

THE BEST OF
BOBBY DARIN

A SELECTION OF HIS BIGGEST HITS. ARRANGED FOR PIANO, VOICE AND GUITAR



BOBBY DARIN

(1936-1973)

Bobby Darin was one of pop music's great chameleons; a crooner, pop singer, jazz singer and protest singer, at home in cabaret and on the concert stage; a film actor, lover and political commentator; and a business man who understood how, why and where money flows in the music industry. What is all the more remarkable is that he packed all this into a short life, dying at the age of only 37 from heart problems that had dogged him all his days. Told by a doctor that he was unlikely to live beyond the age of 18, it seems he adopted a reckless spirit and determined to live his life to the full before the maker called.

Born Walden Robert Cassotto on 14 May, 1936, in New York, and raised in East Harlem, he attended Hunter College but quit after one semester to become an entertainer. Befriending songwriter and future publishing magnate Don Kirshner, he signed with Decca Records and, after a struggle, made the US charts in 1958 with the novelty hit 'Splash Splash'. In the UK the song was covered by comedian Charlie Drake whose high profile ensured it reached number seven - as opposed to Darin's number 18 - but anyone with ears could tell which was the superior recording.

This little early set back didn't matter. 'Queen Of The Hop', a major US hit, was followed by two number ones, both of which have become standards. Darin's distinctive vocal delivery on 'Dream Lover' was sexually enticing, perfect to attract a legion of girl fans, while his snappy version of the much-covered 'Mack The Knife' remains the most admired rendition of the popular Brecht & Weill song from *The Threepenny Opera*.

The worldwide success of 'Mack The Knife' shifted the balance of Darin's career. The slightly quirky pop singer now became a besuited, finger-popping supper-club entertainer and, somewhat engagingly, he compared himself favourably to the less likeable Frank Sinatra. Other hits followed: his hip take on 'Lazy River', the Hoagy Carmichael standard; the slightly risqué 'Multiplication', about mating; and the catchy 'Things' which was covered by such disparate talents as Marilyn Monroe and Val Doonican. Never one to stay in one place, he recorded pop alongside show tunes and standards, always adding his own touches of cool panache, casual poise and disarming professionalism.

In 1960 he moved into films, starring in *Come September* whose glamorous co-star Sandra Dee he married the same year. He appeared in 13 films in all, and was nominated for an Oscar his role in *Captain Newman MD*. Combining film work and recording, he stepped up a gear to record an album of Ray Charles covers, then turned abruptly left into a sort of quasi-folk protest style, recording Tim Hardin's lovely 'If I Were A Carpenter' (a number 9 UK hit) and John Sebastian's warmly romantic 'Darling Be Home Soon'. Evidently inspired by the earnestness which engulfed pop music in the mid-Sixties, he reverted to his own name with an album titled simply *Born Warden Robert Cassotto*. His next was titled, simply, *Commitment*, which seemed to sum up Darin's entire attitude. A circle had been turned.

Although the hits had dried up by the late Sixties, for the rest of his life Darin continued to be attract big crowds to his shows and command respect from younger artists. Following the assassination of his friend Senator Robert Kennedy in 1968, he considered a career in politics which never materialised. Nevertheless, he took charge of his business affairs with remarkable acuity and might have carved out a career as a successful impresario had fate not intervened.

Bobby Darin married for a second time in 1973, but his happiness was short lived. He died on December 20 the same year following a second bout of open heart surgery, this to replace a valve. In 1990, he was inducted into the Rock and Roll Hall of Fame, which his son Dodd, by Sandra Dee, accepted on his behalf, and in 1999 he was inducted into the Songwriters Hall of Fame.

Recently the subject of the film *Beyond The Sea*, directed, written by and starring Kevin Spacey, Bobby Darin lives on as a figure of unbalanced energy who bestrode the lines between crooners and pop stars and the integrity-driven songwriters who followed. The songs in this folio are the touchstones in one of the most idiosyncratic careers in music.

Chris Charlesworth (April 2005)

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BOBBY DARIN

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Published by
Wise Publications
8/9 Frith Street, London, W1D 3JB, England.

Exclusive distributors:
Music Sales Limited
Distribution Centre, Newmarket Road, Bury St Edmunds,
Suffolk, IP33 3YB, England.

Music Sales Pty Limited
120 Rothschild Avenue, Rosebery, NSW 2018, Australia.

Order No. AM92017 ISBN 0-7119-4124-6
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Cover design by Paula Snell.
Cover photographs Michael Ochs Archives/Redferns.
New music arrangements by Jack Long.
Music processed by Paul Ewers Music Design.

Printed in the United Kingdom.

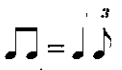
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









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

AS LONG AS I'M SINGING

WORDS & MUSIC BY BOBBY DARIN

♩ = 108 

A⁶ 
B^{b6} 
Fdim 
Cm⁷ 
F 
A⁶ 
B^{b6} 
A⁶ 
B^{b6} 
G^{7b9} 



Cm⁷ 
F13^{b9} 
N.C.
B^{b6} 
Cm⁷ 
F^{7b9} 
B^{b6} 
Cm⁷ 

1. As long as I'm sing-in', there's a bell up in my brain_

2° Instrumental



Dm^{7b5} 
G⁷ 
C⁹ 
Cm⁷/F 
F⁷ 
F⁷aug 
Dm⁷ 
D^{b9} 

that's ring-in', mak-ing a cra-zy ding dong.



Cm7 8fr F7b9 7fr Bb6 5fr Cm7 8fr F7b9 7fr Bb6 5fr Cm7 8fr

And if this band don't desert me, then there's no-thing in the

Dm7b5 9fr G7 10fr C9 7fr D9 8fr F7b9 7fr

To Coda

world can hurt me long as I'm sing-in' my

Bb6 5fr Cm7 8fr D9 9fr F7b9 7fr Bb6 5fr Fm9 6fr Bb13 6fr Ebmaj9 5fr Eb6 5fr

song. Give me trum-pets le-ga-to,

Fm9 6fr Bb13b9 3fr Ebmaj9 5fr Eb6 5fr Gm9 8fr C13b9 5fr F 8fr A7 5fr

put some sax-es with 'em; strings piz-zi-ca-to,

Dm N.C.

F7b9 7fr

Bb6 5fr

Cm7 8fr

F7b9 7fr

add some rhy- thm.

As long

as I'm sing- in',

then the

Bb6 5fr

Cm7 8fr

Dm7 10tr

G7 10fr

C 7fr

world's al - right

and ev -

'ry - thing's swing - in',

long

as I'm

sing - in' my

song.

D.S. al Coda

⊕ *Coda*

A^b6 3fr N.C.

A⁶ 4fr N.C.

B^b6 5fr N.C.

A^b6 3fr N.C.

A⁶ 4fr N.C.

B^b6 5fr N.C.

Mm.

Fm⁹B^b13E^bmaj⁹E^b6Fm⁹B^b13E^bmaj⁹E^b6

mak - ing mu - sic is more to me — than a plea - sure, 'cos

Gm⁹C¹³b⁹

F

A⁷Dm⁷D^b9Cm⁷F⁷b⁹

me and mu - sic, we go to - geth - er like notes in a mea - sure.

B^b6Cm⁷F⁷b⁹B^b6Cm⁷

Long as I'm sing - in' then the world's al - right and ev -

Dm⁷b⁵G⁷C⁹D^b9F⁷b⁹B^b6Dm⁷b⁵

- 'ry - thing's swing - in', long as I'm sing - in' my, — long as I'm

G⁷ 10fr G⁷b⁹ 9fr C⁷ 7fr Fm⁷ 8fr

sing - ing my, — long as I'm sing - in' —

F⁷b⁹ 7fr B^b6 5fr A^b7/B^b 4fr B^b6 5fr

— my — song.

A^b7/B^b 4fr B^b6 5fr A^b7/B^b 4fr B^b6 5fr A^b7/B^b 4fr

B^b6 5fr A^b7/B^b 4fr B^b6 5fr A^b7/B^b 4fr B^b6 5fr N.C. 8fr F¹¹ 8fr N.C. 6fr B^b 6fr

BABY FACE

WORDS & MUSIC BY HARRY AKST & BENNY DAVIS

Moderately

Piano introduction in C major, 4/4 time. The melody starts with a quarter note C4, followed by a half note G4, and a quarter note F4. The bass line consists of a whole note C3. The piece is marked 'Moderately' and begins with a forte (f) dynamic.

C G7 C C7 Gm A7 D7

Chord diagrams for the first system: C (x02321), G7 (x02332), C (x02321), C7 (x02331), Gm (x20233), A7 (x02023), and D7 (x02321).

Ros - y cheeks and turn'd up nose and curl - y hair, _____ I'm rav - ing

Piano accompaniment for the first vocal line. The melody continues with a quarter note G4, a quarter note F4, and a quarter note E4. The bass line has a quarter note C3, a quarter note G2, and a quarter note F2. The dynamic is piano (p).

G7 C G7 C G7

Chord diagrams for the second system: G7 (x02332), C (x02321), G7 (x02332), C (x02321), and G7 (x02332).

'bout my ba - by now, _____ Pret - ty lit - tle dim - ples here and

Piano accompaniment for the second vocal line. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3. The bass line has a quarter note C3, a quarter note G2, and a quarter note F2.

C Cm G D7 G Cm G D7

Chord diagrams for the third system: C (x02321), Cm (x30233), G (x02321), D7 (x02331), G (x02321), Cm (x30233), G (x02321), and D7 (x02331).

dim - ples there; _____ Don't want to live with - out her, I love her good - ness

Piano accompaniment for the third vocal line. The melody continues with a quarter note G4, a quarter note F4, and a quarter note E4. The bass line has a quarter note C3, a quarter note G2, and a quarter note F2.

G **Cm** **G** **D7** **G** **Dm** **E7** **G#dim** **D7** **G7**

knows, I wrote a song a - bout her And here's the way it goes:

CHORUS

C **C#dim**

Ba - by Face, — You've got the cut - est lit - tle

G7 **Cdim** **G7**

Ba - by Face, — There's not an - oth - er one could take your place. —






C **Gm6** **A7** **D7**

— Ba - by Face, — my poor heart — is jump - in',


G7  **C** 

You sure have start - ed some - thin', Ba - by Face; — I'm up in



E7  **Bm7**  **E7**  **Am**  **C7** 









heav - en when I'm in your fond em - brace, — I did - n't




F  **F#dim**  **C**  **A7**  **G#7**  **D7**  **D7+5** 

need a shove — 'Cause I just fell in love — with your pret - ty



G7  **1 C**  **Ebdim**  **Dm7**  **G7**  **2 C**  **Ab7**  **C** 

Ba - by Face. — Face. —



8va-----

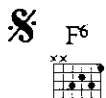
BEYOND THE SEA

ORIGINAL WORDS & MUSIC BY CHARLES TRENET
 ENGLISH WORDS BY JACK LAWRENCE

♩ = 136 ♩♩ = ³♩



Musical notation for the first system, including treble and bass staves and piano accompaniment.



Musical notation for the second system, including lyrics and piano accompaniment.

1. Some - where be - yond the sea...
 (2.) - where be - yond the sea...
 * Instrumental till *



Musical notation for the third system, including lyrics and piano accompaniment.

some - where wait - ing for me,
 she's there watch - ing for me,

Dm7

C7

F6

Bb

D7



3

my lov - er stands on gold - en sands
if I could fly like birds on high

3

Gm7

C7

F6

Gm7

1.



3

and watch - es the ships that go sail - ing.
then straight to her arms I'll go

2, 3.

C7

C7

F6

E7



2. Some - sail - ing. It's

A6

Bm7

E7

A6



far be - yond the stars, it's

Bm7

E7

A6

G6

near be - yond the moon. I

near be - yond the moon.

I

C6

Dm7

G7

C6

know be - yond a doubt, my heart

know be - yond a doubt, my heart

Dm7

G7

C6

Gm7

C7

will lead me there soon. We'll

will lead me there soon. We'll

F6

Gm7

C7

F6

meet be - yond the shore, we'll

meet be - yond the shore, we'll

Gm⁷



C⁷



F⁶



A⁷



Dm⁷



C⁷



kiss just like be - fore. Hap - py we'll

F⁶



B^b



D⁷



Gm⁷



C⁷



be be - yond the sea and nev - er a - gain

To Coda

F⁶



Gm⁷



C⁷



F⁶



N.C.

D.S. al Coda

I'll go sail - ing.

Coda

Gm⁷



C⁷



F⁶



Gm⁷



C⁷



sail - ing. No more

F⁶



Gm⁷



sail - ing. So long sail - ing, sail - ing.

Gm⁷



C⁷



play 11 times ad lib.

Fmaj⁹



D⁷b⁹



No more sail - ing.

Gm⁷



Cm⁷



F⁶



Gm⁷



C⁷



G/F



BILL BAILEY WON'T YOU PLEASE COME HOME

WORDS & MUSIC BY HUGHIE CANNON

♩ = 140

F D7 Gm7 C7 F D7 Gm7 C7

F Dm7 G7sus4 C7 F Dm7 Gm7 C7 F F7

1. On one sum - mer's day the sun was shin - ing fine. The la - dy love of
 (2.) wed a B.'n O brake - man that went and threw her down. Hol - ler-ing like a
 3. Bill drove by that door in an au - to mo - bile. A great big dia - mond
 (4.) holl - ered through that door "Bill Bail - ey are you sure? Stop a min - ute.

Bb Bbm F Am/E F7/Eb D7 Gm7

old Bill Bail - ey was hang - ing clothes on the line in her back - yard
 prune - fed calf with a big gang hang - ing 'round and to that crowd
 coach and foot - man hear that big girl squeal, "He's all a - lone,"
 won't you lis - ten, won't I see you no more?" Bill winked his eye.

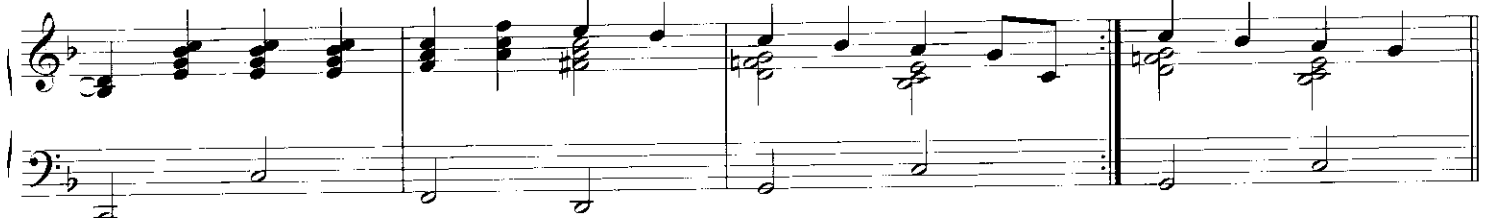
1, 3.

2, 4.



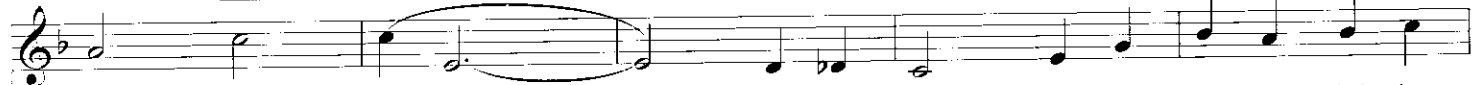
and cry - ing hard.
she'd yell out loud.
I heard her groan."
as heard her cry.

2. She
4. She

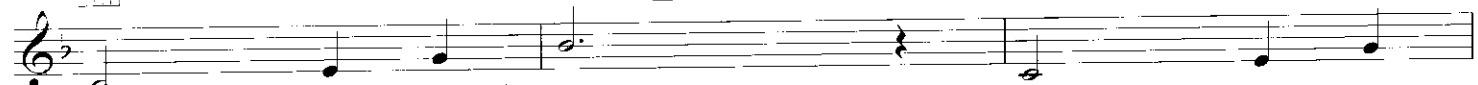


Won't you come home Bill Bail - ey, won't you come home?

She moans the



whole day long. Ba - by I'll do the cook - ing darl - ing,



I'll pay the rent,

I know I've



done you wrong... Come on ho - ney 'mem - ber that rain - y eve - ning

I drove you out with noth - ing but a fine tooth comb? (A fine tooth

comb.) I know I'm to blame. well ain't it a

shame? Bill Bail - ey won't you please come home.

To Coda

D.S. al Coda

home.

CLEMENTINE

WORDS & MUSIC BY WOODY HARRIS & PERCY MONTROSE

♩ = 156

E^b6



Cm7



Fm7



B^b7



E^b6



Cm7



Fm7



B^b7



1. In a cav -

E^b6



Cm7



- ern
(2.) morn - ing,

down by a can - yon,
just a - bout dawn - ing,

ex - ca - va -
when the sun -

E^b6



B^b



E^b/G



- ting

for a mine, —
be - gan to shine, —

there lived a
you know she would

A^b **A^bm⁶** **E^b6**

min - er from North Ca - ro - li - na
rouse up, wake all of them cows up,

Cm⁷ **Fm⁷/B^b** **B^b7**

and his daugh - ter, chub - by Cle - men - tine.
and walk 'em down to her dad - dy's mine.

E^b6 **1.** **2. B⁷**

2. Now ev - 'ry A - took the foot -

E⁶ **C[#]m⁷**

- bridge way 'cross the wat - er, though she weighed

E6



B



E



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody includes a long note followed by eighth notes and a quarter note.

two nine - ty nine.

The old bridge

Piano accompaniment for the first system, showing chords in the right hand and a bass line in the left hand.

A



Am6



E6



C#m7



Musical staff with treble clef. Includes a triplet of eighth notes and a quarter note.

trem - bled

and dis - as - sem - bled,

dumped her

Piano accompaniment for the second system.

F#m7/B



B7



E6



C7



Musical staff with treble clef. The melody ends with a double bar line.

in - - to the foam - y brine.

Hey! Crack like

Piano accompaniment for the third system.

F6



Dm7



Musical staff with treble clef. The melody features eighth notes with accents.

thun - der: ho, ho! You know she went un - der, ho, ho! A-blow-ing bub -

Piano accompaniment for the fourth system.

F⁶ C F/A

- bles down the line. Hey, I'm no

Detailed description: This system contains the first three measures of the piece. The guitar part features chords F⁶ (3rd fret), C (open), and F/A (open). The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The vocal line has lyrics: "- bles down the line. Hey, I'm no".

B^b B^bm⁶ F⁶ Dm⁷

swim-mer, but were she slim-mer I might have

Detailed description: This system contains the next four measures. The guitar part features chords B^b (6th fret), B^bm⁶ (6th fret), F⁶ (3rd fret), and Dm⁷ (3rd fret). The piano accompaniment continues with chords and bass line. The vocal line has lyrics: "swim-mer, but were she slim-mer I might have".

Gm⁷/C C⁷ F⁶ D^b7

saved that Clem-en-tine. Broke the

Detailed description: This system contains the next four measures. The guitar part features chords Gm⁷/C (open), C⁷ (3rd fret), F⁶ (3rd fret), and D^b7 (4th fret). The piano accompaniment continues with chords and bass line. The vocal line has lyrics: "saved that Clem-en-tine. Broke the".

G^b6 E^bm⁷

re-cord way un-der wat-er; I thought that she...

Detailed description: This system contains the final four measures. The guitar part features chords G^b6 (4th fret) and E^bm⁷ (6th fret). The piano accompaniment continues with chords and bass line. The vocal line has lyrics: "re-cord way un-der wat-er; I thought that she...".

G^b6

D^b

G^b/B^b

was do - ing fine. I was - n't

C^b

C^bm⁶

G^b6

E^bm⁷

ner - vous, un - til the ser - vice that they

A^bm⁷/D^b

D^b7

G^b6




D⁷

held for Cle - men - tine. Hey you

G⁶





E^m7

sail - or, ho, ho! Way out on your whal - er, with your har -

G⁶   





- poon_ and your trust - y line, — if she show



C  Cm⁶  G⁶  Em⁷ 



— now, yeah, well, there she blows — now! It just may



Am⁷/D  D⁷  G⁶  E^b7 

bc — chun-ky Cle-men-tine. — (One more time!) — Oh my



A^b6  6fr  8fr

dar - ling, oh my dar - ling, oh my dar - ling, oh my dar - ling, oh my



A^b6



E^b



A⁷/C



dar - ling sweet Cle - men - tine, you may be gone



D^b



D^bm⁶



A^b6



Fm⁷



but you're not for - got - ten... Fare thee



B^bm⁷



E^b7



well, so long, Cle - men -



A^b6



A^b9/G^b



D^b6/F



D^bm⁶/F^b

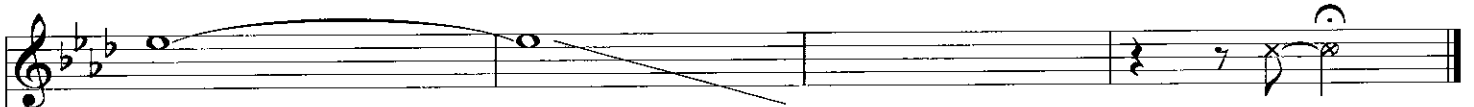


A^b



N.C.

A^b13



- tine. Bye!



DREAM LOVER

WORDS & MUSIC BY BOBBY DARIN

Valse moderato

N.C.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics include *p.* and *f.*

Second system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics include *poco accel.* and *f molto rit.*

Guitar chord diagram for D: x00232

Grazioso

Vocal and piano accompaniment, first system. Treble clef, key signature of two sharps (F# and C#), common time signature. Lyrics: "There's a land of charm that I / In the land where dreams ne- ver". Dynamics include *p* and *mp*.

Guitar chord diagram for D^{aug}: x00232

Guitar chord diagram for Bm⁷/D: x02321

Guitar chord diagram for B^b aug/D: x00232

Vocal and piano accompaniment, second system. Treble clef, key signature of two sharps (F# and C#), common time signature. Lyrics: "know, end, land of sweet ro - mance where I love to go; / Pa - ra - dise where bro - ken hearts quick - ly mend; And its We will". Dynamics include *p* and *mp*.



bounds touch my room in the gloom, when the sha - dows creep.
 wan - der en - rap - tured and whis - per sweet vows of love.



Some-one I met there waits for me, some-one
 Not a cloud to dark - en our sky, not a



ten - der as a lov - er should be; And I whis - per each night as I
 care we'll ev - er know, you and I; All the days will be fair with the

mf

Valse lente
CHORUS



close my eyes shine in sleep. } Dream
 sun a - shine a - bove. }

Bm Em A13 D

lov - er fold your arms a - round me, dream

Em A7 D

lov - er your ro - mance has found me, I'm

F#7 Em A7 D

held in your spell, know - ing too well,

ten. *ten.* *ten.* *ten.*

B7 Em7 A7 D

dreams nev - er tell. We

ten. *ten.*

Bm

Em

A7

D

two can leave the world be - hind

us,

no - - -

bo - dy in - dis - creet can find

us,

dream

F#7

Bm

C#m/E

E7

D/A

ten.

lov - er of mine,

se - crets di - vine, I am

ten.

Em/A

F#m/A

A7

1.

D

2.

D

rit.

shar - ing with you.

you.

Red.

*

Red.

*

EIGHTEEN YELLOW ROSES

WORDS & MUSIC BY BOBBY DARIN

$\text{♩} = 128$

E



B⁷



E



B⁷



E



1. Eight-een yel-low ros -
(2.) o - pened up the card

B⁷



E



B⁷



- es came to - day,
to see what it said, I

E

B7

E

eight-een yel-low ros - es in a pret-ty bou-quet.
could-n't be - lieve my eyes when I had read,

E7

A

When the boy came to the door, I
"Though you be - long to an - oth - er, I

E

B7

did-n't know what to say. But eight-een yel-low ros-
love you a - ny - way. Yes, eight-een yel-low ros-

1.

E

B7

- es came to - day.
- es came to -

2. I

2.

E



G



- day.

I nev - er doubt -

- ed your love for a min - ute;

I al - ways thought that you would be true.

But now this box and the flow - ers

E

G

in it, —

I guess there's

no-thing left for me

to do but

ask to meet the boy —

that's done this thing, —

and find out if he's got plans — to buy you a

E E7 A

ring; 'cos eight-teen yel-low

E rit.

- es will wilt and die one day, but a

a tempo

B7 E

fath - er's love will nev - er fade a - way,

B7 E

will nev - er fade a - way.

HELLO, YOUNG LOVERS

WORDS BY OSCAR HAMMERSTEIN II

MUSIC BY RICHARD RODGERS

Moderately

C



Hel - lo, young lov - ers, who - ev - er you

are, I hope your trou - bles are

G7/B



Fm/C



G7/B



few. All my good wish - es go

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E \flat /B \flat G7/B Dm7 Dm7/G G7

with you to - night. I've been in love like

C

you Be brave, young lov - ers, and

fol - low your star; be brave and faith - ful and

G7/B Fm/C G7/B

true. Cling ver - y close to each

Eb/Bb G7/B Dm7 Dm7/G G7

oth - er to - night I've been in love like

you. I know how it feels to have

wings on your heels, and to fly down a street in a

F E7

trance. You fly down a street on a

C F/A C7sus/G

F/A C7sus/G F/A C7sus/G

Am Dm7

chance that you'll meet, and you meet not real - ly by

G7 V.C

chance. Don't cry, young lov - ers, what -

ev - er you do, don't cry be - cause I'm a

G7/B Fm/C G7/B

lone. All of my mem - 'ries are

E \flat /B \flat **G7/B** **Dm7** **G7**

hap - py to - night, I've had a love of my

C7 **F/A** **Fm/A \flat**

own. I've had a love of my

C/G **Dm** **E \flat /G** **G7**

own like yours, I've had a love of my

1 **C6** **G7** 2 **C6**

own. Hel - own.

IF I WERE A CARPENTER

WORDS & MUSIC BY TIM HARDIN

♩ = 140

E^b



E^b



D^b



A^b



If I were a car - pen - ter and you were a

E^b



D^b



la - dy would you mar - ry me a - ny - way?

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To Coda ◊

Musical staff with lyrics: Would you have my ba - by? If a tin - ker

Would you have my ba - by? If a tin - ker

Piano accompaniment for the first system



Musical staff with lyrics: were my trade_ would_ you still find me_ car - ry - ing the

were my trade_ would_ you still find me_ car - ry - ing the

Piano accompaniment for the second system



Musical staff with lyrics: pots I made_ fol - low - ing be - hind me.

pots I made_ fol - low - ing be - hind me.

Piano accompaniment for the third system



Musical staff with lyrics: Save my love through lone - li - ness,

Save my love through lone - li - ness,



Piano accompaniment for the fourth system



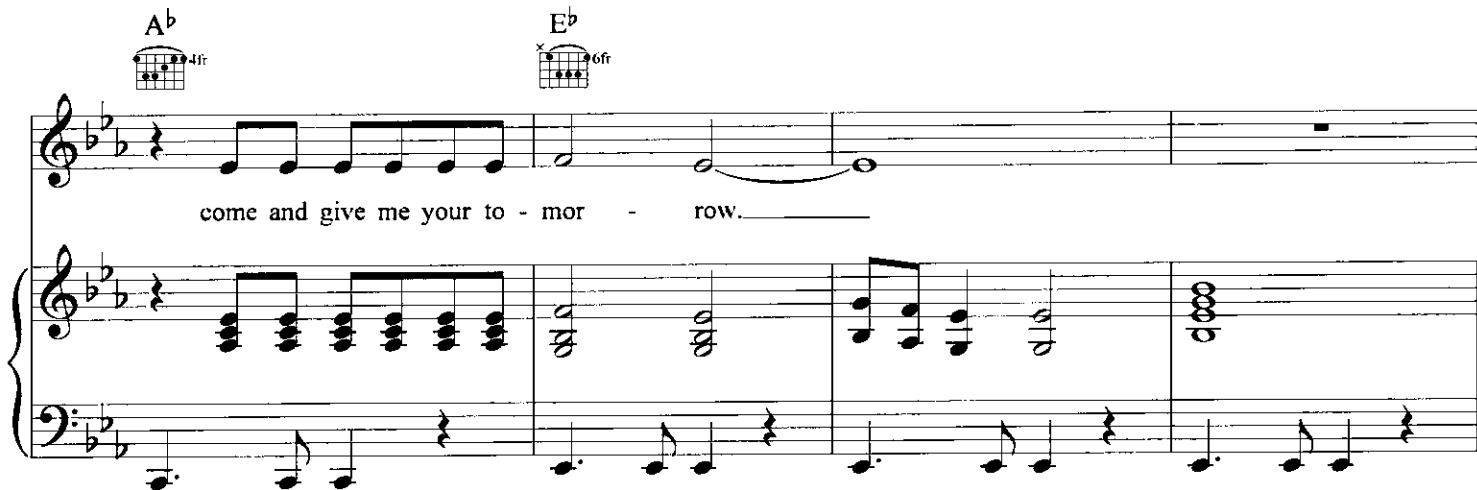





save my love for sor - row. I've gi - ven you my on - li - ness_



come and give me your to - mor - row_




If I worked my hands in wood_ would you still love me?
 If I were a mil - ler_ at a mill - wheel grind - ing,






— Ans - wer me, — dear yes I would, I would put you a -
 — would you miss — your col - lared boss soft shoes a -



E^b



D^b



E^b



D.S. al Coda

bove me.
shin - ing?

If I were a

⊕ *Coda*



Would you mar - ry me



a - ny - way?

Would you have my ba - by?



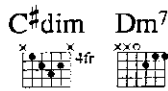
MACK THE KNIFE

WORDS BY BERTOLT BRECHT
MUSIC BY KURT WEILL

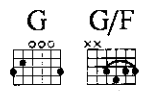
$\text{♩} = 80$ $\text{♪} = \text{♪} \text{♪}$



1. Oh the



shark babe, has such teeth dear, and he
(2.) shark bites with his teeth dear, scar-let



shows them pear - ly white. Just a
bil - lows start to spread. Fan - cy

jack - knife has old Mac - heath babe, and he
gloves. though, has old Mac - heath babe, so there's

G⁷sus⁴ G⁷ C⁶ 1. G⁻

keeps it out of sight. 2. You know when that
ne - ver, nev - er a trace of red.




2. A^{b7} D^{b6} Ddim E^bm⁷

On the side - walk, oh Sun - day morn - ing, don't you know.

A^{b7} D^{b6}

lies a bo - dy just ooz - ing life.

A^b
 A^b/G^b
 D^b/F
Edim
 E^bm^7





There's some - one sneak - ing a - round the cor - ner,



A^b7sus^4
 A^b7
 D^b6

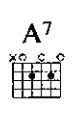


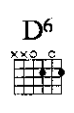




could that be our boy, Mack the Knife?

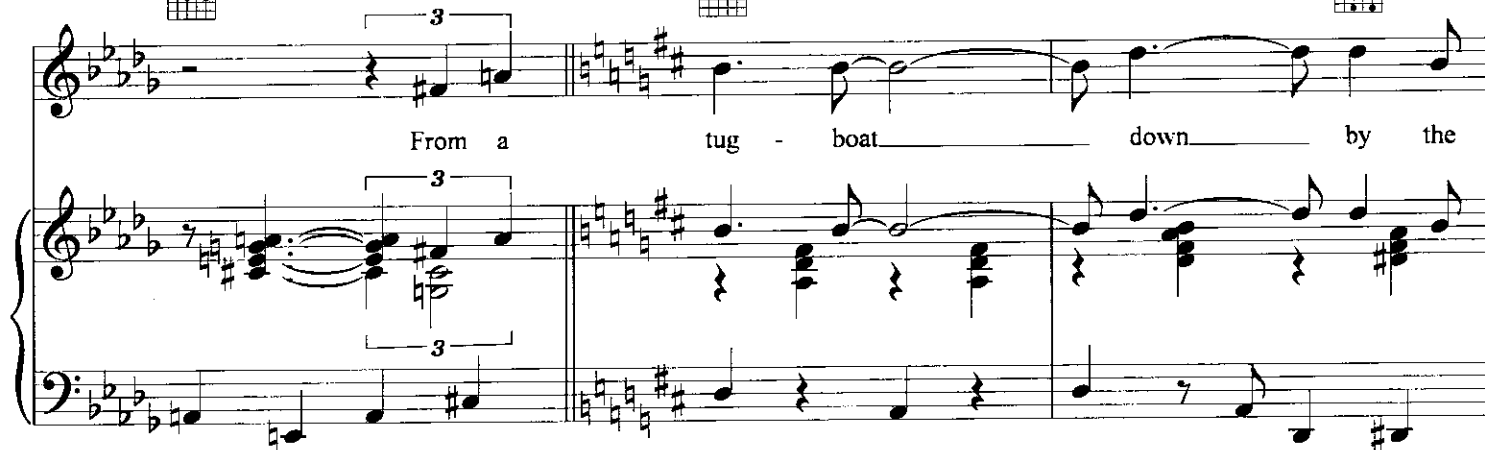





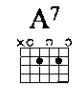




From a tug - boat down by the







riv - er, don't you know, there's a ce - ment bag,



D⁶



A



A/G



D/F#



just drop-ping on down.

That ce - ment's there,

Fdim



Em⁷



it's there for the weight dear.

Five will

A⁷sus⁴



A⁷



D⁶



get you ten, old Mack - ie's back in town.

Bb⁷



E^b6



Edim



D'ya hear 'bout Lou-is

Mil - ler?

He dis - ap -

Fm⁻



Bb7#9



Bb7



peared ba - by, af - ter draw - ing out all his

Eb6



Bb



Bb/Ab



Eb/G



hard - earned cash. And now Mac - heath spends,

Gbdim



Fm7



he spends just like a, like a sail - or. Could it be,

Bb7sus4



Bb7



Eb6



could it be, could it be our boy's done some - thing rash?

B¹³



E⁶



Fdim



Yeah, yeah, yeah, Jen - ny

Di - ver,

old

Su - ky

F[#]m⁷



B⁷



Taw - dry;

look out,

Miss Lot - te Len - ya

B¹¹



E⁶



B



B/A



E₇/G[#]



and old Lu - cy Brown;

yeah the line forms

Gdim



F[#]m⁷



on the right babe,

now that Mack-ie's

B⁷sus⁴ E⁶ C⁷

back in town. I said Jen - ny

F⁶ F[♯]dim Gm⁷

Di - ver, old Su - ky Taw - dry,

C⁷ C¹¹ F⁶

Spoken: Look out, Miss Lotte Lenya and old Lu - cy Brown;

C C/B^b F/A A^bdim Gm⁷

yeah the line forms on the right babe,

Gm⁹

now that Mack - ie's

C⁷sus⁴ C⁷ F⁶ B^{b9}

back in town.

F⁶ B^{b9} F⁶ D^b

F⁶ N.C. F^{6/9}

Look out, old Mack - ie is back! Yeah!

MULTIPLICATION

WORDS & MUSIC BY BOBBY DARIN

♩ = 180



N.C.

Piano introduction for the first system, featuring a treble and bass clef with a 4/4 time signature. The bass line consists of a simple eighth-note pattern, while the treble line features chords and a triplet figure.

F



Vocal and piano accompaniment for the first verse. The vocal line includes two verses of lyrics. The piano accompaniment features chords and a bass line with eighth notes.

1. When you see a gen - tle - man bee a - round a la - dy bee
 (2.) two but - ter - flies cast - ing their eyes both in the same di -

C/E



N.C.

F



Bb



Vocal and piano accompaniment for the second verse. The vocal line includes lyrics. The piano accompaniment features chords and a bass line with eighth notes and claps.

buzz - ing, just count to ten then count a - gain: there's
 -rec - tion. You'd nev - er guess that one lit - tle "Yes" could

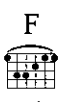
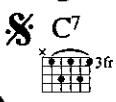
(claps)

(bass drum)

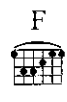
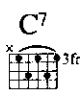


N.C.

sure to be an ev - en doz - en! } Mul - ti - pli - ca -
 start a but - ter - fly col - lec - tion! }



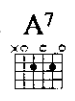
- tion, that's the name of the game;— and each ge - ne - ra -



1.

- tion, they play it the same. 2. Now there was

2, 3.



Let me tell you now, I say one and one is five;— you can
 Hear me talk - ing to you; Moth - er Na - ture's a clev - er girl,— she re -

Dm



G7



call me a sil - ly goat. But you take two minks, add
lies on ha - bits. You take two hares with

C7 N.C.



two winks: ah, you got - ta one mink coat! When a
no cares: pret - ty soon you got a room full of rab - bits!

F



C/E



N.C.

girl gets coy in front of a boy aft - er three or four danc - es,
Pa - ra - keets, in be - tween tweets, some - times get too qui - et.

(claps)

(bass drum)



F



Bb



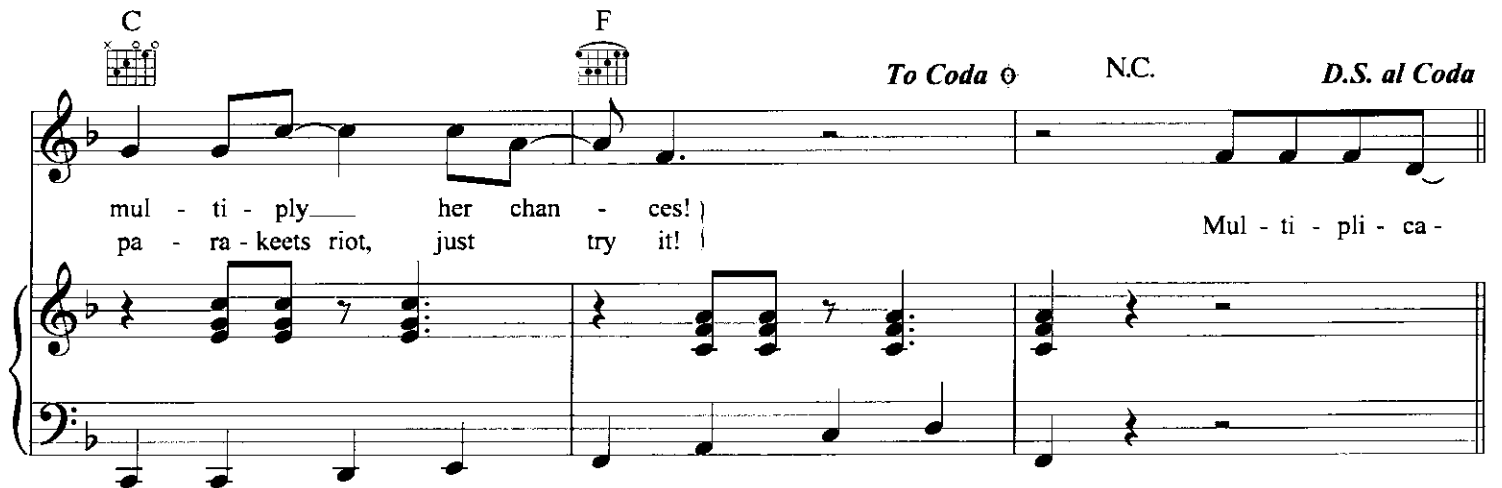
(Uh. oh!) ah, you can just bet she'll play hard to get to
But have no fear, 'cos soon you'll hear a

C  F 

To Coda ϕ N.C. *D.S. al Coda*

mul - ti - ply her chan - ces!
 pa - ra - keets riot, just try it!

Mul - ti - pli - ca -




ϕ *Coda* N.C.  

Mul-ti - pli - ca - tion,
 - tion,

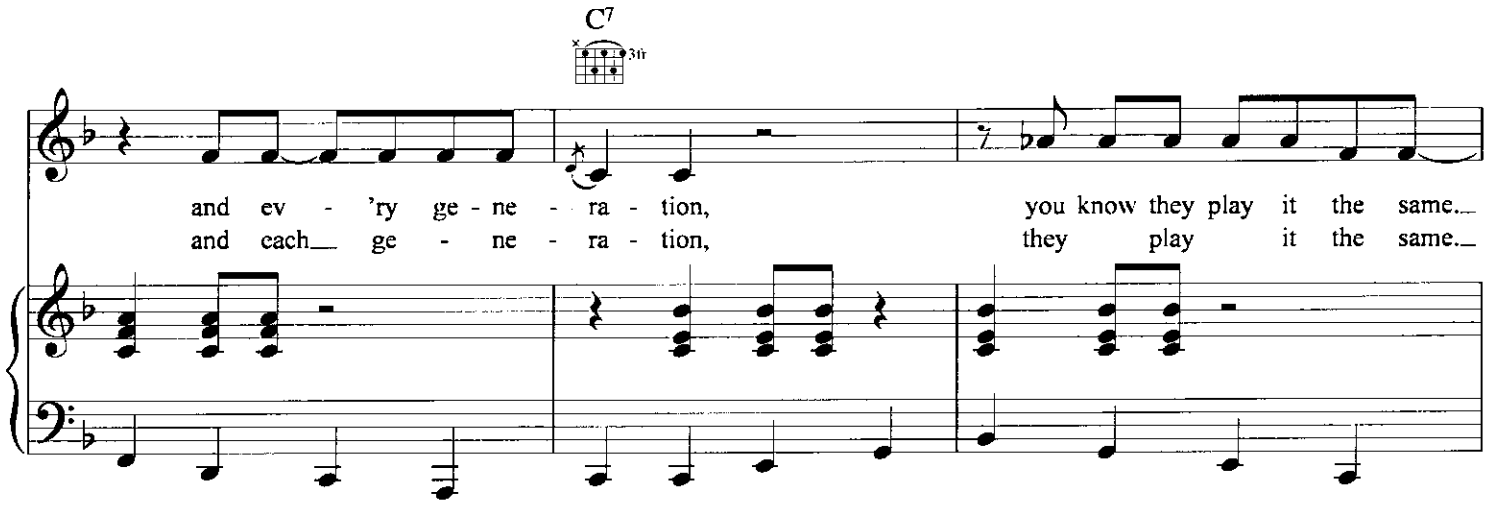
that's the name of the game;—
 that's the name of the game;—





and ev - 'ry ge - ne - ra - tion,
 and each ge - ne - ra - tion,

you know they play it the same...
 they play it the same...



1.  N.C.

2.     N.C.

Yeah, it's mul - ti - pli - ca -



LAZY RIVER

WORDS & MUSIC BY HOAGY CARMICHAEL & SIDNEY ARODIN

♩ = 140

B^b Bdim F Cm⁶ D⁷ G⁹ Caug⁷

Dm⁷ D^bdim⁷ F B^bm⁷/A^b C⁷/G F/C Fdim/C C⁹sus⁴ C⁷

I like la - zy wea - ther, I like la - zy days;

F A⁷ B^b D⁷/A Gm D⁷

can't be blamed for hav - ing la - zy ways. Some old la - zy riv - er

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Gm



D7



G7



D7



G7



C7



Gm7/C



C7



sleeps be-side my door,

whis-p'ring to the sun - lit shore.

D7



Lazily

Db7/A^b



C7/G



F#dim7



G7



Up a la - zy riv - er by the old mill - run,

that la - zy, la - zy riv - er in the

G



A^{b9}



G⁹



C7



C6



Db7



C7



noon - day sun.

Lin - ger in the shade of a kind old tree;

F



C7/G



Bdim7



F



F7



E7



Eb7



throw a - way your trou - bles,

dream a dream with me.

D7 D^{b7}/A^b C⁷/G

Up a la - zy riv - er where the rob - in's song

G7 G A^{b9} G⁹ B^b Bdim⁷

wakes a bright new morn - ing, we can roll a - long. Blue skies up a - bove,

F E7 Eb6 D7 G9 C7 F E⁷/B D⁷/A[#]

ev - 'ry-one's in love; up a la - zy riv - er, how hap - py you can be,

1. 2.

G9 C7 F B^{b6} F N.C. F E^{b6} E⁶ F⁶

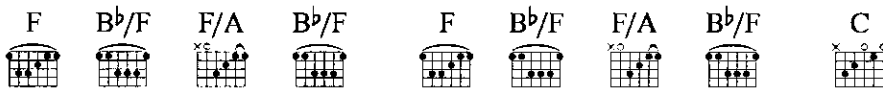
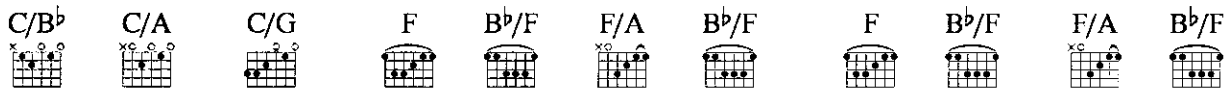
up a la - zy riv - er with me. me.

QUEEN OF THE HOP

WORDS & MUSIC BY WOODY HARRIS

Original key G \flat major

$\text{♩} = 144$ $\text{♪} = \text{♩}$

1. Well, you can talk a-bout your Ju - lie and your Peg - gy Sue; you can
 (2.) wears short shorts and rock 'n' roll shoes. You



keep your Miss Mol - ly and your Ma - ry Lou: for when it
 ought - a see her dance to The Yel - low Dog Blues. She's my

B \flat B \flat 6 B \flat B \flat

comes to The Chick - en or to do - ing The Bop, —
 su - gar - time ba - by, I'm her lol - li - pop. —

C N.C.

I got a girl they call The Queen of the Hop. — } Oh well, I
 Ev - 'ry - bo - dy knows I love my Queen of the Hop. — }

F B \flat /F F/A B \flat /F F B \flat /F F/A B \flat /F F B \flat /F F/A B \flat /F

love my Queen. — Do you know who I mean? —

F B \flat /F F/A Gm 7 F/A B \flat B \flat 6 B \flat B \flat 6

Sweet lit - tle six - teen: — yes. —

C C7/B \flat C/A C/G F B \flat /F F/A B \flat /F F B \flat /F F/A B \flat /F

does The Stroll. (Instrumental)

F B \flat /F F/A B \flat /F F B \flat /F F/A Gm 7 F/A B \flat B \flat 6

D.S. al Coda

B \flat B \flat 6 F B \flat /F F/A B \flat /F F B \flat /F F/A Gm 7 F/A

Oh well, she

Φ Coda

C C7/B \flat C/A C/G F B \flat /F F/A B \flat /F

does The Stroll... Oh well, I love my Queen.

F B^b/F F/A B^b/F F B^b/F F/A B^b/F



Do you know who I mean?

F B^b/F F/A Gm⁷ F/A B^b B^b6 B^b B^b6



Sweet lit - tle six - teen: yes, -

F B^b/F F/A B^b/F F B^b/F F/A B^b/F F B^b/F F/A B^b/F



that's my Queen. Well, that's my Queen,

Repeat to fade

F B^b/F F/A B^b/F F B^b/F F/A B^b/F F B^b/F F/A B^b/F



yes, that's my Queen. Oh well - a,

RAININ'

WORDS & MUSIC BY BOBBY DARIN

♩ = 114 ♪ = ♩

1. It keeps on

rain - in'
(2,4.) rain - in'.
3° Instrumental

ev - er - y day; —
Oh, how much more

just keeps on rain - in',
will it keep rain - in',

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C#9



won't go a way.
will it still pour?

3

F#9



Same old love sto - ry
May - be there's some - one

3


B9




you've heard be - fore:
wait - ing a - round

3


C




B9



E



B7



I tried, she lied, I cried
the bend: a friend who'll lend

1, 3. E B7 2, 4. E6

in - side. 2, 4. It keeps on an

C#9 F#9

to all this rain - in', this aw - ful

B13 To Coda A9

rain - in', and bring me some love.

E D.S. al Coda

D.S. al Coda

rit. Coda A9 E

rit. Coda A9 E
love.

SPLISH SPLASH

WORDS & MUSIC BY BOBBY DARIN & JEAN MURRAY

Moderately, with a beat

The musical score is written for piano and voice. It features a key signature of two flats (Bb) and a common time signature (C). The tempo is marked 'Moderately, with a beat'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for Bb and Eb. The lyrics are: 'Spish splash, I was bang, I was tak - in' a bath saw the whole gang 'Long a - bout - a Sat - ur - day Danc - in' on my liv - in' room night. rug. (Yeah) A rub Flip dub, just re - lax - in' in the tub, they were do - in' the bop, All the

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C7 **F7** **Cm7**

Think - in' ev - 'ry - thing was all right. Well, I
teens had the danc - in' bug. There I was

Bb

stepped out the tub put my feet on the floor, I
Lol - li - pop with Peg - gy the Sue. Good

Eb **Edim7** **F** **F7**

wrapped the towel a - round me and I o - pened the door. And then - a
gol - ly, Miss Mol - ly was - a e - ven there too. A well - a

Bb **F7**

Splish splash, I jumped back in the bath, — Well,
Splish splash, I for - got a - bout the bath, —

Bb

how was I to know there was a par - ty go - ing on?
 went and put my danc - ing shoes

Bb

2

on I was a - splish - in' and a - splash - in', I was a -

Eb7

roll - in' and a - stroll - in', I was a - mov - in' and a - groov - in',

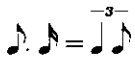
Bb

Repeat and Fade

I was a - reel - in' with the feel - in' I was a -

THINGS

WORDS & MUSIC BY BOBBY DARIN

$\text{♩} = 88$ 

E^b



The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a 4/4 time signature. It contains four measures of rests. The piano accompaniment is in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and quarter notes.

E^b



The second system of the score includes a vocal line with lyrics and piano accompaniment. The vocal line is in treble clef and contains four measures of music with the lyrics: "Ev - 'ry night I sit here by my win - dow, (win - dow)". The piano accompaniment continues with the same rhythmic pattern as the first system.

B^b7



The third system of the score includes a vocal line with lyrics and piano accompaniment. The vocal line is in treble clef and contains four measures of music with the lyrics: "star - ing at the lone - ly a - ve - nue, (a - ve - nue)". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

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E^b E^b7 A^b7 4fr

watch - ing lov - ers__ hold - ing hands and laugh - ing, (ha ha ha)

E^b B^b7 E^b

think - ing 'bout the things we used to do. Think - ing 'bout

B^b7 E^b

things like a walk in the park, things like a kiss in the dark,

B^b7 E^b N.C.

things like a sail - boat ride. (Yeah, yeah). What a - bout the

A^b



night we cried? Things like a lov - er's... vow;

E^b



B^b7



things that we don't do now; think - ing 'bout the things

E^b



B⁷



we used to do.

E



Me - mo - ries are all I have to cling to, (cling to). Now



heart-aches are the friends I'm talk - ing to. *Spoken:* (But you got me now) But



I'm not think-ing 'bout just how much I love you, *Spoken:* (I love you too) I'm



think - ing 'bout the things we used to do. *Spoken:* (We used to do) Think - ing 'bout



things like a walk in the park; things like a kiss in the dark;

B7



E



N.C.

things

like a sail - boat ride. (Yeah, yeah). What a - bout the night we cried?

A



E



Things

like a lov - er's vow; things that we don't do now;

B7



E




think - ing 'bout the things we used to do.

F

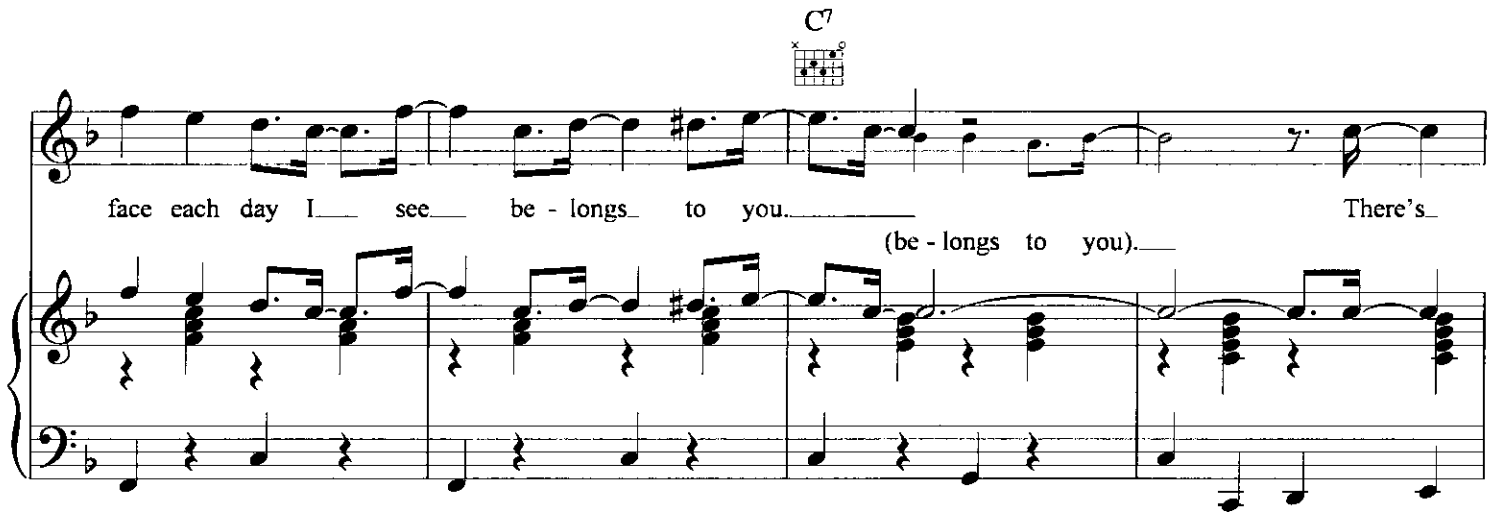


Still can hear the juke - box soft - ly play - ing, (play - ing), and the


C7



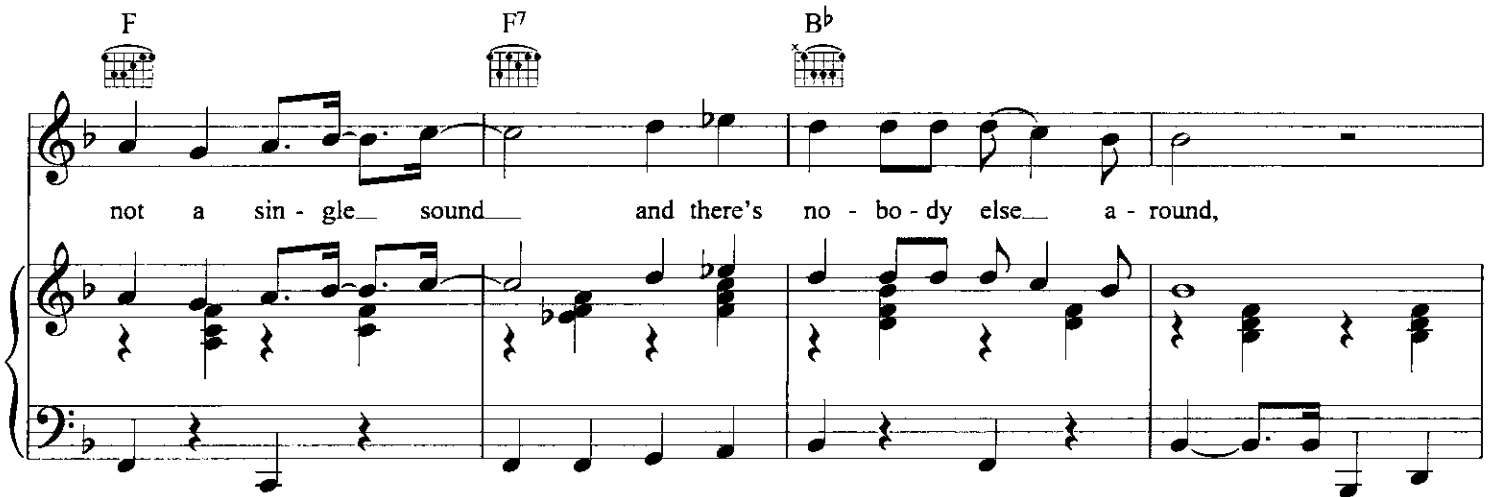
face each day I see be - longs to you. There's
(be - longs to you).




F F7 Bb



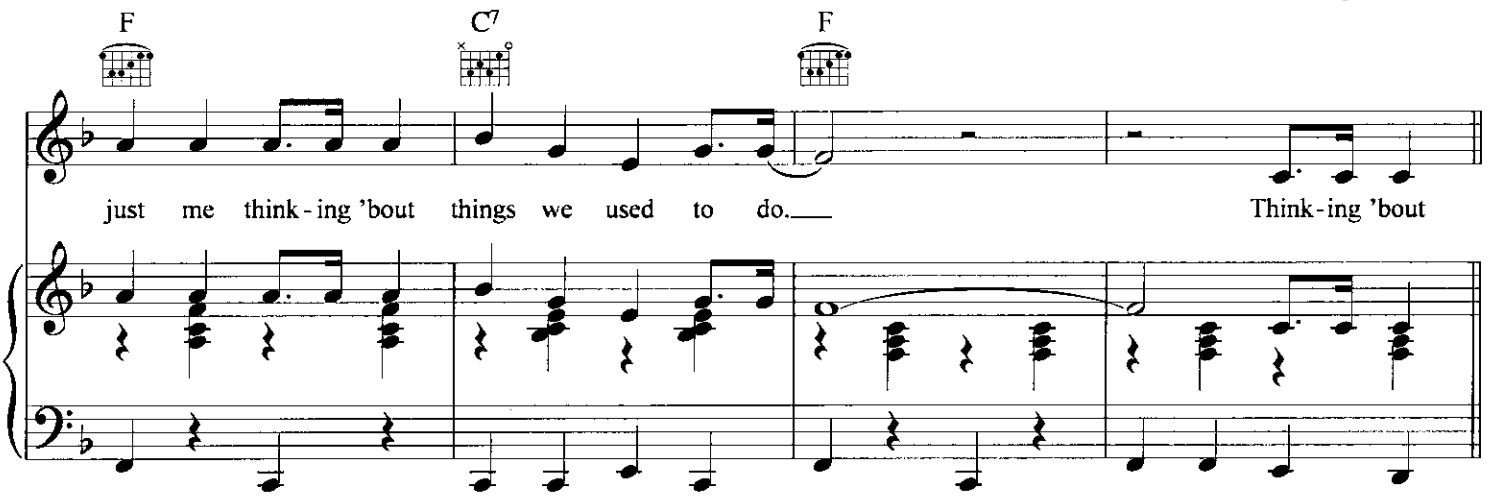
not a sin - gle sound and there's no - bo - dy else a - round,



F C7 F



just me think - ing 'bout things we used to do. Think - ing 'bout



C7 F



things like a walk in the park; things like a kiss in the dark;



C7 F N.C.

things like a sail - boat ride. (Whoah, woah). What a - bout the night we cried?

B \flat F

Things like a lov - er's vow; things that we

C7 F

don't do now; think - ing 'bout the things we used to do.

C7

And heart - aches are the things I'm talk - ing to.

F  C' 

You've got me think - ing 'bout the things



F 

we used to do. *Spoken: (I hope so.)* I'm



C'  F 

think - ing 'bout the things we used to do.



F 



YOU MUST HAVE BEEN A BEAUTIFUL BABY

WORDS & MUSIC BY HARRY WARREN & JOHNNY MERCER

$\text{♩} = 70$ *molto rubato*

E^b C⁷ Fm⁷ B^b7 E^b E^bmaj⁷

Does your moth-er re - al - ize,

E^b7 C⁷ F⁷ Fm⁷ B^b7 E^b B⁹ B^b7

stork de - liv - ered quite a prize, the day he left you on the fam - 'ly tree,

E^b E^bmaj⁷ E^b7 D⁷ Gm G^b7 B^b F⁷

does your dad ap - pre - ci - ate, that you are mere - ly su - per great, the mi - ra - cle of a - ny cen - tu -

B^b F⁹ B^b Fm⁷ **rall.** F⁷aug B⁹ G⁻

ry, if they don't just send them both to me. You

C Dm⁷ Cdim C C^{aug} C⁷aug C⁷ F⁹ Cm⁷

(with a lilt)

must have been a beau - ti - ful ba - by, you must have been a won - der - ful child, -

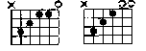
Fm⁹ Gm G[#]m Am A^bmaj⁷ B^b6/9 Fm⁹ B^b6/9

when you were on - ly start - in' to go to kin - der gar - ten, I

E^bmaj⁷ Cdim Fm⁷ B^b7 G⁷ C Dm⁷ Cdim C

bet you drove the lit - tle boys... wild, and when it came to win - ning blue rib -

Caug C⁷aug



C⁷



F⁹



Cm⁷



F⁹



Gm



G[#]m



Am



- bons, you must have shown the other kids how, I can

see the judge's eyes as they handed you the prize, I bet you made the cuttest bow...

Oh! You must have been a beautiful baby, 'cos

ba - by look at you now. You

**A SUPERB SELECTION OF
BOBBY DARIN'S BIGGEST HITS,
ARRANGED FOR PIANO, VOICE
AND GUITAR**

AS LONG AS I'M SINGING

BABY FACE

BEYOND THE SEA

**BILL BAILEY WON'T YOU
PLEASE COME HOME**

CLEMENTINE

DREAM LOVER

EIGHTEEN YELLOW ROSES

HELLO, YOUNG LOVERS

IF I WERE A CARPENTER

LAZY RIVER

MACK THE KNIFE

MULTIPLICATION

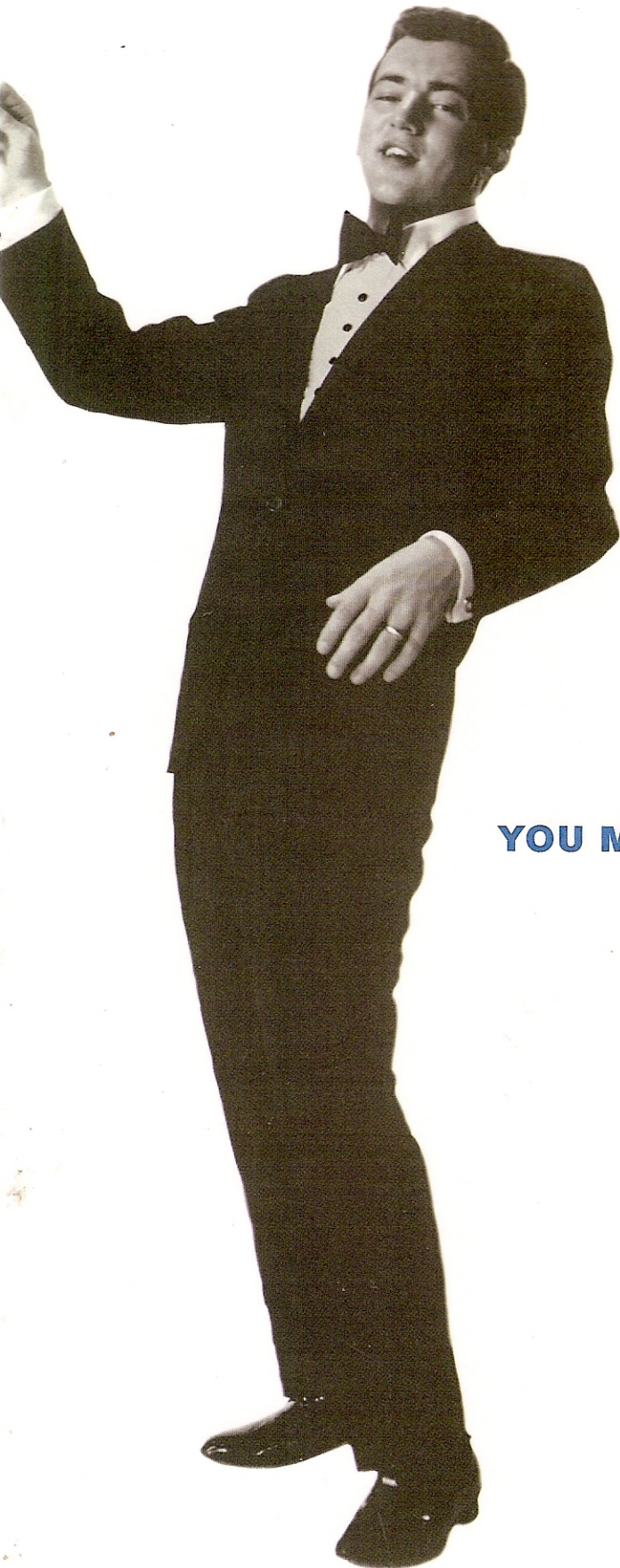
QUEEN OF THE HOP

RAININ'

SPLISH SPLASH

THINGS

YOU MUST HAVE BEEN A BEAUTIFUL BABY



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AM92017

ISBN 0-7119-4124-6



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