

Piano-Vocal Album with Guitar Chords & Diagrams

# Andy Williams

**POPULAR HITS** From  
**AWARD WINNING ALBUMS**  
PLUS **SOUVENIR PHOTO SECTION**

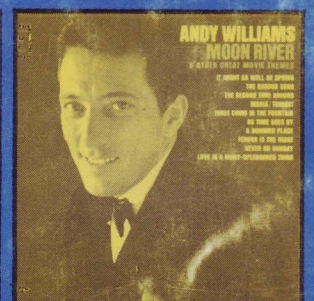
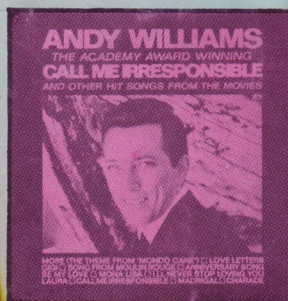
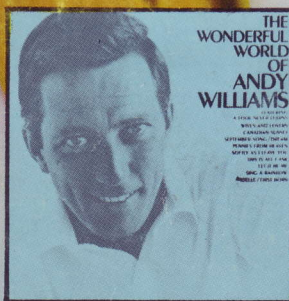
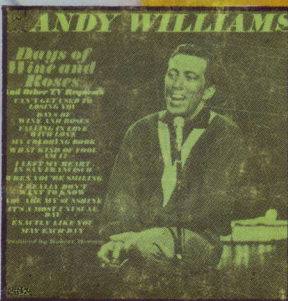
Featuring

## MOON RIVER

Call Me Irresponsible ·  
This Is All I Ask · Wives  
And Lovers · Never On  
Sunday · Sunshine, Lollipops  
And Rainbows · I Left My  
Heart In San Francisco ·  
And Roses And Roses ·  
I'll Remember You ·  
My Coloring Book ·  
and many others

# Andy Williams

**AWARD  
WINNING  
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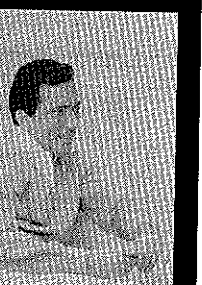
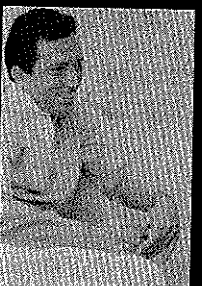
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# Recorded By ANDY WILLIAMS CALL ME IRRESPONSIBLE

Words by  
SAMMY CAHN

Music by  
JAMES VAN HEUSEN

Slowly

*p cresc. poco a poco* *mf*

The piano introduction consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The tempo is marked 'Slowly' and the dynamics range from piano (*p*) to mezzo-forte (*mf*).

Call me ir - re - spon - si - ble, call me un - re - li - a - ble,

Chords: F, F8, F#dim, Gm, Gm6, Abdim

The first vocal phrase is set against piano accompaniment. The lyrics are 'Call me ir - re - spon - si - ble, call me un - re - li - a - ble,'. The piano part includes chords: F, F8, F#dim, Gm, Gm6, and Abdim.

*p*

The piano accompaniment for the second phrase continues with chords: Fmaj7, F, A7, A7+, Cm7, D7+, Am7, Cm, D7+, Gm7, Gm.

throw in un - depend - a - ble too. \_\_\_\_\_ Du my

Chords: Fmaj7, F, A7, A7+, Cm7, D7+, Am7, Cm, D7+, Gm7, Gm

The second vocal phrase is 'throw in un - depend - a - ble too. \_\_\_\_\_ Du my'. The piano accompaniment includes chords: Fmaj7, F, A7, A7+, Cm7, D7+, Am7, Cm, D7+, Gm7, and Gm.

*mf* *mp* *mf*

The piano accompaniment for the third phrase includes chords: B7, C7, Cm6, D7-9, D+, D7, Dm7, G7, G8.

fool - ish al - i - bis bore you? Well, I'm not too clev - er. I

Chords: B7, C7, Cm6, D7-9, D+, D7, Dm7, G7, G8

The third vocal phrase is 'fool - ish al - i - bis bore you? Well, I'm not too clev - er. I'. The piano accompaniment includes chords: B7, C7, Cm6, D7-9, D+, D7, Dm7, G7, and G8.

*mp*

The piano accompaniment for the final phrase continues with chords: B7, C7, Cm6, D7-9, D+, D7, Dm7, G7, G8.

Gm7 Am Gm7 C7 C+ F F# F#dim Gm Gm6

just a - dore you. Call me un - pre - dict - a - ble, tell me

*p* R. H. *rall.* *p* *a tempo*

Abdim Fmaj7 F A7 A7+ Cm6 D7 Cm D7

I'm im - prac - ti - cal, rain - bows I'm in - clined to pur - sue.

*mf*

Gm7 Gm B7 C7 Cm6 D9 Gm7 Gm7

Call me ir - re - spon - si - ble, yes, I'm un - re - li - a - ble, but it's

*mf*

B7 C7 A7 D7-9 D7 Gm7 Bbm6 C7-9 Bbm6

un - de - ni - a - bly true, I'm ir - re - spon - si - bly mad for

*mp* *rall.*

1. F Bb6 Fmaj7 Bb6 Fmaj7 Bb6 Fmaj7 Bb6 F Bb6 Fmaj7 Bb Fmaj7

you! you!

*a tempo* *a tempo* *rall.* *p*

# THIS IS ALL I ASK

Words and Music by  
GORDON JENKINS

## Verse

F C7

As I ap-proach the prime of my life, I find I have the

F Fdim C7 Cdim

time of my life learn-ing to en-joy at my leis-ure— all the simp-le pleas-ures—

Gm Bbm F D9 b9 Gm G9-5 F

And so I hap-pi-ly con-cede THIS IS ALL I ASK this is all I need.

## Chorus

F Fmaj7 D7-9 Gm7 C7-9 F

(Boy) Beau-ti-ful girls walk a lit-tle slow-er when you walk by me, Ling-er-ing  
(Girl) Soft-spok-en men speak a lit-tle soft-er when you speak to me.

Fmaj7 Dm Gm7 C7 E7 Fmaj7 F Fm7(sus)E7 Am

sun-sets stay a lit-tle long-er with the lone-ly sea. Chil-dren ev-'ry where, when you

Am7 D7 G7

shoot at bad men, shoot at me Take me to that strange, en-chant-ed land

C7 C7+ C7 3 F Fmaj7 D7-9

grown-ups sel-dom un-der-stand Wan-der-ing rain-bows leave a bit of col-or for my

Gm7 C7-9 F 3 Fmaj7 Dm Gm7 C7 E7 Fmaj7 F

heart to own Stars in the sky make my wish come true be-fore the night has

A7-9 Bb E7 Am F D7(+9) D7

flown, And let the mu-sic play as long as there's a song to sing And

Gm7 C11

1. I will stay young-er than spring. (Boy) Beau-ti-ful spring. (Girl) Soft-spok-en

2. r.h.

## NEVER ON SUNDAY

Lyric by  
BILLY TOWNEMusic by  
MANOS HADJIDAKIS

Moderato

Piano *mf*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes. The tempo is marked 'Moderato' and the dynamic is 'mf'.

Refrain

Oh, you can kiss me on a Mon-day, a Mon-day, a Mon-day is ver-y, ver-y good.  
cool day, a hot day, a wet day, which-ev-er one you choose.

*mp (Small notes optional)*

The first line of the refrain features a vocal melody with lyrics and a piano accompaniment. The piano part includes guitar chord diagrams for Bb7 and Eb. The dynamic is 'mp' with a note that 'Small notes optional'.

Or you can kiss me on a Tues-day, a Tues-day, a Tues-day, in fact I wish you would.  
Or try to kiss me on a gray day, a May day, a pay day, and see if I re-fuse.

The second line of the refrain continues the vocal melody and piano accompaniment. It includes guitar chord diagrams for Bb7 and Eb.

Or you can kiss me on a Wednes-day, a Thurs-day, a Fri-day and Sat-ur-day is best.  
And if you make it on a bleak day, a freak day, a week-day, why you can be my guest.

The third line of the refrain concludes the vocal melody and piano accompaniment. It includes guitar chord diagrams for Bb7 and Eb.



But nev - er, nev - er on a Sun - day, a Sun - day, a Sun - day, 'Cause that's my day of  
 But nev - er, nev - er on a Sun - day, a Sun - day the one day I need a lit - tle



1. rest. Most an - y 2. Fine rest.



day you can be my guest, An - y day you say,



but my day of rest. Just name the day that you like the



best, On - ly stay a - way on my day of rest. Oh, you can kiss me on a

(Tacet) D. S. al Fine ✱

D. S. al Fine ✱



# SUNSHINE, LOLLIPOPS AND RAINBOWS

Words by  
HOWARD LIEBLING

Music by  
MARVIN HAMLISCH

Lively, with a beat

mf

F Dm C F Dm C

Sun - shine, Lol - li - pops and Rain - bows, Ev - 'ry - thing that's

mf

F Dm7 Gm7 C7

won - der - ful is what I feel when we're to - geth - er;

F Dm C F Dm C

Bright - er than a luck - y pen - ny, When you're near the



rain goes, Dis - ap - pears, dear and I feel so fine



Just to know that you are mine; My life is



Sun - shine, Lol - li - pops and Rain - bows, That's how this re-



rain goes So come on join in, Ev - 'ry - bod - y!



Sun - shine, Lol - li - pops and Rain - bows, Ev - 'ry - thing that's

F Dm7 Am

won - der - ful is sure to come your way, 'Cause

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for F, Dm7, and Am are shown above the staff.

Gm7 C7 F Dm

1. you're in love to stay.

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a half note G4, quarter notes A4, B4, and a half note G4. The piano accompaniment features a more active bass line with eighth notes. Chord diagrams for Gm7, C7, F, and Dm are shown above the staff.

F F7 Gm7

My life is you're in love,

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has a rest for the first two measures, then a half note G4, quarter notes A4, B4, and a half note G4. The piano accompaniment continues with eighth-note bass lines and chords. Chord diagrams for F, F7, and Gm7 are shown above the staff.

C7

you're in love, And love is here to

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody has a rest for the first two measures, then a half note G4, quarter notes A4, B4, and a half note G4. The piano accompaniment features a steady eighth-note bass line and chords. A chord diagram for C7 is shown above the staff.

F Dm

stay!

Detailed description: This system contains the ninth and tenth lines of music. The vocal melody has a rest for the first two measures, then a half note G4, quarter notes A4, B4, and a half note G4. The piano accompaniment continues with eighth-note bass lines and chords. Chord diagrams for F and Dm are shown above the staff.



home To my cit - y by the bay. I left my

Chorus - With a slow, steady beat

heart In San Fran - cis - co. High on a hill,

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

climb half - way to the stars! The morn - ing fog

may chill the air - I don't care! My love waits there

Gm7 C#dim Cm7 F9 Eb6

In San Fran - cis - co, A - bove the blue

*cresc.*

F9 E#maj9 E#6 C D7 D9 D7-9 D9 G7- C9

— and wind - y sea. When I come home to

F G7 C9 Gm7 C9 Bmaj9 C9

you, San Fran - cis - co, Your gold - en

Cm7 Cm7 F7-5 1. Bb6 A#maj9 Bbmaj9 B#maj7 Cm7 C#dim

sun will shine for me! I left my

*dim.* *mp*

2. Bb6 A#maj9 Bbmaj9 G#maj7 Bbmaj9

me!

*dim. e rit.* *mp*

## AND ROSES AND ROSES

Words and Music by  
RAY GILBERT and  
DORIVAL CAYMMI

## Bright Bossa Nova

Piano introduction for 'Bright Bossa Nova' in 6/8 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line.

Ev - 'ry day I sent \_\_\_\_\_ an - oth - er pre - sent \_\_\_\_\_ Just to let -

Musical notation for the first line of the song, including a guitar chord diagram for the first measure (C major) and piano accompaniment.

\_\_\_\_\_ her know \_\_\_\_\_ how ver - y much \_\_\_\_\_ I care. \_\_\_\_\_ Wrote \_\_\_\_\_

Musical notation for the second line of the song, including a guitar chord diagram for the first measure (Dm) and piano accompaniment.

\_\_\_\_\_ a lit - tle love \_\_\_\_\_ note with \_\_\_\_\_ each pre - sent, \_\_\_\_\_ But it did -

Musical notation for the third line of the song, including piano accompaniment.

G7 C

- n't seem to get me an - y - where. My -

Gm C7

— poor wor-ried heart. — was al - most cer - tain — That —

F G7

— this love af - fair — would nev - er be, — Then —

C Bb7 A7

— I sent — a doz - en yel - low ros - es, And — from —

Dm G7 C Db

— that mo - ment she — be-longed to me. —



Slow, with feeling

1. 3. Ro - ses, ro - ses, ro - ses, I thank all the ro - ses that  
 2. Ro - ses, ro - ses, ro - ses, I thank you for say - ing what

bloom in the spring. Love is a won - der - ful  
 I could - n't say. Oh, what a won - der - ful

thing; The rest of my life I will bring her ro - ses and  
 way To tell her "I love you," each day with ro - ses and

1. ro - ses and ro - ses of love. 2. ro - ses and ro - ses of

3. love. ro - ses and ro - ses of love and ro - ses and

*Repeat and fade*

# MY COLORING BOOK

Lyric by  
FRED EBB

Music by  
JOHN KANDER

Gently

F Bb F C7

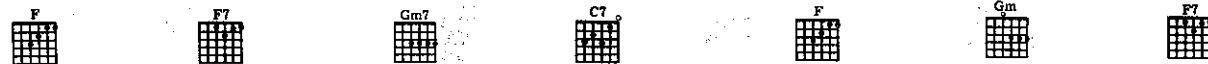
These are the eyes that watched { him as { he she walked a -

F F7 Gm7 C7 F Gm

way Co - lor them grey

Am Gm F Bb F C7

This is the heart that thought { he she would al - ways be



true ————— Co - lor it blue —————



these are the arms that held { him and touched { him then lost { him some - how

her her her her



co - lor them emp - ty now



{ These are the { beads tie I wore un - til { she came be - tween.

{ This is the { tie he



Co - lor { them it green. ————— This is the

Bb Bbmaj7 Bb6 Bbmaj7 Bb

room I sleep in and walk in and weep in and hide in that

Bbmaj7 Bb6 Bb+ Bb Am7

no - bo - dy sees, co - lor it lone - ly,

D13 Db7 F Bb F

please. This is the { man girl the one I de -

C7 F F7 Gm7 C7 F

- pend - ed up - on. Co - lor { him her gone.

Gm Am Gm F

rit. pp 8va

# I'LL REMEMBER YOU

Words and Music by  
KUIOKALANI LEE

Very Slow

mp

mf

Detailed description: This block contains the piano introduction for the song. It consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The tempo is marked 'Very Slow'. The first measure is marked 'mp' (mezzo-piano) and the second measure is marked 'mf' (mezzo-forte). The music features a simple harmonic progression with a steady bass line.

F Am Bb C7

I'll re-mem - ber you, long af - ter this end-less  
I'll re-mem - ber you, Your voice as soft as a

mp

Detailed description: This block contains the first line of the vocal melody and piano accompaniment. Above the vocal staff are four chord diagrams: F, Am, Bb, and C7. The lyrics are: "I'll re-mem - ber you, long af - ter this end-less / I'll re-mem - ber you, Your voice as soft as a". The piano accompaniment is marked 'mp'.

F p Gm Bbm

sum-mer \_\_\_\_\_ is gone. I'll be lone - ly, oh, so lone - ly,  
warm \_\_\_\_\_ sum-mer breeze, your sweet laugh - ter, morn-ings af - ter,

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. Above the vocal staff are four chord diagrams: F, p, Gm, and Bbm. The lyrics are: "sum-mer \_\_\_\_\_ is gone. I'll be lone - ly, oh, so lone - ly, / warm \_\_\_\_\_ sum-mer breeze, your sweet laugh - ter, morn-ings af - ter,". The piano accompaniment is marked 'p'.

F C7 F Am

1. liv ing on - ly to re-mem - ber you.  
ev - er af - ter I'll re-mem - ber

Detailed description: This block contains the final line of the vocal melody and piano accompaniment. Above the vocal staff are four chord diagrams: F, C7, F, and Am. The lyrics are: "1. liv ing on - ly to re-mem - ber you. / ev - er af - ter I'll re-mem - ber". The piano accompaniment continues with a simple harmonic progression.



you. To your arms some day  
 I'll re-turn to stay. Till then, I will re-mem - ber, too,  
 Ev - 'ry bright star we made wish-es up-on love me al - ways,  
 prom-ise al - ways, Ooh, you'll re-mem - ber, too.

*mf*  
*a tempo*  
*molto rit.* *mp* *a tempo*  
*mf*



Words by  
EDWARD HEYMAN

# LOVE LETTERS

Music by  
VICTOR YOUNG

Moderately Slow with expression

Piano introduction in D major, 4/4 time. The melody is in the right hand, starting with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5. The left hand provides harmonic support with chords: D4 (half), F#4 (half), G4 (half), A4 (half), B4 (half), C5 (half). Dynamics range from *mp* to *mf*.

Voice **D** **Bm** **Bm7** **Em7** **Bm**

The sky may be star-less the night may be moon-less, But deep in my

Musical notation for the first line, including piano accompaniment. The piano part features chords: D (half), F# (half), G (half), A (half), B (half), C (half). Dynamics include *p*.

**Em7** **A#dim** **Bm** **D7**

heart there's a glow: For deep in my heart I

Musical notation for the second line, including piano accompaniment. The piano part features chords: Em7 (half), A#dim (half), Bm (half), D7 (half). Dynamics include *mf*.

**G** **Gm** **D** **Em7** **A7** **D** **C#dim** **D7**

know that you love me. You love me, be-cause you told me so

Musical notation for the third line, including piano accompaniment. The piano part features chords: G (half), Gm (half), D (half), Em7 (half), A7 (half), D (half), C#dim (half), D7 (half). Dynamics include *mf*.

Refrain **G** **Em** **Am** **F#dim** **3**

Love let-ters straight from your heart Keep us so near while a

Musical notation for the refrain, including piano accompaniment. The piano part features chords: G (half), Em (half), Am (half), F#dim (half), and a triplet of G4. Dynamics include *mp* and *mf*.

G Em A#dim F#7 Bm Dm E7

part \_\_\_\_\_ I'm not a - lone \_\_\_\_\_ in the night \_\_\_\_\_

Am G#dim E7 Am Cm D7 G

When I can have \_\_\_\_\_ all the love you write. I mem-o-

Em Am F#dim

rize ev-'ry line \_\_\_\_\_ I kiss the name \_\_\_\_\_ that you

G7 G9 Bdim C Cm D7 G C#dim

sign \_\_\_\_\_ And,dar-ling, then I read a - gain right from the start

Am7 F#dim 1 G C#dim Am7 D7 2 G C G

Love let - ters straight from your heart. heart.



INSPIRED BY THE PARAMOUNT PICTURE "WIVES AND LOVERS"  
A HAL WALLIS PRODUCTION

Words by  
HAL DAVID

# WIVES AND LOVERS

Music by  
BURT F. BACHARACH

Moderato, Not Too Slowly

Piano introduction in F major, 3/4 time. The melody is in the right hand, starting with a half note F4, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, F4. The bass line consists of quarter notes F2, C3, F3, C3, F3, C3, F3, C3. Dynamics include *mf* and accents (^).

Hey, lit-tle girl, comb your hair, fix your make-up, soon he will o-pen the

Musical notation for the first line of the song, including vocal line and piano accompaniment. Chord diagrams for Fm7, F7-9, and Fm7 are shown above the vocal line.

door. Don't think be-cause there's a ring on your fin-ger

Musical notation for the second line of the song, including vocal line and piano accompaniment. Chord diagrams for F7-9, Gm7, G7-9, Cm7, and G7-9 are shown above the vocal line.

you need-n't try an - y - more. For wives should al-ways

Musical notation for the third line of the song, including vocal line and piano accompaniment. Chord diagrams for Gm7, G7-9, C9, Cm7, and F7-9 are shown above the vocal line.

Am7 D7 Ebmaj7 D7

be lov - ers too. Run to his arms the mo - ment he comes home to

Detailed description: This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are "be lov - ers too. Run to his arms the mo - ment he comes home to". The piano accompaniment is in a grand staff with treble and bass clefs. Chord diagrams for Am7, D7, Ebmaj7, and D7 are shown above the vocal line. A dynamic marking of *f* is present in the piano part.

D7 Dbmaj7 C7 Tacet Fm7 F7-9 Fm7

you. I'm warn - ing you. Day aft - er day there are

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "you. I'm warn - ing you. Day aft - er day there are". The piano accompaniment continues. Chord diagrams for D7, Dbmaj7, C7, Fm7, F7-9, and Fm7 are shown above the vocal line. A "Tacet" instruction is placed above the piano part. Dynamic markings of *mp* and *mf* are present.

F7-9 Fm7 F7-9

girls at the of - fice and men will al - ways be men.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "girls at the of - fice and men will al - ways be men.". The piano accompaniment continues. Chord diagrams for F7-9, Fm7, and F7-9 are shown above the vocal line. Dynamic markings of *v* are present.

Gm7 G7-9 Gm7 G7-9

Don't send him off with your hair still in curl - ers,

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics "Don't send him off with your hair still in curl - ers,". The piano accompaniment continues. Chord diagrams for Gm7, G7-9, Gm7, and G7-9 are shown above the vocal line. Dynamic markings of *v* are present.



You may not see him a - gain, for wives should









al-ways be lov - ers too Run to his arms the mo-ment



he comes home to you. He's al - most here.



Hey, lit - tle girl, bet - ter wear some - thing pret - ty, some - thing you'd

wear to go to the cit - y; And dim all the lights, pour the











wine, start the mu - sic, time to get read - y for







love. Oh, time to get read - y, time to get

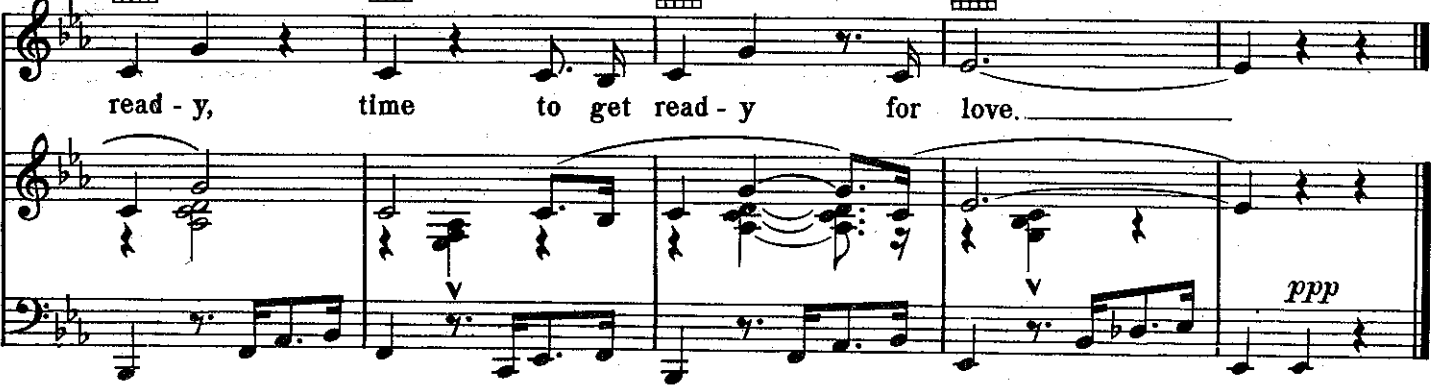
*dim. poco a poco*



read - y, time to get read - y for love.

*ppp*



# MY WILD IRISH ROSE

By  
CHAUNCEY OLCOTT

Moderato

C Fm C F

My Wild I - rish Rose, The sweet - est  
Wild I - rish Rose, The dear - est

*mf*

C C#dim G7 C C#dim

flow'r that grows! You may search ev - 'ry - where, But  
flow'r that grows! And some day for my sake, She

G7 1. C Am D7 G7 Dm7

none can com - pare With My Wild I - rish Rose.  
may let me

G7 2. C F C D7 G7 C

My take The bloom from My Wild I - rish Rose.

*mf* *rit.*

Piano-Vocal Album with Guitar Chords & Diagrams

# Andy Williams

**POPULAR HITS** From  
**AWARD WINNING ALBUMS**

**PLUS SOUVENIR  
PHOTO SECTION**

## VITAL STATISTICS

Birthplace: Wall Lake, Iowa  
Birthdate: December 3  
Height: 5'9"  
Weight: 150 lbs.  
Eyes: Blue  
Hair: Brown

## CAPSULE BIOGRAPHY

Jay Williams, Andy's father, was the local music dealer who organized the small town church choir. The entire Williams family — mother, father, and the four Williams brothers (Bob, Dick, Don and Andy) became the mainstay of the choir. It wasn't too long before the Williams family packed their bags and headed for Des Moines, where the Williams Brothers achieved tremendous popularity and wound up with their own radio show.

The word travelled throughout the mid-west and WLS in Chicago wooed the quartet. From Chicago to WWL in Cincinnati and much popularity.

While Andy was still in High School, the family moved to Los Angeles. The brothers continued to work together and in 1946 they teamed with Kay Thompson in what turned out to be one of the most successful night club acts of the time, touring the United States and Europe. In 1952, with Andy still a teenager, the Williams Brothers disbanded, because the three oldest were married and started raising families.

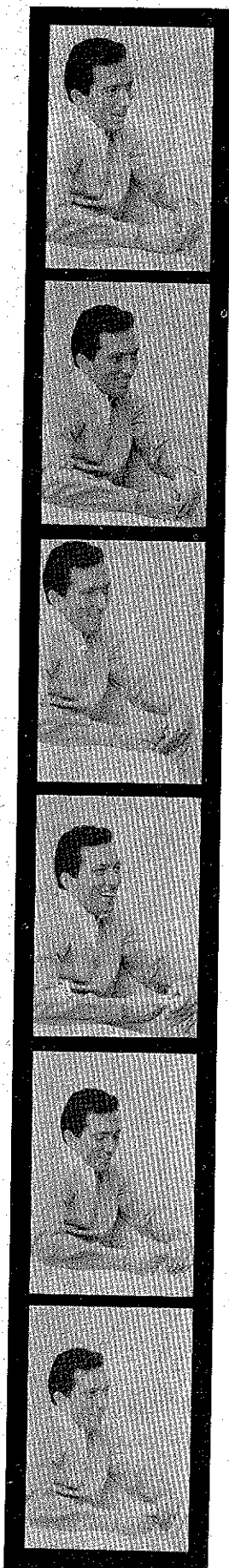
Andy went directly to New York and was signed as a featured vocalist on the Steve Allen "Tonight Show". He started with a two week contract, but stayed with Allen for almost 3 years.

In 1959 he had captured the country's fancy. His "Tonight" appearances established him as a personality and his recordings were being bought by the millions. His single discs of "Canadian Sunset" and "Hawaiian Wedding Song" topped the best seller lists.

The rest is history. Successful summer TV shows, smash hit hour-long spectaculars, and finally the "Andy Williams Show" which debuted in 1962 and was an instant success.

In 1961 Andy married French singer-dancer-actress Claudine Longet, and the couple reside in a lovely home in Beverly Hills.

He is interested in sports, especially golf, and he can be found on the Bel Air links almost any day he is not working.









## MOON RIVER

Words by  
JOHNNY MERCERMusic by  
HENRY MANCINI

Slowly

The musical score is arranged in four systems, each with a vocal line (treble clef) and piano accompaniment (grand staff). Chord diagrams are placed above the vocal line. Dynamics include *p*, *mp*, *mf*, and *dim. poco a poco*.

**System 1:** Chords: C, Am, F. Lyrics: Moon Riv - er, wid - er than a

**System 2:** Chords: C, F, C, Dm6, E7. Lyrics: mile: I'm cross - in' you in style some day. Old

**System 3:** Chords: Am, C7, F, Bb7-5. Lyrics: dream - mak - er, you heart - break - er, wher -

**System 4:** Chords: Am, Am7, Am6, B7, Em7, A7, Dm7, G7. Lyrics: ev - er you're go - in', I'm go - in' your way:

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C Am F C

Two drift - ers, off to see the world. There's

*p* *mp*

F C Dm6 E7 Am

such a lot of world to see. We're aft -

*p*

Am7 Am6 F7 C F

er the same rain - bow's end wait - in' round the

*f* *mp*

C F C Am Dm

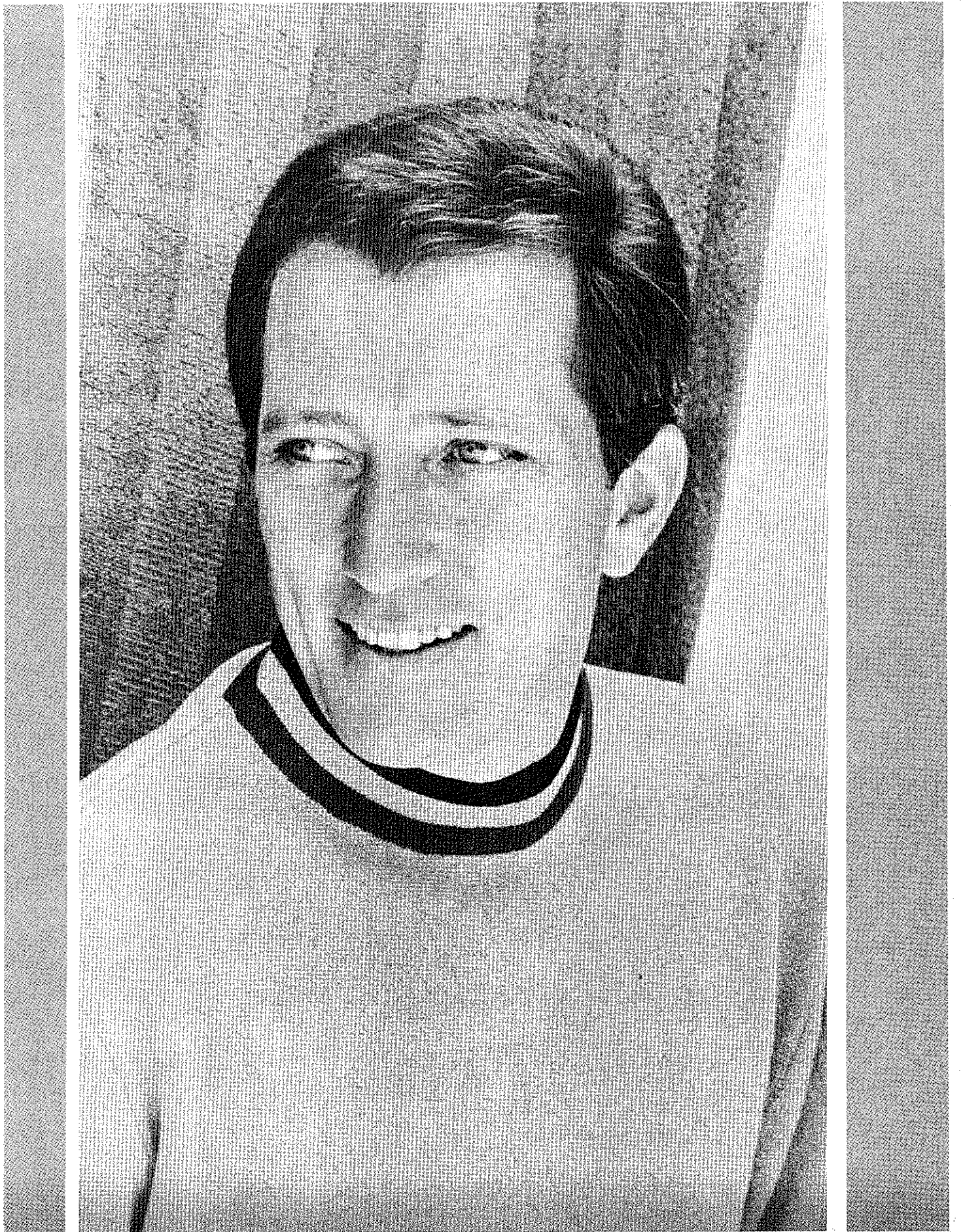
bend, my Huck - le - ber - ry friend, Moon Riv - er

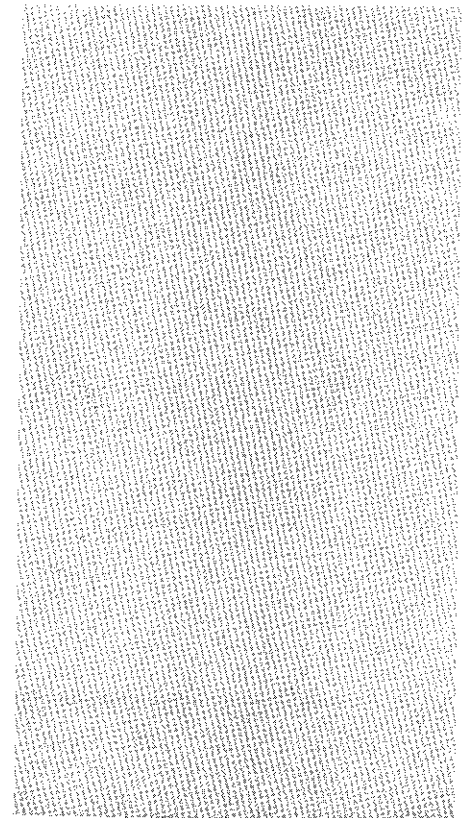
*p*

G7 1. C 2. F Em Dm7 C

and me. me.

*rall.* *pp*





# THE SONG FROM MOULIN ROUGE

(Where Is Your Heart)

Lyric by  
WILLIAM ENGVICK

Music by  
GEORGES AURIC

Moderato

mp

rall.

Musical notation for the piano introduction, featuring a treble and bass clef with a 4/4 time signature. The tempo is marked 'Moderato'. Dynamics include 'mp' and 'rall.'.

E<sub>b</sub> G<sub>m</sub> C<sub>m</sub>7 F7 F<sub>m</sub>7 B<sub>b</sub>7

When - ev - er we kiss, I wor - ry and won - der... Your

p

Musical notation for the first vocal line, including guitar chord diagrams for Eb, Gm, Cm7, F7, Fm7, and Bb7. Dynamics include 'p'.

F<sub>m</sub> B<sub>b</sub> F<sub>m</sub>7 B<sub>b</sub>6 B<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub>7

lips may be near, but WHERE IS YOUR HEART? It's

Musical notation for the second vocal line, including guitar chord diagrams for Fm, Bb, Fm7, Bb6, Bb7, Eb, and Eb7.

E<sub>b</sub> G<sub>m</sub> C<sub>m</sub>7 F7 F<sub>m</sub>7 E<sub>b</sub>7 F<sub>m</sub>

al - ways like this, I wor - ry and won - der... You're close to me

p

Musical notation for the third vocal line, including guitar chord diagrams for Eb, Gm, Cm7, F7, Fm7, Eb7, and Fm. Dynamics include 'p'.

Bb Fm7 Bb6 Bb7 Eb Fm7 Bb7

here, but WHERE IS YOUR HEART? It's a sad thing to re - al -

Ebmaj7 Eb6 Fm6 G7 Cm Cm6 D7-9

ize that you've a heart that nev - er melts. When we kiss, do you close your

Gm Cm7 F7 Bb7 Eb

eyes, pre - tend - ing that I'm some - one else? You must break the

Gm Cm7 F7 Fm7 Bb7 Fm

spell, this cloud that I'm un - der. So please won't you

Fm7 Edim Fm7 Bb6 Bb7 Eb Fm7 Eb6

tell, dar - ling, WHERE IS YOUR HEART? When HEART?

*dim. e rall.*

# STRANGER ON THE SHORE

Lyric by ROBERT MELLIN

Music by ACKER BILK

Moderato (with feeling)

The piano introduction consists of two staves of music in G minor, 4/4 time. The melody is in the right hand, featuring a series of eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

F Gm7 C7 F C7 F7 Bb Bbm

Here I stand watch - ing the tide\_ go out. So

The piano accompaniment for the first vocal line features a melodic line in the right hand with a triplet of eighth notes and a sustained bass line in the left hand.

F Dm7 G7 Gm Gm7 C7 F

all a lone\_ and blue, just dream - ing dreams of you. I watched your

The piano accompaniment for the second vocal line continues with a melodic line in the right hand and a bass line in the left hand, including a triplet of eighth notes.

Gm7 C7 F C7 F7 Bb Bbm F Dm7 Am F7

ship as it sailed out\_ to sea, tak - ing all\_ my dreams and

The piano accompaniment for the third vocal line concludes with a melodic line in the right hand and a bass line in the left hand, featuring a triplet of eighth notes.

Chord diagrams: Bb, C7-9, F, F7, Bb, F, Gm7, C7-9, C7

tak-ing all of me.— The sigh-ing of waves, the wail-ing of the

Chord diagrams: F, F7, Bb, Am, C7, G7-9, Gm7, C7

wind. The tears in my eyes burn — plead-ing "My love, — re - turn."

Chord diagrams: F, Gm7, C7, F, C7, F7, Bb, Bbm, F, Dm

Why oh why must I go on like this? — Shall I just be — a

Chord diagrams: Am, F7, Bb6, C7-5, F, Gm7, C7, F, Gm7, F

1. lone - ly STRANG-ER ON THE SHORE? 2.



# 40 YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

Words and Music by  
RUSS MORGAN,  
LARRY STOCK and  
JAMES CAVANAUGH

Moderately

Piano introduction in G major, 4/4 time. The piece starts with a *mf* dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with chords and single notes.

Verse

Chord diagrams for the first line of the verse:  
G, B7, B7+, B7, E7, B7, A, B7

Some look for glo - ry, It's still the old sto - ry Of

Piano accompaniment for the first line of the verse. The right hand continues the melodic line, and the left hand provides harmonic support with chords and bass notes.

Chord diagrams for the second line of the verse:  
E7, D, E7, D, E7, D, E7, Am, E7, A6, A7+, D9

love ver - sus glo - ry, And when all is said and done, ———

Piano accompaniment for the second line of the verse. The right hand continues the melodic line, and the left hand provides harmonic support with chords and bass notes.

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Slowly

YOU'RE NO-BOD-Y 'TIL SOME-BOD-Y LOVES YOU, ————— You're

no - bod - y till some - bod - y cares; ————— You

may be king, you may pos - sess the world and its gold, ————— But

gold won't bring you hap - pi - ness when you're grow - ing old; ————— The

G B7 E7-9 E7 Dm E7 B7 E7

world still is the same, you'll nev-er change it, \_\_\_\_\_ As

Am E7 Am E7 Am G

sure as the stars shine a - bove; \_\_\_\_\_ YOU'RE NO - BOD-Y 'TIL

Dbdim G D+ Bbm7-5 E7 Am E7 Am A7 D7

SOME-BOD-Y LOVES YOU, So find your-self some - bod - y to

1. G Esmaj7 F9 D+ E>7 D7 D7+ 2. G Cm7 G6

love. \_\_\_\_\_ YOU'RE love. \_\_\_\_\_

*f* *mf* *mf* *pp*

# IDA! SWEET AS APPLE CIDER

43

EDDIE LEONARD

EDDIE MUNSON

Moderato

First system of piano introduction. Treble clef, bass clef. Dynamics: *f*. Tempo: Moderato.

Second system of piano introduction. Treble clef, bass clef.

Vocal and piano accompaniment, first system. Treble clef, bass clef. Dynamics: *mf*, *p*, *mf*. Chords: C, Cdim, G7. Lyrics: 'Til ready In the re-gion where the ros-es al-ways bloom, When the sun am sink-in' in dat gold-en West,

Vocal and piano accompaniment, second system. Treble clef, bass clef. Chord: C. Lyrics: Breath-ing out up-on the air their sweet per-fume, Lit-tle Rob-in Red Breast gone to seek their nests,

Cm G A7

Lives a dus - ky maid I long to call my own, For I know my  
Then I sneak down to dat place I love the best, Ev - 'ry ev-'ning

D7 1.G 2.G Am7 Gdim. G C G7

love for her will nev - er die; sigh.  
there a - lone I

CHORUS *mf* G7

I da! Sweet As Ap - ple Ci - der,  
Seems though can't live with - out you,

Dm G7

Sweet Lis - er - ten, than all I  
Oh, Hon - ey,

C E7 A7

know, ————— Come out!  
do! ————— I ————— da!

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef, with lyrics 'know, do!' and 'Come out! I da!'. Above the staff are chord symbols C, E7, and A7. The bottom two lines are the piano accompaniment in grand staff (treble and bass clefs), featuring a steady eighth-note bass line and chords in the right hand.

*cresc.* D7 1.

in the silv - 'ry moon - light, Of love we'll  
I i - do - lize yah, —————

*cresc.*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with 'in the silv - 'ry moon - light, Of love we'll' and 'I i - do - lize yah,'. Above the staff is a chord symbol D7 and a first ending bracket labeled '1.'. The piano accompaniment includes a 'cresc.' (crescendo) marking and features a more active right-hand melody with chords and eighth-note patterns.

G Am7 Gdim. G C G7

whis - per, ————— so soft and low! —————

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line has the lyrics 'whis - per, ————— so soft and low! —————'. Above the staff are chord symbols G, Am7, Gdim., G, C, and G7. The piano accompaniment continues with chords and a melodic line in the right hand.

2. C D7 G7 C

I love you, I - da, 'deed I do! —————

*f*

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line begins with a second ending bracket labeled '2.' and the lyrics 'I love you, I - da, 'deed I do!'. Above the staff are chord symbols C, D7, G7, and C. The piano accompaniment starts with a forte (*f*) dynamic and features a more complex right-hand melody with chords and eighth-note patterns.

46 **BILL BAILEY, WON'T YOU PLEASE COME HOME?**

HUGHIE CANNON

**Moderato**

Chord diagrams: G, Gdim, G, Gdim, D7

*f*

Chord diagrams: G, Gdim, G, Gdim, G

"Won't you come home, Bill Bail-ey? Won't you come home?" She moans de

*mf-f*

Chord diagrams: Abdim, D7

whole day lóng. "I'll do de cook - ing, dar - ling;

I'll pay de rent; I knows I've done you wrong.

D9+ G

'Mem-ber dat rain - y eve Dat I drove you out Wid noth-ing but a fine tooth

Gdim G Gdim G G7

comb! I know I'se to blame. Well, ain't dat a shame? Bill

C G E7

Bail-ey, W6n't You Please Come Home?" Home?"

A7 rit. D9 D7 G Abdim D7 G



# GREENSLEEVES

OLD ENGLISH FOLK SONG

Moderato

*mf* Em D D#dim.

A - las, my love, — you do me wrong, — To

Em F#7b B Em

cast me off — dis - cour - teous - ly, And I have loved — you

D D#dim. Em B7 *poco rit.* Em Am Em

oh, so, long, — De - light - ing in — your com - pa - ny.

*poco rit.*

*f* *a tempo* D D#dim. Em F#7 *dim. e rit.* B

Green - sleeves was all my joy, — Green - sleeves was my de - light.

*f a tempo* *dim. e rit.*

*f* <sup>G</sup> *a tempo* D <sup>D#dim.</sup> <sup>Em</sup> *dim. e poco rit.* <sup>Em</sup> <sup>Am</sup> <sup>Em</sup>

Green sleeves was my heart of gold, — And who but my la - dy Green-sleeves.

*f* *a tempo* *dim. e poco rit.* *f* *Fine*

<sup>Em</sup> *a tempo* <sup>F#7b</sup> <sup>B</sup> *rit.* <sup>Em</sup> *mf a tempo*

I've been read - y

*a tempo* *rit.* *mf a tempo*

D <sup>D#dim.</sup> <sup>Em</sup> <sup>F#7b</sup> <sup>B</sup>

at your hand, — To grant what - ev - er you would crave; And

<sup>Em</sup> <sup>D</sup> <sup>D#dim.</sup> <sup>Em</sup> <sup>B7</sup> *poco rit.* <sup>Em</sup> <sup>Am</sup> <sup>Em</sup>

I have waged both life and land — Your love and good will — for to have.

*poco rit.*

*D. S. al Fine*

# MARY'S A GRAND OLD NAME

Words and Music by  
GEORGE M. COHAN

*Moderato*

Piano

The score consists of four systems. Each system includes a piano accompaniment (Piano) and a vocal line. The piano part is written in G major and 4/4 time, with a tempo marking of 'Moderato'. The vocal line includes lyrics and guitar chords. The lyrics are: 'My moth-er's name was Ma - ry, she was so good and true; Now, when her name is Ma - ry, there is no false-ness there; Be - cause her name was Ma - ry, she called me Ma - ry, too. When to Ma - rie shell va - ry, shell sure - ly bleach her hair. She was - n't gay or air - y, but plain as she could be; Though Ma - ry's or - di - na - ry, Ma - rie is fair to see;'. The guitar chords are: G, Edim, Am7, Cm, D7, G, Edim, Am7, Cm, D7, G, B7, Em, A7, D7, Am7, D7, G, Edim, Am7, Cm, D7, G, Edim, Am7, Cm, D7.

My moth-er's name was Ma - ry, she was so good and true; —  
Now, when her name is Ma - ry, there is no false-ness there; —

Be - cause her name was Ma - ry, she called me Ma - ry, too. —  
When to Ma - rie shell va - ry, shell sure - ly bleach her hair. —

She was - n't gay or air - y, but plain as she could be; —  
Though Ma - ry's or - di - na - ry, Ma - rie is fair to see; —

G B7 Em A7 D Ddim D7 *poco rit.*

Id hate to be con - tra - ry, and call my - self Ma - rie.  
 Don't ev - er fear sweet Ma - ry, be - ware of sweet Ma - rie!

REFRAIN  
*(Uke tacet)*  
*a tempo* p - f G E7 A7 D7 G

For it is Ma - ry, Ma - ry, plain as an - y name can be; But with pro -

Edim D7 Am7 D7 Daug G G E7

- pri - et - y, so - ci - e - ty will say Ma - rie. But it was Ma - ry,

A7 D7 G F7 E7

Ma - ry, long be - fore the fash - ions came; And there is some - thing there that

Am A7 D7 1 G 2 G

sounds so fair, it's a grand old name! For it is name!

# MONA LISA

Music and Words by  
JAY LIVINGSTON  
and RAY EVANS

Slowly

*mp* *rall.*

*B $\flat$*

In a vil - la in a lit - tle old I - tal - ian town

*colla voce*  
*mp*

*F7* *B $\flat$*  *Gm* *Cdim* *Gm*

lives a girl whose beau - ty shames the rose. Man - y yearn to love her but their

*Gm7* *Gm6* *C#dim* *B $\flat$*  *Cm* *F7* *B $\flat$ 7*

hopes all tum - ble down. What does she want? No one knows!

*sfz* *mf*

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Slowly Rubato

Refrain

Mo - na Li - sa, Mo - na Li - sa men have named you: You're so

*mp* *mf*

Chords: Eb, Ab, Eb

like the la - dy with the mys - tic smile. Is it on - ly 'cause you're lone - ly - they have

*mp*

Chords: Fm7, Bb7, Fm

blamed you for that Mo - na Li - sa strange - ness in your smile? Do you

Chords: Bb7, Eb

smile to tempt a lov - er, - Mo - na Li - sa, Or is

*mf*

Chords: Ab, Eb



this your way to hide a brok-en heart? Man-y dreams have been brought to your

*mp*



door - step. They just lie there, and they die there. Are you



warm, are you real, Mo - na Li - sa, Or just a



cold and lone-ly, love-ly work of art? Mo - na art?

1. *rit.* 2. *rall.*

## And Roses And Roses

By RAY GILBERT and DORIVAL CAYMMI

Ev - 'ry day I sent an-oth - er pre - sent Just to let her know how ver-y much I care..

Wrote a lit-tle love note with each pre - sent. But it did - n't seem to

get me an - y - where. My poor wor-ried heart was al - most cer - tain

That this love af - fair would nev - er be. Then I sent a doz -

en yel - low ros - es. And from that mo - ment she be-longed to me.

1. 3. Ro - ses, ro - ses, ro - ses, I thank all the ro - ses that bloom in the spring.  
2. Ro - ses, ro - ses, ro - ses, I thank you for say - ing what I could - n't say.

Love is a won - der - ful thing: The rest of my life I will bring her ro - ses and  
Oh, what a won - der - ful way To tell her "I love you", each day with ro - ses and

ro - ses and ro - ses of love, ro - ses and ro - ses of love, ro - ses and ro - ses of love and ro - ses and

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## Bill Bailey, Won't You Please Come Home?

By HUGHIE CANNON

"Won't you come home, Bill Bai - ley? Won't you come home?" She moans de whole day long.

"I'll do de cook - ing, dar - ling; I'll pay de rent; I knows I've done you wrong;

'Mem - ber dat rain - y eve Dat I drove you out Wid noth - ing but a fine tooth comb! I

know I'se to blame, Well, ain't dat a shame? Bill Bai - ley, Won't You Please Come Home?"

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Call Me Irresponsible

SAMMY CAHN & JAMES VAN HEUSEN

F F6 F#dim Gm Gm6 G#dim Fmaj7 F  
 Call me ir - re - spon - si - ble, call me un - re - li - a - ble, throw in  
 Call me un - pre - dict - a - ble, tell me I'm im - prac - ti - cal, rain - bows:  
 un - de - pend - a - ble too. Do my fool - ish al - i - bis  
 I'm in - clined to pur -  
 Cm6 D7 G7 Gm C6 Gm D.C. al Coda C7  
 you? Well, I'm not too clev - er, I just a - dore you.  
 sue. Call me ir - re - spon - si - ble, yes, I'm un - re - li - a - ble, but it's  
 un - de - ni - a - bly true; I'm ir - re - spon - si - bly mad for you!

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Greensleeves

Em D D#dim Em F#7 B Em TRADITIONAL  
 A - las, my love, you do me wrong, To cast me off dis - cour - teous - ly, And I have loved you  
 oh, so long, De - light - ing in your com - pa - ny. Green - sleeves was all my joy,  
 Green - sleeves was my de - light, Green - sleeves was my heart of gold, And who but my la - dy  
 Green - sleeves. I've been read - y at your hand, To grant what - ev - er  
 you would crave; And I have waged both life and land Your love and good will for to have.

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Love Letters

EDWARD HEYMAN & VICTOR YOUNG

G Em Am  
 Love let - ters straight from your heart Keep us so  
 near while a - part I'm not a - lone in the night  
 When I can have all the love you write I mem - o - rize ev - ry line  
 I kiss the name that you sign And dar - ling, then I read a -  
 gain right from the start Love let - ters straight from your heart.

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# Ida, Sweet As Apple Cider

Moderato

E. MUNSON

I - da! — sweet as ap - ple ci - der, — Sweet - er — than all I know, —  
 Seems tho' — can't live with - out you, — Lis - ten — Oh! Hon - ey do! —  
 — Come - out — in the silv - ry Moon - light, — of love we'll whis - per, — so soft and  
 — I - da! — I I - do - lize yer, —  
 low! — I love you I - da, 'deed I do. —

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# I Left My Heart In San Francisco

DOUGLASS CROSS & GEORGE CORY

The love - li - ness of Par - is Seems some - how sad - ly  
 gay. — The glo - ry that was Rome — is of an -  
 oth - er day. — I've been ter - ri - bly a - lone And for - got - ten in Man -  
 hat - tan. I'm go - ing home To my cit - y by the bay. I left my  
 heart in San Fran - cis - co. — High on a hill, it calls to me.  
 To be where lit - tle ca - ble cars — climb half - way to the stars! — The morn - ing fog — may chill the  
 air I don't care! My love waits there In San Fran - cis - co, — A - bove the  
 blue — and wind - y sea. When I come home to you, San Fran -  
 cis - co, Your gold - en sun will shine for me! —

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## I'll Remember You

KUIOKALANI LEE

I'll re - mem - ber you, long af - ter this end - less sum - mer  
 I'll re - mem - ber you, Your voice as soft as a warm sum - mer  
 is gone. I'll be lone - ly, oh, so lone - ly, liv - ing on - ly to re - mem - ber  
 breeze, your sweet laugh - ter, morn - ings af - ter, ev - er af - ter I'll re - mem - ber  
 you. you. To your arms some  
 day I'll re - turn to stay. Till then, I will re - mem - ber,  
 too, Ev - 'ry bright star we made wish - es up - on  
 love me al - ways, prom - ise al - ways, Ooh, you'll re - mem - ber, too.  
 You'll re - mem - ber, too. You'll re - mem - ber, too.

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## Mona Lisa

JAY LIVINGSTON & RAY EVANS  
Fm7 Eb7

Mo - na Li - sa, Mo - na Li - sa men have named you; You're so like the la - dy with the mys - tic smile. Is it  
 on - ly 'cause you're lone - ly they have blamed you For that Mo - na Li - sa strange - ness in your smile? Do you  
 smile to tempt a lov - er, Mo - na Li - sa, Or is this your way to hide a bro - ken heart? Man - y  
 dreams have been brought to your door - step. They just lie there, and they die there. Are you  
 warm, are you real, Mo - na Li - sa, Or just a cold and lone - ly, love - ly work of art?

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My Coloring Book

By FRED EBB and JOHN KANDER

These are the eyes that watched him as he walked a-way Co-lor them  
 grey. This is the heart that thought she would al-ways be true  
 Co-lor it blue these are the arms that held him and touched him then  
 lost him some how co-lor them emp-ty now {These are the beads I  
 wore un-til she came be-tween. Co-lor them green.  
 This is the room I sleep in and walk in and weep in and hide in that no-bo-dy sees,  
 co-lor it lone-ly, please. This is the man the one I de-pend-ed up-  
 on. Col-or her gone.

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Mary's A Grand Old Name

By GEORGE M. COHAN

My moth-er's name was Ma-ry, she was so good and true; Be-cause her name was Ma-ry,  
 Now, when her name is Ma-ry, there is no false-ness there; When to Ma-rie she'll va-ry,  
 she called me Ma-ry, too. She was-n't gay or air-y, but plain as she could be;  
 she'll sure-ly bleach her hair. Though Ma-ry's or-di-na-ry, Ma-rie is fair to see;  
 I'd hate to be con-tra-ry and call my-self Ma-rie. For it is Ma-ry, Ma-ry,  
 Don't ev-er fear sweet Ma-ry, be-ware of sweet Ma-rie!  
 plain as an-y name can be; But with pro-pri-e-ty, so-ci-e-ty will say Ma-  
 rie. But it was Ma-ry, Ma-ry, long be-fore the fash-ions came; And there is  
 some-thing there that sounds so fair, it's a grand old name! For it is name!

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Moon River

JOHNNY MERCER & HENRY MANCINI

C Am F CMaj7 C6 F CMaj7 C6 Bm7-5 E7  
 Moon Riv - er, wid - er than a mile: I'm cross - in' you in style some day. Old  
 Am C7 F6 Bb9-5 Am Am7 F#m7-5 B7 Em7 A7 Dm7 G7  
 dream - mak - er, you heart - break - er, wher - ev - er you're go - in', I'm go - in' your way:  
 C Am F CMaj7 C6 F CMaj7 C6 Bm7-5 E7  
 Two drift - ters, off to see the world. There's such a lot of world to see. We're  
 Am Am7 Am6 F9 C F C  
 aft - er the same rain - bow's end wait - in' round the bend,  
 F C Am Dm7 G7b9 C  
 My Huck - le - ber - ry friend, Moon Riv - er and me.

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Never On Sunday

By BILLY TOWNE and MANOS HADJIDAKIS

Bb7 Eb  
 Oh, you can kiss me on a Mon - day, a Mon - day, a Mon - day is ver - y, ver - y good. Or you can kiss me on a  
 cool day, a hot day, a wet day, which - ev - er one you choose. Or try to kiss me on a  
 Bb7 Eb Bb7  
 Tues - day, a Tues - day, a Tues - day, in fact I wish you would. Or you can kiss me on a Wednes - day, a Thurs - day, a  
 gray day, a May day, a pay day, and see if I re - fuse. And if you make it on a bleak day, a freak day, a  
 Eb Bb7  
 Fri - day and Sat - ur - day is best. But nev - er, nev - er on a Sun - day, a Sun - day, a Sun - day, Cause that's my day of  
 week - day, why you can be my guest. But nev - er, nev - er on a Sun - day, a Sun - day, the one day I need a lit - tle  
 1. Eb Cdim Bb7 Eb Bb7  
 rest. Most an - y rest. day you can be my guest, An - y day you  
 Fm7 Bb7 Eb Cdim Bb7 Eb  
 say, but my day of rest. Just name the day that you like the  
 Bb7 Fm7 Bb7 Eb D. S. al Fine  
 best, On - ly stay a - way on my day of rest. Oh, you can kiss me on a

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My Wild Irish Rose

By CHAUNCEY OLCOTT

My Wild I - rish Rose, The sweet-est flow'r that grows! You may search ev - 'ry -  
 Wild I - rish Rose, The dear - est flow'r that grows! And some day for my  
 where, But none can com - pare With My Wild I - rish Rose. My take The bloom from My Wild I - rish Rose.  
 sake, she may let me

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Silver Bells

JAY LIVINGSTON & RAY EVANS

Cit - y side-walks, bus-y side-walks dressed in hol - i - day style: In the air there's a feel - ing of Christ - mas.  
 Strings of street lights, ev - en stop lights blink a bright red and green, As the shop - pers rush home with their trea - sures.  
 Child - ren laugh - ing, peo - ple pass - ing, meet - ing smile aft - er smile, And on ev - 'ry street cor - ner you hear:  
 Hear the snow crunch, see the kids bunch, this is San - ta's big scene, And a - bove all this bus - tle you hear:  
 Sil - ver bells, sil - ver bells, It's Christ - mas time in the cit - y.  
 Ring - a - ling, hear them ring, Soon it will be Christ - mas day.

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The Song From Moulin Rouge

WILLIAM ENGVICK & GEORGES AURIC

When - ev - er we kiss, I wor - ry and won - der, Your lips may be near, but  
 where is your heart? It's al - ways like this, I wor - ry and won - der, You're close to me  
 here; but where is your heart? It's a sad thing to re - al - ize that you've a heart that nev - er  
 melts. When we kiss, do you close your eyes, pre - tend - ing that I'm some - one else? You must break the  
 spell, this cloud that I'm un - der. So please won't you tell, dar - ling, where is your heart?

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Stranger On The Shore

ROBERT MELLIN

F Gm7 C7 F F7 Bb Bbm F Dm7 G7  
 Here I stand watch - ing the tide go out, So all a - lone and blue just  
 Gm7 C7 F Gm7 C7 F F7 Bb Bbm  
 dream - ing dreams of you. I watched your ship as it sailed out to sea,  
 F Dm7 Am F7 Bb C7 F Bb F  
 Tak - ing all my dreams and tak - ing all of me. The sigh - ing of waves, the  
 Gm7 C7 F Bb Am G7 Gm7 C7 F  
 wail - ing of the wind, The tears in my eyes burn plead - ing, "My love, re - turn." Why, oh,  
 Gm7 C7 F F7 Bb Bbm F Dm7 Am F7 Bb C7 F  
 why must I go on like this? Shall I just be a lone - ly stran - ger on the shore?  
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Sunshine, Lollipops And Rainbows

HOWARD LIEBLING & MARVIN HAMLISCH

F Dm C6 F Dm C6 F To Coda  
 Sun - shine, lol - li - pops and rain - bows, Ev - 'ry - thing that's won - der - ful is what I feel when  
 Sun - shine, lol - li - pops and rain - bows, Ev - 'ry - thing that's won - der - ful is sure to come your  
 Gm7 C7 F Dm C6 F Dm C6 F  
 we're to - geth - er. Bright - er than a luck - y pen - ny; When you're near the rain goes,  
 Am Gm7 C7 F Bb F Cm7 F7  
 dis - ap - pears dear, and I feel so fine Just to know that you are mine. My life is  
 Bb Bb6 BbMaj7 Bb6 Bb Gm7  
 Sun - shine, lol - li - pops and rain - bows, That's how this re - frain goes, So come on join  
 C Gm7 C7 D.C. al Coda CODA Am Gm7 C7 F  
 in, Ev - 'ry - bod - y! way, 'Cause you're in love to stay.

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This Is All I Ask

Slowly, with expression

GORDON JENKINS

Fmaj.7 F#dim Cm Gm7 Edim F Am Dm7  
 (Boy) Beau - ti - ful girls, walk a lit - tle slow - er when you walk by me. } Ling - er - ing sun - sets  
 (Girl) Soft spok - en men speak a lit - tle soft - er when you speak to me. } Stars in the sky  
 rain - bows leave a bit of col - or for my heart to own.  
 Gm7 Gm C7+ F Bm7 E7 Am  
 stay a lit - tle long - er with the lone - ly sea. Chil - dren ev - 'ry - where, when you shoot at bad men,  
 make my wish come true be - fore the night has  
 D7 G7 C7 C#m6 C/r  
 shoot at me, Take me to that strange en - chant - ed land grown - ups sel - dom un - der - stand. Wan - der - ing  
 A+7 Bb E7 Am F Ebdim D7+ D7 Gm7 C7 Gb F Gb F  
 flown, and let the mu - sic play as long as there's a song to sing. And I will stay young - er than spring. —

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# You're Nobody 'Til Somebody Loves You

RUSS MORGAN, LARRY STOCK & JAMES CAVANAUGH

You're no - bod - y 'til some - bod - y loves you, You're no - bod - y till  
 some - bod - y cares; You may be king you may pos - sess the world and its gold, But  
 gold won't bring you hap - pi - ness when you're grow - ing old; The world still is the same you'll never  
 change it, As sure as the stars shine a - bove; You're no - bod - y 'til  
 some - bod - y loves you, So find your - self some - bod - y to love.

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# Wives And Lovers

HAL DAVID & BURT F. BACHARACH

Hey, lit - tle girl, comb your hair, fix your make-up, soon he will o - pen the door.  
 Don't think be - cause there's a ring on your fin - ger you need - n't try an - y - more. For  
 wives should al - ways be lov - ers too. Run to his arms the mo - ment  
 he comes home to you. I'm warn - ing you. Day af - ter day there are girls at the  
 of - fice and men will al - ways be men. Don't send him off with your hair still in  
 curl - ers, You may not see him a - gain, for wives should al - ways be lov - ers  
 too Run to his arms the mo - ment he comes home to you. He's al - most here.  
 Hey, lit - tle girl, bet - ter wear some - thing pret - ty, some - thing you'd wear to go to the cit - y; And  
 dim all the lights, pour the wine, start the mu - sic, time to get read - y for love. Oh,  
 time to get read - y, time to get read - y, time to get read - y for love.

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# Andy Williams

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