when you spake,
 In thine azure eye the morn,
 Sparkling, seemed to break.

Chorus 2:

Aura Lee! Aura Lee!
 Take my golden ring!
 Love and life return with thee,
 And swallows in the spring.

AVALON

Rose/Jolson & DeSylva

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The lyrics are: "I found my love in A - va - lon. Be - side the bay. I left my love in A - va - lon, and sailed a - way. I dream of her and A - va - lon. From dusk till dawn, And so I think I'll tra - vel on. To A - - va - - lon." The guitar chords are indicated above the notes. The score includes various chord types such as triads, dyads, and complex chords like C7-9, C9+5, and Cm7-5/Eb.

C⁷/G *C^o* *Gm⁷* *C^o* *Gm⁷* *C⁷* *Gm⁷* *C⁷*
I found my love in A - va - lon. Be -

F *C⁷⁻⁹* *F* *F#^o*
side. the bay. I

C⁷/G *Gm⁷/C* *C⁷/G* *Gm⁷/C* *C⁷* *Gm⁷* *C⁹⁺⁵*
left my love in A - va - lon, and

F *C⁹⁺⁵* *F* *E⁷* *E^{b7}*
sailed a - way. I

D⁷/A *D⁷⁺⁵* *Am⁷⁻⁵* *Am⁷⁻⁵/D* *D⁷* *A^{b7-5}*
dream of her and A - va - lon. From

Gm *D⁷⁻⁹* *Gm⁷⁻⁵* *C⁷* *E⁷*
dusk till dawn, And

F *B^{b7}* *Am⁷* *E^{b7}* *Cm⁷⁻⁵/E^b* *Am⁷* *D⁹* *D⁷*
so I think I'll tra - vel on. To

D^{b7} *Gm⁷* *C¹³⁻⁹* *F*
A - - va - - lon.

AVE MARIA

Franz Schubert

Em7-5 *F#°* *Gm/F*
B \flat Gm⁶ B \flat /F F⁷ Gm Cm/E \flat F⁷

A - ve Ma - ri - - a gra - ti - a ple -

B \flat B \flat ⁺ Gm/B \flat *Em7-5/A* A⁷ F#[°]

na. Ma - ri - a gra - ti - a ple - na. Ma - ri - a gra - ti - a ple -

Em7-5 *F#°* G⁷ *Gm* Gm⁶ F/A G⁷/D Gm⁷ F/C F

na. A - ve a - ve Do - mi - nus. Do - mi - nus te cum. Be - ne -

*Cm*⁷ F⁷ *Gm*⁷ D \flat [°] *Cm*⁷ F⁷ F#[°] *Gm/F* *Em7-5* E \flat ⁷

F⁷ B \flat F⁷ Gm

dic - ta tu in mu - li - e - ri - bus, et be - ne - dic - - tus, et

Am7-5 *Cm/F* E⁷ E \flat E[°]

F D⁷ Cm Cm/E \flat G[°] F F⁷

be - ne - dic - tus fruc - tus ven - tris, ven - tris tu - i Je - sus.

Em7-5

B \flat Gm⁶ B \flat /F F⁷ B \flat

A - ve Ma - ri - - a.

AWAY IN A MANGER

Kirkpatrick/Murray

F *F⁷* *B^b* *B^o* *F/C* *F#^o*
F *B^b* *F*

A - way in a man - ger no crib for a bed. The

Gm⁷ *C⁷* *B^{b7}* *Am⁷* *Dm⁷* *A^{b7}* *Gm⁷* *C⁷⁻⁹*
C^{7sus} *C⁷* *F* *C⁷*

lit - tle Lord Je - sus lay down his sweet head. The

F *F⁷/E^b* *B^b/D* *B^{b7}* *B^o* *F/C* *F#^o*
F⁷ *B^b/D* *F/C*

stars in the bright sky look down where He lay. The

Gm⁷ *F* *Em⁷⁻⁵* *Dm⁷* *Gm⁷* *Gm⁷/C* *G^{b7}* *F⁶*
C⁷ *F* *Gm* *F/A* *C⁷* *F*

lit - tle Lord Je - sus a - sleep on the hay.

BABY, WON'T YOU PLEASE COME HOME

Williams/Warfield

Ab *Gm7* *Gb7* *F7* *Fm7* *Bb7* *Fm7* *Bb7*
C7 *F7* *Bb7*

Ba-by, won't you please come home?___ 'Cause your ma-ma's all a - lone._____

Eb7 *E°* *Fm* *Dm7-5* *Db9* *C9* *B9* *E7* *Bbm7* *E7* *Eb7* *G7*
Bb7 *Bb7-5* *Eb7* *Eb+*

I have tried_ in vain nev-er no more to call your name._____

Ab *Gm7* *C7* *F7* *Bbm7* *Gm7-5* *C7-9*
C7 *Bbm* *Db7* *C7*

When you left, you broke my heart,___ be-cause I nev-er thought we'd part. Ev-'ry

Db *D°* *Ab/Eb* *Gb7* *F7* *Bbm7* *A7-5*
E7 *Ab* *C7* *F7* *Bb7* *Eb7* *Ab*

hour in the day_ you will hear me say,- "Ba- by, won't you please come home?"___

BALLIN' THE JACK

Smith/Burris

G⁷ C⁷

First you put your tow knees close up tight, - Then you sway 'em to the left, then you

F⁷

say 'em to the right, Step a-round the floor kind of nice and light, - Then you

B^b Am⁷ D⁷/A Eb⁷ D⁷ G⁷

twist a-round and twist a-round with all your might. Stretch your lov - in' arms straight

C⁷

out in space, Then you do the Ea - gle Rock with sty - le and grace. Swing your

G^{b7} B^b/F F^{#o} G^{m7} D^{b7} Eb D^o C^{m7} G^{b7} Eb^m/G^b F⁷ B^b

foot way 'round, then bring it back. Now, that's what I call Ball-in' the Jack...

BALM IN GILEAD

Spiritual

Em Am⁷ D⁷⁻⁹ Cm⁶ Bm⁷ E⁷⁻⁹ Am⁷ D⁷
G C/G G Am/G D⁷/G

There is a Balm in Gil-e-ad, To make the wound-ed whole. There is a

G Cmaj⁷ Bm⁷⁺⁵ F⁷ E⁷ A⁷ D⁷ Am/G G

Balm in Gil - e - ad, to heal the sin - sick soul. Some - If

G E⁷ Am⁷ Bm C F⁷ Am¹¹ G A⁷ D C
Em⁷ C Bm C G Am¹¹ G A⁷ D C

times I feel dis - cour - aged, And think my work's in vain, But you can preach like Pe - ter, If you can pray like Paul, Go

G E⁷ Am⁷ E⁷⁺⁵ Am D⁷ G D⁷ G C/G G/D
Em⁷ C E⁷ Am G/D C/D A⁷ D⁷ G C/G G/D

then the Ho - ly Spir - it, Re - vives my soul a - gain. There is a home and tell your neigh - bor, "He died to save us all."

Em Am⁷ D⁷⁻⁹ Cm⁶ Bm⁷ E⁷⁻⁹ Am⁷ D⁷
G C/G G Am/G D⁷/G

Balm in Gil - e - ad, To make the wound - ed whole... There is a

G Cmaj⁷ Bm⁷⁺⁵ F⁷ E⁷ A⁷ D⁷ Cm G/B Am F^{#m7-5} Fm⁶
G G Am/G G C/G G⁷ C

Balm in Gil - e - ad, to heal the sin - sick soul, To

Em⁷ B^{b7} Am⁷ D⁷ G
B Em Am D G

heal the sin - sick soul.

The spirituals in this anthology use lyrics from the earliest published versions available. These include the first published versions by Harry T. Burleigh and other music researchers who collected them from the oral traditions. For more information on spirituals and performance practice, see the works by Abromeit and Jones in the Further Reading section.

THE BAND PLAYED ON

Ward/Palmer

A *E⁷/B* *C^o* *C[#]m⁷* *C^o*

Ca - sey would waltz with a straw - ber - ry blond, And the

E⁷/B *E⁷* *Bm⁷* *E⁷*

Band played on He'd

E⁷/B *E⁷* *A^{#o}* *E⁷/B* *E⁷* *D⁷*

glide 'cross the floor with the girl he a - dored, and the

C[#] *F[#]m⁷* *Bm⁷* *Bb⁷*

A

Band played on, But his

A/C[#] *D⁹* *C[#]m⁷⁻⁵* *C⁷*

A *E⁷/B* *A/C[#]* *D*

brain was so load - ed, it near - ly ex - pload - ed, The

D *C[#]m⁷* *C⁷* *Bm⁷* *Bm/A* *G⁹* *C¹³⁺¹¹*

D *F[#]7* *Bm*

poor girl would shake with a - larm. He'd

D *D^{#o}* *A/E* *D⁷* *C[#]m⁷* *F[#]m⁷*

Bm/D *D^{#o}* *A/E* *F[#]m*

ne'er leave the girl with the staw - ber - ry curl, And the

B⁷ *E⁷* *A*

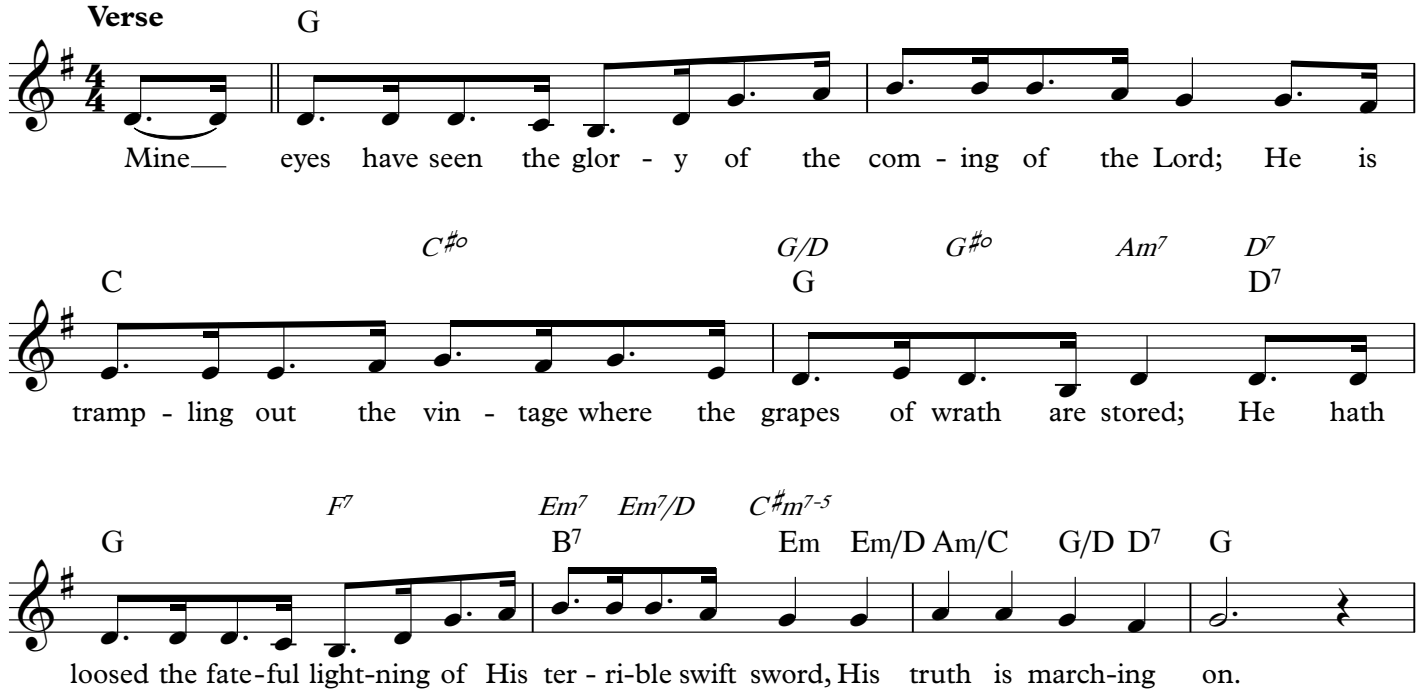
Band played on.

BATTLE HYMN OF THE REPUBLIC

Wm. Steffe/Julia Ward Howe

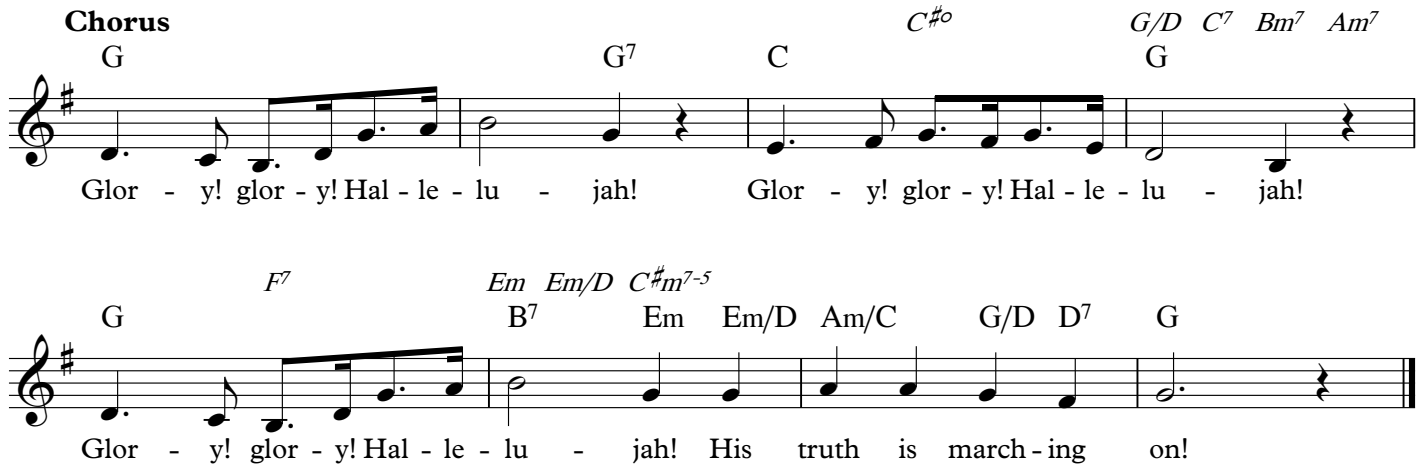
Verse

Mine eyes have seen the glory of the coming of the Lord; He is
tramp - ling out the vin - tage where the grapes of wrath are stored; He hath
loosed the fate - ful light - ning of His ter - ri - ble swift sword, His truth is march - ing on.



Chorus

Glor - y! glor - y! Hal - le - lu - jah! Glor - y! glor - y! Hal - le - lu - jah!
Glor - y! glor - y! Hal - le - lu - jah! His truth is march - ing on!



BEALE STREET BLUES

W. C. Handy

Bb Eb Bb7 Bb7

I've seen the lights of gay Broad-way,
The sev-en won-ders of the world I've seen,

Eb7 Eb Bb Bb7 Bb

Old Mar-ket Street down by the Fris-co Bay. I've strolled the
And man-y are the plac-es I have been. Take my ad-

Cm7 Bb/F F7 G7+5 C7 F7 Bb F7 Bb C7 F7 Bb

Pra-do, I've gam-bled on the Bourse. You'll
vise folks, and see Beale Street first. If

Bb Eb7 Bb Bb7 Eb D7 C7 Eb Bb/D F7/C Bb

see pret-ty Browns in beau-ti-ful gowns. You'll see tail-or made and
Beale Street could talk, If Beale Street could talk, Mar-ried men would have to take their

F/A Bb/F C7/G F7 A7 F7+5 Bb Bb7 Eb C7/G Gb7

hand me down. You'll meet hon-est men and pick-pock-ets skilled. You'll find that
beds and walk Ex-cept one or two who nev-er drink booze, And the


Bb/F C7 F7 Bb F7 Bb F7 Bb F7 Bb Eb Bb7+5

bus'-ness nev-er clos-es 'til some-bod-y gets killed. If blind man on the cor-ner who
sings the Beale Street Blues. I'd rath-er

(continued)

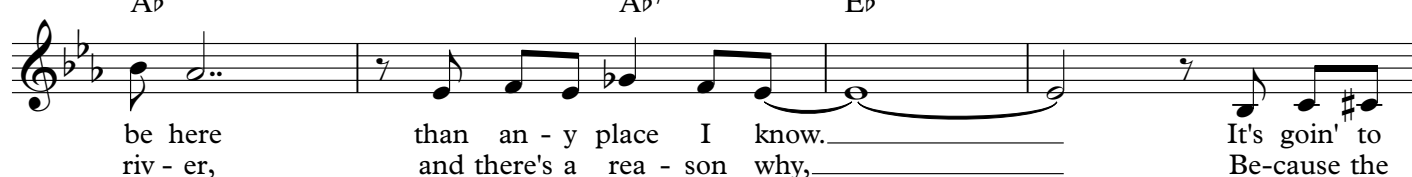
BEALE STREET BLUES, p. 2

E_b
 B^7
 Bb^7
 Bb^7
 E_b
 E_b^7
 E_b^7



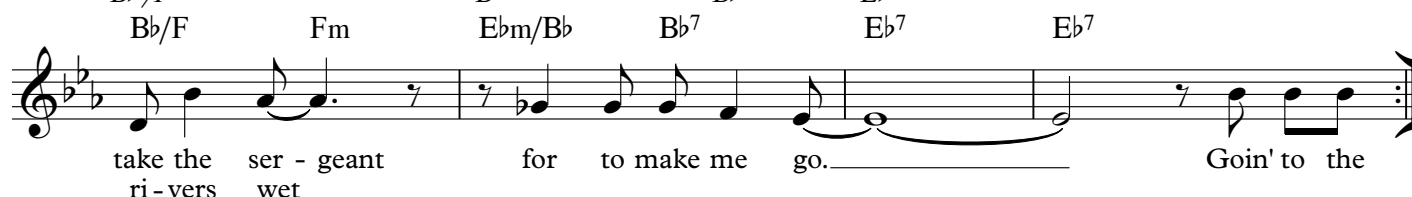
be here, riv - er than an - y place I know. I'd rath - er Goin' to the
 may - be bye and bye.

A_b
 B^7
 A_b^7
 Bb^7
 E_b
 A_b
 E_b/G
 $G^b\circ$



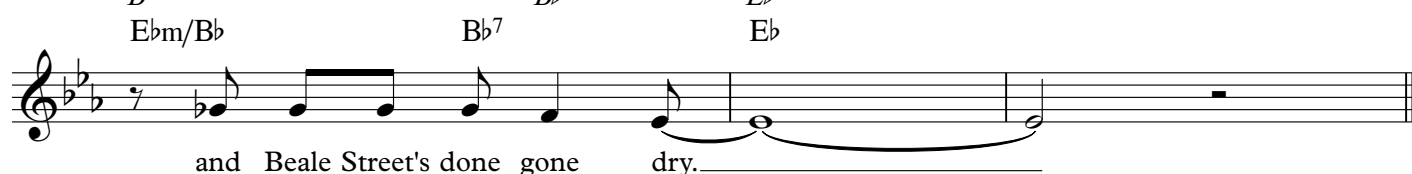
be here, riv - er, than an - y place I know. It's goin' to Be-cause the
 and there's a rea - son why,

Bb^7/F
 Bb/F
 Fm
1.
 B^7
 Ebm/Bb
 Bb^7
 E_b
 E_b^7
 E_b^7



take the ser - geant for to make me go. Goin' to the
 ri - vers wet

2.
 B^7
 Ebm/Bb
 Bb^7
 Bb^7
 E_b
 E_b



and Beale Street's done gone dry.

"Beale Street Blues," by father of the blues, W. C. Handy, was a major hit. Royalty agreements like those of today were not common, but Handy managed to earn a reported \$2,857 for a recording of the tune. Named after a famous center of Black music in Memphis, Tennessee, it reference the same place James Baldwin names in his novel "If Beale Street Could Talk." To learn more about Handy, see the Further Reading section.

BEAUTIFUL DREAMER

Stephen Foster

D *F#m7* B7 Em E7 A7 *Em7* A7 D

Beau-ti-ful Dream-er wake un-to me, Star-light and dew-drop are wait-ing for Thee,____
out on the sea, Mer-maids are chant-ing the wild lo-re-lei,____

D *F#m7* B7 Em E7 A7 *Em7* A7

Sounds of the rude world heard in the day, Lulled by the moon-light have all passed a -
O - ver the stream - let va-pors are borne, Wait-ing to fade at the bright com-ing

D G D *Em7* A7 *C#7* D *C7* *Bm7* F7 *Bm7* G F7 *Bm7* E7

way!____ Beau-ti-ful Dream - er queen of my song.____ List while I woo Thee, with
morn.____ beam on my heart.____ E'en as the moon on the

E7 A *Eb7* A7 D *F#m7* B7 Em E7

soft me - lo - dy; Gone are the cares of life's bu - sy throng,
stream-let and sea; Then will all clouds of sor - row do part,

A7 *Em7* A7 *C9* D G D/A *Em7* A7 D

Beau-ti-ful Dream-er a-wake un-to me!____ Beau-ti-ful Dream-er a-wake un-to me!

BEAUTIFUL OHIO

King/MacDonald

E_b *Cm⁷* *B^{b7}/F* *B^{b7}*

Drift - ing with the cur - rent down a moon - lit stream,
Obligato
Drift - ing in the moon - - light

Fm⁷ *B^{b7}* *E_b* *E_b*

While a - bove the heav - ens in their glo - ry gleam,
While the Heav - ens gleam,

E_b *E_b* *Cm⁷* *Fm⁷* *Fm⁷* *B^{b7}*

And the stars on high
Ah

B^{b7} *E_b*

Twin - kle in the sky,
Ah

(continued)

BEAUTIFUL OHIO, p. 2

E_b *Cm⁷* *B^b/F* *B^b*

Seem - ing in a Par - a - dise of love di - vine.

Seem - ing deep in love, _____

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a melody with lyrics: "Seem - ing in a Par - a - dise of love di - vine." The lower staff is in bass clef and contains a bass line with lyrics: "Seem - ing deep in love, _____". Above the upper staff, the following chords are indicated: E_b, Cm⁷, B^b/F, and B^b.

Fm⁷ *B^b* *E_b*

Dream - ing of a pair of eyes that looked in mine.

Dream - ing of your eyes. _____

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats and a common time signature. It contains a melody with lyrics: "Dream - ing of a pair of eyes that looked in mine." The lower staff is in bass clef and contains a bass line with lyrics: "Dream - ing of your eyes. _____". Above the upper staff, the following chords are indicated: Fm⁷, B^b, and E_b.

E_b *E^o* *Fm⁷* *F⁷* *Fm⁷*

Beau - ti - ful O - hi - o in dreams a - gain I see

Beau - ti - ful O - hi - o _____ in my

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats and a common time signature. It contains a melody with lyrics: "Beau - ti - ful O - hi - o in dreams a - gain I see". The lower staff is in bass clef and contains a bass line with lyrics: "Beau - ti - ful O - hi - o _____ in my". Above the upper staff, the following chords are indicated: E_b, E^o, Fm⁷, F⁷, and Fm⁷.

B^b *E_b*

Vi - sions of what used to be. _____

dreams used to be. _____

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats and a common time signature. It contains a melody with lyrics: "Vi - sions of what used to be. _____". The lower staff is in bass clef and contains a bass line with lyrics: "dreams used to be. _____". Above the upper staff, the following chords are indicated: B^b and E_b.

BILL BAILEY, WON'T YOU PLEASE COME HOME?

Hughie Cannon

F

"Won't you come home, Bill Bail - ey, won't you come home?"

F *F#°* C7

She moans the whole day long.

C7 *Gm7* C7 *Gm7* C7

I'll do the cook - in' hon - ey, I'll pay the rent;

C7 C7+5 F *F#°* *Gm7* C7

I know I've done you wrong. Re -

F

mem - ber that rain - y eve - nin' I threw you out with

F F7 Bb

noth - in' but a fine tooth comb? I

Bb *B°* G/B F/C D7

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

G7 *Gm7* C7 C7 F

Bail - ey won't you please come home.

BILLY BOY

English Folk Song

Oh, where have you been, Bil - ly Boy, Bil - ly Boy? Oh, where have you been, charm - ing Bil - ly? I have been to seek a wife; she's the joy of my life; She's a young thing an' can - not leave her moth - er.

2. Did she bid you to come in,
Billy Boy, Billy Boy,
Did she bid you to come in, charming Billy?
Yes, she bade me to come in,
There's a dimple in her chin.
She's a young thing and cannot leave her mother.
3. Did she set for you a chair, etc.
Yes, she set for me a chair,
She's got ringlets in her hair, etc.
4. Can she make a cherry pie, etc.
She can make a cherry pie,
Quick's a cat can wink her eye, etc.
5. Is she often seen at church, etc.
Yes, she's often seen at church,
With a bonnet white as birch, etc.
6. How tall is she, etc.
She's as tall as any pine,
And as straight as a pumpkin vine, etc.
7. Are her eyes very bright, etc.
Yes, her eyes are very bright,
But alas, they're minus sight, etc.
8. How old is she, etc.
Three times six, four times seven,
Twenty eight and eleven, etc.

BLOW THE MAN DOWN

American/English Sea Chanty

C

Come all ye young fel - lows that fol - lows the sea, to me,

*Em*⁷ C *A*⁷⁻⁹ A⁷ *Dm*⁷ Dm *G*⁷ *C*^{#o}

way hey, blow the man down. Now,

*Dm*⁷ *G*⁷ *Dm*⁷ *G*⁷ *Fm*⁶

please pay at - ten - tion and lis - ten to me.

*Em*⁷ *G*⁷ *Eb*⁷ *Dm*⁷ C *Db*⁷ *G*⁷ C

Give me some time to blow the man down.

2. I'm a deep water sailor just come from Hong Kong,
To me way, hey, blow the man down.
You give me some whiskey, I'll sing you a song,
Give me some time to blow the man down.
3. When a trim Black Ball liner's preparing for sea,
To me way, hey, blow the man down.
On a trim Black Ball liner I wasted me prime,
Give me some time to blow the man down.
4. When a trim Black Ball liner's preparing for sea...
You'll split your sides laughing, such sights
you would see...
5. There's tinkers and tailors, shoemakers and all...
They're all shipped for sailors aboard the Black Ball...
6. When a big Black Ball liner's a-leaving her dock...
The boys and the girls on the pier-head do flock...
7. Now, when the big liner, she's clear of land...
Our bosun he roars out the word of command...
8. Come quickly, lay aft to the break of the poop...
Or I'll help you along with the toe of me boot...
9. Pay attention to orders, now, you one and all...
For see, high above, there flies the Black Ball...
10. 'Tis larboard and starboard, on deck you will sprawl,
To me way, hey, blow the man down.
For kicking Jack Rogers commands the Black Ball,
Give me some time to blow the man down.

THE BOWERY

Gaunt/Hoyt

The Bow - ry, the Bow - ry! They

say such things, and they do strange things on the

Bow - ry, the Bow - ry! I'll

nev - er go there an - y - more!

BUDDY BOLDEN'S BLUES

Jelly Roll Morton

E^{b7+5}

E^b F^{#°} B^{b7/F} E^b E^{b9} A^{b6} A[°]

I thought I heard Bud-dy Bold-en say,—"You're nast - y, you're dirt - y,"

A⁷⁻⁵

E^{b/Bb} E^{b7} A^{b6} A[°] E^{b/Bb} C⁷

take it a - way,—"You're ter - ri - ble,—" you're aw - ful; take it a - way," I

B^b G^{b7} C⁷ F⁷ F^{m7} B^{b7} B^{b7} E^b G^{b°} B^{b7/F}

thought I heard him say,—" I thought I heard Bud - dy

E^b E^{b9} A^{b6} A[°] E^{b/Bb} E^{b7} A⁷⁻⁵

Bold-en shout, "O - pen up that wind-ow, and let that bad air out,—"

A^{b6} A[°] E^{b/Bb} C⁷

O - pen up that wind - ow and let that foul air out," I

F⁷ B^{b7} A^{b7} E^b

thought I heard Bud - dy Bold - en shout.

BUFFALO GALS

John "Cool White" Hodges

Verse

G Am⁷ Bm⁷ G^{#o} Am⁷ D⁷ Am⁷ D⁷sus⁴
 D⁷ G

As I went lum-b'ring down the street, Down the street, Down the street, A

G Am⁷ Bm⁷ Bb⁷ Bm⁷ Bb⁷ Am⁷ Ab⁷ G

hand-some gal I chanced to meet, Oh, she was fair to view.

Chorus

G Am⁷ Bm⁷ G^{#o} Am⁷ D⁷
 G D⁷ G D⁷

Buf - fa - lo gals can't you come out to-night, can't you come out to-night, can't you

Am⁷ D⁷sus⁴ G Am⁷ Bm⁷ Bb⁷
 G D⁷ G

come out to-night? Buf - fa - lo gals can't you come out to-night, And

Bm⁷ Bb⁷ Am⁷ D⁷ G

dance by the light of the moon?

BUGLE CALL RAG

Petis, Meyers, Schoebel

(Break)

The musical score for "Bugle Call Rag" is written in 4/4 time and consists of five staves. The key signature has two flats (Bb and Eb). The first staff begins with a double bar line and a repeat sign, followed by a melodic line. Above the first measure of this staff is the chord Bb. The second staff contains four measures of music, each starting with a whole note chord: Eb7, Bb, Eb7, and Dm7. The third staff contains four measures: Cm7, Cm7/F, Bb, and Dbo. The fourth staff contains four measures: Eb7, Bb, A+, and Dm7-5/Ab. The fifth staff contains four measures: Cm7, F7, Bb, and Gb7. The final measure of the fifth staff has a first ending (1.) with chords Fm7 and E7, and a second ending (2.) with chord Bb. The piece concludes with a double bar line.

BY THE BEAUTIFUL SEA

Carroll/Atteridge

Fm7 *Bb7* *Fm7* *Bb7*
Bb9

By the sea, by the sea, by the beau - ti - ful sea, — You and

Ab7 *Bb7sus4* *Eb*

Eb

I, you and I, oh! how hap - py we'll be. —

Gm7+5 *Gb°* *Fm7* *Bb°* *Bb7* *Bb°* *Bb7*
Eb *Bb7* *E°* *Bb7* *E°* *Bb7*

When each wave comes a - roll - ing in, We will

Fm7 *Bb°* *Bb7* *Eb* *E°*
Bb7 *E°* *Bb7* *Eb*

duck or swim, And we'll float and fool a - round the wa - ter.

Fm7 *Bb7* *Fm7* *Bb7*
Bb9

O - ver and un - der, and then up for air. — Pa is

Ab7 *Eb* *Bbm7* *Eb7*
Eb *Eb7*

rich. Ma is rich, so now what do we care? —

Am7-5 *D7* *Gm7* *C7*
Ab *Gm* *C7*

I love to be be - side your side, Be - side the sea, be - side the

Fm7 *Bb7* *Eb*
F7 *Bb7*

sea - side, — By the beau - ti - ful sea.

BY THE LIGHT OF THE SILVERY MOON

Madden/Edwards

C D⁷

By the light of the sil - ver - y moon, I want to

G⁷ C C^{#o} Cm⁷ G⁷ F⁷

spoon, to my hon - ey I'll croon love's tune. Hon - ey

C B^{b7} F A⁷/E Dm A⁷ Dm

moon, keep a - shin - ing in June. Your sil - v'ry

C C⁷ F Fm Am Gm/F Em⁷⁻⁵ E^{b7} A^{b7} Am E⁷⁻⁵ A A⁷ D⁷ C/G G⁷

beams will bring love dreams. We'll be cud - dl - ing soon by the sil - ver - y

C

moon. _____

THE CAISSONS GO ROLLING ALONG

Edmund L. Gruber

C#°

C

O - ver hill, o - ver dale, We have hit the dus - ty trail, And those

Dm⁷ *G⁷* *C*

cais - sons go roll - ing a - long. "Coun - ter

C#°

C

march! Right a - bout!" Hear those wa - gon sol - diers shout, While those

Dm⁷ *G⁷* *C* *G⁷*

cais - sons go roll - ing a - long. For it's

C *C⁷* *E⁷/B*

Hi! Hi! Hee! in the Field Ar - til - le - ry,

C *F* *C*

Call off your num - bers loud and strong, And where -

Am *D⁷* *Ab⁷* *G⁷* *Dm⁷* *G⁷*

e'er we go, You will al - ways know That those

C *E⁷* *F* *F#°* *C/G* *C#°*

Dm⁷ *G⁷* *C*

cais - sons are roll - ing a - long.

CAMPTOWN RACES

Stephen Foster

Cmaj⁷ *Bm⁷* *Em⁷* *Am⁷* *Dm⁷* *G⁷sus⁴* *Dm⁷* *G⁷sus⁴* *Fm*
C G⁷

The Camp-town la - dies sing this song, Doo - dah! Doo - dah! The

Em⁷ *Am⁷* *Dm⁷* *C^{#o}* *Dm⁷* *Dm⁷/G* *A^bmaj⁷* *Dm⁷* *G⁷sus⁴*
C G⁷ C

Camp-town race - track five_ miles long, Oh, de doo - dah day!

Cmaj⁷ *B^{b7}* *Am⁷* *Gm⁷* *Fmaj⁷* *Am⁷* *Dm⁷* *G⁷sus⁴*
C F C

Goin' to run all night! Goin' to run all day! I

Cmaj⁷ *B^{b7}* *Em⁷* *C^{#o}* *Dm⁷* *G⁷sus⁴* *D^bmaj⁷* *C*
C G⁷ C

bet my mon-ey on the bobtail nag, - Some-bod - y bet on the bay.

CARELESS LOVE

Traditional/W.C. Handy

The musical score is written in 4/4 time and consists of four staves. The lyrics are: "Love, oh love, oh care - less love. You fly through my head like wine. You've wrecked the life of man - y - a poor girl, and near - ly spoiled this life of mine." The chords are: F, Db7, C7, F#o, C7, F, Bb7, Am7, Gm7, F, Bb7, Am7, D7, Gm7, Db7, C7, F, Cm7, F7, A7, F7+5, Bb, Db7, B°, F, F/C, Db7, C7, F, F7, Bb, Bbm, F.

Love, oh love, oh care - less love. You
 fly through my head like wine. You've
 wrecked the life of man - y - a poor girl, and
 near - ly spoiled this life of mine.

CAROL OF THE BELLS

Ukrainian Christmas Carol

The musical score for 'Carol of the Bells' is presented in a single system with a treble clef and a 3/4 time signature. The key signature has two flats (Bb and Eb). The melody is written on a single staff, and guitar chords are indicated above the notes. The chords are: Gm, Gm/F, Em7-5 Eb, Eb7 Gm/D, Gm/D Eb, Db7 Bb/D, Cm7, Gm, Eb7 Eb6, Db7 Gm, Eb7 Eb6, Db7 Gm, Gm7 Gm, C7, Eb Gm7, Am7-5 C7, Cm, D7+5 Gm, G7 Gm, E7, Eb7 Eb, D7, Cm7 Gm, Gm, Am7 D, D9 D9, Gm, D, D9, Gm, Bb/F, Em7-5 Cm/Eb, Eb7 Gm7/D, Gm/D Cm7, Db7 Gm, Cm7, Db7, Cm7, D7, Gm.

CAROLINA IN THE MORNING

Donaldson/Kahn

C *Em/B* *Em⁷⁻⁵/B^b* *A⁷⁺⁹* *Dm⁷* *G⁷*
C^{♯0} *G⁷*
 Noth- ing could be fin- er than to be in Car- o - li- na in the morn - - ing.

Dm *A⁷⁺⁵* *Dm⁷* *G⁷* *C⁰* *C*
Dm *Dm^{maj7}* *Dm⁷* *Dm⁶* *D^{♯0}* *C/E*

No-one could be sweet- er than my sweet- ie when I meet her in the morn - ing.

F *F^{♯0}* *Gm⁷* *C⁷* *F* *B⁷* *B^b* *A⁷*
F *C⁷* *C⁷* *F* *A⁷*

When the morn - ing glo - ries Twine a - round the door,

D⁷ *G^{b7}* *F⁷* *Bm⁷* *E⁷* *Am⁷* *D⁷* *Dm⁷* *G⁷*
D *D⁺* *G* *E⁷* *Dm* *D⁷* *G⁷*

Whis- per - ing pret - ty sto - ries I long to hear - - once more.

Em/B *Em⁷⁻⁵/B^b* *A⁷⁺⁹* *Dm⁷* *G⁷*
C *C^{♯0}* *G⁷*

Strol- ling with my girl- ie where the dew is pearl- y ear- ly in the morn - - ing.

Dm *A⁷⁺⁵* *Dm⁷* *G⁷* *C⁰* *C*
Dm *Dm^{maj7}* *Dm⁷* *Dm⁶* *D^{♯0}* *C/E*

But- ter- flies all flut- ter up and kiss each lit - tle but- ter- cup at dawn - - ing.

C⁷ *Gm⁷* *C⁷* *F* *E^{b7}* *D⁷* *G⁷*
C *C⁷* *C⁷* *F* *D⁷* *G⁷*

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, - -

C *B⁷⁻⁹* *B^{b7}* *E^{b7}* *D⁷* *G⁷* *C*
C *Am* *C* *Am⁷* *D⁷* *G⁷*

"Noth- ing could be fin- er than to be in Car- o - lin - a in the morn - ing.

CARRY ME BACK TO OLD VIRGINIA

James Bland

Ab *Ab⁷* *D^{b7}* *Ab*
 Car - ry me back to old Vir - gin - nia
Cm⁷⁺⁵ *F⁷* *B^{b7}* *E^{b7}*
 There's where the cot - ton and the corn and ta - ters grow,
 There let me live 'til I with - er and de - cay,
Ab *Ab⁷* *D^{b7}* *Ab*
 There's where the birds war - ble sweet in the spring-time,
 Long by the old Dis - mal Swamp have I wan - dered,
Cm⁷⁺⁵ *F⁷* *B^{b7}* *E^{b7}* *Ab*
 There's where this old fel - lows heart has longed to go.
 There's where this old fel - lows life will pass a - way.
B^{b7} *E^{b7}* *Ab* *Ab*
 Mom - ma and Dad - dy have long gone be - fore me,
C⁷ *Fm⁷* *B^{b7}* *E^{b7}*
 Soon we will meet on that bright and gold - en shore
Ab *Ab⁷* *D^{b7}* *Ab*
 There we'll be hap - py and free from all sor - row,
Ab *G⁷⁻⁹* *G^{b7}* *F⁷* *B^{b7}* *E^{b7}* *Ab*
 There's where we'll meet and we'll ne - ver part no more.


Forgotten after Bland's death, "Carry Me Back" and his other famous tunes gathered renewed interest after his grave was discovered and the "Black Stephen Foster" was featured in *Etude* magazine in 1939. "Carry me back" was the state song of Virginia from 1940 until 1997, being retired because of the racial insensitivity of the original lyrics. Some performers, like Ray Charles, have recorded powerful re-imaginings of the song, modifying the lyrics to reflect on a longing for the reunion of Black families and communities torn apart by slavery.

(The Ballad Of) CASEY JONES

Wallace Saunders


Verse

B \flat




Come all you roun-ders if you want to hear a sto - ry a - bout a

B \circ




brave en - gin - eer. Ca - sey Jones was the round - er's name. On a

C 7 *F 7* *B \flat*




six eight wheel-er boys he won his fame. The call - er called Ca - sey at a

C m^7 *B \flat* *F 7* *B \flat /F* *F 7* *B \flat* *B \flat*



half past four. He kissed his wife at the sta - tion door. He


G m^7



moun-ted to the ca-bin with his or-ders in his hand and he book'd his fare-well trip to that


Chorus

B \flat /F *F 7* *B \flat* *B \flat* *B \flat 7* *E \flat*




prom - ised land. Ca - sey Jones moun-ted to the ca - bin,

G m^7



Ca - sey Jones with his or - ders in his hand. Ca - sey Jones

B \flat 7 *E \flat* *A \flat 7* *G m^7* *C m^7* *F 7* *B \flat*



moun-ted to the ca-bin and he took his fare-well trip to that prom - ised land.

CHARLESTON

Johnson/Mack

B \flat *D 7 /A* *G 7*
 Charles - ton!_ Charles - ton!_ Made in Car-o - li - na,_
E \flat $^\circ$ *D \flat $^\circ$*
C 7 *F 7* *Gm 7 /D* *D \flat $^\circ$* *F 7*
 Some dance, Some prance, I'll say,_ There's noth-ing fin- er than the
B \flat *D 7 /A* *G 7* *C 9*
 Charles - ton,_ Charles - ton,_ Lord, how_ you can shuf - fle,_
F *Em 7 -5* *A 7* *D \flat $^\circ$* *B 7 -5*
F/A *A 7* *D 7* *F 7*
 Ev-'ry step you do, Leads to some-thing new, Man, I'm tell-ing you, It's a la - pa-zoo,
B \flat *D 7 /A* *G 7*
 Buck dance, Wing dance, Will be_ a back num - ber,_ But the
C 7 *F 7* *Gm 7 /D* *D \flat $^\circ$* *F 7*
 Charles - ton_ the new Charles - ton,_ That dance is sure-ly a com - er.
G \flat 7 *Fm 7* *B \flat 7* *E $^\circ$* *B \flat /F* *F \sharp 7* *E \flat m*
Gm *B \flat 7* *E \flat* *F \sharp 7*
 Some - time, You'll dance it one time, The dance called the
Cm 7 *F 7*
Gm 7 /D *D \flat $^\circ$* *F 7* *B \flat* *B \flat 7* *E \flat m 6* *B \flat*
 Charles - ton,_ Made in South Car - o - line.

CHICAGO

Fred Fisher

F *Bb7* *Am7* *Ab°* *Gm7* *F#°* *Gm7* *C7* *D7+5*
 Chi - ca - go, — Chi - ca - go, — that tod-dl-in' town, tod-dl-in' town, Chi -

Gm7 *Db7* *G7* *C7* *F* *Ab7* *Dm7-5* *G7* *C7*
 ca - go, — Chi - ca - go, — I'll show you a - round.

F *E7+5* *Am7* *Ab7+5* *G7* *Ab7-5* *G7* *F#°*
 Bet your bot-tom dol-lar you'll lose the blues in Chi - ca - go, — Chi - ca - go, — the

Gm7 *C7* *F* *F#°* *Gm7* *C7* *B°/C*
 town that Bil - ly Sun-day could not — shut down. — On

F *Bb7* *Am7* *Ab°* *Gm7* *F#°* *Gm7* *F#m7-5* *Fm7*
 State Street, that great street, I just want to say, — just want to say, — they

Em7-5 *Eb7* *A7* *Dm* *D7*
 do things — they don't do on Broad - way. — Say,

Bb *Gm* *Bbm* *G7* *F* *E7+5* *Am7* *D7* *G#°* *Ab°*
 they have the time, the time — of their life; I saw a man who danced — with his wife in Chi-

Am7 *Ab°* *Gm7* *C7* *Gm7* *C7* *F*
 ca - go, — Chi - ca - go my home town. —

CIRIBIRIBIN

Alberto Pestalozza

The musical score for "CIRIBIRIBIN" is written in 3/4 time and consists of eight staves of music. The key signature has one flat (B-flat). The chords and notes are as follows:

- Staff 1: Chords: F, C⁷sus⁴, F, C⁷sus⁴. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5.
- Staff 2: Chords: Am⁷, F, Ab^o, Gm⁷, C⁷, C⁷. Notes: F4, G4, A4, Bb4, C5, D5, E5, F5.
- Staff 3: Chords: C⁷, Gm⁷, C⁷. Notes: F4, G4, A4, Bb4, C5, D5, E5, F5.
- Staff 4: Chords: Gm⁷, C⁷, F, C⁷. Notes: F4, G4, A4, Bb4, C5, D5, E5, F5.
- Staff 5: Chords: F, C⁷sus⁴, F, C⁷sus⁴. Notes: F4, G4, A4, Bb4, C5, D5, E5, F5.
- Staff 6: Chords: Cm⁷, F, F⁷, Bb. Notes: F4, G4, A4, Bb4, C5, D5, E5, F5.
- Staff 7: Chords: Bm⁷⁻⁵, B^o, Bb⁷, Am⁷⁺⁵, F/C, D⁷. Notes: F4, G4, A4, Bb4, C5, D5, E5, F5.
- Staff 8: Chords: Gm⁷, C⁷, C⁷, F. Notes: F4, G4, A4, Bb4, C5, D5, E5, F5.

COME BACK TO SORRENTO

(TORNA A SURRIENTO)

E. & G. de Curtis

Em F#m7-5/E Em

Vi - de'o ma - re quan - t'è bel - lo! spi - ra tan - tu sen - ti - men - to,

C Em/B F#m7-5 B7 E

com-me tu a chi tie - ni men - te, ca sce - ta - to 'o fai sun - nà.

E/G# F#m7 B7 E

Guar - da, guà chi stu ciar - di - no; sien - te, siè sti ciu - r'a - ran - ce:

D7 C#m7 C7 E F#m7 B7 E

nu pru - fu - mo ac - cus - si fi - no din - t'o co - re se ne va...

E/G# F#m7 B7 C

E tu di - ce: "Ì par - to: ad - di - ol!" T'al-lun - ta - ne da stu co - re,

C C7 Em/B F#m7-5 B7 E

da sta ter - ra del-l'am - mo - re... Tie - ni 'o co - re 'e nun tur - nà?

E F#m7 B7 A7 G#m7 E

Ma nun me las - sà, nin dar - me stu tur - mien - to!

Am A#o Em/B C7 F#m7-5 B7 Em Em

Tor - na a Sur - ri - en - to, fam - me cam - pà!

COMIN' THRO' THE RYE

Traditional Scotch Ballad/Burns

Verse

A *A#^o* *Bm⁷* *E⁷* *C#m⁷* *C⁷* *Bm⁷* *Bm⁷/E D⁷*
 A E⁷ A E⁷ A

Gin a bo - dy meet a bo - dy Com - in' thro' the rye,

C#m⁷ *G⁷* *F#m⁷* *F⁷* *Bm⁷* *E⁷* *A*
 A E⁷ A E⁷ A

Gin a bo - dy kiss a bo - dy, Need a bo - dy cry?

Chorus

A *F#m⁷* *F⁷* *E⁷* *C#m⁷* *F#m⁷* *C#m⁷⁻⁵* *D⁷* *D#^o*
 A E⁷ A D D

Il - ka las - sie has her lad - die, Nane, they say, hae I, Yet

A/E *G⁷* *F#m⁷* *F⁷* *Bm⁷* *E⁷* *A*
 A E⁷ A E⁷ A E⁷ A

a' the lads they smile at me When com - in' thro' the rye.

COUNTRY GARDENS

Morris Dance Tune

Bb Gm7 C7 Bm7-5 Bbm Am7 Ab7 Dm7 Db7 C7 F
Bb Bb/A Gm7 Bb/F C7/E F F/A F7/A Gm Gm7-5 F/C C7 F

G7 C7 F#o G7 C7 F#o Ab7 Db7 C7sus4 Gb7 C7

F Bb B° C7 Bm7-5 Bbm Am7 Ab7 Dm7 Db7 C7 F
F Bb C7/E F F/A F7/A Gm Gm7-5 F/C C7 F

F Bb C7/E F Am7 Ab7 Dm7 Db7
F Bb C7/E F F/A F7/A Gm Gm7-5 C7sus C7 F
tr

CRADLE SONG (WIEGENLIED)

Brahms

The musical score is written in a single treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The melody consists of 12 measures. The notes are:
 Measure 1: G4, A4, Bb4, A4, G4.
 Measure 2: F4, G4, A4, Bb4, A4, G4.
 Measure 3: F4, G4, A4, Bb4, A4, G4.
 Measure 4: F4, G4, A4, Bb4, A4, G4.
 Measure 5: F4, G4, A4, Bb4, A4, G4.
 Measure 6: F4, G4, A4, Bb4, A4, G4.
 Measure 7: F4, G4, A4, Bb4, A4, G4.
 Measure 8: F4, G4, A4, Bb4, A4, G4.
 Measure 9: F4, G4, A4, Bb4, A4, G4.
 Measure 10: F4, G4, A4, Bb4, A4, G4.
 Measure 11: F4, G4, A4, Bb4, A4, G4.
 Measure 12: F4, G4, A4, Bb4, A4, G4.

Chords and accidentals indicated above the staff:

- Measure 1: F
- Measure 2: Am⁷⁺⁵ Ab^o
- Measure 3: Gm⁷ C⁷
- Measure 4: C⁷
- Measure 5: Gm⁷ C⁷
- Measure 6: C⁷
- Measure 7: F
- Measure 8: B⁷
- Measure 9: Bb
- Measure 10: Am⁷ Dm⁷
- Measure 11: Gm⁷ Am⁷ Bbmaj⁷ Am⁷ Gm⁷ F⁷⁻⁹
- Measure 12: F

Additional chords and accidentals indicated below the staff:

- Measure 1: Bb
- Measure 2: Am⁷ Dm⁷
- Measure 3: Gm⁷ C⁷
- Measure 4: Am⁷ Bbmaj⁷
- Measure 5: Am⁷ Gm⁷ F⁷⁻⁹
- Measure 6: F
- Measure 7: Bm⁷⁻⁵ E⁷
- Measure 8: Bb
- Measure 9: Am⁷ Dm⁷
- Measure 10: Gm⁷ C⁷
- Measure 11: C⁷⁻⁹ F/C C⁷
- Measure 12: F

DALLAS BLUES

Wand/Garrett

Bb/F G° F7/A Bb Gm7 Cm7 F7 Bb Dm7-5 Eb E°

I got the Dal-las Blues and the Main Street heart dis - ease, It's buz-zin'
put my - self on a San - ta Fe and go, I'm goin' to

Fm7 Bb7 Eb Eb E° Eb7

'round. I got the Dal - las Blues_ and the Main Street heart_ dis -
go. I'm goin' to put my - self_ on a San - ta Fe_ and

Bb A7 Ab7 Gm7 B° C7 F7

ease, It's buz - zin' 'round. Buz - zin' 'round my head_ like a
go, I'm goin' to go. To that Tex - as town_ where you

F7 Bb Db° Cm7 F7 | 1. *Bb Bb/F G° F7/A* | 2. *Bb*

swarm of lit - tle hon-ey bees, of hon-ey bees. I'm goin' to snow.
nev - er see the ice and snow, the ice and

DARDANELLA

Bernard & Black/Fisher

The musical score for "Dardanella" is written in 4/4 time and consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1:** Chords: C, Fmaj7, Em7, A7, Dm7/G7, G7, C/C. Melody: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).
- Staff 2:** Chords: C, Fmaj7, Em7, A7, Dm7/G7, G7, Gm7/C, C7/C7. Melody: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).
- Staff 3:** Chords: F, F, F#o, C/G, A7. Melody: F4 (half), A4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).
- Staff 4:** Chords: D7, Dm7/G7, G7. Melody: D4 (half), F4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).
- Staff 5:** Chords: C, Fmaj7, Em7, A7, Dm7/G7, G7, Gm7/C, C7/C7. Melody: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).
- Staff 6:** Chords: F, F, Fm, Bm7-5/E7, E7. Melody: F4 (half), A4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).
- Staff 7:** Chords: A7, Am7/D7, F#o. Melody: A4 (half), C5 (quarter), E5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).
- Staff 8:** Chords: C/G, Fm, Em7, A7, Dm7/G7, G7, C/C. Melody: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).

Ben Selvin's Novelty Orchestra recorded "Dardanella" as an instrumental that allegedly sold more than 5 million copies in 1919. The original lyrics, not produced here, typify how the west viewed the people and landscapes of the Middle East as exotic, far off places.

DARK EYES (OCHI CHYORNYE)

Adalgiso Ferraris/Yevhen Hrebinka

Em⁷⁻⁵ *A⁷* *E^{b7}* *Dm* *Bm⁷⁻⁵*

O - chi chyor - ny - e, _____ o - chi zhgu - chi - e, _____ O - chi

Em⁷⁻⁵ *A⁷* *Dm*

strast - ny - e _____ i pre - kras - ny - e, _____ Kak lyu -

Gm⁷ *C⁷* *F* *Bm⁷⁻⁵*

blyu - yu vas, _____ kak boy - us' ya vas, _____ Znat' u -

Em⁷⁻⁵ *A⁷* *Dm*

vid - el vas _____ ya ne'v do - bryi chas _____

DEAR OLD SOUTHLAND

Layton/Creamer

Chorus

F *B⁷* *B^{m7-5}* *E⁷*
C^{m7} *B⁷* *E⁷* *A^{m7-5}* *E^{b7}* *D^{m7}* *D^{b7}*
F *F⁺* *B^b* *D⁷* *G⁷*

Dear old South - land I
 hear you call - ing me. And I
 long how I long to roam back
 to my old Ken - tuck - y home.

F^{m/E^b} *D^b* *G^{m7-5}* *C⁷* *F^m* *C⁷* *F^m* *C⁷* *F^m*

Verse

F^m *C⁷⁺⁵* *F^m*

I want to stray to the town I was born, my home town, my lit-tle home town.

B^bm *B^bm/A^b* *G^{m7-5}* *G^{b7}* *C⁷* *F^m* *C⁷* *F^m*

I want to play in the cot-ton and corn, to feel it, I used to steal it.

F^m *F^{m/E^b}* *D^{m7-5}* *A^{b7}* *D^{b7}*

I want to hear dear old moth-er each morn.

F^{m/C} *B^o* *B^bm⁷* *B^o* *C⁷* *F^m*

Say-ing "go - 'long, go - 'long, go 'long, go 'long to school."

DEAR OLD STOCKHOLM

(Ack, Värmeland Du Sköna)

Anders Fryxell

Dm *Em7-5* *A7* *Gm Dm Gm7 Gb7-5*
Dm *Gm7 C7* *F*
 Ack, vär - me - land, du skö - na, du här li - ga land, du

Em7-5 *A7-9* *Dm7* *G7* *Bb7* *Dm*
A7 *Dm*
 kro - na bland Sve - a - ri - kets län der. Och

Dm *Em7-5* *A7* *Gm Dm Gm7 Gb7-5*
Dm *Gm7 C7* *F*
 kom - mer jag än mitt i det för - lo - va - de land, till

Em7-5 *A7-9* *Dm7* *G7* *Bb7* *A7-9* *Dm* *C7*
A7 *Dm* *Dm*
 Värm - land jag än - dock å - ter - vän der. Ja,

F *C7* *Dm* *A7*
 där vill jag le - va, ja, där vill jag dö. Om

Dm *Em7-5* *A7* *Gm Dm Gm7 Gb7-5*
Dm *Gm7 C7* *F*
 en gång if - rån Värm - land jag ta - ger mig en man, så

Em7-5 *A7-9* *Dm7* *G7* *Bb7* *A7-9* *Dm*
A7 *Dm* *Dm*
 vet jag att al - drig jag mig ån gar.

DECK THE HALLS

Welsh Carol

F C7 F/C C7 F/C C7 F

Deck the halls with boughs of hol - ly. Fa la la la la la la la la.

F C7 F/C C7 F/C C7 F

'Tis the sea - son to be jol - ly. Fa la la la la la la la la.

C7 F E7-5 Eb7 Am7 Dm7 C/G G7 C

Don we now our gay ap - par - rel. Fa la la la la la la la la.

F Bm7-5 Bbm Am7 Dm7 Gm7 Bb F/A Gm/Bb F/C C7 F

Troll the an - cient Yule - tide car - ol. Fa la la la la la la la la.

DEEP RIVER

Spiritual

Fmaj7 *F6* *Bb* *B°* *F/C* *D7* *Gm7* *Gm7/C*
 F Bb A+ G7 Am/C Dm/C Am/C Gm/C

Deep riv - er, my home is o - ver Jor - dan,

Fmaj7 *F6* *Bb* *B°* *F/C* *Dm7* *Gm7* *Bb/C* *C7* *F*
 F Bb Bb7 Dm Gm7 C7 F

Deep riv - er, Lord, I want to cross o - ver in - to camp-ground.

Fmaj7 *F6* *Bb* *B°* *F/C* *D7*
 F Bb A+ G7

Deep riv - er, my home is o - ver

Gm7 *Gm7/C* *Fmaj7* *F6* *Bb* *D7/A*
 Am/C Dm/C Am/C Gm/C Fmaj7 F6 Bb D7

Jor - dan, Deep riv - er, Lord, I

G7 *Bb* *C7sus4* *Gb* *F* *Dm* *G7* *G#°*
 G7 Bb6 C7 F Dm

want to cross o - ver in - to camp-ground. Oh, don't you want to

Am *Dm* *Dm7* *G7* *G#°* *Am* *Fmaj7* *B7-5*
 Am Dm G7 Am C7/G F F7

go to that gos - pel feast, that prom - ised

Bb *B°* *F/C* *C7sus4* *A/C#* *Dm* *Gb7* *Fmaj7* *F6* *A7+5*
 Bb Bb7 F/C C7sus4 C7 A7/C# Dm Am/C F

land where all is peace? Oh, deep

Bb *D7/A* *G7* *Bb6* *C7* *F* *Bbm6* *F*
 Bb D7 G7 Bb6 C7 F Bbm6 F

riv - er, Lord, I want to cross o - ver in - to camp - ground.

The spirituals in this anthology use lyrics from the earliest published versions available. These include the first published versions by Harry T. Burleigh and other music researchers who collected them from the oral traditions. For more information on spirituals and performance practice, see the works by Abromeit and Jones in the Further Reading section.

DO IT AGAIN

Gershwin/DeSylva

Gm⁷⁻⁵/C *C⁷⁻⁹* *Gm⁷⁻⁵/C* *F^o* *Gm⁷*
 F Fmaj7 F⁶ F^o F⁶ E⁷ F A⁷⁻⁹

Oh, do it a - gain, I may say,

Dm A⁺ Dm⁷ G⁷ *Ab⁹⁺¹¹* Dm⁷ G⁷ G^o G⁷ A^o/G

"no, no, no, no, no, but do it a - gain. My lips just

C⁷ F^{#o} Gm⁷ C⁷ F Eb⁷ D⁷

ache to have you take the kiss that's wait-ing for you. You know if you do,

Dm⁷/G *D^b/G* G⁷ Gm⁷ Gm⁷/C *Gm⁷⁻⁵/C* C⁷ C⁷/B^b Am⁹ C⁷ D⁷ Gm⁹ C⁷⁻⁹ C⁷/E

You won't re - gret it, come and get it!

Gm⁷⁻⁵/C *C⁷⁻⁹* *Gm⁷⁻⁵/C* *F^o* *Gm⁷*
 F Fmaj7 F⁶ F^o F⁶ E⁷ F A⁷⁻⁹

Oh, no one is near; I may cry,

Dm A⁺ Dm⁷ G⁷ *Ab⁹⁺¹¹* Dm⁷ G⁷ G^o G⁷ A^o/G

"oh, oh, oh, oh, oh," so no one will hear. Ma - ma may

C⁷ F^{#o} Gm⁷ C⁷ F Eb⁷ D⁷

scold me 'cause she told me it is naugh-ty, but then, Oh, do it a - gain,

Dm⁷/G *D^b/G* G⁷ Gm⁷⁻⁵/C C⁷ F

Please do it a - gain!

DOWN AMONG THE SHELTERING PALMS

Olman/Brockman & Wood

Ab *Bb7* *F7*

 Down___ a-mong the shel-ter-ing palms, Oh hon-ey, wait for me,___ Oh hon-ey,

Bb7 *Eb7* *A7*

 wait for me.___ Meet me___ down by the old Gold-en Gate,___

C7/G *Fm7* *Bb7* *Eb7* *Ab7* *Ebm7* *Ab7*

 Out where___ the sun goes down a - bout eight. How my love___ is

Db *Dbm* *F7* *F7* *Cm7* *F7* *Bb7* *Bbm7* *Bbm7* *C7* *Db* *D°* *Db* *D°*

 burn-ing, burn-ing, burn-ing. How my heart is yearn-ing, yearn-ing, yearn-ing To be

Ab/Eb *Dm7-5* *Db* *Dbm* *Cm7-5* *F7* *Bb7* *Eb7* *Ab*

 down___ a-mong the shel-ter-ing palms, Oh hon-ey, wait for me!

DOWN BY THE OLD MILL STREAM

Tell Taylor

*Bm*⁷ *Bb*^o *Am*⁷ *D*⁷ *G*^{#o}
 G *Bb*^o *D*⁷ *G*
 Down by the old mill stream, _____ where I
*Am*⁷ *D*⁷ *G*
 D G
 first met you, _____ With your
*Em*⁷ *B*⁷ *C* *B*^o *Am*⁷
 G *B*⁷ C *E*⁷/*B* Am
 eyes of blue, _____ dressed in
*D*⁷ *F*^{#7} *G* *C*<sup>#m⁷⁻⁵ *C*^o
*D*⁷ *F*^{#7} *G*
 ging - - ham too. It was
*Bm*⁷ *Bb*^o *Am*⁷ *D*⁷ *G*^{#o}
 G *Bb*^o *D*⁷/*A* *D*⁷
 then I knew, _____ that you
*Am*⁷ *B*⁷ *Em*⁷
*D*⁷ *B*⁷/*D*[#] Em
 loved me true. _____ You were six -
*Eb*⁷ *F*⁷ *E*⁷
 G
 teen, _____ my vil - lage queen, _____ by the
*A*⁷ *Ab*⁷ *G*
*D*⁷ G
 old mill stream.</sup>

DOWN BY THE RIVERSIDE

Spiritual

*D*⁷ *G* *Em*⁷ *Am*⁷ *D*⁷ *G* *Em*⁷

Gon-na lay down my sleep-y head Down by the riv-er, side,-

*Am*⁷ *D*⁷ *D*⁷ *G* *Em*⁷ *Am*⁷ *D*^{7sus4}

Down by the riv-er - side,- Down by the riv-er - side,- Gon-na

*Em*⁷ *Am*⁷ *D*⁷ *G* *F*⁷ *Em*⁷ *Eb*⁷

G

lay down my sleep-y head_ Down by the riv-er, side,-

*Am*⁷ *D*⁷ *D*⁷ *G* *G* *Dm*⁷ *G*⁷

Down by the riv - er - side. I ain't gon - na

*C*⁷ *C* *C*^{#o} *G* *F*⁷ *Em*⁷ *Eb*⁷

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

*Am*⁷ *D*⁷ *D*⁷ *G/D* *D*⁷ *G* *C*^{#m7-5} *Dm*⁷ *G*⁷

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

*C*⁷ *C* *C*^{#o} *G* *F*⁷ *Em*⁷ *Eb*⁷

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

*Am*⁷ *D*⁷ *D*⁷ *G/D* *D*⁷ *G*

stud - y war no more.

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DOWN HOME RAG

Wilbur Sweatman

E_b *D^{b7}* *Cm⁷* *B⁷⁺⁵* *B^bm⁷* *Am⁷⁻⁵* *Dm⁷* *G⁷⁺⁵* *Cm⁷* *F⁷* *B^{b7}*
Fm⁷ *E_b/G* *A^bm* *E_b* *Fm⁷* *E_b/G* *F⁷/A* *F⁷⁺⁵* *B^{b7}*

E_b *D^{b7}* *Cm⁷* *B⁷⁺⁵* *B^bm⁷* *A^bmaj⁷* *G⁷* *Cm⁷*
Fm⁷ *E_b/G* *A^bm* *E_b* *Fm⁷* *E_b* *F⁷* *B^{b7}* *E_b*

E_b⁶ *Cm⁷* *Fm⁷* *E⁷* *E_b* *E_b* *G^{b7-5}* *Fm⁷* *B^{b7} sus⁴*
B^{b7}

E_b⁶ *A⁷⁺⁹* *A^bmaj⁷* *D^{b7}* *E_b* *A^bmaj⁷* *D^{b7}* *Cm⁷* *Fm⁷* *B^{b7}* *E_b*
A^bm *E_b/G* *A^bm* *F⁷/A* *B^{b7}* *E_b*

DOWN IN THE VALLEY

(BIRMINGHAM JAIL)

American Folk Song

Gmaj7 *D7sus4* *G6*
G




Down in the val - - ley, val - ley so

Am7 *D7* *Am7*
D7 D7




low. Hang your head o - -

D7 *Gmaj7* *G6*
G



ver, hear the wind blow.

D7sus4 *Gmaj7* *D7sus4* *G6*
G




Hear the wind blow dear, hear the wind

Am7 *D7* *Am7*
D7 D7



blow. Hang your head o - -

D7 G



ver, hear the wind blow.

ESTRELLITA

Manuel Ponce

Es - tre - lli - ta del le - ja no cie - lo, que
mi - ras mi do - lor, que sa - bes mi su - frir. Ba - ja y
di - me si me quie re un po - co, por - que yo no
pue - do sin su a - mor vi - vir. ¡Tu
e - res es - tre - lla mi fa - ro de a - mor! Tu
sa - bes que pron - to he de mo - rir. Ba ja y
di - me si me quie - re un po - co por - que yo no
pue - do sin su a - mor vi - vir.

FAREWELL BLUES

Mares, Rappolo & Schoebel

G Eb7 E° D7 G

Sad - - ness just makes me sigh.
Dream - - ing of you is sweet.

G Eb7 E° D7 G

I've come to say good - bye.
Some - day a - gain we'll meet.

E7 Am Eb7

Al - - though I go,
My fears I for years.

G7 Eb7 E° D7 G Fine

I've got those Fare - well Blues.
were those sad Fare - well Blues.

G7

Those Fare - well blues make me yearn.

G7

That part - ing kiss seems to burn.

E7 Am Eb7

Fare - - well, dear - - ie.

G7 G G#° D7 DC al Fine

Some - day I will re - turn.

FASCINATION

Marchetti/Feraudi

The musical score for "Fascination" is written in 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by quarter notes A4 and Bb4. The first measure is marked with a C chord. The second staff continues the melody with quarter notes C5, Bb4, and A4, marked with F7+11, C, and Fm chords. The third staff has quarter notes G4, F4, and E4, marked with C/E, Eb°, Dm7, and G7 chords. The fourth staff has quarter notes D4, C4, and B3, marked with Dm, Dm^maj7, Dm7, and Dm6 chords. The fifth staff has quarter notes A3, G3, and F3, marked with Dm7, G7, Dm7-5, and G7 chords. The sixth staff has quarter notes E3, D3, and C3, marked with C, F7+11, C, and Fm chords. The seventh staff has quarter notes B2, A2, and G2, marked with C/E, Eb°, Dm7, and G7 chords. The eighth staff has quarter notes F2, E2, and D2, marked with Dm, A7+5, Dm7, Dm7, G7, and G7 chords. The final staff has quarter notes C2, B1, and A1, marked with Dm7, G7, and C chords.

THE FIRST NOEL

Cornish Christmas Carol

Verse

The first No - el the an - gels did say Was to

cer - tain poor shep - herds in fields as they lay, In

fields where they lay keep - ing their sheep, On a

cold win - ter's night that was so deep. No -


Chorus

-el, No - el, No - el, No - el,


Born is the King of Is - ra - el.

FLEE AS A BIRD

Mary Dana Shindler

Dm *Em7-5* *Bb7* *A7* *Bm7-5* *Bb6* *Bb7* *Em7-5* *Bb7* *A7*
A7



Flee as a bird to your moun - tain, Thou who art wear - y of sin, _____
 He will pro-tect thee for - ev - er, Wipe ev - 'ry fall - ing__ tear; _____

F7 *Em7-5* *Bb7* *A7* *C7* *Bm7-5* *Bb7* *Eb7* *Dm*
 Dm *A7* Dm *A7* Dm



Go to the clear flow-ing foun - tain, Where you may wash and be clean;
 He will for-sake thee, O nev - er, Shel-tered so ten - der - ly there;

F *Ab7* *Gm7* *C7* *F* *Em7-5* *Dm7* *C7* *Bm7-5* *Bb7* *A7*
 F *C7/G* Dm/A A Dm


Fly, for th'a-veng - er is near _____ thee, Call, and the Sav- ior will hear thee,
 Haste, then the hours are__ fly _____ ing, Spend not the mo - ments in sigh - ing,

Dm *Em7-5* *Bb7* *A7* *C7* *Bm7-5* *Bb7* *Eb7* *Ab7* *Gm6*
 Dm *A7* Dm *A7* Dm Gm


He on his bos-som will bear _____ thee, Thou who art wear - y of sin, O
 Come from your sor - row and cry - ing, The Sav - ior will wipe ev - 'ry tear, The

Bb7 *Em7-5* *A7* *Dm*
 Dm/A *A7* Dm


thou, who are wear - y of sin.
 Sav - ior will wipe ev - 'ry tear.

FLOW GENTLY, SWEET AFTON

Spilman/Burns

A
F#m7
Bm7
E7sus4
A
D
A



Flow gently, sweet Afton, among thy green braes, Flow
F#m7 *C7* *B7* *F7* *Bm7* *E7* *Bb7*
 gently, I'll sing thee a song in thy praise: My
F#m7 *Bm7* *E7sus4*
 Mary's asleep by thy murmuring stream; Flow
A/C# *F#m7* *G7* *C7* *Bm7* *E7* *A*
A *E7* *A* *Bm* *A/E* *E7* *A*
 gently sweet Afton, disturb not her dream. Thou
C#m7 *F#m7* *B7* *E* *D#m7-5*
E *B7* *E*
 stock-dove, whose echoing re-sounds through the glen, Ye
G#m7 *C#m7* *F#m7* *B7* *Bm7* *E7*
B7 *E*
 wild whistling black-birds in yon thorny den, Thou
G7 *F#m7* *Bm7* *E7sus4*
A *D* *A*
 green crested lap-wing, thy screaming forbear, I
A/C# *F#m7* *G7* *C7* *Bm7* *E7* *A*
A *E7* *A* *Bm* *A/E* *E7* *A*
 charge you disturb not my slumbering fair.

THE FLYING TRAPEZE

Lyle/Leybourne

Bb *A^{b7}* *G⁷* *B^{b+}* *C⁷*
C^{m7} *F⁷* *B^b* *B^o* *C^{m7}* *F⁷*
B^b *A^{b7}* *G⁷* *C⁷*
B^b/A^b *G⁷* *C*
C^{m7} *F⁷* *B^b* *D⁷⁺⁵*
F⁷ *B^b*
D⁷
G^m *D⁷* *G^m*
G^m *D⁷* *G^m*
G^m *D⁷* *G^m*
G^m *D⁷* *G^m*
G^m/D *D⁷* *G^m/D* *F⁷*
D^m *D⁷* *G^m*

Once I was hap - py, but now I'm for - lorn
 Like an old coat that is tat - tered and torn,
 Left in this wide world to weep and to mourn, Be -
 trayed by a maid in her teens. This
 girl that I loved she was hand - some, And I
 tried all I knew her to please, But I
 nev - er could please her one quar - ter so well as the
 man on the fly - ing tra - peze. He'd

(continued)

THE FLYING TRAPEZE, p. 2

B^b *A^{b7}* *G⁷* *C⁷* *B^o*
B^b *E^b* *B^b* *C^m/E^b*

fly through the air with the great - est of ease, A

C^{m7} *F⁷* *B^b* *B^o* *C^{m7}* *F⁷*
F⁷ *B^b*

dar - ing young man on the fly - ing tra - peze. His

B^b *A^{b7}* *G⁷* *C⁷*
E^b *B^b* *C^m*

move - ments were grace - ful, all girls he could please, And my

C^{m7} *F⁷⁻⁹* *B^b*
F *B^b/F* *F⁷* *B^b*

love he pur - loin - ed a - way.

THE FOGGY, FOGGY DEW

English Folk Song

A^b G⁷ D^{b7} C B^{b7} E^{b7} G^{#o} Am⁷ E^{b7} D⁹ F⁹ B^b E^b A^b maj⁷
G G⁷ C E⁷ Am D⁷ G D⁷

When I was a bach-'lor, I lived all a-lone. I worked at the weav-er's trade. And the

A^b G⁷ D^{b7} C B^{b7} E^{b7} D⁷ Am⁷ B^{b7} E^{b7} A^b G
G G⁷ C E⁷ Am C^{#o} D⁷ G

on - ly, on - ly thing that I ev - er did wrong Was to woo a fair young maid. I

Am⁷ E^{b7} D⁷ G F⁷ Em⁷ Am⁷ D⁷ sus⁴ D⁷ F⁷ E⁷ E^{b7+5} A^{b7-5}
D⁷ G D⁷ G

wooded her in the win - ter - time And in the sum-mer too, And the

G G⁷/F E⁷ Am⁷ C^{#o} D⁷ C⁷ Bm⁷ B^{b7} Am⁷ D⁷ A^{b7} G

on - ly, on - ly thing that I did that was wrong was to keep her from the fog - gy, fog - gy dew.

FOR ME AND MY GAL

Meyer/Leslie & Goetz

D/F# *Fm* *Em7* *Eb°* *G/D* *Cmaj7* *Bm7* *Bb°*
D7 *G*

The bells are ring - ing_____ for me and my gal._____ The birds are

Am7 *Eb7* *D7* *G* *Am7* *A#°* *Bm7* *Cmaj7* *Dm7* *D#°* *Em7*
D7 *G*

sing - ing_____ for me and my gal._____ Ev - ry - bod - y's been

F#m7-5 *B7-9* *Em* *Em+5* *Em6* *Em7*
B7 *Em*

know - ing_____ to a wed - ding they're go - ing._____ And for weeks they've been

A7 *Am7* *D7*
D7

sew - ing,_____ eve - ry Su - sie and Sal. They're con - gre -

D/F# *Fm* *Em7* *Eb°* *G/D* *Cmaj7* *Bm7* *Bb°*
D7 *G*

gat - ing_____ for me and my gal._____ The Par - son's

Am7 *Eb7* *D7* *F#m7-5* *B7*
D7 *B7*

wait - ing_____ for me and my gal._____ And some - time

G7 *Dm7* *Dm7/G* *Db7* *C* *Cm* *C#°*
G7+5 *C* *C#°* *G#°*

I'm goin' to build a lit - tle home for two.____ For three or four____ or more. In

Bm7 *Bb7* *Am7* *D7* *G*
D7

Love - land_____ for me and my gal.

FORTY-FIVE MINUTES FROM BROADWAY

George M. Cohan

Gm⁷
B \flat *Gm* C⁷

On - ly for - ty - five min - utes from Broad - way,

F⁷ B \flat

think of the chan - ge it brings; For the

G⁷ C G⁷ C C⁷

short time it takes, what a diff - 'frence it makes In the

Gm⁷ *Gm* D⁷ *Gm* C⁷ *G \flat 7* F⁷ F⁷

ways of the peo - ple and things.

B \flat *Gm⁷* *Gm* C⁷

Oh, what a fine bunch of ru - - bens,

F⁷ B \flat

Oh, what a jay at - mos - phere; They have

G⁷ C G⁷ C⁷

whis - kers like hay, and im - ag - ine Broad - way on - ly

Cm⁷ *A \flat 7* *Gm⁷* *Cm⁷* F⁷ B \flat
B \flat /F C⁷ F⁷ B \flat

for - ty - five min - utes from here.

FRANKIE AND JOHNNY

Leighton & Leighton/Shields

C *G7+5* *C* *A^{b7}* *G⁷* *C* *G7+5* *Gm⁷* *G^{b7-5}*
C *C⁷*

Frank-ie and John - ny were sweet-hearts. Oh Lor-dy, how they did love. They

F *F^{#o}* *C/G* *F⁷* *Em⁷*
F *F^{#o}* *C/G* *A⁷*

swore to be true_ to each oth-er, Just as true as the stars a - bove. He was her man;


A^{b7-5} *D⁷* *G⁷* *E^{b7}* *D⁷* *G⁷⁺⁵* *C* *C⁷/B^b* *A^o* *Fm⁶* *C/G* *A^{b7}* *G⁷*

He would-n't do her wrong.

FRÈRE JACQUES


Traditional 4-Part French Round

*Am*⁷ *Dm*⁷ *Gm*⁷ *C*^{7sus4} *Gbmaj*⁷ *F* *Gm*⁷ *Am*⁷ *Gm*⁷ *F* *Gm*⁷ *Am*⁷ *D*⁷
 F C⁷ F F C⁷ F F C⁷ F F C⁷ F




Frè - e Jac - ques, Frè - e Jac - ques, Dor - mez vous? Dor - mez vous?
 Are you sleep - ing? Are you sleep - ing? Broth - er John, Broth - er John,

*Gm*⁷ *Bm*⁷⁻⁵ *Bb*⁶ *Eb*⁷⁻⁵ *Dm*⁷ *Gm*⁷ *Gbmaj*⁷⁻⁵ *Am*⁷⁺⁵ *Ab*⁰
 F C⁷ F F C⁷ F F C⁷ F



Son - nez les ma - ti - nes! Son - nez les ma - ti - nes! Ding, dang, dong.
 Morn - ing bells are ring - ing! morn - ing bells are ring - ing! Ding, dong, ding.

*Gm*⁷ *Gbmaj*⁷⁻⁵ *F*
 F C⁷ F



Ding, dang, dong.
 Ding, dong, ding.

FUNICULI-FUNICULA

Denza/Turco

G#° Am7 Ab7-5 G9

F
 Ais - se ra, Nan - ni - nè, me ne sa - gliet - te,

C7sus4
 F C7 F
 — tu sa - le ad - do? Ad -

Bm7-5 Bb7 Am7 Ab7 G9
 F
 do' 'sto co - re 'ngra - to chiu' di - spiet - te,

C7sus4
 F C7 F
 — far - me non po! Ad -

Am F#m7-5 Bm7-5 E7 A/C# Cm
 Am E7 Am Am E7 Am
 do' Ilo fuo - co co - ce, ma si fu - ie,

Bm7-5 Bb7 Am
 Am E7 Am
 — te las - sa sta! E

C Am7 Dm7 G7 F#m7-5 Fm Em7+5 Eb°
 C G7 C G7 C
 non te cor - re ap - pries - so, non te stru - je

Dm7 G7 C
 Dm7 G7 C
 — su - lo a guar - da'.

(continued)

GEE, BUT IT'S GREAT TO MEET A FRIEND FROM YOUR HOME TOWN

McGavisk/Tracey

Ab *A°* *Bbm7* *Eb7* *Dbm* *Cm7-5* *F9* *F7*

Gee, but it's great to meet a friend from

Bb7 *Eb7* *Cm7-5* *B°* *Bbm7* *Eb7*

your home town.

Ab *A°* *Bbm7* *Eb7* *Ab7* *G7* *Gb7-5* *F7*

What difference does it make if he is

Cm7-5 *F7-5* *E7-5* *Bbm7* *Eb7*

Bb7 *Bb7-9* *Eb7*

up or down.

Gm7-5 *C7* *Fm* *C7* *Fm* *Fmmaj7*

C7 *Fm* *C7* *Fm*

When he shakes you by the hand,

Fm7 *Bb7* *Fm7* *Bb7* *B7* *E7* *Bbm7* *Eb7*

Bb7 *Eb7*

There's a feeling you can't understand. Oh

Abmaj7 *Ab7* *Db7* *Cm7* *Gb-5* *F7*

Ab *Bbm7* *Eb7* *Ab* *F7*

Gee, but it's great to meet a friend from

Bb7 *Eb7* *Ab* *Eb7*

your home town.

GIT ALONG, LITTLE DOGIES

(WHOOPEE TI YI YO)

Cowboy Song

*C*⁷ *Dm*⁷ *Em*⁷ *Am*⁷ *C*⁷ *Ab*⁷
C F G C F

As I was a-walk - in' one morn-ing for pleas-ure, I spied a cow-pun-cher all

*G*⁷ *F#m*⁷⁻⁵ *Fm*⁶ *Em*⁷ *Am*⁷
G C C F G C

rid- in' a - long; His hat was throwed back and his spurs were a - jing - lin' and

*C*⁷ *Ab*⁷ *G*⁷ *C* *G*⁷
C F G C G

as he ap-proached, he was sing-in' this song. Whoop-ee ti yi yo, git a -

*F*⁷ *C* *G*⁷ *F*⁷ *C*
F C G F C

long lit - tle do - gies, It's your mis - for - tune, and none of my own. Whoop-ee

C *B*⁷ *Bb*⁷ *Am*⁷ *C*⁷ *Ab*⁷
C F G C C F

ti yi yo, git a - long, lit - tle do - gies, You know that Wy - o - ming will

G^{7sus4} *C*
G C

be your new home.

GIVE MY REGARDS TO BROADWAY

George M. Cohan

G^{b7}

B^b *Cm⁷* *F⁷*

Give my re - gards to Broad - way. Re -

Cm⁷ *F⁷* *F⁺* *B^b* *B^o* *Cm⁷* *F⁷*

mem - ber me to Her - ald Square.

B^b *Em⁷⁻⁵* *A⁷* *Dm* *Gm⁷* *Am⁷* *A^bo*

C⁷ *F* *C⁷* *F* *Dm⁷*

Tell all the gang at For - ty - Sec - ond Street that

Gm⁷ *Gm⁷/F* *Em⁷⁻⁵* *A⁷⁺⁵* *Dm⁷* *D^bo* *Cm⁷* *F⁷*

Gm⁷ *C⁷* *F*

I will soon be there.

G^{b7}

B^b *Cm⁷* *F⁷*

Whisp - er of how I'm yearn - ing to

Cm⁷ *F⁷* *B^b* *B^o* *Cm⁷* *F⁷*

min - gle with the old time throng.

G⁷ *A^{b7}* *G⁷* *Cm* *G⁷* *Cm⁷* *G^{b7}*

Give my re - gards to old Broad - way, And say that

B^b/F *D^{b7}* *Gm⁷* *C⁷* *F⁷* *B^b*

I'll be there ere long.

GLOW WORM

Linke/Robinson

E^b *G^b°* *G^b9* *Fm⁷⁻⁵* *B^b7* *Fm⁷⁻⁵* *B^b7* *Fm⁷* *B^b7*
E^b *E^b* *B^b7/F* *B^b7* *E^b*

Shine, lit - tle glow-worm, glim-mer, glim-mer. Shine lit - tle glow-worm glim-mer, glim-mer.

Gm⁷ *G^b°* *Fm⁷* *B^b7* *Fm⁷* *B^b7* *Gm⁷* *G^b7* *F⁷* *E⁷*
E^b *B^b7* *E^b*

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

E^b *G^b°* *G^b9* *Fm⁷⁻⁵* *B^b7* *Fm⁷⁻⁵* *B^b7* *Fm⁷* *B^b7* *E^b* *A⁷*
E^b *E^b* *B^b7/F* *B^b7* *E^b*

Shine, lit - tle glow-worm, glim-mer, glim-mer. Shine lit - tle glow-worm glim-mer, glim-mer.

A^b *A^bm* *Gm⁷* *G⁷⁺⁵* *C⁷* *F⁷* *Fm⁷*
E^b *Fm* *E^b/B^b* *B^b7* *E^b*

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

GO DOWN, MOSES (LET MY PEOPLE GO)

Spiritual

Verse

Gm D7 Gm Gm/F Em⁷⁻⁵ Am⁷⁻⁵ D7 D7 Gm Gm

When Is - rael was in E - gypt's land, Let my peo - ple go, Op -

Gm D7 D[♯] Em⁷⁻⁵ A7 Am⁷⁻⁵/Eb Ab7 Gm Gm

pressed so hard they could not stand, Let my peo - ple go,

Chorus

Gm Gm/F C/E Cm/Eb Gm/D C7 C7/Bb Am⁷⁻⁵ D⁷⁻⁹ Gm Gm Gm/F Gm/F

Go down, Mo - ses, 'Way down in E - gypt's land, _____

Em⁷⁻⁵ Eb7 Gm/D Bb7 Am⁷⁻⁵ D7 D7 Gm

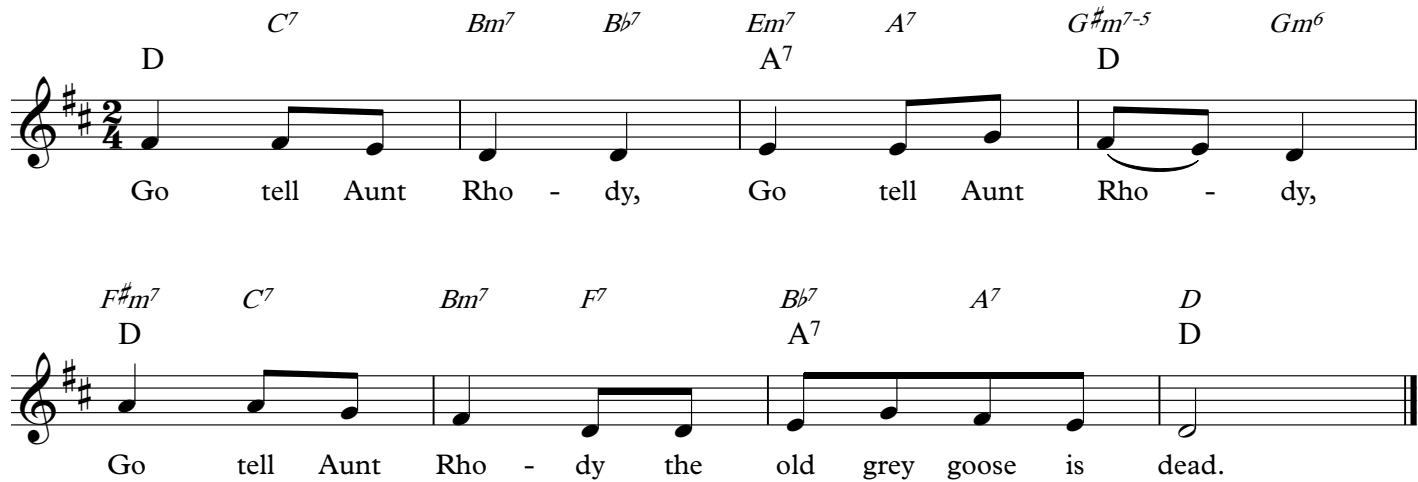
Tell ole Pha - raoh, Let my peo - ple go.

2. "Thus spoke the Lord", bold Moses said,
"Let my people go.
If not, I'll smite your first born dead,
Let my people go." (Refrain)

The spirituals in this anthology use lyrics from the earliest published versions available. These include the first published versions by Harry T. Burleigh and other music researchers who collected them from the oral traditions. For more information on spirituals and performance practice, see the works by Abromeit and Jones in the Further Reading section.

GO TELL AUNT RHODY

American Folk Song



D C7 Bm7 Bb7 Em7 A7 G#m7-5 Gm6
 D A7 D
 Go tell Aunt Rhody, Go tell Aunt Rhody,

F#m7 C7 Bm7 F7 Bb7 A7 D
 D A7 D
 Go tell Aunt Rhody the old grey goose is dead.

2. The one she's been saving, the one she's been saving,
the one she's been saving to make a featherbed.
3. She died in the millpond, she died in the millpond, she
died in the millpond, from standing on her head.
4. She left nine young goslings; she left nine young goslings;
she left nine young goslings to scratch for their own
bread.
5. Her goslings are weeping, crying and peeping,
Her goslings are weeping because their mamma's dead.
6. The old gander's mourning, the old gander's mourning,
The old gander's mourning because his wife is dead.
7. The barnyard's a-weeping, the barnyard's a-weeping,
The barnyard's a-weeping, waiting to be fed.
8. Go tell Aunt Rhody, go tell Aunt Rhody,
We took her in the kitchen and cooked her all day long.
9. And broke all the fork teeth, broke all the fork teeth,
And broke all the fork teeth, they weren't strong
enough.
10. Go tell Aunt Rhody, go tell Aunt Rhody,
Go tell Aunt Rhody, the old grey goose is tough.
11. Go tell Aunt Rhody, go tell Aunt Rhody,
Go tell Aunt Rhody, we hauled her to the mill.
12. We'll grind her into sausages and make mincemeat,
Grind her into sausages if only the miller will.
13. She broke all the saw teeth, broke all the saw teeth,
Broke all the saw teeth, that old grey goose is tough.
14. Go tell Aunt Rhody, go tell Aunt Rhody,
Go tell Aunt Rhody, we know this is a shock.
15. But go tell Aunt Rhody, poor old Aunt Rhody,
Go tell Aunt Rhody, we buried her under a rock.
16. Go run and tell Aunt Rhody, run and tell Aunt Rhody,
Run and tell Aunt Rhody, the old grey goose is dead.

GO TELL IT ON THE MOUNTAIN

Spiritual

Chorus

G *Em*⁷ *Bb*⁷ *Am*⁷ *Cm* *Bm*⁷ *Bb*^o *Am*⁷ *D*⁷
 G *D*⁷

Go tell it on the moun - tain, o - ver the hills and ev - 'ry - where...

*F*⁷ *Em*⁷ *Bb*⁷ *Am*⁷ *D*^{7sus4} *G*
 G *Em* *Am* *G/D* *D*^{7sus4} *G*

Go tell it on the moun - tain that Je - sus Christ is born!

Verse

G *Dm*⁷ *G*⁷ *C* *Cm* *F#m*⁷⁻⁵ *B*⁷⁺⁵
 G *G*⁷ *Am* *Cm* *G*

In the time of Da - vid, some called Him a king; and

*Em*⁷ *Am*⁷ *Dm*⁷ *G*⁷ *C* *C*⁷ *Am*⁷ *A*^{b7-5}
Em *Am* *D* *Am* *Am* *C*⁷ *D* *D*⁺

if a child is true born, Lord Je - sus will hear him sing. Oh!


1. When I was a learner,
I sought both night and day,
I ask the Lord to help me,
An' he show me the way.
(Chorus)
2. He made me a watchman,
Upon the city wall,
An' if I am a Christian,
I am the least of all.
(Chorus)
3. The shepherds kept their watching,
O'er wand'ring flock by night;
Behold! From out the heavens,
There shone a holy light.
(Chorus)
4. And lo! When they had seen it,
They all bowed down and prayed,
Then traveled on together,
To where the Babe was laid.
(Chorus)

The spirituals in this anthology use lyrics from the earliest published versions available. These include the first published versions by Harry T. Burleigh and other music researchers who collected them from the oral traditions. For more information on spirituals and performance practice, see the works by Abromeit and Jones in the Further Reading section.

GOD REST YE MERRY GENTLEMEN


English Christmas Carol

Em *Fmaj7* *Em7* *Bm7* *Cmaj7* *F7* *F#m7-5* *F#m7-5/B*
 B7 Em D C G C B Em Am/C B Em




God rest ye mer - ry gen - tle - men, let noth - ing you dis - may, Re -

Em *Fmaj7* *Em7* *Bm7* *C* *F7* *Bm7* *E7-9*
 B7 Em D C G C B Em Am/C B Em




mem - ber Christ our Sav - ior was born on Christ - mas Day; To

Am7 *E7sus4* *Bbm6* *Am7* *D#o7* *Em7* *Bm7* *Eb7* *Am7/D*
 Am D/F# G C/E G7/B C G B7 Em E° Bm/D G/B D7




save us all from Sa - tan's power when we were gone a - stray. O___

G7 *F#m7-5* *B7* *Fmaj7* *Em7* *C7* *Am7/D*
 Em C G G D/A G/B B Em A7 D G/B D7/A



tid - ings of com - fort and joy; com-fort and joy; O___

F7 *E7+9* *F#m7-5* *B7-9* *Em*
 G C/E G/B C B D/A B7+5 B7 Em



tid - ings of com - fort and joy.

GOLD AND SILVER WALTZ

Franz Lehar

The musical score is written in treble clef with a 3/4 time signature. It consists of eight staves of music. The first staff begins with a C major chord and a melodic line. The second staff continues the melody with chords Dm7, Dm, G7, and G7/F. The third staff features chords C/E, C, Am7, Dm7, G7, and G#o. The fourth staff includes Am7, G, D7, C, G, G, and C#o. The fifth staff has Dm7, G7, Cmaj7, C, Bm7-5, G, E7, and G/F. The sixth staff contains Am7, C/E, Dm7, G/D, Bm7-5, C, Bb7, and C/Bb. The seventh staff shows Em7, A, Eb7-5, Dm7, and Dm7. The eighth staff concludes with C/G, G7, and C. The score uses various chord notations including triads, dyads, and extended chords, along with melodic lines and rests.

GOOBER PEAS

Nutt/Pindar

C C⁷ F F[♯] C/G G⁷ C Am⁷
 Sit - tin' by the road - side on a sum - mer's day, Chat - tin' with my mess - mates

Dm⁷ Ab⁷ G⁷ C Bb⁷ F/A Fm/Ab
 F G C G⁷ C
 pass - in' time a - way, Ly - in' in the sha - dow un - der - neath the trees,

C/G Fm⁶ F^o Em⁷ Eb⁷ C/D C C⁷ F F[♯]
 C F D⁷ C/G G⁷ C C C F
 Good - ness, how de - li - cious eat - ing goo - ber peas! Peas! Peas! Peas! Peas!

Dm⁷/G G⁷ C Bm⁷⁻⁵ E⁷ F F[♯] C/G G⁷ C
 G⁷ C
 eat - ing goo - ber peas! Good - ness, how de - li - cious eat - ing goo - ber peas!

2. When a horseman passes, the soldiers have a rule,
 To cry out at their loudest,
 "Mister, here's your mule,"
 But another pleasure, enchantinger than these,
 Is wearing out your grinders eating goober peas.
 (Refrain)
3. Just before the battle, the General hears a row,
 He says, "The Yanks are coming,
 I hear their rifles now,"
 He turns around in wonder, and what do you think
 he sees?
 The Georgia Militia, eating goober peas!
 (Refrain)
4. I think my song has lasted almost long enough,
 The subject's interesting, but rhymes are
 mighty rough,
 I wish this war was over, when,
 free from rags and fleas,
 We'd kiss our wives and sweethearts,
 and gobble goober peas!

GOOD KING WENCESLAS

Spring Carol/Neale

G *Am*⁷ *Bm*⁷ *Bb*⁷ *Am*⁷ *D*⁷ *C*⁷ *B⁷⁺⁵* *E⁷⁺⁹*
 G Em Am G C D C G C D⁷ G

Good King Wen - ces - las looked out, on the Feast of Ste - phen,

*C#m*⁷⁻⁵ *Cm*⁷ *Bm*⁷⁺⁵ *Bb*⁷ *Am*⁷ *D*⁷ *A^b* *G*
 G Em Am G C D C G C D⁷ G G

When the snow lay round a - bout, deep and crisp and e - ven;

G^{6/D} *Am*^{7/D} *F#m*⁷⁻⁵ *B⁷⁻⁹* *Em* *Em/D* *Cmaj*⁷ *Bm*⁷ *Am*⁷ *D⁷⁻⁹*
 G C C#m⁷⁻⁵ D⁷ B^{9/D#} Em C G C D⁷

Bright - ly shone the moon that night, tho' the frost was

*C#m*⁷⁻⁵ *Cm*⁷ *Bm*⁷ *Bb*^o *Am*⁷ *Am*^{7/G} *F#m*⁷⁻⁵
 G C D⁷ G Em Am

cru - el, When a poor man came in sight,

*Cm*⁷ *F*⁷ *Bb*⁷ *Am*⁷ *A^b* *G*
 G C G/D D⁷ Em C G G

gath - 'ring win - ter fu - - - el.

A GOOD MAN IS HARD TO FIND

Eddie Green



A good man is hard to find, You always get the other
 kind, Just when you think that he is your pal, You
 look for him and find him fooling 'round some other gal, Then you
 rave, you even crave To see him laying in his
 grave; So, if your man is nice, take my advice, and
 hug him in the morn-ing, Kiss him ev-'ry night, Give him plenty lov-in',
 Treat him right, For a good man now-a-days is hard to
 find.

GOODNIGHT, LADIES

Edwin Pearce Christie

Verse

Cm⁷ Dm⁷ E^b A⁷ D⁷⁺⁵ Gm⁷ D^{b7} Cm⁷ F⁷

B^b



Good - night, la - dies!_____ Good - night, la - dies!_____

B^b/A^b E^b/G E^bm/G^b G⁷⁺⁵ Cm⁷ B⁷ B^b



Good - night, la - dies!_____ We're going to leave you now.

Chorus

A⁷⁺⁹ A^{b7} G⁷ G^{b7} F⁷ B^b B⁷

B^b



Mer - ri - ly we roll a - long, Roll a - long, roll a - long,

B^b A⁷⁺⁹ A^{b7} G⁷ Cm⁷ F⁷⁻⁹ B^b



Mer - ri - ly we roll a - long, O'er the dark blue sea.

GREENSLEEVES

English Folk Song

A - las my love, you do me wrong, to
cast me off dis - court - eous - ly. And
I have loved you oh so long de -
light - ing in your com - pa - ny.
Green - sleeves was my de - light,
Green - sleeves my heart of gold.
Green - sleeves was my heart of joy, and
who but my la - dy Green - sleeves.

Chords: Dm⁷, G⁷, C, B^b⁷, Am⁷, Bm⁷⁻⁵, E⁷, B^b, A⁷, G⁷, B^b⁷, Am⁷, Dm⁷, C, B^b⁷, Gm, Dm, B^b⁷, A⁷, Dm, F, C, Am⁷, Bm⁷⁻⁵, E⁷, Em⁷, Eb⁷, Dm⁷, A⁷, F#m⁷⁻⁵, B⁷, Em⁷, B^b⁷, F, C, Am⁷, B^b⁷, Dm⁷, A⁷, Eb, Dm.

HAIL TO THE CHIEF

Sanderson/Scott

D *Bm*⁷ *Em*⁷ *A*⁷ *C*⁷ *F*^{#m}⁷ *Bm*⁷
A D

Hail to the Chief, who in triumph ad - van - ces, Hon - oured and blessed be the

*Em*⁷ *B*^{b7} *A*⁷ *D* *Bm*⁷ *Em*⁷ *A*⁷ *C*⁷
A D

ev - er green_ pine! Long may the tree in his ban - ner that glan - ces,

F^{#m}⁷ *Bm*⁷ *Em*⁷ *A*⁷ *D*
D *G/D* D *A*⁷ D

Flour - ish, the shel - ter and brace of our line!

HAIL! HAIL! THE GANG'S ALL HERE

Sullivan/Esrom

G#°

G

Hail! Hail! The gang's all here,

Am⁷ D⁷ Am⁷ D⁷ Am⁷ D⁷ Am⁷ D⁷

What the deuce do we care, What the deuce do we care,

G#°

G

Hail! Hail! The gang's all here,

Am⁷ D⁷ Am⁷ D⁷ G

What the deuce do we care, Bill!

HAPPY BIRTHDAY

Hill & Hill

Musical notation for the first line of the song. It is in G major, 3/4 time. The melody consists of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4. The lyrics are: Hap - py birth - day to you. Hap - py birth - day to you. Hap - py

Chords: G, D7, G

Musical notation for the second line of the song. It is in G major, 3/4 time. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, A4, G4. The lyrics are: birth - day dear (name) Hap - py birth - day to you.

Chords: G, Db7, G7, C7, C#o, Cm, G/D, Am7, D7, G

HARK! THE HERALD ANGELS SING

Mendelsohn/Wesley

*Am*⁷ *A*[°] *Gm*⁷ *C*⁷ *Am*⁷ *Dm*⁷ *Gm*⁷ *D*[°] *C*⁷
 F C F C F A B^b Gm F/C C F

Hark! The her - ald an - gels sing, — "Glo - ry to the new - born king.

F *A*⁷ *Dm*⁷ *Dm*⁷/C *Bm*⁷⁻⁵ *E*⁷ *Am*⁷ *B*[°] *Am*⁷ *A*⁷ *Gm*⁷ *G*[°]
 F C Dm F/C Bm⁷⁻⁵ Am G C D⁷ G⁷ C

Peace on earth and mer - cy mild, — God and sin - ners rec - on - ciled."

F *Dm*⁷ *Gm*⁷ *C*⁷ *Am*⁷ *Dm*⁷ *Gm*⁷ *C*⁷
 F C⁷ F C F C⁷ F C

Joy - ful all ye na - tions rise, — Join the tri - umph of the skies, —

B^b *Am*⁷⁻⁵ *D*⁷ *Gm* *D*⁷ *Gm* *D*[°] *C*⁷ *Am*⁷ *A*[°] *Gm*⁷ *C*⁷ *F* *F*⁷
 B^b D⁷ Gm D⁷ Gm C C/B^b F F C F

With th'an gel - ic host pro - claim, "Christ is — born in Beth - le - hem."

B^b *Am*⁷⁻⁵ *D*⁷ *Gm* *D*⁷ *Gm* *D*[°] *C*⁷ *Am*⁷ *A*[°] *Gm*⁷ *C*⁷ *F*
 B^b D⁷ Gm D⁷ Gm C C/B^b F F/C C⁷ F

Hark! the her - ald an - gels sing, "Glo - ry — to the new - born king."

HARRIGAN

George M. Cohan

G *F7* *Em7* *Bb7* *A7* *D7* *Eb7* *D7* *G* *G#o* *Am7* *D7*
G *E7* *A7* *D7* *A7* *D7* *G* *G#o* *D7*

H - A - dou - ble R - I - G - A - N spells Har - ri - gan,

Bm7+5 *Em7* *Eb7* *Am7* *D7* *Eb9* *D9* *Eb9* *D9* *F9* *Em7* *Eb7* *D7sus4*
G *D7* *G*

Proud of all the I - rish blood that's in me, Div - il a man can say a word a - gin me.

G *F7* *Em7* *Bb7* *A7* *Eb7* *D7* *C7* *F#m7-5* *B7*
G *E7* *A7* *D7* *A7* *D7* *F#7* *B* *Em* *B*

H - A - dou - ble R - I - G - A - N, you see, Is a

Em *Emmaj7* *Em7* *A7* *Bb7* *Am7* *Eb7* *D7sus4* *G*
G *Cm* *G* *Cm* *G* *Cm* *Em* *G/D* *D7* *G*

name that a shame nev - er has been con - nect - ed with. Har - ri - gan, That's me.

HAS ANYBODY HERE SEEN KELLY?

Murphy & Letters/McKenna

B♭ *B°* *Cm7* *F7* *B♭* *B7-5* *B♭* *B♭7* *E♭* *E°*
B♭ *F7* *B♭* *E♭*

Has an - y - bo - dy here seen Kel - ly? K - E - dou - ble L - Y. Has

B♭/F *B°* *Cm7* *Am7-5* *A♭7* *G7* *C9* *G♭7* *F7*
B♭ *F7* *B♭* *C7* *F7*

an - y - bo - dy here seen Kel - ly? Have you seen him smile? Sure his

B♭ *F7/A* *A♭9* *Gm7* *C7* *Cm7* *F7*
B♭ *F7* *B♭* *F7*

hair is red, his eyes are blue, And he's I - rish through and through. Has

B♭ *B°* *Cm7* *Am7-5* *A♭7* *G7* *C9* *F7* *B♭*
B♭ *F7* *B♭* *F7* *B♭*

an - y - bo - dy here seen Kel - ly? Kel - ly from the Em - 'rald Isle.

HEARTS AND FLOWERS

Moses-Tobani/Brine

Cm *Fm* *Bb7* *Ab7* *Db7* *Gm7* *Gb°* *Fm7* *E7* *Fm7* *Emaj7* *Eb* *G7/D*
Cm *Fm* *Bb7* *Eb* *Eb/G* *Fm7* *Bb7* *Eb*

Out a - mongst the flow - ers sweet, Lin - gers pret - ty Mar - gue - rite,

Cm7 *Cm/Bb* *Am7-5* *Ab7* *Gm7* *Db7* *C7+5* *Ab* *Abm* *Eb/G* *Gb7* *Fm7* *E7* *Eb*
Cm *Ab* *C7/E* *Fm* *Fm/Ab* *Eb/Bb* *Bb7* *Eb*

Sow - ing with her hands so white, Fu - ture blos - soms, fair and bright.

Dm7-5 *Db7* *Cm7* *F7* *Em7* *A7+5* *Dm7* *G7-9*
Cm *G7* *Cm* *Cm* *G/D* *Dm7* *G*

And the sun - beams lov - ing - ly, Kiss _____ sweet Mar - gue - rite for me.

Eb *Ab7* *Gm7* *C7* *Fm7* *Bb7* *D7* *Eb* *Am7-5* *Ab* *Db7* *C7* *Fm7* *B7-5* *Emaj7* *Eb*
Eb *Eb°7* *Eb* *Bb7* *Eb°* *Eb* *Eb* *Ab* *Eb* *Eb/Bb* *Bb7* *Eb*

Kiss_ my lit - tle la - dy sweet, Blue eyed_ gen - tle Mar - gue - rite!

HELLO! MY BABY

Howard & Emerson

F *C7+5* *F* *D7* *Eb7* *D7*
 Hel - lo! my ba - by, Hel - lo! my hon - ey,
Dm7 *G7* *G7* *Am7* *A#o* *G7/B*
 Hel - lo! my rag - time gal. _____
Gm7 *C7*
 Send me a kiss by wire. _____
C7 *F/A* *Ab°* *Gm7* *F#°* *C7*
F *Ab°* *C7* *F#°* *C7*
 Ba - by, my heart's on fire! _____
F *C7+5* *F* *Eb7* *D7*
 If you re - fuse me, Hon - ey, you'll lose me,
Dm7 *G7* *G7* *G#°* *Am7* *B°*
 Then you'll be left a - lone; Oh! ba - by,
C7 *F#°* *Gm7* *C7*
 Tel - e - phone and tell me I'm your
F
 own. _____

HERE WE GO 'ROUND THE MULBERRY BUSH

Traditional English nursery rhyme/game/Thos. P. Westendorf

F Eb⁹ Am⁷ Dm⁷ G^{#o}

F
Here we go 'round the mul - ber - ry bush, the

Am⁷ A^o Gm⁷ Gm⁷/C Gb⁷⁻⁵ F B^b Am⁷ Gm⁷ Gm⁷/C
C⁷

mul - ber - ry bush, the mul - ber - ry bush,

Gm⁷ Am⁷ Dm⁷

F
Here we go 'round the mul - ber - ry bush, all

B^b B^{bm} Gm⁷ C⁷ B^{b7} F
C⁷

on a fros - ty morn - - ing.

Gm⁷ Am⁷ B^b

F
This is the way we sweep the floor,

A⁷ Dm⁷ D^{b7} C⁷sus⁴
C⁷

This is the way we sweep the floor,

Bm⁷⁻⁵ B^b B^{bm} Am⁷ Dm⁷
F

This is the way we sweep the floor, all

D^{b7-5} G^{b7-5} E^b F
C⁷

on a fros - ty morn - ing.

HESITATION WALTZ

Ted S. Barron

The musical score for "Hesitation Waltz" is written in 3/4 time and B-flat major. It consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1: Chords: B \flat , B \circ , Gm, F 7 . Melody: Quarter note G \flat , quarter note A \flat , quarter note B \flat , quarter note C \flat , quarter note D \flat , quarter note E \flat , quarter note F \sharp , quarter note G \flat .
- Staff 2: Chords: C m^{7-5} , F 7 , B \flat . Melody: Quarter note G \flat , quarter note A \flat , quarter note B \flat , quarter note C \flat , quarter note D \flat , quarter note E \flat , quarter note F \sharp , quarter note G \flat .
- Staff 3: Chords: G m^7 , B \flat , C m^7 . Melody: Quarter note G \flat , quarter note A \flat , quarter note B \flat , quarter note C \flat , quarter note D \flat , quarter note E \flat , quarter note F \sharp , quarter note G \flat .
- Staff 4: Chords: C m^7 , F 7 , C m^7 , F 7 , B \flat . Melody: Quarter note G \flat , quarter note A \flat , quarter note B \flat , quarter note C \flat , quarter note D \flat , quarter note E \flat , quarter note F \sharp , quarter note G \flat .
- Staff 5: Chords: B \flat , B \circ , Gm, F 7 . Melody: Quarter note G \flat , quarter note A \flat , quarter note B \flat , quarter note C \flat , quarter note D \flat , quarter note E \flat , quarter note F \sharp , quarter note G \flat .
- Staff 6: Chords: A m^{7-5} , D, D 7 , Gm. Melody: Quarter note G \flat , quarter note A \flat , quarter note B \flat , quarter note C \flat , quarter note D \flat , quarter note E \flat , quarter note F \sharp , quarter note G \flat .
- Staff 7: Chords: C 7 , E 7 , E \flat^7 , A \flat^7 , G 7 , B \flat , G m^7 . Melody: Quarter note G \flat , quarter note A \flat , quarter note B \flat , quarter note C \flat , quarter note D \flat , quarter note E \flat , quarter note F \sharp , quarter note G \flat .
- Staff 8: Chords: C m^7 , Cm, F 7 , B \flat . Melody: Quarter note G \flat , quarter note A \flat , quarter note B \flat , quarter note C \flat , quarter note D \flat , quarter note E \flat , quarter note F \sharp , quarter note G \flat .

HIGH SOCIETY

Porter Steele

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

- Staff 1: C4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chords: C, G7+5, C, G7+5.
- Staff 2: C4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chords: C, F7, C, C#°.
- Staff 3: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chords: Dm7, G7, Dm7, D#°/D#°, Em7, Bb7, Am7, Am7.
- Staff 4: E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). Chords: Eb7/D7, D7, D7, Dm7, Ab7, G7, G7+5.
- Staff 5: C4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chords: C, G7+5, C, G7+5.
- Staff 6: C4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chords: C, F7, C, C7.
- Staff 7: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chords: F, F#°, C/G, E7/G#, A7.
- Staff 8: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chords: D7, G7, C.

HINDUSTAN

Weeks/Wallace

C G+ C
 C C#° G7
 Dm7 G7 F#° Eb° G7 G7 C#° G7/D
 C/G G7 F#° Eb° G7 C C#° Dm7 G7
 C G+ C G7+5 C C#° G7/D C
 Gm7 C7 F
 D7 Fm
 Em7 Dm7 Eb° Dm7 G7 C

Popular today as an instrumental, the lyrics to "Hindustan" and its rhythms mimicking imagined sounds of traveling through the desert, exemplify how the near and far east were viewed as exotic in the early 20th century. Learn more about representation in early American songs in our Further Reading section.

HOME ON THE RANGE

Kelley/Higley

Verse

G G⁷ C F⁷ Cm

Oh, give me a home where the buf - fa - lo roam, And the

Bm⁷ Bb⁷ A⁷ Eb⁷ D⁷

G deer and the an - te - lope play, _____ Where

G G⁷ C F⁷ Cm

sel - dom is heard a dis - cour - ag - ing word, And the

G/D D#^o Em⁷ Am⁷ D⁷ G D^{7sus}

G skies are not clou - dy all day. _____

Chorus

G#^o Am⁷ D⁷ G

G Home, home on the range, _____ Where the

G/B G#^o Am⁷ Eb⁷ D⁷ Ab⁷

G deer and the an - te - lope play, _____ And

G G⁷ C F⁷ Cm

sel - dom is heard a dis - cour - ag - ing word, And the

G/D D#^o Em⁷ Am⁷ D⁷ G

G skies are not clou - dy all day.

A HOT TIME IN THE OLD TOWN

Metz/Hayden

G F7 Em7 G#o Am7 D7 C#m7-5 Cm7

Bm7 F7 Em7 G#o Am7 D7 G D7sus4

G B7/F# F7 E7 Am7 D7+5 Cm Bm7+5 E7

A7 G#o Am7 D7 1.2. G G#o Am7 D7sus4

3. G G

HOW 'YA GONNA KEEP 'EM DOWN ON THE FARM? (After They've Seen Paree)

Donaldson/Lewis & Young

Bb Eb Dm7 Db° F7 Cm7 B° F7 Cm7 B7
Bb Db° F7 F+

How 'ya gon-na keep 'em down on the farm,___ Af-ter they've seen___ Pa -

Bb B° Cm7 F7 Bb Eb Dm7 Db7 F Gm7 G#m7 Am7
Bb Bb Db7 F C7/G G#° F/A

ree? How 'ya gon-na keep 'em a-way from Broad-way;

Bb Eb Am7-5 D7-9 Gm7 Gb7 F7 Bb B° Cm7 F7 B°
C7 F F7 Bb B° B°

Jazz-in' a-roun',___ And paint-in' the town?___ How 'ya gon-na keep 'em a -

F7/C B° Cm7 F7 F7/C B° Cm7 Am7-5 Ab7 G7 C7 B7
F7 D7

way from harm? That's a mys-ter-y,_____

Fm7 Bb7 Fm7 E7 Eb
Bb7 Eb

They'll nev-er want to see a rake or plow,___ And who the
Im-ag-ine Reu-ben when he meets his pa,___ He'll kiss his

Eb Ab7 Bb Eb Dm7 Db°
C7 Bb Db°

deuce can par-lay vous a cow?___ How 'ya gon-na keep 'em
cheek and hol-ler "oo-la-la!"

F7 Cm7 Ab7 G7+5 C7 F7 Bb
Cm7 Cm7-5/Gb Bb/F F7 Bb

down on the farm,___ Af-ter they've seen___ Pa-ree?

HUMORESQUE

Antonín Dvořák

C C⁷ F F^{#°} C/G Am⁷ D⁷ G⁷

C C⁷ F F^{#°} C/G Am⁷ Dm⁷ G⁷ C^{F⁷} C

C E⁷ F A⁷ Dm⁷ G⁷ B^{b7} A⁷ A^{b7} G⁷
E⁷ E^{b7} D⁷ G⁷

C C⁷ F F^{#°} C/G Am⁷⁻⁵ D⁷ G⁷ C^{A⁷⁻⁵}

I AIN'T GONNA GIVE NOBODY NONE OF MY JELLY ROLL

Williams & Williams

Am⁷ D⁷

C A⁷ D⁷

I ain't gon-na give no - bod - y none of my jel - ly roll, - jel - ly roll. - I

G⁷ C

would-n't give you a piece of cake, just to save your soul, - save your soul. -

Em⁷⁻⁵ A⁷ D⁷

Dad-dy told me to - day - just be - fore he went a - way: - If I'd

Am⁷ Ab⁷ D⁷ G⁷

be a good boy, he'd bring me a toy. And I'm my dad-dy's pride - and joy. - It

C F⁷ E⁷ Am⁷ D⁷ Am⁷ D⁷

ain't no use for you to keep on hang-in' a - round, hang-in' a - round. I

G⁷ Dm⁷ G⁷ F⁷ Bm⁷⁻⁵ E⁷

know you want it, but I got to turn you down. - - - - - My

F F^{#o} C/G Em⁷ A⁷ Eb⁷

jel - ly roll is sweet, - and you know it can't. be beat. - I

F F^{#o} C/G A⁷ D⁷ Eb⁷ D⁷ G⁷ C

know you want it, but you can't have it. I ain't a gon-na give you none. -

I AIN'T GOT NOBODY

(And Nobody Cares For Me)

Williams/Graham

G Gb7 F7 E7 A7
 Now, I ain't got no - bod - y, and
 Bb7 Eb7 D7+5 G D7+5
 Am7 A7 D7 G
 no - bod - y cares for me.
 G Gb7 F7 E7 A7
 I'm so sad and lone - - ly.
 Eb7 D7 Em7-5 F° D7/F#
 A7 D7
 Won't some-bod-y come and take a chance with me?
 Dm7 G7 F#m7-5 B7
 G7 C
 I'll sing sweet love songs hon - ey, all the time
 E7+5 A7 E7 Eb7 D7 F#7
 if you'll come and be my sweet ba - by mine. 'Cause
 Eb7
 G Gb7 F7 E7 A7
 I ain't got no - bod - y and
 Bb7 Eb7
 Am7 A7 D7 G
 no - bod - y cares for me.

I CRIED FOR YOU

Arnheim/Lyman/Freed

F *Bb7* *Am7* *Ab7* *Bm7-5* *Bb7* *Am7* *Ab°*
Am7 *D7* *G7*

I cried _____ for you, _____ Now, it's

Gm7 *C7-9* *Bbm* *Am7* *Ab7* *Gm7* *Gb7+5*
C7 *F*

your turn to cry ov - er me. _____

F *Gm7* *Am7* *Eb7* *D7-9* *Gm7* *C7*
F#°

Ev - 'ry road has a turn - - ing;

Gm7 *G#°* *Am7* *D7* *G#°* *Am7* *Ab°* *Gm7* *C7*
C7 *Ab°* *C7*

That's one thing I'm learn - - ing.

F *Bb7* *Am7* *Ab7* *Bm7-5* *Bb7* *Am7* *Ab°*
Am7 *D7* *G7*

I cried _____ for you, _____ What a

Gm7 *Gm7/C* *E7+5* *D7* *A/C#* *Cm* *Bm7-5* *Bb°*
C7 *Eb7*

fool I used to be. _____ Now, I

Am7 *D7* *Am7* *D7*

found two eyes just a lit - tle bit blu - er, I

(continued)

I CRIED FOR YOU, p. 2

*G*⁷ *Dm*⁷ *G*⁷ *Gm*⁷ *E*⁷
 found a heart just a lit - tle bit tru - er.


F *Bb*⁷ *Am*⁷ *Ab*⁷ *Bm*⁷⁻⁵ *Bb*⁷ *Am*⁷ *Ab*^o
*Am*⁷ *D*⁷ *G*⁷
 I cried _____ for you, _____ Now, it's

*Gm*⁷ *Gb*⁷ *E*⁷ *F*
*C*⁷
 your turn to cry ov - er me. _____

I DON'T WANT TO PLAY IN YOUR YARD

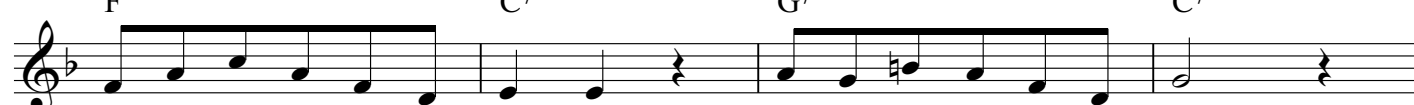
Petrie/Wingate

F *E♭7* *Dm7* *C7/G* *C7* *F#°* *Gm7* *C7* *B♭°* *Am7* *E♭7*
F *F*




I don't want to play in your yard, I don't like you a - ny more.

Dm7 *C7/G* *C7* *C#°* *Dm7* *G7* *D♭7* *C7*
F *C7* *G7* *C7*



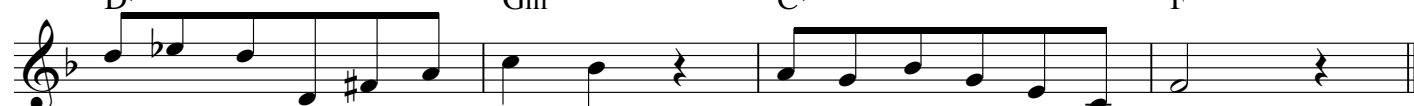
You'll be sor - ry when you see me Slid - ing down our cel - lar door.

F/C *A♭°* *Gm7* *Gm/F* *E7+5* *E♭7*
F *C7* *F* *A7/E*



You can't hol - ler down our rain barrel. You can't climb our ap - ple tree.

Am7-5 *D7* *Gm7* *D♭7* *Gm7* *D♭7* *G♭7* *F*
D7 *Gm* *C7*



I don't want to play in your yard, If you won't be good to me.

I HEAR A RHAPSODY

George Fragos, Jack Baker & Dick Gasparre

Cm Gb7 Fm7 Bb7+5

And when I hear spark - you ling call eyes so are

Eb D7+5 Gm7-5 E° C7-9 Fm7-5

soft - ly to me, I don't hear a call at all,
smil - ing at me, Then soft thru the star - lit skies,

E7 Bb7-9 Eb 1. Dm7-5 G7 2. Am7-5 D7-9

I hear a rhap - so - dy And when your

Gm Am7-5 D7-9 Gm Am7 Ab7-5

My days are so blue when you're a - way,

Bb B7-5 Fm7-5 Dm7-5 G7

My heart longs for you, so won't you stay? My dar - ling,

Cm Gb7 Fm7 Bb7+5 Eb D7+5 Gm7-5 E° C7-9

hold me tight, And whis - per to me, Then soft thru a

Fm7-5 E7 Bb7-9 Eb

star - ry night, I hear a rhap - so - dy.

I LOVE A PIANO

Irving Berlin

E⁷ *E^b* *B^o* *Cm⁷* *B^o* *Fm⁷⁻⁵/B* *Bbm⁷* *E⁷* *E^{b7}* *A⁷*
E^b *B^{b7}* *E^b* *B^{b7}* *E^b* *E^{b7}*

I love a pian-o, I love a pian-o, I love to hear some la - dy play up-on a

A⁷ *A^b* *D^bo* *Cm⁷* *B^o* *Bbm⁷* *E^{b7}* *A⁷/E*
A^b *E^{b7}* *A^b* *E^{b7}* *A^b* *G^bo*

pian-o, A grand pi - an - o, It sim-ply car - ries me a - way.

B^{b7}/F *B^{b7}* *Fm⁷* *B^{b7}* *Am⁷⁻⁵* *D⁷⁺⁵* *Gm⁷* *G^{b7}*
B^{b7} *Fm⁷* *B^{b7}* *E^b* *Gm⁷* *C⁷*

I know a fine way to treat a Stein - way,

F⁷ *B^{b7}* *E^o* *Fm⁷* *B⁷⁻⁵* *E⁷*
F⁷ *B^{b7}* *E^o* *B^b/F* *E^o* *B^{b7}/F* *B^{b7}*

I love to run my fin - gers o'er the keys, the i - vor - ies, And with the

E⁷ *E^b* *B^o* *Cm⁷* *B^o* *Fm⁷⁻⁵/B* *Bbm⁷* *E⁷* *E^{b7}* *A⁷*
E^b *B^{b7}* *E^b* *B^{b7}* *E^b* *E^{b7}*

ped - al, I love to med - dle. When Pad - er - ew - ski comes this way, I'm so de -

A⁷ *A^b* *D^bo* *Cm⁷* *B^o* *Bbm⁷* *E^{b7}* *A⁷/E*
A^b *E^{b7}* *A^b* *E^{b7}* *A^b* *G^bo*

light-ed, If I'm in - vit - ed To hear that long haired gen - ius play. So you can

B^{b7}/F *B^{b7}* *Fm⁷* *B^{b7}* *Gm⁷* *D^{b7}* *C⁷* *B⁷*
B^{b7} *C^o* *B^o* *B^bo* *A^o* *A^bo* *E^b* *F⁷* *B^{b7}*

keep your fid - dle and your bow, Give me a P - I - A - N - O, oh, oh, I love to

E^b/G^b *B^{b7-9}* *D^{b7}* *Cm⁷* *G^{b7}* *F⁷* *Fm⁷* *E⁷*
E^b *E^o* *B^{b7}* *E^b* *B^{b7}/F* *E^b/G* *G^bo* *F⁷* *B^{b7}* *E^b*

step right be - side an up - right, Or a high-toned ba - by grand.

I LOVE YOU

Archer/Thompson

C#m7-5 C7 Bm7-5 Bbm

F

I love you, I love you, Is
Am7 D7 Gm7 C7 F#o
 F

all that I can say. I
Gm7 C7 Gm C7 F#o
 Gm

love you, I love you, The
Gm7 C7 Am7 Ab7 Gm7 C7
 F

same old words I'm say - ing in the same old way. I
Fo F Bo

love you, I love you. Three
Cm7 F7 Bb

words that are di - vine. And
Bbm Bb Db7 F Bb7 Am7 Abo
 Bb

now, my dear, I'm wait - ting to hear The
Gm7 D7

words that make you mine.
Gm C7 F

I LOVE YOU TRULY

Carrie Jacobs-Bond

G *B^b°* Am⁷ D⁷ Am⁷ D⁷ D⁹ D⁷⁻⁹ G

I love you tru - ly, tru - ly dear,

G *B^b°* Am⁷ D⁷ Am⁷ D⁷ D⁹ D⁷⁻⁹ G

Life with its sor - row, Life with its tear,

F[#]m⁷⁻⁵ *B⁷⁻⁹* B⁷ Em G/D C[#]°

Fades in - to dreams when I feel you are near,

G/D E⁷ Am⁷ D⁷ G

For I love you tru - ly, tru - ly dear.

G *B^b°* Am⁷ D⁷ Am⁷ D⁷ D⁹ D⁷⁻⁹ G

Ah! love, 'tis some - thing to feel your kind hand,

G *B^b°* Am⁷ D⁷ Am⁷ D⁷ D⁹ D⁷⁻⁹ G

Ah! yes, 'tis some - thing by your side to stand,

F[#]m⁷⁻⁵ *B⁷⁻⁹* B⁷ Em G/D C[#]°

Gone is the sor - row, Gone doubt and fear,

G/D E⁷ Am⁷ D⁷ G

For you love me tru - ly, tru - ly dear.

I NEVER KNEW

(I Could Love Anybody)

Pitts, Egan & Marsh

G *G⁷* *C* *C^m* *G* *F⁷* *B^{m7-5}* *E⁷*
G⁺ *F⁷* *E⁷*

A⁷ *B^{b7}* *A^{m7}* *D⁷* *G* *A^{m6}* *G⁷/D*
D⁷ *G*

C *E^{b7}* *G/D* *F⁷* *E⁷*
A⁷ *A^{m7}* *E^{b7}* *D⁷*

D^{m7} *G⁷*
G⁷

C *B^{m7}* *F⁷* *E^{m7}* *E^{b7}* *E^{b7}*

G *G⁷* *C* *C^m* *G* *F⁷* *B^{m7}* *E⁷*
G⁺ *F⁷* *E⁷*

A⁷ *B^{b7}* *A^{m7}* *A^{b7}* *G*

The musical score is written in G major and 4/4 time. It consists of nine staves of music. The lyrics are: 'I never knew I could love anybody, Hon - ey, like I'm lov - in' you. I could-n't re - al - ize what a pair of eyes And a ba - by smile could do. I can't sleep, I can't eat, I nev - er knew a sing - le soul could be so sweet. I nev - er knew I could love anybody, Hon - ey, like I'm lov - in' you.' The score includes various chord symbols such as G, G7, C, Cm, G+, F7, Bm7-5, E7, A7, Bb7, Am7, D7, G, Am6, G7/D, C, Eb7, G/D, F7, E7, Am7, Eb7, D7, Dm7, G7, C, Bm7, F7, Em7, Eb7, Eb7, G, G7, C, Cm, G, F7, Bm7, E7, G+, F7, E7, A7, Bb7, Am7, Ab7, and G.

I SHALL NOT BE MOVED

Spiritual

F D⁷ Gm⁷ C⁷ D^{b7} C⁷
 C⁷

Glo - ry hal - le - lu - jah, I shall not be moved; An - chored in Je - ho - vah,

F^o Cm⁷ F⁷ A⁷ B^b B^o
 F F⁺ B^b

I shall not be moved. Just like a tree that's plan - ted by the

F/C B^{b7} Am⁷⁺⁵ A^{b7} G⁷ C⁷ E^{b7} E⁷ F
 F Dm D^{b7} F/C C⁷ F B^{b7} F

wa - ters, I shall not be moved.

1. Jesus is my Savior, I shall not be moved;
 In His love and favor, I shall not be moved,
 Just like a tree that's planted by the waters,
 Lord, I shall not be moved.
 (Chorus)
2. In my Christ abiding, I shall not be moved;
 In His love I'm hiding, I shall not be moved,
 Just like a tree that's planted by the waters,
 Lord, I shall not be moved.
 (Chorus)
3. If I trust Him ever, I shall not be moved;
 He will fail me never, I shall not be moved,
 Just like a tree that's planted by the waters,
 Lord, I shall not be moved.
 (Chorus)
4. On His word I'm feeding, I shall not be moved;
 He's the One that's leading, I shall not be moved,
 Just like a tree that's planted by the waters,
 Lord, I shall not be moved.
 (Chorus)

The spirituals in this anthology use lyrics from the earliest published versions available. These include the first published versions by Harry T. Burleigh and other music researchers who collected them from the oral traditions. For more information on spirituals and performance practice, see the works by Abromeit and Jones in the Further Reading section.

I USED TO LOVE YOU

(But It's All Over Now)

von Tilzer/Brown

Bb *A^{b7}* *G⁷* *C⁷*

I used to love you, but it's all over,___

Cm⁷ *F⁷* *Bb* *Fm⁷* *E⁷*
F⁷ *Bb⁷*

All over - er now. You know it's

Eb *A^{b7}* *Bb* *A^{b7}* *G⁷*
Ebm *G⁷*

all over town___ that you threw me down,___ But

C⁷ *G^{b7}* *Cm⁷* *B⁷⁻⁵*
F⁷ *Cm⁷* *F⁷*

you should - n't let___ that kind of stor - y go 'round.___ For

Bb *A^{b7}* *G⁷* *C⁷*

you've had your chance, but now it's all over. ___

Cm⁷ *F⁷* *Eb⁷* *Am⁷* *D⁷*
F⁷ *D⁷*

I'll get a - long some - how. Now there are

(continued)

I USED TO LOVE YOU (But It's All Over Now), p. 2

Dm⁷
G⁷ *G⁷* *Dm⁷* *G⁷*

things that you did_____ I used to for - give,_____ But

C⁷ *Cm⁷* *F⁷*

you'll nev - er change,___ not as long as you live._____

Bb *A^{b7}* *G⁷* *C⁷*

I used to love you, but it's all ov - er,___

Cm⁷⁻⁵ *F⁷⁻⁹* *Bb*

All ov - er now.

I WANT A GIRL

Just Like The Girl That Married Dear Old Dad

von Tilzer/Dillon

The musical score is written in 2/4 time and consists of eight systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line with chord symbols. The lyrics are: "I want a girl, just like the girl that married dear old Dad. She was a pearl, and the only girl that Daddy ever had. A good old fashioned girl with heart so true, One who loves nobody else but you. I want a girl, just like the girl that married dear old Dad." The chord symbols are: System 1: Cmaj7, C6, Bm7-5, E7, Fmaj7, F6, F#m7-5, B7, Ab7-5; System 2: Bb7, Am7, D7, Ab7, Gm7, Gb7, C/G, Am7, D7, G7, C; System 3: Fmaj7, F6, F#m7-5, B7, Em7, C/E, Bb7, A7, F, F#o, C/G, A7; System 4: F#m7-5, Fm, Em7, Am7, Ab7, G7sus4, F#m7-5, B7, D7, G7; System 5: Cmaj7, C6, C7, Bm7-5, E7-9, G#o, C, G; System 6: Am7, Am7/G, F#m7-5, F7, E7, Eb7+5, D7, Db7, Am, F7, E7, G7; System 7: Cmaj7, C6, Bm7-5, E7, Fmaj7, F6, F#m7-5, B7, C, Ab7-5; System 8: Bb7, Am7, D7, Fm/G, C/G, Am7, D7, G7, C.

I WAS SO YOUNG

(You Were So Beautiful)

Gershwin/Caesar & Bryan

G *Cm* *F#m7-5* *B7-9* *Em7* *C#m7-5* *C°* *Bm7* *Bb°*
C *Eb°/G* *G* *Bb°*

I was so young, you were so beau - ti - ful, What was a fel-low to do?

Am7 *D7* *Am7* *D7* *B7-9* *Em7*
Am7 *D7* *G* *Em*

I was en - rap - tured with you. They told me not to, But

F7 *E7* *Eb7* *Am7* *Ab7-5* *G* *Cm* *F#m7-5* *B7-9*
Dm *E7* *A7* *D7* *B9*

still I loved you, How I loved you! I was so young, you were so beau - ti - ful,

E7+9 *Eb7-5* *D7+5* *G* *Cm* *Bm7-5* *E7*
E7 *C* *D7+5* *G* *G/F* *E7-9*

I knew you could - n't be true. Each time I looked at you, my

Cm *B°* *Am7-5* *F#m7-5* *B7+5* *Em7* *E7*
Am *D7* *G*

heart grew sad, 'Twas then I re - al - ized why men go mad,

C#m7-5 *Cm* *Bm7* *E7* *Am7* *D7* *G* *Eb7*

You made me give you all the love I had, For I was so young, Yes,

Bm7 *Bb7* *Am7* *D7* *Ab7* *G* *Cm* *G*
D7 *G* *Eb7* *Am7* *D7* *G*

I was so young, And you were so beau - ti - ful.

I WISH I COULD SHIMMY LIKE MY SISTER KATE

A. J. Piron

E° *Fm7* *Bb7* *F7* *Bb7*
Bb7 *Cm6* *B7* *Bb7*

I wish I could shim - my like my sis - ter Kate, She

Eb *Eb7/G* *Abm6* *Eb7* *Gb°* *Fm7* *Bb7*
Eb *Eb7* *Bb7*

shiv - ers like the jel - ly on a plate; My mom - ma want - ed to

Fm7 *Bb7* *Eb* *Eb7/G* *Ab* *Abm* *Gm7* *E°*
Bb7 *Eb*

know last night, Why all the boys treat Sis - ter Kate so nice,

Fm7 *Bb7* *F7* *Bb7* *Bbm7* *Eb7*
Bb7 *Cm6* *B7* *Bb7* *Eb* *Eb7*

Ev' - ry boy in our neigh - bor - hood Knows that she can shim - my and it's

Bbm7 *Eb7* *A7-5* *Ab* *A°* *Eb/Bb* *C7*
Eb7

un - der - stood. I know I'm late, but I'll be up to date, When I can

Fm7 *Bb7* *E°* *E°*
Fm7 *Fm7-5* *Bb7* *Eb* *E°* *Bb7* *Eb* *G7* *C7*

shim - my like my sis - ter Kate. I Kate, I mean,

B7 *Bb7* *Eb*

shim - my like my sis - ter Kate.

I'LL TAKE YOU HOME AGAIN, KATHLEEN

Thos. P. Westendorf

Verse

F *F#°* *Gm7* *G#°* *Am7* *D7* *Gm7* *C7* *F* *C7sus4*
C7 *F* *C7* *F*

I'll take you home a-gain Kath-leen, A-cross the o-cceans wild and wide, To

F#° *Gm7* *G#°* *Am7* *F7* *Em7* *Eb°* *Dm7* *G7* *C* *Bb7* *Am7* *Ab7*
F *C7* *F* *C* *G7* *C*

where your heart has ev - er been, Since first you were my bon-nie bride. The

Gm7 *C7* *C7/Bb* *Am7-5* *D7-9* *G7* *Gm7* *C7* *Eb7*
C7 *F* *C7* *F*

ro - ses all have left your cheek, I've watched them fade a - way and die; Your

Dm7/C *Bm7-5* *Em7-5* *F#m7-5* *B7* *Em7* *Eb7* *Dm7* *G7* *C* *Gb7*
Dm *A7* *G7* *C* **Chorus**

voice is sad when e'er you speak, And tears be-dim your lov-ing eyes. Oh,

F#° *Gm7* *G#°* *Am7* *D7* *Gm7* *C7* *F* *C7sus4*
F *C7* *F* *C7* *F*

I will take you back Kath-leen, to where your heart will feel no pain, And

Cm7 *F7* *Bb* *B°* *F/C* *D7* *Gm7* *C7* *F*
F *Bb* *B°* *F* *C7* *F*

when the fields are fresh and green, I'll take you to your home a - gain.

I'M ALWAYS CHASING RAINBOWS

Carroll/McCarthy

Bm7 *Bb7* *Am7* *C#m7-5* *Cm6* *Gmaj7* *Cmaj7* *Bm7* *Bb7*
G *G* *Cm* *G*

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

Am7 *Gmaj7* *F#m7-5* *F7* *Bm7* *Bb7* *Am7* *Ab7-5*
F#o *G* *Cm6* *G* *Am7* *D7*

Watch - ing clouds drif - ting by.

Bm7-5 *E7-9* *Am* *B°* *Am/C*
E7 *Bm7-5* *Bm7-5/E* *E7* *Am* *E7* *Am*

My schemes are jut like all my dreams,

A7 *Bm7* *Bb7* *Am7* *D7* *D7*

End - ing in the sky.

G7 *Dm7* *G7* *Am* *Ammaj7* *Am7* *Am6*
Am

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

F7 *Bm7-5* *E7* *Em7* *A7* *Eb7+9* *D7* *Cm6*
Bm7-5 *Em7* *A7* *Em7* *A7* *D7*

Some fel-lows make a win-ning some-time, But I nev-er e-ven make a gain, be-lieve me.

Bm7 *Bb7* *Am7* *C#m7-5* *Cm6* *Gmaj7* *Cmaj7* *Bm7* *Bb7*
G *G* *Cm* *G* *E7*

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

Am *Am/G* *F7* *E7* *A7* *Am7* *D7* *G*

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

I'M FOREVER BLOWING BUBBLES

Kellette/Kendis, Brockman & Vincent

B[°] *Cm⁷* *F⁷* *B^b* *Fm⁷* *B^{b7}* *E⁷*

B^b *F⁷* *B^b*

I'm for - ev - er blow - ing bub - bles, _____

E^b *E^bm* *A⁷* *B^b* *Fm⁷* *E⁷*

E^b *B^b*

Pret - ty bub - bles in the air. _____

E[°] *Fm⁷* *B^{b7}* *Em⁷⁻⁵* *A⁷* *Dm⁷* *D^{b7}*

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

They fly so high, near - ly reach the sky,

C⁷ *F^{#°}* *Gm⁷* *C⁷* *F⁷* *Cm⁷* *F⁷*

C⁷ *F^{#°}* *C⁷* *F* *Cm⁷* *F⁷*

Then, like my dreams, they fade and die.

B^b *Am⁷⁻⁵* *D⁷*

B^b *D⁷*

For - tune's al - ways hi - ding. _____

Gm *Gm/F* *Em⁷⁻⁵* *E^{b7}* *D⁷* *D^{b7}* *C⁷* *B⁷*

Gm *E^{b7}* *D⁷*

I've looked ev' - ry - where. _____

B^b *B[°]* *Cm⁷* *F⁷* *B^b* *D⁷⁺⁵* *Gm*

B^b *F⁷* *B^b*

I'm for - ev - er blow - ing bub - bles _____ Pret - ty

C⁷ *Cm⁷* *F⁷* *B^b*

C⁷ *F⁷* *B^b*

bub - bles in the air.

I'M JUST WILD ABOUT HARRY

Blake/Sissle

C *Bm7* *Bb7* *Am7* *Dm7* *G7* *C#o*

I'm just wild a - bout Har - ry and

Dm7 *G7* *C* *Cmaj7* *F7*

Har - ry's wild a - bout me. The

Em7 *D#o* *Em7* *A7+5* *Dm7* *Dm7/C* *Bb7* *B^o*
C *Fm6*

heav'n - ly bliss - es of his kiss - es

C *G7+5* *F9* *Em7* *Eb7* *Dm7* *G7-9*
Em7 *A7-9*

fill me with ec - - sta - sy. He's

C *Bm7* *Bb7* *Am7* *Dm7* *G7* *C#o*

sweet, just like choc' - late can - - dy and

Dm7 *G7* *Am* *Ammaj7* *Am7*

just like hon - ey from the bee. Oh,

(continued)

I'M JUST WILD ABOUT HARRY, p.2

2

D^{#o}
Em⁷
E^{b°}
Dm⁷
G⁷⁻⁹

D⁷
C/G
C^o/G
G⁹
G⁷⁻⁹

I'm just wild a - bout Har - ry, and

C
F
F^{#o}
C
C⁷/B^b
D⁷/A
Fm⁶/A^b

C
C
Fm⁶

he's just wild a - bout, can - not do with - out,


C/G
Am
Dm⁷
G⁷
1. *E^{b°}*
C
Dm⁷
G⁷⁻⁹
2. *C*

C
Am
Dm⁷
G⁷
C
Dm⁷
G⁷⁻⁹
C

He's just wild a - bout me. Oh, me.


I'VE BEEN WORKING ON THE RAILROAD


American Folk Song


F *Gm7* *Fmaj7* *B7-5* *Bb* *Bbm* *F* *Bb* *Am7* *Gm7*
 F

 I've been wor-king on the rail - road, All the live - long day.


F *Gm7* *Eb7* *Dm7* *G7* *C7*

 I've been wor-king on the rail - road, Just to pass the time a - way.

Db7 *C7* *F* *Bb* *Am7* *Dm7* *Bb7* *Abm6* *Gm7-5* *Em7-5* *A7*
C7 *Bb* *A7*

 Can't you hear the whis - tle blow - ing, Rise up so ear - ly in the morn;

Bb *B°* *F/C* *Bb7* *Am7-5* *Ab°* *Gm7* *Db9* *C9* *E7* *F* *Bbm7* *F6*
Bb *F* *G7* *F*

 Can't you hear the cap - tain shout - ing, "Di - nah blow your horn!"

F *B7* *Bb* *B°* *C7* *Ab°* *Gm7* *Am7+5* *Ab°* *Gm7* *C7*
Bb7 *C7* *F* *C7* *F*

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

F *B7* *Bb* *B°* *C7* *Ab°* *Gm7* *Eb6* *E6* *F6*
Bb7 *C7* *F*

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

(continued)

I'VE BEEN WORKING ON THE RAILROAD, p.2

F *Bb7* *Am7* *Ab7* *F/C* *Bm7-5* *Bb* *Am7* *Gm7* *Gb7-5*
C7

Some-one's in the kit-chen with Di - nah, Some-one's in the kit chen I know, _____

F *A7+5* *Bb* *B°* *F/C* *F#°* *Gm7* *C7* *F* *Abmaj7* *Gm7* *Gbmaj7*
C7 *F*

Some-one's in the kit-chen with Di - nah, Strum-min' on the old ban - jo, And sing - in'

F *Bb7* *Am7* *Ab7* *G7* *Gm7* *Db7* *Gm7* *Gb7-5*
C7

Fee, fie, fid-dl - y - i - o, Fee, fie, fid-dl - y - i - o.

F *A7+5* *Bb* *B°* *F/C* *F#°* *Gm7* *C7* *Gbmaj7* *F*
C7 *F*

Fee, fie, fid-dl - y - i - o, Strum-min' on the old ban - jo.

I'VE GOT RINGS ON MY FINGERS

Scott/Weston & Barnes

G
G

F#m7-5
D7 *G*

F7

Em7 *G#o*
D7 *G*

Sure, I've got rings on my fin - gers, bells on my toes,

Am7 *D7* *C7* *Bm7* *Bb7* *Am7* *Eb7* *D7* *Ab7*
D7 *G* *D7* *Am7* *D7*

El - e-phants to ride up - on, my lit - tle I - rish Rose. So,

G *D7* *G* *C#m7-5* *Cm6* *F#m7-5* *B7* *Em7* *C#o*
B7 *Em* *C#o*

come to your na - bob, and next Pat - rick's Day, Be

G/D *G#o* *Am7* *D7* *D7/C* *G/B* *Bb°* *Am7* *D7*
D7 *G* *D7* *G*

Mis - tress Mum - bo Jum - bo Jij - ji - boo J. O - 'Shea.

IDA! SWEET AS APPLE CIDER

Munson/Leonard

D A^{b7} A⁷ Em⁷ A⁷ D^{#o}
D^{#o} A⁷

I - da! sweet as ap - ple ci - der,

Em⁷ A⁷ D F^{#7}/C[#]

Sweet - er than all I know,

F^{#m7} B⁷ B⁷ A^{#o} B⁷ Bm⁷ E⁷

Come out! in the silv - 'ry Moon - light, of love we'll

Bm⁷ E⁷ E⁷ Em⁷ A⁷

whis - per, so soft and low.

D A^{b7} A⁷ Em⁷ A⁷ D^{#o}
D^{#o} A⁷

Seems tho' can't live with - out you,

Em⁷ A⁷ D F^{#7}/C[#]

Lis - ten Oh, Hon - ey do!

F^{#m7} B⁷ B⁷ A^{#o} B⁷ Bm⁷ E⁷

I - da! I I - do - lize yer, I

F⁷ D/A E⁷ A⁷ D

love you I - da, deed I do.

IF YOU WERE THE ONLY GIRL IN THE WORLD

Ayer/Grey

C *E♭7* *A7* *D7* *Am7*
 If you were the on - ly girl in the world, And
Dm7 *G7* *G7/F* *Em7* *E♭7* *Dm7* *G7*
G7 *C*
 I were the on - ly boy,
C/E *C* *E♭°* *Dm7*
 Noth - ing else would mat - ter in the world to - day,
G7 *G7+5* *C*
 We could go on lov - ing in the same old way. A
Em7 *E♭7* *A7* *D7* *Am7*
C *A7*
 Gar - den of E - den just made for two. With
Dm7 *G7* *Em7* *E♭7* *Dm7* *G7*
G7 *C*
 noth - ing to mar our joy.
F#m7-5 *Fm* *A7*
Am *Em7* *3*
 I would say such won - der - ful things to you,

(continued)

IF YOU WERE THE ONLY GIRL IN THE WORLD, p. 2

Dm⁷ *A⁷⁺⁵* *Dm⁷* *G⁷⁺⁵* *Em⁷⁻⁵* *Bb⁷* *A⁷*
 F F⁺ G⁷ G⁷⁺⁵ C Em⁷⁻⁵ A⁷

There would be such won-der - ful things to do. If

Dm *Fm* *Em⁷* *A⁷*
 Dm Fm C A⁷

you were the on - ly girl in the world, And

D⁷ *Dm⁷* *G⁷* *C*

I were the on - ly boy.

IN MY MERRY OLDSMOBILE

Edwards/Bryan

Come a - way with me Lu - cille In my
 mer - ry Olds - mo - bile. Down the
 road of life we'll fly, au - to - mo -
 bub - bling you and I. To the
 church we'll swift - ly steal. Then our
 wed - ding bells will peal. You can
 go as far as you like with me in my
 mer - ry Olds - mo - bile.

Chords: G, G#o, E7, Em7, A7, G#o, D7/A, G#o, Am7, D7, C7, D7, G/B, G, Bb7, G#o, Am7, D7, G, G#o, E7, Em7, A7, D, D7, Bm7, G, Em7, Eb7, A7, D7, G.

IN THE EVENING BY THE MOONLIGHT

James Bland

In the eve-'ning by the moon-light, you could hear those voic - es sing - ing. In the

eve - 'ning by the moon-light, you could hear those ban - joes ring - ing. How the

old folk would en - joy it, They would sit all night and list - en, As we

sang in the eve - 'ning by the moon - light.

Chords: G, G⁷, C, C^{#o}, G/D, C⁷, F⁷, G, E⁷⁻⁹, G⁷, A⁷, D⁷, G, G⁷, C, C^{m7}, G, B⁷, E⁷, A⁷, D⁷, G^o, G

IN THE GLOAMING

Harrison/Orred

F *E7* *Bb* *Eb7* *F* *Am7-5* *C#o* *D7+9* *Bb/D* *Dm*
 In the gloam - ing, O my dar - ling!
Gm7 *C7* *Bm7-5* *Em7-5* *Eb7* *D7+9* *G7* *C7*
Gm *F/C* *C7* *F*

F *E7* *Bb* *Eb7* *F* *Am7-5* *C#o* *D7+9* *Bb/D* *Dm*
 When the lights are dim and low,
Gm7 *C7* *G7* *C7-9* *F*
Gm *C7sus4* *C7* *F*

F *E7* *Bb* *Eb7* *F* *Am7-5* *C#o* *D7+9* *Bb/D* *Dm*
 And the quiet shad - ows fall - ing
Gm7 *C7* *G7* *C7-9* *F*
Gm *C7sus4* *C7* *F*

F *E7* *Bb* *Eb7* *F* *Am7-5* *C#o* *D7+9* *Bb/D* *Dm*
 Soft - ly come and soft - ly go,
Gm7 *C7* *Bb* *B°* *Cm7* *Cm7/F* *Bb* *A7+5*
Gm *F7* *Bb* *F7* *Bb*

F *E7* *Bb* *Eb7* *F* *Am7-5* *C#o* *D7+9* *Bb/D* *Dm*
 When the winds are sob - bing — gent - ly
Gm7 *Dm7/C* *Bm7-5* *E7+5* *Am7* *Dm7* *Db7* *C7*
G7 *F/C* *Bb* *F* *C7*

F *E7* *Bb* *Eb7* *F* *Am7-5* *C#o* *D7+9* *Bb/D* *Dm*
 With a gen - tle un - known woe,
Gm7 *C7* *G7* *C7-9* *F*
Gm *C7sus4* *C7* *F*

F *E7* *Bb* *Eb7* *F* *Am7-5* *C#o* *D7+9* *Bb/D* *Dm*
 Will you think of me and love me,
Gm7 *C7* *G7* *C7-9* *F*
Gm *C7sus4* *C7* *F*

F *E7* *Bb* *Eb7* *F* *Am7-5* *C#o* *D7+9* *Bb/D* *Dm*
 As you did once long a - go?
Gm7 *C7* *G7* *C7-9* *F*
Gm *C7sus4* *C7* *F*

IN THE GOOD OLD SUMMER TIME

Evans/Shields

Bb *A^{b7-5}* *Gm⁷* *Gm/F* *Bm⁷⁻⁵* *E⁷*
B^{b7}

In the good old sum - mer time, In the

Em⁷⁻⁵ *A⁷* *Dm⁷* *D^{b7}* *Cm⁷* *B⁷*

E^b
good old sum - mer time,

A⁷⁺⁵ *A^{b7}* *D⁷* *Gm* *D⁷⁺⁵*
Gm *Gm*

Bb
Stroll - ing through the sha - dy lanes,

Gm⁷ *G^{b7}* *Cm⁷* *F⁷*
C⁷

With your ba - by mine; You

Bm⁷⁻⁵ *E⁷⁺⁵* *Am⁷⁻⁵* *D⁷* *Gm⁷* *Fm⁷*
Bb *B^{b7}*

hold her hand and she holds yours, And

Em⁷⁻⁵ *A⁷⁻⁹* *Dm⁷* *D^{b7}* *Cm⁷* *F⁷*
E^b *B^b*

that's a ver - y good sign That

Bb *A⁷* *A^{b7}* *D⁷* *Gm⁷* *D^{b7}*
Gm *Gm*

she's your toot - sey woot - sey in the

C⁷ *Cm⁷/F* *F⁷* *B^b*

good old sum - mer time.

IN THE SHADE OF THE OLD APPLE TREE

Van Alstyne/Williams

G

In the shade of the old ap - ple tree, Where the

G G#° Am7 Ab7 G

love in your eyes I could see, When the

D7 D7 G#° D7 C7 G/B E7

voice that I heard, like the song of the bird, Seemed to

A7 Am7 D7

whis - per sweet mu - sic to me. I could

G

hear the dull buzz of the bee, In the

G#° Am7 Ab7 G C#°

G D7 G

blos - soms as you said to me, "With a

D7 D7 G#° Cm D7 Bm7-5 G7 Bb7 Cm6/D C/E Eb7-5

heart that is true, I'll be wait - ing for you In the

G F7 Em7 Eb7 Am7

G/D E7 A7 D7 G

shade of the old ap - ple tree."

IN THE SWEET BYE AND BYE

Webster/Bennett

Verse

G C C#° G/D G7+5 C Cm Bm7 E7-9 Am7
G D7 G G G7/F E7 Am D7

There's a land that is fair - er than day, And by faith we can see it a - far, For the

C#m7-5 Cm Bm7 Bb7 Am7 Gm7 F#m7-5 B7 Em7 Eb7 Am7 D7 G G7+5 C Cm
G C G D7 G G D7 G Chorus

Fa - ther waits o - ver the way, To pre-pare us a dwel-ling place there. In the

Bm7 E7-9 Am7 Am/G F#m7-5 B7 Em Emmaj7 Em7 Em6 Eb7
G Am D7 G

sweet bye and bye We shall meet on that beau - ti - ful shore; In the

Ab7 Dm7 G7+5 C C#° G/D Em7 Eb7 Am7 Ab7
G7 C G D7 G

sweet bye and bye We shall meet on that beau - ti - ful shore.

INDIAN SUMMER

Victor Herbert

The musical score for "Indian Summer" is written in G major and 4/4 time. It consists of eight staves of music. The first staff begins with a G chord and a triplet of eighth notes. The second staff features a sequence of chords: G, C7, Bm7, Bb° (with Bb7-5 above), Am7, and Am7/D (with E7+5 above). The third staff continues with F#m7-5, F7, C7, F#m7-5, B7-9, Bb° (with B7-9 above), Em, Em+5, Em6, and Em7. The fourth staff includes A7, C7, F7, Bb7, Am7, C#7, D7, and C7. The fifth staff returns to G, Ab7-5 (with D7+5 above), G, and Ab7-5 (with D7+5 above). The sixth staff has C#m7-5, C7, Bm7, Bb° (with Bb7-5 above), Am7, Am7/D (with D7 above), and Am7-5/D. The seventh staff shows G, F#° (with G/D below), Em7, Dm7, D7-5, Eb7, Dm7-5, G7, Bbm7, and Eb7. The final staff concludes with F7, Bm7, Bb7, Am7, D7+5, D7+5, and G. Triplet markings are present throughout the score, primarily over eighth notes.

Made possible with support from Herb Nachman

INDIANA

(Back Home Again In Indiana)

Hanley/MacDonald

Back home a - gain in In - di - a - na, and it
seems that I can see. The gleam - ing
can - dle - light still shin - ing bright thru 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 - a - na home.

G *F⁷* *E⁷* *E⁷* *A⁷*
Am⁷ *D⁷* *D⁷* *G* *G⁷* *G⁷*
C *C[#]°* *G/D* *F⁷* *E⁷* *G*
A⁷ *E^b7* *D⁷*
G *F⁷* *E⁷* *E⁷* *A⁷*
F[#]m⁷⁻⁵ *D⁷* *B⁷⁻⁹* *Em⁷* *Em* *B⁷⁺⁵* *E^b7*
Em *G* *F[#]m⁷⁻⁵* *B⁷⁻⁹* *Em* *C[#]°*
G/D *Am⁷* *D⁷* *D⁷* *G*

IT AIN'T GONNA RAIN NO MORE

Wendell Hall

Verse

Bb° Bb Am7+5 Ab7 Gm7 Eb/F Ebm/F F7
Bb Bb° Bb C7 Cm7/F Cm7-5/F F7

Oh! the night was dark and drear-y. The air was full of sleet, The
 squi - to, he fly high, Mo - squi-to, he fly low, If

Cm7-5 F7 F#7 Cm7 B7 Cm7 Gb7 Cm7 F7
Ebm/Gb F7 F C/F F7 Bb F7

Chorus

old man stood out in the storm, his shoes were full of feet. Oh! it
 old man 'squi - to light on me, he ain't gonna fly no more!

Bb Bb° Bb Bb° Bb Bb° Bb Bb Gm7 F#° Gm7 Gb7 F7

ain't gon-na rain no more, no more, it ain't gon-na rain no more, But

Cm7 F7 Gb7 F7 B° Cm7
F9 F7 Db°/F F7 Bb

1. *Db° Cm7 B7-5*

how in the world can the old folks tell, It ain't a gon-na rain no more. Oh! Mo-

2.
Bb

more.

IT CAME UPON THE MIDNIGHT CLEAR

Willis/Sears

It came up - on the mid - night clear, That glo - rious song of old, From
 an - gels ben - ding near the earth to touch their harps of gold. "Peace
 on the earth, good will to men From heav - en's all gra - cious King." The
 world in sol - emn still - ness lay, To hear the an - gels sing.

2. Still through the cloven skies they come,
 With peaceful wings unfurled,
 And still their heavenly music floats
 O'er all the weary world;
 Above its sad and lowly plains,
 They bend on hovering wing,
 And ever o'er its Babel sounds
 The blessed angels sing.

3. But with the woes of sin and strife
 The world has suffered long;
 Beneath the angel-strain have rolled
 Two thousand years of wrong;
 And man, at war with man, hears not
 The love-song which they bring;
 O hush the noise, ye men of strife,
 And hear the angels sing.

4. And ye, beneath life's crushing load,
 Whose forms are bending low,
 Who toil along the climbing way
 With painful steps and slow,
 Look now! for glad and golden hours
 come swiftly on the wing.
 O rest beside the weary road,
 And hear the angels sing!

5. For lo!, the days are hastening on,
 By prophet bards foretold,
 When with the ever-circling years
 Comes round the age of gold;
 When Peace shall over all the earth
 Its ancient splendors fling,
 And the whole world give back the song
 Which now the angels sing.

IT'S A LONG WAY TO TIPPERARY

Williams/Judge

Cm⁷ Dm⁷ E^b E^o Fm⁷ B^{b7}

B^b

It's a long way to Tip - per - ar - y, It's a

E^o B^{b7}/F B^o Cm⁷ Cm⁷/F

E^b

long way to go. It's a

Cm⁷ Dm⁷ E^b E^o Fm⁷ B^{b7} Am⁷ A^bo

B^b

long way to Tip - per - ar - y, To the

Gm⁷ D^{b7} C⁷ G^{b7} Cm⁷ E^o F⁷

C⁷ F⁷

sweet - est girl I know.

Cm⁷ Dm⁷ E^b E^o Fm⁷ B^{b7}

B^b

Good - bye, Pic - ca - dil - ly,

D^{b7} Cm⁷ Cm⁷/B^b Am⁷⁻⁵ D⁷

E^b

Fare - well, Leices - ter Square, It's a

A^{b7} Gm⁷ G^{b7} B^bo/F B^bo B^b D⁷⁺⁹

B^b

long, long way to Tip - per - ar - y, But

Gm⁷ D^{b7} C⁷ F⁷ sus⁴ F⁷ B^b

Gm

my heart's right there!

JADA

Bob Carleton

F
Eb7
D7
G7
C7
F
C7+5

Ja - da, _____ Ja - da. _____ Ja - da Ja - da Jing, Jing, Jing.

F
Eb7
D7
G7
C7
Db7
C7

Ja - da, _____ Ja - da. _____ Ja - da Ja - da Jing, Jing, Jing.

F/A
Ab°
Gm7
C7
F/A
Ab°
Gm7
C7

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

F
Eb7
D7
G7
C7
F

Ja - da, _____ Ja - da. _____ Ja - da Ja - da Jing, Jing, Jing.

THE JAZZ ME BLUES

Tom Delaney

E_b *Fm⁷/B_b* *E_b* *Fm⁷* *Gm⁷* *A_b⁷* *G⁷* *C⁷*

Down in lou - is - an - a in that sun - ny clime, They play a class of mus - ic that is
Ev - 'ry - bod - y now - a - days_ does that dance, You'd bet - ter learn to jazz now that you've

F⁷ *B_b⁷* *E_b* *Fm⁷/B_b* *E_b* *D_b⁷* *C⁷*

su - per fine, - And it makes no dif - er - ence if it's - rain or shine, You can
got the chance, This pleas - ing syn - co - pa - tion has - come to stay, - Now, -

F⁷ *G⁺* *A_b* *Cm⁷* *E_b* *B⁷* *B_b⁷* *E_b* *E_b* *Fm⁷/B_b*

hear that jazz - in' mus - ic play - in' all the time. It sounds so pe - cu - liar 'cause it's
all you've got to do is just to jazz a - way. - So, when you hear that band play - ing

E_b *Fm⁷* *Gm⁷* *A_b⁷* *G⁷* *C⁷* *F⁷* *B_b⁷*

real - ly weird, How its sweet vi - bra - tion seems to fill the air, -
at the ball, - Grab your gal and do your stuff a - round the hall. - With

E_b *Fm⁷/B_b* *E_b* *D_b⁷* *C⁷* *F⁷* *G⁺* *A_b* *Cm⁷* *E_b*

Then to you the whole world seems to be in rhyme, You want noth - in' else but jaz - zin', jaz - zin'
noth - ing on your mind but mus - ic and your brown, On - ly wait - ing for the time when you can

B⁷ *B_b⁷* *E_b* *Fm⁷* *B_b⁷* *B_b⁷* *E_b* *Fm⁷* *B_b⁷* *B_b⁷* *E_b* *Gm⁷-5* *B_b^o* *C⁷-9*

all the time. - Ev - 'ry - one that's nigh nev - er seems to sigh,
jazz her 'round. Take your time and sway, Throw your - self a - way,

(continued)

THE JAZZ ME BLUES, p. 2

*F*⁷ *E♭*⁷/*G* *A*^{♭7} *B*⁷ *B*^{♭7} *G*⁷
B^{♭7} *B*^{♭m}⁷ *F*⁷/*A* *B*[♭] *G*⁷ *C*⁷

Hear them loud - ly cry: Oh! Jazz me!___
 Let me hear you say: me!___

*C*⁷ *F*⁷

Come on, Pro - fes - sor, and Jazz me!___ Jazz me!___ You

F^m⁷ *B*^{♭7} *B*^{♭7} *F*^m⁷ *B*^{♭7} *E*[♭] *E*[°]
B^{♭7} *B*^{♭7} *E*[♭]

know I like my dan-cing both day and night, And if I don't get my jaz-zin', I

F^m⁷ *E*[♭] *D*⁷⁺⁵ *D*^{♭7} *C*⁷
*F*⁷ *B*^{♭7}

don't feel right, Now, if it's rag - time, Please sir, will you play it in

*F*⁷ *E*[♭]/*B*[♭] *E*[♭]

Jazz time!___ Jazz time!___ Don't want it fast,

B[°] *C*^m⁷ *D*^{♭7} *C*⁷
E[♭] *F*⁷ *C*⁷/*E*

don't want it slow, Take your time, Pro-fes-sor, play it sweet and low!___ I got those

*F*⁷ *C*⁷⁺⁵ *F*⁷ *B*^{♭7+5} *E*[♭]
*F*⁷ *C*^m/*G* *F*⁷/*A* *B*^{♭7} *E*[♭]

dog - gone, low - down jazz me jazz___ me blues._____

JINGLE BELLS

Jas. Pierpont

Verse

Gmaj⁷ *Am⁷* *Bm⁷* *Am⁷* *G* *B⁷* *C* *B^o*
G *G⁷* *C*

Dash - ing through the snow In a one - horse o - pen sleigh,

Am⁷ *Bm⁷* *C[#]m⁷-5* *Bm⁷* *Bb^o* *Am⁷* *D⁷* *G* *Ab⁷-5*
Am⁷ *D⁷* *G* *D⁷*

O'er the fields we go, Laugh - ing all the way.

Gmaj⁷ *Am⁷* *Bm⁷* *Am⁷* *G* *B⁷* *Cmaj⁷* *Dm⁷* *Em⁷* *Bb⁷-5*
G *B⁷* *C* *E⁷*

Bells on bob - tail ring, Mak - ing spir - its bright, What

Am⁷ *F[#]m⁷-5* *Bm⁷-5* *E⁷* *G^{#o}* *Am⁷* *Bm⁷* *Cmaj⁷* *D⁷* *Em⁷* *F[#]m⁷-5* *Gmaj⁷*
Am⁷ *D⁷* *Am⁷* *D⁷* *G*

fun it is to laugh and sing a sleigh - ing song to - night.

Chorus

Gmaj⁷ *Cmaj⁷/D* *Gmaj⁷* *Cmaj⁷/D* *Gmaj⁷* *Cmaj⁷/D* *Gmaj⁷* *G^{#o}*
G *C* *Cm* *G*

Jin - gle bells! Jin - gle bells! Jin - gle all the way!

Am⁷ *D⁷-9* *C/G* *F[#]m⁷-5* *F⁷* *E⁷* *A⁷* *Em⁷* *Eb⁷* *Ab⁷*
C *G* *E⁷* *A⁷* *D⁷*

Oh, what fun it is to ride in a one - horse o - pen sleigh!_____

Gmaj⁷ *Cmaj⁷/D* *Gmaj⁷* *Cmaj⁷/D* *Gmaj⁷* *Cmaj⁷/D* *Gmaj⁷* *G^{#o}*
G *C* *Cm* *G*

Jin - gle bells! Jin - gle bells! Jin - gle all the way!

Am⁷ *D⁷-9* *C/G* *F[#]m⁷-5* *F⁷* *E⁷* *Am⁷* *Eb⁷* *F[#]* *G*
C *G* *E⁷* *Am⁷* *D⁷* *G*

Oh, what fun it is to ride in a one - horse o - pen sleigh!

JOHN HENRY

American Folk Song

Ab *Db7* *Ab* *Db7* *Ab* *Bb7*

When John Hen-ry was a lit - tle ba - by, Sit - tin' on his Dad - dy's knee,

Bbm7 *Eb7* *Ab* *Ab/Gb* *Db7/F* *Dbm6/Fb*

He picked up a ham-mer and a lit - tle piece of steel, and he said,

Ab/Eb *Fm7* *Bb7* *Bb7* *B7* *Bbm7* *Eb7* *Ab/Eb* *Eb7*

"This ham-mer be the death of me, Lord, Lord, This ham-mer be the death of

Db7 *Ab*

me."

JOSHUA FIT THE BATTLE OF JERICHO

Spiritual

Chorus *Dm/C* *Bm⁷⁻⁵* *Bbm* *Em⁷⁻⁵/A* *A⁷* *Dm/A* *A⁷⁺⁵*
Dm *Gm* *A⁷* *Dm* *A⁷*

Josh-ua fit the bat-tle of__ Jer - i - cho,_ Jer - i - cho,_ Jer - i - cho,_____

Dm *Dm/C* *Bm⁷⁻⁵* *Bbmaj⁷* *Bbm⁶* *Dm/A* *Em⁷⁻⁵* *Bb⁷* *A⁷* *Dm*
Dm *Bb* *Dm* *Gm⁶* *G#^o* *A⁷* *Dm*

Josh-ua fit the bat-tle of__ Jer - i - cho,_ And the walls come a-tum-blin' down.

Verse *Dm/C* *Bm⁷⁻⁵* *Bb* *Bbm* *Em⁷⁻⁵* *A⁷* *Dm*
Dm *F/C* *Bb* *A⁷* *Dm*

Talk a-bout your kings of Gid - e - on, Talk a-bout your men of Saul,___

Dm *Dm/C* *Bm⁷⁻⁵* *Bb* *Bbm* *Dm/A* *Em⁷⁻⁵* *Bb⁷* *A⁷* *Dm*
Dm *Dm/C* *Bb* *Dm* *Gm⁶* *G#^o* *A⁷* *Dm*

None like good ol' Josh - ua And the bat - tle of Jer - i - cho.____

2. Up to the walls of Jericho,
 He marched with spear in hand.
 "Go blow them rams' horns," Joshua cried,
 "Cause the battle is in my hand."
 (Chorus)
3. Then the lam' ram sheep horns begin to blow,
 The trumpets begin to soun'.
 Joshua commanded the children to shout,
 An' the walls came tumblin' down (that mornin'),
 (Chorus)

The spirituals in this anthology use lyrics from the earliest published versions available. These include the first published versions by Harry T. Burleigh and other music researchers who collected them from the oral traditions. For more information on spirituals and performance practice, see the works by Abromeit and Jones in the Further Reading section.

JOY TO THE WORLD

English Hymn/Watts

D *Em7* *F#m7* *G* *D/A* *A#o* *Bm7* *Bb7* *Am7* *D7*
 A/D G/D D Em/G D/A A7 D

Joy to the world, the Lord is come! Let

G7 *A7* *D*
 G A D

earth re - ceive her King; Let

G *D* *G* *D* *D* *A7* *D* *G* *D* *D* *A* *G* *D* *D* *A7* *D*

ev' - 'ry heart pre - pare Him room, And

C7 *B7* *Bb7* *Em7* *A7*
 D A A A7

hea-ven and na - ture sing, And hea-ven and na - ture sing, And

C7 *F7* *Em* *B7* *Bb7* *Em7/A* *A7* *D*
 D G/D D Em/G D/A A7 D

hea - ven, and hea - ven and na - ture sing.

JUANITA

Caroline Norton

D E7 A7 Em7 A7 D G/D D

Soft o'er the foun - tain, Ling'-ring falls the south-ern moon;

F#m7 D Bm7 E7 A7 Em7 A7 D D

Far o'er the moun - tain Breaks the day too soon.

D F#7 G Cm6 Bm7 Em7 Eb7 D Eb7

In thy dark eyes' splen - dor Where the warm light loves to dwell,

D C7 F#m7 F7 Em7 Eb7 D D

Wear - y looks yet ten - der, Speak their fond fare - well.

D C7 Bm7 F7 Em7 Bb7 Eb7 D Eb7

Ni - ta, Jua - ni - ta, Ask thy soul if we should part.

D C7 Bm7 F7 Em7 A7sus4 A7-9 D/A A7 D

Ni - ta, Jua - ni - ta, Lean thou on my heart.

JUST A CLOSER WALK WITH THEE

Spiritual

D^7
 E^b7
 Dm^7 $D^b m^7$
 Cm^7 G^b7
 F^7 B^7 E^b7
 B^b B^7 B^b A^b7
 B^b
 $D^b\circ$ Cm^7 F^7
 B^b

Just a clo-ser walk with Thee, Grant it, Je-sus, is my plea. _____

Gm^7 $G^b\circ$
 Fm^7
 E^9
 E^b $E^b m$
 $C^{\#}\circ$
 Dm^7 Gm^7 Cm^7 F^7
 B^b
 B^b
 B^b7
 E^b
 E^b
 E°
 B^b/F F^7
 B^b

Dail - y walk -ing close to Thee, _____ Let it be, dear Lord, let it be.

1. I am weak, but Thou art strong,
 Jesus, keep me from all wrong.
 I'll be satisfied as long
 As I walk, let me walk close to Thee.
 (Refrain)
2. In this world of toil and snares,
 If I falter, Lord, who cares?
 Who but Thee my burden shares?
 None but Thee, oh Lord, none but Thee.
 (Refrain)
3. When my feeble life is o'er,
 Time for me will be no more,
 Guide me gently, safely o'er
 To Thy kingdom's shore, to Thy shore.
 (Refrain)

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LA CUCARACHA

Spanish Folk Song

Chorus

G^b F *G^b F B^bm F/A A^b°* *G^{m7} C⁷*
F *C⁷*

La cu-ca - ra - cha, la cu-ca - ra - cha, ya no pue-de ca-mi - nar por-que no

G^{m7}/C *B^bm* *A^{m7} A^b°* *G^{m7} C⁷* *F*

tie - ne, por-que le fal - tan, las dos pa - ti - tas de'a - trás.

Verse

F *D^{m7}* *G^{m7} C* *B^b A^{m7} D⁷* *G^{m7} G^{m7}/C*
F *C⁷*

Di-cen que la cu-ca - ra - cha es un a - ni - mal pe - que - ño

C/E *B^{b7}* *E^{b7}* *D^{m7+5} D^{b7}* *G^{m7} C⁷* *G^{b7} F*
C⁷ *F*

y cuan-do'en tr'en u - na ca - sa se tie - ne que que-dar due - ño.

LA MARSEILLAISE

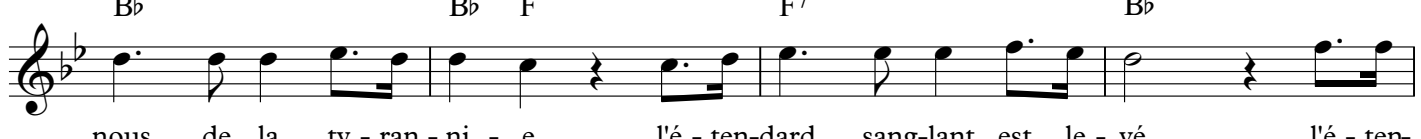
Claude Joseph Rouget de Lisle

Bb *Ab7* *Gm7* *Cm7* *F7* *Bb*
Bb *F* *Bb* *Eb* *F7* *Bb*




Al-lons, en-fants de la pa-tri-e! Le jour de gloire est ar-ri-ve. Con-tre

Gm7 *Gb°* *Cm7-5* *F7* *Bb* *Bb/A*
Bb *Bb* *F* *F7* *Bb*




nous de la ty-ran-ni-e, l'é-ten-dard sang-lant est le-ve, l'é-ten-

Ab7 *Gm7* *Cm7* *F7* *Eb* *Bb* *E7*
Bb *F* *Cm/Eb* *A°* *Bb* *Bb7*




dard sang-lant est le-ve. En-ten-dez-vous dans les cam-pa-gnes, Mu-

Eb *Ebm* *Am7-5* *Ab7* *Gm7-5* *Gb9* *Cm7-5* *F7*
F7-9 *Bbm* *Gb* *F7-9*




gir ces fé-ro-ces sol-dats? Ils vien-nent, jus-que dans nos bras, É-gor-

Gm7-5 *Gb7* *Cm7-5* *F7* *Bb* *Gm7* *Gb7* *F7*
E°/F *F* *Bb* *F*



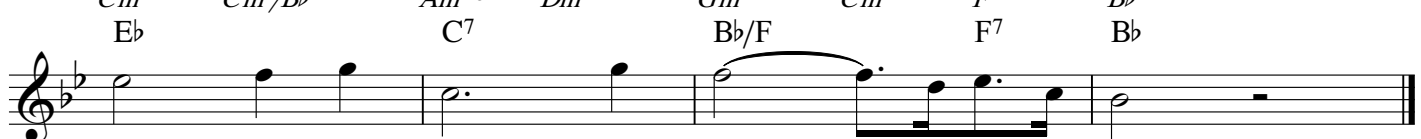
ger nos fils, nos com-pa-gnes! Aux ar-mes, Ci-toy-ens! For-

Dm7 *Gm7* *Gb7* *F7* *B7* *Em7-5* *A7* *Ab7* *Gm7*
Bb *F* *Bb* *Bb7*



mez vos ba-tail-lons: Mar-chons, mar-chons,

Cm7 *Cm7/Bb* *Am7-5* *Dm7* *Gm7* *Cm7* *F7* *Bb*
Eb *C7* *Bb/F* *F7* *Bb*



qu'un sang im-pur a-breuve nos sil-lons.

LA PALOMA

Sebastian Yradier

C C#° Dm7 B7 Em7 A7 Dm7 F7
G7

Cuan - do sa - lí de la Ha - ba - na ¡Vál - ga - me Dios!
una lin - da Gua - chin - an - ga Al - lá voy yo.

Dm7 G7 Em7 Eb° Dm7 G7 Dm7 G7

Na - die me ha vis - to sa - lir si no fui
Que se vi - no tras de mi, que sí, señ -

1. Bb7-5 A7 Ab7+5 G7 2. C C F#m7-5 F7
C C C

yo. Y or. Sia tu ven - ta - na
Cuén - ta - la tus a -

Em7 Eb° Dm7 G7 Dm7 G7 Fm Em7 Eb°

lle - ga u - na pa - lo - ma, Trá - ta - la con ca -
mor - es bi - en de mi vi - da, Cor - o - na - la de

1. Dm7 Dm7 Db7-5 2. Dm7 Dm7 C#°
G7 G7 C C

ri - ño que es mi per - so - na. mí - a
flo - res que es co - sa

Dm7 G7 C F9
C G7

Ay! chi ni - ta que sí! Ay! que da - me tua - mor! Ay,

(continued)

LA PALOMA, p. 2

Bb7 *Am7* *D9* *Dm7* *G7+5* *C* *C#o*
C

que ven - te con - mi - go, chi - ni - ta, a - don - de vi - vo yo!

Dm7 *G7* *C* *F#m7-5* *F9*
C *G7*

ay! chi - ni - ta que sí! Ay, que da - me tua - mor! Ay, _____

E7-9 *Am7* *D9* *Dm7* *G7+5* *Em7+5*
G7 C

que ven - te con - mi - go, chi - ni - ta, A - don - de vi - vo yo! no te'en - se -

Em7+5 *F7* *Em7+5*
C *G7* C

ñau no t'en - se - ñau el cuad - ri - la - te - ro tan de - can - tau que los aus -

Em7+5 *F7* *Em7+5*
C *G7* C

tria - cos han re - ga - lau al a - mo mi - o - muy di - bu - jau y'el pa - pe -

Em7+5 *F7* *Em7+5*
C *G7* C

li - ti - co cer - ti - fi - cau de que la guer - ra ha ter - mi - nau con tres o -

Em7+5 *F7* *Db7* *C*
C *G7* C

ble - as me lo'han pe - gau me'lo han pe - gau y re - pe - gau pe - gau.

LAST NIGHT ON THE BACK PORCH

(I Loved Her Best Of All)

Schraubstader/Brown

C *C#°* *Dm7* *G7*

I love her in the morn-ing, And I love her at night. I The

Dm7 *G7* *C* *G7+5* *C* *F#°*

love her, yes I love her When the stars are shin-ing bright. I
first time that I met her, It was true love at first sight.

Gm7 *C7* *E7+5* *Am7* *Ab7-5* *C#°*

love her in the spring-time, And I love her in the fall, But

Dm7 *G7* *C#°* *D7* *G7* *C*

last night on the back porch, I loved her best of all. I
in the par-lor, in a tax-i,

3.
C

all.

LET ME CALL YOU SWEETHEART

Friedman/Whitson

Bb *Ab7* *G7* *C#°* *Dm7*
C#° *Bb/D*

Let me call you "Sweet - heart," I'm in

Ebmaj7 *Db7* *C7*
Eb *G7/D* *C7*

love with you.

F7 *B°* *F7/C* *Gb7* *Cm7* *C#°*
F7 *F7/C* *A/C#*

Let me hear you whis - per that you

Dm7 *Db7* *Cm7* *F7*
B° *F7/C* *F7*

love me too.

Bb *Am7+5* *Ab7* *G7* *C#°* *Dm7*
Bb *C#°* *Bb/D*

Keep the love - light glow - ing in your

Ebmaj7 *Db7* *Gb7*
Eb *G7/D* *C*

eyes so true.

Cm7 *Em7-5* *Eb7* *Am7-5* *Ab7* *G7* *A°* *B°*
Cm/Eb *A7/E* *Bb7* *Eb*

Let me call you "Sweet - heart," I'm in

C7 *B7* *Bb*
C7 *F7* *Bb*

love with you.

LI'L LIZA JANE

Countess Ada Lachau

Verse

Dmaj⁷ *Em⁷/A* *Dmaj⁷* *C⁷* *F[#]m⁷* *B⁷* *Em⁷* *A⁷*
 D A⁷ D A⁷ D B⁷ Em⁷ A⁷

I've got a gal and you've got none, Li'l Li - za Jane.

Dmaj⁷ *Em⁷/A* *Dmaj⁷* *Em⁷/A* *G⁷* *D* *D*
 D A⁷ D A⁷ D G D

I've got a gal and you've got none, Li'l Li - za Jane.

Chorus

D *D⁷* *G⁷* *F[#]m⁷* *Bm⁷* *D^{#o}* *Em⁷* *A⁷*
 D G D

Oh, _____ Li - za, Li'l Li - za Jane,

D *C⁷* *F[#]m⁷* *B⁷* *E⁷* *A⁷* *D*
 D G D A⁷ D

Oh, _____ Li - za, Li'l Li - za Jane,

LINGER AWHILE

Rose/Owens

F/C
F

Gm⁷/C
C⁷

F/C
F

Db⁷
Db⁷

The stars shine a - bove you, yet

Gm⁷
C⁷

C⁹

F#^o

C⁷

lin - ger a - while. They

Gm⁷/C
C⁷

C⁹

Gm⁷/C

C⁷⁺⁵

whis - per "I love you," so

Bm⁷⁻⁵

Bbm

C⁷⁺⁵

Eb⁷

D⁷

G⁷⁺⁵

C⁷

C⁷

lin - ger a - while. And

Dm⁺⁵

Dm

A⁷

when you have gone a - way, each

A^{b7-5}

Gm⁷

G^{b7-5}

D⁷

G⁷

C⁷

ho - ur will seem a day. I've

F/C

Gm⁷/C

F/C

F

C⁷

F

Db⁷

some - thing to tell you, so

Gm⁷

Gm⁷/C

E⁷

F

lin - ger a - while.

LISTEN TO THE MOCKINGBIRD

Milburn/Hawthorne

The image shows a musical score for the song "Listen to the Mockingbird" in 2/4 time, key of D major. The score consists of four staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "Lis-ten to the mock-ing-bird, Lis ten to the mock-ing- bird. The mock - ing - bird is sing - ing o'er her grave. Lis - ten to the mock - ing - bird, Lis ten to the mock - ing - bird. Still sing - ing where the weep - ing wil - lows wave." The chords used are Am7, D7, D7, G, Em7, Am7, D7, Eb7, D7, G, G#o, Am7, D7, D7, G/B, G, Bbo, Am7, C, D7, D7, G, G.

Lis-ten to the mock - ing-bird, Lis ten to the mock-ing- bird. The
mock - ing - bird is sing - ing o'er her grave. Lis - ten to the
mock - ing - bird, Lis ten to the mock - ing - bird. Still
sing - ing where the weep - ing wil - lows wave.

LITTLE BROWN JUG

Joseph Eastburn Winner

Verse

My wife and I lived all a-lone, in a lit-tle log hut we called our own;

She loved gin, and I loved rum, I tell you what, we'd lots of fun.

Chorus


Ha, ha, ha, you and me, lit-tle brown jug, don't I love thee;

Ha, ha, ha, you and me, lit-tle brown jug, don't I love thee.

LIVERY STABLE BLUES

Lopez & Nunez/Lee

E_b



Oh, Hon-ey, lis-ten here, Oh, Hon-ey, lis-ten here, I've got those mean old Liv-'ry

E_b⁷ *E_b* *E_b⁷* *A_b⁷* *A^o* *A^o*



Sta - ble Blues. Oh, how I miss your kiss, I was - n't born for this.

E_b/B_b *E_b/B_b* *B^o* *C⁷* *F⁷*



— Hon - ey, you know why — I have got those blues, Ba - by mine, —

B_b⁷ *E_b*



I've got those Liv - 'ry Sta - ble Blues.

(The Bonnie Banks o')

LOCH LOMOND

Scottish Folk Song

Verse

F Eb7 Dm7 Abm Gm7 D7 C7 Gb7-5 F E7-9 Eb7 D7
Bb/F C7 F

By— yon bon-nie banks and by yon bon-nie braes, Where the sun shines bright on Loch

Gm7 C7 Bbm6 Am7 Dm7 Gm7 Gm7 A7+5 Bb C7/Bb
Bb F Dm Am Gm

Lo - mond, Where me and my true love were ev - er wont to gae, On the

Am7+5 Eb7 Am7 F#o Gm7 C7 F C7 F Eb7 Dm7
F Bb F/C C7 F F

bon - nie, bon - nie banks o' Loch Lo - mond. Oh! ye'll tak' the high road an'

Gm7 C7 E7-9 Eb7 D7 Gm7 C7 Bb7
Bb C7 F Bb F

I'll tak' the low road, An' I'll be in Scot - land a - fore ye; But

Am7 Dm7 Gm7 Gm7 A7+5 Bb C7
Dm Am Gm

me an' my true love, we'll ne - ver meet a - gain, On the

Bm7-5 Bbm Am7 D7 Gm7 C7 F
F Bb F/C C7 F

bon - nie, bon - nie banks o' Loch Lo - mond.

LONDON BRIDGE IS FALLING DOWN

English Folk Song/Children's Game

Lon - don Bridge is fall - ing down, fall - ing down, fall - ing down.

Lon - don Bridge is fall - ing down, my fair la - dy.

2. Build it up with sticks and stones,
Sticks and stones,
sticks and stones,
Build it up with sticks and stones,
My fair lady.
3. Sticks and stones will
all fall down,
All fall down, all fall down,
Sticks and stones will
all fall down,
My fair lady.
4. Build it up with wood and clay,
Wood and clay, wood and clay,
Build it up with wood and clay,
My fair lady.
5. Wood and clay will wash away,
Wash away, wash away,
Wood and clay will wash away,
My fair lady.
6. Build it up with bricks
and mortar,
Bricks and mortar,
bricks and mortar,
Build it up with bricks
and mortar,
My fair lady.
7. Bricks and mortar will not stay,
Will not stay, will not stay,
Bricks and mortar will not stay,
My fair lady.
8. Build it up with iron and steel,
Iron and steel, iron and steel,
Build it up with iron and steel,
My fair lady.
9. Iron and steel will bend and bow,
Bend and bow, bend and bow,
Iron and steel will bend and bow,
My fair lady.
10. Build it up with silver and gold,
Silver and gold, silver and gold,
Build it up with silver and gold,
My fair lady.
11. Silver and gold will be
stolen away,
Stolen away, stolen away,
Silver and gold will be
stolen away,
My fair lady.
12. Set a man to watch all night,
Watch all night, watch all night,
Set a man to watch all night,
My fair lady.
13. Suppose the man should
fall asleep,
Fall asleep, fall asleep,
Suppose the man should
fall asleep?
My fair lady.
14. Give him a pipe to
smoke all night,
Smoke all night, smoke all night,
Give him a pipe to
smoke all night,
My fair lady.

LONDONDERRY AIR

(DANNY BOY)

Irish Ballad/Weatherly

C C7 F Fm

Oh, Dan - ny boy, the pipes, the pipes are call - ing, from glen to
come, and all the flow'rs are dy - ing, if I am

Em7 Am7 D7 Dm7 G7 C C7

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

F Fm Am7 Dm7 G7 C G7

fall - ing, it's you, it's you, must go, and I must bide. But come ye
ly - ing, and kneel and say an Av - e there for me. And I shall

C F C/E C E7

back when sum - mer's in the mea - dow, or when the
hear though soft you tread a - bove me, and all my

Am Am/G F Em7 D7 G7 C7 F F#o

val - ley's hushed and white with snow. It's here I'll be in sun-shine or in
grave will warm - er, sweet - er be, for you will bend and tell me that you

C/G Am Fm/Ab C/G Am7 Dm7 G7 C

sha - dow, oh Dan-ny boy, oh, Dan-ny boy, I love you so. But when ye me.
love me, and I shall sleep in peace un - til you come to me.

LOOK FOR THE SILVER LINING

Kern/DeSylva

E/G# *Gm⁶* *F#m¹¹* *F* *Fm* *Em⁷⁺⁵* *Ebm⁶* *Dm⁷* *D^{b7}*
 C *Am⁷* *Dm⁷* *G⁷* C *Am⁷* *Dm⁷* *G⁷*

Look for _____ the sil - ver lin - ing _____ when - e'er a

C *Dm⁷* *Em⁷⁺⁵* *F⁷* *Em⁷* *B^{b7}* *Am⁷*
 C *F*

cloud ap - pears in the blue. _____ Re - mem - ber

Dm⁷ *A^{b9}* *G⁹* *F#m⁷* *F⁹* *Em⁷* *B^{b9}* *A⁷*
Dm⁷ *G⁷* *G⁷/F*

some - where _____ the sun is shin - ing _____ and so the

E^{b9} *C^{7-9sus4}* *D⁷⁻⁹* *Bm⁷⁺⁵* *B^o* *Am⁷* *E^{b7}* *Dm⁷* *D^{b7}*
Am *Am/G* *F#m⁷⁻⁵* *B⁷⁻⁹* *Em⁷* *Am⁷* *Dm⁷* *G⁷*

right thing _____ to do is make it shine for you. A

E/G# *Gm⁶* *F#m¹¹* *F* *Fm* *Em⁷⁺⁵* *Ebm⁶* *Dm⁷* *D^{b7}*
 C *Am⁷* *Dm⁷* *G⁷* C *Am⁷* *Dm⁷* *G⁷*

heart full _____ of joy and glad - ness _____ will al - ways

C^{7sus4} *Gm⁷* *C⁷* *F* *Fmaj⁷⁺⁵* *F⁶* *F⁷*

ban - ish sad - ness and strife. _____ So al - ways

F#m⁷⁻⁵ *F⁷* *Em⁷⁻⁵* *B^{b7}*
D⁷ *D#^o* *Em⁷* *A⁷*

look for _____ the sil - ver lin - ing _____ and try to

Dm⁷ *A^{b7}* *G⁷⁻⁹* *C*
Dm⁷⁻⁵ *G⁷*

find the sun - ny side of life. _____

THE LOVE NEST

Hirsch/Harbach

E_b *Cm⁷* *Fm⁷* *Bb⁷* *E_b* *Bm⁷⁺⁵* *Bbm⁷* *A⁷⁻⁵* *E_b⁷*
 Just a love nest _____ Co - zy with charm, Like a

Fm⁷ *Bbm⁷* *E_b⁷* *A_b* *A^o*
 dove nest _____ Down on a farm. A ver -

Bb⁷ *E^o* *Fm⁷* *Bb⁷* *Db⁷* *C⁷* *E^o*
 an - da with some sort of cling - ing vine, Then a

Fm⁷ *Db^o* *Cm⁷* *Gb^o* *Fm⁷* *Bb⁷*
Fm *C/G* *Fm/A_b* *A^o* *Bb^{7sus}* *Bb⁷*
 kitch - en where some ramb - ler ros - es twine. Then a

E_b *Cm⁷* *Fm⁷* *Bb⁷* *E_b* *Bm⁷⁺⁵* *Bbm⁷* *A⁷⁻⁵* *E_b⁷*
 small room, _____ Tea set of blue; Best of

A_b *E_b⁷* *A_b* *A^o*
 all, room _____ Dream room for two. Bet - ter

Bb⁷ *E^o* *Fm⁷* *Dm⁷⁻⁵* *Gm⁷⁻⁵* *Db⁷* *C⁷*
G⁷/D *Gm⁷⁻⁵/D_b* *C⁷*
 than a pal - ace with a gild - ed dome, Is a

Fm⁷ *Bb⁷* *E_b*
 love nest _____ You can call home.

LOVE WILL FIND A WAY

Blake/Sissle

F *Am7* *Ab°* *Gm7* *C7*
 Love will find a way, _____
Dm7 *C#m7-5* *Bm7-5* *Bb°* *Am7* *Ab7* *Gm7* *C7*
C7 *F*
 Though skies now are gray. _____
F *Bb7* *Am7* *Ab°* *Gm7* *C7* *Gm7* *C7*
 Love like ours can nev - er be ruled. _____
F/C *C#°* *Dm7* *G7* *Gm7* *Db7* *C7*
 Cu - pid's not schooled that way. _____
F *Am7* *Ab°* *Gm7* *C7*
 Dry each tear - dimmed eye. _____
Dm7 *C#m7-5* *Bm7-5* *Bb°* *Am7-5* *D7*
C7 *Gm7* *C7* *D7*
 Clouds will soon roll by. _____ Though fate may
Gm7 *Bbm7* *Gm7-5* *Eb7* *Am7* *Ab°*
F/C *D7*
 lead us a - stray, _____ My dear - ie, mark what I say. _____
Db7 *C7+5*
Gm7 *Gm7-5* *C7* *F*
 Love will find a way.

LOW BRIDGE! EVERYBODY DOWN

(FIFTEEN YEARS ON THE ERIE CANAL)

Thomas S. Allen

Verse

Em *Em/D* C⁷ B⁷ Em *Em/D* C⁷ B⁷ Em
 Am/C B Em/B B⁷ Em

I've got an old mule and her name is Sal, Fif-teen years on the E-rie Ca-nal... She's a

Em *Em/D* C⁷ B⁷ Em *Em/D* C⁷ B⁷ Em
 Am/C B Em/B B⁷ Em

good old work-er and a good old pal,— Fif-teen years on the E-rie Ca-nal... We've

G *Em⁷* *Am⁷* D⁷ D^{#0} Em *C^{#m⁷-5}* *F^{#m⁷-5}* B⁷ F⁷
 D⁷ Em B⁷

hauled some bar - ges in our day, Filled with lum - ber, coal and hay,— And

Em *Em/D* C⁷ B⁷ Em *Em/D* C⁷ B⁷ Em
 Am/C B Em/B B⁷ Em

ev - 'ry inch of the way I know, From Al - ban - y to Buf - fa - lo.---

Chorus

G *G^{#0}* A⁷ C<sup>#m⁷-5 D⁷ G *F⁷*
 G C/E E^b7</sup>

Low bridge, Ev - 'ry-bod - y down, Low bridge, we must be

Em⁷ *E^b7* *Am⁷* *Am⁷/D* G *G^{#0}* *Am⁷* D⁷ *Bm⁷* *Em⁷* *Am⁷* D⁷
 G/D D⁷ G G G^{#0} D/A D⁷ G G^{#0} D/A D⁷

get - ting near a town, You can al-ways tell your neigh-bor, You can al-ways tell your pal, If he's

G F⁰ Am/E Cm/E^b A⁷ D⁷ G
 G/D D⁷ G

ev - er nav - i - gat - ted on the E - rie Ca - nal.

M-O-T-H-E-R

Morse/Johnson

F *Gm7 G#m7 Am7* *Ab°* *Gm7 Db7 C7 F#°* *Gm7* *C7*
C7/G G#° F/A *Ab°* *Gm7 Gm7-5 C7* *C7* *C° C7* *C9sus4*

"M" is for the mil-lion things she gave me, "O" means on - ly that she's grow-ing

F *Bm7-5* *E7* *Eb9* *Am7 D7*
F *F7* *Bb* *Gm7/D Db7* *F/C* *Eb7* *D7*

old, "T" is for the tears were shed to save me,

Dm7 *G7* *Gm7 Db7 C7* *F* *Gm7 G#m7 Am7* *Ab°*
G7 *C7* *F* *C7/G G#° F/A* *Ab°*

"H" is for her heart of pur-est gold; "E" is for her eyes, with love-light

Gm7 Db7 C7 F#° *Gm7* *Eb9* *D9*
Gm7 Gm7-5 C7 *C7* *C° C7* *A* *Am7-5 D7*

shin - ing, "R" means right, and right she'll al - ways be,

Dm7-5 *Db7* *Am7-5* *D9*
D° *Db7* *F* *F/Eb* *D7*

Put them all to - geth - er, they spell "Moth - er," A

Gm7 *Bbm7* *Eb7* *Am7* *D7* *Gm7* *Gb7-5*
Gm7 *G7* *C7* *F*

word that means the world to me.

MA, HE'S MAKING EYES AT ME

Conrad/Clare

E_b *F⁷*

 Ma, _____ he's mak - ing eyes at me! _____

B_b⁷ *E⁷* *B_b⁺* *E_b*

 Ma, _____ he's aw - ful nice to me! _____

G_m⁷ *E_b* *C_m⁷* *G_b^o* *E_b^o* *B_b⁷*

 Ma, he's al - most break - ing my heart, _____

B_b⁷ *E_b* *G_m⁷* *G_b^o* *B_b⁷*

 I'm be - side him, Mer - cy! Let his con-science guide him!

E_b *F⁷*

 Ma, _____ he wants to mar - ry me, _____

B_b⁷ *F_m⁷* *B_b⁺* *D_b⁷* *C⁷* *B⁷* *B_b⁷*

 Be my hon - ey bee.

E_b *G_b^o* *B_b⁷* *E_b* *G_b^o* *B_b⁷* *G_m⁷* *C⁷*

 Ev - 'ry min - ute he gets bold - er, Now he's lean - ing on my should - er,

A_m⁷⁻⁵ *A_b_m⁷* *G_m⁷⁺⁵* *G_b^o* *F_m⁷* *B_b⁷* *E_b*
F⁷ *B_b⁷* *E_b*

 Ma, _____ he's kiss - ing me!

MACNAMARA'S BAND

O'Connor/Stamford, Latham, Carlson, Bonham

Verse

Fmaj7 *C7sus4* *Fmaj7* *C7sus4* *Fmaj7* *C7sus4* *Fmaj7* *F#o*
 F

Oh! me name is Mac-Nam - ar - a, I'm the lead - er of the band. Al -

Gm7 *C7* *Bbm* *Am7* *Dm7* *Gm7* *C7*
C7 F Dm G7 C7

though we're few in num - bers, we're the fin - est in the land. We

Fmaj7 *C7sus4* *Fmaj7* *C7sus4* *Fmaj7* *C7sus4* *Fmaj7* *F#o*
 F

play at wakes and wed - dings and at ev - 'ry fan - cy ball, And

Gm7 *C7* *Bbm* *Am7* *Dm7* *G7* *C7* *F* **Chorus**
C7 F Dm G7 C7 F

when we play to fun - er - als, we play the march from Saul. Oh! the

Fmaj7 *C7sus4* *Fmaj7* *C7sus4* *Fmaj7* *C7sus4* *Fmaj7* *F#o*
 F

drums go bang, and the cym - bals clang, and the horns they blaze a - way, Mc -

Gm7 *C7* *Bbm* *Am7* *Dm7* *Gm7* *C7*
C7 F Dm G7 C7

Car - thy pumps the old ba - zoon while I the pipes do play; And,

Fmaj7 *C7sus4* *Fmaj7* *C7sus4* *Fmaj7* *C7sus4* *Fmaj7* *F#o*
 F

Hen-nes - sy Ten-nes-see toot-les the flute, and the mus - ic is some - thin' grand; A

Gm7 *C7* *Bbm* *Am7* *Dm7* *G7* *C7* *F*
C7 F Dm G7 C7 F

cred - it to old I - re - land is Mac - Nam - ar - a's Band.

MADemoiselle from Armentières

(Hinky Dinky Parlez-vous)

British WWI Song

Verse

F *Ab°* *C7*

Mad - em - ois - elle from Ar - men-tières, Par - lez - vous?

Gm7 *C7* *F°* *Fmaj7* *Bb* *Bbm*

Mad - em - ois - elle from Ar - men-tières, Par - lez - vous?

Am7 *Eb9* *D9* *G9* *Dbm7-5* *Gb7*

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

Mad-em - ois - elle from Ar - men-tières, She has - n't been kissed in for - ty years,

Chorus

Am7 *D7* *G7* *C7*

F *D7* *G7* *C7* *F*

Hink - y - dink - y par - lez vous.

MAKE ME A PALLET ON THE FLOOR (ATLANTA BLUES)

Traditional Blues

*C*⁷ *G* *Dm*⁷ *G*⁷ *G*⁷

Make me a pal - let on your floor, _____

*C*⁷ *G* *G*^{#o} *Am*⁷ *D*⁷ *G*

Make me a pal - let on your floor, _____ Make it

G *B*⁷ *C* *C*^{#o}

fit, make it low, so my good gal won't know,

G/D *Em*⁷ *Am*⁷ *D*⁷ *G*

Make me a pal - let on your floor.

THE MAN WHO BROKE THE BANK AT MONTE CARLO

Fred Gilbert

Bm⁷ *Bb^o* *Am⁷* *D⁷* *G* *G#^o*
D⁷ *G*

As I walk a-long the Bois de Boulogne with an in - de-pen - dent air, _____ You can

Am⁷ *Eb⁷* *D⁷* *Bm⁷⁻⁵* *F⁷* *E⁷*
D⁷ *G* *E⁷/G#*

hear the girls de - clare, _____ "He must be a mil - lion - aire." _____ You can

Am⁷ *Eb⁷* *D⁷* *F⁷* *E⁷*
Am⁷ *D⁷* *G* *G/F* *Em⁷* *E⁷*

hear them sigh, and wish to die, You can see them wink the oth - er eye At the

Am⁷ *F#^o/G* *G*
Am *D⁷* *G*

man who broke the bank at Mon - te Car - - lo. _____

MARGIE

Conrad, Robinson/Davis

F *G^{b7}* *F* *Cm⁷* *F⁷*
 My lit - tle Mar - gie, I'm al - ways think - ing of you,
B^b *B⁷* *B^b* *Bbm⁶*
 Mar - gie, I'll tell the world I love you.
F *E⁷* *E^{b7}* *Am⁷* *D⁷*
 Don't for - get your prom - ise to me, _____
Dm⁷ *G⁷* *C⁷* *Gm⁷* *F^{#o}* *G⁷* *C⁷*
G⁷ *C⁷* *Gm⁷* *G⁷* *C⁷*
 I have bought a home and ring and ev - 'ry - thing, for
F *G^{b7}* *F* *Cm⁷* *F⁷*
 Mar - gie, you've been my in - spir - a - tion,
B^b *Em⁷⁻⁵* *A⁷* *C⁷*
A⁷ *C⁷*
 days are nev - er blue. _____ Af - ter
F *Gm⁷* *Am⁷* *Gm⁷* *F* *E⁷⁺⁵* *Am⁷* *D⁷*
Am⁷ *D⁷*
 all is said and done, there is real - ly on - ly one, oh,
Gm⁷ *C^{7sus}* *C⁷* *F*
 Mar - gie, Mar - gie, it's you.

MARY HAD A LITTLE LAMB

Mason/Hale

Chorus

G D^{b7-5} C Cm Bm⁷ B^{b°} Am⁷ D⁷

G

Ma - ry had a lit - tle lamb, lit - tle lamb, lit - tle lamb,

C^{#m7-5} C F⁹ Em^{major} Em⁷ Eb⁷ D⁷ G D^{7sus4}

G

Ma - ry had a lit - tle lamb whose fleece was white as snow, and

Verse

G D^{b7-5} C Cm Bm⁷ B^{b°} Am⁷ D⁷

G

ev - 'ry-where that Ma - ry went, Ma - ry went, Ma - ry went, And

C^{#m7-5} C F⁹ Em^{major} Em⁷ Eb⁷ D⁷ A^b G

G

ev - 'ry-where that Ma - ry went the lamb was sure to go.

MARY'S A GRAND OLD NAME

George M. Cohan

E♭7 *Am7* *Ab7-5* *D♭7* *Gm7* *G♭7* *B♭7*
 F F/♭E♭ D7 G7 C7 F

For it is Ma - ry, Ma - ry, plain as a - ny name can be; But with pro-

Am7 *Fm6* *Em7* *Dm7* *D♭7* *G♭7+5* *E♭7* *D7* *D♭7*
 F/A A♭° C/G B♭/D C7 B♭7 C7+5 F

pri - e - ty, so - ci - e - ty will say Ma - rie; But it was

E♭7 *Am7* *Ab7-5* *D♭7* *Gm7* *G♭7* *Em7-5* *Dm7* *Bm7-5*
 F F/♭E♭ D7 G7 C7 F

Ma - ry, Ma - ry, long be-fore the fash - ions came, And there is

B♭7 *A7* *Ab7* *Am7* *Gm7* *Em7-5* *E♭7* *Ab7* *D♭7* *G♭7*
 F A7/E D7 G G7 C7 F

some - thing there that sounds so square, It's a grand old name.

MEET ME IN ST. LOUIS, LOUIS

Mills/Sterling

C *B^o* *Am⁷* *A^bo* *C/G* *Fmaj⁷/G* *Gm⁷* *Gm⁷/C*

Meet me in St. Lou - is, Lou - is,

F *F#o* *Dm⁷/G* *E^b7* *Dm⁷* *D^b7*

Meet me at the fair,

B^o *Am⁷* *A^bo* *C/G* *G⁷⁻⁹* *F#m⁷⁻⁵* *F⁹*

C

Don't tell me the lights are shin - ing

Em⁷ *Am⁷* *A^b7* *G⁷*

D⁷ *G⁷* *F⁷⁻⁵*

a - ny place but there, We will

Bm⁷⁻⁵ *E⁷* *Em⁷⁻⁵* *A⁷*

E⁷ *A⁷*

dance the Hooch - ee Kooch - ee, I will

Am⁷⁻⁵ *D⁷* *Dm⁷⁻⁵* *G⁷*

D⁷ *G⁷*

be your toots - ie woots - ie, If you will

B^o *Am⁷* *A^bo* *C/G* *G⁷⁻⁹* *B^b7* *Am⁷*

C

meet me in St. Lou - is, Lou - is,

D⁷ *E^b7* *A^b7* *D^b7* *C*

D⁷ *G⁷* *C*

Meet me at the fair.

MEMORIES

Van Alstyne/Kahn

F *D7* *G7* *C7* *Gm7* *Cm7* *B7-5*
 F F7

Mem - o - ries, Mem - o - ries, Dreams of love so true._____

Bb *Eb7* *F* *Gm7* *Am7* *F#o* *C/G* *Am7* *Ab7* *G7* *Gm7* *Gb7*
 Bb Bbm F C7 F F#o C/G D7 G7 C7

O'er the sea of Mem - o - ry, I'm drift - ing back to you._____

F *D7* *G7* *C7* *Gm7* *C#o* *Dm* *F#o*

Child - hood days, Wild - wood days a - mong the birds and bees;_____ You

Gm *Bm7-5* *Bb7* *Am7-5* *D7* *Dm7* *G7+5* *C7sus4* *Gb7-5* *F*
 E7 Am Cm D7 G7 C7 F

left me a - lone, But still you're my own In my beau - ti - ful Mem - o - ries._____

MEMPHIS BLUES

W. C. Handy

Verse

Gm⁷ *C⁷* *Gm⁷* *C⁷*

F *F#^o* *Gm⁷* *C⁷*

Gm⁷ *C⁷* *Em⁷⁻⁵* *A⁷* *Dm/A* *A^o* *A⁷* *A^o* *A⁷* *A* *Dm/A* *A^o* *A⁷* *A^o* *A⁷*

D⁷

G⁷

Gm⁷ *C⁷* *C⁷* *Gm⁷* *C⁷*

(continued)

MEMPHIS BLUES, p. 2

F F#° C7

F Bb7 Bb F F7 Chorus Bb

Bb

Bb7 Eb

Bb F7 Eb

1. Bb B° Cm7 F7 Bb E° Bb/F 2. Bb

THE MERRY WIDOW WALTZ

(I Love You So)

Franz Lehar
English Lyrics by Adrian Ross

G *F#m7-5* *Bm7* *Em7*

G
Gold - en glow - ing Lamps are throw - ing

Am7 *Cm* *Bm7* *Bb°*
D7

Light a - bove,

Am7 *D7* *Bm7* *E7*
G

While the sway - ing Tune is say - ing

Am7 *D7* *Dm7* *G7*
G *D7* *G*

Love, love, love!

C9 *Bm7* *Em7*
C *Am* *G/B* *Em*

And the feet of danc - ers

Am7 *F#m7-5* *F9*
Am *F#m7-5* *B*

Sound it as they go.

A/C# *C°* *Bm7* *Bb9*
Dm *D7* *G* *C*

Don't you hear them say My dear, I

Am7 *D7* *Ab* *G*
Am7 *D7* *G*

love you so!

MICHAEL, ROW THE BOAT ASHORE

Spiritual

Chord symbols for the first staff: Eb, Ab7, Eb, Eb7, Ab, Ab7, Eb, Am7-5 D7+5

Lyrics for the first staff: Mi - chael row the boat a - shore, Hal - le - lu - jah! Mi - chael

Chord symbols for the second staff: Gm7 Eb, Db7 Fm/Ab, Am7-5 Fm/Ab, Bb Am7-5, Bb B°, Cm7 Cm, B° B°, Eb/Bb Eb/Bb, Am7-5 Bb7, Ab7 Bb7, G7 Eb, Gb7 F7, E7 Eb

Lyrics for the second staff: row the boat a - shore, Hal - le - lu - jah!


2. Michael boat a gospel boat, Hallelujah!
Michael boat a gospel boat, Hallelujah!
3. I wonder where my mudder deh (there).
I wonder where my mudder deh (there).
4. See my mudder on de rock gwine home.
5. On de rock gwine home in Jesus' name.
6. Michael boat a music boat.
7. Gabriel blow de trumpet horn.
8. O you mind your boastin' talk.
9. Boastin' talk will sink your soul.
10. Brudder, lend a helpin' hand.
11. Sister, help for trim dat boat.

The spirituals in this anthology use lyrics from the earliest published versions available. These include the first published versions by Harry T. Burleigh and other music researchers who collected them from the oral traditions. For more information on spirituals and performance practice, see the works by Abromeit and Jones in the Further Reading section.

MOONLIGHT BAY


Wenrich/Madden

B⁷⁻⁵ *B^b* *E⁷* *E^b* *E^bm* *B^b* *E^b* *Dm⁷* *G⁷*
B^b *B^{b7+5}* *E^b* *B^b*



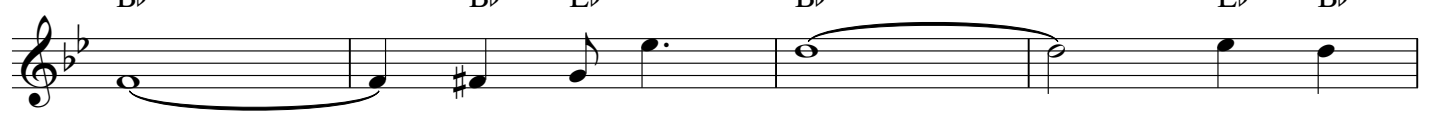
We were sail-ing a - long on Moon-light Bay. We could hear the voic-es

C⁷ *G^{b7-5}* *Cm⁷* *F⁷* *B^b* *B^o* *Cm⁷* *F⁷*
F⁷ *B^b*




ring - ing, they seemed to say: "You have sto - len my

B⁷⁻⁵ *B^b* *E⁷* *E^b* *E^bm* *B^b* *A^{b7}* *G⁷* *Cm⁷* *B^bmaj⁷*
B^b *B^{b7+5}* *E^b* *B^b* *E^b* *B^b*



heart, now don't go 'way!' As we

Am⁷ *A^{b6}* *A^bm⁶* *Gm⁷* *G^{b7-5}* *F⁷⁻⁹* *B^b*



sang love's old sweet song on Moon-light Bay.

MOTHER MACHREE

Olcott & Ball/Young

Cmaj7 Bmaj7 Cmaj7 Dm7 C#° Dm7 Em7 F#m7-5 G#° Am7
C C° C G7/D C#° G7/D C/E Eb° G7/D C



Sure, I love the dear sil - ver that shines in your hair, And the

Am7 G#° Am7 Fmaj7 Em7 Bb7 Am7 F#° G7sus4 G7-9
F/A G#° F/A F C D7 G7 G7



brow that's all fur - rowed and wrin - kled with care. I

Cmaj7 Bmaj7 Cmaj7 Dm7 C#° Dm7 Em7 Fmaj7 G#° Am7 E7-9
C C° C G7/D C#° G7/D C/E F E7 Am E7



kiss the dear fin - gers, so toil - worn for me. Oh, God

F6/C Dm7/A Fmaj7 Em7 A7-9 Dm7 Gb° Fm6 C
F C C Fm C



bless you and keep you, Moth - er Ma - chree!

MY BONNIE LIES OVER THE OCEAN

Scottish Folk Song

Verse

G C G C

My Bon - nie lies o - ver the o - cean, My

Bm7 G Eb7 A7 Am7 D7

Bon - nie lies o - ver the sea. My

B7 G C Bm7 Em7 G#o

Bon - nie lies o - ver the o - cean, Oh,

Am7 C D7 G

bring back my Bon - nie to me.

Chorus

G Bm7+5 G7 Bb7 C Em7 A7

Bring back, bring back,

Eb7 D7 Am7 D7 Bm7 G Bb° Am7 Eb7 D7

Bring back my Bon - nie to me, to me,

G Bm7+5 G7 Bb7 Em7 A7

Bring back, bring back, Oh,

Eb7 D7 Am7 Ab7 G G

bring back my Bon - nie to me.

MY BUDDY

Donaldson/Kahn

C^o

G G#^o Am⁷ D⁷

Nights are long since you went a - way. I

G/B

G B^b^o Am⁷ D⁷

think a - bout you all through the day. My

F⁷

G *G⁷/F* E⁷

bud - dy, _____ my bud - dy, _____ no -

Am⁷ B^b⁷ A⁷ E^b⁷ A^b⁷ D⁷+5

bo - dy quite so true. _____

C^o

G G#^o Am⁷ D⁷

Miss your voice the touch of your hand, just

G/B

G B^b^o Am⁷ D⁷

long to know that you un - der - stand. My

F⁷

G *G⁷/F* E⁷

bud - dy, _____ my bud - dy, _____ Your

Am⁷ A⁷ D⁷-9 G

bud - dy miss - es you. _____

MY GAL SAL

Paul Dresser

Bb Eb Ebm Bb B7-5
 They called her friv - o - lous Sal, _____ A pe -
Ebm
Bb Eb Ebm Bb
 cu - liar sort of a gal, _____ With a
Am7-5 D7 Gm
 heart that was mel - low, an all - 'round good fel - low, Was
C7 Db7-5 Cm7 F7 B7-5
 my old pal. _____ Your
Bb Eb Ebm Bb Eb7
 trou - bles, sor - rows and care _____ She was
Am7-5 D7 Gm Gb7 Fm7 Bb7 E7
 al - ways wil - ling to share; _____ A
E° Bb/F Ebm6 G7 G7 Cm7 Cm
 wild sort of dev - il, But dead on the lev - el, Was
C7 F7 Bb
 MY GAL SAL.

MY HONEY'S LOVIN' ARMS

Meyer/Ruby

B⁷⁻⁵

F *B^{b7}* *Am⁷* *E^{b7}* *Am⁷⁻⁵* *D⁷*

I love your lov - in' arms, They hold a world of charms,

F *B^{b7}* *Am⁷* *E^{b7}* *Am⁷⁻⁵* *D⁷*

A place to nes - tle when I am lone - ly.

G⁷ *C⁷* *F⁷* *E^{b7}*

A co - sy Mor-ris chair, Oh, what a hap-py pair,

Dm⁷ *B^b* *G⁷* *C⁹* *Gm⁷* *C⁷*

One ca - ress, Hap-pi - ness, Seems to bless my lit - tle hon - ey.

B⁷⁻⁵

F *B^{b7}* *Am⁷* *E^{b7}* *Am⁷⁻⁵* *D⁷*

I love you more each day, When years have passed a - way,

F *B^{b7}* *Am⁷* *E^{b7}* *Am⁷⁻⁵* *D⁷*

You'll find my love be - longs to you on - ly,

G⁷ *C⁷* *F⁷* *E^{b7}* *Dm⁷* *B* *G⁷* *G⁷* *G^{#0}*

'Cause when the world seems wrong, I know that I be - long

Am⁷ *F/C* *A^{b7}* *Dm⁷* *G⁷* *C⁷* *F*

Right in my hon - ey's lov - in' arms.

MY LOVE IS LIKE A RED, RED ROSE

Scottish Folk Song/Rbt. Burns

C *C7* *F* *E♭7* *Dm7* *A♭7* *G7*
C *F* *C* *F* *G*

Oh, my love is like a red, red, rose that's new - ly sprung in June; Oh, - my

F#m7-5 *Fm* *Em7* *E♭7* *Dm7* *G7* *C* *D♭7*
C *F* *C* *F* *Dm* *G7* *C*

love is like the mel - o - dy That's sweet - ly played in tune. As

C *C7* *F* *Fm* *Em7* *A7* *A♭7* *Dm7* *G7*
C *C* *F* *C* *G7* *C* *G*

fair art thou, my bon - nie lass, So deep in love am I, And

C *C7* *F* *Fm* *Em7* *E♭°* *Dm7* *G7sus4*
C *F* *C* *D7* *G7* *C*

I will love thee still, my dear, 'Til all the seas gang dry. 'Til

C *B♭7* *Am7* *E♭7* *Dm7* *A♭7* *G7*
C *Am* *G* *F* *C* *F* *C* *F* *G*

all the seas gang dry, my dear, 'Til all the seas gang dry, And

F *B♭7* *Am7* *E♭7* *Dm7* *G7+5* *C*
C *Am* *G* *F* *C* *F* *Dm* *G7* *C*

I will love thee still my dear, 'Til all the seas gang dry.

MY MAN

Yvain/Pollock

Verse

Em B7 Em F7 Em C7 B7 C7

It's cost me a lot, but there's one thing that I've got, It's my man. Cold and
not much for looks, and no he - ro out of books Is my man. Two or

B7 C7 B7 C7 F#m7-5 B7 1. Em Em/D C7 B7
B7 Em

wet, tired you bet, but all that I soon for-get With my man. He's
three girls has he, that he likes as well as me, But I

2. Em B7 Em D7 C#m7-5 C7 F#m7-5 B7 Em F7
B7 Em B7

love him! I don't know why I should, He is - n't good,
Em D7 C7 F#m7-5 F7 Bm7 Bb° Am7 D7
Bb° D7

Chorus

He is - n't true, He is - n't true, What can I do? Oh, my man I love him
Am7 Bm7+5 C7 Bm7 Bb° D7 C7 Bm7 Bb° Am7 D7 Db7

G D7

so, He'll nev - er know, All my life is just de - spair, but I don't care. When he takes me in his
C7 Bm7 Bb° Am7 D7 Bm7 Bb7 Am7 D7
D7 G G#° D7

arms the world is bright, all right. What's the diff-rence if I
F7 Em7 Eb° Dm7 G7 C Cm Bm7 Bb°
G G7 C A7

say I'll go a - way, When I know I'll come back on my knees some day? For what-ev - er my man
Am7/D F7 Em7 Bb7
G/D A7 D7-9 G

is, I am his for - ev - er more!

MY MELANCHOLY BABY

Burnett/Norton

E♭
Eb Fm⁷/Eb Eb[°] Eb/G *D⁷*
Eb^{maj7} Eb⁶ Eb⁷ D⁷ Db⁷ C⁷

Come to me, my mel - an - chol - y ba - by,

Fm *Fm^{maj7}* *Fm⁷* C⁷⁺⁵ *Fm* *Fm^{maj7}* *Fm⁷* *Fm⁶*

Fm Cud - dle up and don't be blue.

Bb⁷ *Fm⁷* *Bb⁷* *Am⁷⁻⁵* *Abm*
F⁷ Bb⁷

All your fears are fool - ish fan - cy, may - be;

Gm⁷ *D/F#* *Am⁷⁻⁵* *Abm* *Gm⁷* *Gb⁷* *Fm⁷* *E⁷*
Cm⁷ F⁷ Fm⁷ Bb⁷

You know dear that I'm in love with you.

E♭
Eb Fm⁷/Eb Eb[°] Eb/G *D⁷*
Eb^{maj7} Eb⁶ Eb⁷ D⁷ Db⁷ C⁷

Ev - 'ry cloud must have a sil - ver lin - ing;

Fm *Fm^{maj7}* *Fm⁷* C⁷⁺⁵ *Fm* *Fm^{maj7}* *Fm⁷* *Fm⁶*

Fm Wait un - til the sun shines through.

Ab *A[°]* *E♭/B♭* *A[°]/B♭* *E♭/B♭* *Db⁷* *Gm⁷* *C⁷*
C⁷

Smile my hon - ey dear, while I kiss a - way each tear, or

Fm⁷ *Gm⁷* *G#m⁷* *Am⁷⁻⁵* *Fm⁷* *Fm⁷/B♭* *Bb⁷⁻⁹* *E♭*

Fm⁷ else I shall be mel - an - chol - y too.

MY OLD KENTUCKY HOME

Stephen Foster

Verse *Gmaj⁷* *G⁷* *C* *Bm⁷ Fm⁶ Em⁷* *Eb⁷* *Am⁷ D⁷*
G *C* *G* *A⁷* *D⁷*

The sun shines bright in the old Ken-tuc-ky home, 'Tis sum-mer, the peo-ple are gay; The

G *G⁷* *C* *Bm⁷ Eb⁷* *G/D Em⁷ Am⁷ D⁷* *G*
G *C* *G* *G/D Am⁷ D⁷* *G*

corn-top's ripe and the mea-dow's in the bloom, While the birds make mus-ic all the day. The

Gmaj⁷ *G⁷* *C* *B⁷* *Em⁷* *Eb⁷* *Am⁷ D⁷*
G *C* *G* *A⁷* *D⁷*

young folks roll on the lit - tle cab-in floor, All mer-ry, all hap-py and bright; By'n'

G *G⁷* *C* *Bm⁷ Eb⁷* *G/D D⁷⁻⁹* *G*
G *C* *G* *G/D D⁷* *G*

by Hard Times comes a-knock-ing at the door, Then my old Ken-tuc-key home, good-night.

Chorus

Gmaj⁷ *Am⁷* *Bm⁷* *Am⁷ Gmaj⁷ G⁷⁺⁵* *C* *C^{#o}* *G/D*
G *C/G* *G* *C* *G*

Weep no more, my la - dy, Oh, weep no more to - day. We will

Gmaj⁷ *G⁷* *C* *Bm⁷ Bb^o* *Am⁷* *D⁷⁻⁹* *G*
G *C* *G* *G/D D⁷* *G*

sing one song for the old Ken-tuc-ky home, For the Old Ken-tuc-ky home far a - way.

Many people do not know that "My Old Kentucky Home" is an anti-slavery ballad. Inspired by Stowe's famous novel *Uncle Tom's Cabin*, the ballad deals with similar themes of loss and family separation. Frederick Douglass acknowledged the abolitionist roots of the song in his autobiography, saying it "awakens [in white Americans] sympathies for the slave, in which antislavery principles take root, grow, and flourish."

MY WILD IRISH ROSE

Chauncey Olcott

My wild Irish Rose, The sweet - est flower that grows. You may search eve - ry - where, but none can com - pare With my wild I - rish Rose. My wild I - rish Rose, The dear - est flower that grows. And some day for my sake, she may let me take The bloom from my wild I - rish Rose.

Chords: Bb, Ebm, Ab7, Bb, Bb7, Eb, E°, Bb/F, Bb, Cm7, F7+5, Bb, B°, Cm7, F7+5, Bb, Eb, Dm7, F7, Bb, Dm7, Db7, C7, Cm7, Gb7, F7, F7sus4, C7, F7, Ab7, Gm7, Fm7, E7, Bb, Ebm, Bb, Bb7, Eb, E°, Bb/F, F#°, G7, Bb, Cm7, F7+5, Bb, Dm7, F7, Bb, Eb, D7, Db7, C7, F7, Cm7-5/F, Bb.

NEARER, MY GOD, TO THEE

Lowell/Adams


Verse

F C⁷/F F B^b F C




Near - er, my God, to Thee, near - er to Thee.____

F C⁷/F F B^b F/C C⁷ F



E'en though it be a cross that____ rais - eth me,____


F Gm⁷ Am⁷ Gm⁷ F E⁷⁺⁵ Am⁷ A^{b7} Gm⁷ C⁷
F B^b F B^b F C⁷



Still all my song shall be, Near - er, my God, to Thee,

Refrain

F C⁷/F F B^b B^o F/C C⁷ F



Near - er, my God, to Thee, Near - er to Thee.____

NOBODY

Rogers/Williams

Verse

C Am⁷ Dm⁷ G⁷ G^{#o}

When life seems full of clouds and rain, And I am filled with naught but pain, who

Am⁷ Am⁷⁻⁵ Ab⁷ G⁷ C

soothes my thump - in', bump - in' brain? No - bod - y! When

C Am⁷ Dm⁷ G⁷ G^{#o}

win - ter comes with snow and sleet, And me with hun - ger and cold feet, Who

Am⁷ Am⁷⁻⁵ Ab⁷ G⁷ C

says "Here's two - bits, go and eat?" No - bod - y!

Chorus

G⁷ C C^{#o}

I _____ ain't nev - er done noth - in' to no - bod - y.

G⁷ C C^{#o}

I _____ ain't nev - er got noth - in' from no - bod - y, no time.

G⁷ C

And _____ un - til I get some - thin' from some - bod - y, some - time, I

Am⁷ D⁷ G⁷ C

don't _____ in - tend to do noth - in' for no - bod - y, _____ no time.

NOBODY KNOWS THE TROUBLE I'VE SEEN

Spiritual

Chorus

E_b *A_b* *A_bm* *E_b/B_b* *A_m⁷⁻⁵* *A_b* *A_bm* *C_m⁷* *F⁷*
 No - bod - y knows the trou - ble I've seen, No - bod - y knows but

F_m⁷ *B_b⁷* *E_b* *A_b* *A_bm* *E_b* *D_b⁷* *C⁷*
G⁷ *C_m*
 Je - sus. No - bod - y knows the trou - ble I've seen,

F_m⁷ *F_m⁷/B_b* *B_b⁷* 1. *E_m⁷* *E_b* 2. *E_m⁷* *E_b*
E_b/B_b *B_b⁷* *A_b* *E_b* **Fine** *A_b* *E_b* **Verse**

Glor - y Hal - le - lu - jah! lu - jah! Some -

E_b *G⁷* *A_b* *A_bm* *G_m⁷* *C_m⁷* *B⁷⁻⁵* *B_b⁷*
G_m *C_m* *E_b/B_b*
 times I'm up, some - times I'm down, Oh, yes, Lord; Some -

E_b *D_b⁷* *G_m⁷* *C_m⁷* *G_b⁷* *F⁷* *B_b⁷* *E_b* **DC al Fine**
G_m *C_m*
 times I'm al - most in the ground, — Oh, yes, Lord.

The spirituals in this anthology use lyrics from the earliest published versions available. These include the first published versions by Harry T. Burleigh and other music researchers who collected them from the oral traditions. For more information on spirituals and performance practice, see the works by Abromeit and Jones in the Further Reading section.

NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

Jimmie Cox

Verse

F A⁷ D⁷ *Ab⁷⁻⁵* Gm D⁷ Gm *D^{b7-5}*

I once lived the life of a mil-lion-aire. Spend-ing my mon-ey, I did-n't care.

B^b B^o F/C D⁷ G⁷ *Dm⁷ D^{b7}* *G⁷⁻⁵ C⁷*

Al-ways tak-ing my friends out for a good time. Buy-ing cham-pagne, gin and wine. But

F A⁷ D⁷ Gm D⁷ Gm *Ab⁷⁻⁵* *D^{b7-5} B⁷⁻⁵*

just as soon as my dough got low. I could-n't find a friend, no place I'd go. If I

B^b B^o F/C D⁷ G⁷ *Dm⁷ D^{b7}* *G⁷⁻⁵ C⁷*

ev-er get my hands on a dol-lar a-gain. I'm gon-na squeeze it and squeeze it till the ea-gle grins.

Chorus

F A⁷ D⁷ Gm D⁷ Gm

No - bod - y knows you When you're down and out.

B^b B^o F/C D⁷ G⁷ *Gm⁷ C⁷*

In your poc-ket not one pen-ny, And your friends, you have-n't an-y. As

F A⁷ D⁷ Gm D⁷ Gm

soon as you get on your feet a - gain, Ev - 'ry-bod-y is your long lost friend.

B^b B^o F/C D⁷ G⁷ *G⁷ G^{b7}* *C⁷ F*

It's might-y strange, with-out a doubt, But no-bod-y knows you when you're down and out.

O LITTLE TOWN OF BETHLEHEM

Redner/Brooks

G *F#* *G* *G#°* *Am7* *C7* *C#°* *G/D* *D7-9* *Gmaj7/D*
G *G°* *G* *Am* *G/D* *D7* *G*

O lit - tle town of Beth - le - hem, How still we see thee lie. A -

G *F7* *E7* *G#°* *Am7* *C7* *C#°* *G/D* *D7* *G* *B7-9*
G *G/F* *E7* *Am* *G/D* *D7* *G*

bove thy deep and dream-less sleep, The si - lent stars go by. Yet,

Em *G#°* *B7/A* *C#m7-5* *C7-5* *B7* *C* *F#7* *F#m7-5* *F7*
G *Am7* *A#°* *B* *B7* *Em* *B7/D#* *G/D* *Am/C* *B7*

in thy dark streets shin - eth The ev - er - last - ing light. The

G *G#°* *Am7* *C7* *C#°* *G/D* *C#°/D* *D7-9* *G*
G *G°* *G* *Am7* *C7* *C#°* *G/D* *A7* *D7* *G*

hopes and fears of all the years Are met with thee to - night.

1. For Christ is born of Mary,
And gathered all above.
While mortals sleep, the angels keep
Their watch of wondering love.
O morning stars together
Proclaim the holy birth,
And praises sing to God the King,
And Peace to men on earth.
2. How silently, how silently
The wondrous gift is given!
So God imparts to human hearts
The blessings of His heaven.
No ear may hear His coming,
But in this world of sin,
Where meek souls will receive him still,
The dear Christ enters in.
3. O holy Child of Bethlehem,
Descend to us, we pray.
Cast out our sin and enter in,
Be born to us today.
We hear the Christmas angels
The great glad tidings tell,
O come to us, abide with us
Our Lord Emmanuel.

'O SOLE MIO!

Capua & Mazzucchi / Capurro

Verse

G *Am⁷* *Bm⁷* *Em⁷* *A⁷* *Am* *Am⁷* *Am⁷/D*

Che bel - la co - sa 'na iur - na - ta'e so - le. N'a - ria se -

C⁷ *D⁷* *Bm⁷* *B^{b7}* *Am⁷* *D⁷*

re - na dop - po 'na tem - pe - sta! Pe' ll'a - ria

Am⁷ *Bm⁷* *Em⁷* *Am⁷* *Am⁷/D* *C^o*

G *Am*

fre - sca pa - re già' - na fe - sta Che bel - la

Bm⁷ *Em⁷* *E^{b7}* *D⁷* *G* *G* **Refrain**

G/D *D⁷* *G* *3*

co - sa 'na iur - na - ta'e so - le. Ma n'a - tu

Am⁷ *Bm⁷* *B^{b°}* *Am⁷* *D⁷* *D⁷*

G *D⁷*

so - le Cchiu' bel - lo ohi - ne'. 'O so - le

Am⁷ *D⁷*

G

mi - o sta 'nfron - te a te! 'O

Cm *Bm⁷* *G* *Em⁷*

so - - le, 'o so - le mi - o Sta 'nfron - te a

Am⁷ *D⁷*

G

te! Sta 'nfron - te a te!

O TANNENBAUM

(O CHRISTMAS TREE)

German Folk Song/Anon.

F *Gm⁷* *Am⁷* *B^b* *B^bm* *Em⁷⁻⁵* *A⁷⁺⁵* *Bm⁷⁻⁵* *E⁷⁺⁹* *F* *G^{b7}*
F *C* *F* *Gm⁷* *D* *Gm* *C* *C⁷* *F*

O Christ-mas Tree, O Christ-mas Tree, How stead-fast are your branch-es! Your

E^{b7} *A^{b7}* *Gm⁷* *D^{b7}* *Gm⁷* *D^{b7}* *G^{b7}* *Fm⁷* *E⁷* *E^{b7}* *F* *G^{b7}*
F *B^b* *F* *C* *C⁷* *Gm⁷* *D^{b7}* *G^{b7}* *Fm⁷* *E⁷* *E^{b7}* *F* *C⁷*

boughs are green in sum-mer's clime, And through the snows of win-ter-time. O

F *A^{b7}* *Gm⁷* *Am⁷* *B^b* *B^bm* *Am⁷* *D⁷⁺⁹* *D^{b7}* *E^{b7}* *D⁷⁺⁹* *G⁷⁻⁹* *F^o/C* *F*
F *C* *F* *Dm* *Gm⁷* *D* *Gm* *C* *C⁷* *F*

Christ-mas Tree, O Christ-mas Tree, How stead-fast are your branch-es!

OH PROMISE ME

de Koven/Scott

F *Bbm/F* *F* *Bb/F* *Bbm/F* *F* *F#o*
F *Bb* *F* *Bb/C* *C7* *F* *C7/F* *Bb* *Bbm* *F*

Oh prom-ise me that some-day you and I will take our love to-geth-er to some sky, Where

Gm7 *Am7-5* *Eb* *D7* *Gm* *Bm7-5* *E7* *Eb7* *D7* *Db7* *C7*
Gm7 *Bb* *A* *C7*

we can be a-lone and faith re-new, and find the hol-low where those flow-ers grew, Those

F *Dm7* *Gm7* *C7* *C#o* *Dm7* *G7+5* *Em7-5* *A7*
F *C7* *D* *Bb* *Dm* *G#o* *A7*

first sweet vi-o-lets of ear-ly spring, Which come in whisp-ers, thrill us both and sing of

Bb7 *A7* *Dm7* *Db7* *Eb7* *D7+9* *Db7* *C7* *Bb* *F*
Bb *A7* *Dm* *Db7-5* *F/C* *Bb/C* *F/C* *Bb/C* *C7* *F*

love un-speak-a-ble that is to be; Oh prom-ise me, oh prom-ise me! Oh

Bbm/F *F* *Bb/F* *Bbm/F* *F* *F#o*
F *Bb* *F* *Bb/C* *C7* *F* *C7/F* *Bb* *Bbm* *F*

prom-ise me, that you will take my hand, the most un-wor-thy in this lone-ly land, and

Gm7 *Am7-5* *Eb* *D7* *Gm* *Bm7-5* *E7* *Eb7* *D7* *Db7* *C7*
Gm7 *Bb* *A* *C7*

let me sit be-side you in your eyes, See-ing the vis-ion of our par-a-dise,

F *Dm7* *Gm7* *C7* *C#o* *Dm7* *G7+5* *Em7-5* *A7*
F *C7* *D* *Bb* *Dm* *G#o* *A7*

Hear-ing God's mes-sage while the or-gan rolls, its might-y mus-ic to our ver-y soul, no

Bb7 *A7* *Dm7* *Db7* *Eb7* *D7+9* *G7* *Gb7*
Bb *A7* *Dm* *Db7-5* *F/C* *Bb/C* *F/C* *G7/C* *C7* *F*

love less per-fect than a life with thee; Oh prom-ise me, oh prom-ise me!

OH, A-ROCK-A MY SOUL

(BOSOM OF ABRAHAM)

Spiritual

Chorus D

$D^{\#0}$ Em^7 A^7
A

A - Rock-a my soul_ in the bos-om of A - bra-ham, Rock-a my soul_ in the

Em^7 A^7 $C^{\#m^7-5}$ D G
 A^7 D

bos-om of A - bra-ham, Rock-a my soul_ in the bos-om of A - bra-ham,

Fine

$F^{\#m^7}$ G^6 A^7 G D **Verse** C D C D
 $F^{\#m}$ G A D

Oh, rock - a my soul. When I went down in the val-ley to pray,

Bm^7 $F^{\#m^7}$ Em^7 A^7 Em^7 A^7
 Bm $F^{\#m}$

Oh, rock - a my soul, My soul got hap-py, and it stayed all day,

Bb A^7 D **DS al Fine**
 A^7sus A^7 D

Oh, rock - a my soul.

The spirituals in this anthology use lyrics from the earliest published versions available. These include the first published versions by Harry T. Burleigh and other music researchers who collected them from the oral traditions. For more information on spirituals and performance practice, see the works by Abromeit and Jones in the Further Reading section.

OH, DEAR! WHAT CAN THE MATTER BE

English Nursery Rhyme

Chorus *B^o* *Am⁷* *Dm⁷* *G⁷* *Dm⁷* *G⁷* *Fm*

C

Oh, dear! What can the mat - ter be? Oh, dear! What can the mat - ter be?

Em⁷ *B⁷⁺⁵* *B^{b7}* *Am⁷* *Dm⁷* *G⁷* *C* **Verse**

C *C*

Oh, dear! What can the mat - ter be? John-ny's so long at the fair._____ He

C *B^o* *Am⁷* *Dm⁷* *G⁷*

pro-mised to buy me a trin - ket to please me, And then for a smile, Oh, He
bring me a bas - ket of pos - ies, A gar - land of lil - ies, a

Dm⁷ *G⁷* *Fm* *Em⁷* *B⁷⁺⁵* *B^{b7}* *Am⁷*

C

vowed he would tease me, He Pro-mised to bring me a bunch of red ro - ses to
gift of red ro - ses, A lit - tle straw hat to set off the blue rib - bons that

Dm⁷ *G⁷* *C*

G⁷ *C*

tie up my bon - nie brown hair._____

OH, DEM GOLDEN SLIPPERS!

James Bland

Verse

G B⁷ G^{#o} Am⁷ D⁷ C^{#o}

Oh, my gol-den slip-pers are laid a-way, 'Cause I don't 'spect to wear 'em 'til my wed-ding day, And my

C Cm Bm⁷ B^{b°} Am⁷ E^{b7} Am⁷ D⁷ G C⁷ G

D⁷ Am G/D D⁷ G

long tailed coat, that I love so well, I will wear up in the char-iot in the morn. And my

B⁷ G^{#o} Am⁷ D⁷ C^{#o}

G Em Am

long white robe, that I bought last June, I'm gon-na get changed 'cause it fits too soon, And the

C Cm Bm⁷ B^{b°} Am⁷ E^{b7} Am⁷ D⁷ G C⁷ G

D⁷ Am G/D D⁷ G

old grey horse that I used to drive, I will hitch him to the char-iot in the morn.

Chorus

G^{#o} Am⁷ B^{b°}

G Am

Oh, dem gold - en slip-pers, Oh, dem gold - en slip-pers,

C⁷ Bm⁷ B^{b°} Am⁷ D⁷

D⁷ G D⁷ G D⁷ G

Gold - en slip-pers I'm gon-na wear Be - cause they look so neat.

G^{#o} Am⁷ B^{b°}

G Am

Oh, dem gold - en slip-pers, Oh, dem gold - en slip-pers,

F^{#m7-5} F⁷ E⁷ A⁷ D⁷ C⁷ G

D⁷ G D⁷ G/D C/D G/D D⁷ G

Gold - en slip-pers I'm gon-na wear To walk the gold - en street.

A popular performer and composer in the mid-19th century, Bland was known as the “Black Stephen Foster” of his time. Musicologist William Hullfish has analyzed Bland’s work to identify hidden abolitionist meanings, pointing to subtleties that demonstrate Bland’s ability to write hit songs for the time without appealing to the basest stereotypes of the day. Believed to be a parody of the Fisk song Golden Slippers, Bland’s version is still the song for Philadelphia’s Mummer’s parade today and continues to be recorded as a bluegrass tune. Learn more about Bland in the Further Reading section.

OH, DIDN'T HE RAMBLE

W. C. Handy

G C7 G A7 D7
D7 D7
Bm7 Em7 A7 D7 G Cm G G

Ram - ble, ram - ble, He ram - bled all a - round,
in and out the town, Oh, did - n't he ram - ble, ram - ble, He
ram - bled 'til the but - cher cut him down. Oh, did - n't he down.

1. Old Beebe had three full-grown sons,
Buster, Bill, and Bee.
Buster was the black sheep of
The Beebe family.
They tried their best to break him
Of his rough and rowdy ways,
At last they had to get a Judge
To give him ninety days. (Refrain)
2. This black sheep was a terror, Oh!
And such a ram was he,
That ev'ry "copper" knew by heart
His rambling pedigree.
And when he took his ladder out
To go and paint the town,
They had to take their megaphones
To call the rambler down. (Refrain)
3. He rambled in a swell hotel,
His appetite was "stout,"
When he refused to pay his bill,
The landlord kicked him out.
He reached to strike him with a brick,
But when he went to stoop,
The landlord kicked him in the pants
And made him loop the loop. (Refrain)
4. He rambled in a gambling house
To gamble on the green,
But there they showed the ram a trick
That he had never seen.
He lost his roll and jewelry,
And nearly lost his life.
He lost the car that took him home,
And then he lost his wife. (Refrain)
5. He rambled through the tunnel once
On board a moving train,
Another train came rumbling in
And rammed him out again.
It rammed him just a block, and then,
They caught him on the fly.
And with a ton of dynamite
They rammed him to the sky. (Refrain)
6. He rambled to an Irish wake
On one St. Patrick's night.
They asked him what he'd like to drink,
They meant to treat him right.
But like the old Kilkenny cats,
Their backs began to arch
When he called for orange phosphate,
On the seventeenth of March. (Refrain)
7. He rambled to the races,
To make a gallery bet.
He backed a horse named Hydrant,
And Hydrant's running yet.
He would have had to
walk back home,
His friends all from him hid.
By luck he met old George Sedam,
It's a damn good thing he did.

OH, MY DARLING CLEMENTINE

American Folk Song/Percy Montrose

Verse

F Eb7 Dm7 Db7 C7

In a cav - ern, in a can - yon, Ex - ca - va - ting for a mine, Dwelt a

Gm7 Gm7/F Em7-5 Eb7 Dm7 Db7 Gb7-5 F

Chorus

min - er, for - ty - nin - er, And his daught - ter Clem - en - tine. Oh, my

Gm7/C Dm7/C Bbmaj7/C Gm7/C Bbmaj7/C Dm7/C C#o/D Eb° Em7 Gm/F F#o

dar - ling, oh, my dar - ling, Oh, my dar - ling Clem - en - tine: Thou art

Gm7 C#o Dm7 Ab7 Bbm Am7 Dm7 Db7+9 Gbmaj7 F

lost and gone for - ev - er, Dread - ful sor - ry, Clem - en - tine.

- | | |
|--|---|
| <p>2. Light she was and like a fairy,
And her shoes were number nine,
Herring boxes without topses,
Sandals were for Clementine.</p> <p>3. Drove she ducklings to the water,
Ev'ry morning just at nine.
Hit her foot against a splinter,
Fell into the foaming brine.</p> <p>4. Ruby lips above the water,
Blowing bubbles soft and fine.
Alas for me! I was no swimmer,
So I lost my Clementine.</p> | <p>5. In a churchyard near the canyon,
Where the myrtle doth entwine,
There grow roses and other posies,
Fertilized by Clementine.</p> <p>6. Then the miner, forty-niner,
Soon began to peak and pine.
Thought he "oughter jine" his daughter,
Now he's with his Clementine.</p> <p>7. In my dreams she still doth haunt me,
Robed in garments soaked in brine,
Though in life I used to bug her,
Now she's dead, I'll draw the line.</p> |
|--|---|

OH! HOW I HATE TO GET UP IN THE MORNING

Irving Berlin

G *F7* *Em7* *C#°/D* *C#m7-5* *Cm* *Bm7* *Bb°*
G *C* *G* *Em7* *A7*

Oh! how I hate to get up in the morn - ing,

Am7 *Eb°* *Am7* *D7* *Bm7* *Bb7* *Am7* *D7*
D *Eb7* *D7* *G* *D7* *G* *D7*

Oh! how I'd love to re - main in bed; _____ For the

Cm *Bm7-5* *Bb7* *Am7* *Eb°* *Am7* *Ab7*
G *G/F* *E7* *Am* *F/Eb* *D7*

hard - est blow of all, is to hear the bug - ler call; _____ You've

G *Am7* *G* *F* *Em7* *Am7* *D7sus4*
G

got to get up, You've got to get up, You've got to get up this morn - ing!

G *F7* *Em7* *C#°/D* *C#m7-5* *Cm* *Bm7* *Bb°*
G *C* *G* *Em7* *A7*

Some - day I'm go - ing to mur - der the bug - ler,

Am7 *Eb°* *Am7* *D7* *Em7* *Eb°* *Dm7* *G7*
D *Eb7* *D7* *G* *D7* *G* *D7* *G7*

Some - day they're go - ing to find him dead; _____ I'll

Bb7 *Am7* *F7* *Em7* *F#7* *Bm7* *Cm*
C *E7* *Am* *Cm* *G/D* *D7* *G* *Cm*


am - pu - tate his rev - eil - le, and step up - on it heav - i - ly, and


Em7 *Eb°* *Am7* *D7* *G*
G/B *G#°* *Am* *D7* *G*


spend _____ the rest of my life in bed.

OH! YOU BEAUTIFUL DOLL

Ayer/Brown


Ab *G⁷* *G^{b7}* *F⁷* *B^{b7}* *Fm⁷* *B^{b7}* *E⁷⁻⁵*

 Oh! You beau-ti - ful doll, _ you great big beau-ti - ful doll. _

E^{b7} *E^{b7}/D^b* *A^b/C* *B^o* *B^bm⁷* *B⁷* *B^bm⁷* *E^{b7-9}*

 Let _ me put my arms a - bout you, I _ could nev - er live with - out you.

Ab *G⁷* *G^{b7}* *F⁷* *B^{b7}* *Fm⁷* *B^{b7}* *E⁷* *E^{b7}* *G⁷*

 Oh! You beau-ti - ful doll, _ you great big beau-ti - ful doll. _ If you

Ab *E⁷*

 ev - er leave me how my heart will ache! I wan - na hug _ you but I'm scared you'd break.

Ab *Gm⁷* *G^{b7}* *F⁷* *B^{b7}* *E^{b7}* *Ab*
C⁷/G *Fm⁷* *A^o*

 Oh, oh, oh, oh, oh you beau - ti - ful doll.

OLD FOLKS AT HOME

(SWANEE RIVER)

Stephen Foster

Verse

Dmaj⁷ D⁶ Am⁷ D⁷ G G^{#o} D/A Bm⁷ F⁷ Bb⁷ Em⁷ A⁷
D G D A⁷

Way down up - on the Swan - ee Riv - er, Far, far a - way,

Dmaj⁷ D⁶ Am⁷ D⁷ G G^{#o} D/A Bm⁷ Bb⁷ A⁷ D
D G D Em A⁷ D

There's where my heart is turn - ing ev - er, There's where the old folks stay.

Dmaj⁷ D⁶ Am⁷ D⁷ G G^{#o} D/A Bm⁷ F⁷ Bb⁷ Em⁷ A⁷
D G D A⁷

All up and down the whole cre - a - tion, Sad - ly I roam,

Dmaj⁷ D⁶ Am⁷ D⁷ G G^{#o} D/A Bm⁷ Bb⁷ A⁷ D
D G D Em A⁷ D

Still long-ing for the old plan - ta - tion, And for the old folks at home.

Chorus

Em⁶ Bb⁷ Eb⁷ D Eb⁷ Ab⁷ Bm⁷ F⁷ Bb⁷ A⁷⁺⁵ F^{#m⁷⁻⁵} B⁷ Em⁷ A⁷
A⁷ D D⁷ G D A⁷

All the world is sad and drear - y, Ev - 'ry - where I roam;

Dmaj⁷ D⁶ Am⁷ D⁷ G G^{#o} D Bm⁷ Bb⁷ Eb D
D G D/A Em A⁷ D

Oh! broth - er, how my heart grows wear - y Far from the old folks at home.

One of Foster's biggest hits, the song was originally published under E.F. Christy's name and performed by Christy's Minstrels. Based on parlor songs of the time, W.E.B. DuBois classified it among the sorrow songs he wrote about and W.C. Handy cited it as a song that "touched the heart of Lincoln" and helped make emancipation a reality. However, the original lyrics are controversial today, and the State of Florida worked with the American Music Center at the University of Pittsburgh to create new lyrics to the state song.

THE OLD GRAY MARE

American Folk Song

D A7

The old gray mare, she ain't what she used to be, ain't what she used to be,

D D D/C# C7 Bm7

ain't what she used to be, The old gray mare, she ain't what she used to be,

Bb7 A7 D D G7 D
A7 D D D

Man - y long years a - go. Man - y long years a - go.

C7 B7+5 A7 E7 A7 D D/C#
A7 D D D

Man - y long years a - go. The old gray mare, she


C7 Bm7 Bb7 A7 D
A7 D D D

ain't what she used to be, Man - y long years a - go.

OLD MACDONALD HAD A FARM


American Nursery Rhyme

G *G⁷/B* *C⁷* *Bm⁷ B^{b7}* *A⁷* *D⁷* *Bm⁷ B^{b°} Am⁷ A^{b7}*
G *C* *G* *D⁷* *G*



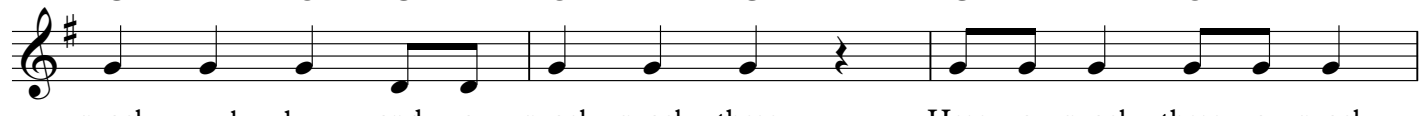
Ol Mac - Don - ald had a farm, E - I - E - I - O. And

G *G⁷/B* *C⁷* *Bm⁷ B^{b7}* *A⁷* *D⁷* *G*
G *C* *G* *G* *D⁷* *G*




on this farm he had a duck, E - I - E - I - O. With a

G *C⁷* *G⁷* *C⁷* *G* *Bm⁷⁺⁵* *B^{b°}*
G *C* *G* *C* *G* *G* *C*




quack - quack here and a quack - quack there, Here a quack, there a quack,

Am⁷ *A^{b7}* *G⁷/B* *C⁷* *Bm⁷ B^{b7}*
G *C* *G* *C* *G*



ev - 'ry - where a quack quack. Ol Mac - Don - ald had a farm,

A⁷ *D⁷* *G*
G/D *D⁷* *G*



E - I - E - I - O.

ON THE ALAMO

Jones/Kahn

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of eight staves of music. The lyrics are: "Where the moon swings low on the Al - a - mo, In a gar - den fair; where ros - es grow. In the ten - der light of the sum - mer night, I can see her wan - der to and fro. For she said 'I'll wait By the gar - den gate,' On the night I said, 'I love you so.' And in all my dreams, it seems, I go Where the moon swings low On the Al - a - mo."

Eb F7
 Where the moon swings low on the Al - a - mo, In a gar - den
 Fm7 Bb7 Ab7 Gm7 Gb7
 fair; where ros - es grow. In the ten - der
 Eb D7 Gm
 light of the sum - mer night, I can see her
 Bm7-5 E7 Am7-5 Ab7 Gm7 Gb7 Fm7 Bb7
 Cm7 F7 Fm7 Bb7
 wan - der to and fro. For she said "I'll
 Eb F7
 wait By the gar - den gate," On the night I
 Fm7 Bb7 Eb Dm7-5 G7-9
 said, "I love you so." And in all my
 Cm7 Am7-5 F#o
 dreams, it seems, I go Where the moon swings
 Gm7 C7 Fm7 Bb7
 F7 Bb7 Eb
 low On the Al - a - mo.

ON THE BANKS OF THE WABASH

Paul Dresser

Oh, the moon-light's fair to - night a - long the Wa - bash, From the

fields there comes the breath of new - mown hay, Through the

syc - a - mores the can - dle lights are gleam - ing, On the

banks of the Wa - bash far a - way.

Chords: Ab, C7, Db7/Fm, B7/Db, F7, Fm7/Bb7, Bb7, Bbm7/Eb, Eb°, Eb7, D7, Gm7-5/Ab, C7/C7, Db/Fm, D°/Db, E7, Ab/Eb, Fm7, Bb7, Eb7, Ab, Dbm, Ab

ON TOP OF OLD SMOKY

Appalachian Folk Song

Fmaj7 *Em7* *Dm7* *G7sus4*
F

On top of old Smo - ky, All cov - ered with
pleas - ure, And part - ing is

Cmaj7 *Bm7* *Am7* *C/G* *C#o*
C

snow, I And a lost my true
grief, And a false heart - ed

Dm7 *F#o* *G7sus4*
G7

lov - - er For court - in' too
lov - - er Is worse than a

Abmaj7 *Dbmaj7* *Cmaj7* *C7* *Cmaj7*
C C C

slow. Now, court - in's a
thief.

ONWARD CHRISTIAN SOLDIERS

Sullivan/Baring-Gould

Verse

F *Bm7-5 Bbm6 Am7+5 Ab° Gm7 C7* *Bb/C C7* *F*

On - ward Christ - ian sol - diers, march - ing as to war,

F *Bm7-5 C7sus C7* *Bb7 Am7 Ab° Dm7 G7 Am7* *C*

With the cross of Je - sus go - ing on be - fore!

Gm7 C7 C7/Bb Am Gm6 Fmaj7 A7/E Dm7 Db° Cm7 F7 Bb *C7 F Bb*

Christ, the roy - al Mas - ter, leads a - gainst the foe;

Bbmaj7 Am7 Gm7 Am7 Bbmaj7 Am7 Gm7 Am7 Bbmaj7 F#° Gm7 C7 *Bb F/A Gm7 F/A Bb F/A Gm7 F/A Bb F#° Gm Bm7-5 C7*

For - ward in - to bat - tle, — see his ban - ner go!

Refrain

Bm7-5 Bbm6 Am7 Ab° Gm7 Db7 C7 Fmaj7 Gm7 Am7 Gm7 *F Dm Gm7 C7 Gm7 C7 F*

On - ward Christ - ian sol - diers, — march - ing as to — war,

Fmaj7 Dm7 Gm7 G#° Am7+5 D7+9 Gm7 Bm7-5 C7 Db7 Bb/C F *F Gm7 F/A Bb Bm7-5 C7 F*

With the cross of Je - sus go - ing on be - fore!

OVER THERE

George M. Cohan

B♭ Cm7 Dm7 Cm7 B♭ Am7 Gm7 Am7

B♭

O - ver there, o - ver there, Send the

B♭ Cm7 Dm7 Cm7 B♭ D7/A Gm Am-5 B♭/A♭

word, send the word, o - ver there That the

Cm7 Eb/G G♭7+5 F7 B♭ F#° Gm Bbm

Yanks are com - ing, The Yanks are com - ing The

F/C F#° Gm C7 Cm7 F7

drums rum - tum - ming ev - 'ry - where. So pre -

B♭ Cm7 Dm7 Cm7 B♭ Am7 Gm7 Am7

pare, Say a prayer, Send the

B♭ Cm7 Dm7 Cm7 Dm7 D♭° Cm7 Cm7/F F7

word, send the word to be - ware. We'll be

B♭ D7+5 Gm7 G♭7 F7 Cm7 F7

o - - ver we're com - ing o - - ver, And we

B♭ B♭7 Eb G♭7 Cm7 F7 Cm F7 B♭

won't come back 'til it's o - ver o - ver there.

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

Powell/Asaf

G *Bm⁷* *Am⁷* *D⁷* *Cm* *Bm⁷* *F[#]m⁷* *B⁷⁻⁵* *D[#]o*
 Pack up your trou - bles in your old kit - bag, And
C *C[#]o* *G/D* *C* *Bm⁷* *Am⁷*
Em *C* *G* *D⁷*
 smile, smile, smile.

G *Bm⁷* *Am⁷* *D⁷* *Cm* *Bm⁷* *F[#]m⁷* *F⁷* *Em*
 While you've a lu - ci - fer to light your fag,
Em⁷ *B^b7* *A⁷* *Em⁷* *E^b7* *Am⁷* *D⁷*
A⁷ *D⁷*
 Smile, boys, that's the style.

G *F⁷* *Em⁷* *B^bo* *Am⁷* *D⁷* *G[#]o* *G⁷*
 What's the use of wor - ry - ing? It
Am⁷ *Am⁷/G* *F⁷* *B^b7* *Em⁷* *E^b7* *Am⁷* *A^b7*
C *D⁷* *G* *A⁷* *D⁷*
 nev - er was worth - while, so

G *G[#]o* *Am⁷* *G/D* *Cm* *Bm⁷⁻⁵* *F⁹* *E⁷⁺⁵* *C*
 Pack up your trou - bles in your old kit - bag, And
A⁷ *G/D* *D⁷* *G*
G/D *D⁷* *G*
 smile, smile, smile.

PAPER DOLL

Johnny Black

F Eb7 D7-9 G7

I'm goin' to buy a pa - per doll that I can call my own, a

C7 F F#° Gm7 C7 Bm7-5 Bb° Am7 Ab° F/A Fm/Ab

doll that oth - er fe - lows can - not steal, and then the flir - ty, flir - ty guys with their

C/G Bb7 A7 Ab7 G7 C7 Bb7 Am7 Ab7

flir - ty, flir - ty eyes will have to flirt with dol - lies who are real. When

Gm7 C7 F F#° Gm7 C7

I come home at night she will be wait - ing, she'll be the tru - est doll in all this

Em7-5 A7 Bb B° F/C D7

world. I'd rath - er have a pap - er doll to call my own, than have a

G7 Db7 C7 F

fic - kle mind - ed real live girl.

PARADE OF THE WOODEN SOLDIERS

Jessel/MacDonald

C *C#°* *Dm7* *G7* *C* *Eb°*

The toy shop door is locked up tight, and ev - 'ry - thing is
dolls are in their best ar - rayed, there's going to be a

Dm7 *G7* *C* *C#°* *Dm7* *F7* *Em7*
G7 *G* *Em*

qui - et for the night, When sud - den - ly the clock strikes twelve, the
won - der - ful pa - rade. Hark to the drum "Oh! here they come," cries

Eb7 *Ab7* *Dm7* *Db7* *Dm7* *Db7*
C6 *D7* *G7* *G7*

fun's be - gun. The one.
ev - 'ry -

C *G7+5* *C* *G7+5* *C* *Am7*

Hear them all cheer - ing, Now they are near - ing, There's the cap - tain
Day - light is creep - ing, Dol - lies are sleep - ing, In the toy shop

Dm7 *G7* *Dm7* *G7* *Dm7* *C#°*
Dm7 *G7*

stiff as starch, Bay - o - nets flash - ing, Mus - ic is crash - ing,
win - dow fast; Sol - diers so jol - ly, Think of each dol - ly,

Dm7 *G7* *C°* *C* *C* *G7+5*
Dm/C *C* *C*

As the Wood - en sol - diers march; Sa - bres a - clink - ing,
Dream - ing of the night that's past; When in the morn - ing,

(continued)

PARADE OF THE WOODEN SOLDIERS, p. 2

C *G7+5* 1. *C* *B7+5* *Em*
Em

sol - diers a - wink - ing, At each pret - ty lit - tle maid.
with - out a warn - ing,

Em *F* *Em* *Dm* *C#m7-5* *F#m7-5* *B7*
B7

Here they come! Here they come! Here they come! Here they come! Wood-en sol-diers on pa -

Bb7 *A7* *D7* *Db7* 2. *Bb7* *A7-9* *Dm7*
Em *G7* *C* *Dm*

rade. Toy - man pulls the win - dow shade,

F#m7-5 *B7* *Em7-5* *A7-9* *Dm7* *G7* *C*
F#° *C/G* *F* *G7* *C*

There's no sign the Wood bri - gade was e - ver out up - on pa - rade.

PEG O' MY HEART

Fisher/Bryan

B \flat C 7 Gm 7

Peg o' my heart, I love you, don't let us part,

C 7 Cm 7 F 7 Cm 7 F 7

I love you, I al - ways knew, it would be you,

B \flat E \flat^7 Dm 7 B \flat /D D \flat $^\circ$ Cm 7 F 7

since I heard your lilt - ing laugh - ter, it's your I - rish heart I'm af - ter,

B \flat C 7 Gm 7 C 7

Peg o' my heart, your glan - ces make my heart say, how's chan - ces?

Cm 7 F 7 Cm 7 F 7 B \flat ^{B 7 + 9}

Come be my own, come make your home in my heart.

A PERFECT DAY

Carrie Jacobs-Bond

F B \flat B \flat m⁶ F Gm⁷ Cm⁷ F⁷⁻⁹
 F F C⁷ F F⁷

When you come to the end of a perfect day, and you

B \flat B \flat F/C B \flat maj⁷ Am⁷ Gm⁷ F A⁷⁺⁹ B \flat B \flat m⁶
 B \flat F F \sharp ^o C⁷ F B \flat

sit a - lone with your thought. While the chimes ring out with a

F/C C \sharp ^o Dm Bm⁷⁻⁵ E \flat ⁷ Gm⁷ C⁷ F \sharp ^o
 C⁷ C \sharp ^o Dm D⁹ G⁷ C⁷

ca - rol gay for the joy that the day has brought. Do you

Gm⁷ C⁷⁻⁹ Emaj⁷ F⁶ D⁷⁺⁹ G⁹ A⁷ Dm⁷ A \flat ⁷⁻⁵
 C⁷ F \circ F D⁷ G⁷

think what the end of a perfect day can mean to a ti - red

D \flat ⁹ C⁹ F E⁷ Am⁷⁻⁵ D⁷⁺⁹ G⁷⁻⁵ C⁷ C \sharp ^o Dm
 C⁷ F B \flat

heart? When the sun goes down with a fla - ming ray, and the

Gm⁷ C⁷ C⁷⁻¹³ D \flat ⁷ F⁶
 G⁷ F

dear friends have to part.

PLAY A SIMPLE MELODY

Irving Berlin

F *E7+5* *Eb7* *D7*
 Tacet 1st x F

Mu - si - cal De - mon, set your hon - ey a - dream - in', won't you
 Won't you play a sim - ple

Gm7 *Db7* *C7* *Gm7* *D7+5*
C7 *C7*

play me some rag? Just change that class - ic - al rag
 mel - o - dy Like my

Gm7 *C7+5* *F* *F#o* *Gm7* *C7*
C7

To some sweet beau - ti - ful drag
 moth - er sang to me? If you will

F7 *E7+5* *Eb7* *D7* *Gm7* *Db7*
 F *C7*

play from a cop - y of a tune that is chop - py, you'll get all my ap - plause,
 One with good old fash - ioned har - mo -

(continued)

PLAY A SIMPLE MELODY, p. 2

*C*⁷ *Gm*⁷ *D*⁷⁺⁵ *G*⁷ *C*⁷
*C*⁷

And that is simply because I want to listen to
 ny. Play a simple mel - o -

1. *F* *F*^{#°} *C*⁷ | 2. *F* *F*⁷ *F*[°] *Bbm*⁶ *F*

dy. Rag. dy.

POLLY WOLLY DOODLE

Dan Emmett

Verse

F *Gm⁷* *Am⁷* *Bbmaj⁷* *Am⁷* *D⁷⁺⁹* *Gm⁷* *C⁷*

Oh, I went down South for to see my Sal, Sing Pol-ly wol-ly doo-dle all the day, My_

Bm⁷⁺⁵ *Bb^o* *Am⁷* *Ab^o* *Gm⁷* *D^{b7}* *C⁷* **Chorus** F

Sal, she is a spunk-y gal, Sing Pol-ly wol-ly doo-dle all the day. Fare thee

F/C *Gm⁷/C* *Am⁷/C* *Gm⁷/C* F *E^{b7}* *D⁷⁺⁹* *Gm⁷* *D^{b7}* *C⁷*

well, fare thee well, Fare thee well my fair - y fay, For I'm

Bm⁷⁺⁵ *Bbm⁷⁻⁵* *Am⁷* *Ab^o* *Gm⁷* *F^{#o}* *Gm⁷* *E⁷* F

goin' to Lou-si - an - a for to see my Su-sy-an-na, sing Pol-ly wol-ly doo-dle all the day.

2. Oh, my Sal she am a maiden fair,
Sing Polly wolly doodle all the day,
With laughing eyes and curly hair,
Sing Polly wolly doodle all the day,
(Chorus)
3. Oh, a grasshopper sittin' on a railroad track,
Sing Polly wolly doodle all the day,
A=pickin' his teeth wid a carpet tack,
Sing Polly wolly doodle all the day,
(Chorus)
4. Behind de barn, down on my knees,
Sing Polly wolly doodle all the day,
I thought I heard a chicken sneeze,
Sing Polly wolly doodle all the day,
(Chorus)
5. He sneezed so hard with the hoopin' cough,
Sing Polly wolly doodle all the day,
He sneezed his head and tail right off,
Sing Polly wolly doodle all the day,
(Chorus)

POMP AND CIRCUMSTANCE

Elgar/Benson

C/E
C

G⁷/D
G⁷/B

Am/C
C/E

G/B

Land of Hope and Glor - - y,
Wi - der still and wi - - der

F/A
F

C/G
C/G

A^{b7}
Am

Dm⁷
G

G⁷ *G^{#o}*

Moth - er of the Free,
shall - thy bounds be set,

Am⁷
C

A^{#o}
D/C

Bm⁷
G/B

B^{b7}
Em

How God, shall we ex - tol thee,
God, who made the might - - y,

1.

Am⁷
Am

E^{b7}
D⁷

D⁷

Dm⁷
G⁷

G⁷

who are born of thee?

2.

Dm⁷
F/A

G⁷
G⁷

B^{b7}
C

Em⁷⁻⁵
Cmaj⁷

A⁷
C⁷

make thee might - ier yet!

Dm⁷
F

D^{#o}
G⁷/F

Em⁷
C/E

E^{b7}
Am

God, who made thee might - - y,

Am⁷
D⁷

A^{b7}

Dm⁷
G⁷

G⁷

C
C

make thee might ier yet!

POOR BUTTERFLY

Hubbell/Golden

Bbm7 E7 Eb7
Eb7 Ab Db7 Ab
 Poor But-ter - fly! _____ 'neath the blos-soms wait - ing, _____ Poor But - ter -

C7+5 Db7 C7
F7 Gb7
 fly! _____ For she loved him so. The mo - ments

Bb7 Bb7 Eb7 Ab C7+5 Fm
 pass in - to hours. _____ The hours_ pass in - to years. _____ And as she

Bb7 Bbm7 E7 Eb7
Eb7 Ab Ab
 smiles through her tears, _____ She mur - murs low, "The moon and

Bbm7 E7 Eb7
Eb7 Ab Ab
 I _____ know that he'll be faith - ful, _____ I'm sure he'll

C7+5 Db7 C7
F7
 come _____ to me by and by. But if

Bbm7 Gb7 Ab Db7 Cm7 B°
Bbm7-5 Eb7sus Ab/Eb Ab°/E
 he won't come back, _____ Then I nev - er sigh or cry; _____ I just must

Bbm7 Eb7
Eb7-9 Ab
 die; _____ Poor But - ter - fly."

POP GOES THE WEASEL

English Nursery Rhyme

Verse

E♭ *Dm7-5* *D♭7* *Cm7* *A♭m7* *D♭7* *E♭* *Cm7*
B♭ *E♭*

All a-round the mul-ber-ry bush, the mon-key chased the weas-el. The

Am7-5 *D7* *Em7-5* *A7-5* *Fm7* *B♭7sus4* *E7* *E♭* **Chorus**
E♭ *B♭* *E♭* *A♭* *B♭7* *E♭*

mon-key thought 'twas all in good fun. Pop! goes the weas-el. A

Cm7 *F7* *B♭* *Gm7* *Cm7* *F7* *B♭* *Em7-5*
F7 *B♭* *F7* *B♭*

pen-ny for a spool of thread, A pen-ny for a nee-dle;

A♭m *Dm7-5* *Gm7* *G♭°* *Fm7* *B♭7sus4* *E7* *E♭*
A♭ *E♭7* *A♭* *E♭* *A♭* *B♭* *A♭* *B♭7* *E♭*

That's the way the mon-ey goes, Pop! goes the weas-el.

PRETTY BABY

Jackson & van Alstyne/Kahn

Bb *C7* *Fm7* *Bb7* *E7*
Bb7

Ev - 'ry - bod - y loves a ba - by, that's why I'm in love with you, Pret - ty

Eb *Gb°* *Bb7* *C7*

Ba - by, Pret - ty Ba - by, And I'll like to be your sis - ter, broth - er,

Fm7 *Bb7* *E7* *Eb* *B°*

dad, and moth - er too, Pret - ty Ba - by, Pret - ty Ba - by. Won't you

Bbm7 *Eb7* *Ab* *Db7* *C7*

come and let me rock you in my cra - dle of love, And we'll cud - dle all the

B7 *Bb7* *Bb7* *C7* *Fm7* *Bb7* *B°*
Fm7 *Bb7* *Gb°* *Bb7* *B°*

time. Oh! I want a lov - in' ba - by, and it might as well be you,

F7 *Bb7* *Eb*

Pret-ty Ba-by of mine.

A PRETTY GIRL IS LIKE A MELODY

Irving Berlin

C⁹ B⁷ B^{b7} A⁷ C^{#7} A⁷ Am⁷ D⁷
 A pret - ty girl is like a mel - o - dy that

C⁷⁻⁵ Bm⁷⁺⁵ E⁷⁻⁵ Eb⁹⁺⁵ Bm⁷ B^{b7} Am⁷ Ab⁷
 G Gm G

haunts you night and day.

Dm⁷ G⁷ Em⁷⁺⁵ Ebm⁷ Dm⁷ G⁷ Cm⁷ Gb⁹ F⁹ Bm⁷⁻⁵ E⁷⁻⁹
 G⁷ C Cm G E⁷⁺⁵

Just like the strain of a haunt - ing re - frain, She'll

A⁷ Em⁷ A⁷ D⁷ Am⁷ D⁷ D⁷ C⁹ B⁷ B^{b7}
 start up - on a mar - a - thon and run a - round your brain. You can't es -

A⁷ A⁷ C^{#7} A⁷ D⁷ Am⁷ D⁷
 cape she's in your mem - o - ry. By

Gmaj⁷ Db⁷⁻⁵ C⁷ B⁷⁺⁵ Bb⁹ A⁷ D⁷
 G G⁹ G⁷ C E⁷ A⁷ Am

morn - ing, night and noon. She will

C^{#m7-5} F^{#7+9} Cm⁷⁻⁵ F⁷⁺⁹ Bm⁷⁻⁵ E⁷⁺⁹
 Am F^{#7} B⁹ E⁷ Am

leave you and then come back a - gain. A

F⁹ E⁹⁺⁵ Eb⁹ D⁹
 Am⁷ F⁷ D⁷ G

pret - ty girl is just like a pret - ty tune.

PUT ON YOUR OLD GREY BONNET

Wenrich/Murphy

Bbmaj7 *Bb6* *Am7* *D7* *Ebmaj7* *Eb6* *Em7-5* *A7-9*
Bb *Eb*

Put on your old grey bon-net with the blue rib-bon on it, While I

Dm7 *D7+5* *Gm7* *Gb7* *F7*
Bb *C7* *F7*

hitch old Dob-bin to the shay, And through the

Am7 *Ab7* *Gm7* *Db7* *Cm7* *A7* *Ab* *Abm* *Gm7* *Cm7-5/Gb*
Bb *D7/A* *Gm* *Eb* *Eb* *Gm* *Cm7-5/Gb*

fields of clo-ver, We'll drive up to Do-ver on our

Bb/F *Gm7*
Bb/F *C7* *F7* *Bb*

Gold-en Wed-ding day.

PUT YOUR ARMS AROUND ME, HONEY

Von Tilzer/McCree

E[°] Fm⁷ C⁷
Bb⁷

Put your arms a-round me hon-ey, hold me tight, Hud-dle up and cud-dle up with

Fm⁷ Bb⁷ D⁷ Gm⁷ G[°] Fm⁷ Bb⁷ Eb E⁷ Eb E[°] Fm⁷ Bb⁷
Bb⁷ Eb

all your might, Oh, babe, Won't you roll those eyes, Eyes that I just i-dol-ize.

E[°] Fm⁷ C⁷
Bb⁷

When they look at me, my heart be - gins to float, Then it starts a-rock-in' like a

Fm⁷ Bb⁷ E⁷ Am⁷ D⁷ Gm⁷ Db⁷ Cm⁷ B⁷ Bb⁷
Bb⁷ Eb Cm Fm⁷ Bb⁷ Eb

mo-tor boat. Oh, oh, I nev-er knew an-y girl like you.

REUBEN AND RACHEL

Gooch/Birch

Verse

E♭ *Fm* *Gm* *Fm* *E♭* *Fm* *Gm* *Fm* *E♭* *Dm⁷⁻⁵*
Ab *E♭* *Ab* *E♭*

Reu - ben, Reu - ben, I've been think - ing, what a grand world this would be,
 Rach - el, Rach - el, I've been think - ing, what a weird world this would be,

Cm⁷ *Gm⁷* *Ab⁷* *Gm⁷* *Db⁷* *Cm⁷* *F⁷* *Ab* *B♭* *Cm* *Dm⁷⁻⁵*
Cm *Gm* *Ab* *E♭* *Cm* *F⁷* *Ab* *B♭* *E♭*

If the men were all trans - port - ed Far be - yond the North - ern Sea!
 If the girls were all trans - port - ed Far be - yond the North - ern Sea!

Chorus

E♭ *Fm* *Gm* *Fm* *E♭* *Fm* *Gm* *Fm* *E♭* *Dm⁷⁻⁵*
Ab *Ab* *E♭* *E♭* *Ab* *E♭*

Too - ral - loo - ral - loo, Too - ral - loo - ral, Too - ral - loo - ral - loo, Too - ral - lee. -

Cm⁷ *Gm⁷* *Ab⁷* *Gm⁷* *Db⁷* *Cm⁷* *F⁷* *Ab* *B♭* *Cm* *Dm⁷⁻⁵*
Cm *Gm* *Ab* *E♭* *Cm* *F⁷* *Ab* *B♭* *E♭*

If the girls were all trans - port - ed Far be - yond the North - ern Sea!

ROCK-A-BYE BABY

Canning or Blake/English Nursery Rhyme

Rock - a - bye ba - by, on the tree top,

When the wind blows, the cra - dle will rock,

When the bough breaks, the cra - dle wil fall, And

down will come ba - by, cra - dle and all.

Chords: B \flat , B \flat $^{\circ}$, B \flat , F 7 sus 4 , F 7 , C m^7 , F 7 , F $^7-9$, B \flat $^{\circ}$, E \flat , B \flat , B \flat , B \flat , B \flat , B \flat , B \flat , A \flat^7 , G 7 , A \sharp° , Am $^{7-5}$, E $^{\circ}$, B m^{7-5} , E 7 , Am $^{7-5}$, A \flat^7 , D \flat^7 , G \flat^7 , C m^7 , B 7 , B \flat , B \flat /F, E \flat , B \flat /F, F 7 , E \flat , F 7 , B \flat

ROSE OF WASHINGTON SQUARE

Hanley/MacDonald

Bb *Db°* *Cm7* *F7* *Db°*

Rose of Wash - ing - ton Square, I'm with - er - ing

Cm7 *F7* *Bb* *B7-5* *Em7-5* *Eb7*

there, in base - ment air. I'm fad - ing.

Am7-5 *D7* *Gm* *Gm+5* *Gm6* *Gm7*

D7 *Gm*

Pose, in plain or fan - cy clothes; they say my

C7 *Cm7* *Db°* *Cm7* *F7*

F7

Ro-man nose, it seems to please ar - tis - tic peo - ple.

Bb *Db°* *Cm7* *F7* *Db°*

Beaux, I've plen - ty of those with sec - ond hand

Cm7 *F7* *Bb7* *Am7-5* *D7-9* *Gm*

F7 *F#°* *Gm*

clothes and nice long hair. I've got those

C7 *Bb* *Ebm* *Eb7* *Dm7* *Db7*

G7

Broad-way vam-pires lashed to a mast. I've got no fu-ture, but oh, what a past. I'm

C7 *Cm7/F* *F7* *Bb*

F7

Rose of Wash - ing - ton Square.

ROSE ROOM

Hickman/Williams

Bb7 *Bbm7 Eb7* *Eb7* *Ab° Ab* *Ab*

In sun - ny Rose - land, where sum - mer breez - es are play - ing,

Ebm7 Ab7 *Ab7* *Db° Db* *Db*

Where _____ the hon - ey bees are a - May - ing,

Gb7 *Ab* *G7 Gb7* *F7*

There _____ all the ros - es are sway - ing,

Bb7 *Fm7 Eb7* *E7* *Eb7*

Danc - ing _____ while the mea - dow brook flows. The moon, when

Bb7 *Bbm7 Eb7* *Ab° Ab* *Ab*

shin - ing, Is more than ev - er de - sign - ing,

Ebm7 Ab7 *Ab7* *Db° Db* *Db*

For _____ 'tis ev - er then I am pin - ing,

Gb7 *Ab* *G7 Gb7* *F7*

Pin - ing _____ to be sweet - ly re - clin - ing Some - where in

Bb7 *Bbm7 Eb7* *Eb7* *Ab*

Rose - land, Be - side a beau - ti - ful Rose.

ROSES OF PICARDY

Wood/Weatherly

Cm⁷ *F⁷* *E^{b7}* *B^b/D* *D^{b°}* *Cm⁷* *F⁷⁺⁵* *B^b* *A^{b7}*
F⁷ *Cm⁷* *F⁷* *F⁷⁺⁵* *B^b* *A^{b7}*

Ros - es are shin - ing in Pic - ar - dy, In the hush of the sil - ver dew.

Dm⁷⁻⁵ *G⁷* *Cm* *Gm⁷* *C⁷* *Cm⁷* *F⁷*
G⁷ *Cm* *C⁹* *Cm⁷* *F⁷*

Ros - es are flower-ing in Pic - ar - dy, But there's nev - er a rose like you! And the

Cm⁷ *F⁷* *E^{b7}* *B^b/D* *D^{b°}* *Cm⁷* *F⁷⁺⁵* *Am⁷⁻⁵* *D⁷⁻⁹*
F⁷ *Cm⁷* *F⁷* *F⁷⁺⁵* *B^b* *D⁷*

ros - es will die with the sum-mer-time, And our roads may be far__ a - part, But there's

G⁷ *C⁷* *Cm⁷* *F⁷* *B^b*

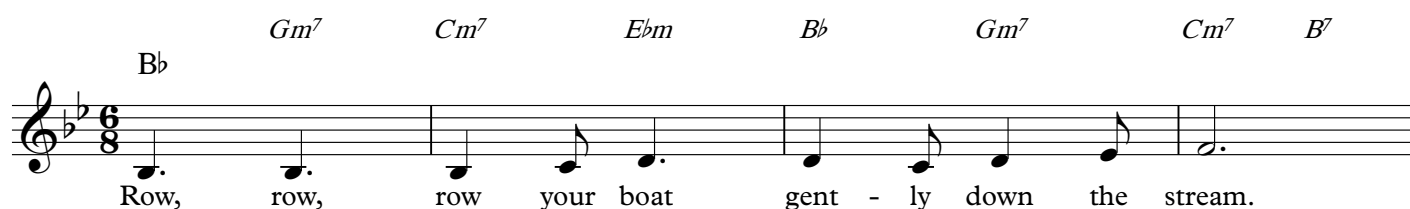
one rose that dies not in Pic - ar - dy! 'Tis the rose that I keep in my heart!

ROW, ROW, ROW YOUR BOAT

(4-part round)

Eliphalet Oram Lyte

Bb *Gm7* *Cm7* *Ebm* *Bb* *Gm7* *Cm7* *B7*



Row, row, row your boat gently down the stream.

Em7-5 *A7+5* *Ab7* *Gm7* *Cm7* *F7* *Bb*



Mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly; life is but a dream.

RUNNIN' WILD

Gibbs/Grey & Wood

B♭ B♭ *B⁷ F⁷* *B♭ B♭* *B⁷ B⁷* *B♭ B♭* *B⁷ F⁷* *B♭⁷ B♭⁷* *E⁷*
 Run-in' wild, _____ lost con - trol, _____ Run-nin' wild,

E♭⁷ E♭ *E⁷ B♭⁷* *E♭⁷ E♭* *B♭ B♭* *B⁷ F⁷* *B♭ B♭* *B^o*
 _____ might - y bold. _____ Feel - in' gay, -

Cm⁷ Cm⁷ *G♭⁷ F⁷* *F⁷ Cm⁷* *Am⁷⁻⁵ D⁷* *D⁷* *Gm Gm* *Gm^{maj7} Cm⁷* *Gm⁷ Gm* *D♭^o Gm⁷*
 _____ reck - less too, _____ Care-free mind,

F/C *C⁷⁻⁹* *G/B C⁷* *B♭m Am⁷* *Ab⁷* *Gm⁷ Cm⁷* *G♭⁷⁻⁵ F⁷* *F⁷ B⁷⁻⁵*
 _____ all the time, _____ nev - er blue. _____ Al - ways goin',

B♭ B♭ *B⁷ F⁷* *B♭ B♭* *B⁷ B♭* *B⁷ B♭* *B⁷ F⁷* *B♭⁷ B♭⁷* *E⁷*
 _____ don't know where, _____ Al - ways showin'


E♭⁷ E♭ *E⁷ B♭⁷* *E♭⁷ E♭* *Am⁷⁻⁵ D* *D⁷ G* *Dm⁷⁻⁵/G G#^o D* *G⁷*
 _____ I don't care, _____ Don't love no -

Cm⁷ C⁹ *G♭⁷ C⁹* *F⁷ F⁷* *E♭m* *Dm⁷ B♭* *Ab⁷ F⁷* *G⁷ B♭* *B^o*
 bod - y, _____ It's not worth - while, _____ All a - lone,

Cm⁷ Cm⁷ *F⁷ F⁷* *G♭⁷ G♭⁷* *F⁷ F⁷* *B♭ B♭*
 _____ run - nin' wild.

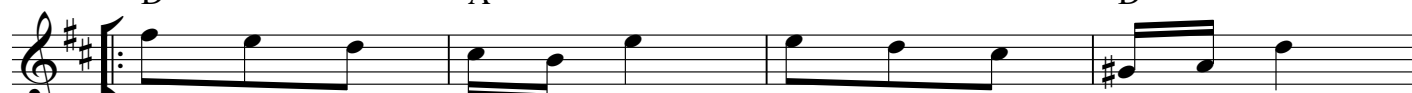
SANTA LUCIA


Longo/Cottrau


D *F°* *Em7* *A7* *Em7* *A7* *D*
D

 Sul mar - e luc - cic - a l'as - tro d'ar - gen - to.

F#m7-5 *B7* *Em7* *A7* *D°* *D*
B7 *Em* *A7* *D°* *D*

 Pla - cid - aè l'on - da, pros - per - oil ven - to

F° *Em7* *A7* *Bb7* *Em7* *A7* *D* *C7*
D *A9* *D*

 Ven - i - teall' - a - gi - le bar - chet - ta mi - a;

Bm7 *Em7* *1.*
D *A7* *Bb7* *A7* *D°* *D*

 San - ta - Lu - ci - a! San - ta Lu - ci - a.

2.
Bb7 *A7* *D°* *D*

 San - ta Lu - ci - a.

SAY IT WITH MUSIC

Irving Berlin

E^o *Fm⁷* *B^{b7}*
E^b *B^{b7}*

Say it with mu - - sic,

Fm⁷ *B^{b7}* *E^b*
A^b *E^b*

Beau - - ti - ful mu - - sic;

A⁷
A^{bm} *B^{9/A}* *E^b*

Some - how they'd rath - er be kissed

Gm⁷ *Am⁷⁻⁵* *B^o* *Cm⁷* *F⁷* *E⁷*
A^b *E^b* *B^o* *Cm* *F⁷* *E⁷*

To the strains of Cho - pin or Liszt.

E^o *Fm⁷* *B^{b7}*
E^b *B^{b7}*

mel - - o - dy mel - - low

Fm⁷ *B^{b7}* *A^{b7}* *G⁷*
A^b *E^b* *G⁷*

played on a cel - - lo,

Gm⁷⁻⁵ *C⁷⁻⁹* *Fm* *Fm/E^b* *D^{b7}* *C⁷* *E^o*
C⁷ *Fm* *A^b* *C/G*

Helps Mis - ter Cu - pid a - long, So

Fm⁷ *Fm^{7-5/B^b}* *Fm⁷* *B^{b7-9}* *E^b*
Fm⁷ *Fm⁷⁻⁵* *B^{b7}*

say it with a beau - ti - ful song.

SCARBOROUGH FAIR

English Ballad

Dm *Bb* *Am7* *Dm*
C Dm

Are you going to Scar - bor - ough Fair?

Fmaj7 *Em7+5* *Am7* *Em7* *Am7* *Dm7*
F Dm F G Dm

Par - sley, sage, rose - mar - y and thyme. _____ Re -

Bbmaj7 *Am7* *Bbmaj7* *Am7* *Gm7* *Fmaj7* *Em7* *Dm7*
Dm F F Em Dm C

mem - ber me to one who lives there,

Bbmaj7 *Am7* *Dm7* *Cmaj7* *Bbmaj7* *Am7* *Dm*
Dm C Dm C Dm C Dm

she once was a true love of mine. _____

SCHOOL DAYS

Cobb & Edwards

A7+5

Bb

School days, school days,

Dm7 *Db°* *Cm7* *F7*
Bb/D *Bbm/Db* *Cm11* *F7*

dear old gold - en rule days,

Cm7 *F7* *B°* *Cm7* *B7*
F7

Read - in' and 'rit - in' and 'rith - me - tic,

Bb *B°* *Cm7* *F7+5*

Taught to the tune of a hick - 'ry stick,

Am7 *Ab7* *G7+5* *C9*
Bb *G7* *C7*

You were my queen in cal - i - co,

Cm7 *E7* *Am7* *Dm7*
F7 *Bb*

I was your bash - ful, bare - foot beau, And you

Eb *E°* *Bb/F* *F#°* *Gm7*
D/F# *Gm*

wrote on my slate, I love you Joe, When

C7 *Cm7* *F7-9* *Bb*
F7

we were a coup - le of kids.

(THE ORIGINAL) SECOND LINE (JOE AVERY'S BLUES)

New Orleans March

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of seven staves of music. The first staff begins with a Bb chord and contains a melodic line with eighth and quarter notes. The second staff continues the melody with Eb7 and Bb chords. The third staff features a first ending (1.) and a second ending (2.) labeled 'Send-off', with an F7 chord and a Bb chord. The fourth staff shows a Bb chord and a simple harmonic accompaniment of quarter notes. The fifth and sixth staves are rhythmic accompaniment consisting of eighth notes, with Eb7 and Bb chords. The seventh staff continues the rhythmic accompaniment with F7 and Bb chords.

SHALL WE GATHER AT THE RIVER?

Robert Lowry

Verse

D *D/C#* *F#m7* *B7* *Em7* *Em7/D* *C#m7-5* *Cm6* *C°* *Bm7* *Bb7* *Em7* *Eb7*
A7

Shall we gath - er at the riv - er, where bright an - gel feet have trod,_____

G#m7-5 *G* *Gm* *F#m7* *C7* *B7sus4* *B7* *Bm7* *Bb°* *Am7* *Ab7*
D A7 D

With its crys - tal tide for - ev - er flow - ing by the throne of God?

Refrain

G#° *D/A* *B7* *Em7* *Em7/A* *A#°* *Bm7* *Bb°* *Am7* *D7*
G D A7 D

Yes, we'll gath - er at the riv - er, the beau - ti - ful, the beau - ti - ful riv - er;

G *G#°* *D/A* *C7* *Bm7* *Bb7* *Em7* *A7* *D*
G D A7 D

Gath - er with the saints at the riv - er that flows by the throne of God.

SHE IS MA DAISY

Lauder/Lauder & Harper

F#7 F7 E7 Eb7 D G#o Am7 E7
D

 She is ma Dai - sy! ma bon - nie Dai - sy

Eb7 D7 Gm B7 Em7 A7 Em7 A7 Gm
D A7

 She's as sweet as su - gar can - dy, And she's

F#m7 F° Em7 Em7/A F#7 F7 E7
D D

 ver - y fond of Sand - y, And I'm wea - ry

Eb7 D G#o Am7 E7 Eb7 D7 Gm A7
D A7

 for ma dear - ie. I would

G#m7-5 G7 F#m7-5 B7 Bb7 A7 D
D D° D E7 A7 D

 rath - er lose ma whip than lose ma Dai - sy!

SHE'LL BE COMIN' ROUND THE MOUNTAIN

Spiritual

G/B *B^b°* *Am⁷* *D⁷* *Gmaj⁷* *Am⁷* *Bm⁷* *Cmaj⁷*
G

She'll be com - in' 'round the moun-tain when she comes. She'll be

C[#]m⁷⁻⁵ *Cm* *Bm⁷* *B^bm* *Am⁷* *E^b7* *D⁷* *D[#]°*
G *D⁷*

com - in' 'round the moun - tain when she comes. She'll be

Em⁷ *E^b°* *Dm⁷* *D^b7* *Cmaj⁷* *B^b7* *Am⁷* *A[#]°*
G *G⁷* *C* *C[#]°*

com - in' 'round the moun-tain, she'll be com - in' 'round the moun-tain, she'll be

Bm⁷ *B^b7* *Am⁷* *D⁷* *G*
G/D *Am⁷* *D⁷* *G*

com - in' 'round the moun - tain when she comes.

2. She'll be driving six white horses when she comes,
 She'll be driving six white horses when she comes.
 She'll be driving six white horses,
 She'll be driving six white horses,
 She'll be driving six white horses when she comes.
3. Oh, we'll all go out to meet her when she comes.
 Oh, we'll all go out to meet her when she comes,
 Oh, we'll all go out to meet her,
 Oh, we'll all go out to meet her,
 Oh, we'll all go out to meet her when she comes.
4. We'll be singin' "Hallelujah" when she comes.
 We'll be singin' "Hallelujah" when she comes,
 We'll be singin' "Hallelujah,"
 We'll be singin' "Hallelujah,"
 We'll be singin' "Hallelujah" when she comes.

The spirituals in this anthology use lyrics from the earliest published versions available. These include the first published versions by Harry T. Burleigh and other music researchers who collected them from the oral traditions. For more information on spirituals and performance practice, see the works by Abromeit and Jones in the Further Reading section.

SHENANDOAH

American Folk Song

F *Gm7 Am7 Bb F7* *F/C Bb* *C#o F* *Dm* *Gm7 Am7 Bb* *F/C Bb* *Am7*
 Oh, Shen-an - doah, - I long to hear you, Far a - way, you rol-ling riv - er! Oh,

Gm7 Dm *C7* *Am* *F Gm* *Dm Gm7-5* *F/C F* *F9* *Bb Bbm*
 Shen-an - doah, - I long to see you, A - way, I'm bound a - way, A-cross the

G9 Dm *C* *Bbm/F F*
 wide Mis - sour - i.

SHIM-ME-SHA-WABBLE

Spencer Williams

E^o
 Eb Cm⁷ F⁷ Bb⁷ Eb *E^o* Cm⁷ F⁷ Bb⁷
 Two-step _____ ain't no two-step. New step, _____ it's a new step.

Eb *D^{b7}* Cm⁷ Gm⁷ C⁷ Bm⁷⁻⁵ Bb⁷ Am⁷⁻⁵ Ab⁷ Gm G^{b^o} Bb⁷
 Eb Cm⁷ Gm D⁷ Gm D⁷/F[#] Bb⁷
 You laugh _____ un-til your sides will ache, When they all be - gin to shake.

Eb *E^o* Cm⁷ F⁷ Bb⁷ Eb *E^o* Cm⁷ F⁷ Bb⁷
 Hob-ble _____ ain't no Hob-ble. Wab-ble, _____ it's some Wab-ble,

Eb *D^{b7}* Eb/D^b C⁷ Abm⁶/Cb Eb/B^b G^{b7} F⁷ Bb⁷ Eb
 Boun-cing 'round like a big rub-ber ball, It's the Shim-Me-She-Wab-ble, that's all.

SHINE ON, HARVEST MOON

Bayes-Norworth/Norworth

E7 *A7* *Em7 Eb7*

Oh, shine on, shine on har - vest moon_____ up in the sky.

D7 *Am7* *D7* *G* *Am7* *A#o* *A#o* *G/B* *C* *G/B* *F7* *G/B*

I ain't had no lov- in' since A- pril, Jan- u - ar - y, June or Ju - ly.____

E7 *A7* *Em7 Eb7*

Snow time ain't no time to stay_____ out-doors and spoon, So,

D7 *Am7* *D7* *G* *C7* *G* *G* *C* *G*

shine on, shine on har - vest moon, For me and my gal.

SHOO FLY, DON'T BOTHER ME

T. Brigham Bishop

F *A⁷⁺⁵* *Dm⁷* *D^{b7}* *Gm⁷* *C⁷* *Gm⁷* *G^b*
C⁷ *F*

Shoo, fly, don't both - er me, Shoo, fly, don't both - er me,

F *E^{b7}* *D⁷* *D^{b7}* *Gm⁷* *C⁷* *F*
F

Shoo, fly, don't both - er me, For I be - long to some - bod - y. I

F *F^{#o}* *Gm⁷* *C⁷*
C⁷

feel, I feel, I feel like a morn - ing star, I

Am⁷ *A^{b o}* *Gm⁷* *C⁷* *F*
C⁷ *F*

feel, I feel, I feel like a morn - ing star. Oh,

F *A⁷⁺⁵* *Dm⁷* *D^{b7}* *Gm⁷* *C⁷* *Gm⁷* *G^b*
C⁷ *F*

Shoo, fly, don't both - er me, Shoo, fly, don't both - er me,

F *E^{b7}* *D⁷* *D^{b7}* *Gm⁷* *C⁷* *F*
F

Shoo, fly, don't both - er me, For I be - long to some - bod - y.

THE SIDEWALKS OF NEW YORK

Lawlor & Blake

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "East side, West side, all a - round the town, The tots sang 'Ring - a - 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." The score includes various chords such as G, D7, G7, C#0, Dm7, G, C, G/D, E7, A7, Eb7, and D7. The melody consists of quarter and eighth notes, with some phrases spanning across bar lines.

G D7 *D^{b7}* G G⁷
 East side, West side,
 C^{#0} *Dm⁷* G G⁷
 all a - round the town, The
 C *G/D* G E⁷
 tots sang "Ring - a - ros - ie," "Lon - don
 A⁷ *E^{b7}* D⁷
 Bridge is fall - ing down."
 G D7 *Dm⁷* G G⁷ G⁷
 Boys and girls to - geth - er,
 C^{#0} *G/D* G G⁷
 Me and Ma - mie O' Rourke,
 C *G/D* G E⁷ E⁷
 Tripped the light fan - tas - tic on the
 A⁷ D⁷ G
 side - walks of New York.

SILENT NIGHT

Gruber/Mohr & Young

C *D^{b7-5}* C *B⁷⁺⁵* *B^{b7-5}*

Si - lent night! Ho - ly night!

Am⁷ *Ab⁷* *G^{7sus4}* *E⁷⁺⁹*
G⁷ C

All is calm, all is bright.

F *F^{#o}* *C/G* *Cmaj⁷* *Bm⁷* *Am⁷*
 C

Round yon Virgin Mother and Child,

F *F^{#o}* *C/G* *A⁷⁻⁹*
 C

Hol - y In - fant, so ten - der and mild.

Dm⁷ *Bm⁷⁻⁵* *E⁷⁻⁹* *E^{b7}* *D⁷*
G⁷ *G^{#o}* *Am⁷* *D⁷*

Sleep in heav - en - ly peace,

C/G *Dm⁷* *Ab⁷* *D^b* C
G⁷ C

Sleep - in heav - en - ly peace.

SILVER THREADS AMONG THE GOLD

Danks/ Rexford

Verse

G7 Cm7 F7 Bb B° Cm7 F7 Bb B° Cm7 F7
Bb F7 Bb F7 Bb

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

G7 Cm7 F7 Bb B° Cm7 F7 Bb
Bb F7 Bb F7 Bb

Shine up - on my brow to - day; _____ Life is fad-ing fast a - way;

F7 Cm7 F7 Bb Ab7 G7 Gm7 C7 Cm7 F7
F7 Bb F7 C7 F7

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

G7 Cm7 F7 Bb B° Cm7 F7 Bb
Bb F7 Bb F7 Bb

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

Chorus

F7 Cm7 F7 Bb Ab7 G7 Gm7 C7 Cm7 F7
F7 Bb F7 C7 F7

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

G7 Cm7 F7 Bb B° Cm7 F7 Bb
Bb F7 Bb F7 Bb

Shine up - on my brow to - day; _____ Life is fad-ing fast a - way.

SIMPLE GIFTS

Joseph Brackett

B⁷ B^b B^bm Am⁷ E^b7 Fmaj⁷ B⁷ B^b B^bm Am⁷ A^bm
F C

'Tis the gift to be sim-ple, 'Tis the gift to be free, 'Tis the gift to come down

Gm⁷ D^b7 C⁷sus⁴ G^b7 F B⁷ B^b B^bm Am⁷ E^b9 D⁷⁻⁹
F

where we ought to be, and When we find our-selves in the place just right, It will

Gm⁷ C⁹ C⁷⁻⁹ F B^b7 F B⁷ B^b E^b7
C F F

be in the val - ley of love and de-light. When true sim - plic - i - ty is gained, to

Am⁷ D⁷ D^b7 C⁷sus⁴ G^b7 F B⁷ B^b B^bm
B^b C F

bow and to bend we___ shan't be a-shamed. To turn and to turn___ will___

Am⁷ E^b7 Dm⁷ D^b7 Gm⁷ C⁷⁻⁹ B^b7 B^o F
C B^b F

be our de - light, till by turn - ing, turn - ing, we come 'round right.

SINGIN' THE BLUES

'TIL MY DADDY COMES HOME

Robinson & Conrad/Lewis & Young

Fm7 Gm7 Gb°

Fm7 Bb7 Eb

Oh, I'm just sing-in' the blues _____ 'til my dad-dy comes home; _____ the mean-est

Fm7 Bb7 Eb Abm Eb

feel-in' pur-sues _____ since he left me a-lone. _____ For ev-ry

G7 Dm7 Ab7 G7 C7

blue strain puts new pain right in-to my heart, _____ and I just

F7 Cm7 B7-5 Bb7 Ab7 Gm7 Gb°

sigh at the cry-in' part. _____ It

Fm7 Bb7 Eb Ab7 Eb

sure gets your nerves _____ when you hear your-self moan. _____ If I got

Gm7-5 C7 Gm7-5 C7 Fm C7 Fm

all I de-serve, _____ I would-n't be _____ here all a-lone; I would-n't

Ab A° Eb/Bb Gm7-5 C7-9

watch all night, and sit by the win-dow with a can-dle-light;

F7 Fm7 Bb7 Eb

sing-in' the blues _____ 'til my dad-dy comes home. _____

SLEEP

Burnett/Geibel

C C#^o Dm⁷ G⁷ G⁷
 Sleep, Sleep, Sleep, How we
 Dm⁷ D^{b7} F#m⁷⁻⁵ F⁷
 G⁷ G⁺ C
 love to sleep. At the
 Em⁷ G#^o
 C Eb⁷⁻⁵ G/D
 close of day, When the
 Am⁷ D⁷ Dm⁷ G⁷
 D⁷ G⁷ G⁷
 joys of the day fade a - way, and the
 C C#^o Dm⁷ G⁷ G⁷
 mem - - ries sweet Of the
 Dm⁷ D^{b7} B⁷
 G⁷ G⁺ C
 day re - - peat, In our
 Em⁷⁻⁵ A⁷ Dm Fm
 C C#^o
 dreams they creep, While we
 C/G G⁷ C
 sleep, sleep, sleep.

SLEEPING BEAUTY WALTZ

Pyotr Tchaikowsky

The musical score for the Sleeping Beauty Waltz is presented in 3/4 time with a key signature of two flats (B-flat and E-flat). The score consists of eight staves of music, each with a treble clef and a key signature of two flats. The chords and notes are as follows:

- Staff 1:** Chords: B \flat , C m^6 D m , B \flat /D, D \flat° . Notes: B \flat , D \flat , F \flat , G \flat , A \flat , B \flat .
- Staff 2:** Chords: F 7 /C, F 7 , B $^{\circ}$, C m^7 A \flat^6 , F 7 , F 7 /A. Notes: B \flat , D \flat , F \flat , G \flat , A \flat , B \flat .
- Staff 3:** Chords: B m^7-5 , F, B \flat° , C/G, A m^7-5 , A \flat^7 , A \flat^7 , F 7 /A. Notes: B \flat , D \flat , F \flat , G \flat , A \flat , B \flat .
- Staff 4:** Chords: D m^7 , B \flat , G 7 , F 7 sus4, B \flat /F, C m^7 , F 7 , F 7 . Notes: B \flat , D \flat , F \flat , G \flat , A \flat , B \flat .
- Staff 5:** Chords: B \flat , C m^6 , B \flat /D, D \flat° , D m , B \flat /D, G 7 . Notes: B \flat , D \flat , F \flat , G \flat , A \flat , B \flat .
- Staff 6:** Chords: C m , B $^{\circ}$, G 7 , E \flat /B \flat , C m , A m^7-5 . Notes: B \flat , D \flat , F \flat , G \flat , A \flat , B \flat .
- Staff 7:** Chords: E \flat m, E \flat° , E $^{\circ}$, B \flat /F, G m^7 , B \flat , B $^{\circ}$. Notes: B \flat , D \flat , F \flat , G \flat , A \flat , B \flat .
- Staff 8:** Chords: C m^7 , F 7 sus4, F $^7-9$, F 7 , B \flat . Notes: B \flat , D \flat , F \flat , G \flat , A \flat , B \flat .

SMILES

Roberts/Callahan

E♭7 *B♭m7* *E♭7*

There are smiles _____ that make us hap - py, _____ There are

Ab *D♭m*

smiles _____ that make us blue, _____ There are

Gm7 *C7* *Fm* *Fm*

smiles that steal a - way the tear - drops, _____ As the

B♭7 *Fm7* *B°* *B♭m7* *E♭7* *E♭7*

sun - beams steal a - way the dew. _____ There are

Ab7 *E♭m7* *Ab7* *Ab7+5*

smiles that have a ten - der mean - ing, _____ That the

D♭maj7 *D7* *D♭*

eyes of love a - lone may see, _____ And the

Dm7-5 *D°* *G7+5* *Ab* *G♭7* *F7* *Ab/E♭*

smiles that fill my life with sun - shine, _____ Are the

B♭m7 *B♭7* *E♭7*

B♭m7 *E♭7* 1. *Ab* 2. *Ab*

smiles that you give to me. _____ There are me. _____

SOME OF THESE DAYS

Shelton Brooks

F#m7-5 *C7* *B7* *Em* *Bb7* *A7* *Db7*
B7 *Em*

Some of these days, _____ You'll miss me, hon - ey. _____ Some of these

F#m7-5 *C7* *B7* *Em*
B7 *Em*

days, _____ You'll feel so lone - ly. _____ You'll miss my

E7+5 *A7*
E7

hug - ging, _____ You'll miss my kis - sing. _____ You'll miss me,

Em7 *A7* *Am7* *D7*
A7 *D7*

hon - ey, _____ When you go a - way. _____ I feel so

Dm7 *G7* *C* *Gb7* *F7*
G7 *C*

lone - ly _____ Just for you on - ly, _____ For you know,

Bm7-5 *E7* *Am*
E7 *Am*

hon - ey, _____ You've had your way, _____ And when you

C#m7-5 *F#7* *G* *F7* *E7* *G#o*
C#o *G/D*

leave me, _____ I know 'twill grieve me, _____ You'll miss your lit - tle

A7 *D7* *G*

ba - by, _____ Yes, some of these days.

SOMEBODY STOLE MY GAL

Leo Wood

E^b *A^{b7}* *G^{m7}* *G^{bm7}* *F^{m7}* *B^{b7}*
G^{b°}

Some - bod - y stole my gal._____

B^{b7} *E^b* *G⁷/D* *D^{b7}* *G^{m7-5}/D^b*

Some - bod - y stole my pal._____

C⁷ *D^{b7}* *C⁷* *F⁷* *B[°]*

Some - bod - y came and took her a - way._____

C^{m7} *F⁷* *B^{b7}* *F^{m7}* *E⁷*
F⁷ *B^{b7}* *F^{m7}* *B^{b7}*

She did - n't e - ven say she was leav - in'.

E^b *A^{b7}* *G^{m7}* *G^{bm7}* *F^{m7}* *B^{b7}*
G^{b°}

The kis - ses I loved so,_____

B^{b7} *D⁷* *E^b* *E[°]* *F^{m7}* *B^{b7}*
E^b *B^{b7}*

He's get - ting now, I know, And,

E^b *B^{bm7}* *E^{b7}* *E^{b7}*

gee!_____ I know that she_____ would come to

A^b *D^{b7}* *A^{bm}* *B^{b7}*

me,_____ If she could see_____ her

(continued)

SOMEBODY STOLE MY GAL, p. 2

The image shows a musical score for the song 'SOMEBODY STOLE MY GAL, p. 2'. It consists of two staves of music in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The first staff contains the lyrics 'bro - ken heart - ed, lone - some pal;' with chords Eb, Abmaj7/Gb°, Gm7/Fm, Gb7/Eb, and F7/F7. The second staff contains the lyrics 'Some - bod - y stole my gal.' with chords Fm7, Bb7, Eb7/Bb7+5, Eb, Ab, and Eb. The melody is written in a simple, folk-like style with quarter and half notes.

Chords for the first staff: Eb, *Abmaj7* / *Gb°*, *Gm7* / Fm, *Gb7* / Eb, *F7* / *F7*

Chords for the second staff: *Fm7*, *Bb7*, *Eb7* / *Bb7+5*, *Eb*, *Ab*, *Eb*

Lyrics: bro - ken heart - ed, lone - some pal;
Some - bod - y stole my gal.

SOMEDAY SWEETHEART

John & Reb Spikes

Some-day, sweet - heart, you may be sor - ry for what you've
done to my poor heart. You may re -
gret the vows you've brok - en: The
things you did that made us drift a - part. You're hap - py
now, and can't see how the wear - y
blues will ev - er come to you. But as you
sow, so shall you reap, dear, and what you
reap will make you weep some - day, sweet - heart.

F *E7* *F*
F *Am7-5* *D7*
D♭7 *Am7* *A♭°* *Gm7* *C7*
G7 *C7* *F* *C7*
F *E7* *F* *Am*
E7 *Am* *A♭7* *Gm7* *G♭7*
F7 *B♭* *A7* *B♭* *A♭7* *G7*
G7 *Gm7-5* *C7* *G♭7*
F *E7* *F* *E♭7* *Am7-5* *D7*
G7 *C7* *F*

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

Spiritual

Am Bb7 Eb7

Some - times I feel like a moth - er - less child, ___
I'm al - most gone, ___

Dm Dm/C Bm7-5 Bb7 Am D7 Am

Some - times I feel like a moth - er - less child, ___
I'm al - most gone, ___

C7 D7

Some - times I feel like a moth - er - less child, ___
I'm al - most gone, ___

F7 Am/E Dm Am

long ways ___ from home, ___

D7 Am/E Bb7 E7 Am Am/G

long ways ___ from home, ___

F#m7-5 Fmaj7 Am/E Dm6 C6

long ways ___ from home, ___

B7-9 Esus E7 Am Dm7 Am

long ways ___ from home. ___

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SONG OF INDIA

Nikolai Rimsky-Korsakov

The musical score for "Song of India" is presented in a single system with ten staves. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score begins with a repeat sign. The chords and their positions are as follows:

- Staff 1: *F*, *Bb7* / *Fm*, *Am7* / *F*, *Eb7*
- Staff 2: *Dm7* / *F*, *Db7* / *Fm*, *C7-9*, *F*
- Staff 3: *C9*, *C9/F*
- Staff 4: *C7-9*, *E°/F*
- Staff 5: *Bm7-5* / *Dm/F*, *Bbm* / *F+*, *Am7+5* / *F*, *Ab7* / *F7*
- Staff 6: *Bb*, *Eb7* / *Bbm*, *Am7-5* / *F*, *D7-9*
- Staff 7: *Gm7-5* / *F*, *C7-9* / *C7/F*, *Am7-5* / *F*, *D7-9*
- Staff 8: *Gm7* / *Fm*, *Db7* / *Bb/F*, *Gb7* / *F*, *F*

SONG OF THE VOLGA BOATMEN

Russian Folk Song


Am Am/G F#m7-5 F7 E7 Eb Ab Bb Bbm F#m7-5 B7 Bm7-5 E7 Am F7 Bb7 A7 Dm Am
Am Dm Am Am Dm Am Am D° Am/C B° Am Dm Am



Am Am/G F#m7-5 F7 E7 Eb Ab Bb Bbm F#m7-5 B7 Bm7-5 E7 Am F7 Bb7 A7 Dm Am
Am Dm Am Am Dm Am Am D° Am/C B° Am Dm Am



Gm7 C7 Gm7 Gb7 F F#° Gm7 C7 Gm7 Gb7 F E°
C7 F C Em7-5 Dm Am



Dm Eb7 Dm Eb7 Dm Dm/C Bm7-5 E7 Am F7 Bb7 A7 Dm Am
Dm Am Dm Am Dm Am Dm Am Dm Am



Am Am/G F#m7-5 F7 E7 Eb Ab Bb Bbm F#m7-5 B7 Bm7-5 E7 Am F7 Bb7 A7 Dm Am
Am Dm Am Am Dm Am Am D° Am/C B° Am Dm Am



Am Am/G F#m7-5 F7 E7 Eb Ab Bb Am
Am Dm Am Am Dm Am



ST. JAMES INFIRMARY

African American Folk Song

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The lyrics are: "I went down to the St. James In - firm - ry. Saw my ba - by there. She was laid out on a long white ta - ble; So sweet, so cold, so fair. Let her go, let her go, God bless her. Wher - ev - er she may be. She can search this wide world o - ver, But she'll nev - er find a sweet man like me." The chords are: Dm, Em7-5, A7, Dm, Bm7-5, Bb7, Em7-5, A7, Dm, Bm7, Bb7, A7, Dm, Dm, Em7-5, A7, Dm, Bm7, Bb7, A7, Dm.

I went down to the St. James In - firm - ry. Saw my ba - by there. She was
laid out on a long white ta - ble; So sweet, so cold, so fair. Let her
go, let her go, God bless her. Wher - ev - er she may be. She can
search this wide world o - ver, But she'll nev - er find a sweet man like me.

ST. LOUIS BLUES

W. C. Handy

G⁷ D^{b7} C⁷ C⁷ G G⁷

I hate to see___ the ev'-ning sun go down,___
 Feel-in' to - morrow jus' like I feel to - day,___

C⁷ C C⁷ G Am⁷ Bm⁷ B^{b0}

Hate to see___ the ev'-ning sun go down,___
 Feel to - mor - row just like I feel to - day,___

D⁷ C⁷ G G

'Cause my ba - by___ Has le - ft this town._____
 I'll pack my trunk, Make my get - a - way._____
 1. A⁷ D⁷

2. G Gm Cm C^{#0} D⁷

St. Lou - is wo - man___ With her dia - mond rings,_____
 pow - der___ And for store - bought hair,_____
 1. Gm

D⁷ Am⁷⁻⁵ D⁷

___ Pulls that man a - round by her a - pron strings._____
 ___ The man I love___ would not go no -

1. Gm 2. Gm A⁷ D⁷

___ But for where, no where. Got the

(continued)

ST. LOUIS BLUES, p. 2

G⁷ D⁷/A G⁷ D⁷/A G⁷ D⁷/A G⁷ D⁷/A G Am⁷ Bm⁷ Am⁷ G⁷ F⁷ Em⁷ G⁷/D
G G G

St. Lou-is Blues just as blue as I can be. That

C⁷ C Am⁷ Bm⁷ B^{b7} G#^o
C C G

man got a heart like a rock cast in the sea. Or

Am⁷ D⁷ G B^bo Am⁷ D⁷
D⁷ D⁷ G G

else he would-n't have gone so far from me. I

G⁷ C⁷ G G⁷

love that man like a school boy loves his pie, Like a

C⁷ G Am⁷ Bm⁷ B^{b7} G#^o

Ken - tuc - ky col' - nel loves his mint and rye. I'll

D⁷ C⁷ G

love my ba - by un - til the day I die.

(I'll Build A) STAIRWAY TO PARADISE

Gershwin/Gershwin & DeSylva

C G⁷⁺⁵ C⁹ G^{#o} Am⁷ Dm⁷ Gm⁷ Db⁷ C⁷ Gb⁷
C G⁷ C⁷ G⁷ C C⁷

I'll build a stair-way to par-a-dise With a new step ev-'ry day!

F C⁷⁺⁵ F⁹ Gb⁹ F Fm Fm Em⁷ Eb^o Dm⁷ G⁷⁺⁵
F C⁷ F⁷

I'm goin' to get there ar an-y price; Stand a-side, I'm on my way! I've got the

Fm Em⁷ Eb^o Dm⁷ D^{#o} Em⁷ E⁷⁺⁵ Am⁷⁻⁵ Ab⁷
C C Ab⁷

blues, and up a-bove it's so fair. Shoes, go on and car-ry me there!

C/G F^{#m7-5} F⁷ Em⁷⁻⁵ Bb⁷ A⁷⁻⁹ D⁷ Ab⁷ G⁷ Db⁷ C
C G⁷⁺⁵ C⁷ G⁷⁺⁵ C C^{#o} D⁷ G^{7sus} G⁷ C

I'll build a stair-way to par-a-dise, With a new step ev-'ry day.

THE STAR SPANGLED BANNER

Smith/Key

B♭ *A♭7-5* *Gm7* *Em7-5* *Am7-5* *D7* *Gm* *C7* *Cm7* *B7-5*
B♭ *F/A* *Gm* *F7* *B♭* *Gm* *C7* *F* *F7*

Oh, — say can you see, by the dawn's ear - ly light, What so

B♭ *Cm7* *B♭/D* *E♭7* *B♭/D* *D♭°* *Cm7* *B7* *B♭* *B7*
B♭ *F7* *B♭* *F* *F/E♭* *B♭/D* *Gm* *F/A* *B♭*

proud - ly we hailed at the twi - light's last gleam - ing? Whose broad

B♭ *A♭7-5* *Gm7* *Em7-5* *Am7-5* *D7* *Gm* *C7* *Cm7* *B7-5*
B♭ *F/A* *Gm* *D/F#* *Gm* *C7* *F* *F7*

stripes and bright stars, though the per - il - ous fight, O'er the

B♭ *Cm7* *B♭/D* *E♭7* *B♭/D* *D♭°* *Cm7* *B7* *B♭* *B7*
B♭ *F7* *B♭* *Em7-5* *F* *F/E♭* *B♭/D* *Gm* *F* *B♭*

ram - parts we watched, were so gal - lant - ly stream - ing! And the

B♭ *Cm7* *Dm7* *A♭7* *G7* *Cm7* *B°* *E♭/B♭* *Am7-5* *D7*
B♭ *F7*

rock - ets' red glare, the bombs burst - ing in air, Gave

Gm *Am7-5* *Gm/B♭* *Bm7-5* *B♭m* *Am7* *E♭7* *D♭7* *Gm7* *C7* *Cm7* *B7-5*
B♭ *F#°* *Gm* *D7* *E♭* *Cm6* *Gm* *C7* *F* *F7*

proof though the night that our flag was still there! Oh!

B♭ *Cm7* *B♭/D* *E♭* *Dm7* *D♭7* *Cm7* *Am7-5* *A♭7* *Gm7* *G♭7* *B7-5*
B♭ *Cm7* *Dm* *E♭* *G7* *Cm* *G7* *Cm* *E°* *B♭/F* *F* *F7*

say, does that — star - span - gled ban - ner — yet — wave — O'er the

B♭ *A♭7* *Gm7* *G♭7* *B♭/F* *Gm7* *G♭7* *B♭/F* *E♭/F* *F7* *E♭* *B♭*
B♭ *F* *B♭* *F7/E♭* *B♭/D* *Gm* *C7* *B♭/F* *E♭/F* *F7* *B♭*

land — of the free and the home of the brave?

STREETS OF LAREDO

(THE COWBOY'S LAMENT)

Frank. H Maynard

Verse

As I walked out in the streets of Lare - e - do, As

I walked out in Lar - e - do one day, I

spied a young cow - boy all wrapped in white lin - en, All

Chorus

wrapped in white lin - en and cold as the clay. "Then

beat the drum slow - ly, play the fife low - ly,

Play the dead march as you car - ry me a - long; Take me

to the green val - ley, lay the sod o'er me,

I'm a young cow - boy, and I know I've done wrong."

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is accompanied by guitar chords. The piece is divided into a Verse and a Chorus. The Verse consists of three lines of music. The Chorus consists of four lines of music. The lyrics are written below the notes, with some words hyphenated across lines. The chords are indicated by letters and numbers above or below the notes.

SUGAR BLUES

Williams/Fletcher

C *D^{b7}* *C⁷* *C⁷* *G⁷*

Sug - ar Blues, Ev - 'ry - bod - y's sing - in' the Sug - ar Blues.. The

G⁷ *Dm⁷* *G⁷*

whole town is ring - in', My lov - in' man's.. sweet as he can be,___ But the

C⁷ *D^{b7}* *C⁷* *F^{#o}* *C⁷* *C⁷*

dog - gone fool turned sou - r on me. ___ I'm so un - hap - py, I

C⁷ *Gm⁷* *C⁷* *F* *A⁷* *Dm*

feel so bad,___ I could lay me down and die. You can

F *F^{#o}* *C/G* *E⁷* *A⁷* *D⁷* *G⁷*

say what you choose, but I'm all con - fused; I've got the sweet, sweet Sug - ar

C *E⁷* *A⁷* *D⁷* *E⁷* *G⁷* *C*

Blues, more sug - ar, I've got the sweet, sweet Sug - ar Blues.

SWEET ADELINE

Armstrong/Gerard

Sweet Ad - el - ine, My Ad - el - ine, At night, Dear
Heart, For you I pine. In all my
dreams Your fair face beams. You're the
flow - er of my heart, Sweet Ad - el - ine.

Chord symbols: B \flat , D 7 , E \flat , G 7 /D, C m^7 , F 7 , A 7 , B \flat , B $^\circ$, C m^7 , F 7 , B \flat , D 7 , E \flat , G 7 /D, C m^7 , E $^\circ$, B \flat /F, G 7 , C 7 , F 7 , B \flat .

SWEET BETSY FROM PIKE

John A. Stone

C *Bm⁷* *Bb⁷* *Am⁷* *A^{b7}* *G^{7sus4}* *Dm⁷* *G^{7sus4}* *C* *F* *C* *F⁷*
C *G⁷*

Did you ev - er hear tell of Sweet Bet - sy from Pike, who

C *F^{#m⁷⁻⁵}* *F⁷* *Em⁷* *E^b°* *Dm⁷* *C^{#o}* *Dm⁷* *G⁷*
C *F* *G⁷*

crossed the wide prair - ie with her lov - er Ike, With

B⁷⁻⁹ *Em⁷* *A⁷⁺⁵* *Dm⁷* *E⁷⁺⁵*
C *Em* *F* *G⁷* *F*

two yoke of cat - tle and a one - spot - ted hog, A

Am⁷ *Dm⁷* *A^{b7-5}* *G⁷* *F⁷* *C*
C *G⁷* *G⁷* *F* *C*

tall Shang - hai roos - ter and an old yel - low dog?

SWEET GENEVIEVE

Tucker/Cooper

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of two staves of music. The first staff contains the first line of the melody, and the second staff contains the second line. Chord symbols are placed above the notes. The lyrics are written below the notes.

Chord symbols for the first staff: Bb, Ab7, G7+5, C7, F7, Cm7, F7, Bb, Bb° (with a triplet '3' over the notes), Eb, Bb.

Chord symbols for the second staff: Bb, Bb7, Eb, E° (with a triplet '3' over the notes), Bb/F, G7, Cm7, F7, Bb.

Lyrics: O, Gen - e-vieve, Sweet Gen - e-vieve, The days may come, the days_ may go, But still the hands of mem - 'ry weave the bliss - ful dreams of long a - go.

SWING LOW, SWEET CHARIOT

Spiritual

Chorus

Ab Fm7 Bbm7 Eb7 Ab/C Fm7 Bbm7 Eb7 Bbm7 Eb7

Swing low, sweet char - i - ot, — com-ing for to car-ry me home.

Ab Ab7 Db6 B7-5 Fm7 E7 Bbm7 Eb7 Ab Fine Verse

Swing low, sweet char - i - ot, — Com-ing for to car-ry me home. I

Ab B7 Bb7 D7 Db7 B7 Bbm7 A7-5 Fm7 E7 Ab/Eb Gb7 Cm7 B7 Bbm7 A7 Ab Bb9 Db7 Eb7 Fm Ab/Eb Cm Eb7

looked o - ver Jor - dan, What did I see, — Com-ing for to car-ry me home? A

DC al Fine

Ab Gb7 Fm7 B7 Bbm7 E7 Bbm7 A7 Ab/Eb Fm7 Bb7 Eb7-9 Ab Ab Fm Bbm7 Eb7 Ab/Eb Bb7 Eb7-9 Ab

band of an - gels com-ing af-ter me, — Com-ing for to car-ry me home.

The spirituals in this anthology use lyrics from the earliest published versions available. These include the first published versions by Harry T. Burleigh and other music researchers who collected them from the oral traditions. For more information on spirituals and performance practice, see the works by Abromeit and Jones in the Further Reading section.

TA-RA-RA BOOM-DE-AY!

Asher/Morton

F *E7* *Eb7* *D7* *G9* *Gb7* *F* *Dm7*
F



A bright and sty - lish girl you see, Belle of good so - ci - e - ty;

Bb *Bbm* *Db7* *C7* *Gm7* *Gb7* *F*
F *C7* *F*



Not too strict, but rath - er free, Yet as right as right can be!

F *E7* *Eb7* *D7* *G9* *Gb7* *F* *Dm7*
F



Nev - er for - ward, nev - er bold, Not too shy, and not too cold,

Bb *Bbm* *Db7* *C7* *Gm7* *Gb7* *F*
F *C7* *F*



But the ver - y thing, I'm told, that in your arms you'd like to fold!

F *C7* *F* *Eb7* *D9* *Gm7* *Gb*
F *F°* *F*



Ta - ra - ra Boom - de - ay, Ta - ra - ra Boom - de - ay,

F *Ab°* *Gm7* *Db7* *C7* *Bb* *Bbm* *Am7* *Ab7*
F *C7* *F*



Ta - ra - ra Boom - de - ay, Ta - ra - ra Boom - de - ay,

Gm7 *B9/C* *C7-9* *F* *Eb7* *D9* *Gm7* *Gb*
F *F°* *F*



Ta - ra - ra Boom - de - ay, Ta - ra - ra Boom - de - ay,

F *Ab°* *Gm7* *Db7* *C7* *Bb* *Bbm* *F*
F *C7*



Ta - ra - ra Boom - de - ay, Ta - ra - ra Boom - de - ay!

'TAIN'T NOBODY'S BIZ-NESS IF I DO

Grainger & Robbins

Verse

B \flat *D 7* *Gm* *D 7*

There ain't noth - in' I can do, nor noth - in' I can say,
Aft - er all, the way to do is do just as you please,

G 7 *Dm 7* *G 7* *Cm* *G 7* *Cm* *G 7*

That folks don't crit - i - cise me. But I'm gon - na do just as I
Re - gard - less of their talk - in'. Of - ten times the ones that talk will

E \flat *E $^\circ$* *Cm/F* *C 7* *G \flat 7* *F 7*
Cm/E \flat *C/E* *C 7* *G \flat 6* *F 7*

want to an - y - way, And don't care if they all de - spise me,
get down on their knees, And beg your par-don for theirsquawk - in'.

Chorus

B \flat *Am $^{7-5}$* *D 7*
B \flat $^\circ$ *B \flat* *D 7* *Gm* *B \flat 7 /F* *E \flat* *E $^\circ$*

If I should take a no-tion To jump in - to the o-cean,

B \flat /F *D \flat 7* *Cm 7* *F 7* *B \flat*
Gm 7 *D \flat $^\circ$* *Cm 7* *F 7*

'Tain't no - bod - y's bus'-ness if I do.

TAKE ME OUT TO THE BALL GAME

Von Tilzer/Norworth

D *D#°* *Em7* *A7*
 Take me out to the ball game,
D *D#°* *Em7* *A7* *Gm6* *C7*
 Take me out with the crowd.
F#m7-5 *B7* *Em* *C7*
B7 Buy me some pea - nuts and crack - er jack;
F7 *E7* *E7* *E7* *E7* *E7* *E7* *E7*
 I don't care if I nev - er get back. Let me
D *D#°* *Em7* *A7*
 root, root, root for the home team, if
Am7 *D* *D* *A7* *D7* *G* *F7*
 they don't win it's a shame. For it's
Em7 *F°* *Bb7* *F#m7+5* *D/A* *G* *B7* *Fm7* *D/F#*
 one, two, three strikes you're out, at the
E7 *A7* *D*
 old ball - - game.

THAT OLD GANG OF MINE

Henderson/Dixon & Rose

Bb *Eb7* *D7* *Bb+* *Bb* *Bb7*

Gee, but I'd give the world to see that

Gm7 *C7* *Gm7* *Am7* *Bb°* *B°*

old gang of mine.

Cm7 *F7* *Cm7* *F7*

I can't forget that old quar - tet that

Bb *Db°* *Cm7* *F7* *Fm7* *Bb7* *D7+5* *Db7-5*

sang "Sweet Ad - e - line." Good -

Fm7 *Bb7* *Eb* *Bbm/Df*

bye for - ev - er old fel - lows and gals, Good -

Gm7 *C7* *Cm7* *F7* *F7*

bye for - ev - er old sweet - hearts and pals. (God bless them.)

Bb *Eb7* *D7* *Bb+* *Bb* *Bb7*

Gee, but I'd give the world to see that

Cm7 *F7* *Bb* *Bb*

old gang of mine.

THAT'S A PLENTY

Lew Pollack

E^b7

Dm



Em⁷⁻⁵ A⁷ A⁷⁻⁵ B^b7-5 E^b7-5



1.

Bm⁷⁻⁵ B^b7 Em⁷⁻⁵ E^b7-5

2.

Em⁷⁻⁵ A⁷ Dm Dm



D^b7 C⁷ Gm⁷ C⁷ Dm F Dm^{maj} Dm⁷ Dm⁶ F^{#o}



Gm⁷ D^b7 C⁷ F Dm⁷ G⁷ C⁷



D^b7 C⁷ Gm⁷ C⁷ Dm F Dm^{maj} Dm⁷ Dm⁶ F^{#o}



Gm⁷ G^{#o} Am⁷ A^b7 Gm⁷ C⁷ F



THERE IS A TAVERN IN THE TOWN

Wm. H. Hills

Verse

C *G7+5* *C* *G7+5*

C

There is a tav - ern in the town, in the town, And

Dm7 *Em7* *C#o* *Dm7* *Dm7/G* *Dm7* *G#o*

C *G7*

there my true love sits him down, sits him down_ And_

Am7 *Ab7* *Db7* *Gb7* *F* *F#o*

C *C+* *F*

drinks his wine, 'mid laugh - ter free, And

C/G *C°/G* *Dm7* *G7* *C* *F7* *C* *C#o*

G7 *C*

Refrain

nev - er, nev - er thinks of me. Fare - Thee -

Dm7 *G7* *Dm7* *G7* *C* *Dm7* *Em7+5* *C#o*

G7 *C*

Well, for I must leave thee, Do not let the part - ing grieve thee, And re -

Dm7 *G7* *Dm7* *G7* *C* *F7* *C* *G7+5*

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

mem - ber that the best of friends must part, must part. A -


C *G7+5* *C* *G7+5*

C


dieu, a - dieu, kind friends, a - dieu, Yes, a - dieu, I

(continued)


THERE IS A TAVERN IN THE TOWN, p. 2

C *Dm⁷* *Em⁷* *C^{#o}* *Dm⁷* *Dm⁷/G* *Dm⁷* *G^{#o}*
C


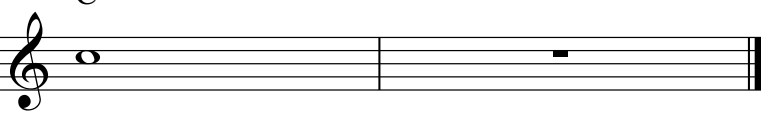
 can no long - er stay with you, stay with you, I'll

Am⁷ *A^{b7}* *D^{b7}* *G^{b7}* *F* *F^{#o}*
C *C⁺* *F* *G⁷*


 hang my heart on a weep - ing wil - low tree, Fare - thee -

C/G *A⁷* *Dm⁷* *G⁷* *Fm* *Em⁷⁺⁵* *E^{b°}* *Dm⁷* *G⁷*
G⁷ *C*


 well, fare - thee - well, fare - thee - well!

| 2.
C


 well!

THERE'LL BE SOME CHANGES MADE

Overstreet/Higgins

Dm⁷ *G⁷* *G⁷* *Dm⁷* *G⁷*

For there's a change in the weath - er, there's a change in the sea, —

Gm⁷ *C⁷* *Gm⁷* *C⁷* *Am⁷* *D⁷*

So, from now on, there'll be a change in me. — My walk will be dif - frent, my

G⁷ *D^{b7}* *Gm⁷* *C⁷* *Am⁷* *A^{b7}* *Gm⁷* *D⁷*

talk and my name, Noth-in' a - bout_ me's gon-na be the same. I'm gon-na

Dm⁷ *G⁷* *Dm⁷* *G⁷* *Gm⁷* *C⁷*

change my way of liv - in', and if that ain't e - nough, Then I'll change the way I

Gm⁷ *C⁷* *Am⁷* *D⁷* *Dm⁷* *G⁷*

strut my stuff, — 'Cause no - bod - y wants_ you when you're old and grey, —

C⁷ *F⁷* *B^b* *A^{b7}* *G⁷* *C⁷* *F⁷* *B^b*

There'll be some chan - ges made to ___ day, There'll be some chan - ges made.

THEY DIDN'T BELIEVE ME

Kern/Reynolds

Bbm7-5 *Eb7* *Ab* *Bbm7* *Cm7* *F7*
Bbm7 *Eb7* *Ab*

And when I told them _____ how beau-ti-ful you are, _____ they did-n't be -

Bbm7-5 *Eb7* *Ab* *Db7* *Cm7* *B°*

lieve me, _____ they did - n't be - lieve me. _____ Your lips, your

Bbm7 *Eb7* *Cm* *Dbm6* *Cm7* *B°* *Bbm7* *Eb7* *Ab* *Dm7-5* *G7*

eyes, your cheeks, your hair are in a class be - yond com - pare. You're the

Cm *Cm/Bb* *Am7-5* *Ab7* *Dm7-5* *G7* *Cm* *Gb7* *Cm7-5* *F7*
Ab7 *G7* *Cm7* *F7*

love - li - est girl _____ that one could see. _____ And when I

Bbm7-5 *Eb7* *Ab* *Gb7* *Fm7* *E7*
Bbm7 *Eb7* *Ab*

tell them, _____ and I'm cert-n - ly goin' to tell them, _____ that I'm the

Bbm7-5 *Eb7* *Ab* *Gb7* *F7*

man whose wife one day you'll be, _____ They'll nev - er be -

Bbm7-5 *Eb7* *Ab* *Dbm6* *Cm7* *B°*


lieve me, _____ they'll ne - ver be - lieve me, _____ That from this

Bbm7 *Eb7* *Ab* *E7*


great big world you've cho - sen me. _____

THIS OLD MAN

English Nursery Rhyme

C *Am⁷* *Dm⁷* *Dm⁷* *G⁷* *G⁷* *Am⁷* *Bm⁷⁻⁵* *Bb⁷*


 This old man, he played one, He played knick-knack on my thumb, With a

Am⁷ *Am⁷/G* *F#m⁷⁻⁵* *Fm* *Em⁷* *A⁷* *Dm⁷* *Ab⁷* *G^{7sus4}* *G⁷* *C*
C *G⁷* *C*


 knick-knack paddy whack, give a dog a bone, This old man came rolling home.

2. This old man, he played two,
He played knick-knack on my shoe;
Knick-knack paddy whack,
Give a dog a bone,
This old man came rolling home.
3. This old man, he played three,
He played knick-knack on my knee;
Knick-knack paddy whack,
Give a dog a bone,
This old man came rolling home.
4. This old man, he played four,
He played knick-knack on my door;
Knick-knack paddy whack,
Give a dog a bone,
This old man came rolling home.
5. This old man, he played five,
He played knick-knack on my hive;
Knick-knack paddy whack,
Give a dog a bone,
This old man came rolling home.
6. This old man, he played six,
He played knick-knack on my sticks;
Knick-knack paddy whack,
Give a dog a bone,
This old man came rolling home.
7. This old man, he played seven,
He played knick-knack up in Heaven;
Knick-knack paddy whack,
Give a dog a bone,
This old man came rolling home.
8. This old man, he played eight,
He played knick-knack on my gate;
Knick-knack paddy whack,
Give a dog a bone,
This old man came rolling home.
9. This old man, he played nine,
He played knick-knack on my spine;
Knick-knack paddy whack,
Give a dog a bone,
This old man came rolling home.
10. This old man, he played ten,
He played knick-knack once again;
Knick-knack paddy whack,
Give a dog a bone,
This old man came rolling home.

THREE O'CLOCK IN THE MORNING

Robledo/Terriss

C *C^o* *C*

It's three o'clock in the morn - ing,

C *C^{#o}* *G⁷* *C^{#o}* *G⁷*

We've danced the whole night through, And

Dm⁷ *G⁷* *D⁷* *G⁷*

day - light soon will be dawn - - ing,

C/E *E^bo* *Dm⁷* *G⁷*
C *F^{#o}* *C* *G⁷*

Just one more waltz for you, *C^o* *C* That

C

mel - o - dy so en - tran - - cing,

C *E⁷⁺⁵* *F* *E^{b7}*
C⁺ *F* *F* *A⁷*

Seems to be made for us two, _____

Dm⁷ *D^{#o}* *C/E* *B^{b7}* *A⁷*
Dm *F^{#o}* *C/G*

I could just keep right on dan - cing for - ev - er,

D⁷ *G⁷* *C*

dear, with you.

TICO TICO NO FUBÁ

Zequinha de Abreu

S
 Am $F\#m^{7-5}$ Bm^{7-5} E^7 Bm^{7-5} E^7

Am $C\#^{\circ}$ Dm Bm^{7-5} $B\flat m$ Am^7 Am/G

1. $F\#m^{7-5}$ B^7 E^7 $F\#m^{7-5}$ G° $G\#^{\circ}$ 2.
 B^7 E^7 E^7 Am G^7

C Am^7 Dm 7 G^7 Dm 7 G^7 C $E\flat^{\circ}$

Dm 7 G^7 Dm 7 G^7 Dm 7 G^7 F^7 Em^7 $E\flat^7$ Dm 7 G^7
 G^7 C G^7

C Am^7 Dm 7 G^7 Dm 7 G^7 C C^7

F $F\#^{\circ}$ C/G A^7 Dm 7 G^7 C **Fine**

(continued)

TICO TICO NO FUBÁ, p. 2

A

F#m7

Bm7

E7

Bm7

E7

Bm7

E7

A

A

F#7

Bm

D6

D#m7-5 *D7* *C#m7-5*

C#m7

F#7+5

Bm7

E7

A

DS Al Fine

TIGER RAG

Edwards, Larocca, Ragas, Sbarbaro/DaCosta

B^b *B⁷* *B^b* *B⁷*

Where's that Ti - ger? Where's that Ti - ger?

B^b *B^o* *F⁷* *B^o*

Where's that Ti - ger? Where's that Ti - ger?

F⁷ *B^o* *F⁷* *B^o*

Hold that Ti - ger! Hold that Ti - ger!

F⁷ *B⁷* **B^b Break**

Hold that Ti - ger! Choke him, poke him, kick him and soak him!

B^b *B⁷* *B^b* *B⁷*

Where's that Ti - ger? Where's that Ti - ger?

B^{b7} *F^{m7}* *B^{b7+5}* *E^b* *E⁷*

B^b *B^{b7}* *E^b*

Where, oh, where can he be?

E^{b7} *E^o* *B^b/F* *G⁷*

Low or high - brow, They all cry now:

C⁷ *F⁷* *C^{m7}* *B⁷* *B^b* *B^b*

"Please play that Ti - ger Rag for me."

TILL WE MEET AGAIN

Whiting/Egan

Ab *A°* *Bbm7* *Eb7*
 Smile the while you kiss me and a - dieu.

Bbm7 *Eb7* *Ab* *D7* *Ab7*
 When the clouds roll by, I'll come to you.

Db *Dbm* *Ab* *Cm7* *Gb7* *F7*
 Then the skies will seem more blue

Fm7 *Bb7* *Bb7* *Eb7* *D7+5* *G7* *Ab°/Eb*
 Down in lov - ers' lane my dear - ie.

Ab *A°* *Bbm7* *Eb7*
 Wed - ding bells will ring so mer - ri - ly.

Bbm7 *Eb7* *Ab* *D7* *Ab7*
 Ev - 'ry tear will be a mem - o - ry, So


Db *Dbm* *Ab* *Cm7* *Gb7* *F7*
 wait and pray each night for me

Fm7 *Bb7* *Bb7* *Bbm7* *A7* *Eb7* *Ab*
 Till we meet a - gain.

TIN ROOF BLUES


Mares, Rappolo, Pollack, Stitzel, Brunies/Melrose

B \flat A \flat 7 Gm7 G \flat 7+5 B \flat /F E E \flat 6 E \flat m6




'Cause there you'll find the old Tin Roof Caf-e, Where they play the blues till
when the lead-er man starts play-in' low, Folks get up and start to

Fm7 E7 E \flat D \flat 7 Cm7 F7+5
B \flat 7 E \flat




break of day; Fascin-a-tin' babies hang-in' round,
walk it slow; Do a lot of move-ments hard to beat,

B \flat A \flat 7 Dm7-5 D \flat 7 C7
G7 C7



Dan-cin' to the mean-est band in town; Lord,
Till the old floor-man says: "Move your feet;" Lord,

Cm7 F7 1. B \flat G7+5 C7 F7 2.
F7 B \flat B \flat B \flat



how they can play the blues. And
I've got those Tin Roof Blues.

TISHOMINGO BLUES

Spencer Williams

Chord annotations for the first staff: G, G⁷⁺⁵, G⁷, C⁷, C, G, G⁷.

Chord annotations for the second staff: C⁷, C, C⁷, Eb⁷, Eb⁷, G, G^{#o}.

Chord annotations for the third staff: D⁷, Ab⁷, G, D⁺, G, C⁷, D, G, C⁷, Bm⁷, Bb^o, Bb^o.

Chord annotations for the fourth staff: D⁷/A, D, F^{#m7}, F⁷, Em⁷, Dm/F, A⁷, Eb⁷, Bm⁷, D, Bb^o, A⁷, Am⁷, D, Ab⁷.

Chord annotations for the fifth staff: G, B⁷, G⁷, C, C^{#o}, G/D, G, Ab⁷, G⁷, G⁷.

Chord annotations for the sixth staff: C⁷, C, C⁷, F^{#m7-5}, B⁷, F⁷.

Chord annotations for the seventh staff: G, B⁷, Em, Eb⁷.

Chord annotations for the eighth staff: G/D, G/D, G^{#o}, Am⁷, D⁷, A⁷, A⁷, Am⁷, Ab⁷, D⁷, G, G.

A TISKET, A TASKET

Nursery Rhyme

Dmaj7 *Em7* *F#m7* *Em7* *Dmaj7* *Em7* *F#m7* *B7*
 D

A tisk - et, a task - et, a green and yel - low bask - et, I
 dropped it, I dropped it, And on the way, I dropped it. A

Em7 *A7* *Em7* *A7* *Em7* *A7* *Dmaj7* *Em7/A*
 A7 D

wrote a let - ter to my mom, and on the way I dropped it. I
 lit - tle boy, he picked it up, And put it in his

2.
 D

pock - et.

TO A WILD ROSE

MacDowell/Long

Ab Eb7/Ab Gb7 Fm7 B7 Bb7

Come, oh, songs! come, oh, dreams! Soft the gates of day close,

Eb7 E7+5 Cm Eb7 Ab

Sleep, my birds, sleep, streams! Sleep, my wild rose!

Ab Eb7/Ab Gb7 Fm7 B7 Bb7

Pool and bud, hill and deep, You who wore my robes, sleep!

D7 Ab/Eb Db7 Cm F9 Bbm7 Eb7 Ab Ab

Droop, East! die, West! Let my land rest.

Gb Eb7 Db/F E° Ab/Eb

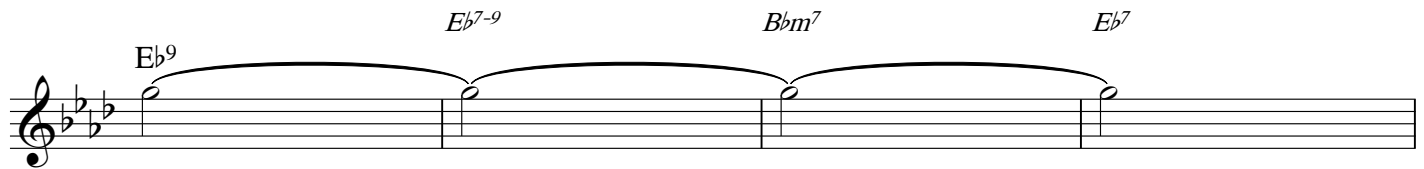
Woods, I woke your boughs! Hills, I woke your elf - throngs!

Ab D° Ab/Eb D°

Land, All thy hopes and woes Rang from me in

(continued)

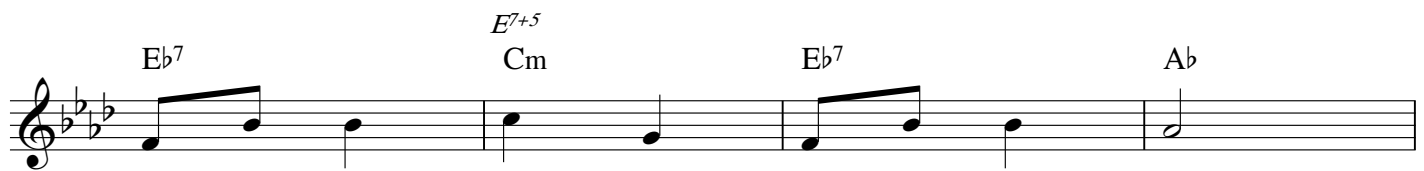
TO A WILD ROSE, p. 2



 songs! _____



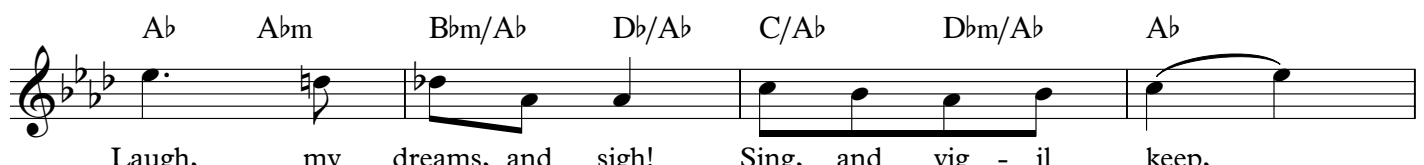
 Come, oh, songs! come, oh, dreams! In our house is deep rest,



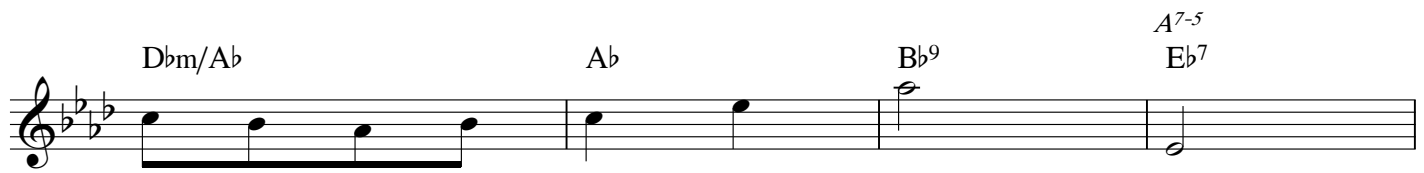
 Through the pines gleams, gleams, Bright the gold West,



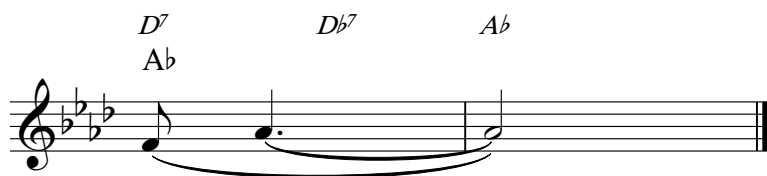
 There the flutes shall cry, There the vi - ols weep, _____



 Laugh, my dreams, and sigh! Sing, and vig - il keep, _____



 A - wake, wild



 rose. _____

TOO-RA-LOO-RA-LOO-RAL

James Royce Shannon

C C⁷

Too - ra - loo - ra - loo - ral,

F F^{#o}

too - ra - loo - ra - li.

C/G F A⁹

Too - ra - loo - ra - loo - ral,

D⁷ G^{7sus4} G⁷⁺⁵

hush now, don't you cry.

C C⁷

Too - ra - loo - ra - loo - ral,

F F^{#o}

too - ra - loo - ra - li.

C/G F A⁹

Too - ra - loo - ra - loo - ral, that's an

D⁹ Dm⁷⁻⁵/G C

I - - rish lull - a - by.

TOOT, TOOT, TOOTSIE (GOODBYE)

Erdman/Kahn

E_b *F⁷*

Toot, toot, Toot - sie, Good - bye!_____

F^{m7} *B^{b7}* *G^{m7}* *G^{b°}* *F^{m7}* *B^{b7}*

E^{b6}

Toot, toot, Toot - sie, don't cry,_____

E[°] *F^{m7}* *B^{b7}*

E_b *B^{b7}*

The choo choo train that takes me,

F^{m7} *B^{b7}* *G^{m7}* *F^{m7}* *B^{b7+5}*

B^{b7} *B^{b7+5}* *E_b/G* *G^{b°}* *B^b/F* *B^{b7+5}*

A - way from you, no words can tell how sad it makes me,

E_b *F⁷*

Kiss me, Toot - sie, and then,_____

F^{m7} *B^{b7}* *B^bm⁷* *E^{b7}*

B^{b7} *E^{b6}* *E^{b7}*

Do it o - ver a - gain,_____

A^b *A[°]* *E^{b7}* *E^{b7}*

A^b/C *B[°]* *B^bm⁷⁻⁵* *A^b* *E^{b7}* *A^b/C* *B[°]* *B^bm⁷⁻⁵* *A^b* *E^{b7}*

Watch for the mail,_____ I'll nev - er fail,_____ If

E^b/B^b *C⁷* *F^{m7}* *B^{b7}*

E^{b7}/G *G^{b°}* *F^{m7-5}* *E^b* *E^{b7}/G* *G^{b°}* *F^{m7-5}* *E^b* *E^{b7}/G* *G^{b°}* *F^{m7-5}* *E^b* *G^{b°}* *B^{b7}/F*

you don't get a let - ter, then you'll know I'm in jail,_____

(continued)

TOOT, TOOT, TOOTSIE (GOODBYE), p. 2

Chord symbols: Eb, Fm7, Bb7, F7, Eb6

Lyrics: Toot, toot, Toot - sie don't cry, _____

Lyrics: Toot, toot, Toot - sie, Good - bye! _____

TOYLAND

Herbert/MacDonough

F Eb7 Dm7 F#o
F Fmaj7
Toy - - land! Toy - - land!

Gm7 C7 E7 F
Lit - - tle girl and boy - - land,

Bb Bbm Am7 D7
While you dwell with - in it, You are

G7 Dm7 Db7 C7
ev - - er hap - - py then.

F Eb7 Dm7 F#o
F Fmaj7
Child - - hood's joy - - land,

Gm7 C7 E7 F
Mys - - tic mer - - ry Toy - - land!

Dm7 Db7 F/C Eb7 Am7 Ab7
Dm G7 F/C D7
Once you pass its bor - - ders, you can

Gm7 Db7 C7sus4 C7 F
Gm
ne'er re - - turn a - - gain.

TREES

Rasbach/Kilmer

D Em⁷/D Em⁷⁻⁵/D D A^{b7} D⁷

I think that I shall nev-er see A po-em love-ly as a tree.

G G#^o D/A C⁷ Bm⁷ B^{b+}

A tree whose hung-ry mouth is prest_____ A-gainst the earth's sweet flow - ing

E⁷ D/A C⁷ F⁷ E⁷ Bm⁷

breast;_____ A tree that looks at God all day,_____ And lifts her

B^{b7} A⁷ E^{b7} D D#^o Em⁷ A⁷⁻⁵ D

leaf - y arms to pray; A tree that may in sum-mer

Em⁷/D Em⁷⁻⁵/D D D⁷ G G#^o

wear A nest of rob-ins in her hair; Up-on whose bos-om snow has

D/A Bm⁷ C⁷ D/C Bm⁷ G/B B^{b7} Gm/B^b

lain; Who in - tim - ate - ly lives with rain._____ Po - ems are

D/A D/A A^b^o G#^o Gm D/A F#m F⁷ Em⁷ Em⁷ E^{b7} A⁷ D D

made by fools like me,_____ But on - ly God can make a tree.

TURKEY IN THE STRAW

American Folk Song

G *Em7* *Am7* *D7* G *Em7* *A7* *Eb7* *D7*
G *D7*

As I was go - in' on down the road, with a tir - ed team and a heav - y load, I

G *Em7* *Am7* *D7* *F7* *Em7* *A7* *D7* G
G *D7* G

cracked my whip, and the lead - er sprung, I says: "Day, day." to the wag - on tongue.

G7 C C C#o *G/D*
G G C C *D7*

Tur-key in the straw, Tur-key in the hay, Tur-key in the straw, Tur-key in the hay, Roll'em

C#m7-5 *C7* *F#m7* *F7* *Em7* *Eb7* *G/D* *F7* *Em7* *A7* *D7* G
G D G *D7* G G *D7* G

up and twist 'em up a high tuck-a-haw, And twist 'em up a tune called Tur-key In The Straw.

12th STREET RAG

Euday L. Bowman

F#7 B7 Bb7

Bb7

Fm7 Eb/G Gb° Fm7 Bb7 Fm7 Bb7 E°

Eb

Fm7 Bb7 Fm7 Bb7 Eb Bb7 Eb

Bb9 Eb

1. *Fm7 Eb/G Gb° Fm7 Bb7 Fm7 Bb7 B°*

Eb

C7 F7 C7 F7 Bb7 Bb7 Break

2. *Eb Eb7/G Ab B7*

Gm7 Gb7 Eb Cm7 F7 Bb7 Eb

TWELVE DAYS OF CHRISTMAS

Austin/English Christmas Carol

Gm7 Am7 Ab° Gm7 C7 F Gm7 Am7 Bb Bm7-5 C7 F
F C F F Bb F C7 F

On the first day of Christ-mas my true love sent to me a par - tridge in a pear tree. On the

Gm7 Am7 Ab° Gm7 C7 F Gm7 Am7 Bb C7 F Gm7
F C F C Bb F Bb

sec-ond day of Christ-mas my true love sent to me Two tur-tle doves, and a
 third Three French hens,
 fourth Four col-lie birds,

Am7 Bb Bm7-5 C7 F DS F Gm7 Am7 Ab° Gm7 C7 Em7 Eb7
F Bb F C7 F F C F

par - tridge in a pear tree. On the fifth day of Christ-mas my true love sent to me

Dm7 G7 Gm7 C7 Am7 Dm7 Gm7
C/G G7 C F Bb

Five gold - en rings! Four_ col - lie birds, three French hens,

Am7 Ab° Gm7 F Gm7 Am7 Bb Bm7-5 C7 F Fine Gm7 Am7 Ab°
C F Bb F Bb F/C C7 F F

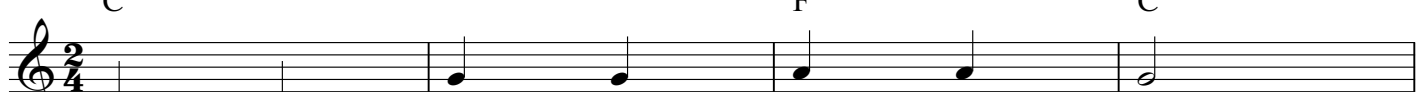
two_ tur-tle doves and a par - tridge in a pear tree. On the [see lyric sheet]

Gm7 C7 F Gm7 Am7 Bb C7 Dm7 G7 Gm7 C7
C F C Gm C/G G7 C

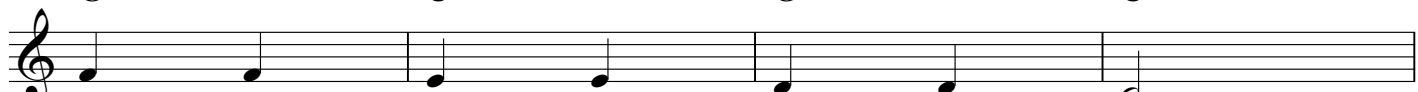
Five gold - en rings!

TWINKLE, TWINKLE, LITTLE STAR

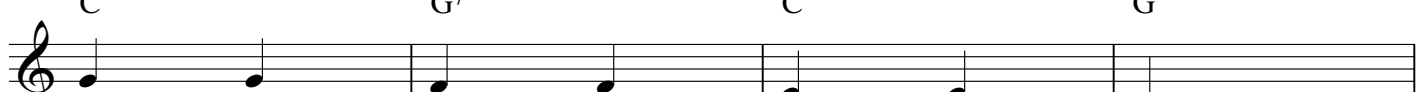
French Folk Song/Taylor

C *Em⁷* *F* *Em⁷*
C *F* *C*


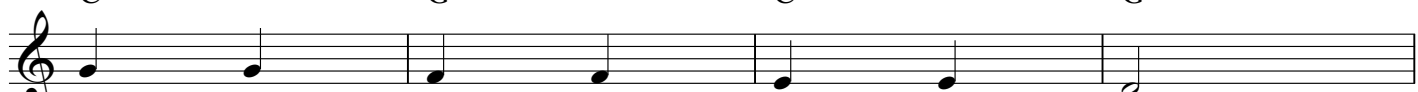
 Twink - le, Twink - le, lit - tle star,

Dm⁷ *C* *A^{b7}* *G⁷* *C*
G⁷ *C* *G* *C*


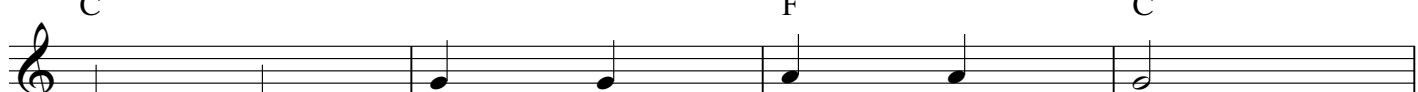
 How I won - der what you are!

Em⁷ *Dm⁷* *C* *Bm⁷*
C *G⁷* *C* *G*


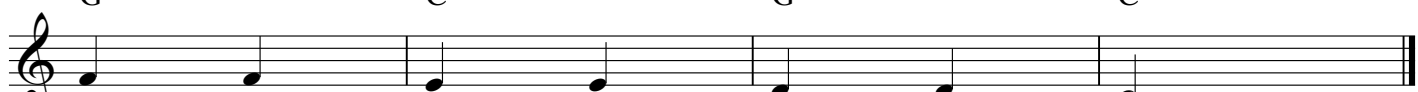
 Up a - bove the world so high,

E⁷ *A⁷⁺⁵* *D⁷* *G⁷*
C *G⁷* *C* *G*


 Like a di' - mond in the sky.

F^{#m⁷⁻⁵} *Fm* *Em⁷* *A⁷*
C *F* *C*


 Twink - le, Twink - le, lit - tle star,

Dm⁷ *C^{#o}* *Dm⁷* *G⁷* *C*
G⁷ *C* *G* *C*


 How I won - der what you are!

VIVE LA COMPAGNIE

English Drinking Song

Verse

B \flat *Cm 7* *Dm 7* *G 7* *Cm 7* *F 7* *B \flat* *F 7*

Let Bac-chus to Ven-us li - ba-tions pour forth, Vi-ve la com-pag - nie. And

B \flat *Cm 7* *Dm 7* *G 7* *Cm 7* *F 7* *B \flat* **Chorus**

let us make use of our time, while it lasts, Vi - ve la com - pag - nie._____ Oh!

Bm 7 *E 7* *Am $^7-5$* *A \flat 7* *Gm 7*

B \flat *E \flat* *F 7* *B \flat*

Vi - ve la vi - ve la vi - ve l'a-mour, Vi - ve la vi - ve la vi - ve l'a-mour,

D \flat 7 *G \flat 7* *F 7* *Cm 7* *B 7* *B \flat*

Gm *Cm* *F* *Cm* *F 7* *B \flat*

Vi - ve la vi - ve la vi - ve l'a-mour, Vi - ve la com - pag - nie._____

WABASH BLUES

Meinken/Ringle

Fm⁷ *Bb⁷* *Bb⁷* *Bb⁷* *E^b* *D⁷* *D^{b7}* *C⁷* *E^o*

Oh, _____ those Wa - bash Blues, _____ I

Fm⁷ *Bb⁷* *Bb⁷* *Bb⁷* *E^b* *D^{b7}* *Bbm⁷* *E^{b7}* *E^{b7}*

know _____ I got my dues, _____ A

Ab⁷ *Ab* *Ab* *Ab* *D^{b7}* *E^b* *C⁷* *C⁷*

lone - - some soul am I, _____ I

F#m⁷ *B⁷* *B⁷* *B⁷* *Fm⁷* *Bb⁷* *Bb⁷* *Bb⁷*

feel _____ like I could die, _____

Fm⁷ *Bb⁷* *Bb⁷* *Bb⁷* *E^b* *D⁷* *D^{b7}* *C⁷* *E^o*

Can - - dle light that gleams, _____

Fm⁷ *Bb⁷* *Bb⁷* *Bb⁷* *E^b* *D^{b7}* *Bbm⁷* *E^{b7}* *E^{b7}*

Haunts _____ me in my dreams, _____ I'll

Ab *A^o* *Ab* *Ab* *E^{b/Bb}* *B^o* *Cm⁷* *E^o* *E^o*

pack _____ my walk - ing shoes, _____ to

Fm⁷ *Bb⁷* *Bb⁷* *Bb⁷* *E^b* *E^b* *E^b* *E^b*

lose _____ those Wa - bash Blues. _____

WAIT 'TILL THE SUN SHINES, NELLIE

von Tilzer/Sterling

Bb *F#°* *Gm* *Eb7* *Dm7* *Db°*
Eb *Bb*
 Wait 'till the sun shines, Nel - lie,
Cm7 *Cm7/F* *F#°* *Gm* *E°* *Fm7* *Bb7*
F7 *Bb* *Bb°* *Bb* *F7* *Bb7*
 When the clouds go drift - ing by,
Eb *E°* *Bb/F* *Gm7* *Am7-5* *B°*
F7 *Bb*
 We will be hap - py, Nel - lie,
C7 *Db7* *Gb7* *F7*
F7
 Don't you sigh;
Bb *F#°* *Gm* *Eb7* *Dm7* *Db°*
Eb *Bb*
 Down lov - er's lane we'll wan - der,
Cm7 *F7* *E7+5* *Eb7* *Am7-5* *D7*
F7 *F°* *F7* *A7* *D7*
 Sweet - hearts, you and I;
G7+5 *G7* *C7* *Cm*
 Wait 'till the sun shines, Nel - lie,
Cm7 *F7* *Bb*
Bb/F *F7* *Bb*
 Bye and bye.

WALTZING MATILDA

Macpherson/Paterson

Verse

F Eb7 Dm7 Db7 Cm7 F7 Bb7 B°
F C7 F Bb

Once a jol - ly swag - man camped_ by a bil - la - bong_

F/C Dm7 Ab7 Gm7 Db7 C7 C7
F

Un - der the shade of a cool - i - bah tree, And he

F Eb7 Dm7 Db7 Cm7 F7 Bb7 B°
F C7 Bb

sang as he watched and wait - ed till his "Bil - ly" boiled,

F/C Dm7 Db7 C7 F
F C7 F

"You'll come a - waltz - ing Ma - til - da with me."

Chorus

F F7 Bb B°
F Bb

"Waltz - ing Ma - til - da, waltz - ing Ma - til - da,

F/C Ab7 Gm7 C7 C7
F

You'll come a - waltz - ing Ma - til - da with me." And he

F Eb7 Dm7 Db7 Cm7 F7 Bb7 B°
F C7 Bb

sang as he watched and wait - ed till his "Bil - ly" boiled,

F/C Dm7 Db7 C7 F
F C7 F

"You'll come a - waltz - ing Ma - til - da with me."

WANG WANG BLUES

Mueller, Johnson, Busse/Wood

F
Dm⁷
Gm⁷
C⁷
F
Dm⁷
Gm⁷
C⁷

Wang, Wang Blues, She's gone and left me with the I've got the ev - er - last - ing

F
Dm⁷
Gm⁷
C⁷
F
F^{#o}
Gm⁷
C⁷
Bm⁷⁻⁵
Bbm

Wang, Wang Blues; and let me tell you, Mis - ter, I'm on - ly ask - ing that my

Am⁷
Abm⁷
Gm⁷
Fmaj⁷
Gm⁷
G^{#m}⁷
Am⁷
Bbmaj⁷
Am⁷
Abm⁷
Gm⁷

F
Ab^o
C⁷/G
F
Gm⁷
G^{#o}
F/A
Bb
Am⁷
Ab^o
Gm⁷

I Sweet nev - er knew I'd be so blue un - til she Sweet Sweet - ie will come back and chase a - way those

Dm⁷
G⁷
1.
Abm⁷
Db⁷
Gm⁷
Db⁷
Gm⁷
C⁷

G⁷
Db⁷
C⁷

went Wang, a - - way;

2.
Db⁷
C⁷
F

C⁷

Wang Blues.

This tune was given its unusual title in the hopes of boosting sales. As Al Rose recounts in "I Remember Jazz," Gussie Miller chose the title because of the public interest in orientalism and all the things the blues in 1920. The song was indeed a hit and more than 350 recordings have been made.

WASHINGTON AND LEE SWING

Allen, Robbins & Sheafe

B⁷ *B^b* *B⁷* *B^b* *B⁷* *B^b* *B⁷*

B^b

When Wash- ing - ton and Lee's men fall in line, _____ We're going to

B⁷ *B^b* *F⁷/C* *B^b°/F* *F⁷/C* *B^b°/F*

B^b *B⁷* *B^b* *B[°]* *F⁷*

win a - gain an - oth - er time; For Doub - le

F⁷/C *Cm⁷/F* *F⁷/C* *Cm⁷/F* *F⁷/C* *Cm⁷/F* *F⁷/C* *Cm⁷/F*

F⁷

U and L I yell, I yell, _____ And for the

Cm⁷ *B[°]* *Cm⁷* *F⁷+5* *B^b* *B[°]* *Cm⁷* *B⁷*

F⁷ *B[°]* *F⁷* *F⁷+5* *B^b* *F⁷*

Un - i - ver - sit - y, I yell like hell! And we will

B⁷ *B^b* *B⁷* *B^b* *B⁷* *B^b* *B⁷*

B^b

fight! fight! fight! for ev - 'ry yard; _____ Cir - cle the

G^{b7} *Fm⁷* *B^{b7}+5* *E^b* *E⁷* *E^b* *E⁷*

B^b *B^{b7}* *E^b*

ends and hit that line right hard! And we will

E⁷ *E^{b7}* *E[°]* *B^b/F* *A^{b7}* *G⁷*

E^b *E[°]* *B^b/F* *G⁷*

roll those Wa - hoos on the sod! _____ Yes, _____ by

D^{b7} *D⁷* *G^{b7}* *B⁷* *B^b*

C⁷ *F⁷* *B^b*

God! RAH! RAH! RAH! HEY!

'WAY DOWN YONDER IN NEW ORLEANS

Layton/Creamer

Gm7 *C7* *F* *Bb7* *Am7* *Abo*
C7 *F*

'Way down yon - der in New Or - leans, in the land_ of dream-y scenes,

Gm7 *Gm7/C* *C7/G* *F#o* *Gm7* *C7* *C7+5* *F* *F#o*
F *C7* *F*

There's a gar-den of E - den, that's what I mean.---

Gm7 *C7* *F* *Bb7* *Am7* *Dm7* *Dbm7*
C7 *F*

Cre-ole ba - bies with flash-ing eyes, soft-ly whis-per with ten-der sighs:

Cm7 *F7* *Bb* *F7+5* *Bb* *A7* *Ab7*
F7 *Bb*

Stop! Oh, won't you give your la - dy fair _____ a lit - tle smile?

G7 *Gm7* *F#o* *Gm7* *C7*

Stop! You bet your life you'll lin - ger there _____ a lit - tle while.

F *Bm7-5* *E7* *Am7* *F/C* *Db7*

There is heav - en right here on earth, with those beau - ti - ful queens,

F *F#o* *Gm7* *C7* *F*
C7 *F*

'Way down yon - der in New Or - leans.

WAYFARING STRANGER

American Folk Song

Em *F7* *Em* *F* *Em*
 I am a poor way - far - ing stran - ger While jour - 'ying
Bb *Am* *Am/G* *F#m7-5* *B7* *Em*
Am
 through this world of woe, Yet there's no
F7 *Em* *F* *Em*
Em
 sick - - ness, toil, nor dan - ger In that bright
Bb *Am* *F* *Em* *G7*
Am *Em*
 world to which I go. I'm go - ing
E7/B *Am7* *D7* *G* *Am7* *F#m7-5* *B7*
C *D7* *G*
 there to see my fath - er, I'm go - ing
E7/B *Am7* *D7* *Em* *C#m7-5* *F#m7-5* *B7*
C *D7* *Em*
 there no more to roam; I'm just - a
F7 *Em* *F* *Em*
Em
 go - - ing o - ver Jor - dan. I'm just - a
Bb *Am*
Am *Em*
 go - - - ing o - ver home.

WE WISH YOU A MERRY CHRISTMAS

English Christmas Carol

G C B \flat 7-5 E7/B Em7 A7sus4 Ab7-5 D D7/C
 We wish you a mer-ry Christ-mas, We wish you a mer-ry Christ-mas, We

F#m7-5 B7 Em7 B \flat 7-5 Am7 Eb7-5 Ab7 1. G 2. G
 B7 Em E7 Am D7 G G
 wish you a mer-ry Christ-mas, And a hap-py New Year! We Year! Good

G/B F#/A# Am7 A#° Bm7 Am7 Gmaj7
 G Bm Am7 D/A A7 D Am7 D7/C
 tid-ings we bring to you and your kin; We

F#m7-5 B7 Em7 G#° Am7 Eb7-5 Ab7 G
 B7 Em7 E7 Am D7 G
 wish you a mer-ry Christ-mas, And a hap-py New Year!

WERE YOU THERE?

Spiritual

Eb
Cm⁷
Fm⁷
Bb⁷
Eb
Ab⁷
Eb
Fm⁷
E⁷

Were you there when they cru - ci - fied my Lord? Were you

Eb
E⁷
Am⁷⁻⁵
D⁷
Db⁷
Cm⁷
B⁷
Bb⁷

there when they cru - ci - fied my Lord?

Eb⁷
Ab⁷
Eb
G⁷
Ab⁷
Eb⁷
Dm⁷⁻⁵
Db⁷
Cm
A⁷

Oh, some - times it caus - es me to

Ab
Eb
A⁷
Ab⁷
Gm⁷
C⁷
Cm⁷
Fm⁷

trem - ble, trem - ble, trem - ble. Were you

Eb/Bb
B^o
Cm⁷
Fm⁷
Bb⁷
Eb
Ab⁷
Eb

there when they cru - ci - fied my Lord?

The spirituals in this anthology use lyrics from the earliest published versions available. These include the first published versions by Harry T. Burleigh and other music researchers who collected them from the oral traditions. For more information on spirituals and performance practice, see the works by Abromeit and Jones in the Further Reading section.

WHAT A FRIEND WE HAVE IN JESUS

Converse/Scriven

F Am7 Ab7 Gm7 Gb7 B7 Bb B° F/C Bb7 Eb9 D9 Gm7 Db7 C7 E7
F Bb F Bb F C

What a friend we have in Je - sus, All our sins and griefs to bear!

F Am7 Ab7 Gm7 Gb7 B7 Bb B° F/C Dm7 G9 Gm7 Gb7 Bb7 F
F Bb F Bb F/C C7 F/C C7 F

What a priv - il - ege to car - ry Ev - 'ry-thing to God in prayer!

Gm7 C7 F#° Gm7 Db7 F Cm7 F7 Bm7 E7 Am7 Eb7 D7 Gm Db7 C7
C C° C F/C C7 F Bb F C7 F C

O what peace we of - ten for - feit, O what need-less pain we bear,

F Am7 Ab7 Gm7 Gb7 B7 Bb B° F/C Dm7 G9 Gm7 Gb7 Bb7 F
F Bb F Bb F/C C7 F/C C F

All be-cause we do not car - ry Ev - 'ry-thing to God in prayer!

WHEN HEARTS ARE YOUNG

Romberg & Graham/Wood

F *F/E* *Dm⁷* *Dm⁷/C* *Bm⁷⁻⁵*
Bm⁻⁵

When hearts are young, When

E⁷ *Am⁷⁻⁵* *D⁷⁻⁹*
 love's a star, A

Gm⁷⁻⁵ *Gm⁷/C* *C⁷*
 song un - sung, A

Am⁷ *Ab^o* *Gm⁷* *Gm⁷/C* *G^{b7}*
F/A *Ab^o* *Gm⁷* *C⁷* *Gm⁷* *C⁷*
 mag - ic land that gleams a - far; We

F *F/E* *Dm⁷* *Dm⁷/C* *Bm⁷⁻⁵*
Bm⁻⁵
 feel its truth, Its

E⁷ *Em⁷* *A⁷*
 voice al - lures, And

Am⁷⁻⁵ *D⁷* *B^b* *B^m* *Gm⁷⁻⁵*
G *B^m* *B^m*
 youth calls youth, Say - ing,

F/C *Dm⁷* *G⁷* *C⁷* *F*
 "Take me, I am yours!"

WHEN I LOST YOU

Irving Berlin

C Eb°

I lost the sun - shine and ros - - es,

*Dm*⁷ *G*⁷ *C* *Bb*⁷
Dm G⁷ C Bb

I lost the heav - ens of blue,

*Em*⁷⁻⁵ *A*⁷ *A*⁷⁻⁹ *Dm*⁷
A⁷ Dm

I lost the beau - ti - ful rain - - bow,

*D*⁷ *D* *Em*⁷ *D*⁷/*F*[#] *G*⁷
D⁷ D Em⁷ D⁷/F[#] G⁷

I lost the morn - ing dew;

C Eb°

I lost the an - gel who gave me

*Dm*⁷ *G*⁷ *C* *Bb*⁷
Dm G⁷ C Bb

Sum - mer the whole win - ter through,

*Em*⁷⁻⁵ *A*⁷ *A*⁷⁻⁹ *D*⁷ *Am*⁷
A⁷ D⁷ Am⁷

I lost the glad - ness that turned in - to sad - ness, When

*Ab*⁷ *G*⁷ *C*
Ab⁷ G⁷ C

I lost you.

WHEN IRISH EYES ARE SMILING

Olcott & Graff/Ball

The musical score is written in 3/4 time and consists of eight staves of music. Each staff contains a line of lyrics and a corresponding line of musical notation with chord symbols above it. The lyrics are: "When I - rish eyes are smil - ing, sure it's like a morn in Spring. In the lilt of I - rish laugh - ter You can hear the an - gels sing. When I - rish hearts are hap - py, all the world seems bright and gay, and when I - rish eyes are smil - - ing, sure they steal your heart a - way." The chord symbols are: C, C7, F, C, F, C, A7, D7, Am7, Dm7, Ab7, G7, C, C7, F, C, F, F#o, C/G, A7, D7, G7, C.

When I - rish eyes are smil - ing, sure it's
like a morn in Spring. In the
lilt of I - rish laugh - ter You can
hear the an - gels sing. When
I - rish hearts are hap - py, all the
world seems bright and gay, and when
I - rish eyes are smil - - ing, sure they
steal your heart a - way.

WHEN JOHNNY COMES MARCHING HOME

Patrick Gilmore

Gm *Eb7* *Bb* *D7*
Bb

When John-ny comes march - ing home a - gain, Hur - rah, hur - rah! We'll

Gm *Eb7* *Bb* *D7+9*
Gm *Bb* *D7*

give him a hear - ty wel - come then, Hur - rah, hur - rah! The

Bb *Am7* *D7* *F#o* *Gm* *Em7-5* *Eb7* *D7+9*
F *Gm* *D7*

men will cheer, the boys will shout, The la - dies, they will all turn out, And we'll

Bb *Cm* *C#o* *D7* *Gm/D* *Am7-5* *D7* *Gm*
F/C *Gm/D* *D7* *Gm* *D7* *Gm*

all feel gay, When John - ny comes march - ing home.

WHEN MY BABY SMILES AT ME

Munro/Sterling & Lewis

Eb/G
G
G^o
G

For when my ba - by smiles at me, _____ My heart goes

G
G^o
D7

roam - ing to par - a - dise, _____ And when my

D7

ba - by smiles at me, _____ There's such a

D7
G

won - der - ful light in her eyes. The kind of

Eb/G
G
G^o
G

light that means just love, _____ The kind of

E7
Am

love _____ That brings sweet har - mon - y. I

Em⁷
Eb⁷
G
F⁷
Bm⁷
E⁷

Am⁷/E
Eb⁷
G
D⁷/A
A^{#o}
G/B
C
G/B
E⁷

sigh, I cry, It's just a glimpse of Heav - en, When my

Am⁷
A⁷
D⁷
G
Eb⁷
G

ba - by smiles at me.

WHEN THE SAINTS GO MARCHING IN

American Traditional Tune

F *C7+5* *F* *F* *C7+5* *F*

Oh, when the saints go march-ing in, Oh, when the

F *Eb7* *Dm7* *G7* *Gm7* *Db7* *C7*

saints go march - ing in, Oh, Lord I

F *F7/Eb* *F7* *Bb/D* *Bb* *Bbm/Db* *Bbm*

want to be in that num - ber, When the

F/C *D7* *G7* *C7* *F*
F *Dm7* *G7* *C7* *F*

saints go march - ing in.

WHEN YOU AND I WERE YOUNG, MAGGIE

Butterfield/Johnson

Verse

Dm⁷ Cm⁷ B⁷ B^b B^o F/C A⁷⁺⁵ D⁷ Gm⁷ Db⁷ C⁷ Gb⁷
F B^b F

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

F Dm⁷ Cm⁷ B⁷ B^b B^o F/C Dm⁷ Gm⁷ C⁷ F B⁷
F F⁷ B^b B^o F/C C⁷ F

creek and the creak-ing old mill, Mag-gie, As we used to, long a - go. The

B^b D⁷/A Gm⁷ E⁷ F Bbm⁶ Am⁷ Eb⁷ Dm⁷ G⁷ Gm⁷ C⁷ Gb⁷
B^b F B^b C D⁷ G⁷ C⁷

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

F Dm⁷ Cm⁷ B⁷ B^b B^o F/C Dm⁷ Gm⁷ C⁷ F B⁷
F F⁷ B^b B^o F/C C⁷ F **Chorus**

creak - ing old mill is__ still, Mag-gie, Since you and__ I were_ young. And

B^b D⁷/A Gm⁷ E⁷ F Bbm⁶ Am⁷ Eb⁷ Dm⁷ G⁷ Gm⁷ C⁷ Gb⁷
B^b F B^b C D⁷ G⁷ C⁷

now we are a - ged and gray, Mag-gie, And the tri - als of life__ near-ly done, Let us

F Dm⁷ Cm⁷ B⁷ B^b B^o F/C Dm⁷ Gm⁷ C⁷ F

sing of the days that are gone, Mag-gie, When you and__ I were_ young.

WHEN YOU WORE A TULIP

Wenrich/Mahoney

Bb *Am7-5* *D7*
F7 *Bb* *Bb7*

When you wore a tul - ip, a sweet yel - low tul - ip, and

Eb *E°* *Bb/F* *B7* *Bb7*
Eb *A°* *Bb* *Bb7*

I wore a big, red rose,

Eb *Em7* *Ebm7* *Dm7* *E°* *G7*
Eb *Ebm* *Bb* *Bb/F* *G7*

When you car - essed me, 'twas then Heav - en blessed me, what a

C7 *Gb7* *F7*
F *C7* *F7*

bles - sing, no one knows.

Bb *Am7-5* *D7*
F7 *Bb* *Bb7*

You made life cheer - y, when you called me dear - ie, 'twas

Eb *G7/D* *Cm* *Cm/Bb* *Am7-5* *Eb7* *D7*
Eb *A°* *Eb* *Am7-5* *D7*

down where the blue grass grows. Your lips were

Dm7 *G7* *Gm7* *C7*
G7 *C7*

sweet - er than jul - ep, when you wore that tul - ip, and

Cm7 *F7* *Bb*
Cm7 *F7* *Bb*

I wore a big red rose.

WHERE, OH WHERE HAS MY LITTLE DOG GONE?

Septimus Winner

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "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?"

Chord symbols: F, *Ab*^o Dm⁷, Gm⁷, C⁷, *F#*^o, Gm⁷, C⁷, *Bbm*, *Am*⁷, *Ab*⁷, Gm⁷, F, C⁷, F, *Ab*^o Dm⁷, Gm⁷, C⁷, *F#*^o, Gm⁷, C⁷, F, *Bbm*⁶, F⁶.

THE WHIFFENPOOF SONG

Galloway/Minnigerode & Pomeroy

E^o *Fm⁷* *B⁷* *B^{b7}*

E^b *E^o* *Fm⁷* *B^{b7}* *B⁷* *B^{b7}*

We're poor lit - tle lambs who have lost our way:

Fm⁷ *B^{b7}* *Gm⁷* *G^{b7}* *Fm⁷* *E⁷* *E^b*

Baa! Baa! Baa! We're

E^b *E^o* *Fm⁷* *B⁷* *B^{b7}*

lit - tle black sheep, Who have gone a - stray:

B⁷ *B^{b7}* *B^{b7}* *E^b* *E^b*

Baa! Baa! Baa!

Cm⁷ *G^{b7}* *Fm⁷* *G^{b7}* *Cm* *Fm⁷*

Gen - tle - men song - sters off on a spree,

Bm⁷ *E⁷* *E^b* *A^{b7}* *B^{b7}* *B^{b+}* *E^b* *E^b* *E^{b7}*

Damned from here to e - ter - ni - ty;

Gm⁷⁻⁵ *C⁷* *Fm* *Fm/E^b* *Dm⁷⁻⁵* *D^{b7}* *Cm⁷* *C⁷* *Fm*

God have mer - cy on such as we,

B⁷ *B^{b7}* *E^b* *E^b*

Baa! Baa! Baa!

WHISPERING

Schonberger/Schonberger

E_b *Am⁷* *D⁷*
C^o

Whis - per - ing while you cud - dle near me,

E_b *D⁷⁺⁹* *D^{b7}* *C⁷*

Whis - per - ing so no one can hear me.

F⁷ *Fm⁷* *B⁷* *B^{b7sus4}*

Each lit - tle whis - per seems to cheer me;

Am⁷⁻⁵ *Abm* *Gm⁷* *G^{b^o}* *Fm⁷* *B^{b7sus4}* *E⁷*
E_b *B^{b7}* *B^{b+}*

I know it's true there's no one, dear, but you. You're

E_b *Am⁷* *D⁷*
D⁷⁻⁹

whis - per - ing why you'll neve - er leave me,

E_b *D⁷⁺⁹* *D^{b7}* *C⁷*

Whis - per - ing why you'll nev - er grieve me.

F⁷ *Fm⁷* *B⁷*

Whis - per and say that you be - lieve me

Fm⁷ *B^{b7sus4}* *D^{b7}* *E_b*
Fm *Abm* *E_b*

Whis - per - ing that I love you.

WHO'S SORRY NOW?

Snyder/Kalmar & Ruby

B \flat *D 7*
Who's sor - ry now? Who's sor - ry now?

G 7 *C 7*
Who's heart is ach - ing for break - ing each vow?

F 7 *B \flat* *B $^\circ$*
Who's sad and blue? Who's cry - ing, too,

F/C *C 7* *C m^7* *F 7* *F 7*
Just like I cried o - ver you?

B \flat *D 7*
Right to the end, Just like a friend,

G 7 *C m* *G 7*
I tried to warn you some - how.

C m^7 *C m* *A \flat^7* *E \flat m* *B \flat* *A \flat^7* *G 7*
You had your way, now you must pay,

C 7 *F 7* *B \flat*
I'm glad that you're sor - ry now.

THE WORLD IS WAITING FOR THE SUNRISE

Seitz/Lockhart

C
C *G7+5* *G7+5* *C* *Bm7-5* *E7*
C *G7+5* *C* *G7+5* *C*

Dear one, the world is wait - ing for the sun - rise;

F *F#o* *C/G* *Bb7* *Am7* *D7* *Ab7* *G7*
F *C* *D7* *G7* *G7+5*

Ev - 'ry rose is heav - y with dew. The

C *G7+5* *G7+5* *C* *Bm7-5* *E7*
C *G7+5* *C* *G7+5* *C*

thrush on high, his sleep - y mate is cal - ling,

F *F#o* *C/G* *A7* *Dm7-5* *Db7* *C*
F *G7* *C* *A7* *Dm7-5* *G7* *C*

And my heart is cal - ling you.

YANKEE DOODLE

European Folk Song/Bangs

Verse

G *Em7* *A7* *Am7/D* *Ab7* *Bm7+5* *F7* *Em7* *Am7* *D7*
G *D7* *G* *D7* *G* *D7* *G* *D7* *G* *D7*

Yan - kee Doo - dle went to town a - rid - ing on a po - ny,

G *F7* *Em7* *Am7* *C#o* *D7* *C7* *Bm7* *Bbo* *Am7* *Ab* *G* *Db7*
G *D7* *G7* *C* *D7* *D7* *G*

Stuck a fea - ther in his hat and called it Mac - a - ro - ni.

Chorus

C7 *Bm7* *Bb7* *Am7* *Ab7* *G7* *Am7* *A#o* *Bm7-5*
C *G*

Yan - kee Doo - dle keep it up, Yan - kee Doo - dle dan - dy,

C7 *C#o* *G/D* *Bb7* *A7* *Eb7* *Am7/D* *C7* *G*
C *G/D* *D7* *G*

Mind the mu - sic and the step, And with the girls be han - dy

THE YANKEE DOODLE BOY

George M. Cohan

G A⁷ A⁷
 I'm a Yan - kee Doo - dle Dan - dy, A

Am⁷ D⁷ G Am⁷ A^{#o} Bm⁷⁻⁵
 Yan - kee Doo - dle, do or die. A

E⁷ Am E⁷ Am
 real live ne - phew of my Un - cle Sam's,

A⁷ D⁷ Em⁷⁻⁵ F^o D⁷/F[#]
 Born on the Fourth of Ju - ly. I've

G A⁷ A⁷
 got a Yan - kee Doo - dle sweet - heart.

Am⁷ D⁷ G Cmaj⁷ Bm⁷ Am⁷
 She's my Yan - kee Doo - dle joy.

G Em⁷ Am⁷ D⁷ G C Bm⁷⁺⁵ E⁷
 Yan - kee Doo - dle came to Lon - don just to ride the po - nies.

A⁷ D⁷ G
 I am the Yan - kee Doo - dle boy.

YELLOW DOG BLUES

W. C. Handy

Verse

*D*⁷ *G*⁷ *A*⁷ *D* *E*^{b9} *D*⁹
D *G* *D* *D*⁷

All day the phone rings, — But it's not for me. — At last good

*G*⁷ *D* *G*⁷ *D* *B*⁷
G *G* *D*

tid - ings — fill our hearts with glee, — This

*E*⁷ *A* *E*⁷/*B* *A*/*C*[#] *F*⁷ *E*⁷ *A*⁷
A *E*⁷ *A*⁷

mes - sage comes from Ten - nes - see. Dear Sue, your

Chorus

*D*⁷ *G*/*D* *B*^{b7}/*D* *D* *G*⁷ *D* *E*^{b7} *D*⁹
D *D*⁷ *G*/*D* *B*^{b7}/*D* *D* *D*⁷

Eas - y Rid - er struck this burg to - day. On a

*G*⁷ *G*^{#0} *D*/*A* *G* *D*/*F*[#] *F*⁰
*D*⁷

south-boun' rat - tler side door Pull - man car.

*E**m*⁷ *B*^{b7-5} *A*⁷ *G*⁷ *D* *G*⁷ *D* *G*⁷ *D*
*A*⁷ *D*

Seen him here, — an' he was on the hog.

THE YELLOW ROSE OF TEXAS

Minstrel Song/J.K.

Verse

C

C C#o G7 Am7 D7 G7

C#o

Dm7 G7 C/G Fm C/G G7 C

Chorus

C

C C#o G7 Am7 D7 Dm7 G7 Ab7 G7

C#o

a - bout your

Dm7 G7 C Fm C/G G7 C

G7 C

The origins of the "Yellow Rose of Texas" are unknown, but the first known published version appeared in 1858. Different lyrics have accompanied the tune over the years, but according to some, Emily D. West is the yellow rose named in the song. A mixed race woman from Connecticut, West had been indentured to James Morgan. After being brought to Morgan's Point, she was captured by General Santa Anna during the war for Texas' independence. The original lyrics can be viewed in the archives at the University of Texas, Austin.

YES! WE HAVE NO BANANAS

Cohn/Silver

C *B⁷* F C *G⁷* *B^{b7}* C *A⁷*
 Yes! We have no ba - nan - as, We
D⁷ *G⁷* C
 have no ba - nan - as to - day. We've
 F *F^m* C
 string beans and on- ions, cab - ba - ges and scal - lions, And
B⁷ *F^{#m⁷⁻⁵}* *F⁷* *E⁷* *A⁷* *D⁷* *G⁷*
 all kinds of fruit and say, We have an
 C *G⁷⁺⁵* F C *C⁷* C *C⁷*
 old fash - ioned to - mah - to, _____
 F *E⁷* *E^{b7}* *D⁷* *D^{b7}* *G⁷*
 Long Is - land po - tah - to, _____ But,
 C *B⁷* F C *G⁷* C *B^{b7}* *A⁷*
 yes! We have no ba - nan - as, We
D⁷ *G⁷* C C *C⁷* C^o *F^m6/C* C
 have no ba - nan - as to - day.

YOU MADE ME LOVE YOU

Monaco/McCarthy

C *F7* *Em7* *Eb°* *Dm7* *G7* *C#°* *Dm7* *G7*
Eb° *Dm7* *Fm* *G7* *Dm7* *Fm* *G7*

You made me love you, I did-n't want to do it, I did-n't want to do it.

Dm7 *G7* *Dm7* *G7* *C* *Dm7* *D#°* *C/E*
G7

You made me want you, and all the time you knew it, I guess you al-ways knew it.

A7 *Ab7* *A7* *D7* *Am7* *D7*

You made me hap - py some-times, you made me glad, —

D7 *Ab7* *Dm7* *G7* *Fm6* *Em7* *Eb7* *Dm7* *Db7*
G7

but there were times — dear, you made — me feel so bad. —

C *F7* *Em7* *Eb°* *Dm7* *G7* *C#°* *Dm7* *G7*
Eb° *Dm7* *Fm* *G7* *Dm7* *Fm* *G7*

You made me sigh for, I did-n't want to tell you, I did-n't want to tell you.

G7 *Dm7* *F7* *B7* *E7* *F7* *E7* *F7* *E7*

I want some love that's true, yes I do, 'deed I do, you know I do.

Em7-5 *A7* *Am7* *Eb7* *D7* *Gb7* *F* *Fm*
A7 *D7* *Am7* *D7*

Gim-me, gim-me what I cry for, you know you got the brand of kiss-es that I'd die — for.

Bb7 *Am7* *Eb7* *D7* *Db7*
C *G#°* *Am7* *D7* *G7* *Db7* *C*

You know you made — me — love you. —

YOU TELL ME YOUR DREAM, I'LL TELL YOU MINE

Daniels/Rice & Brown

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The lyrics are: "You had a dream, well, I had one too. I know mine's best, 'cause it was of you. Come, sweet - heart, tell me, now is the time. You tell me your dream, I'll tell you mine." The score includes various chords such as Bb, Bb°, Bb, B°, Cm7, G7, C7-9, F7, Eb/F, Eb7, F7, Dm7, Gb7/Db, B7, Cm7, F7, Bb, Bb°, Bb, B°, Cm7, G7, C7-9, Em7-5, Eb7, A7, Dm7, Bb, G7, Cm7, Eb/F, B7, F7, and Bb.

You had a dream, well,
 I had one too.
 I know mine's best, 'cause it
 was of you.
 Come, sweet - heart, tell me,
 now is the time.
 You tell me your dream,
 I'll tell you mine.

YOU'D BE SURPRISED

Irving Berlin

G Am⁷ D⁷
 G^{#o} D⁷

He's not so good in a crowd, but when you get him a - lone, You'd be sur - prised.

Am⁷ D⁷ Am⁷ D⁷ Am⁷ D⁷ F[#]

— He is - n't much at a dance, but then when he takes you home,

Bm⁷ B^{b7} Am⁷ A^{b7} F⁷

G D⁷ G C Cm

You'd be sur - prised. — He does - n't look like much of a lov - er, — but

F⁷ Em⁷ A⁷ A^{#o}

G E⁷ A⁷

don't judge a book by its cov - er. He's got the face of an an - gel, but

Bm⁷ B^{b°} D/A E^{b7} Am⁷ D^{7sus4}

D⁷ Am⁷ D⁷ G G^{#o}

there's a dev - il in his eye. — He's such a del - i - cate thing, but when he starts in to squeeze,

Am⁷ D⁷ Am⁷ D⁷ Am⁷ D⁷ Am⁷ D⁷ F[#]

D⁷ D⁷ F[#]

You'd be sur - prised. — He does - n't look ver - y strong, but when you sit on his knees,

Em⁷ Am⁷ D⁷⁺⁵ G⁷ Am⁷ B^{b°} Bm⁷⁻⁵ Cm Cm^{maj7} Cm

G D⁺ G⁹ C

You'd be sur - prised. — At a par - ty or at a ball, — I've

F^{#m7-5} B⁷⁻⁹ Bm⁷⁻⁵ E⁷⁺⁵ Am⁷ D⁷ G^{#o}

G G⁷ E⁺ D⁷

got to ad - mit, — he's noth - ing at all, — but in a Mor - ris chair,

Am⁷ D⁷ D⁷⁻⁹ G

D⁷⁻⁹ G

You'd be sur - prised. —

YOU'RE A GRAND OLD FLAG

George M. Cohan

G *Am7* *Bm7+5* *Am7* *G* *Am7* *Bm7+5* *Am7*
 You're a grand old flag, you're a high fly - ing flag; And for -
G *Am7* *G/B* *G#°* *D7* *Am7/D*
 ev - er in peace may you wave; You're the
D7/A *Am7/D* *D7/A* *Am7/D* *G* *B7/F#* *Em* *Bb7*
D7 *G* *B7/F#* *Em* *Em7*
 em - blem of the land I love, The
Em7 *A7* *Em7* *A7* *Am7* *Eb7* *D7*
A7 *D7*
 home of the free and the brave. Ev - 'ry
G *Am7* *G/B* *Am7* *G* *Am7* *A#°* *Bm7* *Bm7-5*
 heart beats true un - der red, white and blue, where there's
Bm7-5/E *E7* *Bm7-5* *E7* *Am* *Am+5* *Am6* *D7sus4*
E7 *Am* *D7*
 nev - er a boast or brag; But should
C#m7-5 *C7* *Bm7+5* *E7* *Am7* *G#°* *Am7* *G#°*
G *D7* *G#°* *D7*
 auld ac - quain - tance be for - got, Keep your
A7 *Am7* *D7* *G*
 eye on the grand old flag.

YOU'VE GOT TO SEE MAMMA EV'RY NIGHT (OR YOU CAN'T SEE MAMMA AT ALL)

Conrad/Rose

C F7 E7+5
C G+ C A7 D7 G7

You've got to see Mam-ma ev -'ry night, Or you can't see Mam-ma at all, _

C G7+5 C G7+5 C9 F7 Em7 Eb7
C Eb° G7/D C G+ C C Eb7

You've got to kiss Mam- ma, treat her right, _ Or she

D7 G#° Am7 D7 G7 Am7 A#° Bm7-5 C7 G7 C7 G7
G/D E7/G# D7 G G° G7 C7

won't be home when you call. _ If you want my
I don't want the

C7 G7 C Gb7 F7 C7 F7 C7 F7 C7 F7 G7+5
F7 G+

com-pan - y, _ You can't fif - ty fif - ty me. _ You've got to
kind of man. _ Who works on the in - stall-ment plan.

C F7 E7+5
C G+ C A7 D7 G7 C

see Mam-ma ev -'ry night, Or you can't see Mam-ma at all. _

ABOUT THE AUTHORS

Jazz composer, arranger, and conductor **DAVID BERGER** is recognized internationally as a leading authority on the music of Duke Ellington and the Swing Era. Conductor and arranger for the Jazz at Lincoln Center Orchestra from its inception in 1988 through 1994, Berger has transcribed over 750 full scores of classic recordings, including more than 500 works by Duke Ellington and Billy Strayhorn in addition to hundreds of other classic jazz recordings.

In 1996 Berger collaborated with choreographer Donald Byrd to create and tour *Harlem Nutcracker*, a full-length jazz ballet that expands the Tchaikovsky/Ellington/Strayhorn score into an American classic. The 15-piece band assembled to play this show has stayed together as the David Berger Jazz Orchestra. The DBJO actively performs Berger's music on tours throughout the United States and Europe.

Berger has written music for numerous jazz groups of all sizes, symphony orchestras, singers, dancers, television, Broadway shows and films and has served as conductor and musical director for dance companies, TV and stage shows.

Following a career as a trumpet player, Berger served as adjunct professor at a number of jazz studies programs in the New York metropolitan area including The Juilliard School, Manhattan School of Music, The New School, and William Paterson University. He has written dozens of etude books for Charles Colin, as well as jazz composing and arranging books for his own publishing company, Such Sweet Thunder. He writes a weekly blog about the intersection of art and life, which can be found at www.suchsweetthundermusic.com.

CHUCK ISRAELS is a composer/arranger/bassist who has worked with Billie Holiday, Benny Goodman, Coleman Hawkins, Stan Getz, Herbie Hancock, J.J. Johnson, John Coltrane, and many others. He is best known for his work with the Bill Evans Trio from 1961 through 1966 and for his pioneering accomplishments in Jazz Repertory as Director of the National Jazz Ensemble from 1973 to 1981.

Among Chuck's many recordings as a bassist, some outstanding ones include: *Coltrane Time*, with John Coltrane; *My Point of View*, with Herbie Hancock; *Getz au Go-Go*, with Stan Getz; and many recordings with the Bill Evans Trio, including *The Town Hall Concert*; *The Second Trio*; *Trio '65*; *Live at the Trident*; *Time Remembered*; and *Live at Shelley's Manne Hole*.

Recently retired from directing the jazz studies program at Western Washington University, Chuck has moved to Portland, Oregon, to work in its vibrant jazz community and participate in his favorite Northwest city's cultural life.

Further Reading

The following bibliography provides some jumping-off points for those interested in learning more about the music in this anthology. While it's impossible to create an exhaustive list of texts covering the hundreds of years of song in this book, this list includes a variety of titles including children's picture books about jazz, guides for performers about style, autobiographies, and other primary sources from some of the musicians featured here.

The links provided will direct you to physically access the works in your local public or academic library. If you're having trouble tracking down any of the resources below in your city or town, visit your local school, public, or academic library for help. Whether it's getting that hard-to-find book or identifying more resources on a topic shared below, your local librarians are eager to help.

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