

FIELDS OF ATHENRY DUET

1st time: flute melody, guitar-finger pick. 2nd time: guitar melody, flute harmony

Melody D G D A Guitar comes in

By the lone - ly pri - son wall I heard a young girl cal - ling

7 D G A D G

Michael they are ta - king you a way. For you stole Trevel - yn's corn, So the

13 D A D

young might see the morn, Now a pri - sonship lies waiting in the bay.

19 D G D A

Low lie the fields of Athen - ry where once we watched the small free birds fly.

26 D G D A

Our love was on the wing. We had dreams and songs to sing; It's so lone - ly 'round the

32 Finger Pick Chord D Pluck

fields of Ath - en - ry

The musical score is written for piano in D major (two sharps) and 4/4 time. It consists of six systems of staves. The first system (measures 1-6) includes a 'Melody' label and a 'Guitar comes in' annotation. The second system (measures 7-12) and third system (measures 13-18) continue the vocal melody. The fourth system (measures 19-25) and fifth system (measures 26-31) also continue the melody. The sixth system (measures 32-35) features a 'Finger Pick Chord D' and a 'Pluck' instruction, leading to a final double bar line. Chord symbols (D, G, A) are placed above the staff to indicate harmonic structure. The lyrics are written below the vocal line.

The Fields of Athenry

Traditional



G C G D

By the lone - ly pri - son wall, I heard a young girl cal - ling,

7 G C D G C

"Mi - chael they are ta - king you a - way, For you stole Trev - el - yn's corn, So the

13 G D G G C

young might see the morn, Now a pri - son ship lies wai - ting in the bay. Low lie the

21 G D G

fields of A - then - ry, where once we watched the small free birds fly; Our love was on the

28 C G D G

wing, We had dreams and songs to sing; It's so lone - ly 'round the fields of Ath - en - ry.

By a lonely prison wall
I heard a young man calling
Nothing matters Mary when you're free,
Against the Famine and the Crown
I rebelled they ran me down
Now you must raise our child with dignity.

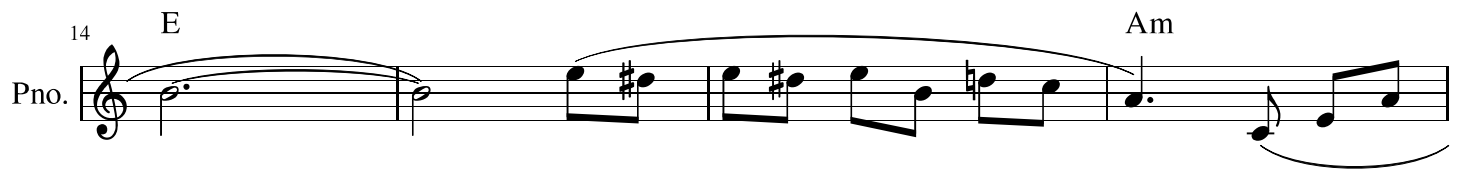
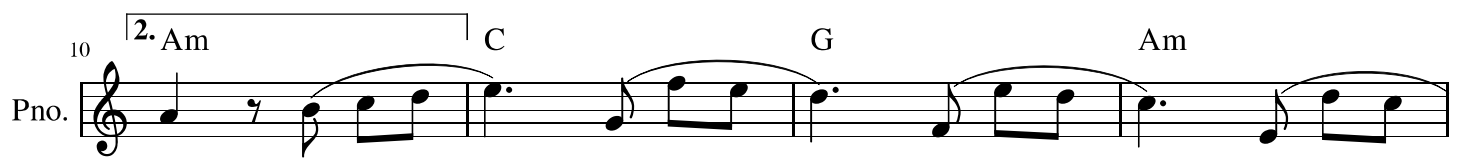
Low lie the Fields of Athenry
Where once we watched the small free birds fly.
Our love was on the wing we had dreams and songs to sing
It's so lonely 'round the Fields of Athenry.

By a lonely harbor wall
She watched the last star falling
As that prison ship sailed out against the sky
Sure she'll wait and hope and pray
For her love in Botany Bay
It's so lonely 'round the Fields of Athenry.

Low lie the Fields of Athenry
Where once we watched the small free birds fly.
Our love was on the wing we had dreams and songs to sing
It's so lonely 'round the Fields of Athenry.

Fur Elise

Ludwig van Beethoven



Georgy Girl

♩ = 142 Piano Intro

G Bm C D7 G Bm C D7 G Bm C D7

A

Hey there, - Georgy girl

7 G Bm C D G Bm C F 3

swinging down the street so fan-cy free, No-bo-dy you meet could ev - er see the lone-li-ness there,

12 D7 G Bm C D G Bm C D

in-side you. Hey there Georg-ge girl why does ev'-ry one just pass you by? -
Hey there, Georg-ge girl dream-ing of the some - one you could be. -

17 G Bm C F D7(sus4) D7 Em **B**

Could it be you just don't try or it is the clothes you wear You're al - ways
Life is a re - a - li - ty you can't al-ways run a way. Don't be so

22 Bm C G B E A D

win-dow shop ping but never stopping to buy. So shed those dow-dy fea - thers and fly.
scared of chan-ging and re-ar - rang-ing our self It's time for jumping down from the shelf

28 D7 **C** G Bm C D7 G Bm C D G Bm

a lit-tle bit. Hey there, - Georgy girl there's another Georg-ge deep inside Bring out all the love you

34 C D7 Em Em/D C D7 G Bm C D7

hide and oh, what a change there'd be - The world would see a new Georgy girl

41 **D** G Bm C D7 G Bm C D G Bm

Hey there Geor-gy girl there's an oth-er Geor - gy deep inside Bring out all the love you

46 C D Em Em/D C D7 G Bm

hide and oh, what a change there'd be The world would see a new Georgy girl

52 C D G Bm C D G Bm C D G Bm C D

Hey there Georgy girl, wake up-Georgy girl, Hey there Georgy Girl.

Outro

59 G Bm C D7 G

GET ME TO THE CHURCH ON TIME

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

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Moderately Fast



42-1

I'm get - ting mar - ried in the morn - ing _____ Ding! dong! the bells are gon - na
I got - ta be there in the morn - ing _____ Spruced up and look - ing in my

chime. _____ Pull out the stop - per; Let's have a whop - per; But Get Me To The
prime. _____ Girls, come and kiss me; Show how you'll miss me, But Get Me To The

Church On Time! _____ Time! _____ If I am dan - cing, _____ Roll up the
Church On _____

floor! _____ If I am whist - ling, whewt me out the door! _____ For I'm get - ting

mar - ried in the morn - ing _____ Ding! dong! the bells are gon - na chime. _____

Kick up a rum - pus, But don't lose the com - pass; And get me to the church. Get me to the

church. For Pete's sake, Get Me To The Church On Time! _____

GETTING TO KNOW YOU (From "THE KING AND I")

Words by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

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Moderately

Get-ting To Know You, get-ting to know all a-bout you Get-ting to like you,
get-ting to hope you like me. Get-ting To Know You, Put-ting it my way, but nice-ly
You are pre-cise-ly My cup of tea! Get-ting To Know You,
get-ting to feel free and eas-y When I am with you, get-ting to know what to say.
Have-n't you no-ticed? Sud-den-ly I'm bright and breez-y Be-cause of all the
beau-ti-ful and new things I'm learn-ing a-bout you day by day.

1 - Bath, 2 - Male, to 1 - Back to End with Vag 26

Give My Regards To Broadway

Words and Music by
GEORGE M. COHAN

Intro
4 note walkdown

FIRST NOTE

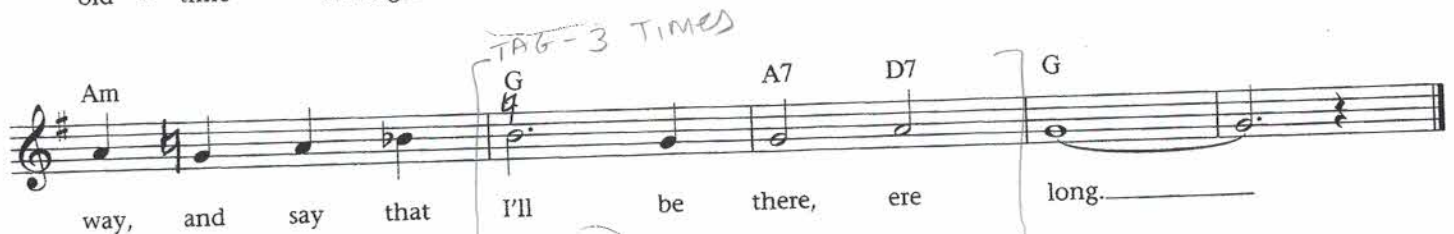
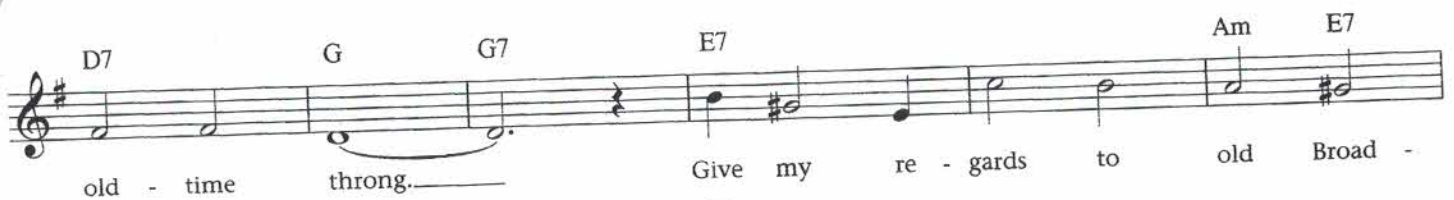
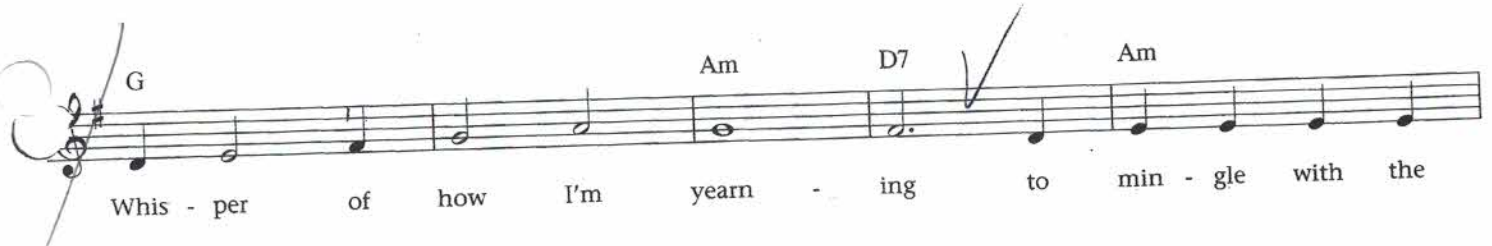
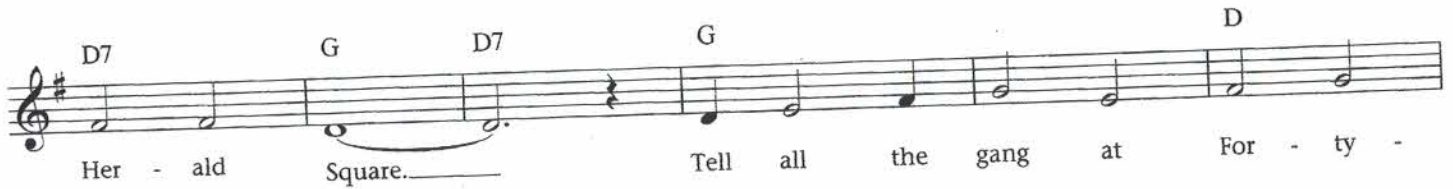
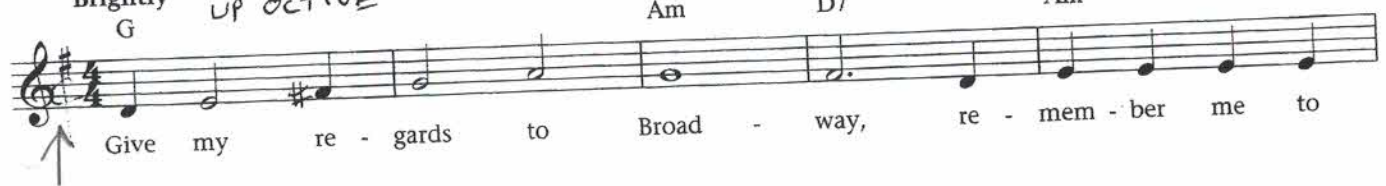


In 2



Brightly
G

UP OCTAVE



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GOIN' OUT OF MY HEAD

Lyrics and Music by
EDDY RANDAZZO and BOBBY WEINSTEIN

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Moderately Slow Rock

Well I think I'm Go - ing Out Of My Head, Yes I Think I'm Go - ing Out Of My Head o - ver you,
think I'm Go - ing Out Of My Head, 'cause I can't ex - plain the tears that I shed o - ver you,
o - ver you. I want you to want me, I need you so bad - ly, I
o - ver you. I see you each morn - ing But you just walk past me, you

can't think of an - y - thing but you. And I ist Go - in' Out Of My Head o - ver
don't e - ven know that I ex - F Cmaj7 Dm7 Cmaj7 F Cmaj7 F Cmaj7 F Cmaj7 F Cmaj7
you, out of my head o - ver you, Out of my head day and night night and day and night wrong, or right,
I must think of a way in - to your heart, There's no rea - son why my be - ing
shy should keep us a - part And I think I'm Go - ing Out Of My Head Yes, I

Repeat and Fade

Goodnight Irene

♩ = 150

G Edim(012020) D7 G



I - rene, good - ni - ght, I - rene, good - night, Good-

9 G7 G7 C D7 D7 G



night, I - rene, good night, I - rene, I'll see you in my dreams.

16 D7 G A D



1. Last Sa - tur - day night I got mar - ried,
2. Some-times I live in the coun - try,
3. Quit your ram - bl - ing, quit your gambling

21 Am D G G7



Me and my wife settled down, Now me and my wi - fe have
Some-times I live the town, Some-times I take a great
Stop stay - ing out at night, Go home with your wi - fe and

27 C A D7 G



pa - rted, I'm gon - na take a lit - tle stroll down town.
no - tion, To jump in the river and drown.
fa - ly, Stay there by the fire - side bright.

GUANTANAMERA

(Lady Of Guantanamo)

(For Organ: Registration No. 6)

Spanish Lyric by
JOSE MARTI
English adaptation by
BERNARD GASSO (ASCAP)

Moderato

F Bb C7 F Bb C7

mf I'm just a man who is try - ing
rhymes with no learn - ing,
brook on a moun - tain,

to do some good be - fore dy - ing,
and yet with truth they are burn - ing.
the cool - ing spray of a foun - tain

To ask each
But is the
a - rouse in

F Bb C7 F Bb C7

man and his broth - er
world wait - ing for them
me an e - mo - tion,

to bear no ill tow'rd each
or will they all just ig -
more than the vast bound - less

oth - er. This life will
nore them? Have I a
o - cean, for there's a

F Bb C7 F Bb C7

nev - er be hol - low
po - et's il - lu - sion,
wealth be - yond mea - sure

to those who lis - ten and fol - low.
a dream to die in se clu - sion?
in lit - tle things that we trea - sure.

F Bb C7 F Bb C7

Guan - ta - na - mer - a,
Guan - ta - na - mer - a,
Guan - ta - na - mer - a,

I care a lot for the la - dy!
I write my rhymes to un - cov - er
I care a lot for the la - dy!

F Bb C7 F Bb C7

My in - spi - ra - tion,
my se - cret feel - ings,
My in - spi - ra - tion,

Guan - ta - na - mo's fair - est la - dy.
the ramb - ling thoughts of your lov - er.
Guan - ta - na - mo's fair - est la - dy.

1. C7 2. C7

2. I write my
3. A lit - tle
dy.

Capo 5th Fret, G Chord Shape

FP

G-32XX33, Em-X22X33

Hallelujah

Leonard Cohen

C G C Am C

I heard there was a sec-ret chord that Da-vid played_ and it
Your faith was strong but you need-ed proof you saw_ bath - ing
Well ba - by I've been here be-fore I've seen this room and I've

6 Am F C G

pleased the lord but you don't real - ly care for mu - sic do you?_ It
on the roof her beau - ty and the moon - light o - ver - threw you_ She
walked this floor I used to live a - lone be-fore I knew you_ I

11 C F G Am F

goes like this_ the fourth the fifth the mi - nor fall_ and the ma-jor lift_ the
tied you to_ a kit - chen chair she broke your throne_ and she cut your hair_ and
saw your name on the mar - ble arch but love_ is not_ a vic - to-ry march it's a

15 G E7 Am F Am

baf - fled king com - pos - ing hal - le - lu-jah hal-le - lu-jah hal-le - lu-jah hal-le -
from your lips_ she drew the hal - le - lu-jah
cold_ and it's a bro-ken hal - le - lu-jah

23 F C G C Am

lu - jah hal - le - lu - jah

Happy Together

Music by Garry Bonner and Alan Gordon (The Turtles)

Am G

Imagine me and you I do I think a-bout you day and night it's on - ly right to think a-bout the
call you up in-vest and you say you be-long to me and ease my mind I - magine how the

5 F A D I V I E 1 2 E

girl you love and hold her tight so hap-py to - geth - er If I should geth - er -
world would be so ver - y fine so hap-py to -

11 A Em⁷ A C A

I can see me lov-in' no - bod - y but you for all my life When you're with me

16 Em⁷ A C A m

ba-by the skies-will be blue for all my life Me and you and you and me no mat-ter how they

21 G F E 1, 2

toss the dice it has to be The only one for me is you and you for me so happy to - geth - er

27 E Am E Am (end on E Major)

geth - er So hap - py to - geth - er How is the
weath - er? - - So hap - py to - geth - er So happy to

Happy Xmas

(War is Over)

3 $\%$ C $C_{sus}^2 C_{sus}^4$ C $Dm D_{sus}^2 D_{sus}^4 Dm$ $G_{sus}^4 G G_{sus}^2 G$

So this is Christmas and what have you done? An-other year o-ver, a new one just be-
Christmas and what have we done? An-other year o-ver, a new one just be-

5 C $C_{sus}^2 C_{sus}^4$ C⁶ F $F_{sus}^2 F_{sus}^4$ F $Gm Gm(\Delta^7) Gm^9 Gm$ b

gun. And so this is Christ mas; I hope you have fun, the near and the
gun. And so hap-py Christ mas; we hope you have fun, the near and the

8 C_{sus}^4 C C_{sus}^2 C F $F_{sus}^2 F_{sus}^4$ F Bb

dear ones, the old and the young. A mer-ry, merry Christ-mas and a hap-py new
dear ones, the old and the young.

11 C $Gm Bb$ To Coda F G C $C_{sus}^2 C_{sus}^4$ C

year. Let's hope it's a good one without any-y fear. A so this ia Christ - mas for weak and for
War ...

15 $Dm D_{sus}^2 D_{sus}^4 Dm$ $G_{sus}^4 G G_{sus}^2 G$ C $C_{sus}^2 C_{sus}^4$ C

strong. The rich and the poor ones, the road is so long. And so, hap-py
... if war now.

18 F $F_{sus}^2 F_{sus}^4$ F $Gm Gm(\Delta^7) G_{sus}^2 Gm$ b C_{sus}^4 C C_{sus}^2 C

Christ - mas for black and for white, for the yellow and red ones; let's stop all the
War if war ...

21 F $F_{sus}^2 F_{sus}^4$ F Bb C

fight. A mer-ry, merry Christ-mas and a hap-py New Year. Let's hope it's a
... now.

24 $Gm Bb$ F G D.S. al Coda

good one with - out an - y fear. An so this is

26 Φ F G C $C_{sus}^2 C_{sus}^4$ C $Dm D_{sus}^2 D_{sus}^4 Dm$ $G_{sus}^4 G G_{sus}^2 G$ C $C_{sus}^2 C_{sus}^4$ C

fear. War is o - ver if you want it; war is o - ver now. Repeat as needed

Harry Potter

Thème

(Variation de l'Ordre Du Phénix)

In 1

Play twice

A- Finger Pick, B-Waltz Strum

[A] A- A- A- A- A- G- E7 E7

Guitarra

mp

10 A- A- C- B $\flat$ - D- B E7 A- A-

gt.

E $\flat$

18 **[B]** A- A- A- A- A- A- A- A-

gt.

26 A- A- C-/G C- B $\flat$ -/F B $\flat$ - D-/A D- F7 E A-

gt.

Ritard

Havah

120

'AH NAGILAH

H

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Brightly

The musical score is written for guitar and voice. It consists of five staves of music. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. The vocal part is in the same key and time. The score includes various guitar chords and a vocal melody with lyrics in Hebrew. The lyrics are: 'Ha - vah Na - gi - lah, Ha - vah Na - gi - lah, Ha - vah Na - gi - lah, Ha - vah n' - ra - ne - nah, Ha - vah n' - ra - ne - nah, Ha - vah n' - ra - ne - nah, U - ru, U - ru, a - chim, U - ru a - chim, b' lev sa - me - ach, U - ru a - chim, b' lev sa - me - ach, U - ru a - chim, b' lev sa - me - ach, U - ru a - chim, b' lev sa - me - ach, U - ru a - chim! b'lev sa me - ach.

Chords and Fingerings:

- Staff 1: E (Brightly), Am
- Staff 2: E, Dm, 1,3 E, 2 E, Dm
- Staff 3: E, Dm, E, Am, Dm6, Am, Dm6
- Staff 4: Am, Am7, F, Am, Am7, F, Am, Dm6, E7, Dm6
- Staff 5: E7, Dm6, E, E7, Am

Other markings:

- Staff 2: Fine
- Staff 5: D.C. al Fine

Hello, Dolly!

JERRY HERMAN

D **Bm** **DMaj7**

Hel - lo Dol - ly well Hel - lo Dol - ly it's so nice to have you

7 **Ddim** **Em7** **A7** **Em**

back where you be - long You're look - ing swell,

11 **Em7** **C** **Em7**

Dol - ly, we can tell, Dol - ly, you're still glow - in, you're still

15 **A7** **D6** **Ddim** **A7** **D**

crow - in', you're still go - in' strong. we feel the room

19 **Bm** **Am7** **D7**

sway - in, for the band's play - in' one of your old fa - v'rite

23 **Am7** **D7** **G6** **GMaj7** **F#7Em6** **Bm** **F#m**

songs from way back when. So, take her wrap, fel-las
Gol-ly gee, fel-las,

28 **Bm** **F#m** **E9** **E9#5**

Find her an emp - ty lap, fel - las Dol - ly - 'll nev - er
Find her a va - cant knee, fel - las,

31 **Em7** **A9** **DD#dim** **Em7** **A7** **Em7** **A9**

1 go a - way - a gain? Hel - go a - way -

35 **E9** **E9#5** **Em7** **A9** **E9** **E9#5** **Em7** **A9**

Dol-ly - 'll nev - er go a - way - Dol-ly - 'll nev - er go a - way - a -

39 **D** **D7** **G** **Bb7** **D** **D** **A7** **D**

gain!

Concert Pitch

Hello, Dolly

The Firehouse Jazz Band

Jerry Herman - 1963
Broadway musical "Hello, Dolly"
Song almost went un-recorded,
but Louis Armstrong had #1 hit song
& NARAS award winner.

252

A **B $\flat$** **Gm**

Hel - lo, Dol - ly, well, Hel - lo, Dol - ly, It's so
nice to have you back where you be - long. You're look - ing
swell, **Cm** **Cm7** **A $\flat$** Dol - ly, we can tell, Dol - ly, You're still
glow - in', you're still **Cm7** **F7** crow - in', you're still **B $\flat$** **B $\flat$ o** go - in' **F7** strong. We feel the
B **B $\flat$** **Gm** room sway - in', for the band's play - in' one of
your old **B $\flat$** **B $\flat$ 7** fa - v'rite songs from way back when. **E $\flat$** **D7** So,
take her **Gm** **Dm** wrap, fel - las, Find her **Gm** **Dm7** an emp - ty lap, fel - las,
Gol - ly gee, fel - las, Find her **G7** a va - cant knee, fel - las,
C7 **F7** **B $\flat$** **B $\flat$ o** **Cm7** **F7** Dol - ly - 'll nev - er go a - way a - gain! Hel -

Last Time:

C7 **F7** **C7** **F7**
Dol - ly - 'll nev - er go a - way, Dol - ly - 'll nev - er go a - way,
C7 **F7** **B $\flat$** **B $\flat$ 7** **E $\flat$** **G $\flat$ 7**
Dol - ly - 'll nev - er go a - way a - gain!
B $\flat$ **B $\flat$** **F7** **B $\flat$**

HE'S GOT THE WHOLE WORLD IN HIS HAND:

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Lively

F

C7

F

He's got the whole world_ in His hands_ He's got the whole world_ in His hands_ He's got the whole world_

C7

F

C7

in His hands_ He's got the whole world in His hands. He's got the wind and the rain_ in His hands_ He's got the wind and the rain_

F

C7

F

in His hands_ He's got the wind and the rain_ in His hands_ He's got the whole world in His hands. He's got the wee small ba-by

C7

F

C7

F

in His hands_ And He's got all you lov-ers in His hands_ Oh He's got ev-ry-bod-y in His hands_ He's got the whole world in His hands.

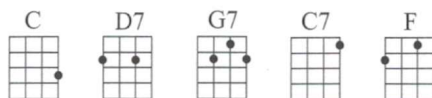
Hey, Good Lookin'

Words and Music by
HANK WILLIAMS

FIRST NOTE



Moderately



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



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



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



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



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

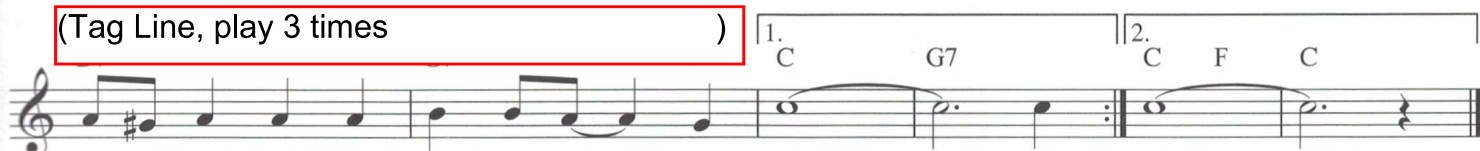


There's so - da pop and the danc - in's free, so if you wan - na have fun come a -
I'll keep it 'til it's cov - ered with age, 'cause I'm writ - in' your name down on



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

(Tag Line, play 3 times)



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

I BELIEVE

Moderately with Expression

Words and Music by
ERVIN DRAKE, IRVIN GRAHAM
JIMMY SHIRL. and Al STILLMAN

Ab Ab/G Fm Fm7 Db Eb7 Ab Bbm7 Eb7

I Be- lieve for ev- 'ry drop of rain that falls - a flow- er grows.-
I Be- lieve a- bove the storm the small- est pray'r will still be heard.

7 Ab Ab+ Fm Fm7 Bbm7

I Be- lieve that some- where in the dark- est night,- a can- dle glows.-
I Be- lieve some-- one in the great somewhere- hears ev- 'ry word

13 Ab Fm Cm/Bb Db G7 C Cmaj7 C7

I Be-- lieve for ev- 'ry-- one who goes a- stray, some- one will come to show the
Ev- 'ry time I hear a new- born- ba- by cry,- or touch a leaf,- or see the

19 Fm 1. Am7 Bbm7 G1 Bbm7

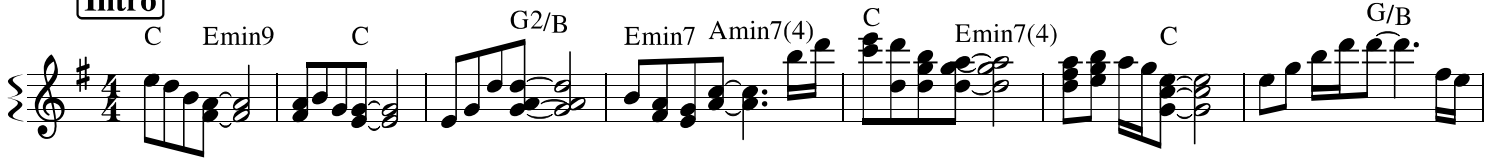
way
sky, I Be- lieve, I Be lieve.

25 C7/G Fm Bbm7 Ab

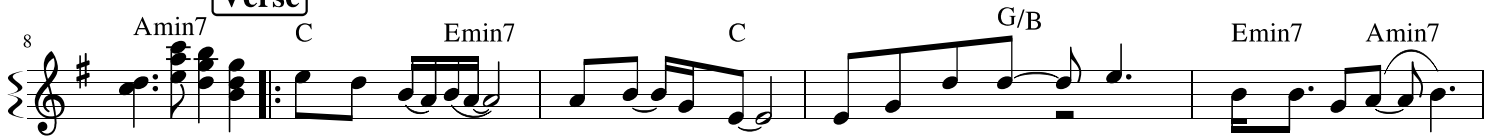
Then I know why I Be- lieve!

I Can't Make You Love Me

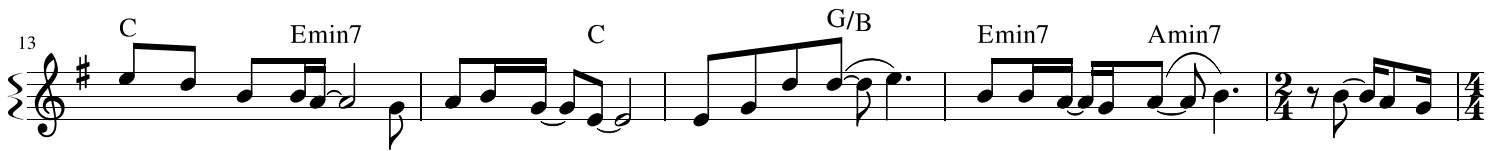
Intro



Verse



Turn down the lights, - turn down the bed, turn down these voices in - side my head -
I'll close my eyes then I won't see the love you don't feel when you're hold-in me



Lay Down with me - tell me no lies Just hold me close don't pa - tron ise Don't patron -
morn - in' will come and I'll do what's right give e till then to give up this fight

Chorus



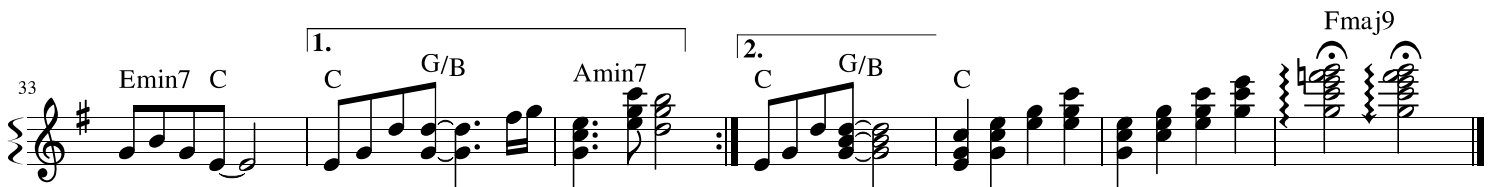
ise me 'Cause I can't make you love me if you don't You Can't make your heart-feel



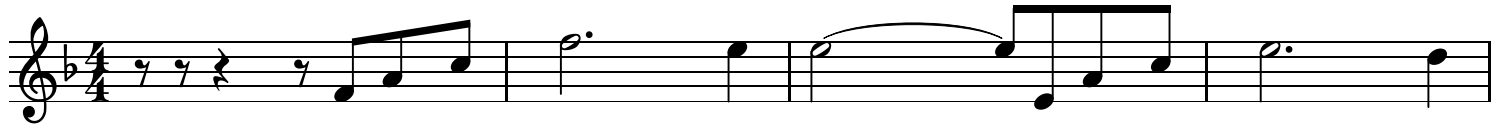
something it won't Here in the dark in these fi - nal hours, I will lay down my heart and



I'll feel the power But you won't, no, - you won't Cause I can't Make you love me If you don't

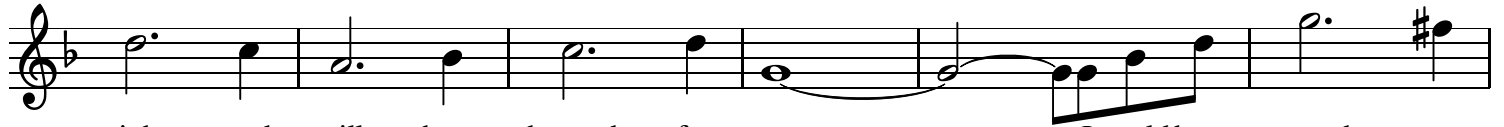


I Could Have Danced All Night



I could have danced all night_____ I could have danced all

5



night and still have begged for more_____ I could have spread my

11



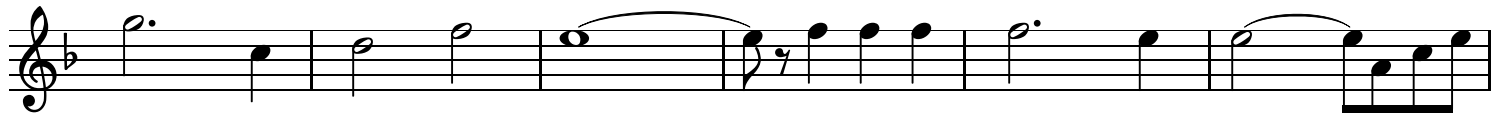
wings_____ and done a thou - sand things I've ne - ver done be - fore_____

17



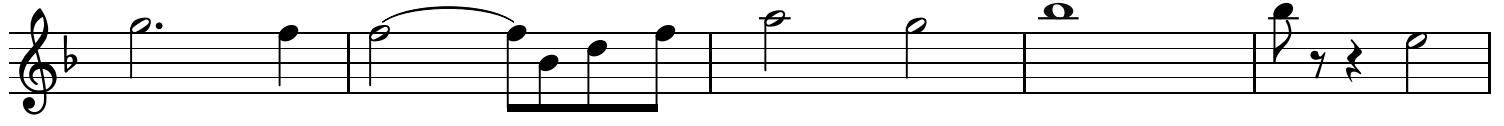
_____ I'll ne-ver know_____ what made it so ex - ci - ting_____ why all at

22



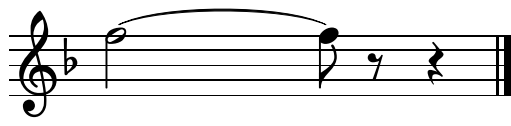
once my heart took flight_____ I on - ly know when he_____ began to

28



dance with me_____ I could have danced danced danced_____ all

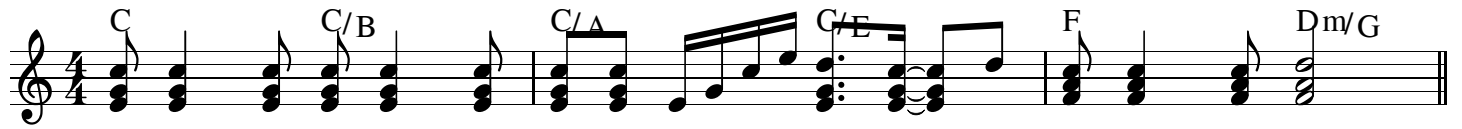
33



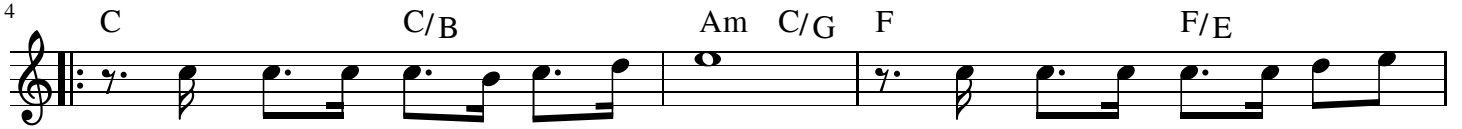
night_____

I Dreamed a dream

♩ = 72



Intro 2 measures 2 times



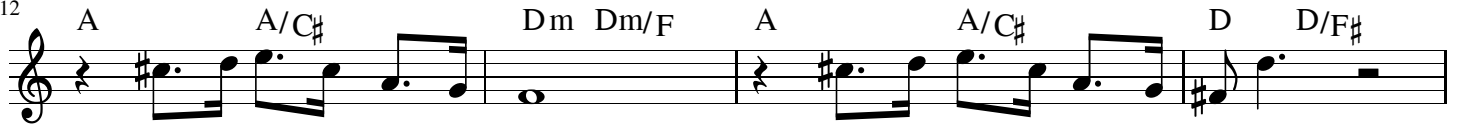
I dreamed a dream in time gone by when hope was high and life worth
Then I was young and un - a - fraid When dreams were made and used and



li - ving I dreamed that love would ne - ver die.
wa - sted. There was no ran - som to be paid



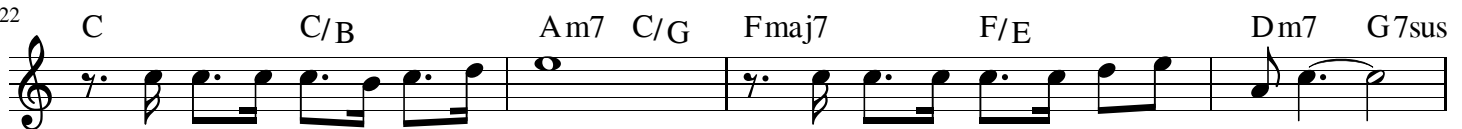
I dreamed that God would be for - giv - ing.
No song un - sung no wine un - tast - ed.



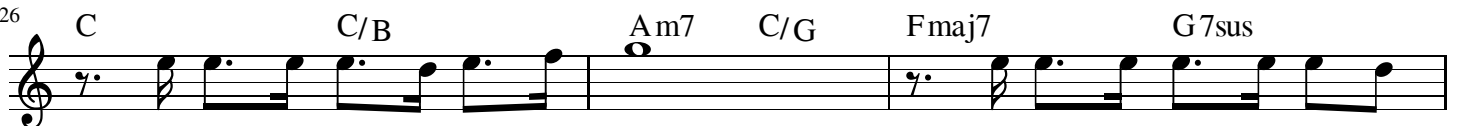
but the ti - gers come at night With their voi - cessoft as thunder



As they tear your hope a - part. As they turn your dream to Shame



He slept the sum - mer by my side He filled my days with end - less wonder



He took my child - hood in his stride but he was gone when au - tumn



came.

Piano

31

34

ge - ther. But there are dreams that can't not be

Em7 A7sus A7 D D/C# Bm7 D/A

Detailed description: This system of musical notation continues the melody in D major. It begins with a treble clef and a key signature of two sharps (F# and C#). The first measure contains a half note G4 (labeled 'ge') and a half note A4 (labeled 'ther.') beamed together, with an Em7 chord above. The second measure has a half note B4 (labeled 'But') and a half note C#5 (labeled 'there') beamed together, with an A7sus chord above. The third measure has a half note D5 (labeled 'are') and a half note E5 (labeled 'dreams') beamed together, with an A7 chord above. The fourth measure has a half note F#5 (labeled 'that') and a half note G5 (labeled 'can\'t') beamed together, with a D chord above. The fifth measure has a half note A5 (labeled 'not') and a half note B5 (labeled 'be') beamed together, with a D/C# chord above. The sixth measure has a whole note C#5 (labeled 'be') with a Bm7 chord above. The seventh measure has a whole note D5 (labeled 'be') with a D/A chord above. The system ends with a double bar line.

37 

40

Bm D/A G D/F# Em7 G7sus A

I had a dream my life would be. So dif-ferent from this hell I'm

43

li - ving so dif fer ent now from what it seemed Now life has killed the dream I

46

I Got Plenty o' Nuttin

George Gershwin

Moderato

G Am7 Bm D7 Chorus G Am7 Bm Am7 G Am7 G B7

Piano intro 3 x

Oh, I got plen-ty of nut-tin; An' nut-tin's plen - ty fo me. I

7 E A E A E A C# Verse D G Am7

got no car got no mule, I got no mis-er - y - De folks wid plen - ty of

13 Bm Am7 G Am7 G B7 E A

plen-ty Got a lock on de door, 'Fraid some - bod-y's a -

17 E A E A E C# D G Am7 Bm G

go-in' to rob'em while dey's out a-mak-in more. What for?

23 Bm Em7sus4 G#m7(5) Em Bm Em7sus4 G#m7(5) Em

I got no lock on de door, (dat's no way to be) Dee kin steal de

27 Bm Em7(sus4) G#m7 Em Bm Am7

rug from de floor. Dat's o - key wid me, Cause de things dat I

30 D Am7 D7 D7 Chorus G Am7 Bm Am7

prize, like de starts in de skies, all are free. - Oh I got plen-ty of nut-tin An

35 G Am7 G B7 E A E A E A

nut-tin's plen - ty fo me. I got my gal got my song got Hebben the whole day

40 C# Piano D G Am7 G Dm7 G Am7 G C

long. No use complain-in! Got my gal, Got my Lawd, Got my

47 G Em7 D7 G Am7 Bm G Am7 Bm Am7

Song I got plen - ty of nut-tin An

mp

54 G Am7 G B7 E A E A E A C#
 nut-tin's plen - ty fo me. I got the sun; got the moon Got the deep blue sea.____

60 Verse D G Am7 Bm Am7 G Am7 G B7
 ____ De folks wid plen - ty of plen-ty Got tp pray - all the day.____

65 E A E A E A E C# D G Am7
 seems wid plenty you sure got to wor-ry how to keep the debbel a way____ A - way.____

71 Bm G Bm Em7sus4 G#m7(5) Em Bm Em7sus4
 ____ I ain't a - fret - tin bout hell Till de time ar - rive.____

75 G#m7(4) Em Bm Em7(sus4) G#m7 Em Bm Am7
 ____ nev-ver wor-ry long as I'm well,____ Nev-er one to strive to be good, to be

79 D Am7 D7 D7 Chorus G Am7 Bm Am7
 bad, What the hell? I is glad I's a-live.____ Oh, I got plen-ty of nut-tin' An

84 G Am7 G B7 E A E A E A
 nut-tin's plen - ty fo me. I got my gal got my song got Hebben the whole day

89 C# A piano A E D G Am7 G Dm7 G Am7 G C
 long.. No use com lain - in! Got my gal,____ Got my Lawd,____ Got my

96 G C7 Gm C7(b5) Bb D7 G Em G
mf Song.____

If I Were A Rich Man

Words & Music by Jerry Bock, Sheldon Harnick

1 **C**

If I Were A Rich Man Dai-dle dee-dle dai-dle dig-guh dig-guh dee-dle dai-dle dum

5 **G⁷** **Cm** **F[#]dim** **G⁷**

All day long I'd bid-dy bid-dy bum if I were a wealth-y man

9 **D⁷** **G⁷** **C** **Fm** **B^{b7}**

dig-guh dig-guh dee-dle dai-dle man. I'd build a big tall house with rooms by the doz-en
one long stair-case just go-ing up And

13 **E^bmaj⁷** **B^bm⁶** **C⁷** **Fm** **G⁷**

Right in the mid-dle of the town A fine tin roof with real wood-en floors be-
one ev-en lon-ger com-ing down And one more lead-ing

17 **C** **C⁷** **F[#]dim** **G⁷**

low There would be no-where just for show

21 **C⁷** **F** **G⁷** **C** **A⁷**

I'd fill my yard with chicks and tur-keys and geese and ducks for the town to see and hear

26 **Dm⁷** **G⁷** **C** **C⁷** **Fm**

Squawk-ing just as nois-i-ly as they can And each loud quack and cluck and

31 **B^{b7}** **E^bmaj⁷** **B^bm⁶** **C⁷** **Fm** **F[#]dim**

gob-ble and honk will land like a trum-net on the ear As if to say here lives a wealth-y

man You de-creed I should be what I am Would I spoil some

35 **Cm** **D⁷** **G⁷** **C**

Vast e-ter-nal plan If I were a wealth-y man



I'm An Old Cowhand

Words and Music
by Johnny Mercer

PLAY 5 CHORUSES ♩ = 120

F - Bb7 Eb Ab7

I'm An Old Cow - hand from the Ri - o Grande
 - hand from the Ri - o Grande
 - hand from the Ri - o Grande
 - hand from the Ri - o Grande

G - C7 F - Bb7 Eb

But my legs ain't bowed and my cheeks ain't tanned,
 And I learned to ride 'fore I learned to stand,
 And I come to town just to hear the band,
 Where the West is wild 'round the Bor - der - land,

DØ G7+9 C - G - C -

I'm a cow - boy who nev - er saw a cow, Nev - er roped a steer 'cause I
 I'm a rid - in' fool who is up to date, I know ev - 'ry trail in the
 I know all the songs that the cow - boys know, 'Bout the big cor - ral where the
 Where the buf - fa - lo roam a - round the Zoo, And the In - dians make you a

G - C - G - C7b9

don't know how, And I sho' ain't fix - in' to start in now.
 Lone Star State, 'Cause I ride the range in a Ford V Eight.
 doag - ies go, 'Cause I learned them all on the ra - di - o.
 rug or two, And the old Bar X is a Bar - B - Q.

F - Bb7 Eb C7+9 F - Bb7 1. Eb

Yip - py - I - O - Ki - Ay, Yip - py - I - O - Ki - Ay. I'm An Old Cow -
 Yip - py - I - O - Ki - Ay, Yip - py - I - O - Ki - Ay. I'm An Old Cow -
 Yip - py - I - O - Ki - Ay, Yip - py - I - O - Ki - Ay. I'm An Old Cow -
 Yip - py - I - O - Ki - Ay, Yip - py - I - O - Ki -

CODA

2. Eb

Ay.

AØ D7b9 G - C7b9 F7 Bb7b9 EbA EbA

I'VE GROWN ACCUSTOMED TO HER FACE

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

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Moderately Slow

Chorus:

I've Grown Ac - cus - tomed To Her Face _____ She al - most makes the day be - gin. _____ I've grown ac -
cus - tomed To Her Face. _____ She al - most makes the day be - gin. _____ I've got - ten

Verse:

cus - tomed to the tune, She whist - les night and noon, Her smiles, her frowns, her ups, her downs are se - cond
used to hear her say: "Good morn - ing" ev - 'ry day, Her joys, her woes, her highs, her lows are se - cond

na - ture to me now; _____ Like breath - ing out and breath - ing in _____ I was se -
na - ture to me now; _____ Like breath - ing out and breath - ing in _____ I'm ver - y

rene - ly in - de - pen - dent and con - tent be - fore we met; Sure - ly I could al - ways be that way a - gain and yet, I've grown ac -
grate - ful she's a wo - man and so eas - y to for - get; Rath - er like a ha - bit one can al - ways break and yet, I've grown ac -

cus - tomed to her looks; Ac - cus - tomed to her voice; Ac - cus - tomed to her face. I've Grown Ac -
cus - tomed to the trace of some - thing in the air; Ac - cus - tomed to her face.

Chord Diagrams:

Chorus: Eb, Ebmaj7, Eb6, Fm7, Bb7, Ebmaj7, Eb6

Verse: Ab6, Ebdim, Eb, Ab, Gdim, Fm7, Bb9

Bridge: Ab6, D7, Eb, C7+5, Fm7, Bb7, G+, C7+5, Tacet

Final Chorus: F9, Abm, Eb, Gm7, Fm7, 1 Eb, 2 Eb

Dorothy Fields

(Just The) Way You Look Tonight

Jerome Kern

Intro - 4 measures

Aⁿ 2 **F⁶** **Dm⁷** **Gm⁷** **C⁷** **Am⁷** **D7^{b9}**

Some day when I'm aw - f'ly low, when the world is cold,
 love - ly with your smile so warm and your cheek so soft;

Gm⁷ **C⁷** **F⁷** **B^b** **Gm⁷** **C⁷** **Dm⁷**

I will feel a glow just think-ing of you, and The Way You Look To - night.
 there is noth-ing for me but to love you, just The Way You Look To - night.

Gm⁷ **C⁷** **A^bdim⁷** **Gm⁷** **C⁷** **A^bdim⁷** **C⁷** **B** **A^bMaj⁷** **Adim⁷**

Oh, but you're With each word your

B^bm⁷ **E^b7** **A^bMaj⁷** **Cm⁷** **Bdim⁷** **B^bm⁷** **E^b7** **A^bMaj⁹**

ten - der - ness grows, tear-ing my fear a - part, and that

Adim⁷ **B^bm⁷** **E^b9** **A^bMaj⁷** **Fm⁷** **Dm⁷b⁵** **Gm⁷** **C⁷** **A₃** **F⁶**

languish that wrink-les your nose touches my fool - ish heart. Love -

Dm⁷ **Gm⁷** **C⁹** **Am⁷** **D7^{b9}** **Gm⁷**

ly, nev-er, nev-er change, keep that breath-less charm, won't you please ar -

C⁷ **F⁷** **B^b** **Gm⁷** **C⁷** **C⁷** **F** **Dm⁷** **Gm⁹** **C⁹**

range it.'Cause I love you, just The Way You Look To - night. Mm mm

Piano only

F^{Maj}7 **Dm⁷** **Gm⁷** **C⁷** **B^b6** **A** **F[#]dim⁷** **Gm** **C** **C⁷** **F⁶**

Flute come in

mm, mm, just The way You look To - night.

Do I Love You Because You're Beautiful?

from "Cinderella"

Lyrics by
OSCAR HAMMERSTEIN II

Music by
RICHARD RODGERS

Moderato = 96

Refrain (slowly, with warm expression)

Gm D+ Gm7 C6/9 C9

Voice

Do I love you be-cause you're beau-ti-ful? Or are you

9

F9 F6/9 Bb Cm D Gm D+ Gm7

beau-ti-ful be-cause I love you? Am I mak-ing be-lieve I

15

C6/9 C9 F9 F6/9 Fm7 Bb7 Eb

see in you A girl too love-ly to be real-ly true? Do I

22

Eb dim Bb Gm7 C9

want you be-cause you're won-der-ful? Or are you won-der-ful be-cause I

27

F7 TAG LINE D7 Gm D+ Gm7 C7 C9

want you? Are you the sweet in-ven-tion of a lov-er's dream, Or are you

33

Bb D+ Eb maj7 F 1. Bb D7 Bb 2. Bb

real-ly as beau-ti-ful as you seem? seem?

DO YOU KNOW THE WAY TO SAN JOSE

(For Organ: Registration No. 1)

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderato - Rhythmically

F Bb6 F C7sus
 Do you know the way to San - Jo - se? I've been a-way so long. I may go
 You can real-ly breathe in San - Jo - se. They've got a lot of space. There'll be a

C7 F Bb6 F C7sus
 wrong and lose my way. Do you know the way to San - Jo - se? I'm go-ing back to find some peace of
 place where I can stay. I was born and raised in San - Jo - se. I'm go-ing back to find some peace of

C7 Am7 Dm Am7 Dm Am
 mind in San - Jo - se. L. A. is a great big free-way. Put a hun-dred down and buy a car.
 mind in San - Jo - se. Fame and for-tune is a mag-net. It can pull you far a-way from home.

F#m7-5 Gm7 C Gm7 C
 In a week, may-be two, they'll make you a star. Weeks turn in - to years. How quick they pass,
 With a dream in your heart you're nev - er a lone. Dreams turn in - to dust and blow a - way,

tacet
 and all the stars that nev - er were are park-ing cars and pump-ing gas.
 and there you are with-out a friend. You pack your car and ride a-way.

F Bb6 F 1. 2. 3.
 I've got lots of friends in San - Jo - se.
 Do you know the way to San - Jo - se?
 Can't wait to get back to San - Jo - se.

DONNA, DONNA

Original Yiddish words by Aaron Zeitlin and Sholom Secunda;
English translation by Arthur Keves and Teddi Schwartz

Intro

Donna, don-na, don - na, donna. Donna, donna, don - na, don. Donna, don-na, don - na,

Verse

don-na, don-na, don-na, don - na, don. On a wa - gon bound for mar - ket,
Stop com - plai - ning, said the far - mer,
Calves are ea - si - ly bound and slaughtered

There's a calf with a mourn-ful eye. High a - bove him, there's a swal - low
Who told you a calf to be? Why don't you have wings to fly with
ne - ver know - ing the - rea - son why. - But who - e - ver trea - sures free - dom

Chorus

winging swift - ly thru the sky. How the winds are laugh-ing, they
like the swal - low so proud and free?
like the swal - low has learned to fly.

laugh with all their might. Laugh and laugh the whole day thru and half the summer's night.

Donna, don-na, don - na, donna. Donna, don-na, don - na, don. Donna, don-na, don - na,

don - na, don - na, don - na, don - na, don.

Don't Cry for Me Argentina

From Evita

Words & Music by Andrew Lloyd Webber, Tim Rice

Intro - Piano

1 octave up

Am/EDm Dm/F Gsus G G/F C/E F

8 normal octaves Eb NOTE Ab5

It won't be eas-

17 Bb/F C⁷/F F

- y. you'll think it strange when I try to explain how I feel, that I still need your love after all that I've done.

23 Dm/F G G/F C/E

- You won't be-lieve me. All you will see is a girl you once knew, although she's dressed up to the nines at

29 G C F Bb/F

sixes and seven with you. I had to let it happen, I had to change, couldn't spend all my life down at

35 C⁷/F F Dm/F

heel, looking out of the win-dow, staying out of the sun. So I chose free-dom run-ning a-round try-ing

41 G G/F C/E G C F

ev-rything new, but nothing impressed me at all, I never expected it to. Don't cry for me Argen-

47 Dm/F F C Dm

ti-na the truth is I nev-er left you. All through my wild days my mad ex-is-tense I kept my

52 Fmaj⁷ Bbmaj⁷ Bb⁶ Bb F Bb/F

prom-ise don't keep your dis-tance. And as for for-tune and as for fame, I

58 C⁷/F F Dm/F

never in-vided them in, though it seemed to the world they were all I de-sired they are il-lu-sions, they're



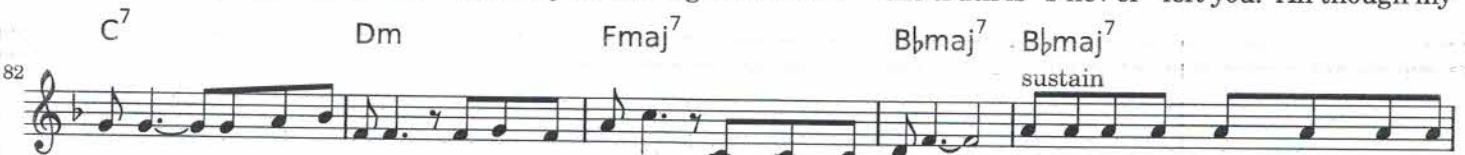
not the solutions they promised to be the answer was here all the time, I love you and hope you love me



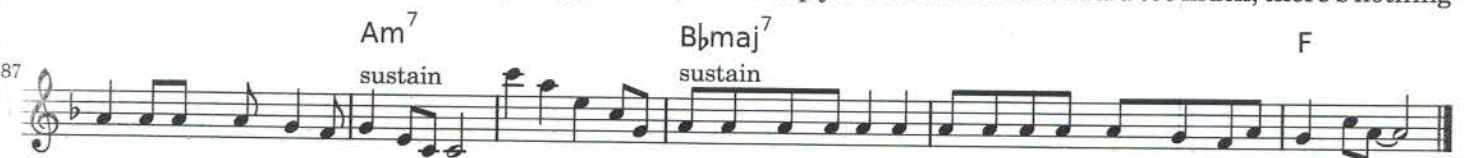
Don't cry for me Argen-ti-na Mm



Don't cry for me argen-ti-na the truth is I nev-er left you. All though my



wild days, my mad ex-is-tense I kept my promise, don't keep your distance. Have I said too much, there's nothing



more I can think of to say to you But all you have to do is look at me to know that evry word is true

Dream A Little Dream Of Me

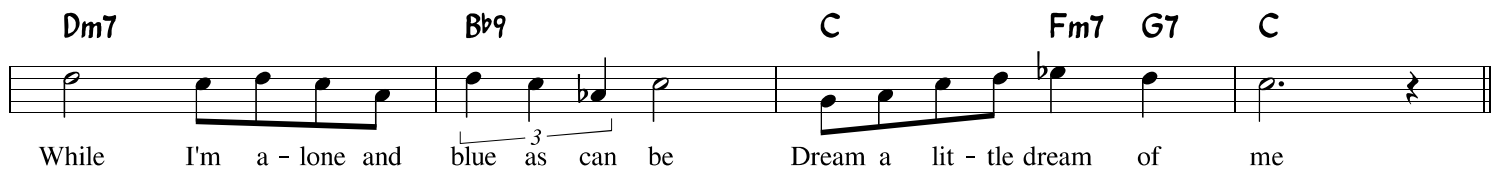
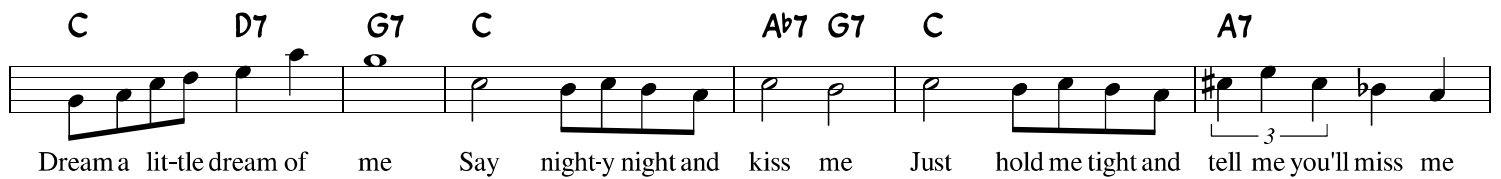
Gus Kahn

(version *The Mamas & The Papas*)

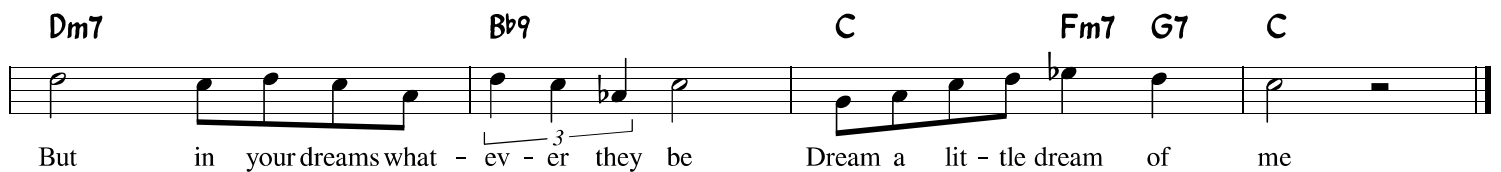
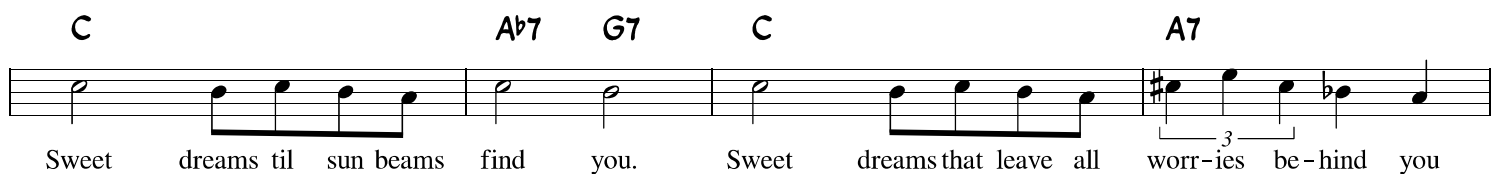
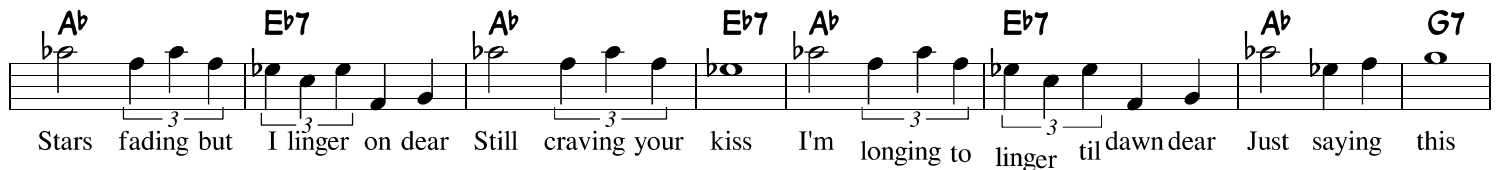
Fabian Andre, Wilbur Schwandt

4 Measures Intro, AB- together, A-Guitar, B-Fl & Guitar

A



B-Flute Joins in





Drunken Sailor

34

Traditional
Irsko

Play 3 times

Oh, What will we do with a drun-ken sai-lor? What will we do with a drun-ken sai-lor?

What will we do with a drun-ken sai-lor? Ear-ly in the mor-ning? Way hey and up she ri-ses,

Way hey and up she ri-ses, Way hey and up she ri-ses Ear-ly in the mor-ning!

(3x) [: Shave his belly with a rusty razor, :] Early in the morning!
(3x) [: Way hey and up she rises, :] Early in the morning!

We'll put him in a long boat till his sober,
[: Put him in a long boat till his sober, :] Early in the morning!
(3x) [: Way hey and up she rises, :] Early in the morning!

(3x) [: Stick him in a scrubber and hosepipe on him, :] Early in the morning!
(3x) [: Way hey and up she rises, :] Early in the morning!

(3x) [: Put him in the bed with the captains daughter, :] Early in the morning!
(3x) [: Way hey and up she rises, :] Early in the morning!

(3x) [: That's what we do with a drunken sailor, :] Early in the morning!
(3x) [: Way hey and up she rises, :] Early in the morning!

Edelweiss

1959, Oscar Hammerstein II, Richard Rodgers

Guitar

The musical score for 'Edelweiss' is presented in 3/4 time with a key signature of one sharp (F#). The guitar part is written on a single staff in treble clef. The lyrics are provided in both English and German, with the English version on top and the German version below it. The score is divided into five systems, each with a guitar staff and corresponding lyrics. Chord symbols (G, C, D7, A) are placed above the guitar staff to indicate the accompaniment. The first system includes two verses of lyrics. The second system continues the English and German lyrics. The third system includes the English and German lyrics. The fourth system includes the English and German lyrics. The fifth system includes the English and German lyrics.

1. _E del - weiss, e - del - weiss, ev' - ry mor - ning you greet
2. _E - del - weiss, e - del - weiss, du grusst mich je - den Mor -

me. Small and white, clean and bright, you look hap - py to meet
gen. Sehe ich dich, freue ich mich, und ver - gess mei - ne Sor -

me. Bloss - om of snow, may you bloom and grow, bloom and grow for -
gen. Schmu - cke das Heim - at - land schon und weiss, blu - hest wie die

ev - er. E - del - weiss, e - del - weiss, bless my home - land for -
Stern - e. E - del - weiss, e - del - weiss, ach ich hab dich so

ev - er.
gern - e.

el condor pasa (Pérou)

(paroles d'après la version chantée par Simon et Garfunkel en 1970)

Musique: D.A. ROBLES (1913)

Adaptation: B. Delahaye

Intro

♩ = 75



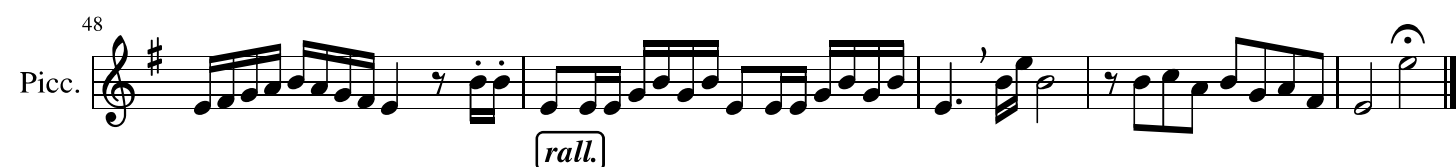
COUPLET 1



REFRAIN



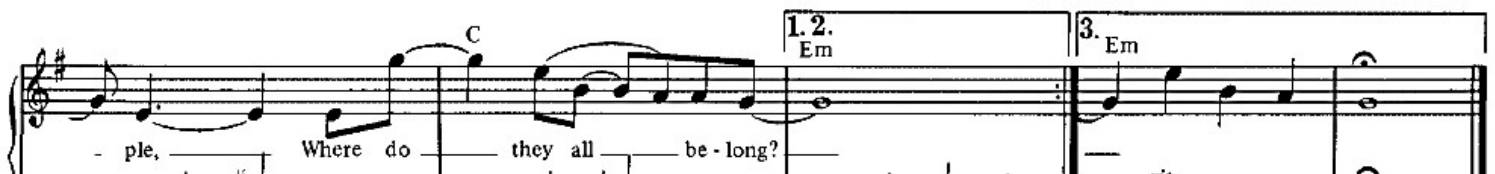
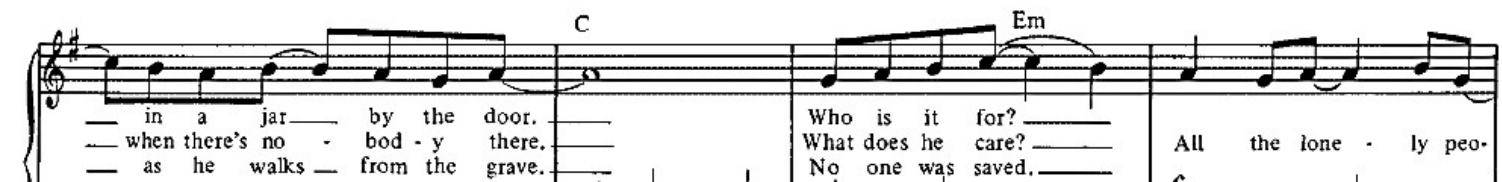
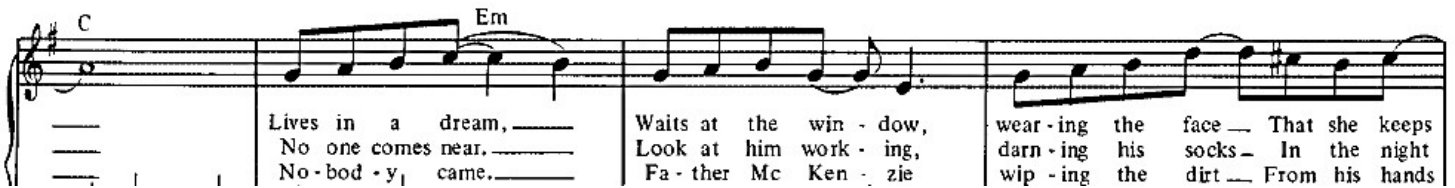
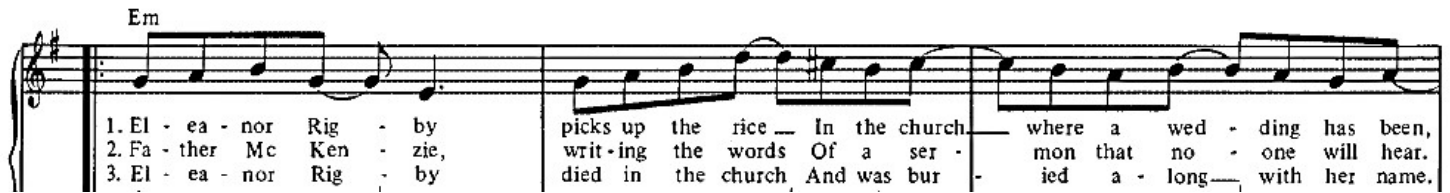
final



Eleanor Rigby.

John Lennon and Paul McCartney.

Moderately



The 59th Street Bridge song

(Feeling groovy)

Paul Simon

Rock

A

Slow down you move too fast You got to make the morn-ing last Just kick-in down the

6

cob - ble stones look-in for fun and feel - in groov - y Hel-lolamp-post

12

what cha know-in I've come to watch your flow-ers grow-in aint-cha got no rhymes for me

B-Flute Joins in

17

doot-in doo-doo feel-in groov-y Got no need to do no prom-is-es to keep I'm

23

dap - pled and drow - sy and read - y to sleep let the morn - ing time drop all its pet-als on me

27

Life I love you all is groov - y.

FEELINGS

English Words and Music by
MORRIS ALBERT

113

Moderately *mp* Bm Bm/A# Bm7/A

E/G# Em A7 3 D

1. C#m F#7 2. B7 G Em7 A7 *mf*

F#m B7 Em

A7 F#m B7 G

Em A7 F#m B7 Em

A7 C#m7 1. F#7(-9) 2. D.C. al 2nd ending B7 2. *D.S. and fade*