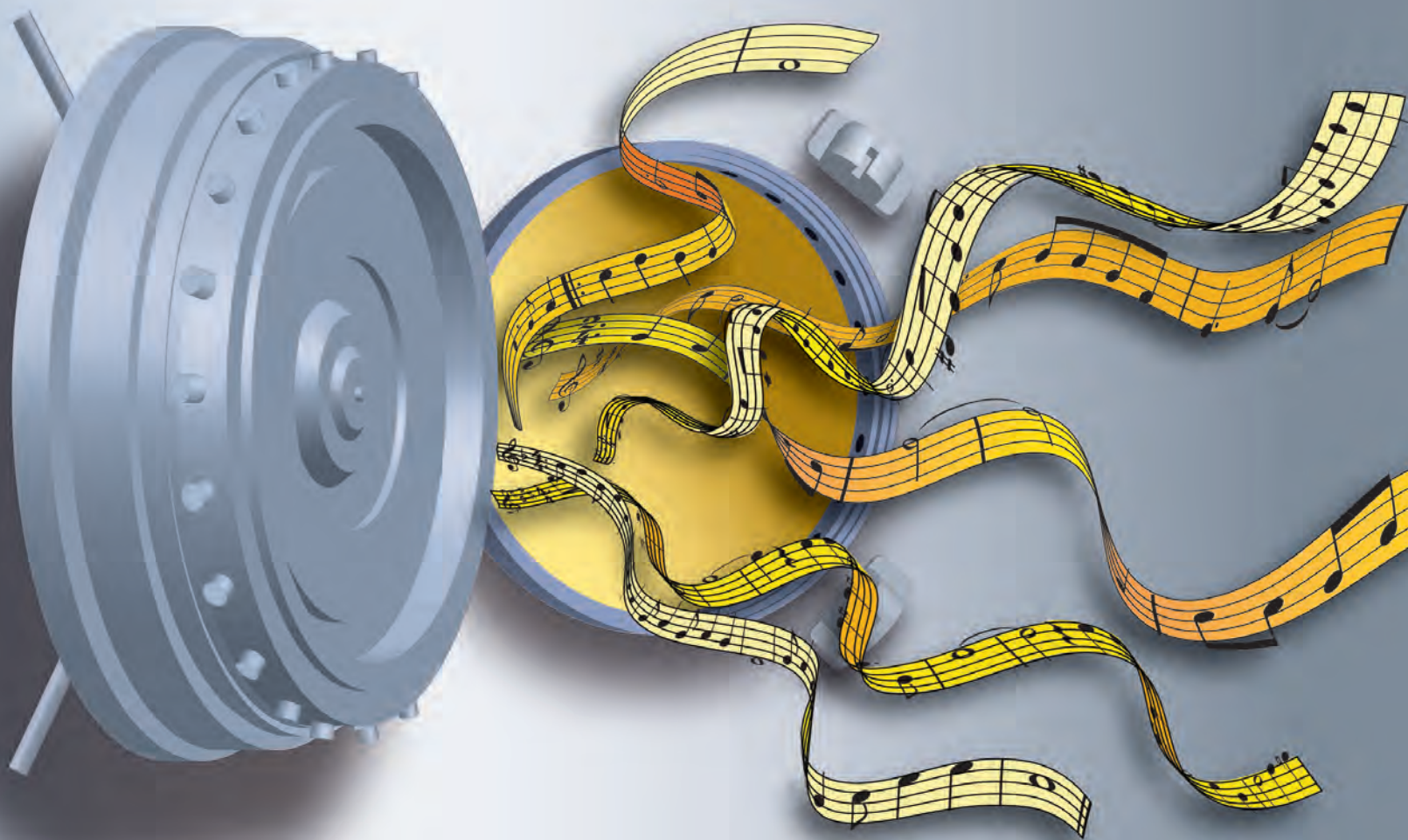


The **Public Domain Song Anthology**

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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**Published in 2020 by
Aperio Press**

University of Virginia
PO Box 400109
Charlottesville, VA 22904
<http://aperio.press>

A Music Library Association Open Edition

Book and Cover Design by Nina Schwartz/Impulse Graphics

Text and Forewords: David Berger, Chuck Israels, Robert Schwartz, & Peter Jaszi

First Edition: 2020

ISBN: 978-1-7333543-0-1

DOI: <https://doi.org/10.32881/book2>

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Suggested citation:

Berger, D. & Israels, C. (2020). The Public Domain Song Anthology: With Modern and Traditional Harmonization. Charlottesville: Aperio Press. <https://doi.org/10.32881/book2>

The digital edition of this book, including music files, can be downloaded for free at
<https://doi.org/10.32881/book2>

ACKNOWLEDGEMENTS

We are grateful to the following institutions whose financial support made this project possible:

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And to all individuals and institutions who donated financial support.

Publication Committee:

Kathleen DeLaurenti, Peabody Institute of the Johns Hopkins University
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Matthew Vest, UCLA

Special Thanks To:

Peter Jaszi and Staff of Washington College of Law, American University
Prudence Adler and Krista Cox, Association of Research Libraries
Marc Schwartz, Engraver

And To These Volunteers:

Provenance Research: Faculty and Students of the Glushko-Samuelson IP Law
Clinic, Washington College of Law; Abby Flanigan, University of Virginia;
Nina Schwartz, Robert Schwartz.

Notation and Lyrics Proofreaders: Christian Dancy, Seth Greenstein, Howard
Leikin, Herb Nachmann, Rob Orwin, Brandon Walsh.

Promotional Video: Guitarist Steve Herberman.

The Musical Heritage

David Berger



M.T. REGAN

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



JOHN MELOY

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-Samuelson 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♭ *Dm7-5* *G7* *Cm7* *G7+5* *A♭* *Gm7* *Fm7* *Dm7-5* *D♭7* *C7* *B7+5* *E7*
E♭ *B♭* *Cm* *E♭/G* *A♭* *B♭* *Cm7* *B♭7/D* *E♭*

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

E♭ *Fm7* *Gm7* *A♭* *Gm7* *Fm7* *B°* *Cm7* *F7* *B♭7sus4*
E♭ *A♭/C* *E♭/B♭* *A♭* *E♭* *Fm7* *B♭/D* *Cm7* *F7* *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♭* *A♭m* *Gm7+5* *G♭m7* *Fm7* *E7* *E♭7* *Dm7-5* *G7* *Cm7* *B7-5*
E♭ *B♭* *Cm* *E♭/G* *A♭* *C+* *C7* *Fm*

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

A♭ *A♭m* *E♭/B♭* *B°* *Cm7* *Dm7-5* *Gm7+5* *C7+5* *F7* *D♭7* *E♭*
B♭7 *E♭/G* *B♭7/F* *E♭* *B♭7* *Cm* *Fm/A♭* *E♭/B♭* *B♭7* *E♭*

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

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

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

Refrain

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 F/C C⁷ F

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 C⁷ G C⁷
 Af - ter the ball is o - - ver,
 Bm⁷ G Bb^o Bb^o D⁷
 af - ter the break of morn,_____
 Am⁷ Am D⁷ D⁷/C E⁷/B E⁷ Am
 af - ter the dan - cers' leav - - ing,
 D⁷ D⁷/C Bm⁷ Bb⁷ Am⁷ D⁷
 af - ter the stars are gone,_____
 G C⁷ G Bm⁷
 Man - y a heart is ach - - ing,
 E⁷⁻⁹ E⁷ Bm⁷⁻⁵ E⁷ Bbm⁷ Eb⁷
 if you could read them all,_____
 Am⁷ D⁷ D⁷ F⁷ G Bm⁷ E⁷
 man - y the hopes that have van - - ished,
 A⁷ A^{b7} D⁷ G
 af - - - ter the ball._____

AFTER YOU'VE GONE

Creamer/Layton

F Fm⁶ C F⁷ Em⁷ A⁷
 Af-ter you've gone, and left me cry-in', af-ter you've gone, there's no de-ny-in'.

D⁷ G⁷ C A⁷ D⁷ G⁷ G^{b7} C⁷
 You'll feel blue, you'll feel sad, you'll miss the dear-est pal you've ev-er had.

F Fm⁶ C F⁷ Em⁷ A⁷
 There'll come a time, now, don't for-get it, there'll come a time, when you re-gret it.

Dm A⁷ Dm Fm⁶ C E⁷ Am⁷ D⁷
 Some day, when you grow lone-ly, your heart will break like mine and you'll want me on-ly,

C/G A⁷ Dm⁷ G⁷ A^{b7} G⁷ C
 af-ter you've gone, af-ter you've gone a-way.

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♭7
E♭ B♭m/D♭ C7 F7 B♭7 E♭ B♭7+5 E♭
 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♭
 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 A°
 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
 Ag - gra - va - tin' Pa - pa, Don't you try to two - time me.

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* *Ab* *Abm* *Abm/Cb* *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* *Eb9* *Eb7-9*

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

Ab/Eb *Bbm7/Eb* *Eb7* *Ab* *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 *Fm⁷* *B^{b7}* *Fm⁷* *B^{b7}* *Gm⁷* *G^bm⁷* *Fm⁷* *E⁷* *B^bm⁷* *E^{b7}*

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

Fm⁷ *B^{b7}* *G⁷* *G^{b7}* *Fm⁷* *E^b* *D⁷⁺⁵*

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

A^b *B⁷* *E^b* *E^{b7}*

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

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 *Fm⁷* *B^{b7}* *Fm⁷* *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}*

Fm⁷ *B^{b7}* *E^b* *B^bm⁷* *E^{b7}*

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

A^bo *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.

E^b *F⁷* *Fm⁷* *B⁷* *E⁷* *E^b*

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

ALEXANDER'S RAGTIME BAND

Irving Berlin

F G⁷ C⁷ F Gm⁷ G[#] F⁷/A
 F C⁷ F F⁷

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

B^b B^o
 B^b B^o

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

F/C B^b F/A Dm⁷
 F/C B^b F/A Dm⁷

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

Dm⁷ G⁷ G[#] Am⁷ Ab⁷ Gm⁷ C⁷
 Dm⁷ G⁷ G[#] Am⁷ Ab⁷ Gm⁷ C⁷

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

F G⁷ C⁷ F Gm⁷ G[#] F⁷/A
 F C⁷ F F⁷

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

B^b B^o
 B^b B^o

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

F⁷ B^b B^o
 F⁷ B^b B^o

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

F/C B^b Am⁷ Ab^o Gm⁷ C⁷ F
 F/C B^b Am⁷ Ab^o Gm⁷ C⁷ F

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

ALICE BLUE GOWN

McCarthy & Tierney

C F⁷ Em⁷⁻⁵ A⁷ A⁷⁻⁹
 In my sweet lit - tle A - lice Blue Gown, _____ When I
 Am⁷ D⁷
 first wan - dered down in - to town, _____ I was
 D⁷
 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
 F⁷ Em⁷⁻⁵ A⁷ A⁷⁻⁹
 C man - ner of fash - ion I'd frown, _____ And the
 Dm⁷ Dm A⁷ Dm G⁷ F⁷ Bm⁷⁻⁵ E⁷ 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 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. _____

ALL BY MYSELF

Irving Berlin

Cmaj⁷ *Fmaj⁷* *B⁷+5* *Bb⁷* *Am⁷* *Eb⁷* *D⁷* *Ab⁷*
C

All by my - self in the morn - ing,

G⁷ *A⁷* *Ab⁷* *Dm⁷* *G⁷* C *C#^o* *Dm⁷* *G⁷*

All by my - self in the night,

C *B⁷* *Bb⁷* *Am⁷* *Gm⁷* *F#m⁷-5* *B⁷-9* *Bb⁷-5* *E⁷*

I sit a - lone in a co - zy Mor - ris chair,

Am⁷-5 *Cm* *Eb⁷* *D⁷* *Bm⁷-5* *Bb⁷* *A⁷sus⁴* *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* *Ab⁷*
C D⁷

All by my - self I get lone - ly

A⁷ *Dm⁷* *F⁷* *Bb⁷-5* *E⁷*

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

F *F#^o* *C/G* *G#^o* *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^o* *Fm* *C*

D⁷

old - er all by my - self.

ALL THE PRETTY LITTLE HORSES

American Folk Song

*Em*⁷ *Am*⁷ *B*⁷ *F* *Em*⁷
Em Am Bm F Em

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

*Em*⁷ *Am*⁷ *B*⁷ *F* *Em*⁷
Em Am Bm F Em

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

*B*⁷ *E*⁷ *Em*⁷ *A*⁷ *C*⁷ *B*⁷ *F* *Em*⁷
Bm Em A Bm F Em

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

*Em*⁷ *Am*⁷ *B*⁷ *F* *Em*⁷
Em Am Bm F Em

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

*Em*⁷ *Am*⁷ *B*⁷ *F* *Em*⁷
Em Am Bm F Em

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

ALMA MATER

Thompson/Weeks & Smith

Bb *E7* *E°* *Bb/F* *B°* *Cm7* *F7* *Gb7* *F7*
Eb *Eb/Bb* *Bb* *F7*

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,

Bb *E7* *E°* *Bb/F* *B°* *Cm7* *F7* *B7* *Bb*
Eb *Eb/Bb* *Bb* *F7*

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.

Bb/F *F#°* *D7* *Ebmaj7* *Dm7* *Gm7* *Gb7* *F7*
Bb *F7* *Gm* *D* *Eb* *Bb* *F7*

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

Bb *E7* *E°* *Bb/F* *Gm7* *Gb7* *B°* *Cm7* *B7* *Bb*
Eb *Eb/Bb* *Bb* *F7* *Bb/F* *F7*

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

ALOHA 'OE

Queen Liliuokalani

B♭ *F* *Dm⁷* *C⁷/G* *C⁷* *F* *F⁷*

B♭ *B[°]* *F/C* *E♭⁷* *D⁷* *A♭[°]* *Gm⁷* *C⁷* *F*

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

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

ALOUETTE

Canadian Folk Song

Refrain - Repeat ad lib

Chords: F, Dm⁷, Gm⁷, C⁷, F, C⁷_{sus4}, F, Dm⁷, Gm⁷, C⁷, F

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

Verse

Chords: F, C⁷_{sus4}, F

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

Chords: C⁷_{sus4}, Am⁷, D⁷+5, G⁷, C⁷

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

Chords: F, Dm⁷, Gm⁷, C⁷, F, C⁷_{sus4}, F, Dm⁷, D^{b7}, 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

The musical score for 'Amazing Grace' is written in G major (one sharp) and 3/4 time. It consists of four staves of music. The lyrics are: '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.' The guitar chords are indicated above the notes: 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, G/D, D⁷, G.

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.

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#°
 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* *G7* *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 for "Anchors Aweigh" is written in 4/4 time and features four staves of music. The key signature has one sharp (F#), indicating the key of D major or B minor. The chords and notes are as follows:

- Staff 1:** Chords: C, B $\flat$ ⁷, Em⁷/Am, E $\flat$ ⁷, Dm⁷/C/G, Dm⁷/G/G⁷, D $\flat$ ⁷, Gm⁷/C, G $\flat$ ⁷. Notes: C4, E4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.
- Staff 2:** Chords: F, F#^o, C/G/C, F⁷, Em⁷/Am⁷, E $\flat$ ⁷, D⁷, G⁷. Notes: F4, A4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.
- Staff 3:** Chords: C, B $\flat$ ⁷, Em⁷/Am, E $\flat$ ⁷, Dm⁷/C/G, Dm⁷/G/G⁷, D $\flat$ ⁷, Gm⁷/C, G $\flat$ ⁷. Notes: C4, E4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.
- Staff 4:** Chords: F, F#^o, C/G/C, F⁷, Em⁷/Am⁷, E $\flat$ ⁷, Dm⁷/C/G, G⁷, C. Notes: F4, A4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

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^o
 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^o
 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 C 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

E7+9 *F7* *F#°* *C/G* *G7sus4* *C*
C *F* *C* *G7* *C*

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.

- | | |
|--|---|
| <p>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.</p> | <p>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.</p> |
|--|---|

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

Von Tilzer/Fleeson

F#m7-5 C *Fm* *Em7* *Em* *Eb°*

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

Dm7 *D#°* *Em7* *A7* *C#°*

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

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

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

Am7 *D7* *G7* *G7* *G7* *Am7* *B°*

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

F#m7-5 C *Fm* *Em7* *Em* *Eb°*

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

Dm7 *D#°* *E7* *E7*

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

Em7 *A7* *Am7* *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

Though A - pril Show - ers may come your way, They bring the

flow - ers that bloom in May. So if it's

rain - ing, have no re - grets, Be - cause it

is - n't rain - ing rain, you know, It's rain - ing vi - o - lets. And where you

see clouds up on the hills, You soon will

see crowds of daf - fo - dils. So keep on

look - ing for a blue - bird, And list - 'ning for his song, When

e - ver A - pril Show - ers come a - long.

ARKANSAS TRAVELER

Col. Sanford C. "Sandy" Faulkner

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

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

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

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°* *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*

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#°*

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* *B°7* *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*

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

Bb *Gm7* *Cm7* *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!

AT THE JAZZ BAND BALL

La Rocca & Shields

Cm⁷ C^{#o} B^b/D A^{b7-5} Gm Gm/F Em⁷⁻⁵ E^{b7} D⁷⁺⁵ B^o

Cm⁷ F⁷ B^b B^o G^{b7} Cm⁷ B⁷⁻⁵
F⁷ B^b 3 E^o 3 B^b/F F^{#o} C⁷ F⁷

B^b Cm⁷ C^{#o} B^b/D A^{b7-5} Gm Gm/F Em⁷⁻⁵ E^{b7} D⁷⁺⁵ B^o

C⁷ 1. Am⁷ Ab⁷ Gm⁷ G^{b7-5} Cm⁷ B⁷⁻⁵
C⁷/G G^{b7-5} F⁷

2. Cm⁷ F⁷ B^b Ab⁷ G⁷
F⁷

C⁷ F⁷

1. B^b A⁷ Ab⁷ 2. B⁷⁻⁵ B^b F⁷ B^b

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 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

*F*⁷



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

*Bb*⁷ *Eb*⁹ *Abm*⁷ *Gm*⁷ *C*⁷⁺⁵ *F* *Bb* *Am*⁷ *D*⁷⁻⁹

Bb *C*⁷ *F*



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

*Gm*⁷ *C*⁷ *F* *F*⁷ *Bb* *Bbm* *F* *C*⁷ *F*

Bb *C*⁷ *F* *F*



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

*F*⁷



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

*Bb*⁷ *B*[°] *F/C* *Bbm* *Am*⁷ *D*⁷

Bb *F* *A*⁷/*E* *D*⁷



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

*G*⁷ *C*⁷ *F* *D*⁷⁺⁹ **Chorus** *G*⁷ *C*⁷ *F* *C*⁷



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

F *F/Eb* *Bb/D* *Db*⁷ *Am*⁷⁻⁵ *D*⁷⁻⁹ *Gm*⁷ *C*⁷ *F* *E*⁷ *Eb*⁷ *Dm*⁷ *Db*⁷ *Cm*⁷ *B*⁷⁻⁵

F *Bb* *B*[°] *F*⁷ *Bb* *B*[°] *C*⁷ *F* *Db*⁷ *C*⁷ *F* *F*⁷



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#o C/E* *F* *F#o* *Gm* *C7*
 like a choir_ from on high broke loose. If the

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

F *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

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

'neath the wil - low tree

Chorus

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

Au - ra Lee!

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

Au - ra Lee!

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

Maid with gold - en hair;

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

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.

AVE MARIA

Franz Schubert

Em⁷⁻⁵ *B^b* *Gm⁶* *B^b/F* *F^{#o}* *Gm* *Gm/F* *Cm/E^b* *F⁷*
 A - ve Ma - ri - a gra - ti - a ple -

B^b *B^{b+}* *Gm/B^b* *Em⁷⁻⁵/A* *A⁷* *F^{#o}*
 na. Ma - ri - a gra - ti - a ple - na. Ma - ri - a gra - ti - a ple -

Em⁷⁻⁵ *F^{#o}* *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 -

Cm⁷ *F⁷* *Gm⁷* *D^bo* *Cm⁷* *F⁷* *F^{#o}* *Gm/F* *Em⁷⁻⁵* *E^b7*
 dic - ta tu in mu - li - e - ri - bus, et be - ne - dic - tus, et

Am⁷⁻⁵ *Cm/F* *E⁷* *E^b* *E^o* *F* *D⁷* *Cm* *Cm/E^b* *G^o* *F* *F⁷*
 be - ne - dic - tus fruc - tus ven - tris, ven - tris tu - i Je - sus.

Em⁷⁻⁵ *B^b* *Gm⁶* *B^b/F* *F⁷* *B^b*
 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*

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

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

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

A - way in a man - ger no crib for a bed. The
 lit - tle Lord Je - sus lay down his sweet head. The
 stars in the bright sky look down where He lay. The
 lit - tle Lord Je - sus a - sleep on the hay.

BABY, WON'T YOU PLEASE COME HOME

Williams/Warfield

Ab Gm^7 C^7 $\text{G}^{\flat 7}$ F^7 Fm^7 $\text{B}^{\flat 7}$ $\text{B}^{\flat 7}$ Fm^7 $\text{B}^{\flat 7}$
 $\text{Ba-by, won't you please come home?}$ $\text{'Cause your ma-ma's all a lone.}$

Eb^7 E° Fm Dm^{7-5} $\text{D}^{\flat 9}$ C^9 B^9 E^7 $\text{B}^{\flat m7}$ E^7 $\text{E}^{\flat 7}$ G^7
 $\text{I have tried in vain nev-er no more to call your name.}$

Ab Gm^7 C^7 F^7 $\text{B}^{\flat m7}$ $\text{B}^{\flat m}$ $\text{D}^{\flat 7}$ C^7 Gm^{7-5} C^{7-9}
 $\text{When you left, you broke my heart, be-cause I nev-er thought we'd part. Ev-'ry}$

D° $\text{Ab/E}^{\flat}$ $\text{G}^{\flat 7}$ F^7 $\text{B}^{\flat m7}$ A^{7-5} Ab
 $\text{hour in the day_ you will hear me say, "Ba-by, won't you please come home?"}$

BALLIN' THE JACK

Smith/Burris

*G*⁷ *C*⁷

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

*F*⁷

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

B^b *A*m⁷ *D*⁷/*A* *E*b⁷ *D*⁷ *G*⁷

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

*C*⁷

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

*G*b⁷ *B*b/*F* *F*[♯]° *G*m⁷ *D*b⁷ *E*b *D*° *C*m⁷ *G*b⁷ *E*bm/*G*b *F*⁷ *B*b

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

BALM IN GILEAD

Spiritual

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

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

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

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."

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

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

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

E⁷/B *C^o* *C[#]m⁷* *C^o*

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

E⁷/B *E⁷* *Bm⁷* *E⁷*

E⁷/B *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

Musical notation for the Verse of "Battle Hymn of the Republic". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. The lyrics are: "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." Chords are indicated above the staff: G, C#°, G/D, G#°, Am7, D7, C, F7, Em7, Em7/D, C#m7-5, Em, Em/D, Am/C, G/D, D7, G.

Chorus

Musical notation for the Chorus of "Battle Hymn of the Republic". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. The lyrics are: "Glor - y! glor - y! Hal - le - lu - jah! Glor - y! glor - y! Hal - le - lu - jah! His truth is march - ing on!" Chords are indicated above the staff: G, G7, C, C#°, G/D, C7, Bm7, Am7, F7, Em, Em/D, C#m7-5, B7, Em, Em/D, Am/C, G/D, D7, G.

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

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

Cm7 Bb/F F7 G7+5 1. C7 F7 2. 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 Eb7 D7 C7 Eb Bb/D F7/C Bb

see pret-ty Browns in beau-ti-ful gowns. You'll see tail-or makes 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 E° C7/G Gb7

hand me downs. 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 1. F7 Bb F7 Bb F7 2. F7 Bb F7 Bb Eb Bb7+5

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

(continued)

BEALE STREET BLUES, p. 2

$E\flat$ B^7 $B\flat^7$ $E\flat$ $E\flat^7$
 $E\flat$ $B\flat^7$ $B\flat^7$ $E\flat$ $E\flat^7$
 be here, than an - y place I know. I'd rath - er
 riv - er may - be bye and bye. Goin' to the

$A\flat$ B^7 $B\flat^7$ $A\flat$ $E\flat$ $A\flat$ $E\flat/G$ $G\flat^o$
 $A\flat$ $A\flat^7$ $E\flat$ $A\flat$ $E\flat/G$ $G\flat^o$
 be here than an - y place I know. It's goin' to
 riv - er, and there's a rea - son why, Be-cause the

$B\flat^7/F$ $B\flat/F$ Fm 1. B^7 $B\flat^7$ $E\flat$ $E\flat^7$ $E\flat^7$
 $B\flat^7/F$ $B\flat/F$ Fm $E\flat m/B\flat$ $B\flat^7$ $E\flat$ $E\flat^7$ $E\flat^7$
 take the ser - geant for to make me go. Goin' to the
 ri - vers wet

2. B^7 $B\flat^7$ $E\flat$
 $E\flat m/B\flat$ $B\flat^7$ $E\flat$
 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* *F7* *Bm7*
 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♭ *Cm⁷* *B♭⁷/F* *B♭⁷*

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

Obligato

Drift - ing in the moon - - light

Fm⁷ *B♭⁷* *E♭* *E♭*

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

While the Heav - ens gleam, _____

E♭ *E♭* *Cm⁷* *Fm⁷* *Fm⁷* *B♭⁷*

And the stars on high _____

Ah _____

B♭⁷ *E♭*

Twin - kle in the sky,

Ah _____

(continued)

BEAUTIFUL OHIO, p. 2

E♭ *Cm⁷* *B♭⁷/F* *B♭⁷* *B♭⁷*

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

Seem - ing deep in love, _____

Fm⁷ *B♭⁷* *B♭⁷* *E♭* *E♭*

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

Dream - ing of your eyes. _____

E♭ *E°* *C⁷/E* *Fm⁷* *Fm* *F⁷* *Fm⁷*

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

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

B♭⁷ *E♭*

Vi - sions of what used to be. _____

dreams used to be. _____

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.

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 F

Bail - ey won't you please come home.

BILLY BOY

English Folk Song

Chords: *Bb* *Gm7* *Cm7* *Dm7* *Db7* *Cm7*

Oh, — where have you been, Bil - ly Boy, Bil - ly Boy? Oh, —

Chords: *Bb* *Ab7* *Gm7* *B°* *C7* *F7*

where have you been, charm - ing Bil - ly? I have

Chords: *Cm7* *F7* *F7* *Bb* *Bb* *Ab7* *Gm7* *Db7*

been to seek a wife; she's the joy — of my life; She's a

Chords: *Cm7* *Bb* *B°* *Cm7* *F7* *F7* *Bb*

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,

Em7/C A7-9/A7 Dm7/Dm G7 C#o
way hey, blow the man down. Now,

Dm7/G7 G7 Dm7/G7 G7 Fm6
please pay at - ten - tion and lis - ten to me.

Em7/G7 Eb7 Dm7/C Db7/G7 C/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

E♭ *Cm⁷* *Fm⁷* *B♭⁷* *B♭⁷/A♭*
 The Bow - ry, the Bow - ry! They

G⁷⁺⁵ *Cm⁷* *F⁷* *A♭m/B♭*
Cm *B♭⁷*
 say such things, and they do strange things on the

E♭ *D♭⁷* *Cm⁷* *Fm⁷* *B♭⁷* *B♭⁷* *G^o*
 Bow - ry, the Bow - ry! I'll

Fm⁷ *B♭⁷* *B♭⁷* *E♭*
 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,

E^b/B^b *E^{b7}* *A⁷⁻⁵* *A^{b6}* *A[°]* *E^b/B^b* *D^{b7-5}* *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/B^b* *E^{b7}* *A⁷⁻⁵*

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

A^{b6} *A[°]* *E^b/B^b* *D^{b7-5}* *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 *Am*⁷ *Bm*⁷ *G*^{♯o} *Am*⁷ *D*⁷ *Am*⁷ *D*^{7sus4}

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

G *Am*⁷ *Bm*⁷ *B♭*⁷ *Bm*⁷ *B♭*⁷ *Am*⁷ *A♭*⁷ G

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

Chorus

G *Am*⁷ *Bm*⁷ *G*^{♯o} *Am*⁷ *D*⁷ *D*⁷

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

*Am*⁷ *D*^{7sus4} G *Am*⁷ *D*⁷ *Bm*⁷ *B♭*⁷

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

*Bm*⁷ *B♭*⁷ *Am*⁷ *D*⁷ G

dance by the light of the moon?

BUGLE CALL RAG

Petis, Meyers, Schoebel

(Break)

B $\flat$

B $\flat$ ⁷

E $\flat$ ⁷

B $\flat$

E $\flat$ ⁷

Dm⁷

D $\flat$ ^o

Cm⁷

Cm⁷/F

B $\flat$

D $\flat$ ^o

Cm⁷
B $\flat$ ⁷

B⁷⁻⁵

E $\flat$ ⁷

B $\flat$

A⁺

Dm⁷⁻⁵/A $\flat$

G⁷

Cm⁷
F⁷

F⁷

B $\flat$

G $\flat$ ⁷

1.
Fm⁷
B $\flat$ ⁷

E⁷

2.

B $\flat$

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 C⁷ C⁷ C⁷ F⁷

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

C B^{b7} F A⁷/E Dm A⁷ Dm A^{b7}

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

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

E7/B

C

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

F

Am

D7

Ab7
G7

Dm7
G7

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

C

E7

F

F#°

C/G
C

C#°

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

Dm7
G7

C

cais - sons are roll - ing a - long.

CAMPTOWN RACES

Stephen Foster

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

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 for "Careless Love" is written in 4/4 time and consists of four staves. The lyrics are written below the notes, and chord symbols are placed above the staff lines. The melody is written in a single treble clef.

Staff 1: Love, oh love, oh care - less love. You

Staff 2: fly through my head like wine. You've

Staff 3: wrecked the life of man - y - a poor girl, and

Staff 4: near - ly spoiled this life of mine.

Chord Symbols:

- Staff 1: F, D $\flat$ 7, C7, F $\sharp$ o, C7, F, B $\flat$ 7, Am7, Gm7
- Staff 2: F, B $\flat$ 7, Gm7, Am7, D7, Gm7, D $\flat$ 7, C7
- Staff 3: F, Cm7, F7, A7, F7+5, B $\flat$, D $\flat$ 7, B $\circ$
- Staff 4: F, F/C, D $\flat$ 7, C7, C7, F, F7, B $\flat$, B $\flat$ m, F

CAROL OF THE BELLS

Ukrainian Christmas Carol

The musical score for 'Carol of the Bells' is written in 3/4 time and consists of eight staves of music. The key signature has two flats (Bb and Eb). The melody is a single line of eighth and quarter notes. Chords are indicated above the staff at various points.

Chords indicated in the score:

- Staff 1: Gm, Gm/F, Em⁷⁻⁵ Eb, Eb⁷ Gm/D
- Staff 2: Gm/D Eb, Db⁷ Bb/D, Cm⁷, Gm
- Staff 3: Eb⁷ Eb⁶, Db⁷ Gm, Eb⁷ Eb⁶, Db⁷ Gm
- Staff 4: Gm⁷ Gm, C⁷, Eb⁷ Gm⁷, Am⁷⁻⁵ C⁷, Cm, D⁷⁺⁵ Gm
- Staff 5: G⁷ Gm, E⁷, Eb⁷ Eb, D⁷, Cm⁷ Gm, Gm
- Staff 6: Am⁷ D, D⁹ D⁹, Gm, Am⁷ D, D⁹, Gm
- Staff 7: Bb/F, Em⁷⁻⁵ Cm/Eb, Eb⁷ Gm⁷/D, Gm/D Cm⁷
- Staff 8: 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^o *G⁷*
 Noth-ing could be fin-er than to be in Car-o-li-na in the morn-ing.

Dm *A⁷⁺⁵* *Dm⁷* *G⁷* *C^o* *C*
Dm *Dm^{maj7}* *Dm⁷* *Dm⁶* *D^o* *C/E*
 No-one could be sweet-er than my sweet-ie when I meet her in the morn-ing.

F *F^o* *Gm⁷* *C⁷* *F* *B⁷* *B^b* *A⁷*
F *C* *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.

C *Em/B* *Em⁷⁻⁵/B^b* *A⁷⁺⁹* *Dm⁷* *G⁷*
C^o *G⁷*
 Strol-ling with my girl-ie where the dew is pearl-y ear-ly in the morn-ing.

Dm *A⁷⁺⁵* *Dm⁷* *G⁷* *C^o* *C*
Dm *Dm^{maj7}* *Dm⁷* *Dm⁶* *D^o* *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* *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

$A\flat$ $A\flat^7$ $D\flat^7$ $A\flat$

 Car - ry me back to old Vir - gin - nia

Cm^{7+5} $A\flat$ F^7 $B\flat^7$ $E\flat^7$

 There's where the cot - ton and the corn and ta - ters grow,
 There let me live 'til I with - er and de - cay,

$A\flat$ $A\flat^7$ $D\flat^7$ $A\flat$

 There's where the birds war - ble sweet in the spring-time,
 Long by the old Dis - mal Swamp have I wan - dered,

Cm^{7+5} $A\flat$ F^7 $B\flat^7$ $E\flat^7$ $A\flat$

 There's where this old fel - lows heart has longed to go.
 There's where this old fel - lows life will pass a - way.

$B\flat m^7$ $E\flat^7$ $A\flat$ $A\flat$

 Mom - ma and Dad - dy have long gone be - fore me,

C^7 $A\flat$ Fm^7 $B\flat^7$ $E\flat^7$

 Soon we will meet on that bright and gold - en shore

$A\flat$ $A\flat^7$ $D\flat^7$ $A\flat$

 There we'll be hap - py and free from all sor - row,

$A\flat$ G^{7-9} $G\flat^7$ F^7 $B\flat^7$ $E\flat^7$ $A\flat$

 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

Bb

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

C7 *F7* *Bb* *B°*

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

Cm7 *Bb* *F7* *Bb/F* *F7* *Bb* *Bb*

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

Gm7 *Bb* *C7* *F7*

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

Bb *B°* *Cm7* *F7*

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

Chorus

Bb/F *F7* *Bb* *Bb* *Bb7* *Eb*

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

Gm7 *Bb* *C7* *F7* *Bb*

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

Bb7 *Eb* *Ab7* *Gm7* *Cm7* *F7* *Bb* *F7* *Bb*

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

CHARLESTON

Johnson/Mack

B♭ *D7/A* *G7*

Charles - ton!_ Charles - ton!_ Made in Car-o - li - na,_

E♭° *D♭°*

C7 *F7* *Gm7/D* *D♭°* *F7*

Some dance, Some prance, I'll say,_ There's noth-ing fin- er than the

B♭ *D7/A* *G7* *C9*

Charles - ton,_ Charles - ton,_ Lord, how_ you can shuf - fle,_

F *Em7-5* *A7* *D♭°* *B7-5*

F/A *A7* *D7* *F7*

Ev-ry step you do, Leads to some-thing new, Man, I'm tell-ing you, It's a la - pa-zoo,

B♭ *D7/A* *G7*

Buck dance, Wing dance, Will be_ a back num - ber,_ But the

C7 *F7* *Gm7/D* *D♭°* *F7*

Charles - ton_ the new Charles - ton,_ That dance is sure-ly a com - er.

G♭7 *Fm7* *B♭7* *E°* *B♭/F* *F#7* *E♭m*

Gm *B♭7* *E♭* *F#7*

Some - time, You'll dance it one time, The dance called the

Cm7 *F7*

Gm7/D *D♭°* *F7* *B♭* *B♭7* *E♭m6* *B♭*

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 - lin' town, Chi -
Gm7 *Db7* *G7* *C7* *F* *Ab7* *Dm7-5* *G7* *C7*
 ca - go, Chi - ca - go, I'll show you a - round.
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
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 *Ab7* *Dm* *Dm/C* *D7*
 do things_ they don't do on Broad - way. Say,
Bb *Bbm* *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* *F*
 ca - go, Chi - ca - go my home town.

CIRIBIRIBIN

Alberto Pestalozza

F *C7sus4* *F* *C7sus4*
Am7 *F* *Ab°* *Gm7* *C7* *C7*
C7 *Gm7* *C7*
Gm7 *C7* *F* *F* *C7*
F *C7sus4* *F* *C7sus4*
Cm7 *F* *F7* *Bb*
Bm7-5 *B°* *Bb7* *Am7+5* *D7* *F/C*
Gm7 *C7* *F*

COLUMBIA, THE GEM OF THE OCEAN

Thomas a'Becket, Sr.

O Col - um-bi-a the gem of the o-cean, The home of the brave and the free, The

shrine of each pa - tri-ot's de - vo-tion A world of-fers hom - age to thee. Thy -

man-dates make her - oes as - sem-ble, When lib - er-ty's form stands in view; Thy -

ban-ners make Tyr-an-ny trem-ble, When borne by the red, white and blue. When

borne by the red, white and blue, When borne by the red, white and blue, Thy

ban-ners make ty-ran-ny trem-ble, When borne by the red, white and blue.

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 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#° 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#°* *Bm7* *E7* *C#m7* *C7* *Bm7* *Bm7/E D7*
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*

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

Chorus

F#m7 *F7* *E7* *C#m7* *F#m7* *C#m7-5* *D7* *D#°*
A *E7* *A* *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

B $\flat$ *Gm⁷* *C⁷* *Bm⁷⁻⁵ B $\flat$ m* *Am⁷ A $\flat$ ⁷ Dm⁷ D $\flat$ ⁷ C⁷* *F*
B $\flat$ *B $\flat$ /A Gm⁷ B $\flat$ /F C⁷/E* *F* *F/A F⁷/A Gm Gm⁷⁻⁵ F/C C⁷* *F*

G⁷ *C⁷* *F $\sharp$ ^o* *G⁷* *C⁷* *F $\sharp$ ^o* *G⁷* *A $\flat$ ⁷ D $\flat$ ⁷ C⁷_{sus⁴}* *G $\flat$ ⁷ C⁷*

F *B $\flat$* *B^o* *C⁷* *Bm⁷⁻⁵ B $\flat$ m* *Am⁷ A $\flat$ ⁷ Dm⁷ D $\flat$ ⁷ C⁷* *F*
F *B $\flat$* *C⁷/E* *F* *F/A F⁷/A Gm Gm⁷⁻⁵ F/C C⁷* *F*

F *B $\flat$* *C⁷/E* *F* *Am⁷ A $\flat$ ⁷ Dm⁷ D $\flat$ ⁷* *F/A F⁷/A Gm Gm⁷⁻⁵ C⁷_{sus}* *C⁷* *F*
tr

CRADLE SONG

(WIEGENLIED)

Brahms

Chord annotations for the first system:

- Measure 1: F
- Measure 2: Am^{7+5} $A\flat^o$
- Measure 3: Gm^7 C^7
- Measure 4: C^7

Chord annotations for the second system:

- Measure 1: Gm^7 C^7
- Measure 2: C^7
- Measure 3: F
- Measure 4: B^7

Chord annotations for the third system:

- Measure 1: $B\flat$
- Measure 2: Am^7 Dm^7 F
- Measure 3: Gm^7 Am^7 $B\flat maj^7$ C^7
- Measure 4: Am^7 Gm^7 F^7-9 F

Chord annotations for the fourth system:

- Measure 1: Bm^{7-5} E^7 $B\flat$
- Measure 2: Am^7 Dm^7 F
- Measure 3: Gm^7 C^7
- Measure 4: C^{7-9} F/C C^7 F

DAISY BELL

Harry Dacre

G Am⁷ Dm⁷ G⁷

Dai - - - sy, Dai - - - sy,

C C^{#o} G/D G^{#o}

Give me your an - swer, do!

Am⁷ Ab⁷ F⁷ Bb⁷

I'm half cra - - - zy,

Em⁷ Eb⁷ Am⁷ D⁷ G^{#o}

All for the love of you! It

Am⁷ Ab⁷ G B⁷⁺⁵

won't be a styl - ish mar - riage, I

Em^{major} Bb⁷ Am⁷ Ab⁷

Em C G D⁷

can't af - ford a car - riage, But

G D/F# Em⁷ Eb^o

G D⁷ G D⁷

you'll look sweet on the seat Of a

G/D Eb⁷ Ab⁷ G

G D⁷ G

bi - cy - cle built for two!

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 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 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 Bb* 2.

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

Chords for the first system: C, Fmaj⁷, Em⁷, A⁷, Dm⁷ G⁷, G⁷, C, C.

Chords for the second system: C, Fmaj⁷, Em⁷, A⁷, Dm⁷ G⁷, G⁷, Gm⁷ C, C⁷ C⁷.

Chords for the third system: F, F, F[♯]°, C/G, A⁷.

Chords for the fourth system: D⁷, Dm⁷ G⁷, G⁷.

Chords for the fifth system: C, Fmaj⁷, Em⁷, A⁷, Dm⁷ G⁷, G⁷, Gm⁷ C, C⁷ C⁷.

Chords for the sixth system: F, F, Fm, Bm⁷⁻⁵ E⁷, E⁷.

Chords for the seventh system: A⁷, Am⁷ D⁷, F[♯]°.

Chords for the eighth system: C/G, Fm, Em⁷, A⁷, Dm⁷ G⁷, G⁷, C, C.

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

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves of music, each with a line of Ukrainian lyrics underneath. Chords are indicated above the staff lines.

Staff 1: Chords: Em^{7-5} , A^7 , $E\flat^7$, Dm , Bm^{7-5} .
 Lyrics: O - chi chyor - ny - e, _____ o - chi zhgu - chi - e, _____ O - chi

Staff 2: Chords: Em^{7-5} , A^7 , Dm .
 Lyrics: strast - ny - e _____ i pre - kras - ny - e, _____ Kak lyu -

Staff 3: Chords: Gm^7 , C^7 , F , Bm^{7-5} .
 Lyrics: blyu - yu vas, _____ kak boy - us' ya vas, _____ Znat' u -

Staff 4: Chords: Em^{7-5} , A^7 , Dm .
 Lyrics: vid - el vas _____ ya ne'v do - bryi chas _____

DEAR OLD SOUTHLAND

Layton/Creamer

Chorus

F *B⁷* *B^b* *Bm⁷⁻⁵* *E⁷*
Cm⁷ *B⁷* *B^b* *E⁷* *Am⁷⁻⁵* *E^{b7}* *Dm⁷* *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. _____

Fm/E^b *D^b* *Gm⁷⁻⁵* *C⁷* *Fm* *C⁷* *Fm*

Verse

Fm *C⁷⁺⁵* *Fm*

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

B^bm *B^bm/A^b* *Gm⁷⁻⁵* *G^{b7}* *C⁷* *Fm* *C⁷* *Fm*
B^bm⁷ *Gm⁷⁻⁵* *C⁷* *Fm*

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

Fm *Fm/E^b* *Dm⁷⁻⁵* *A^{b7}* *D^{b7}*
Fm *D^b*

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

Fm/C *B^o* *B^bm⁷* *B^o* *C⁷* *Fm*

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 Gm⁷ C⁷ F
 Ack, vär - me-land, du skö - na, du här li - ga land, du

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

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

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

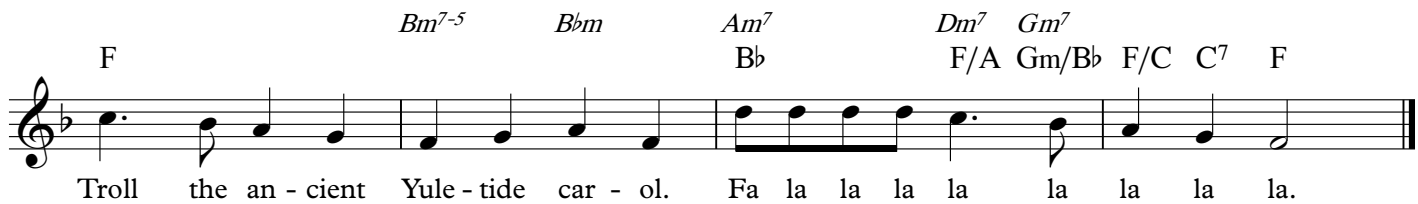
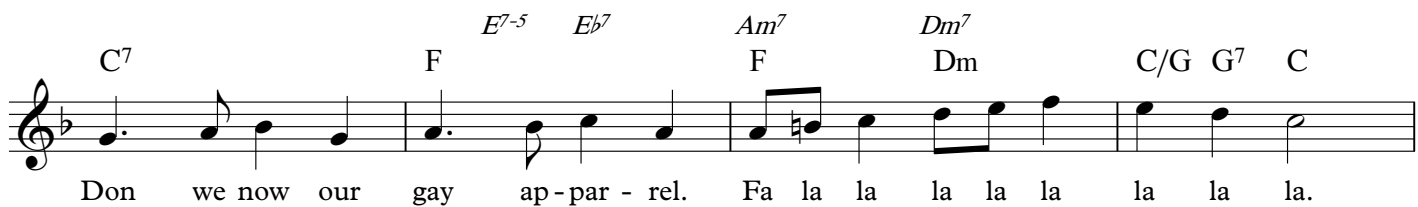
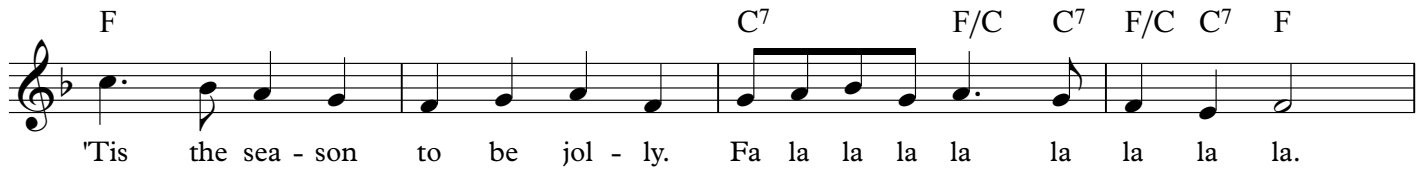
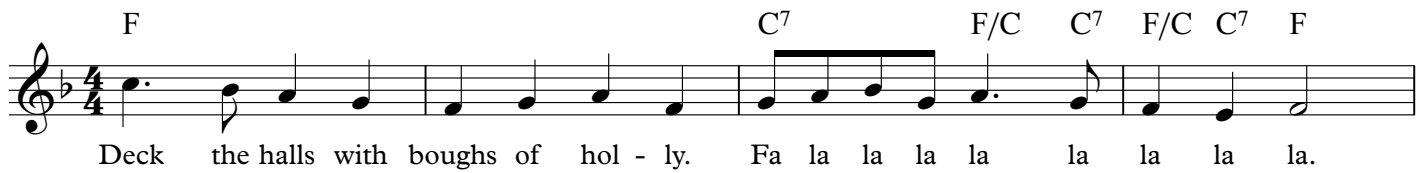
F C⁷ Dm A⁷
 där vill jag le va, ja, där vill jag dö. Om

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

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

DECK THE HALLS

Welsh Carol



DEEP RIVER

Spiritual

Fmaj⁷ *F⁶* *B^b* *B^o* *F/C* *D⁷* *Gm⁷* *Gm⁷/C*
 F B^b A⁺ G⁷ Am/C Dm/C Am/C Gm/C

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

Fmaj⁷ *F⁶* *B^b* *B^o* *F/C* *Dm⁷* *Gm⁷* *B^b/C* *C⁷* *F*
 F B^b B^{b7} Dm Gm⁷ C⁷ F

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

Fmaj⁷ *F⁶* *B^b* *B^o* *F/C* *D⁷*
 F B^b A⁺ G⁷

Deep riv - er, my home is o - ver

Gm⁷ *Gm⁷/C* *Fmaj⁷* *F⁶* *B^b* *D⁷/A*
 Am/C Dm/C Am/C Gm/C Fmaj⁷ F⁶ B^b D⁷

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

G⁷ *B^b* *C⁷sus⁴* *G^b* *F* *Dm* *G⁷* *G^{#o}*
 G⁷ B^{b6} C⁷ F Dm

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

Dm *Dm⁷* *G⁷* *G^{#o}* *Am* *Fmaj⁷* *B⁷-5*
 Am Dm G⁷ Am C⁷/G F F⁷

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

B^b *B^o* *F/C* *C⁷sus⁴* *A/C[#]* *Dm* *G^{b7}* *Fmaj⁷* *F⁶* *A⁷+5*
 B^b B^{b7} F/C C⁷sus⁴ C⁷ A⁷/C[#] Dm Am/C F

land where all is peace? Oh, deep

B^b *D⁷/A* *G⁷* *B^{b6}* *C⁷* *F* *Bbm⁶* *F*
 B^b D⁷ G⁷ B^{b6} 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* *F⁶* *E⁷* *F* *Gm⁷* *A⁷⁻⁹*

F *Fmaj⁷* *F⁶* *F^o* *F⁶* *E⁷* *F* *Gm⁷* *A⁷⁻⁹*

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

Dm *A⁺* *Dm⁷* *G⁷* *A^{b9+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* *E^{b7}* *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* *Gm⁷⁻⁵/C* *C⁷/B^b* *Am⁹* *D⁷* *Gm⁹* *C⁷⁻⁹*

Gm⁷/C *C⁷* *C⁷* *Gm/D* *D^{#o}* *C⁷/E*

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

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

F *Fmaj⁷* *F⁶* *F^o* *F⁶* *E⁷* *F* *Gm⁷* *A⁷⁻⁹*

Oh, _____ no one is near; _____ I may cry,

Dm *A⁺* *Dm⁷* *G⁷* *A^{b9+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* *E^{b7}* *D⁷*

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

D^b/G *Dm⁷/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,___

Ab *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* *Ab* *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

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

Chords:
Bm⁷ G, B^b° B^b°, Am⁷ D⁷, D⁷, G[#]°
Am⁷ D, G
Em⁷ G, B⁷ B⁷, C, B° E⁷/B, Am⁷ Am
D⁷ D⁷, F[#] F[#], G G, C[#]m⁷⁻⁵ C°
Bm⁷ G, B^b° B^b°, Am⁷ D⁷/A, D⁷ D⁷, G[#]°
Am⁷ D⁷, B⁷ B⁷/D[#], Em⁷ Em
E^b7 G, F⁷ G, E⁷
A⁷ D⁷, A^b7 D⁷, G

DOWN BY THE RIVERSIDE

Spiritual

D⁷ *Em⁷* *Am⁷* *D⁷* *G* *Em⁷*

G

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

Am⁷ *D⁷* *G* *Em⁷* *Am⁷* *D⁷sus⁴*

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

Em⁷ *Am⁷* *D⁷* *G* *F⁷* *Em⁷* *E^b7*

G

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

Am⁷ *D⁷* *G* *Dm⁷* *G⁷*

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

C⁷ *C* *C^{#o}* *G* *F⁷* *Em⁷* *E^b7*

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

Am⁷ *D⁷* *G/D* *D⁷* *G* *C^{#m7-5}* *Dm⁷* *G⁷*

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

C⁷ *C* *C^{#o}* *G* *F⁷* *Em⁷* *E^b7* *G⁷*

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

Am⁷ *D⁷* *G/D* *D⁷* *G*

stud - y war no more._

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DOWN HOME RAG

Wilbur Sweatman

E♭ *D♭7* *Cm7* *B7+5* *B♭m7* *Am7-5* *Dm7* *G7+5* *Cm7* *F7* *B♭7*
Fm7 *E♭/G* *A♭m* *E♭* *Fm7* *E♭/G* *F7/A* *F7+5* *B♭7*

E♭ *D♭7* *Cm7* *B7+5* *B♭m7* *A♭maj7* *G7* *Cm7*
Fm7 *E♭* *F7* *B♭7* *E♭*

E♭6 *Cm7* *Fm7* *E7* *E♭* *E♭* *G♭7-5* *Fm7* *B♭7sus4*
B♭7

E♭6 *A7+9* *A♭maj7* *D♭7* *E♭* *A♭maj7* *D♭7* *Cm7* *Fm7* *B♭7* *E♭*
A♭m *E♭/G* *A♭m* *F7/A* *B♭7* *E♭*

DOWN IN THE VALLEY

(BIRMINGHAM JAIL)

American Folk Song

Gmaj⁷
G

D⁷sus⁴

G⁶

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

Am⁷
D⁷

D⁷

Am⁷
D⁷

low. _____ Hang your head o - -

D⁷

Gmaj⁷
G

G⁶

ver, hear the wind blow. _____

D⁷sus⁴

Gmaj⁷
G

D⁷sus⁴

G⁶

Hear the wind blow dear, hear the wind

Am⁷
D⁷

D⁷

Am⁷
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 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

Chord progression for "Fascination" (Marchetti/Feraudi) in 3/4 time.

Chords: C, F7+11, C, Fm, C/E, Eb°, Dm7, G7, Dm, Dm^{maj7}, Dm7, Dm⁶, Dm7, G7, Dm7-5, G7, C, F7+11, C, Fm, C/E, Eb°, Dm7, G7, Dm, A7+5, Dm7, Dm7, G7, Dm7, G7, C.

The musical score consists of eight staves of music in 3/4 time. 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 a quarter note A4, and a quarter note Bb4. The second staff continues the melody with a quarter note C5, a quarter note Bb4, and a quarter note A4. The third staff features a half note G4, a half note A4, and a half note Bb4. The fourth staff has a quarter note C5, a quarter note Bb4, and a quarter note A4. The fifth 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 a quarter note A4, and a quarter note Bb4. The sixth staff continues the melody with a quarter note C5, a quarter note Bb4, and a quarter note A4. The seventh staff features a half note G4, a half note A4, and a half note Bb4. The eighth staff has a quarter note C5, a quarter note Bb4, and a quarter note A4.

THE FIRST NOEL

Cornish Christmas Carol

Verse

D *Bm* *F#m7* *Bm7* *F#m7* *G#°* *D/A*

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

Bm *F#m7* *G#°* *D/A* *G* *A7* *D/A* *Em7* *A7* *D*

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

D *Bm* *F#m7* *Bm7* *F#m7* *G#°* *D/A*

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

Bm *F#m7* *G#°* *D/A* *G* *A7* *D/A* *Em7* *A7* *D* **Chorus**

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

D *Bm* *F#m* *G* *G#°* *D/A*

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

Bm7 *F#m7* *G#°* *D/A* *G* *A7* *D/A* *Em7* *A7* *D*

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 Dm Bb6 Bb7 Dm/A A7

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

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

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

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

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

FLOW GENTLY, SWEET AFTON

Spilman/Burns

Flow gently, sweet Af - ton, a - mong thy green braes, Flow
gent - ly, I'll sing thee a song in thy praise: My
Ma - ry's a - sleep by thy mur - mur - ing stream; Flow
gent - ly sweet Af - ton, dis - turb not her dream. Thou
stock - dove, whose ech - o re - sounds through the glen, Ye
wild whis - tling black - birds in yon thorn - y den, Thou
green crest - ed lap - wing, thy scream - ing for - bear, I
charge you dis - turb not my slum - ber - ing fair.

Chords: A, F#m7, Bm7, E7sus4, D, C7, B7, F7, Bm7, E7, Bb7, A/C#, G7, Bm, A/E, E7, A, C#m7, F#m7, B7, E, D#m7-5, G#m7, C#m7, B7, Bm7, E7, G7, F#m7, Bm7, E7sus4, A, E7, A, Bm, A/E, E7, A.

THE FLYING TRAPEZE

Lyle/Leybourne

Bb *Ab⁷* *G⁷* *Bb⁺* *C⁷* *Cm/Eb*

Once I was hap - py, but now I'm for - lorn

Cm⁷ *F⁷* *F⁷* *Bb* *B^o* *Cm⁷* *F⁷*

Like an old coat that is tat - tered and torn,

Bb *Ab⁷* *G⁷* *C⁷* *Bb/Ab* *G⁷* *C*

Left in this wide world to weep and to mourn, Be -

Cm⁷ *F⁷* *F⁷* *Bb* *Bb* *D⁷+5*

trayed by a maid in her teens. This

Gm *D⁷* *Gm*

girl that I loved she was hand - some, And I

Gm *D⁷* *Gm* *D⁷*

tried all I knew her to please, But I

Gm *D⁷* *Gm* *Ab⁷-5*

nev - er could please her one quar - ter so well as the

Gm/D *Dm* *D⁷* *D⁷* *Gm/D* *Gm* *F⁷*

man on the fly - ing tra - peze. He'd

(continued)

THE FLYING TRAPEZE, p. 2

B $\flat$ *A $\flat$ 7* *G7* *C7* *B $\circ$*
B $\flat$ *E $\flat$* *B $\flat$* *Cm/E $\flat$*

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

Cm7 *F7* *F7* *B $\flat$* *B $\circ$* *Cm7* *F7*
F7 *B $\flat$*

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

B $\flat$ *A $\flat$ 7* *G7* *E $\flat$* *B $\flat$* *C7* *Cm*

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

Cm7 *F7-9* *B $\flat$* *B $\flat$*
F *B $\flat$ /F* *F7* *B $\flat$*

love he pur - loin - ed a - way.

THE FOGGY, FOGGY DEW

English Folk Song

G *A^b* *G⁷* *D^{b7}* *C* *B^{b7}* *E^{b7}* *G^{#o}* *Am⁷* *E^{b7}* *D⁹* *F⁹* *B^b* *E^b* *A^bmaj⁷*
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

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

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#° G#°
G7 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
D7 G

Love - land_____ for me and my gal.

FORTY-FIVE MINUTES FROM BROADWAY

George M. Cohan

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

think of the chan - ge it brings; For the

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

ways of the peo - ple and things.

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

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

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

for - ty - five min - utes from here.

Chord symbols: B $\flat$, Gm 7 , Gm, C 7 , F 7 , B $\flat$, G 7 , C, G 7 , C, C 7 , Gm 7 , Gm, D 7 , Gm, C 7 , G $\flat$ 7 , F 7 , F 7 , B $\flat$, Gm 7 , Gm, C 7 , F 7 , B $\flat$, G 7 , C, G 7 , C 7 , Cm 7 , B $\flat$ /F, A $\flat$ 7 , Gm 7 , Cm 7 , C 7 , F 7 , B $\flat$, B $\flat$.

FRANKIE AND JOHNNY

Leighton & Leighton/Shields

C *G7+5* *C* *A♭7* *G7* *C* *G7+5* *Gm7* *G♭7-5*
C *C7*

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

F *F#°* *C/G* *F* *F7* *F#°* *Em7* *C/G* *A7*

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

A♭7-5 *D7* *G7* *E♭7* *D7* *G7+5* *C* *C7/B♭* *A°* *Fm6* *C/G* *A♭7* *G7*

____ He would-n't do her wrong._____

FRÈRE JACQUES

Traditional 4-Part French Round

*Am*⁷ *Dm*⁷ *Gm*⁷ *C*⁷*sus*⁴ *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*^o
 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

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

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 E7 Am

do' _____ Ilo fuo - co co - ce, ma si fu - ie, _____

Bm7-5 Bb7 Am

Am E7 Am

_____ te las - sa sta! E

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

G7 C

_____ su - lo a guar - da'.

(continued)

FUNICULI-FUNICULA, p. 2

Gm⁷ *C⁷* *C⁷* *Gm⁷* *C⁷* *Bb⁷*

 Jam - mo, jam - mo 'ncop - pa, jam - mo, ja',

Am⁷ *Ab^o* *Gm⁷* *G#^o* *Am⁷*
F

 jam - mo, jam - mo, 'ncop - pa, jam - mo, ja! Fu - ni - cu -

Eb⁷⁻⁵ *A⁷* *Dm* *A⁷* *Bm⁷⁻⁵* *Dm*

 lí - fu - ni - cu - lá, fu - ni - cu - lí - fu - ni - cu - lá!

Bb *B^o* *F/C* *F/C* *F#^o* *C⁷* *Gm⁷* *C⁷* *F*
F/C *F/C* *F* *C⁷* *F*

 'Ncop - pa jam - mo, ja', fu - ni - cu - lí - fu - ni - cu - lá!

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 diff - 'rence does it make if he is

Cm7-5 Bb7 F7-5 Bb7-9 Eb7 Bbm7 Eb7

up or down.

Gm7-5 C7 Fm C7 Fm Fmmaj7

When he shakes you by the hand,

Fm7 Bb7 Fm7 Bb7 B7 E7 Bbm7 Eb7

There's a feel - ing you can't un - der - stand. 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 *C* *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.

A^{b7} *G⁷* *Cm* *G⁷* *Cm⁷* *G^{b7}*

G⁷

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♭ *G♭°* *G♭⁹* *Fm⁷⁻⁵* *B♭⁷* *Fm⁷⁻⁵* *B♭⁷* *Fm⁷* *B♭⁷* *E♭*
E♭° *E♭* *B♭⁷/F* *B♭⁷*

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

Gm⁷ *G♭°* *Fm⁷* *B♭⁷* *Fm⁷* *B♭⁷* *Gm⁷* *G♭⁷* *F⁷* *E⁷*
E♭ *B♭⁷* *E♭*

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

E♭ *G♭°* *G♭⁹* *Fm⁷⁻⁵* *B♭⁷* *Fm⁷⁻⁵* *B♭⁷* *Fm⁷* *B♭⁷* *E♭* *A⁷*
E♭° *E♭* *B♭⁷/F* *B♭⁷* *E♭*

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

A♭ *A♭m* *Gm⁷* *G⁷⁺⁵* *C⁷* *F⁷* *Fm⁷* *B♭⁷* *E♭*
E♭ *Fm* *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 Gm Gm

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

Gm D7 D#o 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/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

Chords: D, C7, Bm7, Bb7, Em7/A7, A7, G#m7-5/D, Gm6, F#m7/D, C7, Bm7, F7, Bb7/A7, A7, D

Go tell Aunt Rhody, Go tell Aunt Rhody,
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 *Em⁷ B^{b7} Am⁷ Cm Bm⁷ B^{b°} Am⁷ D⁷*
 G⁷ D⁷ G D⁷

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

F⁷ Em⁷ B^{b7} Am⁷ 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 *Dm⁷ G⁷ C Am Cm F^{#m⁷⁻⁵} B⁷⁺⁵*
 G G⁷ Am Cm G

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

Em⁷ Am⁷ Dm⁷ G⁷ C C⁷ Am⁷ A^{b7-5}
 Em Am D Am C⁷ 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)

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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 for piano accompaniment in 3/4 time. It consists of eight staves of music. The melody is primarily in the right hand, with some chords in the left hand. The chords are indicated by letters above or below the notes. The key signature is one flat (F major or D minor). The tempo is indicated by a waltz symbol (a circle with a dot inside). The score begins with a key signature change from C major to F major (one flat). The melody is a simple waltz tune. The chords are as follows:

- Staff 1: C (above), Am⁷ (above)
- Staff 2: Dm⁷ (above), Dm (below), G⁷ (above), G⁷ (below), G⁷/F (above)
- Staff 3: C/E (above), C (below), Am⁷ (above), Dm⁷ (above), G⁷ (below), G^{#o} (above), C (below)
- Staff 4: Am⁷ (above), G (below), D⁷ (above), C (below), G (above), G (below), C^{#o} (above)
- Staff 5: Dm⁷ (above), G⁷ (below), Cmaj⁷ (above), C (below), Bm⁷⁻⁵ (above), G (below), E⁷ (above), G/F (below)
- Staff 6: Am⁷ (above), C/E (below), Dm⁷ (above), G/D (below), Bm⁷⁻⁵ (above), C (below), Bb⁷ (above), C/Bb (below)
- Staff 7: Em⁷ (above), A (below), Eb⁷⁻⁵ (above), Dm⁷ (above), Dm⁷ (below)
- Staff 8: C/G (above), G⁷ (above), C (above)

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

pass - in' time a - way, Ly - in' in the sha - dow un - der-neath the trees,

C/G Fm⁶ F[°] Em⁷ Eb⁷ C/D C/G G⁷ C C C⁷ F 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

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, enchanting 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 *Am⁷* *Bm⁷* *Bb⁷* *Am⁷* *D⁷* *C⁷* *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[#]m⁷-5 *Cm⁷* *Bm⁷+5* *Bb⁷* *Am⁷* *D⁷* *A^b* *G*
G *Em* *Am* *G* *C* *D* *C* *G* *C* *D⁷* *G*

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

G⁶/D *Am⁷/D* *F[#]m⁷-5* *B⁷-9* *Em* *Em/D* *Cmaj⁷* *Bm⁷* *Am⁷* *D⁷-9*
G *C* *C[#]m⁷-5* *D⁷* *B⁹/D[#]* *Em* *C* *G* *C* *D⁷*

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

C[#]m⁷-5 *Cm⁷* *Bm⁷* *Bb^o* *Am⁷* *Am⁷/G* *F[#]m⁷-5*
G *Em* *Am*

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

Cm⁷ *F⁷* *Bb⁷* *Am⁷* *A^b* *G*
G *C* *G/D* *D⁷* *Em* *C* *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 fool - ing 'round some other gal, Then you rave, you even crave To see him lay - ing in his grave; So, if your man is nice, take my ad - vice, and hug him in the morn-ing, Kiss him ev - 'ry night, Give him plen - ty 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 B^b/A^b E^b/G E^b 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 F⁷⁻⁹ B^b

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

GREENSLEEVES

English Folk Song

Dm⁷ G⁷ C B^{b7} Am⁷
 A - las my love, you do me wrong, to
 Bm⁷⁻⁵ B^b E⁷ A⁷
 cast me off dis - court - eous - ly. And
 Dm⁷ C B^{b7} Am⁷
 I have loved you oh so long de -
 B^{b7} B^b A⁷ Dm Gm Dm
 light - ing in your com - pa - ny.
 F F^{#m7-5} B⁷ Em⁷ B^{b7} Am⁷
 Green - sleeves was my de - light,
 Bm⁷⁻⁵ E⁷ Em⁷ E^{b7}
 Dm⁷ A⁷
 Green - sleeves my heart of gold.
 F F^{#m7-5} B⁷ Em⁷ B^{b7} Am⁷
 Green - sleeves was my heart of joy, and
 B^b A⁷ Dm E^b Dm
 who but my la - dy Green - sleeves.

HAIL TO THE CHIEF

Sanderson/Scott

D *Bm⁷* *Em⁷* *A⁷* *C⁷* *F[#]m⁷* *Bm⁷*
A A D
Hail to the Chief, who in tri- umph ad - van - ces, Hon - oured and blessed be the

Em⁷ *B^b7* *A⁷* *Bm⁷* *Em⁷* *A⁷* *C⁷*
A A D A D
ev - er green_ pine! Long may the tree in his ban - ner that glan - ces,

F[#]m⁷ *Bm⁷* *Em⁷* *A⁷* *D*
D G/D D A⁷ D
Flour - ish, the shel - ter and brace of our line!

HAIL! HAIL! THE GANG'S ALL HERE

Sullivan/Esrom

G^{#o}

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^{#o}

G



Hail! Hail! The gang's all here,

Am⁷ D⁷ Am⁷ D⁷ Ab⁷⁻⁵ G



What the deuce do we care, Bill!

HAPPY BIRTHDAY

Hill & Hill

G D⁷ G

Hap - py birth - day to you. Hap - py birth - day to you. Hap - py

Db⁷ *C^{#o}* *Cm* *Am⁷*

G G⁷ C⁷ G/D D⁷ G

birth - day dear (name) Hap - py birth - day to you.

HARK! THE HERALD ANGELS SING

Mendelsohn/Wesley

Am⁷ A^{b°} Gm⁷ C⁷ Am⁷ Dm⁷ Gm⁷ D^{b7} C⁷
 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.

A⁷ Dm⁷ Dm⁷/C Bm⁷⁻⁵ E⁷ Am⁷ B^{b7} Am⁷ A^{b7} Gm⁷ G^{b7}
 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."

Dm⁷ Gm⁷ C⁷ Am⁷ Dm⁷ Gm⁷ C⁷
 F C⁷ F C F C⁷ F C

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

Am⁷⁻⁵ D⁷ D^{b7} C⁷ Am⁷ A^{b°} Gm⁷ C⁷ F F⁷
 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."

Am⁷⁻⁵ D⁷ D^{b7} C⁷ Am⁷ A^{b°} Gm⁷ C⁷ 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 B^{b7} 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 D⁷ sus⁴
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 B^{b7} 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 Em^{maj} Em⁷ A⁷ B^{b7} Am⁷ Eb⁷ D⁷ sus⁴ 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 Eb 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 Bb7-5 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* *E♭7* *D7*
 Hel - lo! my ba - by, Hel - lo! my hon - ey,
Dm7 *G7* *G7* *Am7* *A#°* *G7/B*
 Hel - lo! my rag - time gal. _____
Gm7 *C7*
C7
 Send me a kiss by wire. _____
F/A *A♭°* *Gm7* *F#°* *C7*
F *A♭°* *C7* *F#°* *C7*
 Ba - by, my heart's on fire! _____
C7+5 *F* *E♭7* *D7*
F
 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 *E♭⁹* *Am⁷* *Dm⁷* *G[♯]o*

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

Am⁷ *A[♭]o* *Gm⁷* *Gm⁷/C* *G♭⁷⁻⁵* *F* *B♭* *Am⁷* *Gm⁷* *Gm⁷/C*

C⁷ *F*

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♭m* *Gm⁷* *C⁷* *B♭⁷* *F*

C⁷ *F*

on a fros - ty morn - ing.

Gm⁷ *Am⁷* *B♭*

F

This is the way we sweep the floor,

A⁷ *Dm⁷* *D♭⁷* *C⁷sus⁴*

C⁷

This is the way we sweep the floor,

Bm⁷⁻⁵ *B♭* *B♭m* *Am⁷* *Dm⁷*

F

This is the way we sweep the floor, all

D♭⁷⁻⁵ *G♭⁷⁻⁵* *E♭* *F*

C⁷ *F*

on a fros - ty morn - ing.

HESITATION WALTZ

Ted S. Barron

B^o
Bb *Gm* *F7*
Cm7-5 *F7* *Bb*
Gm7 *Bb* *Cm7*
Cm7 *F7* *Cm7* *F7* *Bb*
Bb *Bb* *Gm* *F7*
Am7-5 *D* *D7* *Gm*
C7 *E7* *Eb7* *Bb* *Ab7* *Gm7* *G7*
Cm7 *Cm* *F7* *Bb*

HIGH SOCIETY

Porter Steele

The musical score for "High Society" by Porter Steele is presented in 4/4 time. It consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The chords and melodic lines are as follows:

- Staff 1:** Chords: C, G7+5, C, G7+5. Melody: C4 (half), D4 (quarter), E4 (quarter), F#4 (half).
- Staff 2:** Chords: C, F7, C, C#°. Melody: C4 (half), D4 (quarter), E4 (quarter), F#4 (half).
- Staff 3:** Chords: Dm7, G7, Dm7, D#°, Em7, Bb7, Am7, Am7. Melody: C4 (half), D4 (quarter), E4 (quarter), F#4 (half).
- Staff 4:** Chords: Eb7, D7, D7, Dm7, A#7, G7, G7+5. Melody: C4 (half), D4 (quarter), E4 (quarter), F#4 (half).
- Staff 5:** Chords: C, G7+5, C, G7+5. Melody: C4 (half), D4 (quarter), E4 (quarter), F#4 (half).
- Staff 6:** Chords: C, F7, C, C7. Melody: C4 (half), D4 (quarter), E4 (quarter), F#4 (half).
- Staff 7:** Chords: F, F#°, C/G, E7/G#, A7. Melody: C4 (half), D4 (quarter), E4 (quarter), F#4 (half).
- Staff 8:** Chords: D7, G7, C. Melody: C4 (half), D4 (quarter), E4 (quarter), F#4 (half).

HINDUSTAN

Weeks/Wallace

Chord symbols for the first staff: C, G⁺, C

Chord symbols for the second staff: C, C[#]°, G⁷

Chord symbols for the third staff: Dm⁷, G⁷, F[#]°, E^b°, G⁷, G⁷, C[#]°, G⁷/D

Chord symbols for the fourth staff: C/G, G⁷, F[#]°, E^b°, G⁷, C, C[#]°, Dm⁷, G⁷

Chord symbols for the fifth staff: C, G⁺, C, G⁷+5, C, C[#]°, G⁷/D, C

Chord symbols for the sixth staff: Gm⁷, C⁷, F

Chord symbols for the seventh staff: D⁷, Fm

Chord symbols for the eighth staff: Em⁷, Dm⁷, E^b°, 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 D D⁷

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}

skies are not clou - dy all day. _____

Chorus

G#^o Am⁷ D⁷ G

Home, home on the range, _____ Where the

G/B Bb^o Am⁷ Eb⁷ D⁷ Ab⁷

G A⁷ D D⁷ D⁷

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

skies are not clou - dy all day.

A HOT TIME IN THE OLD TOWN

Metz/Hayden

Chord symbols for the first staff: G, F⁷, Em⁷, G^{#o}, Am⁷ D⁷, D⁷, C^{#m7-5} G, Cm⁷.

Chord symbols for the second staff: Bm⁷ G, F⁷, Em⁷, G^{#o}, Am⁷ D⁷, D⁷, G G, D⁷sus⁴.

Chord symbols for the third staff: G, B⁷/F[#], F⁷, E⁷, Am⁷ D⁷, D⁷⁺⁵, Cm, Bm⁷⁺⁵ G, E⁷.

Chord symbols for the fourth staff: A⁷ D⁷, G^{#o}, Am⁷, D⁷, 1.2. G G, G^{#o}, Am⁷, D⁷sus⁴.

Chord symbols for the fifth staff: 3. G G.

HOW 'YA GONNA KEEP 'EM DOWN ON THE FARM? (After They've Seen Paree)

Donaldson/Lewis & Young

How 'ya gon-na keep 'em down on the farm, Af-ter they've seen Pa-

ree? How 'ya gon-na keep 'em a-way from Broad-way;

Jazz-in' a-roun', And paint-in' the town? How 'ya gon-na keep 'em a-

way from harm? That's a mys-ter-y,

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

deuce can par-lay vous a cow? How 'ya gon-na keep 'em
cheek and hol-ler "oo-la-la!"

down on the farm, Af-ter they've seen Pa-ree?

HUMORESQUE

Antonín Dvořák

The musical score for 'Humoresque' by Antonín Dvořák is presented in four staves, each with guitar chords written above the notes. The music is in 4/4 time and C major. The chords are as follows:

- Staff 1: C, C⁷, F, F[♯]^o, C/G, Am⁷, D⁷, G⁷
- Staff 2: C, C⁷, F, F[♯]^o, C/G, Am⁷, Dm⁷, G⁷, C, F⁷ C
- Staff 3: C, E⁷, F, A⁷, Dm⁷, G⁷, B[♭]⁷ E⁷, A⁷ E[♭]⁷, A[♭]⁷ D⁷, G⁷
- Staff 4: C, C⁷, F, F[♯]^o, C/G, A⁷⁻⁵ Am⁷⁻⁵, D⁷, G⁷, C

I AIN'T GONNA GIVE NOBODY NONE OF MY JELLY ROLL

Williams & Williams

C *A⁷* *D⁷* *Am⁷* *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 *F⁷* *C/G* *Em⁷* *A⁷* *Eb⁷*

jel - ly roll is sweet, _ and you know it can't. be beat. _ I

F *F⁷* *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

Now, I ain't got no - bod - y, and

no - bod - y cares for me.

I'm so sad and lone - - ly.

Won't some-bod-y come and take a chance with me?

I'll sing sweet love songs hon - ey, all the time

if you'll come and be my sweet ba - by mine. 'Cause

I ain't got no - bod - y and

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

G⁷ *Dm⁷* *G⁷* *Gm⁷* *E⁷*
 found a heart just a lit - tle bit tru - er.

F *Bb⁷* *Am⁷* *Am⁷* *A^{b7}* *D⁷* *Bm⁷⁻⁵* *G⁷* *Bb⁷* *Am⁷* *A^b°*
 I cried _____ for you, _____ Now, it's

Gm⁷ *G^{b7}* *C⁷* *E⁷* *F*
 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*
C7 *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*
D7 *Gm* *C7* *F*

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

And when I hear you call so
spark - ling eyes are

soft - ly to me, I don't hear a call
smil - ing at me, Then soft thru the star - lit skies,

I hear a rhap - so - dy And when your

My days are so blue when you're a - way,

My heart longs for you, so won't you stay? My dar - ling,

hold me tight, And whis - per to me, Then soft thru a

star - ry night, I hear a rhap - so - dy.

I LOVE A PIANO

Irving Berlin

E^7 E^b B° Cm^7 B° Fm^{7-5}/B Bbm^7 E^7 E^b7 A^7
 E^b Bb^7 E^b Bb^7 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

A^7 A^b D^b° Cm^7 B° Bbm^7 E^b7 A^7/E
 A^b E^b7 A^b E^b7 A^b G^b°

pian-o, A grand pi - an - o, It sim-ply car - ries me a - way.

Bb^7/F Bb^7 Fm^7 Bb^7 Am^{7-5} D^{7+5} Gm^7 G^b7
 Bb^7 Fm^7 Bb^7 E^b Gm^7 C^7

I know a fine way to treat a Stein - way,

F^7 Bb^7 E° Fm^7 B^7-5 E^7
 F^7 Bb^7 E° Bb/F E° Bb^7/F Bb^7

I love to run my fin - gers o'er the keys, the i - vor - ies, And with the

E^7 E^b B° Cm^7 B° Fm^{7-5}/B Bbm^7 E^7 E^b7 A^7
 E^b Bb^7 E^b Bb^7 E^b E^b7

ped - al, I love to med-dle. When Pad - er - ew - ski comes this way, I'm so de-

A^7 A^b D^b° Cm^7 B° Bbm^7 E^b7 A^7/E
 A^b E^b7 A^b E^b7 A^b G^b°

light-ed, If I'm in - vit - ed To hear that long haired gen-ius play. So you can

Bb^7/F Bb^7 Fm^7 Bb^7 Gm^7 D^b7 C^7 B^7
 Bb^7 C° B° Bb° A° Ab° E^b F^7 Bb^7

keep your fid - dle and your bow, Give me a P - I - A - N - O, oh, oh, I love to

E^b/G^b Bb^{7-9} D^b7 Cm^7 G^b7 F^7 Fm^7 E^7
 E^b E° Bb^7 E^b Bb^7/F E^b/G G^b° F^7 Bb^7 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 F D7 Gm7 C7 F#o

all that I can say. I

Gm7 Gm C7 Gm C7 F#o

love you, I love you, The

Gm7 C7 Am7 F Ab7 Gm7 C7

same old words I'm say - ing in the same old way. I

F F B

love you, I love you. Three

Cm7 F7 Bb

words that are di - vine. And

Bbm Bb Db7 F Bb7 Am7 D7 Ab

now, my dear, I'm wait - ing to hear The

Gm7 Gm C7 F

words that make you mine.

I LOVE YOU TRULY

Carrie Jacobs-Bond

G *Bb°* Am⁷ D⁷ Am⁷ D⁹ D⁷⁻⁹ G
 I love you tru - ly, tru - ly dear,

G *Bb°* Am⁷ D⁷ Am⁷ D⁹ D⁷ 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 *Bb°* Am⁷ D⁷ Am⁷ D⁹ D⁷ D⁷⁻⁹ G
 Ah! love, 'tis some - thing to feel your kind hand,

G *Bb°* Am⁷ D⁷ Am⁷ D⁹ D⁷ 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 *G*⁷ C *C*^m G *F*⁷ *B**m*⁷⁻⁵ *E*⁷

G⁺ *G*⁶ *F*⁷ *E*⁷

I nev - er knew I could love an - y - bo - dy,

*A*⁷ *B**b*⁷ *A**m*⁷ *D*⁷ G *A**m*⁶ *G*⁷/*D*

Hon - ey, like I'm lov - in' you. I could-n't

C *E**b*⁷ *G*/*D* *F*⁷ *E*⁷

re - al - ize what a pair of eyes

*A*⁷ *A**m*⁷ *E**b*⁷ *D*⁷

And a ba - by smile could do.

*D**m*⁷ *G*⁷

I can't sleep, I can't eat, I

C *B**m*⁷ *F*⁷ *E**m*⁷ *E**b*⁷ *E**b*⁷

nev - er knew a sing - le soul could be so sweet.

G *G*⁷ C *C*^m G *F*⁷ *B**m*⁷ *E*⁷

G⁺ *G*⁶ *F*⁷ *E*⁷

I nev - er knew I could love an - y - bo - dy,

*B**b*⁷ *A**m*⁷ *A**b*⁷ G

*A*⁷ *D*⁷

Hon - ey, like I'm lov - in' you.

I SHALL NOT BE MOVED

Spiritual

The musical score is written in 4/4 time and consists of three staves. The first staff contains the lyrics "Glo - ry hal - le - lu - jah, I shall not be moved; An-ched in Je-ho - vah," with chords F, D7, Gm7/C7, C7, Db7, and C7 above it. The second staff contains the lyrics "I shall not be moved. Just like a tree that's plan - ted by the" with chords F, Cm7, F7, A7/F+, Bb, and B° above it. The third staff contains the lyrics "wa - ters, I shall not be moved." with chords F/C, Bb7, Am7+5/Dm, Ab7/Db7, G7/F/C, C7, C7, Eb7/F, E7/Bb7, and F above it.

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 ov - er,____

Cm⁷ *F⁷* *F⁷* *Bb* *Fm⁷* *Bb⁷* *E⁷*

All ov - er now. You know it's

Eb *A^{b7}* *Ebm* *Bb* *A^{b7}* *G⁷* *G⁷*

all ov - er town____ that you threw me down,____ But

C⁷ *G^{b7}* *F⁷* *Cm⁷* *B⁷⁻⁵* *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 ov - er.____

Cm⁷ *F⁷* *F⁷* *Ebm* *Am⁷* *D⁷* *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

The musical score is written in G minor (three flats) and 4/4 time. It consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes. The first staff has chords Dm7, G7, Dm7, and G7. The second staff has C7, Cm7, and F7. The third staff has Bb, Ab7, G7, and C7. The fourth staff has Cm7-5, F7-9, and Bb. The lyrics are: 'things that you did_____ I used to for - give,_____ But you'll nev - er change,___ not as long as you live._____ I used to love you, but it's all ov - er,___ All ov - er now.'

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._____

B^b *A^{b7}* *G⁷* *C⁷*

I used to love you, but it's all ov - er,___

Cm⁷⁻⁵ *F⁷⁻⁹* *B^b*

All ov - er now.

I WANT A GIRL

Just Like The Girl That Married Dear Old Dad

von Tilzer/Dillon

Cmaj⁷ *C⁶* *Bm⁷⁻⁵* *E⁷* *Fmaj⁷* *F⁶* *F^{#m⁷⁻⁵}* *B⁷* *Ab⁷⁻⁵*
C C⁷ F

I want a girl, just like the girl that

Bb⁷ *Am⁷* *D⁷* *Ab⁷* *Gm⁷* *Gb⁷*
C/G Am⁷ D⁷ G⁷ C

mar - ried dear old Dad.

Fmaj⁷ *F⁶* *F^{#m⁷⁻⁵}* *B⁷* *Em⁷* *C/E* *Bb⁷* *A⁷*
F F^{#o} C/G A⁷

She was a pearl, and the on - ly girl that

F^{#m⁷⁻⁵} *Fm* *Em⁷* *Am⁷* *Ab⁷* *G^{7sus4}* *F^{#m⁷⁻⁵}* *B⁷*
D⁷ G⁷

Dad - dy ev - er had. A

Cmaj⁷ *C⁶* *C⁷* *Bm⁷⁻⁵* *E⁷⁻⁹* *G^{#o}*
C G

good old fash - ioned girl with heart so true,

Am⁷ *Am⁷/G* *F^{#m⁷⁻⁵}* *F⁷* *E⁷* *Eb⁷⁺⁵* *D⁷* *D^{b7}*
Am F⁷ E⁷ G⁷

One who loves no - bod - y else but you.

Cmaj⁷ *C⁶* *Bm⁷⁻⁵* *E⁷* *Fmaj⁷* *F⁶* *F^{#m⁷⁻⁵}* *B⁷* *Ab⁷⁻⁵*
C C⁷ F

I want a girl, just like the girl that

Bb⁷ *Am⁷* *D⁷* *Fm/G* *C*
C/G Am⁷ D⁷ G⁷

mar - ried dear old Dad.

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*

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* *Cm* *F#m7-5* *B7-9*
Dm *E7* *A7* *D7* *G* *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*
G

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* *Bb⁷* *F⁷* *Cm⁶* *B⁷* *Bb⁷*

I wish I could shim - my like my sis - ter Kate, — She

Eb *Eb* *Eb⁷/G* *Eb⁷* *Abm⁶* *Eb/G* *Gb°* *Fm⁷* *Bb⁷* *Bb⁷*

shiv - ers like the jel - ly on a plate; — My mom - ma want - ed to

Fm⁷ *Bb⁷* *Bb⁷* *Eb* *Eb* *Eb⁷/G* *Ab* *Abm* *Gm⁷* *E°*

know last night, — Why all the boys treat Sis - ter Kate so nice, —

Fm⁷ *Bb⁷* *Bb⁷* *F⁷* *Cm⁶* *B⁷* *Bb⁷* *Bb⁷* *Eb* *Eb⁷* *Eb⁷*

Ev' - ry boy — in our neigh - bor - hood — Knows that she can shim - my and it's

Bbm⁷ *Eb⁷* *Eb⁷* *Eb⁷* *A⁷⁻⁵* *Ab* *A°* *Eb/Bb* *C⁷*

un - der - stood. I know I'm late, — but I'll be up to date, — When I can

Fm⁷ *Fm⁷* *Fm⁷⁻⁵* *Bb⁷* *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-ceans 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 *F#°* *Gm7* *G#°* *Am7* *D7* *Gm7* *C7* *F* *C7sus4*
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 Cm G

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

Am7 *Gmaj7* *F#m7-5* *F7* *Bm7* *Bb7* *Am7* *Ab7-5*
F#° G Cm6 G Am7 D7

Watch - ing clouds drif - ting by.

Bm7-5 *E7-9* *Bm7-5* *Bm7-5/E* *E7* *Am* *B°* *Am/C*
E7 Bm7-5 E7 Am E7 Am

My schemes are jut like all my dreams,

A7 *Bm7* *Bb7* *Am7* *D7*
Am7 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 E7 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 Cm G E7

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

Am *Am/G* *F7* *E7* *A7* *Am7* *D7* *G*
Am

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

I'm for - ev - er blow - ing bub - bles, _____

E^bm *A⁷* *B^b* *Fm⁷* *E⁷*

E^b

Pret - ty bub - bles in the air. _____

E[°] *Fm⁷* *B^{b7}* *Em⁷⁻⁵* *A⁷* *Dm⁷* *D^{b7}*

E^b

They fly so high, near - ly reach the sky,

C⁷ *F^{#°}* *Gm⁷* *C⁷* *F⁷* *Cm⁷* *F⁷*

Then, like my dreams, they fade and die.

Am⁷⁻⁵ *D⁷*

B^b

For - tune's al - ways hi - ding. _____

Gm *Gm/F* *Em⁷⁻⁵* *E^{b7}* *D⁷* *D^{b7}* *C⁷* *B⁷*

Gm

I've looked ev' - ry - where. _____

B[°] *Cm⁷* *F⁷* *B^b* *D⁷⁺⁵* *Gm*

B^b

I'm for - ev - er blow - ing bub - bles _____ Pret - ty

C⁷ *Cm⁷* *F⁷* *B^b*

bub - bles in the air.

I'M JUST WILD ABOUT HARRY

Blake/Sissle

C *Bm⁷* *B^{b7}* *Am⁷* *Dm⁷* *G⁷* *C^{#o}*

I'm just wild a - bout Har - ry and

Dm⁷ *G⁷* *C^o* *C* *Cmaj⁷* *F⁷*

Har - ry's wild a - bout me. The

Em⁷ *D^{#o}* *Em⁷* *A⁷⁺⁵* *Dm⁷* *Dm⁷/C* *B^{b7}* *B^o* *Fm⁶*

heav'n - ly bliss - es of his kiss - es

C *G⁷⁺⁵* *F⁹* *Em⁷* *E^{b7}* *Em⁷* *A⁷⁻⁹* *Dm⁷* *G⁷⁻⁹*

fill me with ec - sta - sy. He's

C *Bm⁷* *B^{b7}* *Am⁷* *Dm⁷* *G⁷* *C^{#o}*

sweet, just like choc' - late can - dy and

Dm⁷ *G⁷* *Am* *Am^{maj7}* *Am⁷*

just like hon - ey from the bee. Oh,

(continued)

I'M JUST WILD ABOUT HARRY, p.2

2

D⁷ *D⁷* *Em⁷* *E^b°* *Dm⁷* *G⁷⁻⁹*
C/G *C°/G* *G⁹*

I'm just wild a - bout Har - ry, and

C *F* *F[°]* *C* *C⁷/B^b* *Fm⁶* *D⁷/A* *Fm⁶/A^b*

he's just wild a - bout, can - not do with - out,

C/G *C* *Am* *Dm⁷* *G⁷* 1. *E^b°* *C* *Dm⁷* *G⁷⁻⁹* 2. *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 B^b B^bm F B^b Am⁷ Gm⁷



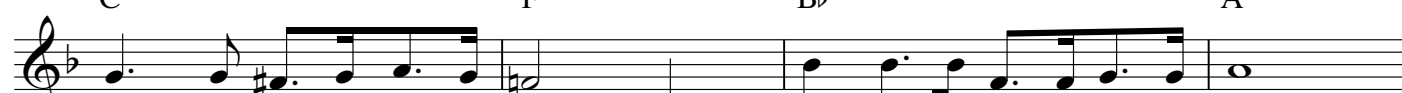
I've been wor-king on the rail - road, All the live - long day.

F Gm⁷ Eb⁷ Dm⁷ G⁷ C⁷ D^{b7} C⁷



I've been wor-king on the rail - road, Just to pass the time a - way.

D^{b7} C⁷ F B^b Am⁷ Dm⁷ B^{b7} A^bm⁶ Gm⁷⁻⁵ Em⁷⁻⁵ A⁷



Can't you hear the whis - tle blow - ing, Rise up so ear - ly in the morn;

B^b B^o F/C B^{b7} Am⁷⁻⁵ A^bo Gm⁷ D^{b9} C⁹ E⁷ F B^bm⁷ F⁶



Can't you hear the cap - tain shout - ing, "Di - nah blow your horn!"

F B⁷ B^b B^o C⁷ A^bo Gm⁷ Am⁷⁺⁵ A^bo Gm⁷ C⁷



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

F B⁷ B^b B^o C⁷ A^bo Gm⁷ Eb⁶ E⁶ F⁶



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

F *A7+5* *Bb* *B°* *F/C* *F#°* *Gm7* *C7* *F* *Abmaj7* *Gm7* *Gbmaj7*
C7 *F*

F *Bb7* *Am7* *Ab7* *G7* *Gm7* *Db7* *Gm7* *Gb7-5*
C7

F *A7+5* *Bb* *B°* *F/C* *F#°* *Gm7* *C7* *Gbmaj7* *F*

Some-one's in the kit-chen with Di - nah, Some-one's in the kit chen I know, _____
 Some-one's in the kit-chen with Di - nah, Strum-min' on the old ban - jo, And sing - in'
 Fee, fie, fid-dl - y - i - o, Fee, fie, fid-dl - y - i - o.
 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

D⁷

F[#]m⁷⁻⁵
G

F⁷

Em⁷
G

G^{#o}

Sure, I've got rings on my fin - gers, bells on my toes,

Am⁷
D⁷

C⁷

Bm⁷

B^{b7}

Am⁷

E^{b7}

D⁷

A^{b7}
Am⁷ D⁷

El - e-phants to ride up - on, my lit - tle I - rish Rose. So,

G

D⁷

C[#]m⁷⁻⁵
G

Cm⁶

F[#]m⁷⁻⁵

B⁷

Em⁷
Em

C^{#o}
C^{#o}

come to your na - bob, and next Pat - rick's Day, Be

G/D

G^{#o}

Am⁷
D⁷

D⁷

D⁷/C

G/B

B^bo

Am⁷

D⁷
D⁷

G

Mis - tress Mum - bo Jum - bo Jij - ji - boo J. O - 'Shea.

IDA! SWEET AS APPLE CIDER

Munson/Leonard

D A^{b7} D^o A⁷ A⁷ E^{m7} A⁷ D^o
 I - da! sweet as ap - ple ci - der,

E^{m7} A⁷ D F^{#7}/C[#]
 Sweet - er than all I know,

F^{#m7} B⁷ B⁷ A^o B⁷ B^{m7} E⁷ E⁷
 Come out! in the silv - 'ry Moon - light, of love we'll

B^{m7} E⁷ E^{m7} A⁷
 whis - per, so soft and low.

D A^{b7} D^o A⁷ A⁷ E^{m7} A⁷ D^o
 Seems tho' can't live with - out you,

E^{m7} A⁷ D F^{#7}/C[#]
 Lis - ten Oh, Hon - ey do!

F^{#m7} B⁷ B⁷ A^o B⁷ B^{m7} E⁷ 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

If you were the on - ly girl in the world, And
 I were the on - ly boy,
 Noth - ing else would mat - ter in the world to - day,
 We could go on lov - ing in the same old way. A
 Gar - den of E - den just made for two. With
 noth - ing to mar our joy.
 I would say such won - der - ful things to you,

Chords: C, Eb7/A7, D7, Am7, Dm7/G7, G7, G7/F, Em7/C, Eb7, Dm7, G7, C/E/C, Eb°, Dm7, G7, G7+5, C, Em7/C, Eb7/A7, D7, Am7, Dm7/G7, G7, Em7/C, Eb7, Dm7, G7, F#m7-5/Am, Fm, Em7 3, A7.

(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* *C* *A⁷*
 you were the on - ly girl in the world, And

D⁷ *Dm⁷* *G⁷* *C*
 I were the on - ly boy.

Detailed description: The musical score is written on three staves in treble clef. The first staff contains the melody for 'There would be such wonderful things to do. If' with a triplet of eighth notes on 'won-der'. The second staff continues with 'you were the only girl in the world, And'. The third staff concludes with 'I were the only boy.' featuring a slur over the final two notes. Chord symbols are placed above the notes, including Dm7, A7+5, F+, G7, G7+5, Em7-5, Bb7, A7, Dm, Fm, Em7, C, D7, and G7.

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, B^{b7}, G^{#o}, Am⁷, D⁷, G^{#o}, E⁷, Em⁷, A⁷, D, D⁷, D/C, Bm⁷, G, Em⁷, Eb⁷, A⁷, D⁷, G.

IN THE EVENING BY THE MOONLIGHT

James Bland

G *G⁷* *C* *C^{#o}* *G/D* *C⁷*

 In the eve - 'ning by the moon - light, you could hear those voic - es sing - ing. In the

F⁷ *E⁷⁻⁹* *A⁷* *D⁷*
G *G⁷*

 eve - 'ning by the moon - light, you could hear those ban - joes ring - ing. How the

G *G⁷* *C* *Cm⁷* *G* *B⁷*

 old folk would en - joy it, They would sit all night and list - en, As we

E⁷ *A⁷* *D⁷* *G^o* *G*
G

 sang in the eve - 'ning by the moon - light.

IN THE GLOAMING

Harrison/Orred

F *E7* B $\flat$ *E $\flat$ 7* *Am7-5* C $\sharp$ ^o *D7+9* Dm
 In the gloam - ing, O my dar - ling!

Gm7 *C7* *Bm7-5* *Em7-5* *E $\flat$ 7* *D7+9* *G7* *C7*
 Gm F/C C7 F

When the lights are dim and low,

F *E7* B $\flat$ *E $\flat$ 7* *Am7-5* C $\sharp$ ^o *D7+9* Dm
 And the qui - et shad - ows fall - ing

Gm7 *C7* *G7* *C7-9* F
 Gm C^{7sus4} C7 F

Soft - ly come and soft - ly go,

Cm7 *Cm7/F* *B $\flat$* *B^o* *Cm7* *Cm7/F* *B $\flat$* *A7+5*
 F7 B $\flat$ F7 B $\flat$

When the winds are sob - bing — gent - ly

Dm7 *Dm7/C* *Bm7-5* *E7+5* *Am7* *Dm7* *D $\flat$ 7* *C7*
 G7 F/C B $\flat$ F C7

With a gen - tle un - known woe,

F *E7* B $\flat$ *E $\flat$ 7* *Am7-5* C $\sharp$ ^o *D7+9* Dm
 Will you think of me and love me,

Gm7 *C7* *G7* *C7-9* F
 Gm C^{7sus4} C7 F

As you did once long a - go?

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*

Stroll - ing through the sha - dy lanes,

Gm⁷ *C⁷* *G^{b7}* *Cm⁷* *F⁷*

With your ba - by mine; You

Bm⁷⁻⁵ *E⁷⁺⁵* *Am⁷⁻⁵* *D⁷* *Gm⁷* *Fm⁷* *B^{b7}*

hold her hand and she holds yours, And

Em⁷⁻⁵ *E^b* *A⁷⁻⁹* *Dm⁷* *D^{b7}* *Cm⁷* *F⁷* *B^b*

that's a ver - y good sign That

B^b *A⁷* *A^{b7}* *D⁷* *Gm⁷* *Gm* *D^{b7}*

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^{#o} Am⁷ Ab⁷ G

love in your eyes I could see, When the

D⁷ D⁷ G^{#o} D⁷ C⁷ G/B G E⁷

voice that I heard, like the song of the bird, Seemed to

A⁷ Am⁷ D⁷ D⁷

whis - per sweet mu - sic to me. I could

G

hear the dull buzz of the bee, In the

G^{#o} Am⁷ Ab⁷ G C^{#o}

blos - soms as you said to me, "With a

D⁷ D⁷ G^{#o} 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 G/D F⁷ E⁷ Em⁷ Eb⁷ A⁷ Am⁷ D⁷ G

shade of the old ap - ple tree."

IN THE SWEET BYE AND BYE

Webster/Bennett

Verse

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 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 D7 G G

sweet bye and bye We shall meet on that beau - ti - ful shore.

INDIAN SUMMER

Victor Herbert

The musical score for "Indian Summer" by Victor Herbert is presented in ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various chords and triplets, with the following chord progressions:

- Staff 1: G, $A\flat 7-5$ D7+5, G, $A\flat 7-5$ D7+5
- Staff 2: G, C7, Bm7, $B\flat 7-5$ B $\flat$ $^\circ$, Am7, $Am 7/D$ E7+5
- Staff 3: $F\sharp m 7-5$ Am7, F7, C7, $F\sharp m 7-5$ B7-9, Em, Em+5, Em6, Em7
- Staff 4: A7, C7, F7, B $\flat$ 7, Am7, C $\sharp$ 7, D7, C7
- Staff 5: G, $A\flat 7-5$ D7+5, G, $A\flat 7-5$ D7+5
- Staff 6: C $\sharp m 7-5$ C7, Bm7, $B\flat 7-5$ B $\flat$ $^\circ$, Am7, $Am 7/D$ D7, $Am 7-5/D$
- Staff 7: G, F $\sharp$ $^\circ$, Em7, Dm7, D $\flat 7-5$, E $\flat$ 7, Dm7-5, G7, B $\flat m$ 7, E $\flat$ 7
- Staff 8: G/D, A7/E, A7, E $\flat$ 9, B $\flat m$ 7, E $\flat$ 7
- Staff 9: F7, Bm7, B $\flat$ 7, Am7, D7+5, D7+5, G

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.

Chords: G, F⁷, E⁷, A⁷, Am⁷, D⁷, D⁷, G⁷, G, G⁷, C, C[#]°, G/D, G, F⁷, E⁷, A⁷, E⁷, D⁷, E⁷, F⁷, G, E⁷, A⁷, F[#]m⁷⁻⁵, D⁷, B⁷⁻⁹, Em⁷, Em, B⁷⁺⁵, E^{b7}, Em, G, F[#]m⁷⁻⁵, B⁷, B⁷⁻⁹, Em, C[#]°, Am⁷, D⁷, G/D, 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

Chorus

Ebm/Gb F7 F#7 Cm7 B7 Cm7 Gb7 Cm7 F7 Bb F7

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

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^{b o}

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^{b o}/F B^{b o} B^b D⁷⁺⁹

B^b

long, long way to Tip - per - ar - - y, But

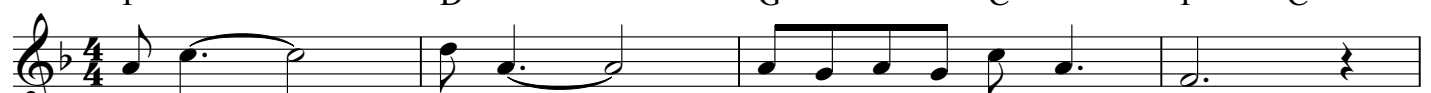
Gm⁷ D^{b7} C⁷ F^{7sus4} B^b

Gm F⁷

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♭ Fm⁷/B♭ E♭ Fm⁷ Gm⁷ A♭⁷ G⁷ C⁷

E♭

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♭⁷ E♭ Fm⁷/B♭ E♭ D♭⁷ 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♭ Cm⁷ E♭ B⁷ F⁷ B♭⁷ E♭ E♭ Fm⁷/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♭ Fm⁷ Gm⁷ A♭⁷ G⁷ C⁷ F⁷ B♭⁷

E♭

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♭ Fm⁷/B♭ E♭ D♭⁷ C⁷ F⁷ G⁺ A♭ Cm⁷ E♭

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 F⁷ B♭⁷ E♭ Fm⁷ B♭⁷ B♭⁷ Gm⁷-5 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*^b/*G* *A*^b *B*⁷ *B*^b *G*⁷ *C*⁷
B^b7 *B*^bm⁷ *F*⁷/*A* *B*^b *G*⁷

Hear them loud - ly you cry: Oh! Jazz me!__
 Let me hear you say:

*C*⁷ *F*⁷

Come on, Pro - fes - sor, and__ Jazz me!__ Jazz me!__ You

F^m7 *B*^b7 *B*^b7 *F*^m7 *B*^b7 *E*^b *E*^o
B^b7 *E*^b

know I like my dan-cing both__ day and night, And if I don't get my jaz-zin', I

F^m7 *E*^b *D*⁷+5 *D*^b7 *C*⁷
*F*⁷ *B*^b7

don't feel right,_ Now, if it's rag - time,_ Please sir, will you play it in

*F*⁷ *E*^b/*B*^b *E*^b

Jazz time!__ Jazz time!__ Don't want it fast,

B^o *C*^m7 *D*^b7 *C*⁷
E^b *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*^b7+5 *E*^b
*F*⁷ *C*^m/*G* *F*⁷/*A* *B*^b7 *E*^b

dog - gone, low - down jazz me jazz__ me blues._____

JEANIE WITH THE LIGHT BROWN HAIR

Stephen Foster

Dm⁷ Gm⁷ Am⁷ B^b Am⁷ Gm⁷ F A⁷/E Dm F⁷/C B^b B[°]
F Dm B^b

I dream of Jean-ie with the light brown hair, Borne like a va - por,

F/C C^{#°} Dm⁷ Gm⁷ D^{b7} C⁷ F Gm⁷ Am⁷ B^b B^bm
F G⁷ C F

on the sum-mer air; I see her trip-ping where the bright streams play,

Em⁷ Am⁷ Dm⁷ G⁷ Gm⁷ F^{#°} C⁷/G Gm⁷ C⁷
C Dm/F C/G G⁷ C C⁷

Hap-py as the dais - ies that dance on her way. Man - y were the wild notes her

F G^{b7} F⁷ B^b E⁷ Am⁷ E^{b7} Dm⁷ A^{b7-5} Gm⁷ C⁷ C⁷⁺⁵
F B^b F A⁷ Dm G⁷ C

mer - ry voice would pour, Man - y were the blithe birds that war - bled them o'er: Oh! I

Dm⁷ Gm⁷ Am⁷ B^b Am⁷ Gm⁷ F A⁷/E Dm F/C F⁷ B^b B^bm Gm⁷ C⁷ F
F Dm B^b F/A B^b F/C C⁷ F

dream of Jean-ie with the light brown hair, Float-ing like a va-por on the soft sum-mer air.

JINGLE BELLS

Jas. Pierpont

Verse

Gmaj7 *Am7* *Bm7* *Am7* *G* *B7* *C* *B°*
G *G7* *C*

Dash - ing through the snow In a one - horse o - pen sleigh,
Am7 *Bm7* *C#m7* *Cm7-5* *Bm7* *Bb°* *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
F#m7-5 *Bm7-5* *E7* *G#°* *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#°*
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#°*
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#7* *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

When John Hen-ry was a lit - tle ba - by, ——— Sit - tin' on his Dad - dy's knee,

— He picked up a ham - mer and a lit - tle piece of steel, and he said,

"This ham - mer be the death of me, Lord, Lord, This ham - mer be the death of

me."

Chords: *Ab*, *Db7*, *Ab*, *Db7*, *Ab*, *Bb7*, *Bbm7*, *Eb7*, *Ab*, *Ab/Gb*, *Db7/F*, *Dbm6/Fb*, *Ab/Eb*, *Fm7*, *Bb7*, *Bb7*, *Eb7*, *Ab*, *Bbm7*, *Ab/Eb*, *Eb7*, *Eb7*, *Db7*, *Ab*

JOSHUA FIT THE BATTLE OF JERICHO

Spiritual

Chorus

Dm 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 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 *Em*⁷ *F*^{#m}⁷ *G* *D/A* *A*^{#o} *Bm*⁷ *Bb*⁷ *Am*⁷ *D*⁷
 A/D G/D D Em/G D/A A⁷ D
 Joy to the world, the Lord is come! Let

*G*⁷ *A*⁷ *D*
 G A D
 earth re - ceive her King; Let

G *D* *A* *G* *D* *D* *A*⁷ *D* *G* *D* *A* *G* *D* *D* *A*⁷ *D*
 D A G D A⁷ D D A G D A⁷ D
 ev' - 'ry heart pre - pare Him room, And

*C*⁷ *B*⁷ *Bb*⁷ *Em*⁷ *A*⁷
 D A A⁷
 hea-ven and na - ture sing, And hea-ven and na - ture sing, And

*C*⁷ *F*⁷ *Em* *B*⁷ *Bb*⁷ *Em*⁷/*A* *A*⁷ *D*
 D G/D D Em/G D/A A⁷ D
 hea - ven, and hea - ven and na - ture sing.

JUANITA

Caroline Norton

Soft o'er the foun - tain, Ling'-ring falls the south-ern moon;

Far o'er the moun - tain Breaks the day too soon.

In thy dark eyes' splen - dor Where the warm light loves to dwell,

Wear - y looks yet ten - der, Speak their fond fare - well.

Ni - ta, Jua - ni - ta, Ask thy soul if we should part.

Ni - ta, Jua - ni - ta, Lean thou on my heart.

JUST A CLOSER WALK WITH THEE

Spiritual

Chord symbols for the first staff: Bb, D7, Eb7, Dm7, Dbm7, Db°, Cm7, F7, Cm7, Gb7, F7, B7, Eb7, Bb, B7, Bb, Ab7.

Lyrics for the first staff: Just a clo-ser walk with Thee, Grant it, Je-sus, is my plea.

Chord symbols for the second staff: Gm7, Gb°, Fm7, E9, Eb, Ebm, C#°, Dm7, Gm7, Cm7, F7, Bb.

Lyrics for the second staff: 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)

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.

LA CUCARACHA

Spanish Folk Song

Chorus

G♭ F
F

G♭ F B♭m F/A A♭°

Gm7 C7
C7

La cu-ca - ra - cha, la cu-ca - ra - cha, ya no pue-de ca-mi - nar por-que no

Gm7/C B♭m Am7 A♭°
C7

Gm7 C7

F

tie - ne, por-que le fal - tan, las dos pa - ti - tas de'a - trás.

Verse

F Dm7
F

Gm7 C B♭ Am7 D7

Gm7 Gm7/C
C7

Di-cen que la cu-ca - ra - cha es un a - ni - mal pe - que - ño

C/E B♭7 Eb7 Dm7+5 D♭7
C7

Gm7 C7

G♭7 F
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

Al-lons, en-fants de la pa-tri-e! Le jour de gloire est ar-ri-vé. Con-tre

nous de la ty-ran-ni-e, l'é-ten-dard sang-lant est le-vé, l'é-ten-

dard sang-lant est le-vé. En-ten-dez-vous dans les cam-pa-gnes, Mu-

gir ces fé-ro-ces sol-dats? Ils vien-nent, jus-que dans nos bras, É-gor-

ger nos fils, nos com-pa-gnes! Aux ar-mes, Ci-toy-ens! For-

mez vos ba-tail-lons: Mar-chons, mar-chons,

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* *Em7* *Eb°*
G7 *Fm*

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* *Db7-5* 2. *C* *C#°*
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* *C* *F#m7-5* *F9*
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

I love her in the morn-ing, And I love her at night. I The
 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.
 love her in the spring-time, And I love her in the fall, But
 last night on the back porch, I loved her best of all. I
 in the par-lor, in a tax-i, all.

LET ME CALL YOU SWEETHEART

Friedman/Whitson

Bb *Ab7* *G7* *C#o* *Dm7*
C#o *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#o*
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#o* *Dm7*
Bb *C#o* *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*
Cm/Eb *A7/E* *Bb7* *Eb* *A°* *B°*
 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

I've got a gal and you've got none, Li'l Li - za Jane.

Dmaj⁷ *Em⁷/A* *Dmaj⁷* *Em⁷/A* *G⁷* *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

The stars shine a - bove you, yet

lin - ger a - while. They

whis - per, "I love you," so

lin - ger a - while. And

when you have gone a - way, each

ho - ur will seem a day. I've

some - thing to tell you, so

lin - ger a - while.

LISTEN TO THE MOCKINGBIRD

Milburn/Hawthorne

Am⁷ D⁷ D⁷ G G Em⁷

Lis-ten to the mock-ing-bird, Lis ten to the mock-ing-bird. The

Am⁷ D⁷ Eb⁷ D⁷ G G G^{#o}

mock-ing-bird is sing-ing o'er her grave. Lis-ten to the

Am⁷ D⁷ D⁷ D⁷/C G/B G B^bo

mock-ing-bird, Lis ten to the mock-ing-bird. Still

Am⁷ C D⁷ D⁷ G G

sing-ing where the weep-ing wil-lows wave.

LITTLE BROWN JUG

Joseph Eastburn Winner

Verse

C *C7* *F* *F#o* *G7* *C*

My wife and I lived all a-lone, in a lit-tle log hut we called our own;

C *C7* *F* *F#o* *G7* *C*

She loved gin, and I loved rum, I tell you what, we'd lots of fun.

Chorus

C *C7* *F* *F#o* *G7* *C*

Ha, ha, ha, you and me, lit-tle brown jug, don't I love thee;

C *C7* *F* *F#o* *G7* *C*

Ha, ha, ha, you and me, lit-tle brown jug, don't I love thee.

LIVERY STABLE BLUES

Lopez & Nunez/Lee

E♭



Oh, Hon-ey, lis-ten here, Oh, Hon-ey, lis-ten here, I've got those mean old Liv-'ry

E♭ *E♭* *A♭* *A°*



Sta - ble Blues. Oh, how I miss your kiss, I was - n't born for this.

E♭/B♭ *B°* *C* *F*



— Hon - ey, you know why — I have got those blues, Ba - by mine, —

B♭ *E♭*



I've got those Liv - 'ry Sta - ble Blues.

(The Bonnie Banks o')

LOCH LOMOND

Scottish Folk Song

Verse

By— yon bon-nie banks and by yon bon-nie braes, Where the sun shines bright on Loch

Lo - mond, Where me and my true love were ev - er wont to gae, On the

bon - nie, bon - nie banks o' Loch Lo - mond. Oh! ye'll tak' the high road an'

I'll tak' the low road, An' I'll be in Scot - land a - fore ye; But

me an' my true love, we'll ne - ver meet a - gain, On the

bon - nie, bon - nie banks o' Loch Lo - mond.

Chords: F, Eb7, Dm7, Abm, Gm7, Db7, C7, Gb7-5, C7, F, Eb7, D7, Gm7, Bb, C7, Bbm6, Am7, Dm, Am, Gm7, A7+5, Bb, C7, Am7+5, F, Eb7, Am7, Bb, F#o, F/C, Gm7, C7, F, C7, F, Eb7, Dm7, Gm7, Bb, C7, F, Bb7, Gm7, Dm, Am, Gm7, A7+5, Bb, C7, Bm7-5, F, Bbm, Am7, Bb, D7, F/C, Gm7, C7, F.

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

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

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

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

back when sum - mer's in the mea - dow, or when the
 hear though soft you tread a - bove me, and all my

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

sha - dow, oh Dan-ny boy, oh, Dan-ny boy, I love you so.
 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* *Db⁷*
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* *Bb⁷* *Am⁷*
C *F*

cloud ap - pears in the blue. _____ Re - mem - ber

Dm⁷ *Ab⁹* *G⁹* *F#m⁷* *F⁹* *Em⁷* *Bb⁹* *A⁷*
Dm⁷ *G⁷* *G⁷/F*

some - where _____ the sun is shin - ing _____ and so the

Eb⁹ *C⁷⁻⁹sus⁴* *D⁷⁻⁹* *Bm⁷⁺⁵* *Bb^o* *Am⁷* *Eb⁷* *Dm⁷* *Db⁷*
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* *Db⁷*
C *Am⁷* *Dm⁷* *G⁷* *C* *Am⁷* *Dm⁷* *G⁷*

heart full _____ of joy and glad - ness _____ will al - ways

C⁷sus⁴ *Gm⁷* *C⁷* *F* *Fmaj⁷⁺⁵* *F⁶* *F⁷*
Gm⁷

ban - ish sad - ness and strife. So al - ways

F#m⁷⁻⁵ *F⁷* *Em⁷⁻⁵* *Bb⁷*
D⁷ *D#^o* *Em⁷* *A⁷*

look for _____ the sil - ver lin - ing _____ and try to

Dm⁷ *Ab⁷* *G⁷⁻⁹* *C*
Dm⁷⁻⁵ *G⁷*

find the sun - ny side of life. _____

THE LOVE NEST

Hirsch/Harbach

Just a love nest, Co - zy with charm, Like a

dove nest, Down on a farm. A ver -

an - da with some sort of cling - ing vine, Then a

kitch - en where some ramb - ler ros - es twine. Then a

small room, Tea set of blue; Best of

all, room, Dream room for two. Bet - ter

than a pal - ace with a gild - ed dome, Is a

love nest You can call home.

Chords: Eb, Cm7, Fm7, Bb7, Eb, Bm7+5, Bbm7, A7-5, Eb7, Ab, Fm7, Bbm7, Eb7, Ab, A°, Bb7, E°, Fm7, Bb7, Db7, Eb, C7, E°, Fm7, Dbo, Cm7, Gbo, Fm7, Bb7, Fm, C/G, Fm/Ab, A°, Bb7sus, Bb7, Cm7, Fm7, Bb7, Eb, Bm7+5, Bbm7, A7-5, Eb7, Fm7, Bbm7, Ab, Eb7, Ab, A°, E°, Fm7, Dm7-5, Gm7-5, Db7, C7, G7/D, Gm7-5/Db, C7, Bb7, Fm7, Bb7, Eb, B7-5.

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. _____
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. _____
Am7 *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* *F/C* *Ab°* *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^{#m}7-5 F^{#m}7-5 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^{#m}7-5 D⁷ G F⁷
G D⁷ G C/E E^b7

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 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* *C°* *C7* *C9sus4*
C7/G G#° F/A *Ab°* *Gm7* *Gm7-5 C7*

"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* *C7* *Eb9* *Am7* *D9*
Gm7 *Gm7-5 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

Ma, _____ he's mak - ing eyes at me! _____

Ma, _____ he's aw - ful nice to me! _____

Ma, he's al - most break - ing my heart, _____

I'm be - side him, Mer - cy! Let his con-science guide him!

Ma, _____ he wants to mar - ry me, _____

Be my hon - ey bee.

Ev - 'ry min - ute he gets bold - er, Now he's lean - ing on my should - er,

Ma, _____ he's kiss - ing me!

Chords: Eb, F7, Bb7, Eb, E7, Bb+, Eb, Gm7, Eb, Cm7, Gb°, Eb°, Bb7, Gm7, Eb, Gb°, Bb7, Bb7, Fm7, Bb+, Db7, Eb, C7, B7, F7, Bb7, Eb, Gb°, Bb7, Eb, Gm7, C7, Am7-5, Abm7, Gm7+5, Gb°, Fm7, Bb7, Eb, Bb7, Eb.

MACNAMARA'S BAND

O'Connor/Stamford, Latham, Carlson, Bonham

Verse

Fmaj7 *C7sus4* *Fmaj7* *C7sus4* *Fmaj7* *C7sus4* *Fmaj7* *F#°*
F

Oh! me name is Mac-Nam - ar - a, I'm the lead - er of the band. Al -

Gm7 *C7* *Bbm* *Am7* *Dm7* *G7* *Gm7* *C7*
C7 F Dm

though we're few in num - bers, we're the fin - est in the land. We

Fmaj7 *C7sus4* *Fmaj7* *C7sus4* *Fmaj7* *C7sus4* *Fmaj7* *F#°*
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#°*
F

drums go bang, and the cym - bals clang, and the horns they blaze a - way, Mc -

Gm7 *C7* *Bbm* *Am7* *Dm7* *G7* *Gm7* *C7*
C7 F Dm

Car - thy pumps the old ba - zoon while I the pipes do play; And,

Fmaj7 *C7sus4* *Fmaj7* *C7sus4* *Fmaj7* *C7sus4* *Fmaj7* *F#°*
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

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 *A^b°* *C⁷*

Mad - em - ois - elle from Ar - men-tières, Par - lez - vous?

Gm⁷ *C⁷* *C⁷* *F[°]* *F* *Fmaj⁷* *B^b* *B^bm*

Mad - em - ois - elle from Ar - men-tières, Par - lez - vous?

Am⁷ *F* *E^b9* *C⁷* *D⁹* *F* *G⁹* *G⁷* *D^bm⁷⁻⁵* *C⁷* *G^b7*

Mad-em - ois - elle from Ar - men-tières, She has - n't been kissed in for - ty years,

Chorus

Am⁷ *F* *D⁷* *D⁷* *G⁷* *G⁷* *C⁷* *C⁷* *F*

Hink - y - dink - y par - lez vous.

MAKE ME A PALLET ON THE FLOOR (ATLANTA BLUES)

Traditional Blues

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves of music with lyrics underneath. Chords are indicated above the notes.

Staff 1: Chords: C⁷, G, Dm⁷ G⁷, G⁷. Lyrics: Make me a pal - let on your floor, _____

Staff 2: Chords: C⁷, G, G^{#o}, Am⁷, D⁷. Lyrics: Make me a pal - let on your floor, _____ Make it

Staff 3: Chords: G, B⁷, C, C^{#o}. Lyrics: fit, make it low, so my good gal won't know,

Staff 4: Chords: G/D, Em⁷, Am⁷ D⁷, D⁷, G. Lyrics: 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* *E⁷/G[#]*
D⁷ *G*

hear the girls de - clare, _____ "He must be a mil - lion - aire." _____ You can

Am⁷ *Eb⁷* *D⁷* *F⁷* *E⁷* *E⁷*
Am⁷ *D⁷* *G* *G/F* *Em⁷*

hear them sigh, and wish to die, You can see them wink the oth - er eye At the

Am⁷ *D⁷* *F^{#o}/G* *G*
Am *G*

man who broke the bank at Mon - te Car - - lo. _____

MANDY

Irving Berlin

Man - dy, there's a min - is - ter han - dy, And it sure would be

dan - dy If we'd let him make a fee. So, don't you

lin - ger here's the ring for your fin - ger. Is - n't it a hum -

din - ger? Come a - long and let the Wed - ding chimes bring hap - py times for

Man - dy and me.

MARGIE

Conrad, Robinson/Davis

My lit - tle Mar - gie, I'm al - ways think - ing of you,

Mar - gie, I'll tell the world I love you.

Don't for - get your prom - ise to me, —

I have bought a home and ring and ev - 'ry - thing, for

Mar - gie, you've been my in - spir - a - tion,

days are nev - er blue. — Af - ter

all is said and done, there is real - ly on - ly one, oh,

Mar - gie, Mar - gie, it's you.

Chords: F, Gb7, F, Cm7, F7, Bb, B7, Bb, Bbm6, F, E7, Eb7, Am7, D7, Dm7, G7, C7, Gm7, F#o, G7, C7, Gm7, G7, C7, F, Gb7, F, Cm7, F7, Bb, Em7-5, A7, C7, Gm7, Am7, Gm7, F, E7+5, Am7, D7, Gm7, C7sus, C7, F

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

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.

Verse

MARY'S A GRAND OLD NAME

George M. Cohan

E♭7
 F F/♭E D7

Am7 *A♭7-5* *D♭7* *Gm7* *G♭7* *B♭7*
 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* *A♭7-5* *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* *A♭7* *Am7* *Gm7* *Em7-5* *E♭7* *A♭7* *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°* *Am⁷* *A^b°* *C/G* *Fmaj⁷/G* *Gm⁷* *Gm⁷/C*
 Meet me in St. Lou - is, Lou - is,
F *F[#]°* *Dm⁷/G* *E^b7* *Dm⁷* *D^b7*
 Meet me at the fair,
B° *Am⁷* *A^b°* *C/G* *G⁷⁻⁹* *F[#]m⁷⁻⁵* *F⁹*
C
 Don't tell me the lights are shin - ing
Em⁷ *Am⁷* *A^b7* *G⁷*
D⁷
 a - ny place but there, _____ We will
Bm⁷⁻⁵ *E⁷* *Em⁷⁻⁵* *A⁷*
 dance the Hooch - ee Kooch - ee, _____ I will
Am⁷⁻⁵ *D⁷* *Dm⁷⁻⁵* *G⁷*
 be your toots - ie woots - ie, If you will
B° *Am⁷* *A^b°* *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

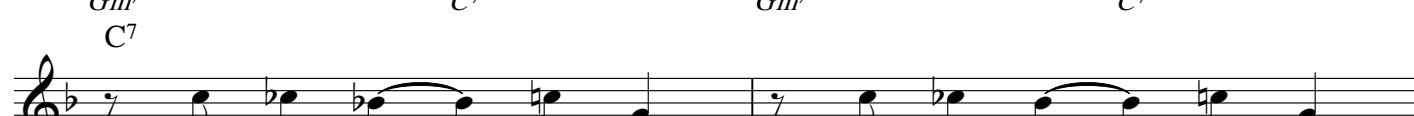
Gm⁷ *C⁷* *Gm⁷* *C⁷*


F *Gm⁷* *C⁷*


Gm⁷ *C⁷* *Em⁷⁻⁵* *A⁷* *Dm/A* *A[°]* *A⁷* *A[°]* *A⁷* *A* *Dm/A* *A[°]* *A⁷* *A[°]* *A⁷*

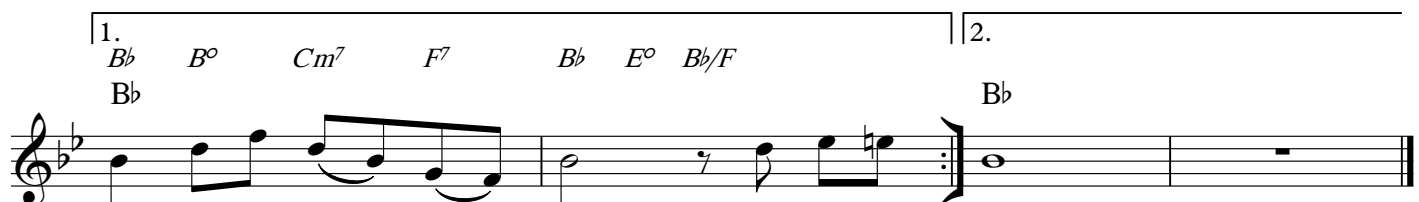

D⁷


G⁷


Gm⁷ *C⁷* *Gm⁷* *C⁷*


(continued)

MEMPHIS BLUES, p. 2



THE MERRY WIDOW WALTZ

(I Love You So)

Franz Lehar
English Lyrics by Adrian Ross

G *F#m7-5* *Bm7* *Em7*
 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
 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

Chords for the first line: Eb, Ab7, Eb, Eb7, Ab, Ab7, Eb, Am7-5 D7+5

Lyrics for the first line: Mi - chael row the boat a - shore, Hal - le - lu - jah! Mi - chael

Chords for the second line: Gm7 Eb, Db7 Fm/Ab, Am7-5, Bb, B°, Cm7, B°, Eb/Bb, Am7-5, Ab7, G7, Gb7 F7 E7 Eb

Lyrics for the second line: 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



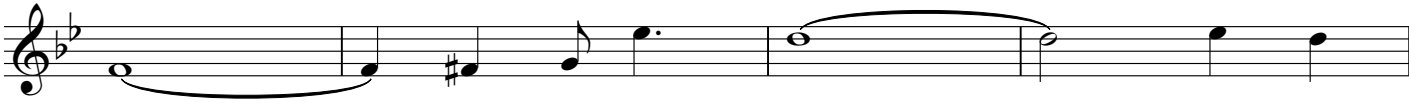
We were sail-ing a - long on Moon-light Bay. We could hear the voic-es

C⁷ F⁷ G^{b7-5} Cm⁷ F⁷ B^b B^o Cm⁷ F⁷



ring - ing, they seemed to say: "You have sto - len my

B^b B⁷⁻⁵ B^b E⁷ E^b E^bm B^b A^{b7} G⁷ Cm⁷ B^b B^b B^{b7+5} E^b



heart, now don't go 'way!' As we

Am⁷ F⁷ 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

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

C

G *C* *G*

My Bon - nie lies o - ver the o - cean, My

Bm7 *Eb7* *Am7* *D7*
G *A7* *D7*

Bon - nie lies o - ver the sea. My

B7 *C* *Bm7* *Em7* *G#o*
G *C* *G*

Bon - nie lies o - ver the o - cean, Oh,

Am7 *D7* *G*
C

bring back my Bon - nie to me.

Chorus

Bm7+5 *Bb7* *Em7*
G *G7* *C* *A7*

Bring back, bring back,

Eb7 *Am7* *D7* *Bm7* *Bbo* *Am7* *Eb7* *D7*
D7 *G*

Bring back my Bon - nie to me, to me,

G *Bm7+5* *Bb7* *Em7*
G *G7* *C* *A7*

Bring back, bring back, Oh,

Eb7 *Am7* *Ab7* *G*
D7 *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 -

B^b⁷ *E^b⁷* *A^b⁷*

Am⁷ A⁷ Am⁷ 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

They called her friv - o - lous Sal, _____ A pe -

cu - liar sort of a gal, _____ With a

heart that was mel - low, an all - 'round good fel - low, Was

my old pal. _____ Your

trou - bles, sor - rows and care _____ She was

al - ways wil - ling to share; _____ A

wild sort of dev - il, But dead on the lev - el, Was

MY GAL SAL.

Chords: Bb, Eb, Ebm, Bb, B7-5, Ebm, Bb, Ebm, Bb, Am7-5, D7, Gm, C7, Db7-5, Cm7, F7, B7-5, Ebm, Bb, Ebm, Bb, Eb7, Am7-5, D7, Gm, Gb7, Fm7, Bb7, E7, Eb, Eo, Bb/F, Bb, Ebm6, G7, G7, Cm7, Cm, C7, F7, Bb

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* *F⁷/E^b* *D⁷* *E^b7*

A place to nes - tle when I am lone - ly.

G⁷ *C⁷* *F⁷*

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* *F⁷/E^b* *D⁷*

You'll find my love be - longs to you on - ly,

G⁷ *C⁷* *F⁷* *E^b7* *Dm⁷* *B* *G⁷* *G⁷* *G[#]o*

'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

Oh, my love is like a red, red, rose that's new - ly sprung in June; Oh, my

love is like the mel - o - dy That's sweet - ly played in tune. As

fair art thou, my bon - nie lass, So deep in love am I, And

I will love thee still, my dear, 'Til all the seas gang dry. 'Til

all the seas gang dry, my dear, 'Til all the seas gang dry, And

I will love thee still my dear, 'Til all the seas gang dry.

MY MAN

Yvain/Pollock

Verse

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

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

love him! I don't know why I should, He is - n't good,

He is - n't true, He is - n't true, What can I do? Oh, my man I love him

so, He'll nev - er know, All my life is just de - spair, but I don't care. When he takes me in his

arms the world is bright, all right. What's the diff - rence if I

say I'll go a - way, When I know I'll come back on my knees some day? For what - ev - er my man

is, I am his for - ev - er more!

Chorus

MY MELANCHOLY BABY

Burnett/Norton

E♭
E♭ Fm⁷/E♭ E♭^o E♭/G *D*⁷
E♭maj⁷ E♭⁶ E♭⁷ D⁷ D♭⁷ C⁷

Come to me, my mel - an - chol - y ba - by,

Fm
Fm *Fm*^{ma⁷} *Fm*⁷ C⁷+5 Fm *Fm*^{ma⁷} *Fm*⁷ *Fm*⁶

Cud - dle up and don't be blue.

*B♭*⁷ *Fm*⁷ *B♭*⁷ *Am*⁷⁻⁵ *A♭m*
F⁷ B♭⁷

All your fears are fool - ish fan - cy, may - be;

*Gm*⁷ *D/F*[#] *Am*⁷⁻⁵ *A♭m* *Gm*⁷ *G♭*⁷ *Fm*⁷ *E*⁷
Cm⁷ F⁷ Fm⁷ B♭⁷

You know dear that I'm in love with you.

E♭
E♭ Fm⁷/E♭ E♭^o E♭/G *D*⁷
E♭maj⁷ E♭⁶ E♭⁷ D⁷ D♭⁷ C⁷

Ev - 'ry cloud must have a sil - ver lin - ing;

Fm
Fm *Fm*^{ma⁷} *Fm*⁷ C⁷+5 Fm *Fm*^{ma⁷} *Fm*⁷ *Fm*⁶

Wait un - til the sun shines through.

A♭ *A*^o *E♭/B♭* *A*^o/*B♭* *E♭/B♭* *D♭*⁷ *Gm*⁷ *C*⁷
C⁷

Smile my hon - ey dear, while I kiss a - way each tear, or

*Fm*⁷ *Gm*⁷ *G♯m*⁷ *Am*⁷⁻⁵ *Fm*⁷/B♭ *B♭*⁷⁻⁹ E♭

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

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'

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* *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 Irish Rose. My

wild Irish Rose, The

dear - est flower that grows. And some

day for my sake, she may let me take The

bloom from my wild Irish Rose.

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 raiseth me,

F *Gm⁷* *Am⁷* *Gm⁷* *F* *E⁷⁺⁵* *Am⁷* *A^{b7}* *Gm⁷* *C⁷*
 B $\flat$ F *B $\flat$* F *C⁷*

 Still all my song shall be, Near - er, my God, to Thee,

Refrain

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♭ A♭ A♭m E♭/B♭ C^{m7-5} A♭ B⁺ A♭m E♭/B♭ E♭ C^{m7} F⁷

No - bod - y knows the trou - ble I've seen, No - bod - y knows but

F^{m7} B♭⁷ E♭ A♭ A♭m E♭ D♭⁷ C⁷ C^m

Je - sus. No - bod - y knows the trou - ble I've seen,

F^{m7} E♭/B♭ F^{m7}/B♭ B♭⁷ 1. E^{ma7} A♭ E♭ 2. E^{ma7} A♭ E♭

Glor - y Hal - le - lu - jah! lu - jah! Some -

E♭ G⁷ A♭ G^m A♭m C^m G^{m7} E♭/B♭ C^{m7} B⁷⁻⁵ B♭⁷

times I'm up, some - times I'm down, Oh, yes, Lord; Some -

E♭ D♭⁷ G^{m7} G^m C^{m7} C^m G♭⁷ F⁷ B♭⁷ E♭

times I'm al - most in the ground, — Oh, yes, Lord. **DC al Fine**

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 A^{b7-5} 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 A^{b7-5} Gm D⁷ Gm 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

Chords for the first staff: G, F# G, G# Am7 C7 C# G/D, D7-9, Gmaj7/D, G.

Chords for the second staff: G, F7 E7, G# Am7 C7 C# G/D, D7, G, B7-9.

Chords for the third staff: Em, G# B7/A C#m7-5 C7-5, B7, C, Em, B7/D# G/D, F# F#m7-5, F7, Am/C, B7.

Chords for the fourth staff: G, G, G# Am7, C7, C# G/D, C# D7-9, D7, G.

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* *Bb⁷* *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* *Eb⁷* *D⁷* *G* *G* **Refrain**

G/D *D⁷* *G* **3**

co - sa 'na iur - na - ta'e so - le. Ma n'a - tu

Am⁷ *Bm⁷* *Bb^o* *Am⁷* *D⁷*

G *D⁷*

so - le Cchiu' bel - lo ohi - ne'. 'O so - le

Am⁷ *D⁷*

G

mi - o sta 'nfron - te a te! 'O

Bm⁷ *Em⁷*

Cm *G*

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.

The musical score is written in 3/4 time and consists of three staves. The first staff contains the first line of the song, the second staff contains the second line, and the third staff contains the third line. The lyrics are written below the notes, and guitar chords are written above the notes. The chords are: F, Gm7, Am7, Bb, Bbm, Em7-5, A7+5, Bm7-5, E7+9, F, Gb7, F, Eb7, Ab7, Bb, F, Gm7, C, C7, Dm, Gm7, D, Gm, C, C7, F, Eb7, Ab7, Gm7, Am7, Bb, Bbm, Am7, D7+9, Dm, Gm7, D, Gm, C, G7-9, F/C, F, C7, F.

O Christ-mas Tree, O Christ-mas Tree, How stead-fast are your branch-es! Your

boughs are green in sum-mer's clime, And through the snows of win-ter-time. O

Christ-mas Tree, O Christ-mas Tree, How stead-fast are your branch-es!

OH PROMISE ME

de Koven/Scott

Oh prom-ise me that some-day you and I will take our love to-gether to some sky, Where

we can be a-lone and faith re-new, and find the hol-low where those flow-ers grew, Those

first sweet vi-o-lets of ear-ly spring, Which come in whisp-ers, thrill us both and sing of

love un-speak-a-ble that is to be; Oh prom-ise me, oh prom-ise me! Oh

prom-ise me, that you will take my hand, the most un-wor-thy in this lone-ly land, and

let me sit be-side you in your eyes, See-ing the vis-ion of our par-a-dise,

Hear-ing God's mes-sage while the or-gan rolls, its might-y mus-ic to our ver-y soul, no

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

$\text{D}^{\#0}$ 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 $\text{C}^{\#m7-5}$ D D G

bos-om of A - bra-ham, Rock-a my soul_ in the bos-om of A - bra-ham,

Fine

$\text{F}^{\#m7}$ G^6 A^7 G D **Verse** C D C D

Oh, rock - a my soul. When I went down in the val-ley to pray,

Bm^7 $\text{F}^{\#m7}$ Em^7 A^7 Em^7 A^7
 Bm $\text{F}^{\#m}$

Oh, rock - a my soul, My soul got hap-py, and it stayed all day,

Bb A^7 D
 $\text{A}^{7\text{sus}}$ A^7 D **DS al Fine**

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* *C* **Verse**

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*

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* *C*

tie up my bon - nie brown hair._____

OH, DEM GOLDEN SLIPPERS!

James Bland

Verse

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
 long tailed coat, that I love so well, I will wear up in the char-iot in the morn. And my
 long white robe, that I bought last June, I'm gon-na get changed 'cause it fits too soon, And the
 old grey horse that I used to drive, I will hitch him to the char-iot in the morn.

Chorus

Oh, dem gold-en slip-pers, Oh, dem gold-en slip-pers,
 Gold-en slip-pers I'm gon-na wear Be-cause they look so neat.
 Oh, dem gold-en slip-pers, Oh, dem gold-en slip-pers,
 Gold-en slip-pers I'm gon-na wear To walk the gold-en street.

Chords: G, B⁷, G^{#o}, Am⁷, D⁷, C^{#o}, Em, Am, C, Cm, Bm⁷, B^b^o, Am⁷, E^b⁷, Am⁷, D⁷, G, C⁷, G, D⁷, Am, G/D, D⁷, G, B⁷, G^{#o}, Am⁷, D⁷, C^{#o}, G, Em, Am, C, Cm, Bm⁷, B^b^o, Am⁷, E^b⁷, Am⁷, D⁷, G, C⁷, G, D⁷, Am, G/D, D⁷, G, G^{#o}, Am⁷, B^b^o, G, Am, C⁷, Bm⁷, B^b^o, Am⁷, D⁷, G, D⁷, G, D⁷, G, G^{#o}, Am⁷, B^b^o, G, Am, F^{#m7-5}, F⁷, E⁷, A⁷, D⁷, C⁷, G, D⁷, G, D⁷, G, G/D, C/D, G/D, D⁷, G

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*
A7 *D7* *G* *C7* *G* *Cm*
Bm7 *Em7* *A7* *D7* *G* *Cm* *G* *D7* *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.

- 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)
- 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)
- 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)
- 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)
- 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)
- 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)
- 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 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#° Dm7 Ab7 Bbm Am7 Dm7 Db7+9 Gbmaj7 F

lost and gone for - ev - er, Dread - ful sor - ry, Clem - en - tine.

2. Light she was and like a fairy,
And her shoes were number nine,
Herring boxes without topses,
Sandals were for Clementine.
3. Drove she ducklings to the water,
Ev'ry morning just at nine.
Hit her foot against a splinter,
Fell into the foaming brine.
4. Ruby lips above the water,
Blowing bubbles soft and fine.
Alas for me! I was no swimmer,
So I lost my Clementine.
5. In a churchyard near the canyon,
Where the myrtle doth entwine,
There grow roses and other posies,
Fertilized by Clementine.
6. Then the miner, forty-niner,
Soon began to peak and pine.
Thought he "oughter jine" his daughter,
Now he's with his Clementine.
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.

OH! HOW I HATE TO GET UP IN THE MORNING

Irving Berlin

Oh! how I hate to get up in the morn - ing,

Oh! how I'd love to re - main in bed; _____ For the

hard - est blow of all, is to hear the bug - ler call; _____ You've

got to get up, You've got to get up, You've got to get up this morn - ing!

Some - day I'm go - ing to mur - der the bug - ler,

Some - day they're go - ing to find him dead; _____ I'll

am - pu - tate his rev - eil - le, and step up - on it heav - i - ly, and

spend _____ the rest of my life in bed.

OH! YOU BEAUTIFUL DOLL

Ayer/Brown

Chords: $A\flat$ G^7 $G\flat^7$ F^7 $B\flat^7$ Fm^7 $B\flat^7$ E^7-5

Oh! You beau-ti - ful doll, you great big beau-ti - ful doll.

Chords: $E\flat^7$ $E\flat/D\flat$ $A\flat/C$ B° $B\flat m^7$ B^7 $B\flat m^7$ $E\flat^7-9$ $B\flat m^7$ $E\flat^7$

Let me put my arms a - bout you, I could nev - er live with - out you.

Chords: $A\flat$ G^7 $G\flat^7$ F^7 $B\flat^7$ Fm^7 $B\flat^7$ E^7 $E\flat^7$ G^7 $E\flat^7$

Oh! You beau-ti - ful doll, you great big beau-ti - ful doll. If you

Chords: $A\flat$ E^7

ev - er leave me how my heart will ache! I wan - na hug you but I'm scared you'd break.

Chords: $A\flat$ Gm^7 C^7/G $G\flat^7$ Fm^7 F^7 A° $B\flat^7$ $E\flat^7$ $A\flat$

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 Em A7 D

Way down up - on the Swan - ee Riv - er, Far, far a - way,

There's where my heart is turn - ing ev - er, There's where the old folks stay.

All up and down the whole cre - a - tion, Sad - ly I roam,

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;

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* *G* *D*

Man - y long years a - go. Man - y long years a - go.

C7 *B7+5* *E7* *A7* *D* *D/C#*
A7 *D* *D*

Man - y long years a - go. The old gray mare, she

C7 *Bm7* *Bb7* *A7* *D*
A7 *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°}*
C *G* *C* *G* *C*

quack - quack here and a quack - quack there, Here a quack, there a quack,

Am⁷ *A^{b7}* *G* *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

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.

Chords: Eb, F7, Ab7, Gm7, Gb7, Fm7, Bb7, D7, Gm, Bm7-5, E7, Am7-5, F7, Gm7, Gb7, Fm7, Bb7, Eb, F7, Fm7, Bb7, Eb, Dm7-5, G7-9, Cm7, Am7-5, F#o, Gm7, C7, Fm7, Bb7, Eb, F7.

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.

Chord symbols: *Ab*, *C7*, *D♭7*, *B7*, *F7*, *Fm7*, *B♭7*, *B♭7*, *B♭m7*, *E♭*, *E♭°*, *E♭7*, *D7*, *Gm7-5*, *Ab*, *C7*, *C7*, *D♭*, *D°*, *E7*, *Ab/E♭*, *Fm7*, *B♭7*, *E♭7*, *Ab*, *D♭m*, *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

A^bmaj⁷ *D^bmaj⁷* *Cmaj⁷* *C⁷* *Cmaj⁷*
C C

slow. Now, court - in's a
thief.

1. 2.

ONWARD CHRISTIAN SOLDIERS

Sullivan/Baring-Gould

Verse

Bm⁷⁻⁵ Bbm⁶ Am⁷⁺⁵ Ab^o Gm⁷ Bb/C C⁷ F

On - ward Christ - ian sol - diers, march - ing as to war,

Bm⁷⁻⁵ Bbm⁶ Am⁷⁺⁵ Ab^o Gm⁷ Bb/C C⁷ F

With the cross of Je - sus go - ing on be - fore!

Gm⁷ C⁷ C⁷/Bb Am Gm⁶ Fmaj⁷ A⁷/E Dm⁷ Db^o Cm⁷ F⁷ Bb Bb

Christ, the roy - al Mas - ter, leads a - gainst the foe;

Bbmaj⁷ Am⁷ Gm⁷ Am⁷ Bbmaj⁷ Am⁷ Gm⁷ Am⁷ Bbmaj⁷ F#^o Gm⁷ C⁷ Bb F/A Gm⁷ F/A Bb F/A Gm⁷ F/A Bb F#^o Gm Bm⁷⁻⁵ C⁷

For - ward in - to bat - tle, — see his ban - ner go!

Refrain

Bm⁷⁻⁵ Bbm⁶ Am⁷ Ab^o Gm⁷ Db⁷ C⁷ Fmaj⁷ Gm⁷ Am⁷ Gm⁷ F Dm Gm⁷ C⁷ F

On - ward Christ - ian sol - diers, — march - ing as to — war,

Fmaj⁷ Dm⁷ Gm⁷ G#^o 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

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*
 While you've a lu - ci - fer to light your fag,
Em⁷ *Bb⁷* *A⁷* *Em⁷* *Eb⁷* *Am⁷* *D⁷*
A⁷ *D⁷*
 Smile, boys, that's the style.

G *F⁷* *Em⁷* *Bb^o* *Am⁷* *D⁷* *D⁷* *G^{#o}*
 What's the use of wor - ry - ing? It
Am⁷ *Am⁷/G* *F⁷* *Bb⁷* *Em⁷* *Eb⁷* *Am⁷* *Ab⁷*
C *D⁷* *G* *A⁷* *D⁷*
 nev - er was worth - while, so
G^{#o} *Am⁷* *G/D* *Cm* *Bm⁷-5* *F⁹* *E⁷+5*
 G *C*
 Pack up your trou - bles in your old kit - bag, And
A⁷ *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^{#o} Gm⁷ C⁷ Bm⁷⁻⁵ Bb^o Am⁷ Ab^o
 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^{#o} 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^o 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* *G7* *C* *C#°* *Dm7* *F7* *Em7* *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*

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#°*

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*

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 $\flat$ C⁷ Gm⁷

Peg o' my heart, I love you, don't let us part,

C⁷ Cm⁷ F⁷ Cm⁷ F⁷

I love you, I al - ways knew, it would be you,

B $\flat$ E $\flat$ ⁷ Dm⁷ B $\flat$ /D D $\flat$ [°] Cm⁷ F⁷

since I heard your lilt - ing laugh - ter, it's your I - rish heart I'm af - ter,

B $\flat$ C⁷ Gm⁷ C⁷

Peg o' my heart, your glan - ces make my heart say, how's chan - ces?

Cm⁷ F⁷ Cm⁷ F⁷ B $\flat$ B⁷⁺⁹

Come be my own, come make your home in my heart.

A PERFECT DAY

Carrie Jacobs-Bond

When you come to the end of a perfect day, and you sit alone with your thought. While the chimes ring out with a carol gay for the joy that the day has brought. Do you think what the end of a perfect day can mean to a tired heart? When the sun goes down with a flaming ray, and the dear friends have to part.

PLAY A SIMPLE MELODY

Irving Berlin

Tacet 1st x F

*F*⁷ *E*⁷⁺⁵ *E*^{b7} *D*⁷

Mu - si - cal De - mon, set your hon - ey a - dream - in', won't you

Won't you play a sim - ple

*G**m*⁷ *C*⁷ *D*^{b7} *C*⁷ *G**m*⁷ *C*⁷ *D*⁷⁺⁵

play me some rag? — Just change that class - ic - al nag —

mel - - - o - dy Like my

*G**m*⁷ *C*⁷ *C*⁷⁺⁵ *F* *F*^{#o} *G**m*⁷ *C*⁷

To some sweet beau - ti - ful drag — If you will

moth - er sang to me?

*F*⁷ *E*⁷⁺⁵ *E*^{b7} *D*⁷ *G**m*⁷ *C*⁷ *D*^{b7}

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

C⁷ *C⁷* *Gm⁷* *D⁷+5* *G⁷* *C⁷*

And that is sim - ply be - cause_ I want to lis - ten to
 ny. Play a sim - ple mel - o -
 1. *F* *F[#]°* *C⁷* 2. *F* *F⁷* *F[°]* *Bbm⁶* *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 C⁷ Bb^o Am⁷ Ab^o Gm⁷ Db⁷ C⁷ F **Chorus**

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 Eb⁷ D⁷⁺⁹ Gm⁷ Db⁷ C⁷

well, fare thee well, Fare thee well my fair - y fay, For I'm

Bm⁷⁺⁵ C⁷ 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* *Ab* *Db⁷* *Ab*
 Poor But-ter - fly! _____ 'neath the blos-soms wait - ing, _____ Poor But - ter -
C7+5 *Db⁷* *C⁷* *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* *Ab*
 smiles through her tears, _____ She mur - murs low, "The moon and
Bbm⁷ *E⁷* *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^o* *Ab^o/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*

E♭ *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

B♭
B♭7 *C7* *Fm7* *B♭7* *E7*

Ev - 'ry - bod - y loves a ba - by, that's why I'm in love with you, Pret - ty

E♭ *G♭° B♭7* *C7*

Ba - by, Pret - ty Ba - by, And I'll like to be your sis - ter, broth - er,

Fm7 *B♭7* *B♭7* *E7* *E♭* *B°*

dad, and moth - er too, Pret - ty Ba - by, Pret - ty Ba - by. Won't you

B♭m7 *E♭7* *E♭7* *A♭* *D♭7* *C7*

come and let me rock you in my cra - dle of love, And we'll cud - dle all the

B7 *Fm7* *B♭7* *B♭7* *G♭° B♭7* *C7* *Fm7* *B♭7* *B°* *B°*

time. Oh! I want a lov - in' ba - by, and it might as well be you,

F7 *B♭7* *E♭*

Pret-ty Ba-by of mine.

A PRETTY GIRL IS LIKE A MELODY

Irving Berlin

C⁹ B⁷ B^{b7} A⁷ A⁷ C^{#7} A⁷ Am⁷ D⁷ 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 Eb^{m7} Dm⁷ G⁷ Cm⁷ Gb⁹ F⁹ Bm⁷⁻⁵ E⁷⁻⁹ E⁷⁺⁵
 G⁷ C Cm G
 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 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 Am⁷ E⁹⁺⁵ F⁷ Eb⁹ D⁷ D⁹ 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 Gm Cm⁷⁻⁵/Gb

fields of clo - ver, We'll drive up to Do - ver on our

Bb/F *Gm⁷* *C⁷* *F⁷* *Bb*
Bb/F

Gold - en Wed - ding day.

PUT YOUR ARMS AROUND ME, HONEY

Von Tilzer/McCree

$E^{\flat}$ E° Fm^7 C^7
 Bb^7

Put your arms a-round me hon-ey, hold me tight, Hud-dle up and cud-dle up with

Fm^7 Bb^7 D^7 Gm^7 $G^{\flat\circ}$ Fm^7 Bb^7 $E^{\flat}$ E^7 $E^{\flat}$ E° Fm^7 Bb^7
 Bb^7 $E^{\flat}$

all your might, Oh, babe, Won't you roll those eyes, Eyes that I just i-dol-ize.

$E^{\flat}$ E° Fm^7 C^7
 Bb^7

When they look at me, my heart be - gins to float, Then it starts a-rock-in' like a

Fm^7 Bb^7 Bb^7 E^7 Am^7 D^7 Gm^7 $D^{\flat 7}$ Cm^7 B^7 Bb^7
 Bb^7 $E^{\flat}$ Cm Fm^7 Bb^7 $E^{\flat}$

mo - tor boat. Oh, oh, I nev-er knew an - y girl like you.

RED RIVER VALLEY

Canadian/American Folk Song

D *A⁷sus⁴* D *A⁷sus⁴*
 From this val - ley they say you are go - ing. We will

D *C⁷* *F[#]m⁷* *B⁷-9* *Dm⁷* *B^b7* *Em⁷/A* *E^b7*
 miss your bright eyes and sweet smile. For they

Dmaj⁷ *C⁷* *Bm⁷* *B^b7* *Am⁷* *A^b7* *G* *Am⁷* *Bm⁷* *Am⁷* *A^bm⁷* *Gm⁷*
 D D⁷ G G G^{#o}
 say you are tak - ing the sun - shine That has

F[#]m⁷ *Bm⁷* *B^b7* *A⁷sus⁴* D
 A⁷
 bright - ened our path - ways a while.

REUBEN AND RACHEL

Gooch/Birch

Verse

E♭ Fm Gm Fm E♭ Fm Gm Fm E♭ Dm⁷⁻⁵
E♭ A♭ E♭ A♭ 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 A♭⁷ Gm⁷ D♭⁷ Cm⁷ F⁷ A♭ B♭ Cm Dm⁷⁻⁵
Cm Gm A♭ E♭ Cm F⁷ A♭ 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
E♭ A♭ E♭ E♭ A♭ E♭

Too - ral - loo - ral - loo, Too - ral - loo - ral, Too - ral - loo - ral - loo, Too - ral - lee. -

Cm⁷ Gm⁷ A♭⁷ Gm⁷ D♭⁷ Cm⁷ F⁷ A♭ B♭ Cm Dm⁷⁻⁵
Cm Gm A♭ E♭ Cm F⁷ A♭ 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

B $\flat$ *B $\flat$ ^o* *B $\flat$* *F $\flat$ /sus⁴*
F⁷

Rock - a - bye ba - by, on the tree top,

Cm⁷ *F⁷* *F⁷-9* *B $\flat$ ^o* *B $\flat$*
E $\flat$ *B $\flat$*

When the wind blows, the cra - dle will rock,

B $\flat$ *B $\flat$ ^o* *B $\flat$* *A $\flat$ ⁷* *G⁷* *A $\sharp$ ^o*
Am⁷⁻⁵ *E^o*

When the bough breaks, the cra - dle wil fall, And

Bm⁷⁻⁵ *E⁷* *Am⁷⁻⁵* *A $\flat$ ⁷* *D $\flat$ ⁷* *G $\flat$ ⁷* *Cm⁷* *B⁷* *B $\flat$*
B $\flat$ /F *E $\flat$* *B $\flat$ /F* *F⁷* *E $\flat$* *F⁷* *B $\flat$*

down will come ba - by, cra - dle and all.

ROSE OF THE RIO GRANDE

Warren/Gorman

*A*⁷

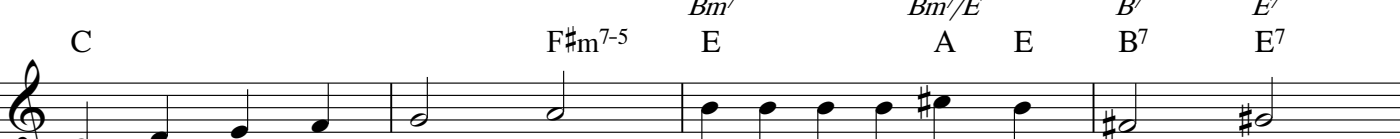
 Rose of the Ri - o Grande, _____

*D*⁷

 Rose of the Bor - der Land, _____

*G*⁷

 One word, then hand in hand, _____ We'll

C *F*^{#m7-5} *B*^{m7} *B*^{m7/E} *E* *B*⁷ *E*⁷

 leave the preach-er's side room hap-py lit-tle bride and bride - groom.

*A*⁷

 O - - ver those hills of sand, _____

*D*⁷

 I've got your love nest planned. _____

D^{m7} *F*^{#m7-5} *F*⁷ *E*^{m7-5} *B*^{b7} *E*^{b7}
*G*⁷ *G*^{7/F} *E*^{m7-5} *A*⁷

 You claim it, I'll name it

A^{m7} *D*⁷ *D*^{m7} *D*^{m7} *G*⁷ *C*
*D*⁷ *D*^{m7} *G*⁷ *C*

 "Rose of Ri - - - o Grande."

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*
 Pose, in plain or fan - cy clothes; they say my
C7 *Cm7* *Db°* *Cm7* *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*
 clothes and nice long hair. I've got those
Ebm *Eb7* *Dm7* *G7* *Db7*
 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*
 Rose of Wash - ing - ton Square.

ROSE ROOM

Hickman/Williams

*Bb*⁷ *Bbm*⁷ *Eb*⁷ *Ab*^o *Ab*

In sun - ny Rose - land, where sum-mer breez-es are play - ing,

*Ebm*⁷ *Ab*⁷ *Db*^o *Db*

Where _____ the hon - ey bees are a - May - ing,

*Gb*⁷ *Ab* *G*⁷ *Gb*⁷ *F*⁷

There _____ all the ros - es are sway - ing,

*Bb*⁷ *Fm*⁷ *E*⁷ *Eb*⁷

Danc - ing _____ while the mea-dow brook flows. The moon, when

*Bb*⁷ *Bbm*⁷ *Eb*⁷ *Ab*^o *Ab*

shin - ing, Is more than ev - er de - sign - ing,

*Ebm*⁷ *Ab*⁷ *Db*^o *Db*

For _____ 'tis ev - er then I am pin - ing,

*Gb*⁷ *Ab* *G*⁷ *Gb*⁷ *F*⁷

Pin - ing _____ to be sweet-ly re - clin - ing Some-where in

*Bb*⁷ *Bbm*⁷ *Eb*⁷ *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*
G⁷ *C⁷* *Cm⁷* *Cm⁷/F* *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

Chord progression for the first line:

Bb *Gm⁷* *Cm⁷* *Ebm* *Bb* *Gm⁷* *Cm⁷* *B⁷*



Row, row, row your boat gently down the stream.

Chord progression for the second line:

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♭ *B⁷* *B♭* *B⁷* *B♭* *B⁷* *B♭⁷* *E⁷*
B♭ *F⁷* *B♭* *B♭* *F⁷* *B♭⁷*

Run-in' wild, lost con - trol, Run-nin' wild,

E♭⁷ *E⁷* *E♭⁷* *B♭* *B⁷* *B♭* *B⁷* *B⁷*
E♭ *B♭⁷* *E♭* *B♭* *F⁷* *B♭*

might - y bold. Feel - in' gay,

Cm⁷ *G♭⁷* *F⁷* *Am⁷⁻⁵* *D⁷* *Gm* *Gm^{major}* *Gm⁷* *D♭⁹*
Cm⁷ *F⁷* *Cm⁷* *D⁷* *Gm* *Cm⁷* *Gm* *Gm⁷*

reck - less too, Care-free mind,

F/C *C⁷⁻⁹* *G/B* *B♭m* *Am⁷* *A♭⁷* *Gm⁷* *G♭⁷⁻⁵* *F⁷* *B⁷⁻⁵*
C⁷ *Cm⁷* *F⁷*

all the time, nev - er blue. Al - ways goin',

B♭ *B⁷* *B♭* *B⁷* *B♭* *B⁷* *B♭⁷* *E⁷*
B♭ *F⁷* *B♭* *B♭* *F⁷* *B♭⁷*

don't know where, Al - ways showin'

E♭⁷ *E⁷* *E♭⁷* *Am⁷⁻⁵* *D⁷* *Dm⁷⁻⁵/G* *G⁷*
E♭ *B♭⁷* *E♭* *D* *G* *G⁷* *D*

I don't care, Don't love no -

Cm⁷ *G♭⁷* *F⁷* *E♭m* *Dm⁷* *A♭⁷* *G⁷* *B⁹*
C⁹ *F⁷* *B♭* *F⁷* *B♭*

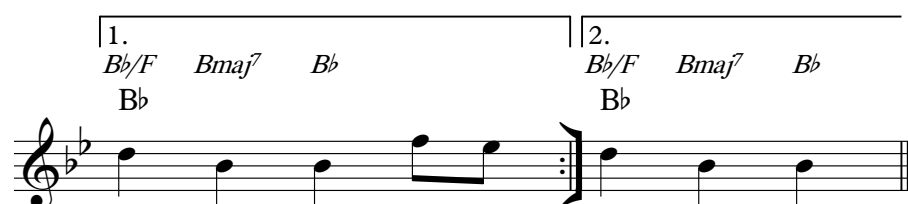
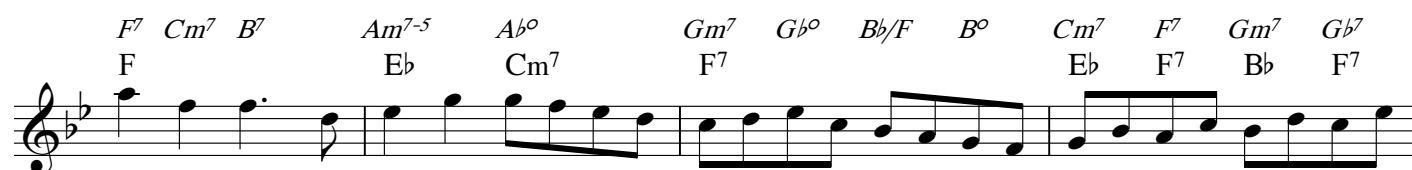
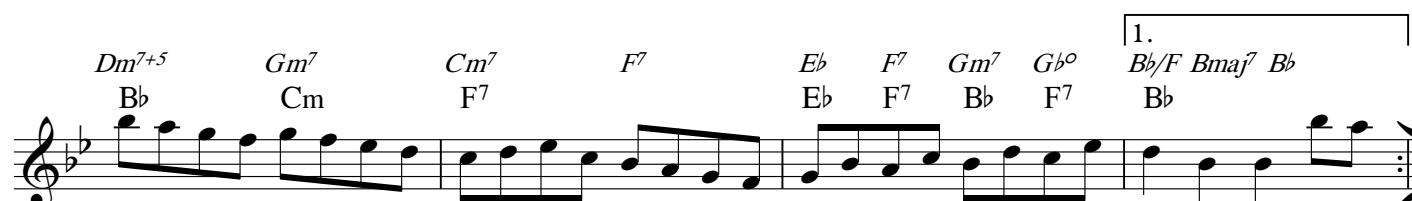
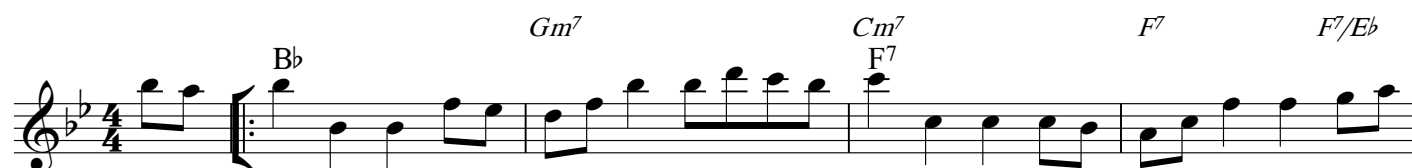
bod - y, It's not worth - while, All a - lone,

Cm⁷ *G♭⁷* *F⁷* *B♭*
Cm⁷ *F⁷* *G♭⁷* *F⁷* *B♭*

run - nin' wild.

SAILOR'S HORNPIPE

Anon.



SANTA LUCIA

Longo/Cottrau

D *F°* *Em7* *A7* *Em7* *A7* *D*
D *A7* *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

D *F°* *Em7* *A7* *Bb7* *Em7* *A7* *D* *C7*
D *A9* *D*

Ven - i - teall' - a - gi - le bar - chet - ta mi - a;

Bm7 *Em7* *A7* *D°* *D*
D *A7* *D*

San - ta - Lu - ci - a! San - ta Lu - ci - a.

1. *Bb7* *A7* *D°* *D*
Bb7 *A7* *D°* *D*

San - ta Lu - ci - a.

2. *Bb7* *A7* *D°* *D*
Bb7 *A7* *D°* *D*

San - ta Lu - ci - a.

SAY IT WITH MUSIC

Irving Berlin

E^o *Fm⁷* *B^{b7}*
E^b
 Say it with mu - - sic,
Fm⁷ *B^{b7}* *E^b*
A^b *E^b*
 Beau - - ti - ful mu - - sic;
A⁷
Abm *B⁹/A* *E^b*
 Some - how they'd rath - er be kissed____
Ab *Gm⁷* *Am⁷⁻⁵* *B^o* *Cm⁷* *F⁷* *E⁷*
E^b *B^o* *Cm* *F⁷* *E⁷*
 To the strains of Cho - pin or Liszt.____ A
E^b *E^o* *Fm⁷* *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 *A^b* *C/G*
 Helps Mis - ter Cu - pid a - long,____ So
Fm⁷ *Fm⁷⁻⁵/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
 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 Bb/D *Dbo Bbm/Db* *Cm7 Cm11* *F7 F7*

dear old gold - en rule days,

Cm7 F7 *F7* *B°* *Cm7* *B7*

Read - in' and 'rit - in' and 'rith - me - tic,

B° *Cm7* *F7+5*

Bb

Taught to the tune of a hick - 'ry stick,

Am7 Ab7 G7+5 C9 C7

Bb

You were my queen in cal - i - co,

Cm7 F7 *E7* *Am7 Bb* *Dm7*

I was your bash - ful, bare - foot beau, And you

Eb *E°* *Bb/F* *F#° D/F#* *Gm7 Gm*

wrote on my slate, I love you Joe, When

C7 *Cm7 F7* *F7-9* *Bb*

we were a coup - le of kids.

(THE ORIGINAL) SECOND LINE

(JOE AVERY'S BLUES)

New Orleans March

B $\flat$

E $\flat$ 7 B $\flat$

F7 B $\flat$ 1. 2. **Send-off**

B $\flat$

E $\flat$ 7 B $\flat$

F7 B $\flat$

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 *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#° 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#° 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 *Bb°* *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* *Bbm* *Am7* *Eb7* *D7* *D#°*
G *D7*

com - in' 'round the moun - tain when she comes. She'll be

Em7 *Eb°* *Dm7* *Db7* *Cmaj7* *Bb7* *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 *Bb7* *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 B $\flat$ F⁷ F/C B $\flat$ C $\sharp$ Dm* *Gm⁷ Am⁷ B $\flat$ F/C B $\flat$ 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 F⁹ B $\flat$ B $\flat$ m
 Shen-an - doah, — I long to see you, A - way, I'm bound a - way, A-cross the

G⁹ Dm C B $\flat$ m/F F
 wide Mis - sour - i.

SHIM-ME-SHA-WABBLE

Spencer Williams

E^o
 Eb Cm⁷ F⁷ Bb⁷ Eb Cm⁷ F⁷ Bb⁷

Two - step _____ ain't no two-step. New step, _____ it's a new step.

Db⁷ Cm⁷ Gm⁷ C⁷ Bm⁷⁻⁵ Bb⁷ Am⁷⁻⁵ Ab⁷ Gm Gb^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.

E^o
 Eb Cm⁷ F⁷ Bb⁷ Eb Cm⁷ F⁷ Bb⁷

Hob - ble _____ ain't no Hob - ble. Wab - ble, _____ it's some Wab - ble,

Db⁷ Eb/Db C⁷ Abm⁶/Cb Eb/Bb Gb⁷ F⁷ Bb⁷ Eb
 Eb Eb/Db C⁷ Abm⁶/Cb Eb/Bb 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* *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*

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*
C⁷ *F*

Shoo, fly, don't both - er me, For I be - long to some - bod - y. I

F *F^{#o}* *Gm⁷* *C⁷* *C⁷*
C⁷

feel, I feel, I feel like a morn - ing star, I

Am⁷ *A^{b o}* *Gm⁷* *C⁷* *F* *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*
C⁷ *F*

Shoo, fly, don't both - er me, For I be - long to some - bod - y.

THE SIDEWALKS OF NEW YORK

Lawlor & Blake

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.

Chords: G, D⁷, G⁷, D^{b7}, C^{#o}, D⁷, Dm⁷, G⁷, C, D⁷, G⁷, G/D, E⁷, A⁷, D⁷, Eb⁷, D⁷, G, D⁷, G⁷, G⁷, C, G/D, G⁷, C, G/D, E⁷, E⁷, A⁷, D⁷, G.

SILENT NIGHT

Gruber/Mohr & Young

C *D^{b7-5}* *C* *B⁷⁺⁵* *B^{b7-5}*

Am⁷ *Ab⁷* *G^{7sus4}* *E⁷⁺⁹*
G⁷ *C*

F *F^{#o}* *C/G* *C* *Cmaj⁷* *Bm⁷* *Am⁷*

F *F^{#o}* *C/G* *C* *A⁷⁻⁹*

Dm⁷ *Bm⁷⁻⁵* *E⁷⁻⁹* *E^{b7}* *D⁷*
G⁷ *G^{#o}* *Am⁷* *D⁷*

C/G *Dm⁷* *Ab⁷* *D^b* *C*
G⁷ *C*

Si - lent night! Ho - ly night!

All is calm, all is bright.

Round yon Vir - gin Moth - er and Child,

Hol - y In - fant, so ten - der and mild.

Sleep in heav - en - ly peace, _____

Sleep - in heav - en - ly peace.

SILVER THREADS AMONG THE GOLD

Danks/ Rexford

Verse

G⁷ Cm⁷ F⁷ B^b B^o Cm⁷ F⁷ B^b B^o Cm⁷ F⁷
B^b F⁷ B^b F⁷ B^b

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

G⁷ Cm⁷ F⁷ B^b B^o Cm⁷ F⁷ B^b
B^b F⁷ B^b F⁷ B^b

Shine up - on my brow to - day; _____ Life is fad-ing fast a - way;

Cm⁷ F⁷ B^b A^b7 G⁷ Gm⁷ C⁷ Cm⁷ F⁷
F⁷ B^b F⁷ C⁷ F⁷

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

G⁷ Cm⁷ F⁷ B^b B^o Cm⁷ F⁷ B^b
B^b F⁷ B^b F⁷ B^b

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

Chorus

Cm⁷ F⁷ B^b A^b7 G⁷ Gm⁷ C⁷ Cm⁷ F⁷
F⁷ B^b F⁷ C⁷ F⁷

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

G⁷ Cm⁷ F⁷ B^b B^o Cm⁷ F⁷ B^b
B^b F⁷ B^b F⁷ B^b

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

Oh, I'm just sing-in' the blues _____ 'til my dad-dy comes home; _____ the mean-est

feel-in' pur-sues _____ since he left me a-lone. _____ For ev-ry

blue strain puts new pain right in-to my heart, _____ and I just

sigh at the cry-in' part. _____ It

sure gets your nerves _____ when you hear your-self moan. _____ If I got

all I de-serve, _____ I would-n't be _____ here all a-lone; I would-n't

watch all night, and sit by the win-dow with a can-dle-light;

sing-in' the blues _____ 'til my dad-dy comes home. _____

Chords: Fm7, Bb7, Eb, Fm7, Gm7, Gb°, Fm7, Bb7, Eb, Abm, Eb, Fm7, Bb7, Eb, Dm7, Ab7, G7, C7, G7, Cm7, B7-5, Bb7, Ab7, Gm7, Gb°, F7, Bb7, Fm7, Bb7, Eb, Ab7, Eb, Fm7, Bb7, Eb, Gm7-5, C7, Gm7-5, C7, Fm, C7, Fm, C7, Fm, Ab, A°, Eb/Bb, Gm7-5, C7-9, F7, Bb7, Eb

SLEEP

Burtnekt/Geibel

C C#0 Dm7 G7
 Sleep, Sleep, Sleep, How we
 Dm7 D#7 F#m7-5 F7
 G7 G+ C
 love to sleep. At the
 Em7 C Eb7-5 G/D
 close of day, When the
 Am7 D7 Dm7 G7
 D7 joys of the day fade a-way, and the
 C C#0 Dm7 G7
 mem-ries sweet Of the
 Dm7 D#7 B7
 G7 G+ C
 day re-peal, In our
 Em7-5 C A7 C#0 Dm Fm
 C dreams they creep, While we
 C/G G7 C
 sleep, sleep, sleep.

SLEEPING BEAUTY WALTZ

Pyotr Tschaikowsky

The musical score for the Sleeping Beauty Waltz is presented in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The score consists of eight staves, each with a treble clef and a key signature of two flats. The chords and melodic lines are as follows:

- Staff 1:** Chords: B $\flat$, C m^6 D m , B $\flat$ /D, D $\flat^\circ$. Melody: B $\flat$ (half), D $\flat$ (half), B $\flat$ (half), D $\flat$ (half), B $\flat$ (half), D $\flat$ (half).
- Staff 2:** Chords: F 7 /C, F 7 , B $^\circ$, C m^7 A $\flat^6$, F 7 , F 7 /A. Melody: F 7 (half), B $^\circ$ (half), D $\flat$ (half), C m^7 A $\flat^6$ (half), F 7 (half), F 7 /A (half).
- Staff 3:** Chords: B m^{7-5} F, B $\flat^\circ$ C/G, A m^{7-5} A $\flat^7$, A $\flat^7$ F 7 /A. Melody: B m^{7-5} F (half), B $\flat^\circ$ C/G (half), A m^{7-5} A $\flat^7$ (half), A $\flat^7$ F 7 /A (half), A $\flat^7$ F 7 /A (half), A $\flat^7$ F 7 /A (half).
- Staff 4:** Chords: D m^7 B $\flat$, G 7 F 7 sus4, B $\flat$ /F, C m^7 F 7 , F 7 . Melody: D m^7 B $\flat$ (half), G 7 F 7 sus4 (half), B $\flat$ /F (half), C m^7 F 7 (half), F 7 (half), F 7 (half).
- Staff 5:** Chords: B $\flat$, C m^6 , B $\flat$ /D, D $\flat^\circ$ D m , B $\flat$ /D, G 7 . Melody: B $\flat$ (half), C m^6 (half), B $\flat$ /D (half), D $\flat^\circ$ D m (half), B $\flat$ /D (half), G 7 (half).
- Staff 6:** Chords: C m , B $^\circ$ G 7 , E $\flat$ /B $\flat$ C m , A m^{7-5} . Melody: C m (half), B $^\circ$ G 7 (half), E $\flat$ /B $\flat$ C m (half), A m^{7-5} (half), A m^{7-5} (half), A m^{7-5} (half).
- Staff 7:** Chords: E $\flat m$ E $\flat^\circ$, E $^\circ$, B $\flat$ /F, G m^7 B $\flat$, B $^\circ$. Melody: E $\flat m$ E $\flat^\circ$ (half), E $^\circ$ (half), B $\flat$ /F (half), G m^7 B $\flat$ (half), B $^\circ$ (half), B $^\circ$ (half).
- Staff 8:** Chords: C m^7 F 7 sus4, F $^7-9$ F 7 , B $\flat$. Melody: C m^7 F 7 sus4 (half), F $^7-9$ F 7 (half), B $\flat$ (half), B $\flat$ (half), B $\flat$ (half), B $\flat$ (half).

SMILES

Roberts/Callahan

There are smiles _____ that make us hap - py, _____ There are

smiles _____ that make us blue, _____ There are

smiles that steal a - way the tear - drops, _____ As the

sun - beams steal a - way the dew. _____ There are

smiles that have a ten - der mean - ing, _____ That the

eyes of love a - lone may see, _____ And the

smiles that fill my life with sun - shine, _____ Are the

smiles that you give to me. _____ There are me. _____

1. Ab 2. Ab

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 *E7* *A7*
 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♭ *A♭7* *Gm7* *G♭m7* *Fm7* *B♭7*
G♭°
 Some - bod - y stole my gal.

B♭7 *E♭* *G7/D* *D♭7*
Gm7-5/D♭
 Some - bod - y stole my pal.

C7 *D♭7* *C7* *F7* *B°*
 Some - bod - y came and took her a - way.

Cm7 *F7* *B♭7* *Fm7* *E7*
F7 *B♭7* *Fm7* *B♭7*
 She did - n't e - ven say she was leav - in'.

E♭ *A♭7* *Gm7* *G♭m7* *Fm7* *B♭7*
G♭°
 The kis - ses I loved so,

B♭7 *D7* *E♭* *E°* *Fm7* *B♭7*
E♭ *B♭7*
 He's get - ting now, I know, And,

E♭ *B♭m7* *E♭7* *E♭7*
 gee! I know that she would come to

A♭ *D♭7* *A♭m* *B♭7*
 me, If she could see her

(continued)

SOMEBODY STOLE MY GAL, p. 2

Eb *A♭maj⁷* *Gm⁷* *G♭⁷* *F⁷*
 G♭^o Fm E♭ F⁷

bro - ken heart - ed, lone - some pal;

Fm⁷ B♭⁷ *E⁷* *E♭* A♭ E♭
 B♭⁷⁺⁵ E♭

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.

Chords: F, E⁷, F, Am⁷⁻⁵, D⁷, D^{b7}, G⁷, C⁷, Am⁷, F, A^b°, Gm⁷, C⁷, F, E⁷, F, Am, A^{b7}, Gm⁷, G^{b7}, E⁷, Am, A⁷, B^b, A^{b7}, G⁷, G⁷, Gm⁷⁻⁵, C⁷, G^{b7}, F, E⁷, F, E^{b7}, 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, _____ A

F7 Am/E Dm Am

long ways _____ from home, _____ A

D7 Am/E Bb7 E7 Am Am/G

long ways _____ from home, _____ A

F#m7-5 Fmaj7 Am/E Dm6 C6

long ways _____ from home, _____ A

B7-9 Esus E7 Am Dm7 Am

long ways _____ from 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.

SONG OF INDIA

Nikolai Rimsky-Korsakov

The musical score for "Song of India" by Nikolai Rimsky-Korsakov is presented in ten staves, each with a key signature of one flat (B-flat) and a time signature of 3/4. The score includes various chords and melodic lines, with some staves featuring repeat signs.

Staff 1: Chords: F, B $\flat$ ⁷ Fm, Am⁷ F, E $\flat$ ⁷. Melody: A half note G $\flat$, followed by a quarter note F, a quarter note E $\flat$, and a quarter note D $\flat$.

Staff 2: Chords: Dm⁷ F, D $\flat$ ⁷ Fm, C⁷⁻⁹, F. Melody: A half note G $\flat$, followed by a quarter note F, a quarter note E $\flat$, and a quarter note D $\flat$.

Staff 3: Chords: C⁹, C⁹/F. Melody: A half note G $\flat$, followed by a quarter note F, a quarter note E $\flat$, and a quarter note D $\flat$.

Staff 4: Chords: C⁷⁻⁹, E $\circ$ /F. Melody: A half note G $\flat$, followed by a quarter note F, a quarter note E $\flat$, and a quarter note D $\flat$.

Staff 5: Chords: Bm⁷⁻⁵ Dm/F, B $\flat$ m F⁺, Am⁷⁺⁵ F, A $\flat$ ⁷ F⁷. Melody: A half note G $\flat$, followed by a quarter note F, a quarter note E $\flat$, and a quarter note D $\flat$.

Staff 6: Chords: B $\flat$, E $\flat$ ⁷ B $\flat$ m, Am⁷⁻⁵ F, D⁷⁻⁹. Melody: A half note G $\flat$, followed by a quarter note F, a quarter note E $\flat$, and a quarter note D $\flat$.

Staff 7: Chords: Gm⁷⁻⁵ F, C⁷⁻⁹ C⁷/F, Am⁷⁻⁵ F, D⁷⁻⁹. Melody: A half note G $\flat$, followed by a quarter note F, a quarter note E $\flat$, and a quarter note D $\flat$.

Staff 8: Chords: Gm⁷ Fm, D $\flat$ ⁷ B $\flat$ /F, G $\flat$ ⁷ F, F. Melody: A half note G $\flat$, followed by a quarter note F, a quarter note E $\flat$, and a quarter note D $\flat$.

SONG OF THE VOLGA BOATMEN

Russian Folk Song

[illegible]

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* *C⁷* *Gm⁷* *G^{b7}* *F* *F^{#o}* *Gm⁷* *C⁷* *Em⁷⁻⁵* *Gm⁷* *G^{b7}* *F* *E^o*
C⁷ *F* *C*

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

The second system of the musical score for 'The Sound of Silence' is shown. It consists of a single staff with a treble clef and a key signature of one flat (Bb). The melody is written in a simple, stepwise fashion. The notes are: A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The piece ends with a double bar line. Above the staff, the chords are indicated: Am, Am/G, F#m7-5, F7, E7, Eb, Ab, Bb, and Am. Below the staff, the chords are indicated: Am, Dm, Am, Am, Dm, and Am.

ST. JAMES INFIRMARY

African American Folk Song

Dm *Em7-5* *A7* Dm *Bm7-5* *Bb7* *Em7-5* *A7*
 I went down to the St. James In - firm - ry. ____ Saw my ba - by there. ____ She was

Dm *Em7-5* *A7* Dm *Bm7* *Bb7* *A7* Dm
 laid out on a long white ta - ble; ____ So sweet, ____ so cold, so fair. ____ Let her

Dm *Em7-5* *A7* Dm *Bm7-5* *Bb7* *Em7-5* *A7*
 go, let her go, God bless her. ____ Wher - ev - er she ____ may be. ____ She can

Dm *Em7-5* *A7* Dm *Bm7* *Bb7* *A7* Dm
 search this wide world o - ver, ____ But she'll nev - er find a sweet man like me. ____

ST. LOUIS BLUES

W. C. Handy

*G*⁷ *Db*⁷ *C*⁷ *C*⁷ *G* *G*⁷

I hate to see____ the ev'-ning sun go down,____
 Feel-in' to - morrow jus' like I feel to - day,____

*C*⁷ *C* *C*⁷ *G* *Am*⁷ *Bm*⁷ *Bb*^o

Hate to see____ the ev'-ning sun go down,____
 Feel to-mor-row just like I feel to - day,____

*D*⁷ *C*⁷ *G* *G* 1. *A*⁷ *D*⁷

'Cause my ba - by____ Has le- ft this town.____
 I'll pack my trunk, Make my get - a - way.____

2. *G* *Gm* *Cm* *C*^{#o} *D*⁷

St. Lou-is wo - man____ With her dia- mond rings,____
 pow-der____ And for store-bought hair,____

*D*⁷ *Am*⁷⁻⁵ *D*⁷ 1. *Gm*

____ Pulls that man a - round by her a - pron strings.____
 ____ The man I love____ would not go no -

1. *Gm* 2. *Gm* *A*⁷ *D*⁷

____ 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 G⁷

St. Lou-is Blues just as blue as I can be. That

C⁷ C C G Am⁷ Bm⁷ B^{b7} G^{#o}

man got a heart like a rock cast in the sea. Or

Am⁷ D⁷ D⁷ G B^{b7} Am⁷ D⁷
D⁷ 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*
G⁷ *C⁷* *G⁷* *C* *C⁷*

I'll build a stair-way to par-a-dise With a new step ev-'ry day!

C⁷⁺⁵ *F⁹* *Gb⁹* *F* *Fm*
F *C⁷* *F⁷* *Fm* *Em⁷* *Eb^o* *Dm⁷* *G⁷⁺⁵*

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 Eb7 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 Eb7 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° Eb/B♭ Am7-5 D7
B♭ F7

rock - ets' red glare, the bombs burst - ing in air, Gave

Gm Am7-5 Gm/B♭ Bm7-5 Bbm Am7 Eb7 D♭7 Gm7 C7 Cm7 B7-5
B♭ F#° Gm D7 Eb Cm6 Gm C7 F F7

proof though the night that our flag was still there! Oh!

B♭ Cm7 B♭/D Eb Dm7 D♭7 Cm7 Am7-5 A♭7 Gm7 G♭7 B7-5
B♭ Cm7 Dm Eb 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 Eb/F F7 Eb B♭
B♭ F B♭ F7/E♭ B♭/D Gm C7 B♭/F Eb/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 Lar - 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."

Chords: D, Gm/A, D/A, A/G, A7, D/F#, Bm7, A/G, A, D/A, D, A7, F#m7, Bm7, D, Bb7, G, D/A, D, A, A/G, F#m7, Bm7, D, Em7, A7, D, Am7, D, D7, D#7, Em7, G, F#m7, D, C7, Bm7, F#m7-5, B7, Em7-5, A7, Eb7, Am7, D, D7, D#7, Em7, G, F#m7, D, C7, Bm7, F#m7-5, B7, Bb7, A7, D, Am7, D, D7, D#7, Em7, G, F#m7, D, C7, Bm7, F#m7-5, B7, Bb7, A7, D

SUGAR BLUES

Williams/Fletcher

Sug - ar Blues, Ev - 'ry - bod - y's sing - in' the Sug - ar Blues.. The
 whole town is ring - in', My lov - in' man's.. sweet as he can be,___ But the
 dog - gone fool turned sou - r on me. I'm so un - hap - py, I
 feel so bad,___ I could lay me down and die. You can
 say what you choose, but I'm all con - fused; I've got the sweet, sweet Sug - ar
 Blues, more sug - ar, I've got the sweet, sweet Sug - ar Blues.

SWEET ADELINE

Armstrong/Gerard

The musical score for "Sweet Adeline" is written in 4/4 time and B-flat major. It consists of four staves of music. The lyrics are: "Sweet Adeline, My Adeline, At night, Dear Heart, For you I pine. In all my dreams Your fair face beams. You're the flower of my heart, Sweet Adeline." The chord symbols are: Bb, D7, Eb, G7/D, Cm7, F7, A7, Bb, B°, Cm7, F7, Bb, D7, Eb, G7/D, Cm7, E°, Bb/F, G7, C7, F7, Bb.

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.

SWEET BETSY FROM PIKE

John A. Stone

C *Bm⁷* *Bb⁷* *Am⁷* *A^{b7}* *G^{7sus4}* *Dm⁷* *G^{7sus4}* *C* *F* *C* *F⁷*
C *G⁷* *C* *F* *C*

Did you ev - er hear tell of Sweet Bet - sy from Pike, who
 crossed the wide prair - ie with her lov - er Ike, With
 two yoke of cat - tle and a one - spot - ted hog, A
 tall Shang - hai roos - ter and an old yel - low dog?

C *F^{#m⁷⁻⁵}* *F⁷* *Em⁷* *E^bo* *Dm⁷* *C^{#o}* *Dm⁷* *G⁷*
C *F* *G⁷*

B⁷⁻⁹ *Em⁷* *A⁷⁺⁵* *Dm⁷* *E⁷⁺⁵*
C *Em* *F* *G⁷* *F*

Am⁷ *Dm⁷* *A^{b7-5}* *G⁷* *F⁷* *C*
C *G⁷* *G⁷* *F* *C*

SWEET GENEVIEVE

Tucker/Cooper

Bb *Ab7* *G7+5* *C7* *F7* *Cm7* *F7* *Bb* *Bb°* *Bb* *B7-5*
Eb *Bb* *F7* *Bb* *Eb* *Bb*

O, Gen - e-vieve, Sweet Gen - e-vieve, The days may come, the days_ may go, But

Bb *Bb7* *Eb* *E°* *Bb/F* *G7* *Cm7* *F7* *Bb*
Bb *Bb7* *Eb* *Ebm* *Bb/F* *F7* *Bb*

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
Ab Db Ab 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**
Ab Bbm7 Eb7 Ab **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.

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SWINGIN' DOWN THE LANE

Jones/Kahn

G *D⁷* *G* *Em⁶* *A⁷*
 Ev-'ry-bod-y hand in hand, Swin'-in' down the lane, Ev-'ry-bod-y
Bm⁷ *Bbm⁷* *Am⁷* *D⁷* *G* *G^{#o}* *Am⁷* *Dm*
D⁷ *G* *Dm*
 feel - in' grand, Swin'-in' down the lane, That's the time I
Bm⁷⁻⁵ *E⁷* *A⁷*
 miss the bliss That we might have known,
Bm⁷ *Bbm⁷* *Am⁷* *Ebm⁷* *Am⁷* *D⁷*
A⁷ *D⁷*
 Nights like this When I'm all a - lone. When the moon is
D⁷ *G* *Em⁶*
G *A⁷*
 on the rise, Hon-ey, I'm so blue. Watch-in' lov - ers
Bm⁷ *Bbm⁷* *Am⁷* *D⁷* *G* *G^{#o}* *Am⁷* *Dm*
D⁷ *G*
 mak - in' eyes, Like we used to do. When the moon is
Bm⁷⁻⁵ *E⁷* *F^{#m⁷⁻⁵}* *B⁷* *Em* *C^{#m⁷⁻⁵}* *Cm*
E⁷ *B⁷* *Em*
 on the wane, Still I'm wait-in' all in vain, Should be swing-in'
Bm⁷ *Bbm⁷* *Am⁷* *D⁷* *G*
D⁷ *G*
 down the lane with you.

TA-RA-RA BOOM-DE-AY!

Asher/Morton

F *E7* *E♭7* *D7* *G9* *G♭7* *F* *Dm7*
F

A bright and sty - lish girl you see, Belle of good so - ci - e - ty;

B♭ *B♭m* *D♭7* *C7* *Gm7* *G♭7* *F*
F *C7* *F*

Not too strict, but rath - er free, Yet as right as right can be!

F *E7* *E♭7* *D7* *G9* *G♭7* *F* *Dm7*
F

Nev - er for - ward, nev - er bold, Not too shy, and not too cold,

B♭ *B♭m* *D♭7* *C7* *Gm7* *G♭7* *F*
F *C7* *F*

But the ver - y thing, I'm told, that in your arms you'd like to fold!

F *C7* *F* *E♭7* *D9* *Gm7* *G♭*
F *F°* *F*

Ta - ra - ra Boom - de - ay, Ta - ra - ra Boom - de - ay,

F *A♭°* *Gm7* *D♭7* *C7* *B♭* *B♭m* *Am7* *A♭7*
F *C7* *F*

Ta - ra - ra Boom - de - ay, Ta - ra - ra Boom - de - ay,

Gm7 *B9/C* *C7-9* *F* *E♭7* *D9* *Gm7* *G♭*
F *F°* *F*

Ta - ra - ra Boom - de - ay, Ta - ra - ra Boom - de - ay,

F *A♭°* *Gm7* *D♭7* *C7* *B♭* *B♭m* *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

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,

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^b *E^o* *Cm/F* *C⁷* *G^{b7}* *F⁷*
 Cm/E^b C/E C⁷ G^{b6} F⁷

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

Bb *Am7-5* *D7*
Bb^o *Bb* *D7* *Gm* *Bb7/F* *Eb* *E*^o

If I should take a no-tion To jump in - to the o-cean,

Bb/F D^b7 Cm7 F7 Bb
 Gm7 D^b9 Cm7 F7
 '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* *B7* *Em* *Em* *C7*
 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* *A7*
 root, root, root for the home team, if
Am7 *D* *D7* *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* *D/F#* *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+* *Bb7*

Gee, but I'd give the world to see that

Gm7 *C7* *Gm7* *Am7* *Bb°* *B°*

C7

old gang of mine.

Cm7 *F7* *Cm7* *F7*

I can't for - get that old quar - tet that

Bb *Db°* *Cm7* *F7*

sang "Sweet Ad - e - line." Good -

Fm7 *Bb7* *Bb7* *Db7-5* *Db7-5*

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+* *Bb7*

Gee, but I'd give the world to see that

Cm7 *F7* *Bb* *Bb*

C7

old gang of mine.

THAT'S A PLENTY

Lew Pollack

E♭7

Dm



Em7-5

A7-5

B♭7-5

E♭7-5

A7



1.

Bm7-5

B♭7

Em7-5

E♭7-5

Em7-5

A7

Dm

Dm

Dm



D♭7

Gm7

C7

Dm

Dm^{maj7}

Dm7

Dm6

C7

F

F#°



Gm7

D♭7

C7

F

Dm7

G7

C7

C7

F



D♭7

Gm7

C7

Dm

Dm^{maj7}

Dm7

Dm6 F#°

C7

F

F7



Gm7

G#°

Am7

A♭7

Gm7

C7

F

B♭

B°

F/C

D7



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

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[#]°* *Dm⁷* *Dm⁷/G* *Dm⁷* *G[#]°*
G⁷

can no long - er stay with you, stay with you, I'll

Am⁷ *A^b7* *D^b7* *G^b7* *F* *F[#]°* *G⁷*
C *C⁺* *F*

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!

1.
C

well!

2.
C

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 B^{b7}

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 G⁷sus⁴ G⁷ C

C G⁷ C

knick-knack pad-dy whack, give a dog a bone, This old man came rol - ling 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* *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* *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

The musical score for "Tico Tico no Fubá" is presented in a single system with six staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes a variety of chords, including triads, dyads, and complex chords like $F\#m^{7-5}$, Bm^{7-5} , E^7 , $C^\#o$, Dm , Bm^{7-5} , Bbm , Am^7 , Am/G , B^7 , E^7 , $F\#m^{7-5}$, G° , $G^\#o$, Am^7 , Dm^7 , G^7 , Dm^7 , G^7 , C , Eb° , Dm^7 , G^7 , F^7 , Em^7 , Eb^7 , Dm^7 , G^7 , C , Am^7 , Dm^7 , G^7 , Dm^7 , G^7 , C , C^7 , F , $F^\#o$, C/G , A^7 , Dm^7 , G^7 , C , and **Fine**. The score includes a repeat sign with first and second endings, and a final double bar line with a key signature change to two sharps.

(continued)

TICO TICO NO FUBÁ, p. 2

A F#m7 Bm7 E7
 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!

B⁷ *B^b* *B⁷*

Where's that Ti - ger? Where's that Ti - ger?

B^{b7} *Fm⁷* *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* *Cm⁷* *B⁷* *B^b* *B^b*

"Please play that Ti - ger Rag for me."

TILL WE MEET AGAIN

Whiting/Egan

Ab A° Bbm7 Eb7 Eb7
 Smile the while you kiss me and a - dieu.
 Bbm7 Eb7 Eb7 Ab Ab7
 When the clouds roll by, I'll come to you.
 Db Dbm Cm7 Ab Gb7 F7 F7
 Then the skies will seem more blue
 Fm7 Bb7 Bb7 Eb7 Eb7 D7+5 G7 Ab°/Eb
 Down in lov - ers' lane my dear - ie.
 Ab A° Bbm7 Eb7 Eb7
 Wed - ding bells will ring so mer - ri - ly.
 Bbm7 Eb7 Eb7 Ab Ab7
 Ev - 'ry tear will be a mem - o - ry, So
 Db Dbm Cm7 Ab Gb7 F7 F7
 wait and pray each night for me
 Fm7 Bb7 Bb7 B7 Bbm7 Eb7sus4 A7 Eb7 Ab
 Till we meet a - gain.

TIN ROOF BLUES

Mares, Rappolo, Pollack, Stitzel, Brunies/Melrose

Bb *A^{b7}* *Gm⁷* *G^{b7+5}* *B^b/F* *E* *E^{b6}* *E^bm⁶*

'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^b* *D^{b7}* *Cm⁷* *F⁷⁺⁵*
B^{b7} *E^b*

break of day; Fas-cin-a-tin' ba-bies hang-in' 'round,
walk it slow; Do a lot of move-ments hard to beat,

Bb *A^{b7}* *Dm⁷⁻⁵* *D^{b7}* *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^b* *G⁷⁺⁵* *C⁷* *F⁷* 2.
F⁷ *B^b* *B^b*

— how they can play the blues. And
— I've got those Tin Roof Blues.

TISHOMINGO BLUES

Spencer Williams

Chord symbols for the first staff: G, G^{7+5} G^7 , C^7 C, G, G^7 .

Chord symbols for the second staff: C^7 C, C^7 , $E\flat^7$ $E\flat^7$, G, $G^\sharp^\circ$.

Chord symbols for the third staff: D^7 , $A\flat^7$ D^+ , G, C^7 D, G C^7 Bm^7 , $B\flat^\circ$ $B\flat^\circ$.

Chord symbols for the fourth staff: D^7/A D, $F^\sharp m^7$ F^7 Em^7 Dm/F A^7 , $E\flat^7$ Bm^7 , $B\flat^\circ$, A^7 D, Am^7 $A\flat^7$.

Chord symbols for the fifth staff: G, B^7 G^7 , C, $C^\sharp^\circ$, G/D G, $A\flat^7$, G^7 G^7 .

Chord symbols for the sixth staff: C^7 C, C^7 , $F^\sharp m^{7-5}$ B^7 , F^7 .

Chord symbols for the seventh staff: G, B^7 , Em, $E\flat^7$.

Chord symbols for the eighth staff: G/D G/D , $G^\sharp^\circ$, Am^7 D^7 , D^7 , A^7 A^7 , Am^7 $A\flat^7$ D^7 , 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

Chords: $A\flat$ $E\flat^7/A\flat$ $G\flat^7$ Fm^7 B^7 $B\flat^7$

Come, oh, songs! come, oh, dreams! Soft the gates of day close,

Chords: $E\flat^7$ E^7+5 Cm $E\flat^7$ $A\flat$

Sleep, my birds, sleep, streams! Sleep, my wild rose!

Chords: $A\flat$ $E\flat^7/A\flat$ $G\flat^7$ Fm^7 B^7 $B\flat^7$

Pool and bud, hill and deep, You who wore my robes, sleep!

Chords: D^7 $D\flat^7$ C^7+5 F^9 $B\flat m^7$ $E\flat^7$ $A\flat$
 $A\flat/E\flat$ Cm $E\flat^7$ $A\flat$

Droop, East! die, West! Let my land rest.

Chords: $G\flat$ $E\flat^7$ $D\flat/F$ E° $A\flat/E\flat$

Woods, I woke your boughs! Hills, I woke your elf - throngs!

Chords: $A\flat$ D° $A\flat/E\flat$ D°

Land, All thy hopes and woes Rang from me in

(continued)

TO A WILD ROSE, p. 2

$E\flat^9$ $E\flat^7-9$ $B\flat m^7$ $E\flat^7$
 songs! _____

$A\flat$ $E\flat^7/A\flat$ $G\flat^7$ Fm^7 B^7 $B\flat^7$
 Come, oh, songs! come, oh, dreams! In our house is deep rest,

$E\flat^7$ E^7+5 Cm $E\flat^7$ $A\flat$
 Through the pines gleams, gleams, Bright the gold West,

$E\flat/A\flat$ $D\flat/A\flat$ $D\flat m/A\flat$ $A\flat$
 There the flutes shall cry, There the vi - ols weep, _____

$A\flat$ $A\flat m$ $B\flat m/A\flat$ $D\flat/A\flat$ $C/A\flat$ $D\flat m/A\flat$ $A\flat$
 Laugh, my dreams, and sigh! Sing, and vig - il keep, _____

$D\flat m/A\flat$ $A\flat$ $B\flat^9$ A^7-5 $E\flat^7$
 A - wake, wild

D^7 $D\flat^7$ $A\flat$
 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. _____

F[♯]m⁷⁻⁵ B⁷ Em⁷ B^{b7}

C/G F A⁹

Too - ra - loo - ra - loo - ral, _____

Am⁷ Am⁷/D

D⁷ G⁷sus4 G⁷⁺⁵

hush now, don't you cry. _____

C C⁷

Too - ra - loo - ra - loo - ral, _____

F F[♯]^o

too - ra - loo - ra - li. _____

F[♯]m⁷⁻⁵ B⁷ Em⁷ B^{b7}

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♭ *F7*
 Toot, toot, Toot - sie, Good - bye!

Fm7 B♭7 *B♭7* *Gm7 G♭° Fm7 B♭7*
E♭6
 Toot, toot, Toot - sie, don't cry,

E♭
 The choo choo train that takes me,

B♭7 *Fm7 B♭7 B♭7+5* *Gm7 E♭/G* *G♭°* *Fm7 B♭/F* *B♭7+5*
 A - way from you, no words can tell how sad it makes me,

E♭ *F7*
 Kiss me, Toot - sie, and then,

Fm7 B♭7 *B♭7* *B♭m7 E♭6* *E♭7*
 Do it o - ver a - gain,

A♭ *A♭/C B°* *B♭m7-5 A♭* *E♭7* *A°* *A♭/C B°* *B♭m7-5 A♭* *E♭7*
 Watch for the mail, I'll nev - er fail, If

E♭7/G B♭ *C7* *Fm7* *B♭7*
E♭7/G G♭° Fm7-5 E♭ *E♭7/G G♭° Fm7-5 E♭* *E♭7/G G♭° Fm7-5 E♭* *G♭° B♭7/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, F7, Fm7, Bb7, Eb6.

Lyrics: Toot, toot, Toot - sie don't cry, Toot, toot, Toot - sie, Good - bye!

TOYLAND

Herbert/MacDonough

F *Eb7* *Dm7* *F#o*
 Fmaj7
 Toy - - land! Toy - - land!

Gm7 *C7* *E7* *F*
 Lit - tle girl and boy - - land,

Bb *Bbm* *Am7* *D7*
 F
 While you dwell with - in it, You are

G7 *Dm7* *Db7* *C7*
 ev - er hap - py then.

F *Eb7* *Dm7* *F#o*
 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* *C7* *F*
 Gm *C7sus4*
 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} 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 A^b G^o Gm F^om F⁷ Em⁷ E^{b7} D
 D/A G^o D/A Em⁷ A⁷ 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 *G* *G* *C* *C* *C[#] G/D*
G *C* *D⁷*

Tur-key in the straw, Tur-key in the hay, Tur-key in the straw, Tur-key in the hay, Roll'em

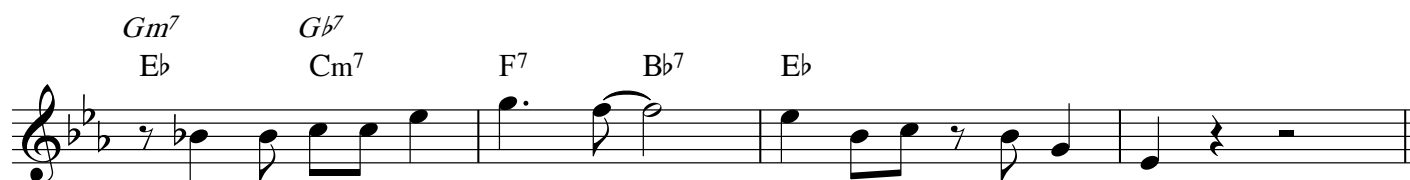
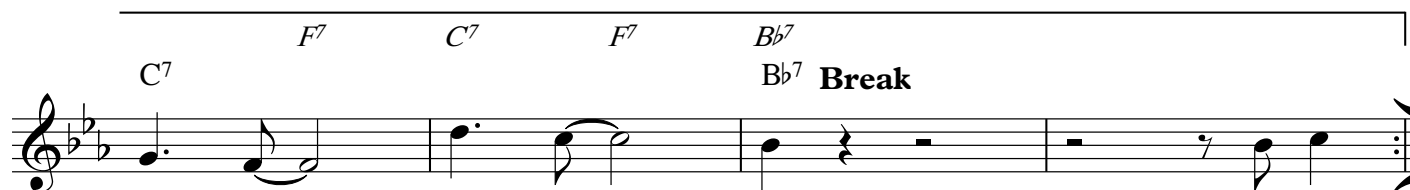
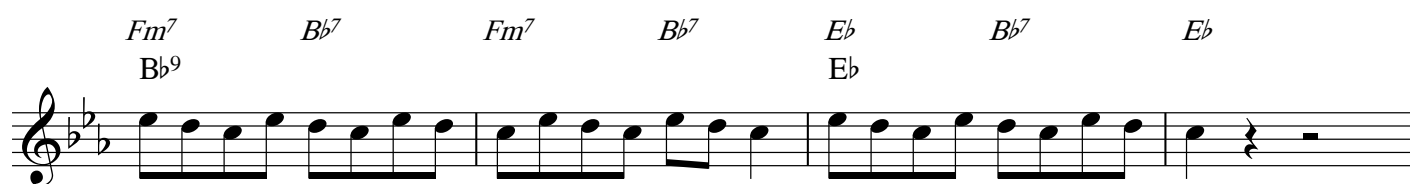
C[#]m⁷⁻⁵ *C⁷* *F[#]m⁷ F⁷* *Em⁷ Eb⁷* *G/D* *F⁷* *Em⁷* *A⁷ D⁷ G*
G *D* *G* *D⁷* *G* *G* *D⁷* *G*

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



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
 fourth Three French hens,
 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 F Gm7 Am7 Ab°
C F Bb F Bb F/C C7 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

Twink - le, Twink - le, lit - tle star,

Dm⁷
G⁷

How I won - der what you are!

Em⁷
C

Up a - bove the world so high,

Em⁷
C

Like a di' - mond in the sky.

E⁷
C

Twink - le, Twink - le, lit - tle star,

F^{#m⁷⁻⁵}
C

How I won - der what you are!

Fm
F

A⁷
C

Dm⁷
G⁷

C^{#o}
C

Dm⁷
G

G⁷
C

VIVE LA COMPAGNIE

English Drinking Song

Verse

Bb Cm7 Dm7 G7 Cm7 F7 Bb F7

Let Bac-chus to Ven-us li - ba-tions pour forth, Vi-ve la com-pag - nie. And

Bb Cm7 Dm7 G7 Cm7 F7 Bb **Chorus**

let us make use of our time, while it lasts, Vi - ve la com - pag - nie. Oh!

Bm7 E7 Am7-5 Ab7 Gm7

Bb Eb F7 Bb

Vi - ve la vi - ve la vi - ve l'a-mour, Vi - ve la vi - ve la vi - ve l'a-mour,

Db7 Gm7 Gb7 F7 Cm7 B7 Bb

Gm Cm F Cm F7 Bb

Vi - ve la vi - ve la vi - ve l'a-mour, Vi - ve la com - pag - nie.

WABASH BLUES

Meinken/Ringle

Fm⁷ *Bb⁷* *Bb⁷* *Eb* *D⁷* *Db⁷* *C⁷* *E^o*
 Oh, _____ those Wa - bash Blues, _____ I

Fm⁷ *Bb⁷* *Bb⁷* *Eb* *Db⁷* *Bbm⁷* *Eb⁷* *Eb⁷*
 know _____ I got my dues, _____ A

Ab⁷ *Ab* *Db⁷* *Eb* *C⁷*
 lone - - some soul am I, _____ I

F#m⁷ *B⁷* *Fm⁷* *Bb⁷*
 feel _____ like I could die, _____

Fm⁷ *Bb⁷* *Eb* *D⁷* *Db⁷* *C⁷* *E^o*
 Can - - dle light that gleams, _____

Fm⁷ *Bb⁷* *Eb* *Db⁷* *Bbm⁷* *Eb⁷* *Eb⁷*
 Haunts _____ me in my dreams, _____ I'll

Ab *A^o* *Eb/Bb* *B^o* *Cm⁷* *E^o* *E^o*
 pack _____ my walk - ing shoes, _____ to

Fm⁷ *Bb⁷* *Eb*
 lose _____ those Wa - bash Blues. _____

WAIT 'TILL THE SUN SHINES, NELLIE

von Tilzer/Sterling

Wait 'till the sun shines, Nel - lie,

When the clouds go drift - ing by,

We will be hap - py, Nel - lie,

Don't you sigh;

Down lov - er's lane we'll wan - der,

Sweet - hearts, you and I;

Wait 'till the sun shines, Nel - lie,

Bye and bye.

WALTZING MATILDA

Macpherson/Paterson

Verse

F Eb7 Dm7 Db7 Cm7 F7 Bb7 B°
F C7
 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
 F F

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
 F F

Wang, Wang Blues; and let me tell you, Mis - ter,
 I'm on - ly ask - ing that my

Am⁷ Abm⁷ Gm⁷ Fmaj⁷ Gm⁷ G^{#m7} Am⁷ Bbmaj⁷ Am⁷ Abm⁷ Gm⁷
 F Ab^o C⁷/G F Gm⁷ G^{#o} F/A Bb Am⁷ Ab^o Gm⁷

I 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 D^{b7} Gm⁷ D^{b7} Gm⁷ C⁷
 G⁷ Db⁷ C⁷

went a - - way;
 Wang,

2. D^{b7} 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 B⁷ B⁷ B^b F⁷/C B^b°/F F⁷/C B^b°/F

B^b B⁷ B^b B⁷

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 B⁷ Cm⁷ F⁷+5 B^b B⁷ Cm⁷ B⁷

F⁷ B⁷ 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 B⁷ B^b B⁷

ends and hit that line right hard! And we will

E⁷ E^b7 E⁷ B^b/F A^b7 G⁷

E^b E⁷ B^b/F G⁷

roll those Wa - hoos on the sod! _____ Yes, _____ by

D^b7 D⁷ G^b7 B⁷ B^b B^b

C⁷ F⁷

God! RAH! RAH! RAH! HEY!

'WAY DOWN YONDER IN NEW ORLEANS

Layton/Creamer

Gm7 *C7* *F* *Bb7* *Am7* *Ab°*

Gm7 *C7*

Gm7 *C7* *Gm7/C* *C7/G* *F#°* *Gm7* *C7* *C7+5* *F* *F#°*

Gm7 *C7* *F* *Bb7* *Am7* *Dm7* *Dbm7*

Cm7 *F7* *Bb* *F7+5* *Bb* *A7* *Ab7*

G7 *Gm7* *F#°* *Gm7* *C7*

F *Bm7-5* *E7* *Am7* *F/C* *Db7*

F *F#°* *Gm7* *C7* *F*

'Way down yon - der in New Or - leans, in the land of dream-y scenes,
There's a gar-den of E - den, that's what I mean.____
Cre-ole ba - bies with flash-ing eyes, soft-ly whis-per with ten-der sighs:
Stop! Oh, won't you give your la - dy fair _____ a lit - tle smile?
Stop! You bet your life you'll lin - ger there _____ a lit - tle while.
There is heav - en right here on earth, with those beau - ti - ful queens,
'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
B^b *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
B^b *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
B^b *Am*
Am *Em*
 go - - - ing o - ver home.

WE WISH YOU A MERRY CHRISTMAS

English Christmas Carol

Chord progression for "We Wish You a Merry Christmas":

Key: G Major, 4/4 time.

Chords: G, C^{Bb7-5}, E⁷/B, A⁷, D^{A7sus4}, D⁷/C, F^{#m7-5}, B⁷, Em⁷, B^{b7-5}, E⁷, Am⁷, Eb⁷⁻⁵, Ab⁷, G, G, G, G, G, G, G/B, G, F[#]/A[#], Bm, Am⁷, A[#], D/A, A⁷, Bm⁷, D, Am⁷, Gmaj⁷, D⁷/C, F^{#m7-5}, B⁷, Em⁷, Em⁷, G[#], E⁷, Am⁷, Eb⁷⁻⁵, Ab⁷, D⁷, G, G.

Lyrics:

We wish you a mer-ry Christ-mas, We wish you a mer-ry Christ-mas, We
 wish you a mer-ry Christ-mas, And a hap-py New Year! We Year! Good
 tid-ings we bring to you and your kin; We
 wish you a mer-ry Christ-mas, And a hap-py New Year!

WERE YOU THERE?

Spiritual

E♭ *Cm⁷* *Fm⁷* *B♭⁷* *E♭* *A♭⁷* *E♭* *Fm⁷* *E⁷*
Fm *B♭⁷* *E♭* *A♭* *E♭*

Were you there when they cru - ci - fied my Lord? _____ Were you

E♭ *E⁷* *Am⁷⁻⁵* *D⁷* *D♭⁷* *Cm⁷* *B⁷* *B♭⁷*
A♭ *E♭* *B♭* *A♭* *B♭*

there when they cru - ci - fied my Lord? _____

E♭⁷ *A♭⁷* *E♭* *G⁷* *A♭⁷* *E♭⁷* *Dm⁷⁻⁵* *D♭⁷* *Cm* *A⁷*
E♭ *A♭* *E♭* *A♭* *E♭* *G⁷* *G⁷* *Cm* *E♭⁷*

Oh, _____ some - times it caus - es me to

A♭ *E♭* *A⁷* *A♭⁷* *Gm⁷* *C⁷* *Cm⁷* *Fm⁷*
A♭ *B♭* *Cm* *Fm*

trem - ble, trem - ble, trem - ble. _____ Were you

E♭/B♭ *B[°]* *Cm⁷* *Fm⁷* *B♭⁷* *E♭* *A♭⁷* *E♭*
Cm *Fm* *B♭⁷* *E♭* *A♭* *E♭*

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* *A♭7* *Gm7* *G♭7* *B7* *B♭* *B°* *F/C* *B♭7* *E♭9* *D9* *Gm7* *D♭7* *C7* *E7*
F *B♭* *F* *B♭* *F* *C*

What a friend we have in Je - sus, All our sins and griefs to bear!

F *Am7* *A♭7* *Gm7* *G♭7* *B7* *B♭* *B°* *F/C* *Dm7* *G9* *Gm7* *G♭7* *B♭7* *F*
F *B♭* *F* *B♭* *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* *D♭7* *F* *Cm7* *F7* *Bm7* *E7* *Am7* *E♭7* *D7* *Gm* *D♭7* *C7*
C *C°* *C* *F/C* *C7* *F* *B♭* *F* *C7* *F* *C*

O what peace we of - ten for - feit, O what need-less pain we bear,

F *Am7* *A♭7* *Gm7* *G♭7* *B7* *B♭* *B°* *F/C* *Dm7* *G9* *Gm7* *G♭7* *B♭7* *F*
F *B♭* *F* *B♭* *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

When hearts are young, When
love's a star, A
song un - sung, A
mag - ic land that gleams a - far; We
feel its truth, Its
voice al - lures, And
youth calls youth, Say - ing,
"Take me, I am yours!"

F *F/E* *Dm⁷* *Dm⁷/C* *Bm⁷⁻⁵*
Bm⁻⁵

E⁷ *Am⁷⁻⁵* *D⁷⁻⁹*

Gm⁷⁻⁵ *Gm⁷/C* *C⁷*

Am⁷ *F/A* *Ab^o* *Ab^o* *Gm⁷* *C⁷* *Gm⁷/C* *Gm⁷* *G^{b7}* *C⁷*

F *F/E* *Dm⁷* *Dm⁷/C* *Bm⁷⁻⁵*
Bm⁻⁵

E⁷ *Em⁷* *A⁷*

Am⁷⁻⁵ *D⁷* *B^b* *G* *B^bm* *Gm⁷⁻⁵*
B^bm

F/C *Dm⁷* *G⁷* *C⁷* *F*

WHEN I LOST YOU

Irving Berlin

C Eb°

I lost the sun - shine and ros - es,

Dm⁷ G⁷ C Bb⁷
Dm G⁷ C Bb

I lost the heav - ens of blue,

Em⁷⁻⁵ A⁷ A⁷⁻⁹ Dm⁷
A⁷ Dm

I lost the beau - ti - ful rain - bow,

D⁷ D⁷ D Em⁷ D⁷/F# G⁷
D⁷ G⁷

I lost the morn - ing dew;

C Eb°

I lost the an - gel who gave me

Dm⁷ G⁷ C Bb⁷
Dm G⁷ C Bb

Sum - mer the whole win - ter through,

Em⁷⁻⁵ A⁷ A⁷⁻⁹ D⁷ Am⁷
A⁷ D⁷

I lost the glad - ness that turned in - to sad - ness, When

Ab⁷ G⁷ C

I lost you.

WHEN IRISH EYES ARE SMILING

Olcott & Graff/Ball

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 *E♭7* *B♭* *D7*
B♭

When John-ny comes march - ing home a - gain, Hur - rah,____ hur - rah!____ We'll

Gm *E♭7* *B♭* *D7+9*
Gm B♭ *D7*

give him a hear - ty wel - come then, Hur - rah,____ hur - rah!____ The_

B♭ *Am7* *D7* *F#°* *Gm* *Em7-5* *E♭7* *D7+9*
F *Gm* *D7*

men will cheer, the boys will shout, The la - dies, they_ will all turn out, And we'll

B♭ *Cm* *C#°* *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

E♭/G *G* *G°* *G*

For when my ba - by smiles at me, _____ My heart goes

G *G#°* *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

E♭/G *G* *G°* *G*

light that means just love, _____ The kind of

E7 *Am*

love _____ That brings sweet har - mon - y. I

Em7 *Am7/E* *E♭7* *G* *D7/A* *F7* *A#°* *G/B* *Bm7* *C* *G/B* *E7*

sigh, I cry, It's just a glimpse of Heav - en, When my

Am7 *A7* *D7* *G* *E♭7* *G*

ba - by smiles at me.

WHEN THE SAINTS GO MARCHING IN

American Traditional Tune

Chord progression for the first system:

C7+5 *F* *F* *C7+5* *F*

Oh, when the saints _____ go march-ing in, _____ Oh, when the

Chord progression for the second system:

F *E♭7* *Dm7* *G7* *Gm7* *D♭7* *C7*

saints go march - ing in, _____ Oh, Lord I

Chord progression for the third system:

F *F7/E♭* *B♭/D* *B♭m/D♭*

want to be in that num - ber, _____ When the

Chord progression for the fourth system:

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 D^{b7} C⁷ G^{b7}
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 B^bm⁶ Am⁷ E^{b7} Dm⁷ G⁷ Gm⁷ C⁷ G^{b7}
B^b F 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 B^bm⁶ Am⁷ E^{b7} Dm⁷ G⁷ Gm⁷ C⁷ G^{b7}
B^b F 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
F F⁷ B^b B^o F/C C⁷

sing of the days that are gone, Mag-gie, When you and__ I were_ young.

WHEN YOU WORE A TULIP

Wenrich/Mahoney

When you wore a tul - ip, a sweet yel - low tul - ip, and

I wore a big, red rose,

When you car - essed me, 'twas then Heav - en blessed me, what a

bles - sing, no one knows.

You made life cheer - y, when you called me dear - ie, 'twas

down where the blue grass grows. Your lips were

sweet - er than jul - ep, when you wore that tul - ip, and

I wore a big red rose.

Chords: Bb, Am7-5, F7, D7, Bb, Bb7, Eb, A°, E°, Bb/F, B7, Bb7, Eb, Em7, Ebm7, Dm7, E°, Bb/F, G7, C7, F, C7, F7, Bb, Am7-5, F7, D7, Bb, Bb7, Eb, G7/D, A°, Cm, Cm/Bb, Am7-5, D7, Eb7, D7, Dm7, G7, Gm7, C7, Cm7, F7, Bb, Bb7.

WHERE, OH WHERE HAS MY LITTLE DOG GONE?

Septimus Winner

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?

THE WHIFFENPOOF SONG

Galloway/Minnigerode & Pomeroy

E^o *Fm⁷ B^{b7}* *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 B^{b7}* *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 Cm *G^{b7}* *Fm⁷ Fm⁷* *G^{b7}*

Gen - tle - men song - sters off on a spree,

Bm⁷ B^{b7} *E⁷ B^{b+}* *E^b E^b* *A^{b7}* *E^{b7}*

Damned from here to e - ter - ni - ty;

Gm⁷⁻⁵ C⁷ *C⁷* *Fm Fm* *Fm/E^b Dm⁷⁻⁵ D^{b7} Cm⁷*

God have mer - cy on such as we,

B⁷ B^{b7} *B^{b7}* *E^b E^b*

Baa! Baa! Baa!

WHISPERING

Schonberger/Schonberger

Whis - per - ing while you cud - dle near me,

Whis - per - ing so no one can hear me.

Each lit - tle whis - per seems to cheer me;

I know it's true there's no one, dear, but you. You're

whis - per - ing why you'll neve - er leave me,

Whis - per - ing why you'll nev - er grieve me.

Whis - per and say that you be - lieve me

Whis - per - ing that I love you.

Chords: Eb, Am7, C°, D7, D7+9, Db7, C7, Fm7, Bb7, Bb7sus4, E7, Bb+, Eb, D7-9, Eb, C7, Fm7, Bb7, Fm, Bb7sus4, Db7, Eb, Abm, Eb

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 Cm 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 Cm G 7
 I tried to warn you some - how.

Cm 7 Cm 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

Dear one, the world is wait - ing for the sun - rise;

Ev - 'ry rose is heav - y with dew. The

thrush on high, his sleep - y mate is cal - ling,

And my heart is cal - ling you.

Chords:

- Staff 1: C, C, G7+5, C, G7+5, C, Bm7-5, E7
- Staff 2: F, F#o, C/G, Bb7, Am7, D7, Ab7, G7, G7+5
- Staff 3: C, C, G7+5, C, G7+5, C, Bm7-5, E7
- Staff 4: F, F#o, G7, C/G, A7, Dm7-5, Db7, C

YANKEE DOODLE

European Folk Song/Bangs

Verse

G *Em7* *A7* *Am7/D* *Ab7* *Bm7+5* *F7* *Em7* *Am7* *D7*
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.

Em⁷ Am⁷ C Bm⁷⁺⁵ E⁷

G D⁷ G

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

Verse

D⁷ G⁷ A⁷ D E^b9 D⁹
D G D D⁷



All day the phone rings, — But — it's not for — me. — — — — — At last good

G⁷
 G

G

D D G⁷ D B⁷
 D

tid - ings _____ fill _____ our hearts with glee, _____ This

Chorus

D⁷ *D⁷* *G/D* *B^{b7}/D* *D* *G⁷* *D* *E^{b7}* *D⁹*
 D D⁷ G/D B^{b7}/D D G⁷ D D⁷ E^{b7} D⁹

 Eas - y Rid - er struck this burg - to - day. On a

Em⁷ *Bb⁷⁻⁵* *A⁷* *G⁷* *D* *G⁷* *D* *G⁷* *D*
A⁷
 D

 Seen him here, an' he was on the hog.

THE YELLOW ROSE OF TEXAS

Minstrel Song/J.K.

Verse

C

C C#° G7 Am7 D7 G7 C#°

C

Dm7 G7 C/G Fm C/G G7 C Chorus

C

C C#° G7 Am7 D7 Dm7 G7 Ab7 G7

C C#°

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

Yes! We have no ba - nan - as, We

have no ba - nan - as to - day. We've

string beans and on- ions, cab - ba - ges and scal - lions, And

all kinds of fruit and say, We have an

old fash - ioned to - mah - to,

Long Is - land po - tah - to, But,

yes! We have no ba - nan - as, We

have no ba - nan - as to - day.

YOU MADE ME LOVE YOU

Monaco/McCarthy

C *F7* *Em7* *Eb°* *Dm7* *G7* *C#°* *Dm7* *G7*
C *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*
Ab7

You made me hap - py some-times, you made me glad, —

D7 *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*
C *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*
F7

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*
C *G#°* *Am7* *D7* *G7* *C*

You know you made — me — love you. —

YOU TELL ME YOUR DREAM, I'LL TELL YOU MINE

Daniels/Rice & Brown

Music notation for the song "You Tell Me Your Dream, I'll Tell You Mine" by Daniels/Rice & Brown. The score is written in 3/4 time, key of B-flat major (two flats). It consists of nine staves of music, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. Chord symbols are written above the piano line. The score includes a key signature change from B-flat major to E-flat major (three flats) after the fourth staff. 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 ends with a double bar line.

Chord symbols: B $\flat$, B $\flat$ $^{\circ}$, B $\flat$, B $^{\circ}$, Cm 7 , G 7 , C $^{7-9}$, F 7 , Eb/F, F 7 , C 7 , Eb 7 , F 7 , Dm 7 , B $\flat$, G $\flat^7$ /D $\flat$, B 7 , Cm 7 , F 7 , F 7 , B $\flat$, B $\flat$ $^{\circ}$, B $\flat$, B $^{\circ}$, Cm 7 , G 7 , C $^{7-9}$, Em $^{7-5}$, B $\flat$, Eb 7 , A 7 , Dm 7 , B $\flat$, G 7 , C 7 , Cm 7 , Cm 7 , Eb/F, B 7 , F 7 , B $\flat$.

Lyrics: 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
 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 Bb⁷ Am⁷ Ab⁷ 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 Bb^o D/A Eb⁷ Am⁷ D⁷ sus⁴

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#

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 Bb^o Bm⁷-5 Cm Cm⁷ 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

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#^o* *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*
 em - blem of the land I love, The
Em⁷ *A⁷* *Em⁷* *A⁷* *Am⁷* *Eb⁷* *D⁷*
 home of the free and the brave. Ev - 'ry
G *Am⁷* *G/B* *Am⁷* *G* *Am⁷* *A#^o* *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*
 nev - er a boast or brag; But should
C#m⁷⁻⁵ *C⁷* *Bm⁷⁺⁵* *E⁷* *Am⁷* *G#^o* *Am⁷* *G#^o*
 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*
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* *Em7* *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* *C7* *C7* *G7*
 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*
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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