THE EASY TWENTIES FAKE BOOK

Melody, Lyrics and Simplified Chords

100 Songs in '20s the Key of "C"

THE EASY TWENTIES FAKE BOOK

Hal Leonard
CONTENTS

4 INTRODUCTION
5 Ain't Misbehavin'
6 Ain't She Sweet
7 Alabamy Bound
8 All Alone
9 Always
10 Amapola (Pretty Little Poppy)
12 Among My Souvenirs
11 Angry
14 At Sundown
15 Baby Face
16 Back in Your Own Backyard
17 The Best Things in Life Are Free
18 Bill
19 The Birth of the Blues
20 The Blue Room
21 Blue Skies
22 Button Up Your Overcoat
24 Bye Bye Blackbird
25 California, Here I Come
26 Can't Help Lovin' Dat Man
27 Carolina Moon
28 Charmaine
29 Collegiate
30 'Deed I Do
31 Everybody Loves My Baby (But My Baby Don't Love Nobody But Me)
32 Five Foot Two, Eyes of Blue (Has Anybody Seen My Girl?)
33 Gee Baby, Ain't I Good to You
34 Hallelujah
36 The Hawaiian Wedding Song (Ke Kali Nei Au)
35 Here Comes the Show Boat
38 Honey
39 Honeysuckle Rose
40 I Can't Believe That You're in Love with Me
41 I Can't Give You Anything But Love
42 I Cried for You
43 I Love My Baby (My Baby Loves Me)
44 I Wanna Be Loved by You
45 I'll Get By (As Long as I Have You)
46 I'm Looking Over a Four Leaf Clover
47 I'm Sitting on Top of the World
48 I've Found a New Baby (I Found a New Baby)
50 If You Knew Susie (Like I Know Susie)
52 If You Were the Only Girl in the World
51 In a Little Spanish Town ('Twas on a Night Like This)
54 Indian Love Call
55 It All Depends on You
56 Last Night on the Back Porch (I Loved Her Best of All)
57 Let a Smile Be Your Umbrella
58 Let Me Sing and I'm Happy
<table>
<thead>
<tr>
<th>Number</th>
<th>Song Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>60</td>
<td>Linger Awhile</td>
</tr>
<tr>
<td>61</td>
<td>Louise</td>
</tr>
<tr>
<td>62</td>
<td>Love Me or Leave Me</td>
</tr>
<tr>
<td>63</td>
<td>Lover, Come Back to Me</td>
</tr>
<tr>
<td>64</td>
<td>Make Believe</td>
</tr>
<tr>
<td>65</td>
<td>Makin' Whoopee!</td>
</tr>
<tr>
<td>66</td>
<td>Manhattan</td>
</tr>
<tr>
<td>67</td>
<td>Marie</td>
</tr>
<tr>
<td>68</td>
<td>Mean to Me</td>
</tr>
<tr>
<td>69</td>
<td>Mexicali Rose</td>
</tr>
<tr>
<td>70</td>
<td>Miss You</td>
</tr>
<tr>
<td>71</td>
<td>Mississippi Mud</td>
</tr>
<tr>
<td>72</td>
<td>Moonlight and Roses (Bring Mem'ries of You)</td>
</tr>
<tr>
<td>74</td>
<td>More Than You Know</td>
</tr>
<tr>
<td>75</td>
<td>Mountain Greenery</td>
</tr>
<tr>
<td>76</td>
<td>My Blue Heaven</td>
</tr>
<tr>
<td>77</td>
<td>My Heart Stood Still</td>
</tr>
<tr>
<td>78</td>
<td>My Lucky Star</td>
</tr>
<tr>
<td>79</td>
<td>My Man</td>
</tr>
<tr>
<td>80</td>
<td>Ol' Man River</td>
</tr>
<tr>
<td>82</td>
<td>Paddlin' Madelin' Home</td>
</tr>
<tr>
<td>84</td>
<td>Puttin' on the Ritz</td>
</tr>
<tr>
<td>85</td>
<td>Rockin' Chair</td>
</tr>
<tr>
<td>86</td>
<td>Say It with Music</td>
</tr>
<tr>
<td>87</td>
<td>Sentimental Me</td>
</tr>
<tr>
<td>88</td>
<td>Side by Side</td>
</tr>
<tr>
<td>89</td>
<td>Somebody Loves Me</td>
</tr>
<tr>
<td>90</td>
<td>Sometimes I'm Happy</td>
</tr>
<tr>
<td>91</td>
<td>The Song Is Ended (But the Melody Lingers On)</td>
</tr>
<tr>
<td>92</td>
<td>Stardust</td>
</tr>
<tr>
<td>93</td>
<td>Stouthearted Men</td>
</tr>
<tr>
<td>94</td>
<td>Sugar Blues</td>
</tr>
<tr>
<td>95</td>
<td>Sweet Sue – Just You</td>
</tr>
<tr>
<td>96</td>
<td>That's My Weakness Now</td>
</tr>
<tr>
<td>97</td>
<td>There'll Be Some Changes Made</td>
</tr>
<tr>
<td>98</td>
<td>Thou Swell</td>
</tr>
<tr>
<td>100</td>
<td>The Varsity Drag</td>
</tr>
<tr>
<td>101</td>
<td>Wedding Bells (Are Breaking Up That Old Gang of Mine)</td>
</tr>
<tr>
<td>102</td>
<td>What'll I Do?</td>
</tr>
<tr>
<td>103</td>
<td>When My Sugar Walks Down the Street</td>
</tr>
<tr>
<td>104</td>
<td>When the Red, Red Robin Comes Bob, Bob Bobbin' Along</td>
</tr>
<tr>
<td>105</td>
<td>When You're Smiling (The Whole World Smiles with You)</td>
</tr>
<tr>
<td>106</td>
<td>Who?</td>
</tr>
<tr>
<td>107</td>
<td>Who's Sorry Now</td>
</tr>
<tr>
<td>108</td>
<td>Why Do I Love You?</td>
</tr>
<tr>
<td>109</td>
<td>With a Song in My Heart</td>
</tr>
<tr>
<td>110</td>
<td>Without a Song</td>
</tr>
<tr>
<td>111</td>
<td>Yes Sir, That's My Baby</td>
</tr>
<tr>
<td>112</td>
<td>Yes! We Have No Bananas</td>
</tr>
<tr>
<td>113</td>
<td>You Took Advantage of Me</td>
</tr>
<tr>
<td>114</td>
<td>You're the Cream in My Coffee</td>
</tr>
<tr>
<td>116</td>
<td>CHORD SPELLER</td>
</tr>
</tbody>
</table>
### CHORD SPELLER

<table>
<thead>
<tr>
<th>C chords</th>
<th>C# or D# chords</th>
<th>D chords</th>
</tr>
</thead>
<tbody>
<tr>
<td>C    C-E-G</td>
<td>C#    C#-F-G#</td>
<td>D    D-F#-A</td>
</tr>
<tr>
<td>Cm   C-E♭-G</td>
<td>C#m   C#-E-G♭</td>
<td>Dm   D-F-A</td>
</tr>
<tr>
<td>C7   C-E-G-B♭</td>
<td>C#7   C#-F-G♭-B</td>
<td>D7   D-F#-A-C</td>
</tr>
<tr>
<td>Cdim C-E♭-G♭</td>
<td>C#dim C#-E-G♭</td>
<td>Ddim D-F-A♭</td>
</tr>
<tr>
<td>C+   C-E-G#</td>
<td>C#+   C#-F-A</td>
<td>D+   D-F#-A♭</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>E♭ chords</th>
<th>E chords</th>
<th>F chords</th>
</tr>
</thead>
<tbody>
<tr>
<td>E♭    E♭-G-B♭</td>
<td>E    E-G♭-B</td>
<td>F    F-A-C</td>
</tr>
<tr>
<td>E♭m   E♭-G♭-B♭</td>
<td>Em    E-G-B</td>
<td>Fm   F-A♭-C</td>
</tr>
<tr>
<td>E♭7   E♭-G-B♭-D♭</td>
<td>E7    E-G♭-B-D</td>
<td>F7   F-A-C-E♭</td>
</tr>
<tr>
<td>E♭dim E♭-G♭-A</td>
<td>Edim  E-G-B♭</td>
<td>Fdim F-A♭-B</td>
</tr>
<tr>
<td>E♭+   E♭-G-B</td>
<td>E+    E-G♭-C</td>
<td>F+   F-A-C♭</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>F♯ or G♯ chords</th>
<th>G chords</th>
<th>G♭ or A♭ chords</th>
</tr>
</thead>
<tbody>
<tr>
<td>F♯    F♯-A-♭-C♭</td>
<td>G    G-B-D</td>
<td>A♭    A♭-C-♭</td>
</tr>
<tr>
<td>F♯m   F♯-A-C♭</td>
<td>Gm   G-B♭-D</td>
<td>A♭m   A♭-B-E♭</td>
</tr>
<tr>
<td>F♯7   F♯-A-Sh-E♭</td>
<td>G7   G-B-D-F</td>
<td>A♭7   A♭-C-E♭-G♭</td>
</tr>
<tr>
<td>F♯dim F♯-A-C</td>
<td>Gdim G-B♭-D♭</td>
<td>A♭dim A♭-B-D</td>
</tr>
<tr>
<td>F♯+   F♯-A-D</td>
<td>G+    G-B-D♭</td>
<td>A♭+    A♭-C-E</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A chords</th>
<th>B♭ chords</th>
<th>B chords</th>
</tr>
</thead>
<tbody>
<tr>
<td>A    A-C♭-E</td>
<td>B♭     B♭-D-F</td>
<td>B    B-D-Sh-F</td>
</tr>
<tr>
<td>Am   A-C-E</td>
<td>B♭m    B♭-D♭-F</td>
<td>Bm    B-D-Sh-F</td>
</tr>
<tr>
<td>A7   A-C♭-E-G</td>
<td>B♭7    B♭-D-F-A♭</td>
<td>B7    B-D-Sh-F-A♭</td>
</tr>
<tr>
<td>Adim A-C-E♭</td>
<td>B♭dim  B♭-D-E</td>
<td>Bdim B-D-F</td>
</tr>
<tr>
<td>A+   A-C♭-F</td>
<td>B♭+    B♭-D-F♭</td>
<td>B+    B-D-Sh-G</td>
</tr>
</tbody>
</table>

**Important Note:** A slash chord (C/E, G/B) tells you that a certain bass note is to be played under a particular harmony. In the case of C/E, the chord is C and the bass note is E.
AIN'T MISBEHAVIN'
from AIN'T MISBEHAVIN'

Words by ANDY RAZAF
Music by THOMAS "FATS" WALLER and HARRY BROOKS

Medium Swing

C     C#dim    Dm   G7    C

No one to talk with, all by myself. No one to walk with, but
I know for certain the one I love. I'm through with flirt-in', it's

F     Fm     C     C#dim    Dm   G7

I'm happy on the shelf. I just you I'm thinkin' of. Ain't mis-be-havin', I'm sav-in' my love for
you.

C

Like Jack Horner,

F7   D7   A7   G   G#dim

in the corner, don't go no-where, what do I care? Your kisses

Am   D7   G7   A7   D7   G7   C   C#dim

are worth wait- ing for, believe me. I don't stay out late,

Dm   G7   C   C#dim    F   Fm

don't care to go. I'm home about eight, just me and my ra-di-o.

C     C#dim    Ddim    G7    C

Ain't mis-be-havin', I'm savin' my love for you.
AIN'T SHE SWEET

Medium bright tempo

C     Ab7     G7     C     Ab7
Ain't she sweet?  Ain't she nice?  Look her coming down the street.  Now I ask you very confidentially ain't she sweet?

G7    C     E7     A7
street.  Now I ask you very confidentially ain't she nice?  Just cast an eye in her direction.  Oh, me! Oh, my ain't that perfection?  I repeat.

D7    G7    C     G7
repeat.  Don't you think that's kind of neat?  And I ask you very confidentially ain't she sweet?

G7    C     Ab7     G7

Words by JACK YELLEN
Music by MILTON AGER
ALABAMY BOUND
from THE GREAT AMERICAN BROADCAST

Moderately fast

I'm Al-a-bam-y bound. There'll be no

"Hee-bie Jee-bies" hang-in' round. Just gave the

mean-est tick- et man on earth all I'm worth

to put my toot- sies in an up- per berth. Just hear that

choo-choo sound I know that soon we're goin' to

luck-y hound to have some- one to put my

cov- er ground. And then I'll hol- ler so the

world will know, "Here I go," I'm Al- a- bam-

I'm Al-a-bam-y bound. I'm Al-a-bound.
ALL ALONE

Words and Music by IRVING BERLIN

Moderately

C   G7   C

All a - lone,____ I'm so all a - lone.____ There is no____ one

G7   C   Bdim   E7

else____ but you.____ All a - lone____ by the

tel - e - phone____ wait ing for____ a ring,____ a ting - a -

ling.____ I'm all a - lone____ ev - 'ry even - ning.

Dm   G7   Gm   C7   F

all a - lone____ feel - ing blue,____ won - d’ring where you are.

Gm   C7   F   Bb7   C

and how you are____ and if you are.

G7   C   G7

all a - lone too.

C

too.
ALWAYS

Moderate Waltz

Words and Music by
IRVING BERLIN

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I'll be loving you always, with a love that's
true always.

When the things you've planned need a helping
hand, I will understand, always, always. Days may not be
fair always.

That's when I'll be there,

always, not for just an hour, not for just a
day, not for just a year, but always.
AMAPOLA
(Pretty Little Poppy)

Moderately

C

A - ma - po - la, my pret - ty lit - tle pop - py.

C/E

Ebdim

G7

you’re like that love - ly flow’r so sweet and heav - en - ly.

Since I found you, my heart is wrapped a - round you

C

and lov - ing you, it seems to beat a rhap - so - dy.

Ama no - la, the pret - ty lit - tle pop - py

A7

Dm

must cop - y its en - dear - ing charm from you.

Fm

C

Ama no - la, Ama no - la,

D7

G7

C

how I long to hear you say “I love you.”
Moderately

C

An - gry please don’t be an - gry ’cause I was

D7

Dm

G7

C

C7

on - ly teas - ing you.

F

Fm

C

A7

I would - n’t e - ven let you think of leav - in’

Some - bod - y’s ly - in’ if they say I’m try - in’ to
don’t you know I love you true.

D7

G7

C7

Just be - cause I took a look at some - bod - y else.

Don’t be - lieve a thing you hear just wait ‘til you see.

F

Fm

that’s no rea - son you should put poor me on the shelf.

then you’ll find no cause to show you’re jeal - ous of me.

C

D7

An - gry please don’t be an - gry ’cause I was

Dm

G7

C

G7

C

Don’t be - lieve a thing you hear just wait ‘til you see.

that’s no rea - son you should put poor me on the shelf.

then you’ll find no cause to show you’re jeal - ous of me.

An - gry please don’t be an - gry ’cause I was

Dm

G7

C

G7

C

on - ly teas - ing you.

you.
AMONG MY SOUVENIRS

Words by EDGAR LESLIE
Music by HORATIO NICHOLLS

Slowly, with expression

C     Dm     G7
There’s nothing left for me ______ of days that

C     Dm
used to be. ______ I live in memory a-

G7     C
among my souvenirs. ______ Some letters

Dm     G7     C
 tied with blue. ______ a photograph or two,

Dm     G7
 ______ I see a rose from you among my souvenirs.
A few more tokens rest

within my treasure chest. And though they

do their best to give me consolation, I count them all apart,

and as the tears start, I find a broken heart among my souvenirs.
Moderately

\[
\text{Ev'ry little breeze is sighing of love undying at cottage cozy the world seems rosy at sunset.}
\]

\[
\text{Ev'ry little bird is resting and feather nesting at sun down.}
\]

\[
\text{Where a loving smile will greet me and rose bud is sleeping while shadows}
\]

\[
\text{I'm in heaven, when are creeping.}
\]

\[
\text{In a little}
\]

\[
\text{night is falling and love is calling me home.}
\]
Baby Face, you've got the cutest little baby face.

There's not another one could take your place.

Baby face. My poor heart is jumpin'.

You sure have started somethin', baby face.

I'm up in heaven when I'm in your fond embrace.

I didn't need a shove 'cause I just fell in love with your pretty baby face.
BACK IN YOUR OWN BACKYARD

Words and Music by AL JOLSON, BILLY ROSE and DAVE DREYER

Moderately

The bird with feathers of blue is waiting for you.

back in your own back yard. You'll see your castle in Spain through your windowpane.

back in your own back yard. Oh, you can go to the East, go to the West, but some day you'll come.

wear y at heart, back where you started from. You'll find your happiness lies right under your eyes, back in your own

back yard. The bird with

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The best things in life are free.

The moon belongs to everyone.

The best things in life are free.

The stars belong to everyone.

They gleam there for you and me.

The flowers in Spring, the robins that sing.

The sunbeams that shine, they're yours, they're mine! And

love can come to everyone.

The best things in life are free.
Moderately
C Am Dm G7

But a long came Bill, who's just my Bill, an ordinary boy. You'd meet him on the street and never notice him. His form and face, his
manly grace are not the kind that you would find in a statue. And I
on his knee so comfy and roomy feels natural to me. And I
can't explain, it's surely not his brain that makes me

thrill. I love him because he's wonderful, because he's

just old Bill. He's
They heard the breeze in the trees
And they made that the start of the blues.
And from a blues, from a whip-poor-will
they took a new note, Pushed it through a horn 'til it was worn.

Into a blue note! And then they nursed it, rehearsed.

It, and gave out the news that the Southland

Gave birth to the blues! They heard the blues!
We'll have a blue room, a new room, for two, room, where
every day's a holiday because you're married to me.
I can smoke my pipe away, with

your wee head up on your knee. We will thrive on, keep alive on

just nothing but kisses, with Mister and Missus

on little blue chairs. You sew your trousseau, and

Robinson Crusoe is not so far from

worldly cares as our blue room far away upstairs!
BLUE SKIES

Moderately

Am

E+

Am

Blue skies smil - ing at me. 
Blue birds sing - ing a song: 

D7
C
Am
Dm
G7

Noth - ing but blue skies do I see. 
Noth - ing but blue birds all day long. 

1
C
E7

2
C

Fm
C

Fm
C

Never saw the sun shin - ing so bright. 
Never saw things go - ing so right. 
Notic - ing the days 

Fm
C
Fm
C

Fm
C
Fm
C

hur - ry - ing by; when you’re in love, my how they fly. 

Am
E+
Am
D7

Blue days, all of them gone. 
Nothing but 

C
Am
Dm
G7
C

blue skies from now on.
Moderately

C

Button up your overcoat

when the wind is free. Take good care of yourself

C

Eat an apple every day; get to bed by

G7

tree. Take good care of yourself

C

long to me! Be careful crossing streets

Words and Music by B.G. DeSylva, Lew Brown and Ray Henderson

Renewed
Transferred Copyright Secured All Rights Reserved
oo - oo! Don’t eat meats oo - oo!
oo - oo, or on nails oo - oo,

Cut out sweets oo - oo! You’ll get a pain and ru-
or third rails oo - oo! You’ll get a pain and ru-

in your tum - tum! Keep away from
in your tum - tum! Don’t go out with

boot - leg hootch when you’re on a spree.
col - lege boys when you’re on a spree.

Take good care of yourself you be -
Take good care of yourself you be -

long to me.
long to me.
BYE BYE BLACKBIRD
from PETE KELLY'S BLUES

Lyric by MORT DIXON
Music by RAY HENDERSON

Moderately

C

G7

C

Pack up all my care and woe, here I go singing low,

C/E

Ebdim

Dm

G7

bye

bye

black - bird.

Dm

G7

C

Where somebody waits for me, sugar's sweet, so is she,

Dm

G7

C

bye

bye

black - bird.

C7

Bb7

A7

No one here can love and understand me,

Dm

Fm

G7

oh what hard luck stories they all hand me.

C

Bb7

A7

Make my bed and light the light, I'll arrive late tonight,

Dm

G7

C

F

C

black - bird _________ bye

bye. _________
CALIFORNIA, HERE I COME

Words and Music by AL JOLSON
B.G. DeSYLVA and JOSEPH MEYER

Brightly

C C+ F
Carlifornia, here I come ___

G7
right back where I started from ___

E♭dim G7
Where bowers of flowers bloom in the sun ___

C E♭dim G7
Each morning at dawn, birds sing and everything. A

C C+ F
sun-kissed miss said, "Don't be late." ___

G7
That's why I can hardly wait ___

Dm A7 Dm F♯dim C E7/B Am
Open up that Golden Gate: California, here I come ___

D7 G7 C F7 C

for nia, here I come ___
Slowly

C  Am  Dm  G7  C  Am  Dm  G7

Fish got-ta swim and birds got-ta fly. I got-ta love one man till I die.

Tell me he’s la-zy, tell me he’s slow. Tell me I’m cra-zy, may-be I know.

C  Fm  G7  C

Can’t help lov-in’ dat man of mine.

F  F#dim  C  D7

When he goes a-way, dat’s a rain-y day.

C  Am  Dm  G7

and when he comes back dat day is fine. ‘De sun will shine.

C  Am  Dm  G7  C  Am  Dm  G7

He can come home as late as can be. Home with-out him ain’t no home to me.

C  Fm  G7  C

Can’t help lov-in’ dat man of mine.
CAROLINA MOON

Lyric by BENNY DAVIS
Music by JOE BURKE

Moderately slow

C C C

Car o li na moon keep shin ing.
Car o li na moon I’m pin ing.

C G7 C

shin ing on the one who waits for me.
pin ing for the place I long to be.

F C

How I’m hop ing to night you’ll go, go to the right

D7 Dm

win dow, scat ter your light, say I’m all right, please do.

G+ F

Tell her that I’m blue and lone ly.

Fm C D7 G7 C

dream y Car o li na moon.
CHARMAINE
Words and Music by LEW POLLACK and ERNO RAPEE

Slowly, with expression

C

Woman: I wonder why you keep me waiting, Char-maine.

Am Dm G7

maine cries in vain. I

Dm G7

maine, my Char-maine. I

G+

when bluebirds are mating, will you come back again. I

C G7

maine. I wonder if I keep on praying, will

Dm A7 Dm

our dreams be the same. I wonder if you ever think of me, too. Char-maine's waiting, just

Fm C A+ D7

I am waiting, my

Char-maine, for you. 1  Man: I

Dm G7 C G7

wait-ing, for you. 2  C

you.
Moderately

C  G7  C
C’lle - giate, c’lle - giate Yes! we are col - le - giate
Al - pha Be - ta Del - ta Gam - ma The - ta

G7
Noth - ing in - te - med - jate No ma’am
Lam - da Chi O - me - ga Phi. Gam

C
Trou - sers bag - gy And our clothes look rag - gy
Lem - me Gim - me One - a Haf - fa dol - lah

G7  C
But we’re rough and read - y Yea!
Wear - a Ar - rah Col - lah, Low!

F  Fm  C  G7  C
Gar - ters are the things we nev - er wear
Sig - ma Kap - pa Tap - pa Haf - fa Keg

G  D7  G7
And we have - n’t an - y use for red hot flan - nels
That’s the Greek for all the lodg - es we be - long to

C  G7
Ver - y, ver - y sel - dom in a hur - ry Nev - er ev - er
Sock - er Soak - er Del - ta Hand - a Pok - er Eats at ev’ry

1  C  G7  2  C
wor - ry) We’re col - le - giate, Yes - sir - ree! ree!
'DEED I DO

Words and Music by WALTER HIRSCH and FRED ROSE

Moderate Swing

C        C7        F
Do I?    want you?    Oh my,  
Do I?    need you?    Oh my,  
Do I?    love you?    Oh my,  

To Coda

Fm        C        D7        G7
do I?     Hon - ey.    'deed I  
do I?     Hon - ey.    'deed I  
do I?     Hon - ey.    'deed I  

G7
I’m glad that I’m the one who found you,  

A7        D7
that’s why I’m al - ways hang - in’ ’round  

G7
D.C. at Coda
you.

CODA

C
do!
EVERYBODY LOVES MY BABY
(But My Baby Don’t Love Nobody But Me)

Words and Music by JACK PALMER
and SPENCER WILLIAMS

With a beat

Am

Ev’rybody loves my baby but my baby don’t love nobody but me.

D7  G7  C  E7

Ev’rybody wants my baby, but my baby don’t want nobody but me.

E  B7  E  G7

That’s plain to see.

C7

is my sweet Patootie and I am her lovin’ man, knows
when my baby kisses me up on my rosy cheeks, no

F  D7  G7  E7

how to do her duty, loves me like no other can. That’s why
I just let those kisses be, don’t wash my face for weeks.

Am

ev’rybody loves my baby, but my baby don’t love nobody but me.

G7

no-bod-y but me.

1. 2

C  E7

3

C
FIVE FOOT TWO, EYES OF BLUE
(Has Anybody Seen My Girl?)

Moderately

C       E7     A7
Five foot two, eyes of blue, but oh what those five foot could do.

D7
Turned up nose, turned down hose, never had no other beaus. Has anybody seen my girl?

1

C       Dm G7
seen my girl? Now if you run into a five foot two, covered with fur, diamond rings and

A7        D7
all those things, betcha’ life it isn’t her. But could she love, could she woo?

2

G7

C

E7

A7

D7

G7

C

E7

A7

D7

G7

C

FIVE FOOT TWO, EYES OF BLUE
(Has Anybody Seen My Girl?)

Moderately

C       E7     A7
Five foot two, eyes of blue, but oh what those five foot could do.

D7
Turned up nose, turned down hose, never had no other beaus. Has anybody seen my girl?

1

C       Dm G7
seen my girl? Now if you run into a five foot two, covered with fur, diamond rings and

A7        D7
all those things, betcha’ life it isn’t her. But could she love, could she woo?

2

G7

C

E7

A7

D7

G7

C

FIVE FOOT TWO, EYES OF BLUE
(Has Anybody Seen My Girl?)

Moderately

C       E7     A7
Five foot two, eyes of blue, but oh what those five foot could do.

D7
Turned up nose, turned down hose, never had no other beaus. Has anybody seen my girl?

1
GEE BABY, AIN'T I GOOD TO YOU

Lyrics by DON REDMAN and ANDY RAZAF
Music by DON REDMAN

Slow Blues

\[\text{A7} \quad \text{F7} \quad \text{E7} \quad \text{A7}\]

Love makes me treat you the way I do.

\[\text{D7} \quad \text{G7} \quad \text{C} \quad \text{E7} \quad \text{A7} \quad \text{F7}\]

Gee baby, ain't I good to you! There's nothin' too good for a girl that's so true. Gee baby, ain't I good to you!

\[\text{F} \quad \text{F#dim} \quad \text{C} \quad \text{F#dim} \quad \text{F7} \quad \text{E7}\]

Brought you a fur coat for Christmas, a diamond ring.

\[\text{F} \quad \text{F#dim} \quad \text{F7} \quad \text{E7} \quad \text{F} \quad \text{F#dim} \quad \text{F7} \quad \text{E7}\]

a Cadillac car, an' ev'rything.

\[\text{A7} \quad \text{F7} \quad \text{E7} \quad \text{A7}\]

Love makes me treat you the way that I do.

\[\text{D7} \quad \text{G7} \quad \text{C} \quad \text{D7} \quad \text{F7} \quad \text{E7}\]

Gee baby, ain't I good to you.
Hallelujah
from HIT THE DECK

Words and Music by CLIFFORD GREY, LEO ROBIN, and VINCENT YOUNG

Brightly

C G7 C

Sing "hallelujah!___ hallelujah!___

sue ya. ___ hallelujah!___

F C G7

and you'll shoo the___ blues a-way;

gets you through the___ dark-est

C Fm

When cares pur-day.________

Satan

Bb7 Eb Ddim

lies a-wait-in'____ and cre-at-in'

G7 C G7 C

skies of gray,____ but "hallelujah!___

G7 C

hallelujah!____ helps to shoo the___

G7 C

clouds a-way.
Here comes the show boat. Here comes the show boat:

Pap - py are feel - in’ hap - py.

Puff, puff, puff, puff, puff, puff, puff - in’ a - long.
Mam - my and
Shuff, shuff, shuff, shuff, shuff, shuff - lin’ a - long.

each lit - tle choc - 'late bon, bon, bon, bon bud - dy’s in right.

They’re play - in’ Un - cle Tom. Tom. Tom, Tom’s Cab - in to - night.

Here comes the show boat. Here comes the show boat.

Puff, puff, puff, puff, puff, puff, puff - in’ a - long.
THE HAWAIIAN WEDDING SONG
(Ke Kali Nei Au)

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Slowly, warmly

This is the moment I’ve waited for. I can hear my heart singing,
soon bells will be ringing.

1. E-i-a a-u ke ka-li nei A-
2. A-he ha-li-a kai hi-ki mai No kun

This is the moment of sweet “A-lo-ha,”

E-i-a a-u ke hu-li ne-i
A-u he-a o-e kai ini a lo ko

I will love you longer than forever,
promise me that you will leave me

A lo-a-a o-e e ka i-po
Ma-ha ka i-i-ni a ka
Nu lo-ko a-e ka ma-na-o
Hu’e lu-ni a-na i kuu

ne-ver.
Here and now, dear, all my love I pu-u wai.

U-a si-la’ pa-a ia me

Ku-u pu-a ku-u lei ona.
vow, dear. Promise me that you will leave me never,
o - e Ko a - lo - ha ma - ka - mae e i - po
o - na A’u i kui a la - wa - i a ne - i

I will love you long - er than for - ev - er. Now that we are
Ka’u ia e le - i a e ne - i - la Nou no ka i -
Me ke a - la pu - a pi - ka - ke A o oe kau

one, clouds won’t hide the sun. Blue skies of Ha -
nini A nou wa - le no A o ko a -
pua kuu pua lei le - hua A’u e li - a

wai - i smile on this, our wed - ding day. I do love
lo - ha ka’u e hi - i - po - i mau Na’u oe na’u oe, e
ma - u nei hoo - paa ia iho kea - loha. He lei, he lei, oe

you lei e lei na’u oe e lei
na’u, oe na’u he lei oe

leia lei
na’u na’u
HONEY

Words and Music by RICHARD A. WHITING, SEYMOUR SIMONS and HAVEN GILLESPIE

Moderately

C

I'm in love with you, Honey.

Say you love me too.

G7

Honey. No one else will do,

Honey, seems

funny, but it's true.

Loved you from the start,

Am

D7

G7

C

Honey. Bless your little heart,

Honey.

E7

Am

C7

Every day would be so sunny,

Honey with you.
Moderately, with a lilt

Ev'ry honey bee fills with jealousy when they see you out with
When you're pass-in' by flowers droop and sigh, and I know the reason

Don't buy sugar. You just have to touch my cup.

You're my sugar. It's sweet when you stir it up.

When I'm takin' sips from your tasty lips, seems the honey fairly drips. You're confection.

Goodness knows. Honeysuckle Rose.
I CAN’T BELIEVE THAT YOU’RE IN LOVE WITH ME

Words and Music by JIMMY McHUGH
and CLARENCE GASKILL

Moderately

F          Fm          C

| Your eyes of blue, your kisses too, I never knew what       |
| tell - ing ev - ry - one I know, I’m on your mind each     |

D7          G7

| they could do, I can’t be - lieve that you’re in love with   |
| place you go, they can’t be - lieve that you’re in love with  |

| C          G7          C+   | C          F7          C   |

| me.       You’re me.       |

E7          A7

| I have al - ways placed you far a - bove me.                 |

D7          G7          C+

| I just can’t im - ag ine that you love me. And               |

F          Fm          C          D7

| after all is said and done, to think that I’m the luck - y one, I |

G7                      C          F7          C

| can’t be - lieve that you’re in love with me.               |
I CAN'T GIVE YOU ANYTHING BUT LOVE
from BLACKBIRDS OF 1928

Words and Music by JIMMY McHUGH and DOROTHY FIELDS

Moderately

C    Cdim    Dm    G7
I can’t give you anything but love, baby.

C
That’s the only thing I’ve plenty of, baby.

C7    F
Dream a while, scheme a while, we’re sure to find

D7    G7
happiness and I guess all those things you’ve always pined for.

C    Cdim    Dm    G7
Gee I’d like to see you looking swell, baby.

C7    F
diamond bracelets Woolworth doesn’t sell, baby.

F#dim    C/G    A7
Till that lucky day, you know darned well, baby.

Dm    G7    C
I can’t give you anything but love.
I CRIED FOR YOU

Words and Music by ARTHUR FREED, GUS ARNHEIM and ABE LYMAN

Moderately

C Em A7 D7

I cried for you now it's your turn to

To Coda

C Em A7

cry over me. Every road has a

Dm G7 Ebdim G7

turning, that's one thing you're learning.

C Em A7 D7

I cried for you, what a fool I

G7 E7 A7

used to be. Now I found two eyes just a

D7

little bit blurrier. I found a heart just a

D.C. al Coda

CODA

G7 C F7 C

little bit truer.
I LOVE MY BABY
(My Baby Loves Me)

Words by BUDD GREEN
Music by HARRY WARREN

Moderately

G7

I love my baby, my baby loves me.

A7

Don’t know nobody as happy as we.

We’re hot-sy totsy. Why should we be?

D7

She’s only twenty, and I’m twenty-one.

She gives me kisses, each one is a smack.

G7

We never worry, we’re just havin’ fun.

But you should hear ’em when I give ’em back.

C

She bought a cook-book.

She’s learning to bake.

A7

but then we make up the following night.

I like her coffee. It keeps us awake.

D7

When we’re together we’re great company.

We wash the dishes from seven to three.

G7

I love my baby.

my baby loves me.
I WANNA BE LOVED BY YOU

Lyrics by BERT KALMAR
Music by HERBERT STOTHART and HARRY RUBY

Moderately

<table>
<thead>
<tr>
<th>Moderately</th>
<th>C</th>
<th>Bb7</th>
<th>A7</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>D7</td>
<td>G7</td>
<td></td>
</tr>
<tr>
<td>1, 3. I wan-na be loved by you,</td>
<td>I wan-na be kissed by you,</td>
<td>just you, and no - bod-y else but you.</td>
<td></td>
</tr>
<tr>
<td>2. I wan-na be kissed by you,</td>
<td>I wan-na be loved by you a - lone.</td>
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<td>C</td>
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Fine

<table>
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<tr>
<th>Fine</th>
<th>C7</th>
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<tr>
<td>C7</td>
<td>F</td>
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<td>C7</td>
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<td>C7</td>
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<td>C</td>
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<th>Fine</th>
<th>D7</th>
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<tbody>
<tr>
<td>D7</td>
<td>G7</td>
<td></td>
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<tr>
<td>D.C. al Fine</td>
<td></td>
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</tbody>
</table>

1. I wanna be loved by you, just you, and nobody else but you.
2. I wanna be kissed by you, I wanna be loved by you a-lone.

Fine

<table>
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<tr>
<th>Fine</th>
<th>C7</th>
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<td>C</td>
<td>C7</td>
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<td>F</td>
<td>Fm</td>
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<td>C</td>
<td>C7</td>
</tr>
<tr>
<td>C</td>
<td>F</td>
</tr>
</tbody>
</table>

2. I can't aspire to anything higher, than fill a desire to make you my own; pa - pa - pad-ra, poo - poo - pa - doop.
I'LL GET BY
(As Long As I Have You)

Lyrics by ROY TURK
Music by FRED E. AHLERT

Moderately

C                   G7       C       E7
I'll get by____ as long as I____ have

F                     A7       Dm      D7
you._________ Tho' there be rain______ and

G7                      Ebdim    G7       G+
darkness too,____ I'll not com plain,____ I'll

C           C#dim    Dm       G7       C       G7
see it through.____ Pover ty____ may

C                    E7       F                     A7       Dm      E7
come to me,____ that's true.____ But what care I,____

Am               A7          Dm
say I'll get by____ as long as I____

G7

1 C  Am  Dm  G7
have you.____

2 C  Fm  C
you.____
I'M LOOKING OVER A FOUR LEAF CLOVER

Lyric by MORT DIXON
Music by HARRY WOODS

I'm looking over a four leaf clo-

ver that I overlooked before.

One leaf is sunshine, the second is rain.

third is the roses that grow in the lane.

No need ex-

plain-ing, the one remain-ing is some-body I a-

dore.

I'm looking over a four leaf clo-

ver that I overlooked before.
I'M SITTING ON TOP OF THE WORLD
from THE JOLSON STORY

Words by SAM M. LEWIS and JOE YOUNG
Music by RAY HENDERSON

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Lively

C F C

I'm sitting on top of the world, just rolling along.

G7 D7 C

just quitting the blues of the world, just singing a long.

C C7 F B7


Par, get ready to call.” Just like Hump-ty Dump-ty.

D7 G7 C F

I'm going to fall. I'm sitting on top of the world, just rolling along.

C D7

just rolling along, just rolling along.

G7 C F C

just rolling along.
I’VE FOUND A NEW BABY
(I Found a New Baby)

Words and Music by JACK PALMER
and SPENCER WILLIAMS

I’ve found a new baby,
I’ve found a new baby.

My fashion plate baby,
My fashion plate baby.

Her new kind o’ lovin’
Her new kind o’ lovin’

Her sweet turtle dovin’
Her sweet turtle dovin’

Brightly, not too fast
Crave.

Sweetest miss, with a kiss, full of bliss, can't resist somehow.

Tells me lies, but she's wise, naughty eyes mesmerize I vow. And how! I don't mean maybe.

I just had to fall. I've found a new baby, new baby that's all.

I've found a new all.
IF YOU KNEW SUSIE  
(Like I Know Susie)

Words and Music by B.G. DeSYLVA and JOSEPH MEYER

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Brightly

(C)

If you knew Susie like I know Susie

(C#dim) (G7)

Oh! Oh! Oh! What a girl. There's

none so classy as this fair lassie

wears long tresses and nice tight dresses

(G+) (C) (D7) (G7)

Oh! Oh! Oh! Oh! What a future she possesses.

We went riding she didn't balk

Out in public how she can yawn

(D7) (G7)

Back from Yonkers I'm the one that had to walk!

In a parlor you would think the war was on. If

you knew Susie like I know Susie Oh!

(G7) (C) (1)

Oh! what a girl. If

Oh! Oh! Susie like I know Susie Oh!

(G7) (2)
IN A LITTLE SPANISH TOWN
(Twas on a Night Like This)

Words by SAM M. LEWIS and JOE YOUNG
Music by MABEL WAYNE

Slowly, with much expression

\[ \text{C} \]
\[ \text{G7} \]
\[ \text{Dm} \text{ G7} \text{ Dm} \text{ G7} \]
\[ \text{E7} \text{ A7} \text{ C} \text{ G7} \]

Stars were peek-a-boo - ing down, 'twas on a night like this.

I whis - pered “Be true to me,” and she sighed: “Si.

Man - y skies have turned to gray, be - cause we’re far a -

part.

Man - y moons have passed a - way, and still she’s in my

heart.

We made a prom - ise and

sealed it with a kiss, in a lit - tle Span - ish town, 'twas on a night like

\[ \text{C} \text{ Dm} \text{ G7} \]
\[ \text{C} \text{ Dm} \text{ G7} \]
IF YOU WERE THE ONLY GIRL IN THE WORLD

Words by CLIFFORD GREY
Music by NAT D. AYER

Slowly

\[C\quad A7\quad D7\quad G7\quad C\quad G7\quad C\quad Dm\quad G7\quad G+\quad C\quad A7\]

C

If you were the only girl in the world, and I were the only boy, nothing else would matter in the world today, we could go on loving in the same old way. A Garden of Eden
just made for two, with nothing to mar our joy.

I would say such wonderful things to you, there would be such wonderful things to do. If I were the only girl in the world and

If you were the only boy.
INDIAN LOVE CALL

Lyrics by OTTO HARBACH and OSCAR HAMMERSTEIN II
Music by RUDOLF FRIML

Slowly

When I’m calling you oo oo oo oo oo oo! Will you answer too oo oo oo oo oo?

That means I offer my love to you to be your own.

If you refuse me, I will be blue and waiting all alone. But if when you hear my love call ringing clear, and I hear your answering echo, so dear.

Then I will know our love will come true. You’ll belong to me. I’ll belong to you!

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IT ALL DEPENDS ON YOU
from THE SINGING FOOL

Words and Music by B.G. DeSylva, Lew Brown and Ray Henderson

Moderately

C
I can be happy, I can be sad, I can be good or I can be bad. It

Em Ebdim Dm G7
all depends on you.

Dm G7 Dm G7
I can be lonely out in a crowd, I can be humble, I can be proud. It

G+ C C#dim G7
all depends on you.

C C7 F
I can save money, or spend it, go right on living, or end it.

D7 Dm G7
You're to blame, honey, for what I do. I know that

C
I can be beggar, I can be king, I can be almost any old thing. It

D7 Dm G7 C
all depends on you.
LAST NIGHT ON THE BACK PORCH
(I Loved Her Best of All)

Words and Music by LEW BROWN and CARL SCHRAUBSTADTER

Moderately

I love her in the morn - ing and I love her at

I love her, yes I love her when the stars are shin - ing bright.

I love her in the

spring - time and I love her in the fall, but last night

on the in the

back porch I loved her best of all. I all.
"Just let a smile be your umbrella on a rainy, rainy day. And if your sweetie cries just tell her that a smile will always pay. Whenever skies are gray don’t worry or fret a smile will bring the sunshine and you’ll never get wet. So, let a smile be your umbrella on a rainy day."

Words by IRVING KAHAL and FRANCIS WHEELER
Music by SAMMY FAIN
LET ME SING AND I'M HAPPY

Words and Music by IRVING BERLIN

Moderately

C C#dim Dm G+ C/E Ebdim

Let me sing a funny song with crazy words that

Dm G7 C C7 F

roll along. And if my song can start you laughing, I'm

C A7 D7 G7 C C#dim

happy happy Let me sing a

Dm G+ C/E Ebdim Dm G7

sad refrain of broken hearts that loved in vain And

C E7 Am D7 G7

if my song can start you crying, I'm hap
Let me croon a low down blues to lift you out of your seat. If my song can reach your shoes and start you tapping your feet, I'm happy. Let me sing of Dixie's charms: the Swanee shore and mother's arms. And if my song can make you homesick, I'm happy.

1
D7 G7 C G7

2
D7 G7 C

happy.

happy.
LINGER AWHILE

Moderately

C\n\nG7\n\nC\n\nAb7

The stars shine above you, yet

G7\n\nGdim\n\nG7

linger a while. They

Ebm\n\nC

whisper "I love you," so linger

C\n\nAm

a while. And when you have

E7\n\nA7

gone away, each hour will

D7\n\nDm\n\nG7\n\nC\n\nG7\n\nC

seem a day. I've something to tell you,

Ab7\n\nG7\n\nC

so linger a while.
LOUISE

Words by LEO ROBIN
Music by RICHARD A. WHITING

Moderately

C

Ev 'ry lit - tle breeze seems to whis - per "Lou - ise."—

C+

Birds in the trees _ seem to

Am

Ev 'ry lit - tle beat that I feel in my heart,_

D7

twit - ter "Lou - ise._"

C/E

Each lit - tle rose _ tells me it knows _

Ebdim

felt at the start. _

Dm

Each lit - tle sigh _ tells me that I _

G7

loved you. _

Dm

Just to see and hear you brings joy I

G7

never knew. _

Dm

But to be so

G7

near you thrills me through and through. _

C

An - y - one can see why I

Dm

wanted your kiss, _

G7

it had to be, _

C+

but the won - der is this:_

Am

Can it be true _ some - one like you _

D7

could love me, Lou - ise?
LOVE ME OR LEAVE ME
from LOVE ME OR LEAVE ME

Moderately

Am                          B7                          E7

Love me or leave me and let me be lonely,
might find the night-time the right time for kissing, but

Am                          B7                          E7

you won’t believe me, and I love you only. I’d
night-time is my time for just reminiscing. Re-

C                          D7                          G7

rather be lonely than happy with somebody else.
getting instead of getting with somebody else.

[1] C                          E7


You

There’ll be no one unless that someone is you.
I intend to be

Dm                          A7                          Dm                          G7

independently blue.
I want your love but I

B7                          E7                          Am

don’t want to borrow, to have it today and to give back tomorrow, for

C                          D7                          G7                          C

my love is your love, there’s no love for nobody else!
LOVER, COME BACK TO ME
from THE NEW MOON

Lyrics by OSCAR HAMMERSTEIN II
Music by SIGMUND ROMBERG

Moderately

<table>
<thead>
<tr>
<th>C</th>
<th>E7</th>
<th>Am</th>
<th>D7</th>
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The sky was blue,
and high above
the moon was new,
and so was love.

You came at last,
love had its day,
that day is past,
you’ve gone away.

This eager heart of mine was singing:
“Lover, where can you be?”

This aching heart of mine is singing:
“Lover, come back to me!”

When I remember every little thing you used to do,
I’m so lonely.
Ev’ry road I walk along I’ve walked along with you.

No wonder I am lonely.
The sky is blue, the night is cold,

the moon is new but love is old.

And while I’m waiting here, this

heart of mine is singing: “Lover, come back to me!”
We could make believe I love you, only
make believe that you love me. Others
find peace of mind in pretending.

you, couldn't I? Couldn't we make believe our lips
are blending in a phantom kiss, or two, or three?

Might as well make believe I love you.

for to tell the truth, I do.
Makin' Whoopee!

Moderately

An-oth-er bride, an-oth-er June.

C C7 F Fm C

An-oth-er shoes, a lot of rice.

The groom is

sun-ny honey-moon;

An-oth-er sea-son, an-oth-er
er-nervous, he an-swers twice;

It's rea-ly kill-ing, that he's so

reason for mak-in' whoop-eel!

A lot of

will-ing to make whoo-ppee!

Pic-ture a lit-tle love nest, down where the ros-es cling;

Pic-ture the same sweet love nest, think what a year can bring. He's washing

dish- es and ba-by clothes, He's so am-bi-tious he e-ven

sews, But don't for-get, folks that's what you get folks for mak-in' whoop-ee!
Brightly (♩♩♩♩)

We’ll have Manhattan,
And tell me what street
the Bronx and Staten Island too;
com-pares to Mott Street in July.

It’s lovely going through the zoo,
sweet push carts gently gliding.

It’s very fancy on old Delancey Street, you know.
The subway charms us so, when balm-y

breezes blow to and fro.
The great big

city’s a won-d’rous toy just made for a girl and boy.

We’ll turn Manhattan into an isle of joy.
Marie, the dawn is breaking, Marie. You'll soon be waking to find your heart is aching, and tears will fall as you recall the moon in all its splendor, the kiss so very tender, the words will you surrender to me. Marie.
MEAN TO ME

Lyric and Music by FRED E. AHLERT and ROY TURK

Medium Swing

C Am Dm G7 Em Am F Bb7

You're mean to me. Why must you be mean to me? Gee, honey it seems to me you love to see me cryin'. I don't know why.

C Am Dm G7 Em Am F Bb7

I stay home each night when you say you'll phone you don't and I'm left alone singin' the blues and sighin'. You treat me coldly each day in the year. You always scold me

E7 A7 D7 Dm G7 C Am

when ever some bod y is near, dear. It must be great fun to be mean to me. You shouldn't, for can't you see what you mean to me? You're me?

Dm G7 C Am D7 G7


Lyric and Music by FRED E. AHLERT and ROY TURK

Medium Swing

C Am Dm G7 Em Am F Bb7

You’re mean to me. Why must you be mean to me? Gee, honey it seems to me you love to see me cryin'. I don’t know why.

C Am Dm G7 Em Am F Bb7

I stay home each night when you say you’ll phone you don’t and I’m left alone singin’ the blues and sighin’. You treat me coldly each day in the year. You always scold me

E7 A7 D7 Dm G7 C Am

when ever some bod y is near, dear. It must be great fun to be mean to me. You shouldn’t, for can’t you see what you mean to me? You’re me?

Dm G7 C Am D7 G7
MEXICALI ROSE
from MEXICALI ROSE

Waltz tempo

C

Mex i cal i Rose, stop cry ing:

G7

I’ll come back to you some sunny day.

Dm G7

Ev ’ry night you’ll know that I’ll be pin ing,

ev ’ry hour a year while I’m aw ay.

C

Dry those big brown eyes and smile, dear.

C7 F Dm

Ban ish all those tears and please don’t sigh.

Fm C A7

Kiss me once again and hold me;

D7 G7 C

Mex i cal i Rose good bye.
MISS YOU

Words by CHARLES TOBIAS and HARRY TOBIAS
Music by HENRY H. TOBIAS

Moderately

F/C C E7
I miss you, since you went away, dear.

A7 D7
Miss you more than I can say, dear.

G7 E7 Am
Daytime, nighttime, nothing I do can

D7 G7
make me forget that I still love you.

F/C C E7
Kiss you, in my dreams I kiss you,

A7 D7
whispering, "Darling how I miss you."

G7 Dm G7 C
Tell me, do you ever miss me as I

[1] C G7 G+
miss you. I

[2] C Fm C
you.
Moderately, with expression

Moonlight and roses bring

Moonlight and roses bring

My heart repos in

beatiful thoughts so true.

June light discloses love's

olden dreams sparkling anew.

Moonlight and roses bring memories

Moonlight and roses bring memories

Words and Music by BEN BLACK, EDWIN H. LEMARE and NEIL MORET

Words and Music by BEN BLACK, EDWIN H. LEMARE and NEIL MORET
MISSISSIPPI MUD

Moderately slow, with a beat

When the sun goes down the tide goes out. The people gather 'round and they all begin to shout

“Hey! Hey! Uncle Dud — it’s a treat to beat your feet on the Mississippi mud. It’s a treat to beat your feet on the

Mississippi mud.” What a dance — do they do!

Lordy, how I’m tellin’ you — they don’t need no
Dm
band they keep time by clap-pin’ their hand. Just as

F  F#dim  C  A7
hap-py as a cow chew-in’ on a cud when the

D7  G7  C
people beat their feet on the Mis-sis-sip-pi mud.

Am  E7  Am  F7  Am  E7
Lord-y, how they play it! Good-ness, how they
Joy! That music thrills me. Boy! It nearly

Am  F7  D7  G7
sway it. Un-cle Joe, Un-cle Jim how they
kills me. What a show when they go say

1 C  Eb7  D7  G7
pound the mire with vig-or and vim.

2 C  Eb7  D7  G7  D.S. al Fine
beat it up either fast or slow. When the
More than you know, right, more than you know, man o' my
cry, oh, how I'd cry, man o' my

heart. I love you so. Lately I find you're on my
heart. I'll string a long. You need me

mind, more than you know. Whether you're

so, more than you'll ever know. Loving you the

way that I do, there's nothing I can do about it. Loving may be

all you can give, but honey, I can't live without it. Oh, how I'd

show, more than you'd ever know.
MOUNTAIN GREENERY
from the Broadway Musical THE GARRICK GAIETIES

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

\[ C \] Am Dm G7 C Am Dm G7 \]

In a Mountain Green - er - y, where God paints the scen - er - y,

\[ C \] Am D7 G7 \]

just two cra - zy peo - ple to - geth - er.

\[ C \] Am Dm G7 C Am Dm G7 \]

While you love your lover, let blue skies be your cov - er - let,

\[ C \] Am D7 G7 C7 \]

How we love se - ques - ter - ing where no pests are pest - er - ing,

\[ F \] Fm \]

when it rains, we’ll laugh - at the weath - er. And if you’re good -

\[ Am \] D7 \]

no, dear, ma - ma holds us in teeth - er! Mos - qui - tos here -

\[ F \] Fm \]

I’ll search for wood, so you can cook -

\[ Am \] D7 \]

won’t bite you, dear; I’ll let them sting -

\[ Dm \] G7 C \]

while I stand look - ing. Beans could

\[ Dm \] G7 C Am \]

get no keen - er re - ce - tion in a bean - er - y, bless our

\[ D7 \] G7 \]

find no clean - er re - treat from life’s ma - chin - er - y, than our

\[ C \] Dm G7 \]

Moun - tain Green - er - y home! home!

\[ C \] \]

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MY BLUE HEAVEN

Lyric by GEORGE WHITING
Music by WALTER DONALDSON

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Moderately

When whip-poor-wills call right and evening is nigh

I hurry to my blue heaven.

A turn to the heaven. You'll see a smiling face, a

fireplace, a cozy room, a little nest that's

nestled where the roses bloom. Just Mollie and

me and baby makes three, we're happy in

my blue heaven.
I took one look at you, that's all I meant to do,
My feet could step and walk, my lips could move and talk,

and then my heart stood still!
and yet my heart stood still!
Though not a single word was spoken, I could tell you knew, that unfelt

clasp of hands told me so well you knew.

I never lived at all until the thrill of that

moment when my heart stood still.
I'd like to find my lucky star, its tiny light has gone astray.

When fate designed my lucky star, there must have been a holiday.

Why can't I be as others are whose lives are like the month of May? Be good to me, my lucky star.

And send the one I love my way!
Moderately

My man no one can love me like he can, and that’s the reason why I know I love him so, His love I treasure because he gives me good measure, and then he gives me such pleasure like no one can.

I rave so much about him ’cause I crave the style of loving that he’s shown when we’re alone. I’ll leave him never, I’m goin’ to love him forever. And there is nothing can sever me from my man.
OL’ MAN RIVER
from SHOW BOAT

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Slowly

\[ \text{C} \quad \text{F} \quad \text{C} \quad \text{F} \quad \text{C} \quad \text{F} \]

Ol’ Man River ‘dat Ol’ Man River, he must know sump-in’ but

don’t say noth-in’. He jus’ keeps roll-in’, he keeps on roll-in’ a-

long. He don’t plant tat-ers, he

don’t plant cot-ton, and them dat plant ’em is soon for-got-ten, but

Ol’ Man River, he just keeps roll-in’ a-long.
You an’ me, we sweat an’ strain, body all ach’in’ an’ racked wid pain.

“Toke dat barge!” “Lift dat bale,” git a little drunk an’ you land in jail. Ah gits weary and sick of try’in’, I’m
tired of liv’in’, and skeered of dy’in’, but Ol’ Man River, he
just keeps rollin’ a long.
PADDLIN' MADELIN' HOME

Moderately

C G+

'Cause when I'm pad-dlin' Made-lin'

C D7

home Gee! when I'm pad-dlin' Made-lin'

G7 C

drift with the tide then pull for the shore.

D7

I hug her and kiss her and

C G+

I pad-dle for one mile and

drift back for two.

pad-dle some more.

Then I keep pad-dlin' Ma-
de-lin’ home until I

find a spot where we’re alone.

Oh! she

ne-er says “no” so I kiss her and go

she’d only say throw your paddles away

pad-dlin’ Made-lin’ sweet, sweet Ma

de-lin’ paddlin’ Made-lin’

home.

’Cause when I’m home.
PUTTIN' ON THE RITZ
from the Motion Picture PUTTIN' ON THE RITZ

Words and Music by
IRVING BERLIN

Moderate Swing

If you're blue and you don't know where to go to, why don't you go where fashion sits, puttin' on the ritz.

Different types who wear a day coat, pants with stripes and cut-away coat, perfect fits, puttin' on the ritz.

Strolling up the avenue so happy.

Alt: Dressed up like a million dollar trouper.

All dressed up just like an English chap, very snap.

Tryin' hard to look like Gar-y Coo-per, super duper.

Come let's mix where Rock-e-fell-ers walk with sticks or "umber-el-las" in their mitts. puttin' on the ritz. puttin' on the ritz.
Moderately

C

C7

F

Old rock-in' chair's got me, cane by my side.

C

Dm

C

D7

Dm

G7

Fetch me that gin, son, 'fore I tan your hide.

C

Am

B7

Em

Can't get from this cabin, goin' nowhere.

D7

C

Ab7

G7

C

Just sit me here grabbin' at the flies 'round this rock-in' chair.

F7

C

My dear old Aunt Harriet in heaven she be. Send me sweet chariot, for the end of these troubles I see.

G7

C

C7

F

Old rock-in' chair gits it, judgment day is here.

Fm

C

D7

Dm/G

C

Chained to my rock-in' chair.
SAY IT WITH MUSIC
from the 1921 Stage Production MUSIC BOX REVUE
Words and Music by IRVING BERLIN

Moderately

C

G7

F

Say it with music, beautiful

C

Fm

C

music, somehow they'd rather be kissed

to the strains of Chopin or Liszt.

G7

F

C

E7

A melody

Gm

A7

Dm

mellow played on a cello

helps Mister Cupid along.

So say it with a

beautiiful song.

1

C

G7

2

C
SENTIMENTAL ME
from the Broadway Musical THE GARRICK GAIETIES

Words by LORENZ HART
Music by RICHARD RODGERS

Oh, sentimental me and poor romantic you:

Dreaming dreams is all that we can do.

Ponder, while both of us grow fonder.

We hang around all day and ponder, while both of us grow fonder.

The Lord knows where we're wandering to!

We laugh and cry, and never disagree.

A million kisses we'll make of until there's nothing left of poor romantic you and sentimental me.

Oh, sentimental me.
SIDE BY SIDE

Moderately

C       F/C      C

Oh! we ain't got a barrel of money,
Don't know what's comin' to morrow may be we're raged and

F/C      C       F      F#dim

fun-ny. But we'll travel a long sing-in' a song
sor-row. But we'll travel the road shar-in' our load

D7     G7  C   E7   A7

side by side. Through all kinds of weather what if the sky should

D7     G7

fall. Just as long as we're to gether, it doesn't matter at

C     F/C      C

all. When they've all had their quarrels and parted

F/C      C       F      F#dim

we'll be the same as we started just trav-lin' a long

C     A7     D7     G7     C

sing-in' a song side by side.
SOMEBODY LOVES ME
from GEORGE WHITE’S SCANDALS OF 1924

Words by B.G. DeSYLVA and BALLARD MacDONALD
Music by GEORGE GERSHWIN

Moderately

\[ C \quad Dm \quad G7 \quad C \quad F7 \]

Some bod - y loves me I won - der who,

\[ C \quad F7 \quad G7 \quad C \quad G7 \]

I won - der who she can be.

\[ C \quad Dm \quad G7 \quad C \quad D7 \]

Some bod - y loves me I wish I knew,

\[ Em \quad F#7 \quad B7 \quad Em \quad A7 \]

who can she be wor - ries me. For ev - ry

\[ Dm \quad Gm/D \quad Dm \quad Gm/D \quad Dm \]

{ girl } who pass - es me I shout, Hey! may - be

\[ Am \quad D7 \quad Am \quad D7 \quad G7 \]

you were meant to be my lov - ing ba - by.

\[ C \quad Dm \quad G7 \quad C \quad F7 \]

Some bod - y loves me I won - der who,

\[ C \quad Am \quad Dm \quad G7 \quad C \]

may - be it’s you.
SOMETIMES I'M HAPPY

Words by CLIFFORD GREY and IRVING CAESAR
Music by VINCENT YOUMANS

Slowly

C

Some times I'm happy,

G7

Some times I love you,

C

sometimes I'm

G7

blue,

C

hate you.

G7

my disposition

C

but when I hate you

G7

depends on you.

C

it's 'cause I love you.

G7

That's how I

C

mind the rain from the skies.

F

am so what can I do?

Fm

if I can

Em

find the sun in your eyes.

A7

Dm

G7

C

I'm happy when I'm with you.
THE SONG IS ENDED
(But the Melody Lingers On)

Words and Music by
IRVING BERLIN

Moderate Waltz

C

The song is ended, but the melody lingers on.

C7

night was splendid and the melody seemed to say,

F

C7

Am

You and the song are gone, but the melody lingers on.

"Summer will pass away; take your happiness while you

F#m

may."

D7

G7

The

B7

Em

we sang a love song that ended too soon.

A7

G7

The

C

C7

moon descended, and I found with the break of dawn,

F

Fm

Em

Am

D7

G7

C

you and the song had gone. But the melody lingers on.
"STARDUST"

Words by MITCHELL PARISH
Music by HOAGY CARMICHAEL

Moderately

C  F7  E7

...And now the purple dusk of twilight time steals across the meadows of my

A7  Dm

heart.

C 3  Am

High up in the sky the little stars climb,

B7  Em  Eb7  Dm  G7  C

always reminding me that we're apart. You wandered down the lane and

F7  E7

far away, leaving me a song that will not die.

Dm  C 3  G7

Love is now the star dust of yesterday, the music of the years gone
Sometimes I wonder why I spend the lonely night beside a garden wall when stars are bright, dreaming of a song? The melody haunts my reverie, you are in my arms. The nightingale tells his fairy tale.

And I am once again with you, when our love was new, of paradise, where roses grew. Tho' I

and each kiss an inspiration. But that was long ago: now

my consolation is in the star dust of a song. Be-

CODA

dream in vain, in my heart it will remain; my

star dust melody, the memory of love's refrain.
STOUTHEARTED MEN
from THE NEW MOON

March tempo

C

Give me some men who are stout-hearted men who will fight for the right they adore.

G7

Start me with ten, who are stout-hearted men and I'll soon give you ten thousand more.

C G7 C

Oh! Shoulder to shoulder and

A7 Dm

bolder and bolder they grow as they go to the fore!

G7

Then there's nothing in the world can

C

halt or mar a plan.

G7 C A7

when stout-hearted men can stick to

Dm G7 C

gather man to man!
Moderate Blues tempo  \( \frac{3}{4} \) (\( \frac{3}{4} \) = \( \frac{3}{4} \))

Sugar Blues, every body's singing the Sugar Blues. The whole town is ringing. My lovin' man's sweet as he can be, but the dog-gone fool turned sour on me. I'm so unhappy, I feel so bad I could lay me down and die. You can say what you choose, but I'm all confused, I've got the sweet, sweet Sugar Blues, more sugar I've got the sweet, sweet Sugar Blues.
Moderately

Every star above knows the one I love. Sweet Sue, just you. And the

C G7

Sue, just you. It's one reason why Sweet Sue knows the reason why

C G7

you. No one else it seems ever shares my dream and without you, dear, I don't know what I'd

A7 Dm

do. In this heart of mine you live all the time.

Fm G7

Sweet Sue, just you.
THAT'S MY WEAKNESS NOW

Words and Music by BUD GREEN
and SAM STEPT

Moderately

C

She's got eyes of blue, I never cared for eyes of blue. But
She talks baby talk. I never cared for baby talk. But

G7

she's got eyes of blue, and that's my weakness now.
she talks baby talk, and that's my weakness now.

D7 G7 C

She's got dimpled cheeks, I never cared for dimpled cheeks. But
She likes engagement rings, I never liked engagement rings. But

G7

she's got dimpled cheeks, and that's my weakness now. Oh!
she likes engagement rings, and that's my weakness now. Oh!

F C

my ________ Oh! my ________ Oh! I should be good, I
yes ________ Oh! yes ________ And we're headin' for the

A7 D7 G7 C

would be good, but gee! ________ She likes to
parson's door, I guess. ________ She likes to

G7

bill and coo. I never liked to bill and coo. But she likes to
family. I never liked a family. But she likes a

D7 G7

bill and coo, and that's my weakness now.
family, and that's my weakness now.
There'll be some changes made from all that jazz:

For there's a change in the weather there's a change in the sea,
change in the fashions, ask the feminine folk.

So from now on there'll be a change in me. My
even Jack Benny has been changing jokes. I

Walk will be different, my talk and my name,

nothin' about me is goin' to
must make some changes from old to the new,

be the same. I'm goin' to change my way of livin' if that ain't enough,
others do. I'm goin' to change my long, tall Mam-ma Dad-dy

then I'll change the way that I strut my stuff. 'Cause nobody wants you when you're
going to change the number where I live at. I must have some lovin' or I'll

old and gray, fade away,

there'll be some changes made today.

There'll be some changes made.

For there's a made.
THOU SWELL
from A CONNECTICUT YANKEE

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

\[ \text{Moderately} \quad G7 \quad D7 \quad G7 \quad D7 \quad G7 \quad D7 \]

Thou swell! Thou so rich in Thou sweet! Thou grand!
Thou witty! Thou feel thou hut for Wouldst kiss me pretty? Wouldst hold my hand?
Thou swell! Thou feel so rich in Thous sweet! Thou grand! Wouldst kiss me pretty? Wouldst hold my hand?

\[ \text{C/E} \quad Eb\dim \quad G7/D \quad A7 \quad Dm \quad G7 \]

Grand! two; Wouldst kiss me pretty? Wouldst hold my hand? Both thine eyes are cute too; what they do to

\[ \text{C} \quad F \quad E7 \]

Give me just a plot of, not a lot of

\[ \text{Am} \quad D7 \quad G7 \quad D7 \quad A7 \quad \]

I choose a sweet lol-la-pa-loo-sa in thee. I’d and thou

\[ \text{D7} \quad G7 \quad C \]

swell, thou witty, thou grand!
THE VARSITY DRAG
from GOOD NEWS

Words and Music by B.G. DeSylva,
LEW BROWN and RAY HENDERSON

Brightly

C        C7       F       Fm

Here is the Drag, See how it goes; Down on the heels, up on the toes.

C        Ebdim      G7

That's the way to do the Varsity Drag.

C        C7       F       Fm

Hot - ter than hot, New - er than new! Mean - er than mean, Blu - er than blue,

C        Ebdim      G7      C      B7

Gets as much ap - plause as wav - ing the flag!

E        Am E        Am E        G7

You can pass man - y a class, wheth - er you're dumb or wise.

C        Fm C        F        C        G7

If you all an - swer the call, when your pro - fess - or cries: "Ev'ry - bod - y

down on the heels, up on the toes, Stay af - ter school, Learn how it goes;

C        Ebdim      G7      C

Ev'ry - bod - y do the Var - si - ty Drag."
WEDDING BELLS
(Are Breaking Up That Old Gang of Mine)

Words by IRVING KAHAL, and WILLIE RASKIN
Music by SAMMY FAIN

Melancholic

Not a soul down on the corner, that's a pretty certain sign, that wedding bells are breaking up that old gang of mine. All the old gang of mine.

There goes Jack, there goes Jim, down to lover's lane.

Now and then we meet again, but they don't seem the same. Gee I get a lonely feeling, when I hear the church bells chime, those wedding bells are breaking up that old gang of mine.
WHAT'LL I DO?
from MUSIC BOX REVUE OF 1924

Words and Music by
IRVING BERLIN

Moderate Waltz

What'll I do when you are far away and I am blue, what'll I do? What'll I do when I am kissing you, what'll I do?

What'll I do with just a photograph to tell my troubles to?

When I'm alone with only dreams of you that won't come true, what'll I do?

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WHEN MY SUGAR WALKS DOWN THE STREET

Words and Music by JIMMIE McHUGH, GENE AUSTIN and IRVING MILLS

Upbeat

C    A7    D7
When my sugar walks down the street,

G7    C
all the little birdies go tweet, tweet, tweet.

G7
And in the evening when the sun goes down,

C
it's never dark when she's around.

A7    D7
She's so affectionate and I'll say this, that

G7    C
when she kisses me I sure stay kissed. When my sugar walks

Dm    C    D7    G7    C
down the street, the little birdies go tweet, tweet, tweet.
WHEN THE RED, RED ROBIN COMES BOB, BOB BOBBIN' ALONG
from I'LL CRY TOMORROW

Words and Music by HARRY WOODS

Moderately (3/4)

C | G7 | C
When the red, red robin comes bob, bob bobbin' along, there'll be
G7 | C | C7
no more sobbin' when he starts throbbin' his old, sweet song.
F | C
Wake up, wake up, you sleepy head. Get up, get up, get out of bed.
D7 | G7 | Gdim | G7
Cheer up, cheer up, the sun is red. Live, love, laugh and be happy.
C | G7 | C
What if I've been blue, now I'm walkin' through fields of flow'rs.
G7 | C | C+
Rain may glister but still I listen for hours and hours.
F | Fm | C | D7
I'm just a kid again, doin' what I did again singin' a song. When the
C | G7 | C
red, red robin comes bob, bob bobbin' along.
Brightly

C

When you're smil-ing, when you're smil-ing, the

A7

whole world smiles with you. When you're

Dm

laugh-ing, laugh-ing, the

G7

g+ C

sun comes shinning through. But when you're

C7

C

cry-ing you bring on the rain so stop your

F

D7

G7

sigh-ing be happy again. Keep on

C

A7

smil-ing 'cause when you're smil-ing, the

Dm

G7

C

whole world smiles with you.
Who stole my heart away?

Who makes me dream all day?

Dreams I know, can never be true

though I’ll ever be blue.

means my happiness,

who would I answer “yes” to?

Well, you ought to guess

Darned if I can guess

who, who, who

no one but you!

Lyrics by OTTO HARBACH and OSCAR HAMMERSTEIN II
Music by JEROME KERN
Who's sorry now?

Who's sorry now?

Whose heart is aching for breaking each vow?

Who's sad and blue?

Who's crying too?

Just like I cried over you.

Right to the end, just like a friend,

I tried to warn you somehow.

You had your way, now you must pay:

I'm glad that you're sorry now.
WHY DO I LOVE YOU?
from SHOW BOAT

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderately

Why do I love you? Why do you love me?

Why should there be two happy as we?

Can you see the why or wherefore,

I should be the one you care for.

You're a lucky boy, I am lucky too.

All our dreams of joy seem to come true.

May be that's because you love me.

May be that's why I love you!
WITH A SONG IN MY HEART
from SPRING IS HERE

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Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

With a song in my heart, I behold your adorable face.
at the sound of your voice, heaven opens its portals to me.

But it soon is a hymn to your grace.
That a song such as ours came to be?

I'm touching your hand; It tells that you're standing near, and I would live life through.

CODA

with a song in my heart for you.

Moderately
C G7 C

With a song in my heart, I behold your adorable face.
at the sound of your voice, heaven opens its portals to me.

Just a song at the start, Can I help but rejoice.

but it soon is a hymn to your grace.
When the music swells

I'm touching your hand; It tells that you're standing near, and I would live life through.

CODA

C/G Dm G7

I would live life through.

CODA
C/G Dm G7

with a song in my heart for you.
WITHOUT A SONG

Words by WILLIAM ROSE and EDWARD ELISCU
Music by VINCENT YOUMANS

C G7

Without a song the day would never end. Without a song the road would bend.

F C7 F G C

That field of song. I got my

Em B7 Em A7 G D7 G C G7 G+

I'll get along as long as a song is strong in my soul. I'll never

C F C G C

know what makes the rain to fall. I'll never know what makes the grass so tall. I only

C/G G7 C

know there ain't no love at all without a song.

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Moderately bright

Yes, sir, that's my baby. No, sir, don't mean "May-be."

Yes, sir, that's my baby now.

Yes, ma'am, we've decided. No, ma'am, we won't hide it.

Well, well, "look-it" that baby. Do tell, don't say "May-be."

Yes, ma'am, you're invited now. By the Pretty way.

Nell's bells, won't she cause some row. When we

soon. Pretty soon.

reach the preacher I'll say. We will

hear that Lohegrin

tune.

Yes, sir, that's my baby. No, sir, don't mean "may-be."

Who for should she be sir. No one else but me sir. Yes, sir.

that's my baby now. now.
YES! WE HAVE NO BANANAS

Moderately

C

Yes! We have no bananas

D7

G7

C

We have no bananas today.

F

Fm

C

string beans and onions, cabbage and scallions

B7

E

G7

all kinds of fruit and, say, we have an

C C7 F C C7

old fashioned tomato

F

G7

Long Island potato. But

C

A7 D7

yes! We have no bananas

1

2

C C

C

We have no bananas today.

day.
YOU TOOK ADVANTAGE OF ME
from PRESENT ARMS

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately fast (♩ 1/4)

\[ \text{C} \quad \text{C\#dim} \quad \text{G7/D} \quad \text{G7} \quad \text{C} \quad \text{Cdim} \]

I'm a sentimental sap, that's all._ What's the use of trying
I'm just like an apple on a bough._ and you're gonna shake me

not to fall?_ I have no will,_ you've made your kill,_ 'cause you
don't want me._ I have no will,_ you've cooked my goose,_ 'cause you
took advantage of me._

took advantage of me._ I'm so hot and bothered that

I don't know _ my elbow from _ my ear._

suffer something awful each time you go._ and much worse when _ you're

near._ Here I am with all my bridges burned._

just a babe in arms where you're concerned._ So lock the doors and

call me yours _ 'cause you took advantage of me.
YOU’RE THE CREAM IN MY COFFEE
from HOLD EVERYTHING

Words and Music by B.G. DeSYLVA, LEW BROWN and RAY HENDERSON

Moderately

C
C/E Ebdim G7

You’re the cream in my coffee. You’re the salt in my stew.

You will always be my necessity.

I’d be lost without you. You’re the starch in my collar.

C/E Ebdim G7

you’re the lace in my shoe.

You will always be my necessity.
I’d be lost without you.

Most men tell life

love tales and each phase dovetails.

You’ve heard each known way, this way is clear, dear, you’re my Wor -

- - -

my own way.

You will always be my ne - ces - si - ty

I’d be lost without you.