

Sabbath Prayer

From the new musical

"FIDDLER ON THE ROOF"

Lyrics by
SHELDON HARNICK

Music by
JERRY BOCK

Slowly, sincerely

Piano *mp*

Am D Am7 D Am D

May the Lord pro- tect and de - fend you, May He al - ways shield you from

Am7 D Am D Am D

shame; May you come to be in Par - a - dise a shin - ing

G E7(b9) Am D Am7 D

name. May you be like Ruth and like Es - ther,

Am D Am7 D Am D

May you be de - serv - ing of praise; Strength - en them, oh Lord, and

Am7 D G

keep them from the stran - ger's ways.

F (duet:)

May God bless you and grant you long lives, (May the Lord ful - fill our SAB - BATH

G PRAYER for you.)

May God make you good moth - ers and

F E7(b9) Am

(May He send you hus - bands who will care for you.) May the Lord pro - tect and de -

Am7 D Am D Am7 D

fend you, May the Lord pre - serve you from pain;

Am D Am7 D Dm E7

Fa - vor them, oh Lord, with hap - pi - ness and peace, Oh, hear our SAB - BATH PRAYER, a

1. Am D Am7 D 2. Am D Am7 D Am

men. men.

1st-Low, 2nd-up octave

Guitar-FP

Scarborough Fair

Simon & Garfunkel

♩ = 100

Dm

C

Dm



Are you going to Scar - bo - rough fair?
Tell him to make me a cam - bric shirt.
Tell him to find me an arce of land.
Tell him to reap it with a sickle of leather.

5 F Dm F G Dm



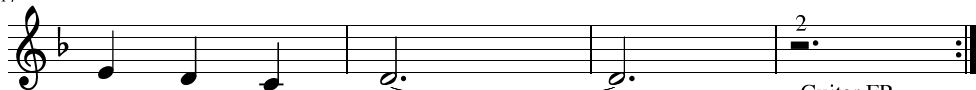
Pars-ley, sage, rose - ma - ry and thyme. Re -
With-
Bet -
And

10 F Em Dm Guitar (CD) C Dm C



mem-ber me to one who lives there. She once was a
out no seams nor nee - ee - dle work. Then she'll be
ween salt wa - ter and the sea strands. Then she'll be
ga - ther it all in a bunch of heather. Then she'll be

17 Dm Em Dm



true love of mine.

Guitar FP

Guitar Strum-UDDU

Shenandoah

² Adagio

Arr. Colby Hershberger

mp G C/G G

Oh Shen-an-do - ah I long to see you a-nd hear your roll-ing ri-ver. Oh

6 C Em G Am/EG E D/F#

S. Shen-an-do - ah I long to see you A - way I'm bound to go 'cross the

10 G/D E G C/G G6 G C/G

S. wide Miss-our - ri. Oh Shen-an-do - ah I long to see you a-nd hear your roll-ing

15 G C/G Em/G G6 A G/B Am/EG Em D/F#

S. ri-ver Oh Shen-an-do - ah I long to see you A - way I'm bound to go 'cross the

20 G Am/E Am/E G

S. wide Miss - our - ri.

Seasons of Love-(from Rent)

Moderately

Words and Music by Jonathan Larson

Five hun - dred twen ty five thou sand six hun - dred - min - utes
 five hun - dred - twen ty five thou sand mo - ments so dear
 five hun-dred twenty-five thou sand six hun-dred min - utes how do you measure
 meas-ure a year? In day light in sun sets in midnights in cups of cof-fee
 in in-ches in miles, in laugh ter in strife? In five hun-dred twenty five thou-sand
 six hun-dred min - utes how do you meas-ure a year in the life? How a-bout
 love? How a-bout love? How a-bout love?
 Sea-sons of love. measure in love. Sea-sons of love.

Chord symbols: Bbsus2, Am7, Gm7, C7susF, C, DmAm, Bbsus2, Am7, Gm7, C7sus, D, Am, Bbsus2, Am7, Gm7, C7sus, Dm, Am, Bbsus2, Am7, Gm7, C7sus, F, C, DmAm, Bbsus2, Am7, Gm7, C7sus, Dm, Am, Eb/Bb, Bb, Bb/D, F, Eb/Bb, Bb, Dm/C, C, Eb/Bb, Bb, Gm/F, F, Eb(add2), C9sus, Bbsus2, Am7, Gm7, C7sus, F, C, DmAm, Bbsus2, Am7, Gm7, C7sus, Dm, Am.

29 B $\flat$ sus2 Am7 Gm7 C7sus F C DmAm

Five hun - dred twen - ty five thou - sand six hun - dred min - utes

B $\flat$ sus2 Am7 Gm7 C7sus Dm Am

five hun - dred twen - ty five thou - sand jour - neys to plan...

B $\flat$ sus2 Am7 Gm7 C7sus F C Dm Am

Five hun - dred twen - ty five thou - sand six hun - dred min - utes how

B $\flat$ sus2 Am7 Gm7 C7sus Dm Am 37 B $\flat$ sus2 Am7

do you meas - ure the life of a wo - man or a man? In truth that she learned or in

Gm7 C7sus F C Am B $\flat$ sus2 Am7 Gm7 C7sus Dm Am

times that he cried. In brid - ges he burned or the way that she died. It's

B $\flat$ sus2 Am7 Gm7 C7sus F C Dm Am

time now to sing out though the sto - ry nev - er ends. Let's

B $\flat$ sus2 Am7 Gm7 C7sus Dm Am

cel - e - brate, re - mem - ber a year in the life of friends Re - mem - ber the

45 Eb/B $\flat$ B $\flat$ B $\flat$ /F F Eb/B $\flat$ B $\flat$

love. Re - mem - ber the love.

Eb/B $\flat$ B $\flat$ Gm/F F Eb(add2)

Re - mem - ber the love. Measure in love.

52 C9sus B $\flat$ sus2 Am7 Gm7 C7sus F C Dm Am B $\flat$ sus2 Am7 Gm7 C7sus Dm

Sea - sons of love sea - sons of love

434

Second Hand Rose

The Firehouse Jazz Band

James F. Hanley & Grant Clarke - 1921

Sung by Fanny Brice in both the "Ziegfeld Follies of 1921" & movie "My Man" 1928. Sung by Barbra Streisand in movie "Funny Girl" 1968.

Rec: Ted Lewis Orch. 1921

Concert Pitch

Rubato ad lib:

F C7 F C7 F F° Gm G7 C7

Fath-er has a bus-'ness, Strict-ly sec-ond hand, Ev-'ry-thing from tooth-picks, To a ba-by grand.

F C7 F C7 G7 Am D7 G7 C

Stuff in our a-part-ment, came from fath-er's store, E-ven things I'm wear-ing, Some-one wore be-fore.

Gm D7 Gm G7 C7 C7+

It's no won-der that I feel a-bused, I nev-er have a thing that ain't been used: I'm wear-ing

Time Begins:

A F F° C7 F G7

Sec - ond hand hats, Sec - ond hand clothes,
Sec - ond hand shoes, Sec - ond hand hose,

C7 F

That's why they call me Sec - ond Hand Rose.
All the girls hand me their sec - ond hand beaux.

F F#° Gm7 C7

E - ven our pi - an - o in the par - lor,
E - ven my pa - ja - mas when I don 'em,

Gm C7 C7+ F

Fath - er bought for ten cents on the dol - lar.
Have some - bod - y else's 'ni - tials on 'em.

B

F F^o C⁷ F G⁷

Sec - ond hand pearls, I'm wear - ing sec - ond hand curls, I
 Sec - ond hand rings, I'm sick of sec - ond hand things I

F⁷ F⁷+ B^b F⁺ B^b

nev - er get a sin - gle thing that's new.
 nev - er get what oth - er girl - ies do.

G^m C^m G^m C^m G^m

E - ven Jake the plumb - er, he's the man I a - dore, He
 Once while stroll - ing thru the Ritz a girl got my goat, She

F G⁷ C⁷+

had the nerve to tell me he's been mar - ried be - fore!
 nudged her friend and said "Oh look! There's my old fur coat!"

F F^o C⁷ F G⁷

Ev - 'ry - one knows, that I'm just Sec - ond Hand Rose, From
 Ev - 'ry - one knows, that I'm just Sec - ond Hand Rose, From

G^m7 C⁷ F C⁷

Sec - ond Av - e - nue. I'm wear - ing
 Sec - ond Av - e - nue.

Skye Boat Song

Trad., arr. M. Schlink

Violin 1

Violin 2

Cello

G Em Am D G C G

(2nd time)

This system contains the first seven measures of the piece. The key signature has one sharp (F#) and the time signature is 3/4. The instruments are Violin 1, Violin 2, and Cello. Chord symbols G, Em, Am, D, G, C, and G are placed above the measures. The first and second violins play a melody with eighth and quarter notes, while the cello provides a bass line with half and quarter notes. A repeat sign is at the end of the system, with a first ending bracket over measures 6 and 7, and a second ending bracket over measures 7 and 8, labeled '(2nd time)'.

9

Em Am Em C⁷ Em

This system contains measures 8 through 14. The instruments continue their parts. Chord symbols Em, Am, Em, C⁷, and Em are placed above the measures. The melody in the violins continues, and the cello maintains its bass line. A repeat sign is at the end of the system, with a first ending bracket over measures 13 and 14, and a second ending bracket over measures 14 and 15, labeled '(2nd time)'.

17

G Em Am D G C G

(2nd time)

This system contains measures 15 through 21. The instruments continue their parts. Chord symbols G, Em, Am, D, G, C, and G are placed above the measures. The melody in the violins continues, and the cello maintains its bass line. A repeat sign is at the end of the system, with a first ending bracket over measures 20 and 21, and a second ending bracket over measures 21 and 22, labeled '(2nd time)'.

Play Twice

AA B AAB AA

Skye boat song

anon. (scotland)

Musical score for the Skye Boat Song. The score is written in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The melody is accompanied by chords: A, F, Dm, Gm, C7, F, Bb, F, Dm, Gm, Dm, Bb, Dm, Dm, Gm, Dm, Bb, Dm. The lyrics are: Speed bon-nie boat, like a bird on the wing, "On-ward," the sail - ors to cry Car - ry the lad that's born to be king, o - ver the sea to Skye Loud the winds howl, load the waves roar, Thund - er - claps rend the air; Baf - fled our foes stand on the shore, Fol - low they will not dare.

Speed bonnie boat, like a bird on the wing,
"Onward," the sailors cry
Carry the lad that's born to be king,
over the sea to Skye
Loud the winds howl, load the waves roar,
Thunderclaps rend the air;
Baffled our foes stand on the shore,
Follow they will not dare.

Many's the lad, fought on that day
Well the claymore could wield
When the night came, silently lay
Dead on Culloden's field.

Burned are our homes, exiled and dead
Scattered the loyal men,
Yet ere the sword cool in the sheath
Charlie will come again

Bold the waves leap, soft shall ye sleep,
Ocean's a royal bed,
Rocked in the deep, Flora will keep
Watch by your weary head.

Song of the Indian Guest

Hindu song from Sadko

N. Rimsky Korsakov

Flute

Classical Guitar

Am Am Em Em G Em

Fl.

Guit.

C Em Am C G Em C

Fl.

Guit.

Em Am C Am G G

Fl.

Guit.

Gm G Gm G

Fl.

Guit.

Gm G G

Fl.

Guit.

Gm G

37

Fl.

Guit.

G Am G

8

42

Fl.

Guit.

X11111
G#5 C Cm G

8

48

Fl.

Guit.

G C Cm G G

8

54

Fl.

Guit.

Gm G Gm C G

8

60

Fl.

Guit.

Em Am C C Cm

8

67

Fl.

Guit.

G G Strum 7th Fret, 6 Strum

8

The Sound of Silence

Simon and Garfunkel

♩ = 90

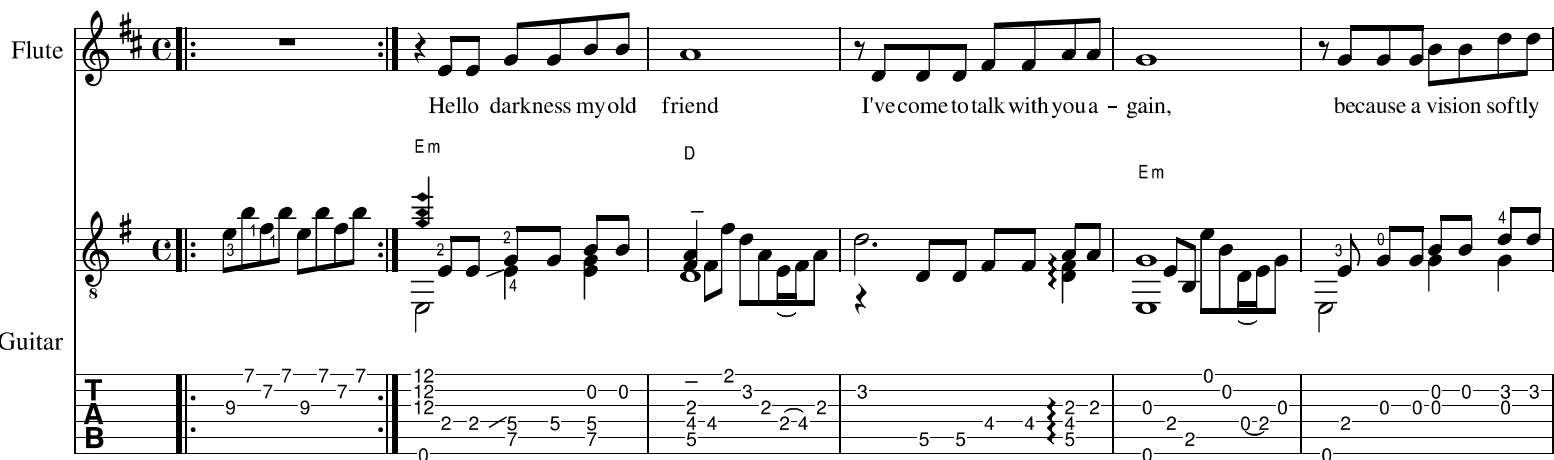
Flute

Guitar

Em D Em

Hello darkness my old friend I've come to talk with you a - gain, because a vision softly

TAB



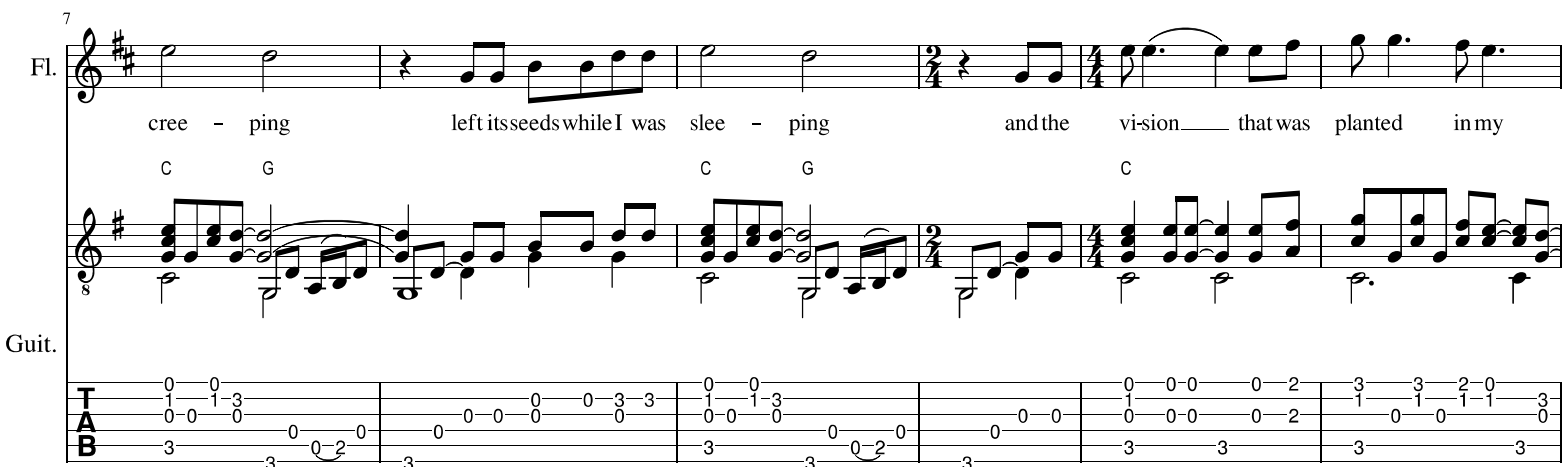
Fl.

Guit.

C G C G C

cree - ping left its seeds while I was slee - ping and the vi-sion that was planted in my

TAB



Fl.

Guit.

G D Em

brain stil re - mains within the sound of si-lence In restless dreams I walked al- etc. tout le reste

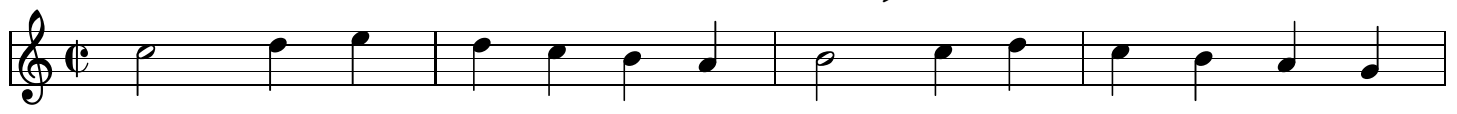
TAB



Smile

Turner. Parsons, Chaplin

C % **CMaj7** %



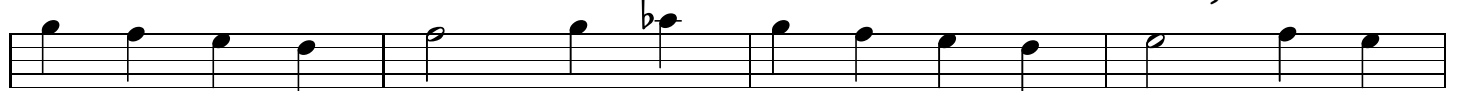
Smile tho' your heart is ach - ing smile, e - ven tho' it's break - ing

C6 **Cdim7** **Dm7** **A7** **Dm7**



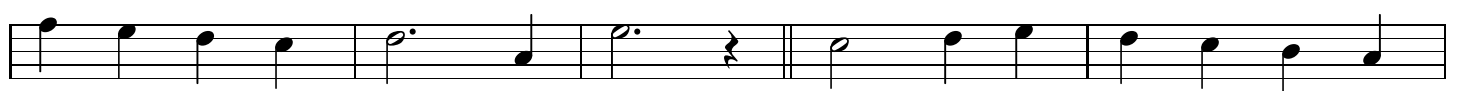
When there are clouds in the sky you'll get by if you smile through your

% **Fm7** **Bb7** **Cmaj7**



fear and sor - row Smile and may - be to - mor - row you'll see the

Am7 **Dm7** **G7** **C** %



sun come shin - ing thru for you Light up your face with glad - ness

CMaj7 % **C6** **Cdim7** **Dm7** **A7**



Hide ev' - ry trace of sad - ness Al - tho' a tear may be ev - er so near That's the

Dm7 % **Fm7** **Bb7**



time you must keep on try - ing Smile what's the use of cry - ing

CMaj7 **Am7** **Dm7** **G7** **C6** **Am7** **Dm7** **G7**



You'll find that life is still worth while if you'll just smile

STAR WARS

(Main Theme)

Music by JOHN WILLIAMS

March (Majestic)

The musical score for the Star Wars Main Theme is presented in eight staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo/mood is marked "March (Majestic)". The score includes various musical notations such as triplets, slurs, and dynamic markings. Chord symbols are placed above the staves: Bb, Eb, Bb, Eb, Ab, F, Eb/F, Db, F, Eb/F, Ebm/C, Bb, Eb, Bb, Ab, F, Bb, F. The score is marked with a repeat sign and first/second endings.

SUMMERTIME

Music by: George Gershwin

Words by: DuBose Heyward

Sum - mer - time an' the liv - in' is eas - y. Fish are

jump-in an' the cot-ton is high. Oh yo'

dad-dy's rich, an' yo' ma is good - look - in'. So

hush, lit - tle ba - by, don' yo' cry. One of these

morn - in's you goin' to ri - se up sing - in'. Then you'll

spread yo' wings an' you'll take the sky. But till that

morn - in' there's a noth - in' can harm you. With

dad - dy an' mam - my stand - in' by.

Chorus: (A) morn - in's you goin' to ri - se up sing - in'. Then you'll spread yo' wings an' you'll take the sky. But till that morn - in' there's a noth - in' can harm you. With dad - dy an' mam - my stand - in' by.

Chorus: (B) morn - in's there's a noth - in' can harm you. With dad - dy an' mam - my stand - in' by.

Sway (Quien Sera)

Moderately

Dm Eb Eb7 Dm Eb7 A Dm
 When ma-rim-ba rhythms
 6 A7 Dm Bb7 A7
 start to play, - dance with me. - make me sway. Like the la-zy o-cean hugs the shore .
 11 Bb7 A7 Dm A7
 hold me close, - sway the more. - Like a flow-er bend ing in the breeze bend with me
 16 Dm Bb7 A7 Bb7 A7 Dm
 sway with ease. When we dance you have a way with me, - stay with me, - sway with me. -
 21 Abdim C7 F
 - oth-er danc-ers may be on the floor, dear, but my eyes will see on-ly you on-ly you have that
 26 A7/E A7 Dm Bb9 A7(b9) Dm A7
 mag-ic tech-nique; when we sway, I grow weak. I can hear the sound of vi-o-lins
 31 Dm Bb7 A7 Bb7 A7 1. Dm
 long be fore it be gins make me thrill as on-ly you know how, sway me smooth, sway me now. -
 37 2. Dm A7 Dm
 - When ma-rim-ba-Rhythms sway me now Sway me smooth, sway me now

Sunrise, Sunset

from "The Fiddler On The Roof"

Words & Music by Jerry Bock, Sheldon Harnick

Gm D⁷ Gm

Is this the lit-tle girl I car - - ried? Is this the
Now is the lit-tle boy a bride - groom now is the

6 D⁷ Gm G⁷ Cm G⁷ Cm

lit-tle boy at play? I dont re - mem-ber grow - ing old - er
lit-tle girl a bride Un - der the can - o - py I see them

13 A A⁷ D⁷ Gm D⁷ Gm

when did they? When did she get to be a beau - ty
side by side place the gold ring a-round her fin - ger

21 D⁷ Gm G⁷ Cm

when did he grow to be so tall Was - nt it
share the sweet wind and break the glass soon the full

26 G⁷ Gm A⁷ D D⁷ D D⁷ Gm Cm Gm

yes-ter-day when they were small Sun-rise sun-set
cir-cle will have come to pass

35 Cm Gm Cm Gm Cm Gm G⁷ Cm

sun - rise sun - set swift - ly flow the days seed - lings turn

42 F⁷ B^b Am⁷ D⁷ Gm

o-ver-night to sun flow'rs blos - som - ing e-ven as we gaze

2

49

Cm Gm Cm Gm Cm Gm Cm Gm

sun - rise sun - set sun rise sun - set swift - ly fly the years

56

G⁷ Cm D⁷ Gm C⁷ Cm D⁷

one sea - son fol-low-ing an - oth - er Lad - en with hap-pi-ness and

63

Gm Gm

tears tears

1 2

COUNTRY
Country Shuffle 127

Sweet Caroline

Neil Diamond

Moderately

Am D7 C

Piano

8 G *Listen* C G D

Where it be gan I can't be - gin to know in but hen i know it's gro-in strong

16 G C G

Was in the spring then spring be - came the sum-mer Who'd-a be - lieved you'd come a -

22 D C Bm Am G G6 D D C

long? Hands touch n' hands Reach-n' out Touch-ing me -

31 D7 C De7 G C D7

- touch-ing you. Sweet Car - o-line Good times nev ver felt so good.

39 C D7 G C D C Bm Am

I've been in-clined To be - lieve they nev - ver would. But, now I

46 G C G D D7

look at the night, and it don't seem so lone ly we fill it up wigh on - ly two

54 G C G D7

And when I hurt hurt-in runs off my should-er. How can I hurt when hold-in you

61 C Bm Am G G6 D D C

Hands touch n' hands Reach-n' out Touch-ing me - touch-ing

70 D7 C De7 G C D7 C D7

you. Sweet Car - o-line Good times nev ver felt so good.

78 G C D C Bm Am Piano
I've been in-clined To be - lieve they nev - ver would. But, now I

85 G C
Sweet Car - o-line

93 D7 C D7 G C
Good times nev - ver seemed so good. I've been in-clined To be -

100 D7 D7 C D7 G
lieve they nev - ver would. Sweet Car - o - line.

Tale as old as time

from "The Beauty and the Beast"

Lyrics by Howard Ashman

Music by Alan Menken

♩ = 80

Flute

G7sus G7 C(add9) G7sus G7 C(add9) C Em

Taleasoldas time trueas itcan be. Bare-ly e-ven friends, thensomebo-dy

7 F(add9) F G7sus C(add9) C G7sus G7 C(add9) C Gm7 C7

bends un-ex-pect-ed - ly. Just a lit-tle change, small to say the least. Both a lit-tle

13 Fmaj7 Em7 Dm7 G7sus G7 C(add9) G7sus Em F(add9) F Em

scared, neither one pre - paired. Beauty and the beast. Ever just the same. E-ver a sur - prise.

20 F(add9) F Em7 Am Am7 B♭ C D A7sus A7

E-ver as be - fore, e-ver just as - sure as the sun will rise. Taleas old as time

26 D(add9) D A7sus A7 D(add9) D F♯m G(add9) G

tune as old as song, bit-terweetand strange, finding youcan change, learning youwere

31 G/A A7 D(add9) D A7sus D(add9) D D(add9) D7 Gmaj7 F♯m7

wrong. Cer-tain as the sun, ris-ing in the East. Tale as old as time, songas old as

37 Em7 A7sus A7 D(add9) Bm F♯m/A G F♯m Em7 A7sus A7 D(add9)

rhyme. Beau-ty and the beast. Taleas old as time, song as old as rhyme. Beau-ty and the beast.

438

The American Patrol

The Firehouse Jazz Band

138

Concert Pitch

Begin with drum cadence - 8 bars
Add cornet 16 bars (Section "A")
Band in at "B"
Back to "A" & "B" for solos

F. W. Meacham - 1891
Rec: John Philip Sousa 1901,
Prince's Orchestra 1917,
Glenn Miller Orch. 1942, etc.

The musical score is written for a single melodic line in treble clef, 2/4 time, with a key signature of one flat (Bb). The score is divided into two main sections, A and B, marked with diamond-shaped box letters. Section A begins with a drum cadence of 8 bars, indicated by an upward arrow. It consists of 16 bars of music, with a repeat sign at the end. Section B begins with a diamond-shaped box letter 'B' and consists of 16 bars of music. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and ties. Chord symbols are placed above the staff at various points: F, C7, F, G7, C7, F, F7, Bb, Gm7, C7, F, C7, F, F7, Bb, F, C#o, Dm, Bb, F, C7, and F. A handwritten note 'F.F.P. High F' is written above the final measure of the score.

THE ENTERTAINER

114

By SCOTT JOPLIN

Not Fast

f

(A) C C7 F C/E C/G G7

mf

C C C7 F D7 A

G7 (A1) C7 F C/E C/G G7

C C C7/Bb F/A Fm/Ab C/G G7 to Coda

1. C 2. C (B) C

F Fm C A

G/D D7 G7 (C) C

F Fm C C7 F F#dim C/G

D7 G7 C

D.S. al Coda

Coda

The Fields of Athenry

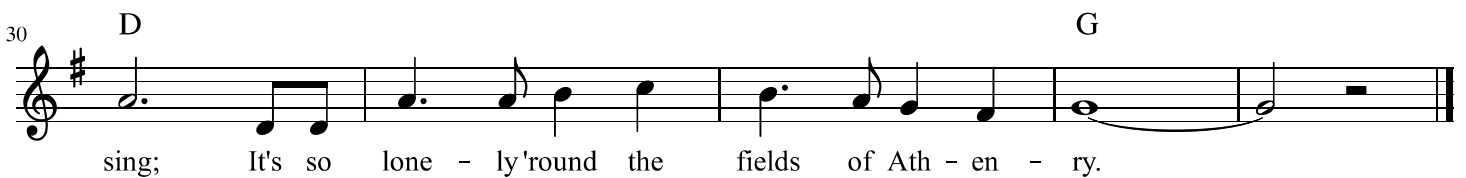
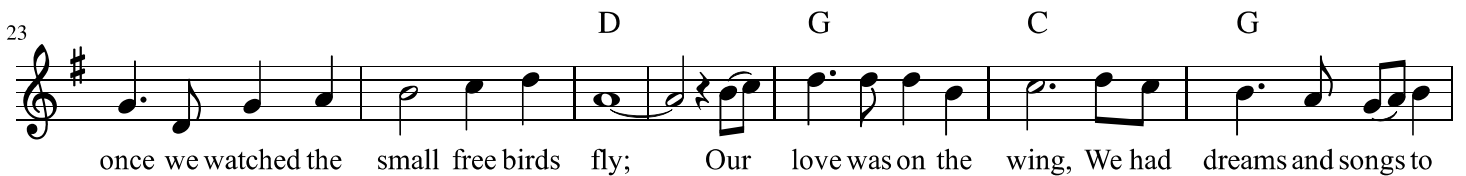
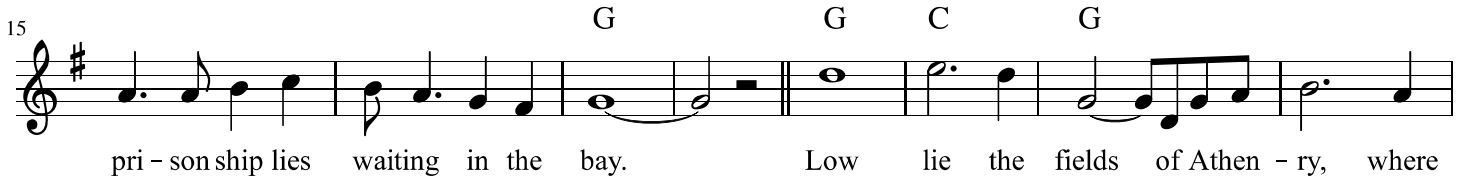
Traditional

A-Flute Solo

1-Flute - Piano Joins- 2nd time Piano - Flute Joins



B-Piano Joins



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.

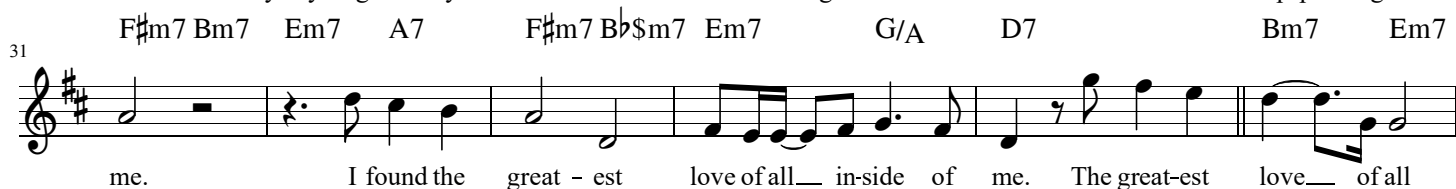
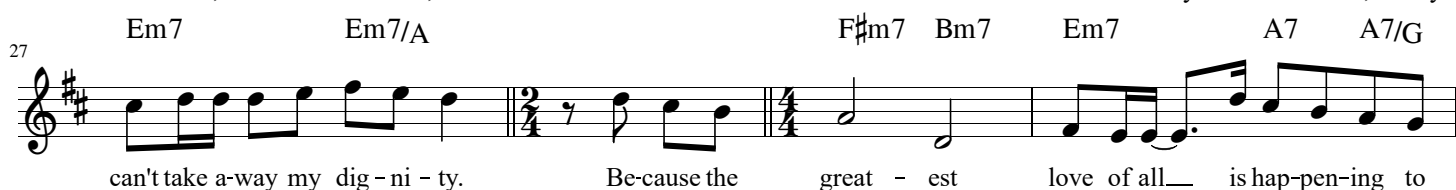
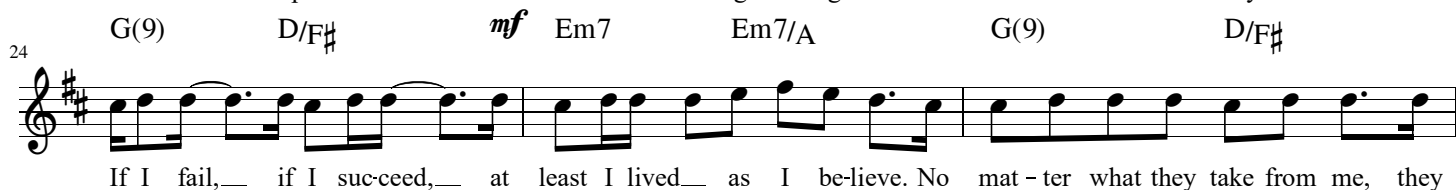
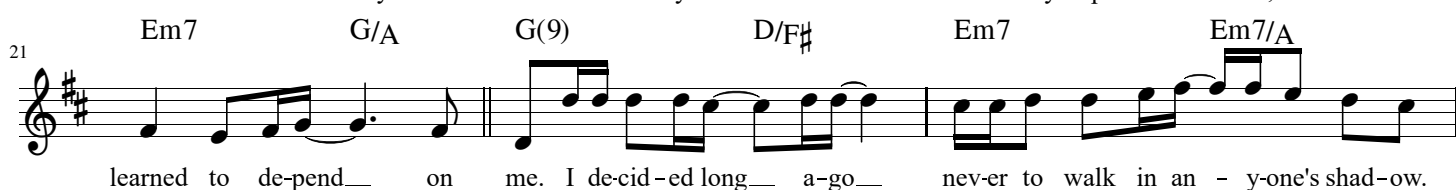
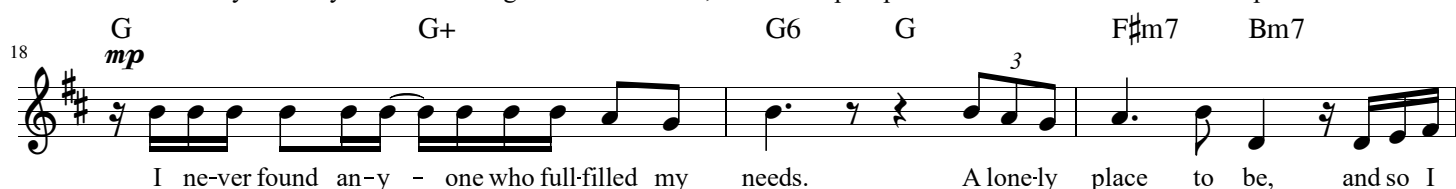
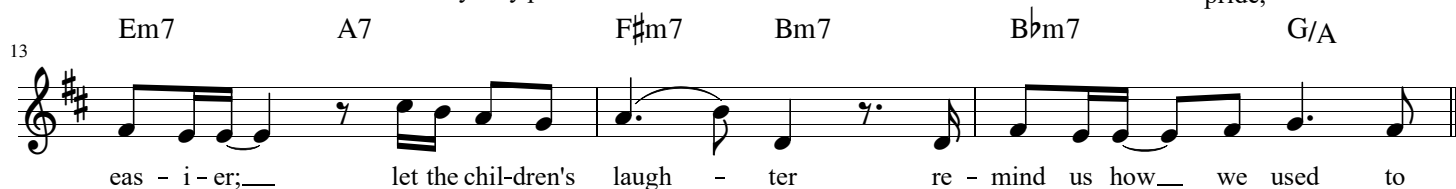
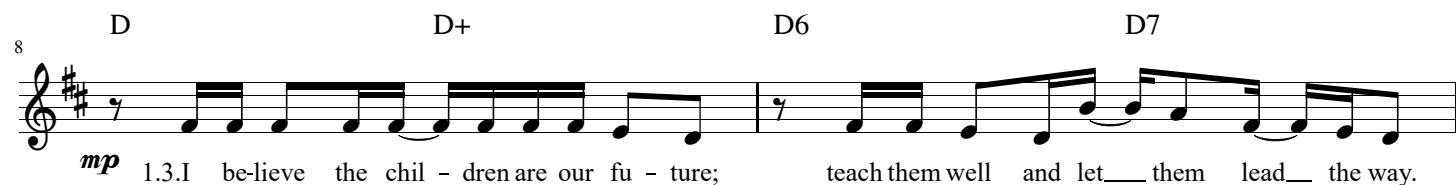
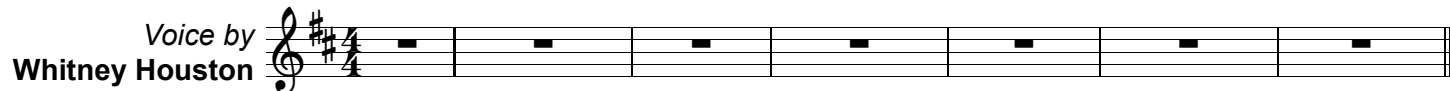
By a lonely harbor wall
She watched the last star falling
As that prison ship sailed out against the sky
Sure she'll wait and hope and pray
For her love in Botany Bay
It's so lonely 'round the Fields of Athenry.
Low lie the Fields of Athenry
Where once we watched the small free birds fly.
Our love was on the wing we had dreams and songs to sing
It's so lonely 'round the Fields of Athenry.

THE GREATEST LOVE OF ALL

Words by LINDA CREED
Music by MICHAEL MASSER

Slowly ♩ = 60

A F#m7 Bm7 Em A F#m7 Bm7 Em7 A F#m7 Bm7 Em7 G/A



f

37 Am7 D7 Bb\$7 Em7 Am7 D7 Bm7 Em7 Am7 C/D G

is eas-y to a - chieve. Learn-ing to love your-self, it is the great-est love of all.

43 D D+ D6 D7

mp 1.3.I be-lieve the chil - dren are our fu - ture; teach them well and let them lead the way.

45 G G+ G6 G+ F#m7 Bm7

Show them all the beau - ty they pos-sess in - side. Give them a sense of pride, to make it

48 Em7 A7 F#m7 Bm7 Em7 G/A

eas - i - er; let the chil-dren's laugh - ter re - mind us how we used to

51 G(9) D/F# Em7 Em7/A G(9) D/F#

be. I de-cid-ed long a-go nev-er to walk in an - y-one's shad-ow. If I fail, if I suc-ceed, at

54 Em7 Em7/A G(9) D/F# Em7 Em7/A

least I lived as I be-lieve. No mat - ter what they take from me, they can't take a-way my dig - ni - ty.

57 F#m7 Bm7 Em7 A7 A7/G F#m7 Bm7 Em7 A7

Be-cause the great - est love of all is hap-pen-ing to me. I found the

62 F#m7 Bm7 Em7 G/A D7 Bm7 Em7 Am7 D7 Bm7 Em7

great - est love of all in-side of me. The great-est love of all is eas-y to a - chieve.

68 Am7 D7 Bm7 Em7 *ff* Am7 C/D G A7

Learn - ing to love your-self, it is the great - est love of all. And if by chance that

72 F#m7 Bm7 Em7 A7 F#m7 Bm7 Em7 A7 F#m Bm7

spe - cial place that you've been dream-ing of leads you to a lone - ly place,

77 *f* Em7 G/A G(9) D/F# Em7

find your strenght in love.

GAMES PEOPLE PLAY

By
JOE SOUTH

Moderately

1. *mf* Oh, the games peo-ple play now,
 2. Oh, we make one an-oth-er cry,
 3. Peo-ple walkin' up to you,
 4. Look a-round, tell me what you see,

ev-'ry night and ev-'ry day, now,
 break a heart, then we say good-bye,
 Sing-in' Glo-ry Hal-le-lu-jah!
 What's hap-pen-in' to you and me?

Nev-er mean-in' what they say, now,
 Cross our hearts and we hope to die,
 And they're try'n' to sock it to you,
 God grant me the se-ren-i-ty

Nev-er say-in' what they mean.
 That the oth-er was to blame.
 In the name of the Lord.
 to re-mem-ber who I am.

And they while a-way the ho-urs,
 Nei-ther one will ev-er give in,
 They gon-na teach you how to me-di-tate,
 'Cause you're giv-in' up your san-i-ty,

in their i-vo-ry tow-ers,
 so we gaze at an eight by ten,
 read your hor-o-scope, cheat your fate,
 for your pride and your van-i-ty,

'Til they're cov-ered up with flow-ers in the back of a black lim-ou-sine.
 Think-in' 'bout the things that might have been, It's a dirty rot-ten
 And fur-ther-more to hell with hate, Come on get on board.
 Turn your back on hu-man-i-ty, And you don't give a da, da, da, da, da.

La da da da da da da, La da da da da da da dee.

Talk-in' 'bout you and me and the games peo-ple play.

THE HOUSE OF THE RISING SUN

By
ALAN PRICE

Very Slow

There is a house in New Or-leans They call the Ris-ing Sun And it's
moth-er tell your chil-dren Not to do what I have done,
been the ruin of man-y a poor boy, And God, I know I'm one. My
Spend your lives in sin and mis-e-ry In the house of the Ris-ing Sun. Well, I've got
moth-er was a tail-or, Sewed my new blue jeans. My
one foot on the plat-form, The oth-er foot on the train. I'm
fa-ther was a gam-blin' man Down in New Or-leans. Now the
go-ing back to New Or-leans To wear that ball and chain. Well, there
on-ly thing a gam-bler needs Is a suit-case and a trunk And th
is a house in New Or-leans They call the Ris-ing Sun And it
on-ly time he'll be sat-is-fied Is when he's all a-drunk. Oh,
been the ruin of man-y a poor boy, And God, I know I'm one.

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The Prayer

David Foster
Mark Hayes

Slowly, expressively (♩ = ca. 72)

Intro

Flute

I pray you'll be our eyes, and watch us where we

Fl. 9

go, and help us to be wise in times when we don't know. Lead us to a place,

Fl. 20

guide us with Your Grace to a place where we'll be safe. I pray we'll find Your light,

Fl. 26

and hold it in our hearts, when stars go out each night, oh. Let this be our prayer,

Fl. 34

when shadow fill our day. Lead us to a place, guide us with Your Grace Give us faith so we'll be safe.

Fl. 40

Sogna-moun mon-do sen-za più vio-len-za. Un mondo di giu-sti-ziae di spe-ran-za. Ognuno

Fl. 45

dia la mano al suo vi-ci-no simbo-lo di pa-ce, di frater-ni-tà. We ask that life be kind,

Fl. 52

and watch us from a-bove. We hope each soul will find anoth-er soul to love. let this be our prayer,

Fl. 59

just like ev'ry child, - need to find a place guide us with your Give us faith so we'll be safe.

Fl. 66

E la fe-de-che hai ac-ce-soin noi sen-to che ci sal-ve-rà. sal-ve-rà.

THE RAIN IN SPAIN

Words by ALAN JAY LERNER

Music by FREDERICK LOEWE

Moderately

F F#dim C7 F C#7 C7 F

The Rain In Spain stays main - ly in the plain! The Rain In Spain stays main - ly in the plain!

Gm7 C7 F C7 F Bb Gm6 A E7

Now once a - gain, where does it rain? On the plain! On the plain! And where's that blast - ed plain? In Spain! In

A C7 F F#dim C7 F F#dim C7 F

Spain! The Rain In Spain stays main - ly in the plain! The rain In Spain stays main - ly in the plain!

The musical score is written on three staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo marking 'Moderately' is placed above the first measure. Above the staff, guitar chords are indicated: F, F#dim, C7, F, C#7, C7, and F. The melody consists of eighth and quarter notes. Below the staff, the lyrics 'The Rain In Spain stays main - ly in the plain!' are written. The second staff continues the melody with the same tempo and key signature. Above the staff, guitar chords are indicated: Gm7, C7, F, C7, F, Bb, Gm6, A, and E7. The lyrics 'Now once a - gain, where does it rain? On the plain! On the plain! And where's that blast - ed plain? In Spain! In' are written below. The third staff concludes the melody. Above the staff, guitar chords are indicated: A, C7, F, F#dim, C7, F, F#dim, C7, and F. The lyrics 'Spain! The Rain In Spain stays main - ly in the plain! The rain In Spain stays main - ly in the plain!' are written below. The score ends with a double bar line.

THE ROSE

From the Twentieth Century-Fox Motion Picture "THE ROSE"

Arranged by
MARISA FULLENKAMP

Words and Music by
AMANDA McBROOM

mp $\text{♩} = 66$

Some say love it is a riv - er that
love it is a ra - zor that

drowns the ten - der reed. Some - say bleed. Some say love it is a
leaves your soul to

hun - ger an end - less ach - ing need. I say love it is a flow - er and

you it's on - ly seed. It's the heart a - afraid of break - ing that
night has been too lone - ly and the

nev - er learns to dance. - It's the dream a - afraid of
road has been too long, and you think that love is

wak - ing that nev - er takes the chance. It's the
on - ly for the luck - y and the strong, just re -

one who won't be tak - en who can - not seem to
mem - ber in the win - ter far be - neath the bit ter

give, and the soul a - afraid of dy - in' that never learns to
snows lies the seed that with the sun's love in the

live When the spring be - comes the rose.

a tempo

The Sound of Silence

Paul Simon

Simon & Garfunkel

♩ = 108

Hel-lo dark-ness my old friend I've come to talk with you a - gain,

6 be-cause a vi-sion soft-ly cree - ping left its seeds while I was slee - ping and the

11 vi-sion that was planted in my brain stil re - mains with-in the sound of

17 si-lence In rest-less dreams I walked al - one nar-row streets of cob-ble
And. in the nak - ed light I saw ten thousand peo-ple may-be

21 stone neath the ha - lo of a street lamp I turned my col - lar to the
more Peo-ple talk-ing with-out speak - ing peo-oke hear-ing with-out

25 cold and damp - lis - ten-ing when my eyes were stab-bed by the flash of a ne-on
that voi - ces nev-er

29 light that split the night and touched the sound of si - lence
share and no one dare dis - turn the sound of si-lence.

The Star Spangled Banner

transcribed by Patricia Wallinga
adapted by Marc Sabatella

Francis Scott Key / John Stafford Smith
arr. Michael Bearden for Lady Gaga

G7sus G7 C G/B Am E7/G# Am D7sus D7 G7sus G7

O — say can you see by the dawn's ear - ly light what so

6 C G/D C/E G7 G7/F C/E C

proud - ly — we hailed at the twi - light's last gleam - ing, whose broad

10 Am Em/G Fmaj7 E7 Am D7sus D7 G7sus G7/F

stripes and bright stars through the per - i - lous fight o'er the

14 C/E Fdim7 C/G E7/G# Am G7sus G7 C

ram - parts we watched, were so gal - lant - ly stream - ing? And the

18 C G7/D Em7b5 A/C# Dm C/E Fm6/Ab Fm6

rock - et's red glare, — the bombs burst - ing in air, — gave

22 C/E F G G7/F C/E Am7 D7 G7sus G7

proof through the night that our flag was still there. — O —

26 C/E C C/E F F/A A7/C# Dm C/E Dm/F D7/F# G7sus G7 G7/F

say does that — star span - gled ba - ner — yet — wave — o'er the

30 C/E G C G7/D C/E Fm6/Ab C/G Dm/G G7b9 C#/C C

land — of the free, and the home of the brave? —

The Wedding Song- There is Love

Music and Lyrics by Paul Stookey

Moderate, flowing

F C/G B $\flat$ (add2)

He is now to be a-mong—you at the calling of your hearts,— rest assured this trou-ba-dor is

8 F C/G B $\flat$ (add2)

act-ing on his part. - The un-ion of - your spir its here has casused him to re-main,—

14 F Dm F C/G B $\flat$ (add2)

— for when - ev-er twor or more of you are gathered in His name there is love,

22 F G7/F B $\flat$ (add2)/F F Fine C/G

there is loved.— Well, a man shall leave his mother and a

33 B $\flat$ (add2) F Dm F C/G

woman leave - her home,— they shall trav-el on to where - the two shall be as one As it

39 F C/G B $\flat$ (add2) F Dm F

was in the be-gin - ning is now and 'till the end woman draws her life from man - and

45 C/G B $\flat$ (add2)

lov-in is the an - swer then who's the giv-ing for you be-lieve in something that you've

51 1. F G7/F B $\flat$ /F F B $\flat$ B $\flat$ /A Gm

gives it back a-gain and there is love. there is

nev-er seen be-fore? Oh, there's love. Oh, there's

61 C F B $\flat$ B $\flat$ /A Gm C F

love. Well, then what's to be— the reas - son for be-

67 2. F

love, — Oh, the

D.S. al Fine

The Wind Beneath My Wings

Slowly, flowing ♩ = 115
B♭2

E♭maj7

B♭2

E♭Maj7



1. It must have been cold there in my shad - ow,
2. I was the one all the glo - ry
3. It might have ap - peared to go un - no - ticed

8

B♭2

E♭maj7

Cm7



to nev - er have sun light on your face. You've been con -
While you were the one with all the strength on - ly a
that I've got it all here in my heart I want you

14

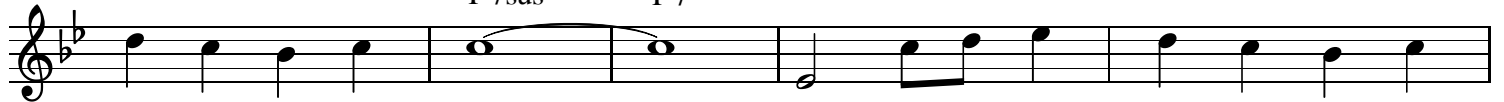
Cm7/G

F7sus

F7

Cm7

Cm7/G



tent to let me shine, You al - ways walked the step be -
face with out a name. I nev - er once - heard you com -
to know I know the truth I would be noth - in with out

19

F7sus

F7

F7sus

F7

D7

Gm

NC

B♭

F/A

B♭

F/A

B♭

F/A

B♭

F/A

B♭

F/A

B♭

F/A

B♭



hind - plain. Did you ev - er know that you're my he - ro
- you

27

Gm NC

B♭

F/A

Gm

F

E♭

NC

B♭

F/A

B♭

F/A

B♭

F/A

B♭

F/A

B♭



and ev - ry - thing I'd like to be? - I can fly high - er than an ea -

34

Gm F

To Coda

Cm

F7

B♭2

E♭maj7

B♭2

F7

B♭2

E♭maj7

B♭2

F7

B♭2

E♭maj7

B♭2

F7



gle - 'cause you are the wind be - neath my wings.

41

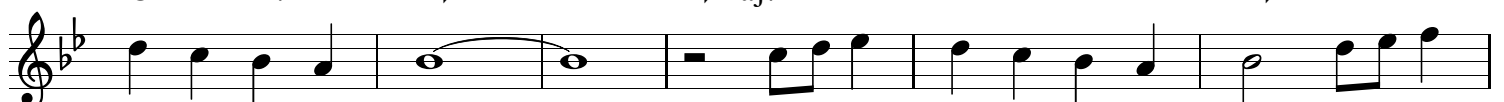
Cm

F7

B♭2

E♭maj7

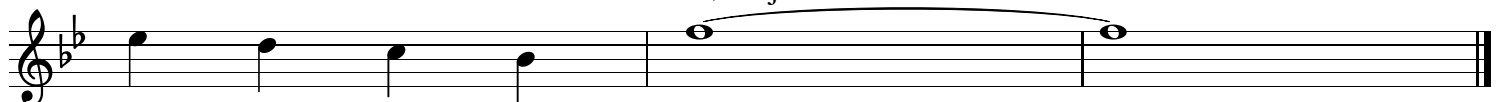
B♭2



wind be - neath my wings. you are the wind be - neath my wings. you are the

47

B♭Maj7

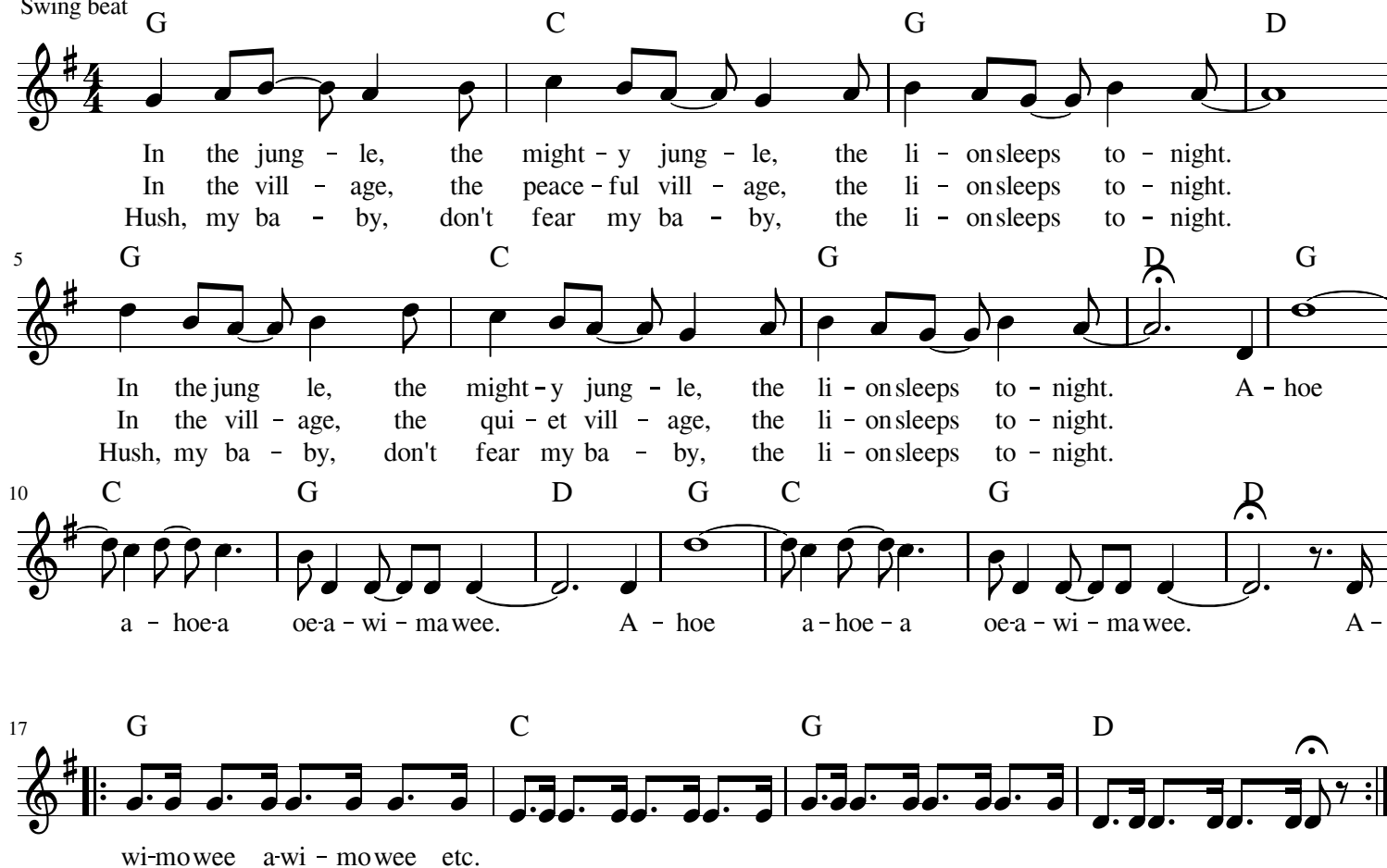


wind be - neath my wings.

The lion sleeps tonight

The Tokens

Swing beat



G C G D

In the jung - le, the might - y jung - le, the li - on sleeps to - night.
In the vill - age, the peace - ful vill - age, the li - on sleeps to - night.
Hush, my ba - by, don't fear my ba - by, the li - on sleeps to - night.

5 G C G D G

In the jung le, the might - y jung - le, the li - on sleeps to - night. A - hoe
In the vill - age, the qui - et vill - age, the li - on sleeps to - night.
Hush, my ba - by, don't fear my ba - by, the li - on sleeps to - night.

10 C G D G C G D

a - hoe-a oe-a - wi - ma wee. A - hoe a - hoe - a oe-a - wi - ma wee. A -

17 G C G D

wi-mowee a-wi - mowee etc.

The Rainbow Connection

From The Muppet Movie

Words and Music
by Paul Williams
and Kenneth L. Ascher

♩ = 116 Swing

C Am Dm F G C Am F

Why are there so many songs a-bout rain-bows, and what's on the oth-er side
Who said that eve-ry wish would be heard and an-swered when wished on the morn-ning star?

8 G7 C Am Dm F G C

Rain-bows are vi-sions but on-ly il-lu-sions, and rain-bows have
Some bod-y thought of that and some-one be-lieved it;— look what it's

14 Am F Bm

noth-ing to hide So we've been told and some chose to be-lieve it I know they're
done— so far. What's so a-maz-ing that keeps us star-gaz-ing and what do we

22 Dm G F Em A7 Dm

wrong; wait and see.
think we might see? Someday we'll find it: the rain-bow connec-tion,— the lovers,— the

30 G7 To Coda ^{1.} C F C F

dream-ers and me.

35 ^{2.} C G Am C F C F G7 D.C. al Coda

me. All of us un-der its spell. We know that it's prob-a-bly ma-gic.—

Coda

44 C G Am C F G7 C

me. La da da dee da da vroom. La da da da da dee da vroom.

Thick as a Brick

Words and Music by
IAN ANDERSON

4 measures intro

Presto (♩ = 126)

C C/G C C/G D D/A
D D/A F F/C F F/C
G G/D C A Dm Dm/F
C G A Dm Dm/F
C G A Dm Dm/F
C G A Dm Dm/A Dm Dm/A
Dm/C Dm/G Dm/C Dm/G G7 G7/D
G G7/D A A/E A A/E
Dm Dm/A Dm Dm/A Dm/C Dm/G A
Dm/C Dm/G A G7 G7/D G7 G7/D
A A/E A A/E
Dm Dm/A Dm Dm/A

pp → f

This Never Happened Before

from the movie "The Lake House"

Paul McCartney

♩ = 80

Am E Am Em Am G#m7 C#m7 F#m7

I'm ve-ry sure this nev-er hap-pened - to me before
Now I see this is the way it's sup-posed to be.

8 Am E C#m7 Am 1. E 2. E

I met you, and now I'm sure this nev-er hap-pened be fore -
I met you, and now I see this is the way it should be—

14 Am D9 G Am7 D9 G

- This is the way it should be for lov-ers they shouldn't go it a-lone

18 Am7 D9 G E E Am

It's not so good when you're on - your own 3. So Come to me
4. I'm ve-ry sure
C#m7 To Coda

23 G#m7 C#m7 F#m7 Am E

now we can be what - we want to be. I Love you, and now I see
this nev-er hap-pened to me be-fore I met you, and

27 Am E Am E

this is the way it should be This is the way it should be

31 Am Am7 D7 D.S. al Coda

This is the way it should be—

32 Am E Am

this nev-er happened be-fore - (This nev-er happenned.) this nev-er happened be-fore-

35 E Am

- (This nev-er hap-penned.) this nev-er hap-pened be-fore -

37 E D/G Gmaj7/B Am7 C(b5) E

- (This nev-er happenned be-fore.)

THOSE WERE THE DAYS

Words & Music by GENE RASKIN

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ad lib.

Am Am6 Am7 Am6 A7 Dm Dm6 Dm

Once up - on a time there was a tav - ern. Where we used to raise a glass or two. Re - mem - ber how we laughed a - way the
Then the bus - y years went rush - ing by us. We lost our star - ry no - tions on the way. If by chance I'd see you in the

Am7 Am6 B B7 E E7+5 E7 Am

CHORUS

ho - urs, And dreamed of all the great things we would do? } Those Were The Days, my friend, We thought they'd
tav - ern, We'd smile at one an - oth - er and we'd say: }

Dm G G7 C Dm

nev - er end, We'd sing and dance for - ev - er and a day; We'd live the life we choose.

Am E7 Am

We'd fight and nev - er lose, For we are young and sure to have our way. La la la

A7 Dm E7 Am

la la la la la la la la, Those Were The Days. Oh Yes, Those Were The Days

VERSE 3

Just tonight I stood before the tavern,
Nothing seemed the way it used to be.
In the glass I saw a strange reflection.
Was that lonely fellow really me?
(Chorus)

VERSE 4

Through the door there came familiar laughter,
I saw your face and heard you call my name.
Oh, my friend, we're older but no wiser,
For in our hearts the dreams are still the same.
(Chorus)

Main Title From The Columbia Picture's Release, "TO SIR, WITH LOVE"

TO SIR, WITH LOVE

By
DON BLACK and
MARC LONDON

For Organ: Registration No. 2)

Moderato

C **D** **F** **C**

1. Those school girl days of tell- ing tales and bit - ing nails are gone.
 2. The time has come for clos - ing books and long last looks must end.
 3. Those awk - ward years have hur - ried by, why did they fly a - way.

D **F** **C**

But in my mind I know they will — still live on and on.
 And as I leave I know that I am leav - ing my best friend.
 Why is it, Sir, Chil-dren grow up — to be peo-ple one day?

B7 **Em** **B7** **Em** **D**

But how — do you thank some-one — who has tak - en you from cray-ons to per - fume.
 A friend who taught me right from wrong — and weak from strong, — that's a lot to learn.
 What takes the place of climb-ing trees — and dirt - y knees — in the world out - side.

G **D** **A7** **D** **C**

easy but I'll try. — If you want - ed the sky, I'd write a - cross — the sky in
 give you in re - turn? — If you want - ed the moon, I'd try — to make a
 for you I can buy? — If you want - ed the word, I'd sur - round it with — a wall I'd

D **C** **D** **G** **A7** **D** **D, C.**

let - ters — that would soar a thous - and feet — high, — To Sir, — With Love. —
 start. — But I would rath - er let you give my heart, — To Sir, — With Love. —
 scrawl — these words with let - ters ten feet tall, — To Sir, — With Love. —

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Today While the Blossoms Still Cling to the Vine

Music/Lyrics: Randy Sparks

CHORUS

8 To - day while the blos - soms still cling to the vine, I'll

6 taste your straw ber - ries I'll drink your sweet wine. A mil - lion to -

11 mo - rows shall all pass a - way, 'ere I for - get all the joy that is

17 mine to - day. day

VERSE

27 I'll be a dan - dy and I'll be a ro - ver, you'll know who I

32 Can't be con - tent - ed with yes - terday's glo - ry I can't live on

37 am by the song that I sing. I'll feast at your ta - ble, I'll

42 prom - is - es win - ter to spring. To - day is my mo - ment and

sleep in your clo - ver; who cares what to - mor - row shall bring:

now is my sto - ry, I'll laugh, and I'll cry, and I'll sing.

To

1. & 2 to Verse **3. Final Ending**

The musical score is written for a single melodic line in treble clef, key of G major (one sharp), and 3/4 time. It consists of four systems of music. The first system is the Chorus, starting at measure 8 and ending at measure 17. The second system is the Verse, starting at measure 27 and ending at measure 42. The score includes various musical notations such as whole, half, quarter, eighth, and sixteenth notes, rests, and repeat signs. Chord symbols (G, Em, Am7, D7, C, Cm, D9, G7) are placed above the staff to indicate harmonic accompaniment. The lyrics are written below the staff, with some words spanning across measures. The score concludes with a double bar line and repeat dots at the end of the final system.

UNDER THE SEA

Disney's THE LITTLE MERMAID

Brightly

Flute Solo

mf

The sea - weed is
Down here__ all the

al - ways green - er in some - bod - y else - 's lake. You dream__ a - bout
fish is hap - py as off__through the waves dey roll The fish__ on the

go - ing up there But that__ is a big mis-take. Just look__ at the world a - round you,
land ain't hap - py. They sad__ 'cause they in the bowl. But fish__ in the bowl is luck - y,

right here__ on the o - cean floor. Such won - der - ful things sur - round you,
they in__ for a wors - er fate. One day__ when the boss get hun - gry,

What more__ is you look-in' for? Un - der the sea, un - der the sea.
guess who__ gon' be on the plate?

Dar - lin', it's bet-ter down__ where it's wet-ter. Take it from me. Up__ on the
No - bod-y beat us, fry__ us and eat us in__ fri-ca see. We__ what the

shore they work__ all day Out__ in the sun they slave__ a - way. While__ we de -
land folks loves__ to cook Un - der the sea we off__ the hook. We__ got no

vot-in' full - time to float-in' un - der the sea.
troubles, life__ is the bub-les un - der the

1. When with Piano Skip Repeats 2.

The newt__ play the flute. The carp__ play the harp. The plaice__

43 play the bass. And they__ sound - in' sharp. The bass__ play the brass. The chub__

46 play the tub. The fluke__ is the duke of soul. The ray__ he can play. The lings__

50 on the strings. The trout__ rock - in' out. The black__ fish she sings. The smelt__

53 __ and the sprat they know__ where it's at. An' oh, that blow-fish blow. Un - der the sea,

58 un - der the sea.

Tonight

L. Bernstein
S. Sondheim

A $\text{♩} = 132$
Cadd9 D9 Cadd9 D9 Cadd9 Am9

To - night, to - night, It all be-gan to - night. I saw you and the world went a -
night, to - night, the world is full of light with suns and moons all o - ver the

7 Bm7 B $\flat$ 7 E $\flat$ F7/E $\flat$ E $\flat$ add9 Fm Fm7

way_____ To - night, to - night, There's on - ly you to - night, what you are what you
place_____ To - night, to - night, the world is wild and bright, go - ing mad shoot-ing

B

14 Dm7 $\flat$ 5 G G7/F A $\flat$ /E $\flat$ Dm7 $\flat$ 5 Fm

do, what you say_____ To - day all day I had the feel-ing, A mi - ra - cle would
sparks in - to space_____ To - day the world was just an ad-dress a place for me to

21 G $\flat$ E $\flat$ m D D7 D7 $\flat$ 5 **C** Cadd9 D7 C Am7

happen, I know now I was right_____ For here you are, and what was just a world is a
live in, no bet - ter than al - right_____ But here you are, and what was just a world is a

29 1. 2. Cmaj7 Dm7 G7 **D** $\text{♩} = 100$
Em Dm7 Cmaj7 Am7 Dm7 G7 Cadd9

star,_____ to - night!_____ To - night! Good - night, good-
star,_____ to

36 D7 C Am7 Em E $\flat$ 7 Dm7 D $\flat$ 7(#11) Fm7 Cadd9 *piano*

night, sleep well and when you dream, dream of me_____ to - night!_____

The Way You Make Me Feel

Piano- 4 Measures Intro

Michael Jackson

Medium Rock

G F/G G Fmaj7/G G F/G

Hey, pret - ty ba - by with our high heels - on, — you give me fev - er like I've
I like. the feel in' you're — giv - in' — me, — just hold me ba - by, and —

4 G Fmaj7/G G F/G G Fmaj7/G

nev - er ev - er known, You're just a prod - uct of love li ness
I'm in ec — sta - sy. Oh, I'll be work - in from nine to five. —

7 G F/G G Fmaj7/G %C Bb/C

I like the groove of your walk, your talk, — your dress I feel your fev - er from
to buy you things — to keep you by — my side. I nev - er felt so in

10 C Bbmaj7/C C Bb/C C D

miles a round. — I'll pick you up in my car and we'll paint — the town.
love be - fore. — Just pro - mise ba - by, you'll love me for - ev - er - more

13 G F/G G Fmaj7/G F F/G

Just kiss me ba - by and tell me — twice. — That you're the one for
I swear I'm keep - in' you sat - is - fied, — cause you're the one for

16 G G Fmaj7/G G F/G G Fmaj7/G G

me. The way you make me feel — you real - ly turn me on. —
me

20 F/G G Fmaj7/G F/G

You knock me off of my feet. — My Lone - ly days are gone. —

The Way You Make Me Feel-On Broadway Medley

Michael Jackson

A Medium Rock
G F/G G Fmaj7/G G F/G

Hey, pret - ty ba - by with our high heels - on, you give me fev - er like I've
I like. the feel in' you're___ giv - in' me, just hold me ba - by, and___

4 G Fmaj7/G G F/G G Fmaj7/G

nev - er ev - er known, You're just a prod - uct of love li ness
I'm in ec___ sta - sy. Oh, I'll be work - in from nine to five._

7 G F/G G Fmaj7/G %C Bb/C

I like the groove of your walk, your talk, your dress I feel your fev - er from
to buy you things___ to keep you by___ my side. I nev - er felt so in

10 C Bbmaj7/C C Bb/C C D

miles a round. I'll pick you up in my car and we'll paint the town.
love be - fore.. Just pro - mise ba - by, you'll love me for - ev - er - more

13 G F/G G Fmaj7/G F F/G

Just kiss me ba - by and tell me___ twice. That you're the one for
I swear I'm keep - in' you sat - is - fied, cause you're the one for

16 G **B** G Fmaj7/G F/G G Fmaj7/G G

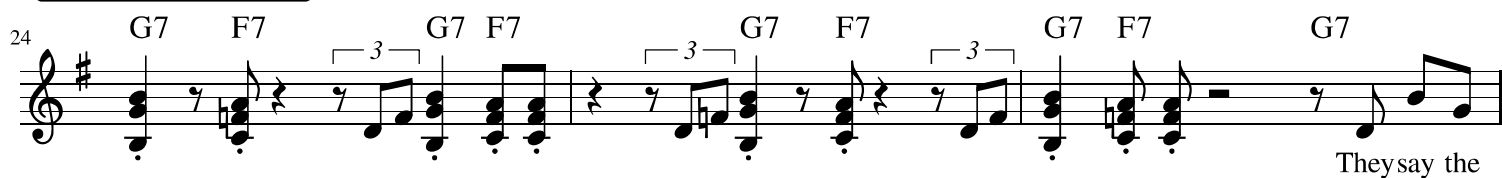
me. The way you make me feel___ you real - ly turn me on.___
me

20 F/G G Fmaj7/G F/G Fine

You knock me off of my feet.___
My Lone - ly days are gone.___

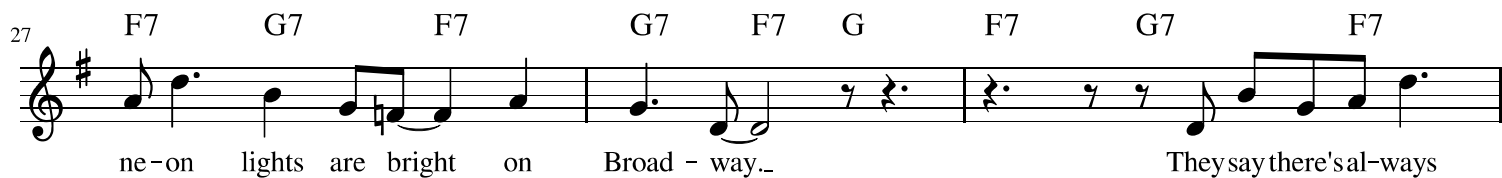
C-On Broadway

24 G7 F7 G7 F7 G7 F7 G7 F7 G7



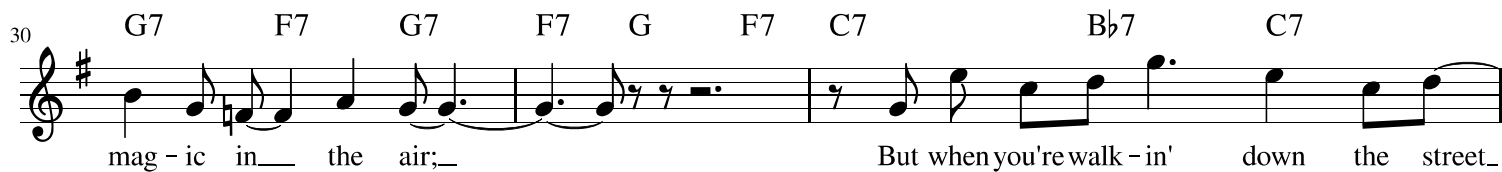
They say the

27 F7 G7 F7 G7 F7 G F7 G7 F7



ne-on lights are bright on Broad - way... They say there's al-ways

30 G7 F7 G7 F7 G F7 C7 Bb7 C7



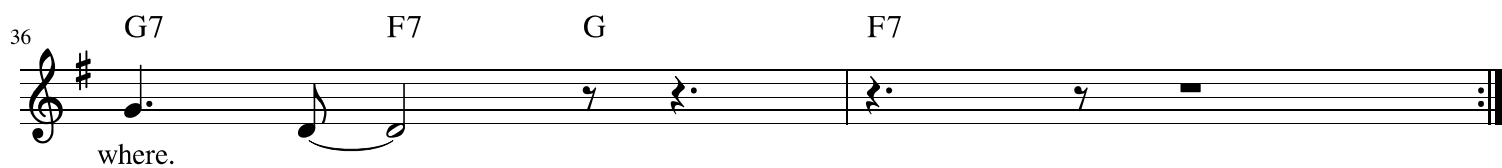
mag - ic in the air; But when you're walk - in' down the street_

33 Bb C7 Bb7 C D7 G7 F7 G7 F7



and you ain't had e - nough to eat, the glit-ter rubs right off and you're no

36 G7 F7 G F7



where.

The Wedding Song – There is Love – by Paul Stook

Moderate, flowing

He is now to be a - mong.

you at the call - ing of your hearts.

Rest as - sured. this trou - ba - dor is act - ing on His part.

The un - ion of your
(The) mar - riage of your

spir - its here has caused Him to re - main, for when
spir - its here has caused Him to re - main,

ev - er two or more of you are gath - ered in His name.

there is love.

Well a man shall leave his moth - er and a

wom - an leave her home, They shall trav - el

on to where the two shall be as one. As it

C G F
 was in the be - gin - ning is now and 'til the
 lov - ing is the Answer then who's the big fore
 end, wo - man draws her life from man and
 G Do you be - lieve in something that you've
 gives it back a - gain and there is love
 nev - er seen be - fore oh there's love
 there is

1. C D7
 love.
 F C
 Well, then what's to be the rea - son for be -

G C F
 com - ing man and wife? Is it love that brings you here,
 Dm G C
 or love that brings you life? For if

2. C
 love.
 D.S. 
 al fine
 Oh, the

What A Wonderful World

Music and lyrics: Bob Thiele ("George Douglas") and George David Weiss (1967)

Moderately Slow ♩ = 64

C Dmi C Dmi G7 C Emi F Emi Dmi7 C E7 Ami

Piano intro 2x2 measures I see trees of green, red ro-sestoo I see them bloom for me and you and I

7 Ab G11 G7 C C5+ F7maj G7 C Emi F Emi

think to my-self, what a wonder-ful world. I see skies of blue and clouds of white,

13 Dmi7 C E7 Ami Ab G11 G7 C F C

the bright ble-sed day, the dark sac-red night and I think to myself, what a won-derful world. The

19 G7 C G7 C

colours of the rainbow, so pretty in the sky are al-so on the fac-es of people going by. I see

23 Ami Emi Ami Emi Ami Gdim Dmi7 Gdim G7 C Emi

friend-shak-in' hands, sayin' "How do you do?" They're really sayin' "I love you". I hear ba-bies cry,

28 F Emi Dmi7 C E7 Ami Ab G11 G7

I watch them grow They'll learn much more than I'll ever know and I think to myself, what a wonderful

33 C Emi7/5- A7 Dmi7 G7/9- C F C

world... Yes, I think to my-self, what a won-der-ful world... Oh, yeah.

"Speak the words"

Style: Ballad
Slowly, reflectively

When I Fall in Love

From "One Minute to Zero" (1952)

Lyrics: Edward Heyman

Music: Victor Young

A1 CM7/G A7(#9,b13)_{C,F} Dm7 G7(b9) CM7/G FM9 Fm7 F#7

When I fall in love it will be for e - ver

5 CM7/G B7 Bb7 A7 Ab7 G7sus G9 Db7

Or I'll ne - ver fall in love In a

9 **B** Cm7 Am7 FM F#7 Em7 Em7(b5) A7sus A7 A9

rest - less world like this is love is end - ed be - fore its be - gun. And too

13 Dm7 Bbm7 Bb#7 A7 Dm7 Dm7(b5) G7sus G7 G9

ma - ny moon - light kiss - es seem to cool in the warmth of the sun.

17 **A2** CM7/G A7(#9,b13) G#7 G9 CM7/G C#7 Dm7 D#7

COME IN HERE

When I give my heart it will be com - plete - ly

21 C#7 Bb7 A7 G#7 G7 G7(9,13)_{A,E} G7(b9,#13)_{A,E --> Ab, F}

Or I'll nev - er give my heart And the

25 **C** CM7 Gm7 C7 FM7(b11)_B F#7 Em7 A7 Dm7 D#7

mo - ment I can feel that you feel that way too is

29 CM7/G A7(#9,b13) Dm7 G9 G7(b9) 1. CM7 G7sus G7

when I fall in love with you

33 2. CM7/G A7(#9,b13) Dm7 G9 G7(b9) C#7 CM7 FM9 Fm7(#9,b13)_{A Ab,D}

When I fall in love... When I fall in love

37 CM7/G F#7 Dm7 Em7 Ebm6 Dm7 Db7 CM9

When I fall in love with you.

Personal note: to begin phrases in section "A" and ending of "C," use C1-C2 root followed by C4 chord.

Jazz Lead Sheet/ Faris Keeling

When I'm 64

John Lennon and Paul McCartney

4 measure Intro with walk up

Moderately with a beat ♩ = 126

C **G7 Piano**

When I get old - er los - ing my hair man - y years from now
I could be hand y mend-ing a fuse when your lights have gone

C

5 will you still be send - ing me a val-en - tine birth - day greet - ings, bot - tle of wine?
You can knit a sweat - er by the fire - place Sun - day morn - ing go for a ride

C **F Piano** **A♭7**

9 If I'd been out till quar-ter to three Would you lock the door Will you still need me
Do-ing the gar den dig-gin the weeds Who could ask for more?

Fine

C **A7** **D7** **G7** **C** **Am** **F**

14 will you still feed me when I'm Sixty Four Ev - ry sum-mer we can rent a cot-tage on the lake of

G **Am** **E** **Am** **E** **E7** **Piano** **Am** **E** **E7** **Am** **Dm**

19 Wight if it's not to dear You'll be old-er too And If you say the word

F **G** **G9** **C** **D.C. al Fine**

27 I could stay with you
Wait for walkup

WITH A LITTLE BIT OF LUCK

Words by ALAN JAY LERNER

Music by FREDERICK LOEWE

rightly ↑

The Lord a - bove gave man an arm of i - ron. So he could do his job and ne - ver shirk. The Lord a - bove gave
 bove made man to help his neigh - bor. No mat - ter where, on land or sea and foam. The Lord a - bove made

man an arm of i - ron. But With A Lit - tle Bit Of Luck, With A Lit - tle Bit Of Luck, {Some - one else - I do the
 man to help his neigh - bor.} When he comes a - round you

blink - in' work. With a lit - tle bit, With a lit - tle bit, With A Lit - tle Bit Of Luck {you'll nev - er work.
 won't be home.} you won't be home.

1 2

The Lord a - Oh, you can walk the straight and nar - row. But With A Lit - tle Bit Of Luck you'll run a - mok. The gen - tle

sex was made for man to mar - ry. To tend his needs and see his food is cooked. The gen - tle sex was

made for man to mar - ry, But With A Lit - tle Bit Of Luck, With A Lit - tle Bit Of Luck, You can

have it all and not get hooked. With a lit - tle bit, With a lit - tle bit, With A Lit - tle Bit Of

Luck you won't get hooked. With a lit - tle bit, With a lit - tle bit, With a lit - tle bit of bloom - ing luck.

With a Little Help From My Friends

John Lennon & Paul McCartney

Fairly Slow and smoothly



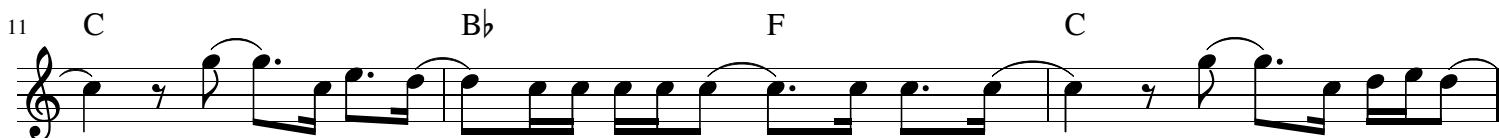
What would you think if I sang out of tune would you stand
What do I do when my love is a way Does it wor
Would you be - lieve in a love at first sight? Yes, I'm cer



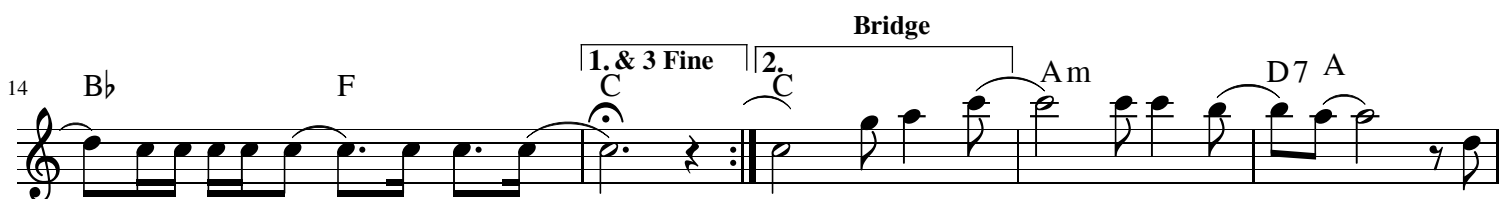
up and walk out on me? - Lend me your ear and I'll sing you a song and I'll try
ry you to be a-lone? How do I feel by the end of the day anr you sad
tain that it happens all the time What do you see when you turn out the light I can't tell



not to sing out of key Oh I get by with a-lit-tle help from y friends
be-cause you're on your own
you but I know it's mine.



Mm I get by with a - lit-tle help from my friends Mm I'm gon na try



with a lit-tle help from my friends Do you need an-y bod y? I



need some bod - y to love Could it be an-y bod y I need some bod - y to love

Wouldn't It Be Loverly

from "My Fair Lady"

Words & Music by Alan Jay Lerner, Frederick Loewe

D G Em⁷ A⁷ D E⁷ A⁷

All I want is a room some - where far a - way from the cold night air

5 D A⁷ Am B⁷ G D Em⁷ G

with one e - nor - mous chair oh would - n't it be lov - er - ly

9 D G D E⁷ A⁷

lots of choco - late for me to eat lots of coal mak - ing lots of heat

13 D A⁷ B⁷ G D A D

warm face, warm hands warm feet oh would - n't it be lov - er - ly

17 A E⁷ A C⁷ F⁷m

oh so lov - er - ly sit - tin ab - so - bloom - in lute - ly still

21 D C⁷ F⁷m C⁷ B⁷ E Em⁷ A⁷

I would nev - er budge til spring crept o - ver the win - dow sill

25 D G Em⁷ A⁷ D E⁷ A⁷

some - one's head rest - in' on my knee warm and ten - der as he can be

29 D Am B⁷ G D Em⁷ A⁷

who takes good care of me oh would - n't it be

33 D A⁷ D G D

lov - er - ly lov - er - ly lov - er - ly lov - er - ly

Yesterday

category

Words & Music by John Lennon, Paul McCartney

G **F#m⁷** **B⁷** **Em** **Em/D** **C** **D⁷**

Moderato

Yes - ter - day, all my trou - bles seemed so far a - way, Now it looks as though they're
Sud - den - ly, I'm not half the man I used to be. There's a shad - ow hang - ing

G **D/F#** **Em** **A** **C** **G**

5 here to stay, Oh I be - lieve in Yes - ter day.
o - ver me. Oh Yes - ter - day came sud - den - ly.

B¹¹ **B⁷** **Em** **D** **C** **Em/B** **Am** **D** **G**

8 Why she had to go I don't know, she would - n't say.

B¹¹ **B⁷** **Em** **D** **C** **Em/B** **Am** **D** **G**

12 I said some - thing wrong, now I long for Yes - ter - day.

F#m⁷ **B⁷** **Em** **Em/D** **C** **D**

16 Yes - ter - day, love was such an eas - y game to play Now I need a place to

G **D/F#** **Em** **A** **C** **G** **G/D** **A/C#** **C** **G**

20 hide a - way Oh I be - lieve in Yes - ter - day Mm mm mm mm mm mm mm.

YOU'VE GOT A FRIEND

131

By CAROLE KING

Moderately slow

Am E7 Am E7 Am Am7 Dm7

G7 C F/C C Bm7 E7

Am E7 Am Am7 Dm7 Em7

F/G G7 C F

C F/G G7

C Cmaj7 F C7

Fmaj7 Em7 1. Dm7 F/G C E7

2. Dm7 Bb F C

Cmaj7 F Bb7 Am D7

Dm7/G G7 D. S. al Coda

Coda Dm7 G7 C

YOU'RE STILL YOU

Words and Music by
LINDA THOMPSON and ENNIO MORRICONE

Slowly, with expression ♩ = 76

Verse 1:

1. Through the dark - ness, I can see your
light. And you will al - ways shine, and I can feel your
heart in mine. Your face I've mem - o - rized. I i - do - lize just
you. I look up to
ev - 'ry - thing you are.
In my eyes, you do no wrong. I've loved you for so long and
af - ter all is said and done, you're still you. Af - ter
all, you're still you.

Verse 2:

2. You walk past me. I can feel your pain. Time changes ev - 'ry - thing. One truth al - ways stays the same: You're still you. Af - ter all, you're still

Chords: D^b4, G^b/D^b, D^b4, G^b, A^b4, D^b4, G^b/D^b, A^b4, D^b4, D^b4, D^b/F, E^bm7, D^b4, G^bmaj7, G^b/A^b, Bm, G^b

Verse 3:

3. I look up to you. ev - 'ry - thing you are. In my eyes you do no wrong. And I be - lieve in you, al - though you nev - er asked me to. I will re - mem - ber you and what life put you through. And in this cruel and lone - ly world I found one love. You're still you. Af - ter all, you're still you.

Chords: D^b4, D, G/D, D, G, A, D, G/D, A, D, C/D, Bm, Gm6/B^b, D/A, D/F⁺, Em7, D, Gmaj7, Em7, Bm, A7, D, D7, G, F⁺, Bm, Gm6/B^b, D/A, Em7/A, A7, Bm, A, G, D/F⁺, Em7, D

Freely