

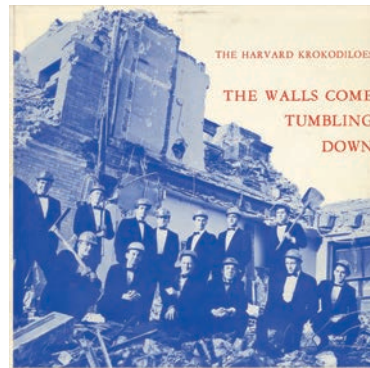
# GUTCHEON SONGBOOK



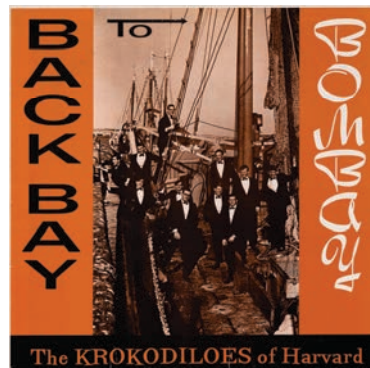




JEFFREY D. GUTCHEON



*The Walls Come Tumblin' Down - 1964*



*Back to Bombay - 1966*

Jeff Gutcheon began arranging for the Kroks when he moved to Cambridge in 1962 to study architecture at MIT, following college at Amherst where he arranged for the Zumbyes. By the time I joined the Kroks in 1964, six of his arrangements were on the latest Krok album, *The Walls Came Tumblin' Down*, including the title song *Joshua*, *The Lady is a Tramp*, *What's New*, *Molly Malone*, *I Got Rhythm*, and the iconic *House of Blue Lights*.

From 1964 to 1966 Jeff arranged three more songs, *Wee Small Hours*, *Mountain Greenery*, and *I Can't Give You Anything But Love*. For a typical arranging session, Jeff would ride his motorcycle over from MIT, come in the back door of the Hasty Pudding auditorium, set his motorcycle helmet on the piano, and start teaching us the latest arrangement. Nothing was written down. In each session he would teach us about eight bars of music, note by note, part by part, until we had it. In the next session he would add another section of music, Jeff sometimes revising the earlier parts, and so on until the song was complete. We never knew what was coming next and it was fascinating to watch Jeff's creativity in action.

Jeff's arrangements took the Kroks to a completely new level of sound that typically combined a percussive base line ("B-doom, doom, doom...") with lush five and six part harmonies that challenged our harmonic skills and vocal ranges. These inventive musical numbers also contained wonderful parody and humor that delighted us and our audiences. We Kroks of the '60's will always be grateful to Jeff for the one thing that made us stand out from other vocal groups, *The Gutcheon Sound!*

Jack Kennedy, K '64-7

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# GUTCHEON SONGBOOK

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*\* Unless noted otherwise, these arrangements were transcribed by the gifted young Stanford music student Omree Gal-Oz, in the true Gutcheon spirit, i.e. entirely by ear from the original recordings. He was assisted by a group of Krok alums: Bob Croog K '64-6, Glen Howard K '69-71, Jack Kennedy K '65-7, Malcolm MacKenzie K '65 and with inspiration from Richard Hammond K '65 and '67.*

*Gutcheon Songbook prepared for the 70th reunion, March 2016, by Steve Dostart K '84-5 using the generous donations of the men who sang with Jeff!*

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# The House Of Blue Lights

The Harvard Krokodiloes

Easy Swing-in Two (84-88)  
(but *straight* 8ths)

Arranged by Jeffrey Gutcheon &  
Peter L. Mansfield

Solo

T1  
T2

Bari  
Bass

*mf*  
Bass Solo

Doot'n do ba Doot'n do ba Doot'n do ba Doot'n do ba Doot'n do ba Doot'n do ba

Bari Solo

*mf*

Well, you lace up your boots and you walk on down to a

5

Doot'n do ba Doot'n do ba Doot'n do ba Doot'n do ba etc..continue

knocked-out shack on the edge of town there's an eight(n) beat(n) com-bo there that

House Of Blue Lights-2

just won't quit\_ keep a walk-in' till you see a blue light lit\_\_ fall

10

in there and you dig them-sights down at the House House the House of Blue Lights

13

dum dum dum ddum dum dum down at the House House the House of Blue Lights.

Well there's fry-ers\_\_ De troit bar - be -cued ribs

16

17

Broil-ers\_\_

House Of Blue Lights-3

— But the treat of the treats is when they serve you all those

20 **add one addt'l Bass**

Ba dm dm dm Doot'n do ba Doot'n do ba *etc..continue*

fine eight beats You're gon - na spend the rest of your brights

23 **all Basses**

dum dum dum dum

— down at the House the House of Blue Lights Ba ba ba ba ba ba

26 **add all Bari's**

dum dum dum dum House the House of Blue Lights Ba ba ba ba ba ba

House Of Blue Lights-4

29 *Bari/T1 duet*

8  
Doo bee dat'n doo bee doot 'n dwee boy Doo bee dat'n doo bee doot 'n

8  
29  
Doot'n do ba Doot'n do ba *etc..continue*

8  
dwee hey hey hey B-boy b-boy b - boy b - boy b-boy b - boy b - boy b -

8  
32

8  
boy b - boy b - boy b - boy b - boy b - boy b - boy down at the

8  
36  
dum dum dum dum dum dum dum down at the

House Of Blue Lights-5

House the House of Blue Lights. Oh well you

39 *mf* Ba ba ba ba ba ba ba

house, house, the house of blue lights. Ba ba ba ba ba ba

41 lace up your boots and you walk on down to a knocked-out shack on the

41 Oooh

Doot'n do ba Doot'n do ba *etc..continue*

44 edge of town there's an eight (n) beat (n) com-bo there that just won't quit keep a-

Oooh



House Of Blue Lights-6

8  
walk-in' till you see a blue light lit fall in there and you

8  
47  
Oooh

dum dum dum dum

8  
dig the - sights down at the House the House of Blue Lights Ba ba ba ba ba ba

8  
50  
House  
*mf* Ba ba ba ba ba ba

dum dum dum down at the House Ba ba ba ba ba ba

*add T1*

53  
8  
Doo bee dat'n doo bee dat 'n dwee boy Doo bee dat'n doo bee dat 'n

8  
53  
Oooh

Doot'n do ba Doot'n do ba etc..continue

House Of Blue Lights-7

56  
8  
dwee hey hey hey B-boy b-boy b - boy b-boy b-boy b - boy b-boy b -  
Oooh

60  
8  
boy b-boy b-boy b-boy b-boy b - boy b-boy b-boy Ga yoo ba doo ba doo ba  
Oooh Ga yoo ba doo ba doo ba  
dum dum dum dum dum dum dum dum Ga yoo ba doo ba doo ba

64  
8  
Bap ba Well you Lace up your boots and you walk on down to a  
Bap ba Oooh  
Bap ba Doot'n do ba Doot'n do ba etc..continue

*Rit.* *Slower-Freely* *a Tempo*

split *f* *f*

66

House Of Blue Lights-8

knocked-out shack on the edge of town there's an eight(n) beat(n) com-bo that-(n)

Oooh

just won't quit\_ keep-a - walk-in' till you see a blue light lit\_ fall

*Slower*

in there, can you dig them sights, down at the House the House of Blue Lights

Oooh down at the House the House of Blue Lights

*Bari Split*

dum dum dum dum dum dum dum down at the House the House of Blue Lights



House Of Blue Lights-9

Slower Strut-Swing Tempo

77

Doot(n) doot(n) doot(n) doot(n) doot' n doo wah \_\_\_ be

Doot(n) doot(n) doot(n) doot(n) doot doo doo wah!

Doot(n) doot(n) doot(n) doot(n) doot(n) doo wah \_\_\_ ba do be do

80

sure to spend your brights down at the House of Blue Lights. \_\_\_

Doo doo doo doo doo House of Blue Lights. \_\_\_

Doo doo doo doo doo House of Blue Lights. \_\_\_

# I Can't Give You Anything But Love

Dorothy Fields (lyrics)  
Jimmy McHugh (music)

Arranged by Jeff Gutcheon circa 1965  
transcribed by Omree Gal-Oz 2013

*Rubato*

LEAD  
I can't give you a ny thing but love ba by— that's the on ly

TENOR 1  
Whoom whoom whoom whoom wha - ah Whoom (deep breath)

TENOR 2  
Whoom whoom whoom whoom wha - ah Whoom (deep breath)

BASS 1  
Whoom whoom whoom whoom wha - ah Whoom (deep breath)

BASS 2  
Whoom whoom whoom whoom wha - ah Whoom (deep breath)

6  
thing I've plen ty of ba by— dream a while

*Straight*

whoom whoom whoom ba by doo

whoom whoom whoom ba by doo doo doo doo

whoom whoom whoom ba - ha-ha - a-by doo doo doo doo doo

whoom whoom whoom ba - ha-ha - a-by doo doo doo doo doo doo

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2

10

scheme a while you're sure to find hap-pi-ness and I guess  
 boo boo boo boo boo boo ya da da ya ah ah ah ah ah  
 doo doo doo boo boo boo boo boo boo ya da da ya ah ah ah ah ah  
 doo boo boo boo boo boo ya da da ya  
 doo doo doo doo doo doo ya da da ya ah ah ah da da

15

all those things you've al ways pined for Gee I'd like to see you looking swell  
 all those things you've al ways pined for Whoom whom whom whom  
 all those things you al ways pined for Whoom whom whom whom  
 all those things you al ways pined for Whoom whom whom whom  
 all those things you al ways pined for Whoom whom whom whom



20

ba by Dia monds brace lets Wool worth's doe sn't\_

ba - ha-ha - ha-by doo doo doo doo

ba - ha-ha - ha-by doo doo doo doo

ba - ha-ha - ha-by doo doo doo doo

ba - ha-ha - ha-by doo doo doo doo doo doo doo doo

23

sell ba by til that lu cky\_ day you know darned well

dum ba by boo hoo ooh

dum ba by boo hoo ooh

dum ba by boo hoo ooh

doo ba by boo hoo well

4

28 swing

ba by\_\_\_ I can't give you a-ny thing but love

ba by\_\_\_ I can't give you a-ny thing but love

ba by\_\_\_ I can't give you a-ny thing but love

ba by\_\_\_ I can't give you a-ny thing but love

ba by\_\_\_ I can't give you a-ny thing but love

Da dum dum dum

33

I can't gi-ive you a ny\_\_\_ thing but love ba-

thing but love ba-

thing but love ba-

dum dum dum ba dum I can't gi-ive you a ny\_\_\_ thing but love dum dum dum ba-

37

ba by\_ ba - ha - ha-a- by\_ that's the on ly thing that I'm a dre-ea-min'

ba by\_ ba - ha - ha-a- by\_ that's the on ly thing that I'm a dre-ea-min'

ba by\_ ba - ha - ha-a- by\_ that's the on ly thing that I'm a dre-ea-min'

ba by\_ ba - ha - ha-a- by\_ dum dum dum dum dum dum dum dum

41

of ba by dream a while scream a while you're su-ure to find

of ba by dream a while scream a while you're su-ure to find

of ba by dream a while scream a while you're su-ure to find

ba doo doo dum doo ba doo dream a while scream a while ba ba bah\_



6

45

sure to hap pi ness and I\_\_ guess Whump!

sure to hap pi ness and I\_\_ guess Whump!

sure to hap pi ness and I\_\_ guess Whump!

sure to ha ba dum dum dum dum dum dum (Spoken) All those fine A ra bi an things your

49

pitch pipe

boop boop boop boop boop boop boop Gee I'd like to see you loo- kin'. swell

Gee I'd like to see you loo- kin'. swell

Gee I'd like to see you loo- kin'. swell

li ttle heart pines\_\_\_\_\_ for Gee I'd like to see you loo- kin'. dum dum dum dum

53

dia monds brace lets... Wool worth's does n't sell

ba-ha-by boo wah... doo wop doo wop pa doo wah

ba-ha-by boo wah... doo wop doo wop pa doo wah

ba-ha-by boo wah... doo wop doo wop pa doo wah

ba-ha-by boo wah... doo wop doo wop pa doo wah

57

since that lu cky day you know darned

since that lu cky day you know darned

pap pa do - ya do ba pa pa

pap pa do - ya do ba pa pa

8

60

you know darned we-e -ell ba by I can't give you a ny thing I ain't

you know darned we-e -ell ba by I can't give you a ny thing I ain't

you know darned we-e -ell ba by I can't give you a ny thing I ain't

you know darned we-e -ell ba by Bah doo doo la dum dum dum dum dum dum dum dum

64

dish - in' out a ny thing I can't give you

dish - in' out a ny thing I can't give you

got a ny thing I can't give you

ooh a ny thing doo ba doo doo doo doo doo

67

a ny thing but lo - - - - - ove.

a ny thing but doo doo doo doo doo ba doo doo wah

a ny thing but doo doo doo doo doo ba doo doo wah

doo doo doo doo doo ba doo doo wah

# I Got Rhythm

Gershwin arr. by Jeffrey Gutcheon  
transcribed by Omree Gal-Oz

Straight

q=132

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The second staff is a vocal line with lyrics: "I got rhy-thm and I got mu - sic and". The third staff is a piano accompaniment line with lyrics: "I got rhy-thm and I got mu - sic and I got rhy-thm and I got mu - sic and". The fourth and fifth staves are bass clef staves, both containing whole rests.

5

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The second staff is a vocal line with lyrics: "I got rhy - thm and I got mu - sic and that ain't all I got 'cause I got". The third staff is a piano accompaniment line with lyrics: "I got rhy - thm and I got mu - sic and that ain't all I got 'cause I got". The fourth and fifth staves are bass clef staves, both containing whole rests.

that ain't all I got 'cause I got

2

**A**

Swing q=160

9

I got rhy - thm\_ I got  
 my gal doo ooh ooh  
 my gal doo ooh ooh  
 my gal doo ooh ooh  
 my gal Doo doo doo doo doo doo doo\_ doo doo doo doo

13

mu - sic\_ I got my gal Who could ask for a ny thing  
 Ooh Ooh ah ah Who could ask for a ny thing  
 Ooh Ooh ah ah Who could ask for a ny thing  
 Ooh Ooh - ooh ah ah Who could ask for a ny thing  
 doo doo doo doo doo doo ah ah Who could ask for a ny thing



**B**

17

mo - ore I got dai - sies\_ I in green  
 more Ooh ooh ooh ooh ooh ooh\_ ooh  
 more ooh ooh ooh  
 more ooh ooh ooh  
 more doo doo doo doo doo doo doo\_ doo\_ doo doo doo

21

pas tures I got my gal  
 ooh ooh ooh\_ ooh ooh\_ aah aah Who could ask for a - ny thi - ing  
 ooh ooh aah aah Who could ask for a ny thing  
 ooh ooh aah aah zmm zmm  
 doo doo doo doo doo doo zmm zmm zmm

4

25

C

I don't mind him  
 more Say old m-man t - trou - b-d-ble doo wah Doo  
 more Say old m-man t - trou - b-d-ble doo wah Doo  
 a ny thing more Say old m-man t - trou - b-d-ble doo wah Doo  
 a ny thing more say old m-man t - trou - b-d-ble doo wah Doo

30

q=145 straight

rit.

q=q

You won't find him  
 wah foo lin round my door foo hoo lin round my do-or  
 wah foo lin round my door foo hoo lin round my do-or  
 wah foo lin round my door foo hoo lin round my do-or  
 wah foo lin round my door foo hoo lin round my do-or

35 **D** Swing q=160

♩=120 5

I got rhy thm\_ I got mu sic I got  
 I got rhy thm\_ I got mu sic I got  
 I got rhy thm\_ I got mu sic I .. got  
 I got rhy thm\_ doo doo doo doo doo doo doo doo doo doo doo doo doo I got

40 **out of time**

Who could ask for a ny thing mo - re  
 my gal mo - ore ask for ask for  
 my .. gal mo - ore Who could ask for a - ny thing  
 my gal mo - ore ask for a - ny thing  
 my gal mo - ore ask for ask for

6

q=160

**E**

each phrase switched off to new singer

45

well I got I got rhy thm and  
 a - ny more Ooh ooh ooh  
 more Ooh ooh ooh  
 a - ny more Ooh ooh  
 a - ny more doo doo doo doo doo doo\_

49

I got I got mu sic I got I got my gal  
 ooh ooh ooh Ah ah Who could  
 ooh ooh ooh Ah ah Who could  
 ooh ooh ooh Ah ah Who could  
 doo\_ doo doo doo doo doo doo doo doo doo Ah ah Who could

53

**F**

DUET  
(Straight)

ask for a-ny thing more Ha ha ha ha ha-a-a ha ha ha I got dai - sies

ask for a-ny thing mo - ore Ha ha ha ha ha-a-a ha ha ha I got dai - sies

ask for an-ny thing mo - ore

ask for a-ny thing mo - ore Doo

57

**G**

$\text{♩} = 100$  straight

in green pas-tures (quartet) *straight*

in green pas-tures (quartet) *straight*

ooh ooh And I got the swee-test girl in all the

Ooh ooh ooh *ritard....* *f* My girl in all the world

doo ooh ooh *ritard....* *p* got girl

doo doo doo doo *p* Got Girl

*ritard....*

8

back in tempo

**H**

♩=160

61

world Now who could ask for a-ny thing more Say old m-man t -

Now who could ask ask for a-ny thing a - ny thing more Say old m-man t -

world ask for a-ny thing more say old m-man t -

World ask for a-ny thingmore Say old m-man t -

65

*f*  
I don't mind him you won't find him

trou - b-d-ble doo wah doo wah

trou - b-d-ble doo wah doo wah

trou - b-d-ble doo wah doo wah

trou - b-d-ble doo wah doo wah



I

70

(Snap) (Snap) I got rhy- thm I got

(Snap) (Snap) I got rhy- thm I I got

(Snap) (Snap) a - round my do-or I got rhy- thm I got

(Snap) (Snap) a - round my do-or I got rhy-thm doo doo doo doo doo doo doo

75

♩=100

Who could ask for a-ny thing

mu - sic I got my gal

mu - sic I got my - y gal

mu - sic I .. got my gal

Doo doo doo doo doo I got my gal

10  
79

**J** ♩=132

more\_ *decrescendo...*

mo - ore who could ask who could ask

mo - ore who could ask for a - ny thing who could ask for

mo - ore who could ask for a - ny thing who could ask for

mo - ore who could ask for a - ny thing who could ask for

83

*decrescendo...*

who could ask *decrescendo...* who could ask

a - ny thing who could ask for a - ny thing *decrescendo...* who could ask for

a - ny thing who could ask for a - ny thing *decrescendo...* who could ask for

a - ny thing who could ask for a - ny thing who could ask for *decrescendo...*

87

The musical score for page 87 consists of five staves. The top staff is a piano introduction in bass clef with a key signature of one flat and a 4/4 time signature. The second staff is a vocal line in treble clef with lyrics: "who could ask \_\_\_\_\_ More". Above this staff is the instruction "decrescendo..." and a slur over the first two measures. Above the final measure is the instruction "(Spoken)". The third, fourth, and fifth staves are vocal lines in treble, bass, and bass clefs respectively, all with lyrics: "a - ny thing who could ask for a - ny thing More".

# In The Wee Small Hours of The Morning

arr. by Jeff Gutcheon  
transc. by Omree Gal-Oz 2014

Freely ♩=85

Voice: 8  
When the sun shines high in the af ter noon sky you can  
*mp*

TENOR 1: 8  
Ooo ooo ooo ooo  
*p*

TENOR 2: 8  
Ooo ooo ooo ooo  
*p*

BASS 1: 8  
Ooo ooo ooo ooo

BASS 2: 8  
ooh ooh ooh ooh  
*p*

4  
al ways find some thing to do but from dusk til dawn as the clock ticks on\_\_

8  
ooo ooo ooo ooh ooh ooh\_ ooh ooh ooh\_

8  
ooo ooo ooo ooo ooo\_ ooo\_ ooo ooo\_

8  
ooo ooo ooo ooo ooo\_ ooo\_ ooo ooo\_

8  
ooo ooo ooo aah aah\_ aah aah\_

2

8

some thing hap pens to you - ou in the wee small ho urs of the mor ning when the

ooo ooo ooo ooo ooo ooo ooo ooo

ooo ooo ooo ooo ooo ooo ooo ooo

ooo ooo ooo ooo ooo ooo ooo ooo

ooo ooo ooo ooo ooo ooo aah aah aah aah

12

whole wide world is fast a sleep you\_ lie a wake and think a bout the girl and

ooo ooo ooo ooo lie a - wake ooo ooo

ooo ooo ooo ooo ooo ooo ooo ooo lie a - wake ooo ooo

ooo ooo ooo ooo ooo ooo ooo ooo lie a - wake ooo ooo

ooo ooo ooo ooo ooo ooo ooo ooo lie a - wake ooo ooo

16

never ev... er think of coun ting she - eep

ooo ooo coun ting she - ee -eep when your lone - ly heart has learned its

ooo ooo ooh ooh ooh when your lone - ly heart has learned its

ooo ooo ooo ooo ooo ooo when your lo - o -one-ly heart has learned its

ooo ooo ooo ooo when your lone - ly heart has learned its

19

les-son you'd be hers if on ly she would call in the wee small ho urs of the

les - so-o - o-on you'd be hers if on ly she would ca - ll in the wee small ho urs of the

les - so - on you'd be he-e-ers if on ly she would ca - a -all in the wee small ho urs of the

les - so-o - on you'd be hers if on ly she would ca - a -all in the wee small ho urs of the



4

23

F/C Gm<sup>11</sup>/B<sup>b</sup> D7(#11) of all.  
 mo - or - ning that's the time you miss her most of miss her most of all.  
*rit*  
 mo-o - o - or-ning that's the time you miss her mo-o -ost of miss her most of all.  
*rit*  
 mo - or ning that's the time you miss he-er mo-o-ost o - of all.  
*rit*  
 mo - or ning that's the time you miss her mo - ost o - of all.  
*rit*

# Joshua

Arr. Jeff Gutcheon  
Tr. Herb Goodrich and Omree Gal-Oz

Swing ♩=160

Voice

TENOR 1

TENOR 2

BASS 1

BASS 2

5 **A**

Oo yat n' doo yat n' doo - yat n doo ba doo ba - ba ba boo da\_\_\_

Oo yat n' doo yat n' doo - yat n doo ba doo ba - ba ba boo da\_\_\_

Oo yat n' doo yat n' doo - yat n doo ba doo ba - ba ba boo da\_\_\_

Oo yat n' doo yat n' doo - yat n doo ba doo ba - ba ba boo da ba dm dm dm

Jo shua fit the bat tle of Je ri cho\_ Je ri cho\_ ba doo way\_\_\_ out in Je ri cho

Jo shua fit the bat tle of Je ri cho\_ Je ri cho\_ ba doo way\_\_\_ out in Je ri cho

Jo shua fit the bat tle of Je ri cho\_ Je ri cho\_ ba doo way\_\_\_ out in Je ri cho

Jo shua fit the bat tle of Je ri cho\_ ba-doh\_\_\_ ba doo way\_\_\_ out in Je ri cho

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2

9

Jo shua fit the bat tle of Je ri cho and the walls... came a tum-bl-in' down...  
 Jo shua fit the bat tle of Je ri cho and the walls... came a tum-bl-in' down... tum bl  
 Jo shua fit the bat tle of Je ri cho and the walls... came a tum-bl-in' tum... bl in' down tum bl  
 Jo shua fit the bat tle of Je ri cho and the wallswalls came a tum-bl-in' down...

13

Now you can  
 Ooo  
 in' down tum bl in' down - Oo oo oo oo  
 in' down tum bl in' down - Oo oo oo oo  
 tum bl in' down ba doo ba

18 **B**

talk a bout your king of\_\_\_ Gi de on\_\_\_ And you can talk a bout your men of Saul

Doo oo doo oo oo doo oo

Doo oo doo oo oo doo oo

Doo

Doo ba Doo

21

doo oo oo but there's none like good ol' Jo shu a - at the

doo doo oo Oo oo\_\_\_ oo\_\_\_ at the

doo oo oo\_\_\_ oo oo at the

ba dm dm dm dm Jo shu a - at the

4

C

24

bat-tle of Je ri Oo ba doo wa ha Jo shua fit the bat tle of

bat-tle of Je ri Oo ba doo wa ha Jo shua fit the bat tle of

bat-tle of Je ri Oo ba doo wa ha Jo shua fit the bat tle of

bat-tle of Je ri Oo ba doo wa ha Jo shua fit the bat tle of

27

Je ri cho\_\_\_ Je ri cho\_\_\_ ba doo way\_\_\_

Je ri cho\_\_\_ Je ri cho\_\_\_ ba doo way\_\_\_

Je ri cho\_\_\_ Je ri cho\_\_\_ ba doo way\_\_\_

Je ri cho\_\_\_ ba doh ba doo way\_\_\_

29

— out in Je ri cho Jo shua fit the bat tle of Je ri cho and the walls came a tum bl in' down

— out in Je ri cho Jo shua fit the bat tle of Je ri cho and the walls came a tum bl in' down

— out in Je ri cho Jo shua fit the bat tle of Je ri cho and the walls came a tum bl in' down

— out in Je ri cho Jo shua fit the bat tle of Je ri cho and the walls came a tum bl in' down

**D**

33

Ooh

— Doo doo doo Up to the walls of Je ri cho he marched with a spear in—

— Doo doo doo Up to the walls of Je ri cho he marched with a spear in—

— Doo doo doo Up to the walls of Je ri cho he marched



6

38

go blow them ram horns Jo shu a cried cause the bat-tle am in my hands  
 ha - nd go blow them ram horns Jo shu a cried cause the bat-tle da ba da ba doo wah  
 ha - nd go blow Jo-shua cried cause the bat-tle da ba da ba doo wah  
 spear in hand - go Blow Jo cause the bat-tle da ba da ba doo wah

**E**

42

He crossed the Ga za Strip and Jo shua fit the bat-tle of Je ri cho\_  
 He crossed the Ga za Strip and Jo shua fit the bat-tle of Je ri cho\_  
 He crossed the Ga za Strip and Jo shua fit the bat-tle of Je ri cho\_  
 and Jo shua fit the bat-tle of Je ri cho\_

45

Je ri cho ba doo way\_\_ out in Je ri cho Ooo\_\_\_\_\_ and the walls

Je ri cho ba doo way\_\_ out in Je ri cho Jo shua fit the ba ttle of Je ri cho and the walls

Je ri cho ba doo way out in Je ri cho Jo shua fit the ba ttle of Je ri cho and the walls

Je ri cho ba doo way out in Je ri cho Jo shua fit the ba ttle of Je ri cho and the walls

49

\_\_ came a tum bl in' dow\_\_ own and the walls\_\_ came a tum - bl-in' down\_\_ Now the

\_\_ came a tum bl in' dow\_\_ own and the walls\_\_ came a tum - bl-in' down\_\_

\_\_ came a tum bl in' dow\_\_ own and the walls\_\_ came a tum - bl-in' down\_\_

\_\_ came a tum bl in' dow\_\_ own and the walls\_\_ came a tum-bl-in' down\_\_

8

53 **F**

ram lamb sheep horn be gan to blow and the trum-pet be gan to sound and

Bomm bomm bomm bomm bomm ba-doh and

Bomm bomm bomm bomm ba-doh and

Dm ba pa dm ba pa dm ba pa dm ba pa dm ba pa dm ba-doh and

57

$\text{♩} = 80$

$\text{♩} = 160$

Jo shu a com-man-ded the chil-dren to shout and the walls came a tum-bl-in' down down down

Jo shu a com-man-ded the chil-dren to shout and the walls came a tum-bl-in' down down down

Jo shu a com-man-ded the chil-dren to shout and the walls came a tum-bl-in' down down down

Jo shu a com-man-ded the chil-dren to shout and the walls came a tum-bl-in' down down down

61

**G**

Jo shua fit the bat tle of Je ri cho\_ Je ri cho\_ ba doo way\_\_ out in Je ri cho

Jo shua fit the bat tle of Je ri cho\_ Je ri cho\_ ba doo way\_\_ out in Je ri cho

Jo shua fit the bat tle of Je ri cho\_ Ba doh\_\_\_\_\_ ba doo way\_\_ out in Je ri cho

Jo shua fit the bat tle of Je ri cho\_ Ba doh\_\_\_\_\_ ba doo way\_\_ out in Je ri cho

65

$\text{♩} = 80$

$\text{♩} = 100$

Jo shua fit the bat tle of Je ri cho\_ And the wa-alls ca-ame tum ba tum-blin' tum-blin'

Jo shua fit the bat tle of Je ri cho\_ And the wa-alls ca-ame tum ba tum-blin' tum-blin'

Jo shua fit the bat tle of Je ri cho\_ And the wa-alls ca-ame tum - a tum-blin' tum-blin'

Jo shua fit the bat tle of Je ri cho\_ And the wa-alls ca-ame tum

10

69

rit.

down ba tum - blin' tum - blin' down ba tum - blin' tum - blin'

down ba tum - blin' tu - blin' down ba - tum - blin' tum - blin'

down ba tumb lin' tumb lin' down ba tumb lin' tumb lin'

tum - blin' tum - blin' down tum - blin' tum - blin' down

71

down ba - tum - blin' tum - blin' down

down ba tum - blin' tum - blin' down

down ba - tum - blin' tum - blin' tum - ble down

tum - blin' tum - blin' down

# The Lady is A Tramp

arr. by Jeff Gutcheon (circa 1964)  
trans. by Omree Gal-Oz

swing ♩=150

Voice  
 TENOR 1  
 TENOR 2  
 BASS 1  
 BASS 2

and she likes the

She - e gets too hun gry for din ner for din ner at eight and she likes the

5

she likes the thea ter she loves Broad way shows but ne ver ne ver ne ver co-omes

she likes the thea ter she loves Broad way shows but ne ver ne ver ne ver co-omes

2

A

8

the la dy does not both - both - er with peo - ple she  
 late the la dy does not she does - n't care much for peo - ple she  
 late she does - n't care don't give a damn for peo - ple she  
 doo much a bout dum dum dum dum

12

ha - ates that's why the la - dy is a tramp well that's why\_ the  
 ha - ates that's why the la - dy is a tramp well that's why\_ the  
 peo ple she hates tha -at's why -y the la - a- dy i -his a tramp well that's why\_ the  
 dum tha -t's why y the la - a- dy i -his a tramp well that's why\_ the

**B**

16

la-a-dy is a she don't play crap games with ba - rons and earls

la-a-dy is a she don't play crap games with ba - rons anddukes and earls and

la-a-dy is a she don't play crap games with ba - rons anddukes and earls and

la-a-dy is a Ba dum dum dum dum dum dum dum dum dum dum dum dum dum

bass notes can add grace note with the sound f before the "dum" as an accent to help the swing every few notes

21

don't go to Har - lem in er - mines and pearls

don't go to Har - lem in er - mines and pearls

don't go to Har - lem in er - mines and pearls

dum dum dum dum dum dum dum dum dum dum dum dum dum



4

25

won't dish the dirt the dirt with the rest rest of the gi\_\_\_\_rls that's why the

won't dish the dirt the dirt with the rest rest of the gi\_\_\_\_rls that's why the

won't dish the dirt the dirt with the rest rest of the gi\_\_\_\_rls that's why the

won't dish the dirt the dirt with the rest rest of the gi\_\_\_\_rls that's why the

C

30

la dy is a that's why the la dy's a tramp she loves the free fresh

la dy is a that's why the la dy's a tramp she loves the free fresh

la - dy is a that's why the la dy's a tramp she loves the free loves the free fresh

la - dy is a that's why the la dy's a tramp she loves the dum dum dum dum dum dum dum dum

35

wind in her hair life with out care she's

wind in her hair life with out care she's

wind in her hair life with out care she's

dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum she's

**D**

40

broke it's oke hates Ca li for nia it's

broke it's oke hates Ca li for nia it's

broke it's oke hates Ca li for nia it's

broke it's oke Ba dum dum dum dum for nia

6

45

sog gy and cold and its damp that's why the la dy is a tra

sog gy and cold and its damp it's wet and that tha-at's why-y the la dy is a tra - a -

sog gy and cold and its damp it's wet and that that's why the la dy is a tra - a -

that's why the la dy is a tra - a -

50

a - a - mp doo - oot doo doo doo

a - a - mp doo - oot doo doo doo

a - a - mp doo - oot doo doo doo

a - a - mp ba dum ba dum ba dum dum dum dum dum

53

53

doo doo doo doo doo doo doo-ooo doo - oot doo doo doo

doo doo doo doo doo doo doo doo-doo doo - oot doo doo doo

doo - - - ooo doo - oot doo doo doo

doo ba doo ba doo be doo doo ba de ba dum ba dum dum dum dum dum dum dum

57

57

doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo-doo-doo doo doo doo doo doo

doo - - - ooo doo

doo ba doo ba doo be doo doo ba de ba doo

8

60

doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo that's why the  
 doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo that's why the  
 doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo tha-at's why the  
 oo doo oo doot doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo tha-at's why the

64

la dy is a-a tra a - a - a - a -amp she lo-oves the green grass  
 la dy is a-a tra a - a - a - a -amp she lo-oves the green grass  
 la dy is a-a tra a - a - a - a -amp she lo-oves the green loves the green grass  
 la dy is a tra-a - a - a - a -amp she lo-oves the dum dum dum dum dum dum dum

70

un der her shoes what can she lose

un der her shoes what can she lose

un der her shoes what can she lose

dum dum dum dum dum ba dum dum dum dum dum ba dum dum ba dum ba

74

she's flat that's that Thinks Cass ius Clay is still a great hea vy weight

she's flat tha-at's that Thinks Cass ius Clay is still a great hea vy weight

she-e's flat tha-at's that Thinks Cass ius Clay is still a great hea vy weight

she 's flat tha-at's that ba dum dum dum dum Clay is still a great hea vy weight

10

79

♩=120

champ that's why the la-dy is a tra - a - amp

champ she digs the man tha - at's why-y the la-dy is a tra - a - amp

champ she digs the man tha - at's why the la-dy is a that's why the la - dy

champ tha - at's why the la-dy is a that's why the la - dy

84

oh well thats why the la dy is\_\_\_ a tra - a - - -

oh well thats why the la dy is\_\_\_ a tra - a

oh well thats why the la dy is\_\_\_ a tra - amp a tra -

oh well thats why the la dy is\_\_\_ a tra - a - - -

87

amp that's why the lady's a tramp.

amp that's why the lady's a tramp.

amp a tra - - amp that's.. why the lady's a tramp.

a - amp ba da do-o - o lady's a tramp.



# Molly Malone

NOTE:  
On the fifth 8th note of almost every measure there is a fermata on the note, and then a breath before the next phrase.

Arranged by Jeff Gutcheon circa 1964  
Transcribed by Omree Gal-Oz 2013

♩ = 40

Voice

TENOR 1  
In Dub lin's fair ci - ty where the girls are so pret - ty 'twa -as

TENOR 2  
In Dub lin's fair ci - ty where the girls are so pre-et-ty 'twa-as

BASS 1  
In Dub lin's fair ci - i -ty where the girls are so pret - ty 'twa -as

BASS 2  
In Dub lin's fair ci - i -ty where the girls are so pre-et-ty 'twa -as

4

there I first met her sweet Mol - ly Ma lone ooh ooh ooh ooh

there I first me -et her sweet Mol -ly Ma lo -o-one ooh ooh ooh ooh

there I first me -et her sweet Mol-ly Ma lone ooh ooh ooh ooh

there I first me -et her sweet Mol-ly Ma lone She wheeled her wheel bar-row through the

2

7

ooh ooh ooh cry ing co - ckles and mus - sels a live a liveoh She

ooh ooh ooh ooh cry in co - o-ckl-les a-and mu-u-se-els a-a - live a liveoh She

ooh ooh ooh ooh ooh ooh cry ing co - ckles and mus - sels a live a liveoh She

streets broad and nar\_\_ row cry ing co - ckles and mus - sels a live a liveoh She

10

was a fish mon - ger and sure 'twas no won der he - er fa ther and mo ther were

was a fish mo - on ger\_\_ and sure 'twas no wo - on der he - er fa ther and mo ther were

was a fish mo - on - ger\_\_ and sure 'twas no won der he - er fa ther and mo ther were

was a fish mon\_ ger\_\_ and sure 'twas no won der he - er fa ther and mo ther were

13

accel. .

D/A Gm/Bb E7(sus4)/B D(omit3)/C F#/C# F#

fish mongers too - oo - oo They wheeled their wheel bar - row through

fish mongers too - oo - oo They wheeled their wheel bar - row through

fish mongers too They wheeled their wheel bar - row through

fish mongers too - oo - oo They wheeled their wheel bar - row through

15

♩ = 40

Em/G Ab+ A F#m A7 D Bm7

streets broad and narrow crying cockles and mussels alive a live oh She

streets broad and narrow crying cockles and mussels alive a live oh She

streets broad and narrow crying cockles and ooh live a live oh She

streets broad and narrow crying cockles and ooh live a live oh She

4

**A**

18

died of a fever and no thing could save her a-and that was the end of sweet

died of a fever and no thing could save her a-and that was the e-end of sweet

di-ied of a fever and no thing could save her a-and that was the ooh

di-ied of a fever and no thing could save her and that was the ooh

21

*rit.* . . . . .

Mol - ly — Ma lone ghost wheels a ba - ar - row through

Mol - ly - y Ma lo - one Now her ghost wheels a ba - ar - row thro-ough

Mol - ly — Ma lone Now her ghost wheels a ba - ar - row thro-ough

Mo lly Ma - lo - o - one Now her ghost wheels a ba - ar - row through

23

streets broad and na-ar- row\_\_\_ cry ing co- ckles and mus sels a live A-

streets broad and na-ar- ro o-ow cry ing co- ckles and mus sels a live A-

streets broad and na-ar- row\_\_\_ cry ing co- ckles and mus sels a live a live-oh. A-

streets broad and na-ar- row\_\_\_ cry ing co- ckles and mus -sels\_ a live a live-oh. A-

26

**B**

live a live oh oh a live a live oh oh cry ing

live a live oh oh a live a live oh oh cry ing

live a live oh oh a live a live oh oh cry ing

live a live oh oh a live a live oh oh cry ing

6

28

co-ckles and mus - sels a - live a - live oh

co-ckles and mu-us-sels a - live a - live oh oh oh oh oh

co-ckles and ooh a - live a - live oh

co-ckles and ooh a - live a - live oh

The musical score consists of five staves. The first staff is a treble clef with a whole rest. The second and third staves are treble clefs with lyrics. The fourth and fifth staves are bass clefs with lyrics. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. The music features a mix of eighth and quarter notes, with some notes beamed together. There are several fermatas over the final notes of the phrases.

# Mountain Greenery

Lyrics by Lorenz Hart  
 Music by Richard Rogers

Arranged by Jeff Gutcheon 1965  
 Transcribed by Omree Gal-Oz 2013

*f* = 160 swing

**Voice**  
*f*  
 On the first of May it is— mo ving day spring is here so

**TENOR 1**  
*p*  
 ooh ooh ooh ooh ooh ooh ooh

**TENOR 2**  
*p*  
 ooh ooh ooh ooh ooh ooh ooh

**BASS 1**  
*p*  
 ooh ooh ooh ooh doo ba doo ba doo doo doo

**BASS 2**  
*p* *f*  
 ooh ooh ooh ooh doo ba doo ba doo doo doo

6

blow your job— throw your job— a way now's the time to trust

ooh ooh\_ ooh ooh\_ ooh ooh ooh ooh ooh

ooh ooh ooh ooh ooh ooh ooh ooh ooh

ooh ooh ooh ooh doo ooh ooh ooh ooh

*p*  
 doo doo doo doo doo ooh ooh doo

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2

11

to your wan der lust 'neath the ci ty's\_ dust you wait\_ must you wait?\_

ooh ooh ooh ooh ooh ooh ooh ooh

ooh ooh ooh ooh ooh ooh ooh ooh

ooh ooh ooh ooh ooh ooh ooh ooh

ooh doo doo doo doo doo doo doo

16

just you wait sim ple coo king\_ means more than French cui - sine

ooh ooh ooh ooh ooh ooh

ooh ooh ooh ooh ooh ooh

ooh ooh ooh ooh ooh ooh doo ba doo ba

doo doo ooh ooh ooh ooh doo ba doo ba



21

I've a ban quet planned which is\_ sand wich-es\_ and beans cof -fee's\_just as

ooh ooh ooh ooh ooh ooh ooh ooh ooh ooh ooh

ooh ooh ooh ooh ooh ooh ooh ooh ooh ooh ooh

doo doo doo ooh ooh ooh ooh doo ooh ooh ooh

doo doo doo doo doo doo doo doo ooh ooh

26

grand with a\_ lit- tle\_ sand eat and you'll grow fat- ter\_ girl\_ 's'a

ooh ooh ooh ooh ooh ooh ooh ooh

ooh ooh ooh ooh ooh ooh ooh ooh

ooh ooh ooh ooh ooh ooh ooh ooh

doo ooh doo doo doo doo doo doo

4

31

mat-ter girl that - a girl

ooh ooh ooh ooh In a moun tain gree ne ry where God

ooh ooh ooh ooh In a moun tain gree ne ry where God

ooh ooh ooh ooh In a moun tain gree ne ry where God

doo doo doo doo In a doo ooh -

37

paints the sce\_ ne ry just two cra zy peo ple to - ge - ther al ways to-ge-ther

paints the sce\_ ne ry just two cra zy peo ple to - ge - ther al ways to-ge-ther

paints the sce\_ ne ry just two cra zy peo ple to - ge - ther al ways to-ge-ther

ooh just ba dum dum two cra zy peo ple to - ge - ther al ways to-ge-ther ba

42

While you love your lo\_\_ ver let blue skies be your co\_\_ ver let

*p* blue ooh ooh ooh ooh ooh

blue ooh ooh ooh ooh ooh ooh

blue ooh ooh ooh ooh ooh

dum dum dum dum dum dum dum dum dum dum dum dum dum dum

46

if it rains we'll laugh at the ba doo ba doo ba doo ba doo and if you're

*f* if it rains we'll laugh at the ba doo ba doo ba doo ba doo and if you're

if it rains we'll laugh at the wea - - - ther and if you're

if it rains we'll laugh at the wea - - - ther and if you're

6

50

good I'll search for wood so you can

good I'll search for wood so you can

good I'll search for wood so you can

dum dum dum dum dum search for dum dum dum dum dum so you can

54

coo - - ook while I stand loo - - loo ki loo ki - i - in'

coo - ba doo ba doo ba doo ba doo ba doo ba doo loo ki loo ki - i - in'

coo - oo - oo - oo doo ba doo ba doo loo ki loo ki - i - in'

dum ba dum dum dum dum dum dum dum dum dum dum dum loo ki loo ki - i - in'

58

beans could get no kee ner re cep tion well in a bea ne ry

beans could get no kee ner re cep tion well in a bea ne ry

beans could get no kee ner re cep tion well in a bea ne ry

beans ba dum dum dum dum dum dum re cep tion well in a bea ne ry

62

Bud-dha bless our - moun tain gree ne ry ho ome

Bud-dha bless our - moun tain gree ne ry ho o - o ome

*f* Bud-dha bless our - moun tain gree ne ry ho o o ome

*f* Bud-dha bless our - moun tain gree ne ry ho o - o - o - o - ome

8

67 ♩=100 **straight**

one person sings  
C to B

doo doo doot n doo doo doo doo doo doot n doo

doo ba doo doo doot n doo doo doo ba doo doo doot n doo

doo doo doo doo doot n doo doo doo doo doot n doo

doo doo doo doo doot n doo doo doo doo doot n doo

69

Wa - shin' di shes ca - a - at - chin' fi shes\_\_

doo doo doo doo doot n doo doo doo doo doo doot n doo

doo doo ba doo doo doot n doo doo doo ba doo doo doot n doo

doo doo doo doo doot n doo doo doo doo doot n doo

doo doo doo doo doot n doo doo doo doo doot n doo

71

in a moun tain stream we'll curse the smell of \_\_\_

doo doo doo doo doot n doo doo doo doo doo doot n doo doo doo doo doot n doo

doo doo ba doo doo doot n doo doo doo ba doo doo doot n doo doo doo ba doo doo doot n doo

doo\_\_\_ doo doo doot n doo doo\_\_\_ doo doo doot n doo doo\_\_\_ doo doo doot n doo

doo\_\_\_ doo doo doot n doo doo\_\_\_ doo doo doot n doo doo\_\_\_ doo doo doot n doo

74

$\text{♩} = 160$  swing

ci tro nel-la\_\_\_ e - ven while we dream

doo doo ooh ooh ooh ooh ooh -

doo doo ooh ooh ooh ooh In a

doo doo ooh ooh ooh ooh in a

doo doo ba doo doo doo\_\_\_ doo doo ooh ooh ooh

10

78

ooh just two-oo cra-zy peo\_ ple to  
 moun-tain gree-ne ry where God paints the sce - ne ry just two - cra zy peo\_ ple to  
 moun tain gree ne ry where God paints the sce\_ ne ry just two - cra zy peo\_ ple to  
 ooh just - two - cra zy peo\_ ple to

83

ge ther doo doo doo doo\_ *f* how we love se ques - ter-ing  
 ge ther doo doo doo doo\_ *p* how we love se ques - ter-ing  
 ge ther doo doo doo doo\_ how we - e love se- ques ter-ing  
 ge ther doo doo doo doo\_ dum dum dum dum dum dum dum dum



87

whe re no si - ide walk ped \_llers are pes - ter ing no dear mom no mom ma to hold us in  
 whe re no si - ide walk ped \_llers are pes - ter ing no dear mom no mom-ma to hold us in  
 whe re no side - walk ped \_llers are pes ter - ing no dear mom no mom ma to hold us in  
 dum dum dum dum dum dum dum dum no dear mom no no mom ma to hold us in

91

te - - ther. The mos qui toes here won't bite you  
 doo ba doo ba doo ba doo. The mos qui toes here won't bite you  
 doo ba doo ba doo ba doo here won't bite you  
 te - - - ther. doo dum dum dum dum dum doo

12

95

dear I'll let them sting me on the  
 dear I'll let them doo doo doo ba doo ba doo ba doo ba  
 dear I'll let them sting me on the  
 dum dum dum dum dum I'll let them doo ba doo doo doo

99

fin ger doo wap doo wap doo wap doo wap doo wap doo  
 dum dum dum ger we could find no kee-ner re -  
 fin ger doo wap doo wap doo wap doo wap doo wap doo  
 dum dum dum dum doo ba doo ba doo ba doo ba dum dum dum dum dum dum dum

103

wap ba ba doo wap ba doo doo doo doo Bud-dha bless our\_\_  
 treat from life's ma chi\_\_ ne ry Bud-dha bless our\_\_  
 wap ba ba doo wap ba doo doo doo doo Bud-dha bless our\_\_  
 dum dum dum pa -doh doo ba doo doo\_\_ ba doo ba boo Bud-dha bless our\_\_

106

moun tain gree ne ry home well our home  
 moun tain gree ne ry pa pa pa pa  
 moun tain gree ne ry pa pa pa pa  
 moun tain gree ne ry pa pa pa pa

14

109 rit. . . . .

The musical score consists of five staves. The top staff is a grand staff with a treble clef and a key signature of one flat (B-flat). The second and third staves are vocal parts, both marked with a forte *f* dynamic. The fourth and fifth staves are piano accompaniment parts, also marked with a forte *f* dynamic. The lyrics are: "Bud - dha bless our moun tain gree\_ ne ry ho - ome" on the first line, and "Bud - dha bless our moun tain gree\_ ne ry hoo doo hoo hoo" on the subsequent lines. The piano accompaniment features a triplet of eighth notes in the final measure of each line.

Bud - dha bless our moun tain gree\_ ne ry ho - ome

Bud - dha bless our moun tain gree\_ ne ry hoo doo hoo hoo

Bud - dha bless our moun tain gree\_ ne ry hoo doo hoo hoo

Bud - dha bless our moun tain gree\_ ne ry hoo doo hoo hoo

# What's New

Burke/ Haggart

Arranged by Jeffrey Gutcheon

trans. by Omree Gal-Oz

**A**

$\text{♩} = 75$

Voice

TENOR 1

TENOR 2

BASS 1

BASS 2

4

What's new ooh ooh ooh ooh how \_\_\_\_\_ is the world trea ting

What's new ooh ooh ooh ooh how \_\_\_\_\_ is the world trea ting

What's new ooh ooh ooh ooh how \_\_\_\_\_ is the world trea ting

What's new how is the world is the world trea ting

A bit

you ooh ooh ooh doo ooh doo doo doo doo

you ooh ooh you ha ven't changed doo ooh doo doo doo doo

you you haven't changed doo ooh doo doo doo doo

you ooh ooh ooh doo doo ooh doo doo doo doo

2

7

doo doo I must ad mi - it doo Why don't you tell me what's  
love ly as e - ver I must ad mi - it doo Why don't you tell me what's  
doo doo I must ad - mi - it doo  
doo doo Ah mit doo

10

**B**

new How\_\_\_ did that ro mance\_\_ come  
Ooh ooh ooh doo doo doo doo doo doo How\_\_\_ did that ro mance\_\_ come  
Ooh ooh ooh doo doo doo doo doo doo ah\_\_\_  
Ooh ooh ooh doo doo doo doo doo doo ah\_\_\_ doo doo doo doo

12

We ha ven't met since then

through wee ooh doo doo doo doo da da da

through wee ooh doo doo doo doo doo da da da

through doo doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo doo doo doo doo doo

15

doo doo doo doo doo doo ah ah ah ah ah ah what's

Gee but it's nice to see you a gain ah ah ah ah ah ah ah wha - at's

doo doo doo doo doo doo ah ah ah ah ah what's

doo doo doo doo doo doo doo doo doo doo doo doo doo doo

ah ah ah ah ah ah what's

4

18 **C**

new ooh ooh ooh ooh Pro ba bly I'm bo ring you oo oo oo ooh

new ooh ooh ooh ooh doo doo

new ooh ooh ooh Doo doo Ooh ooh ooh

new ooh ooh Doo doo doo doo doo doo doo Doo doo

21

But see ing you is grand

Doo ooh ooh ooh ooh ooh and you were sweet to

Ooh ooh ooh ooh and you were sweet to

Ooh Doo ooh aah doo

doo doo doo doo doo aah doo



**D**

5

24

I un der stand

off er your ha - and\_ Ooh ooh a dieu - -

off er your ha - and\_ ooh ooh a - dieu ooh ooh ooh

ooh ooh ooh a - dieu ooh ooh ooh

doo doo doo doo doo doo doo doo doo doo a - dieu ooh ooh ooh

27

Par\_ don my as king what's new ooh Ah ahh ah

Par\_ don my as king what's new ooh But then how could you know

Aah ooh ooh ooh Ah aah

Ahh doo doo doo doo doo doo doo doo doo doo Ah aah

6

31

Aah aah

I can't for get still love you

Aah aah I still love you

Aah aah Do

33

still love you still love you so o - ohh.

so still love you so o - o - o - ohh

Oh still love you so o - ohh.

Oh still love you so o - ohh.