

**YAMAHA**  
**MUSIC****SOFT**  
Library

# YAMAHA SONGBOOK

## VARIETY

VOLUME

1

April In Paris  
Chariots Of Fire  
The Entertainer  
The Hawaiian Wedding Song  
It's A Small World  
Your Cheatin' Heart  
and many more

FOR USE  
WITH THE  
**MUSIC****SOFT**  
**DISK**  
FOR YOUR MODEL

YAMAHA SONGBOOK  
VARIETY

The songs in this book are numbered to correspond exactly with the songs on the Yamaha MusicSoft Variety Disk, Volume 1 for your model keyboard.

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# April In Paris

Words by E.Y. Harburg  
Music by Vernon Duke

## Automatic Introduction

Chord progression: **Fm** (3) **C**

A - pril in Par - is, \_\_\_\_\_

Chord progression: **Fm** (3) **G**

Chest - nuts in blos - som, \_\_\_\_\_

Chord progression: **C** (3)

Hol - i - day ta - bles un - der the trees. \_\_\_\_\_

Chord progression: **Gm** **C** **F** (3)

A - pril in Par - is, \_\_\_\_\_

**C**

3

This is a feel - ing

**Am** **B7** **Dm**

3

No one can ev - er

**E** **Gm** **A7** **F** **E**

prise. I nev - er knew the

**C** **F** **Fm**

charm of spring, Nev - er met it face to

Chords: C, Am, E, Am

face. I nev - er knew my heart could sing,

Chords: B7, E, G, Fm, C

*Play octave higher to end*

Nev - er missed a warm em - brace, till A - pril in Par - is,

Chords: Gm, A7

Whom can I run to

Chords: D7, Dm, G7, C

*One more time!*

What have you done to my heart?



# All Night Long

## (All Night)

Words and Music by  
Lionel Richie

### Automatic Introduction

The introduction is in 4/4 time, key of G major. It consists of two measures of whole rests, followed by a bar line, and then four eighth notes: B4, C4, D4, and B4. Chord symbols are placed above the notes: G above the first measure, and B, C, D, and B above the eighth notes respectively.

Well, my friends the  
Peo - ple danc - ing all

The first line of the song consists of two measures. The first measure contains three eighth notes: C4, B4, and A4, with a chord symbol F above the first measure. The second measure contains four eighth notes: C4, B4, C4, and B4, with a chord symbol Am above the first measure. The lyrics are: "time in has the come street, raise see the the roof rhy - and thm all".

time in has the come street,  
raise see the the roof rhy - and thm all

The second line of the song consists of two measures. The first measure contains three eighth notes: C4, B4, and G4, with a chord symbol G above the first measure. The second measure contains four eighth notes: G4, G4, G4, and G4, with a chord symbol G above the first measure. The lyrics are: "have in some their fun, feet, Throw Life a - way good, the".

have in some their fun, feet,  
Throw Life a - way good, the

The third line of the song consists of two measures. The first measure contains four eighth notes: A4, G4, F4, and F4, with a chord symbol F above the first measure. The second measure contains four eighth notes: C4, B4, C4, and B4, with a chord symbol Am above the first measure. The lyrics are: "work wild, to and be done, sweet, let the mu - sic mu - sic".

work wild, to and be done, sweet,  
let the mu - sic mu - sic

**G**

play on (play on, play on).  
play on (play on, play on).

Ev - 'ry - bod - y sing,  
Feel it in your heart

**F** **Am**

and ev - 'ry - bo - dy dance,  
feel it in your soul,

lose your - self in  
let the mu - sic

**G**

wild ro - mance We're going to  
take con - trol, We're going to

par - ti' ka - ra - mu,  
par - ti' lim - ing,

**F** **Am**

fi - es - ta, for - ev - er.  
fi - es - ta, for - ev - er.

Come on and  
Come on and

**G**

sing a - long: We're going to par - ti' ka - ru - mu,  
sing a - long: We're going to par - ti' lim - ing

**F****Am**

fi - es - ta, for - ev - er. Come on and  
fi - es - ta, for - ev - er. Come on and

**G**

sing \_\_\_\_\_ a - long: }  
sing \_\_\_\_\_ my song: }

All night \_\_\_\_\_

**F**

long, \_\_\_\_\_ all night, \_\_\_\_\_ All night



**G** **F**

long, \_\_\_\_\_ all night, All night \_\_\_\_\_ long, all

**G**

night \_\_\_\_\_ All night \_\_\_\_\_ long. \_\_\_\_\_ Oh. \_\_\_\_\_

**G**

long. \_\_\_\_\_ Yeah!

**F**

Once you get start - ed you can't sit down,

**G** **F**

**G** **F**

Ev - 'ry - one's danc - ing their troub - les a - way,

**G**

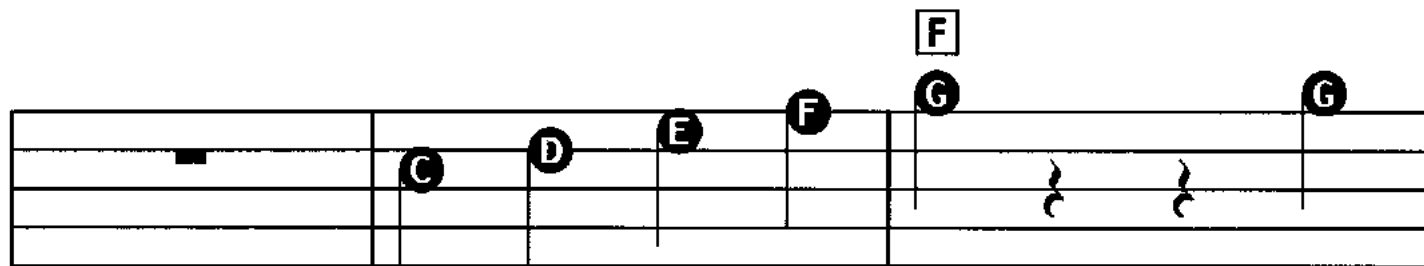
Come join our par - ty, see how we play!

**3**

Tom bo li de say de moi ya Yeah, Jam - bo Jum - bo

Way to par - ti' o we goin' Oh, jam - ba - li.

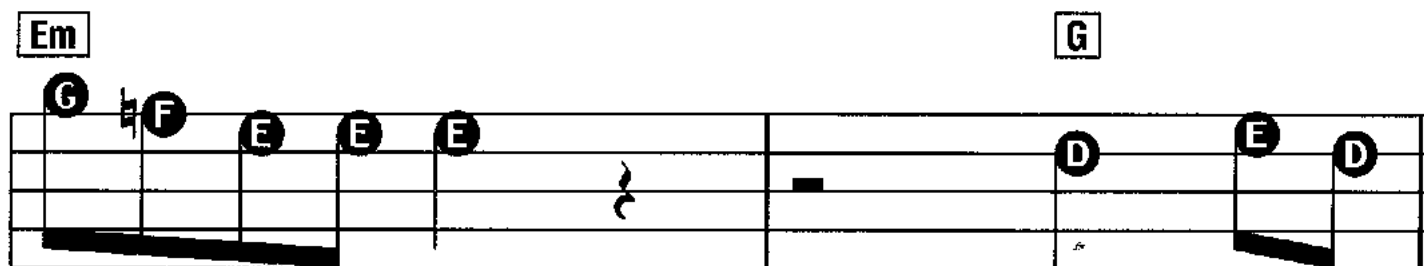
**3**



Oh\_\_\_\_\_

Yes

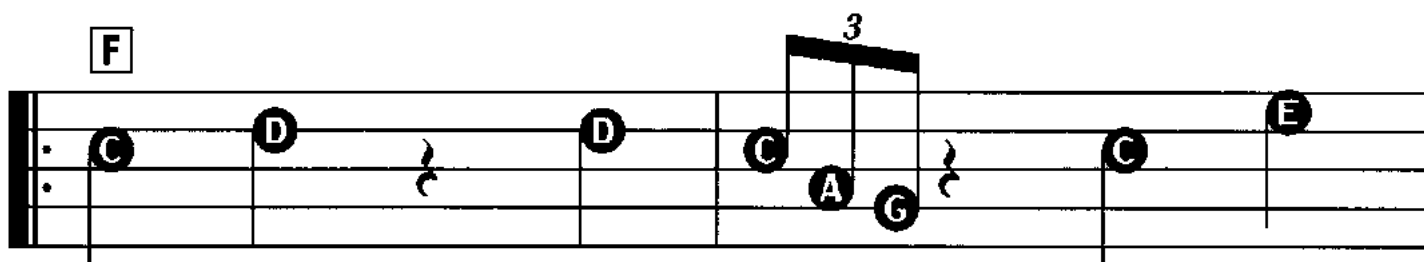
We're



gon - na have a party

All

night\_\_\_\_\_



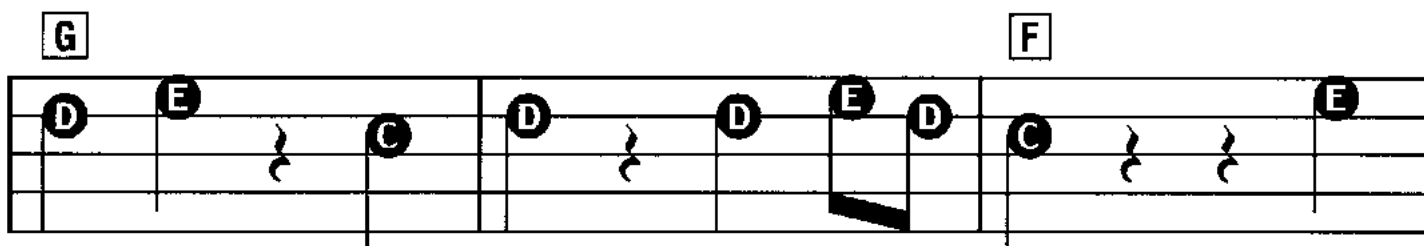
long,\_\_\_\_\_

All

night,\_\_\_\_\_

all

night



long,\_\_\_\_\_

all

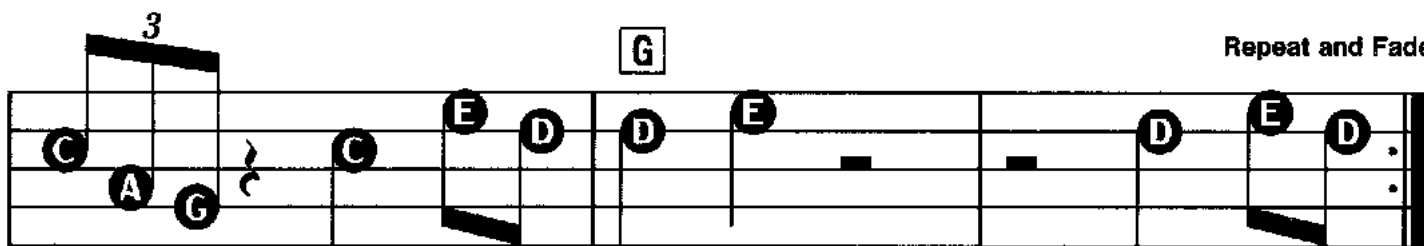
night,

All

night\_\_\_\_\_

long,

all



night,\_\_\_\_\_

all

night\_\_\_\_\_

long\_\_\_\_\_

All

night\_\_\_\_\_

Repeat and Fade

# Days Of Wine And Roses

Words by Johnny Mercer  
Music by Henry Mancini

**Automatic Introduction**

**N.C.** **C** **Gm** **G**

The days \_\_\_\_\_ of wine and

**A7** **Dm**

ros - es \_\_\_\_\_ Laugh and run a - way \_\_\_\_\_

**Fm**

\_\_\_\_\_ Like a child at play, \_\_\_\_\_ Through the

**C** **Am** **Dm**

mead - ow - land to - ward a clos - ing door, A

**E7** **Am** **D7**

door marked "Nev - er - more," That was - n't there be -

Dm      G7      C      Gm

fore.      The   lone   ly   night   dis

A7      Dm

clos   es   Just   a   pass   ing   breeze

Fm

Filled   with   mem   o   ries   Of   the

C      Am      F#m      F7

gold   en   smile   that   in   tro   duced   me   to   The

C      Am      Dm      G7      C

The

# The Entertainer

Music by Scott Joplin

Automatic Introduction N.C.

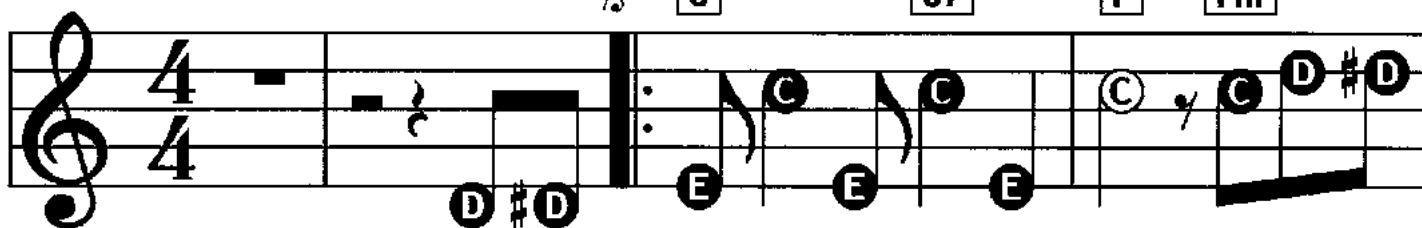


C

C7

F

Fm



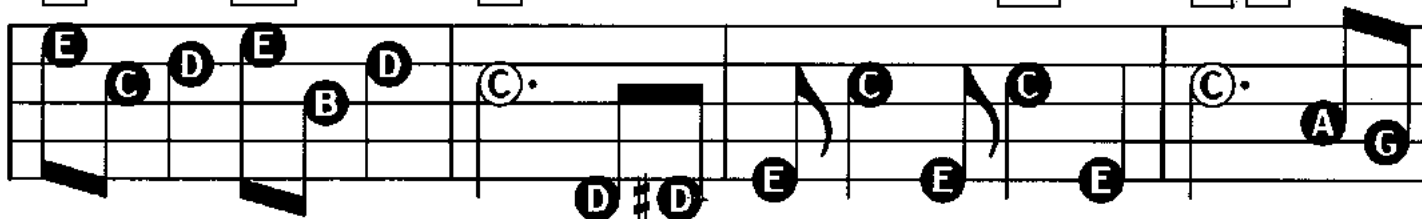
C

G7

C

C7

F C

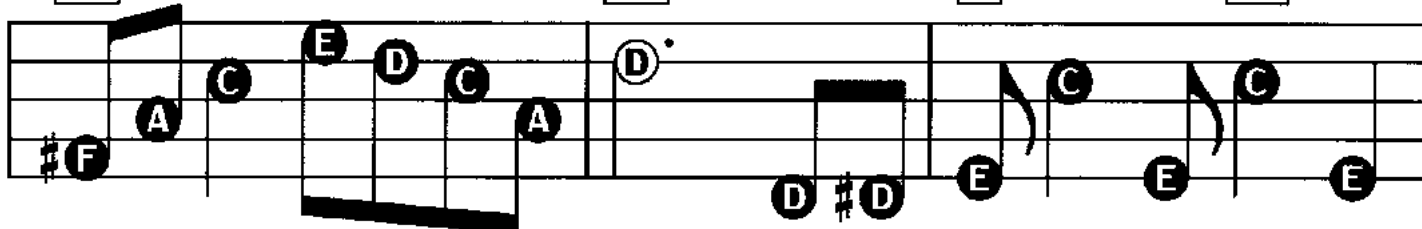


D7

G7

C

C7



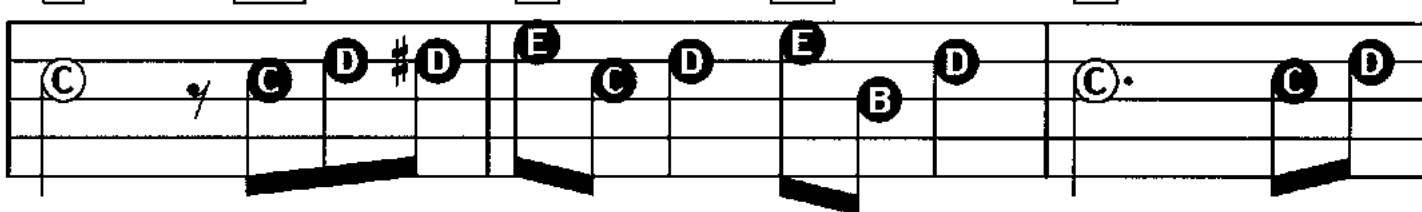
F

Fm

C

G7

C



C7

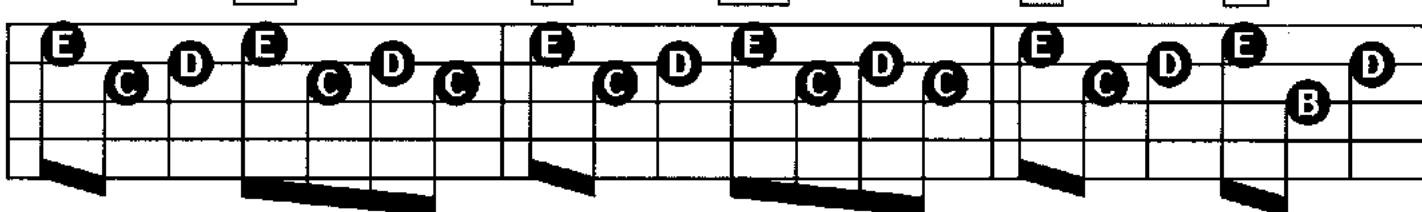
F

Fm

C

G

To Coda





1 **C** N.C. 2 **C** N.C. **C**

**F** **Fm** **C**

**G** **D7**

**G** N.C. 2 **C** **C7** **F** **D7**

**C** **D** **G7** **C** **D.S. al Coda** **N.C.** **CODA** **C**

(Return to  Play to  and skip to Coda)



# The Hawaiian Wedding Song

English Words by Al Hoffman and Dick Manning  
Hawaiian Words and Music by Charles E. King

## Automatic Introduction

This is the mo - ment I've wait - ed

for. I can hear my heart sing - ing; Soon bells will be

ring - ing. This is the mo - ment of sweet "A - lo - ha,"

I will love you long - er than for - ev - er, Pro - mise me that you will leave me

nev - er. Here and now, dear, All my love I vow, dear,

Pro - mise me that you will leave me nev - er, I will love you long - er than for -

ev - er. Now that we are one, Clouds won't hide the

sun. Blue skies of Ha - wai - i smile on this, our wed - ding

dav I do love you with all my heart.

# It's A Small World

(Theme from the Disneyland and Walt Disney World Attraction, "IT'S A SMALL WORLD")

Words and Music by  
Richard M. Sherman and Robert B. Sherman

**Automatic Introduction** **N.C.** **5/4** **G**

It's a world of laugh - ter, a  
moon and one

**D7**

world of tears; it's and a world of hopes and a  
gold - en sun smile means friend - ship to

**G**

world - of - fears. There's so much that we  
ev - 'ry - one. Though the moun - tains di -

**G7** **C** **Am** **D7**

share that it's time we're a - ware, It's a small world  
vide and the o - ceans are wide, It's a small world

1 **G** To next strain (\*) 2 **G** Fine

af - ter all. all.

(\*) **G** **D7**

It's a small world af - ter all,

**G**

It's a small world af - ter all,

**G7** **C** **Am**

It's a small world af - ter all, It's a

**D7** **G** **N.C.** **D.S. al Fine**  
(Return to  $\frac{3}{4}$  Play to Fine)

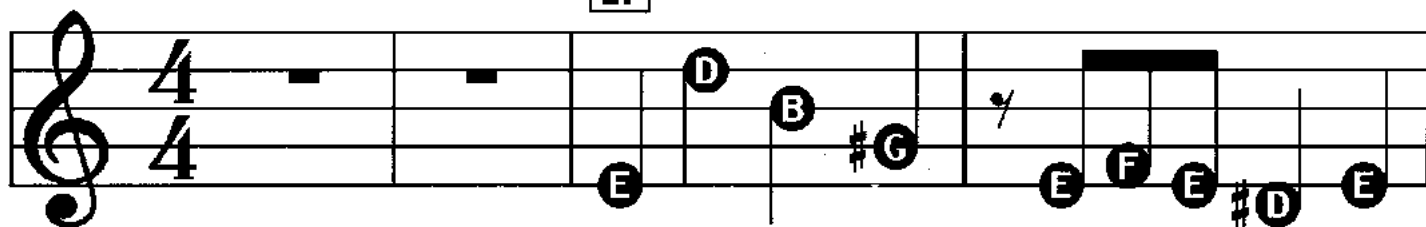
It's a small world af - ter all, It's a

# La Cumparsita

Music by G.H. Matos Rodriguez

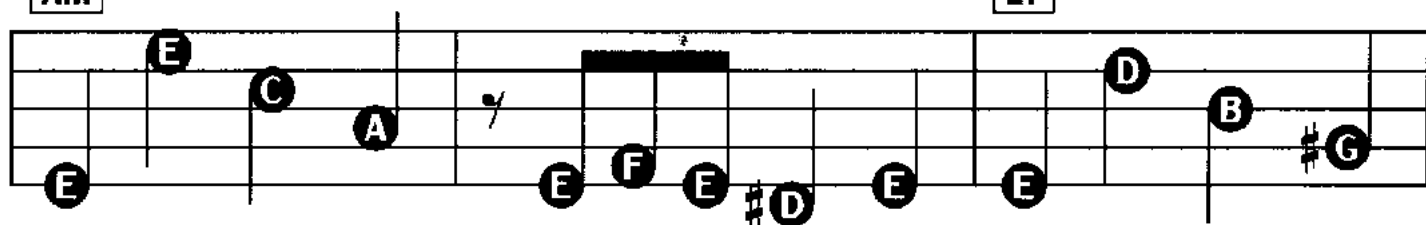
Automatic Introduction

E7

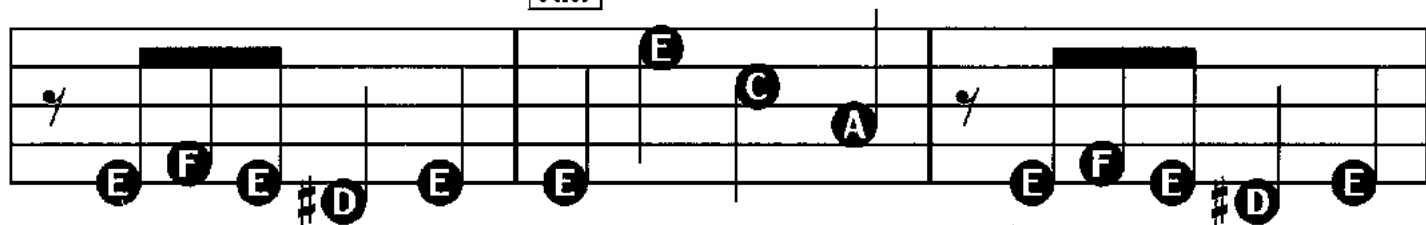


Am

E7

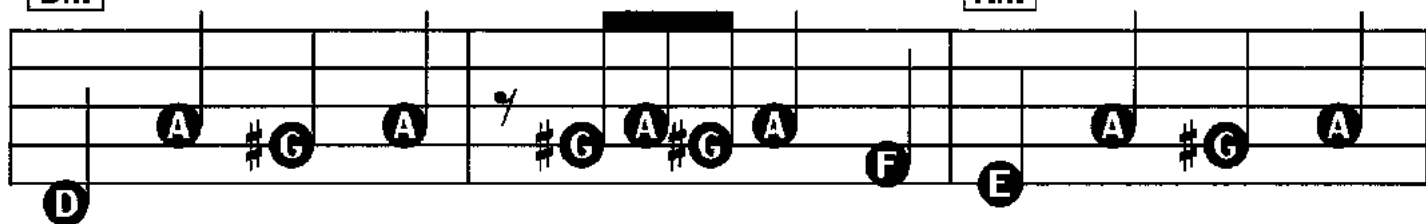


Am

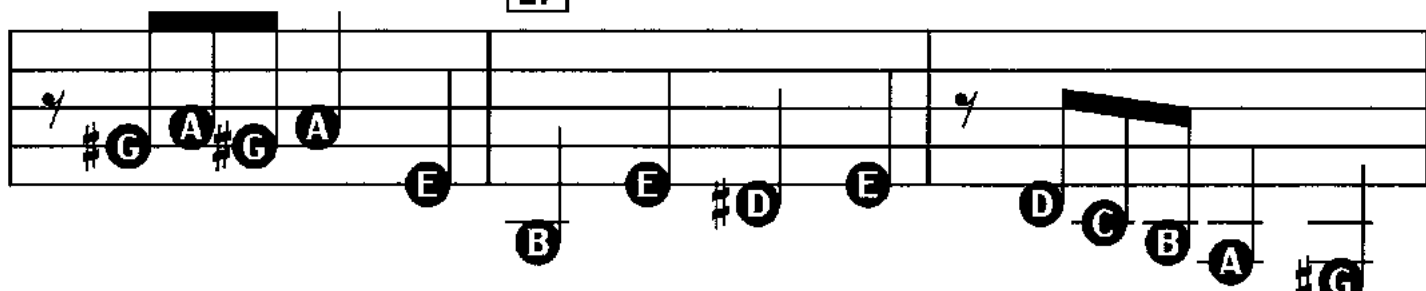


Dm

Am



E7



Am

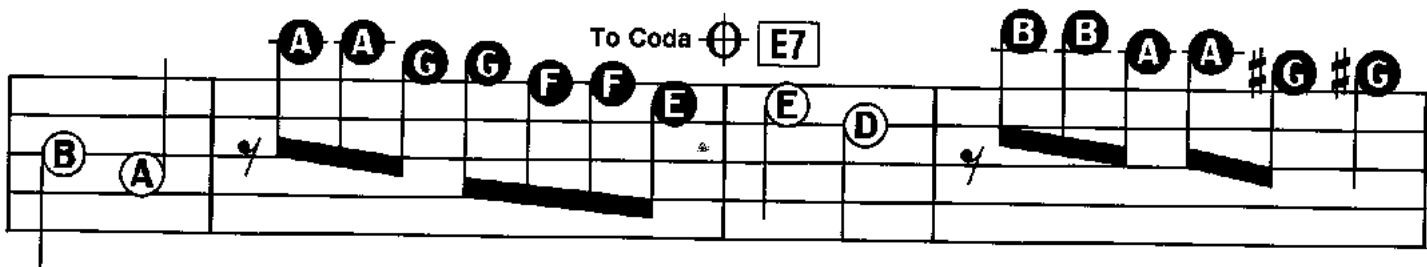
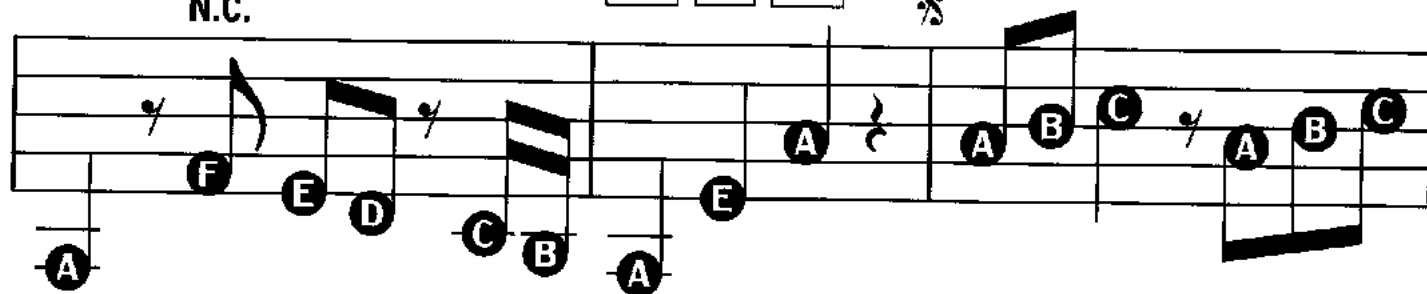
N.C.

Am

E7

Am

%



To Coda

E7

Am

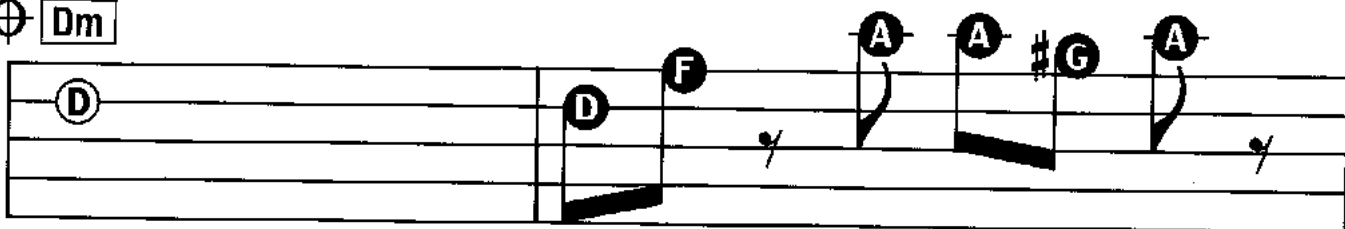
D.S. al Coda

(Return to %  
Play to ⊕ and  
skip to Coda)

CODA

⊕

Dm



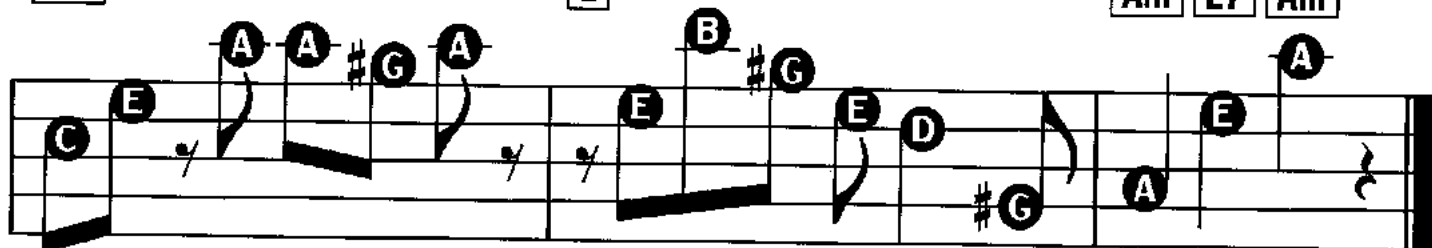
Am

E

Am


E7


Am



# Morning Has Broken

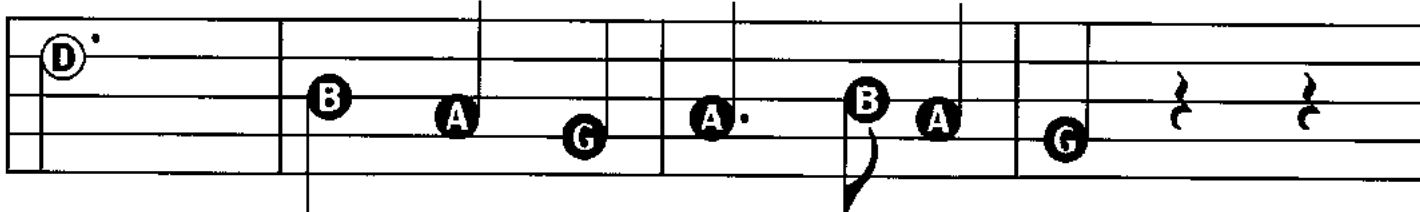
Words by Eleanor Farjeon  
Music by Cat Stevens

**Automatic Introduction**  **N.C.** C



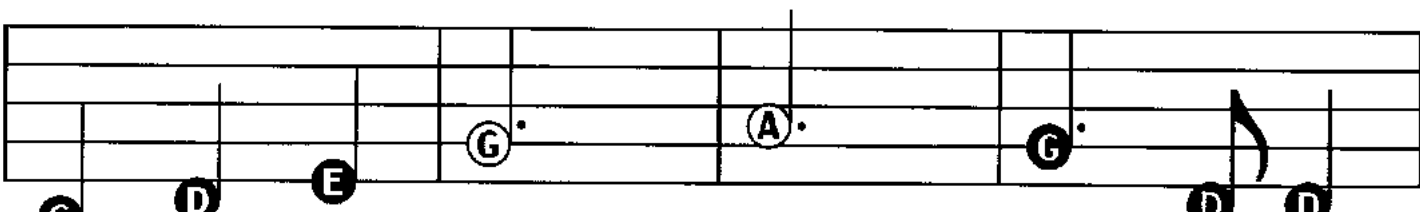
1, 4. Morn - ing the has rain's brok new -  
2. Sweet the the new -

Dm G F C




en fall, like sun - the lit first from morn heav - ing, en,

Em Am Dm



Black Like - bird the has first spok dew - en fall like on the first first

G C F



bird. grass. Praise Praise for for the the sing sweet -



ing, ness      Praise of      for the      the wet      morn gar      ing, den,

Praise Spring      for in      them com -      sing piete -      ing ness      fresh where      from his      the feet

world. pass.

To Coda 1 Am

2 Am

Chords: **F#**, **Bm**, **G**

Chords: **D**, **A**, **D**

3. Mine is the

Chords: **Em**, **A**, **G**

sun - light, Mine is the morn -

Chords: **D**, **F#m**, **Bm**

ing. Born of the one light

Chords: **E**, **A**, **D**

F - den saw nlay Praise with e -

**G** **D** **Bm**

la - tion, praise ev - 'ry mom

**E** **A** **D** **G**

ing, God's re - cre - a - tion

**A7** **D** **F** **C**

of the new day.

**D.S. al Coda**  
(Return to ♪  
Play to ♪ and  
skip to Coda)

**CODA**

**Am** **F#** **Bm**

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

# Theme From Ordinary People

Arranged by Marvin Hamlisch

Automatic Introduction

4/4

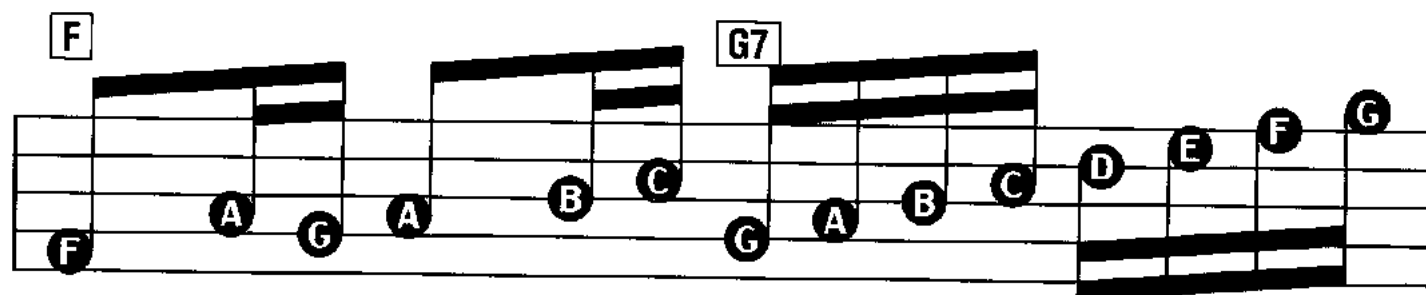
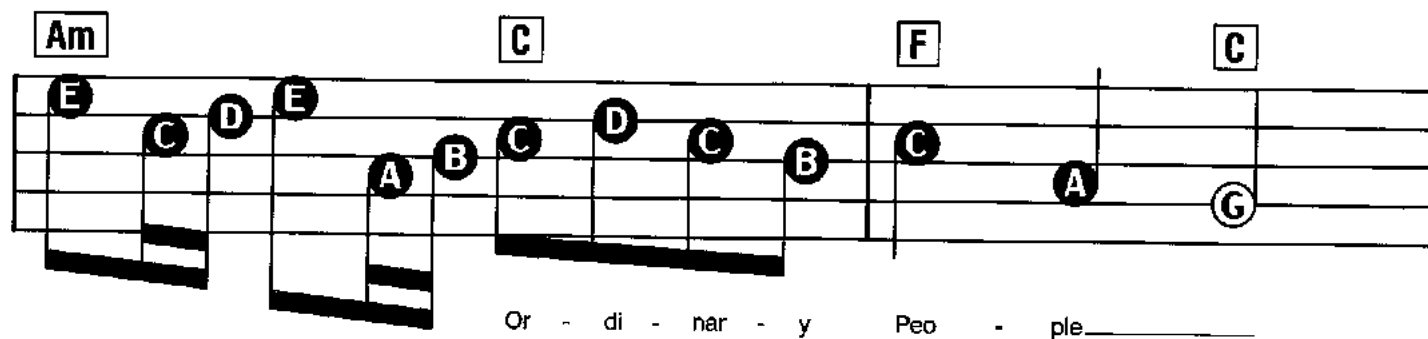
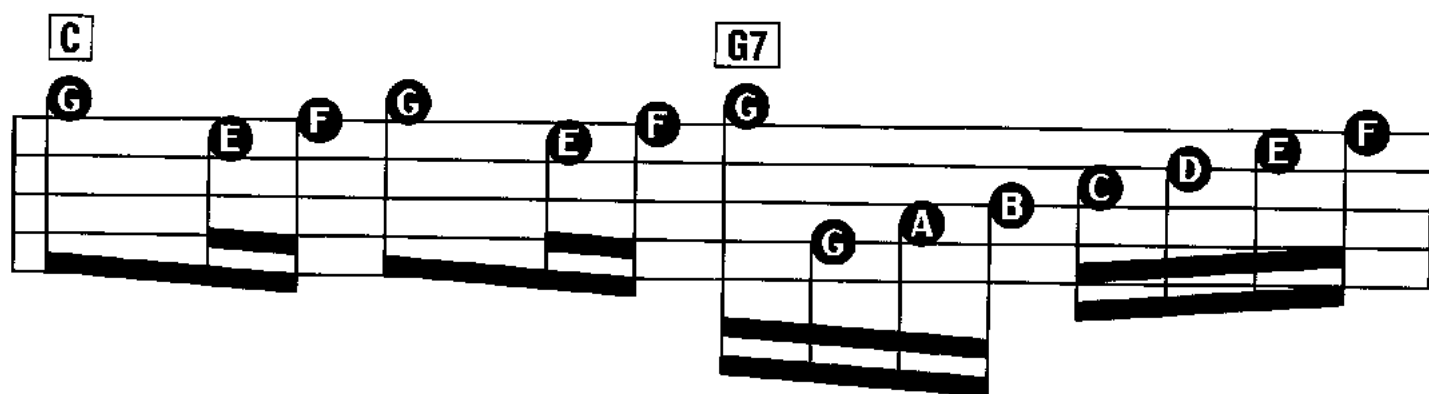
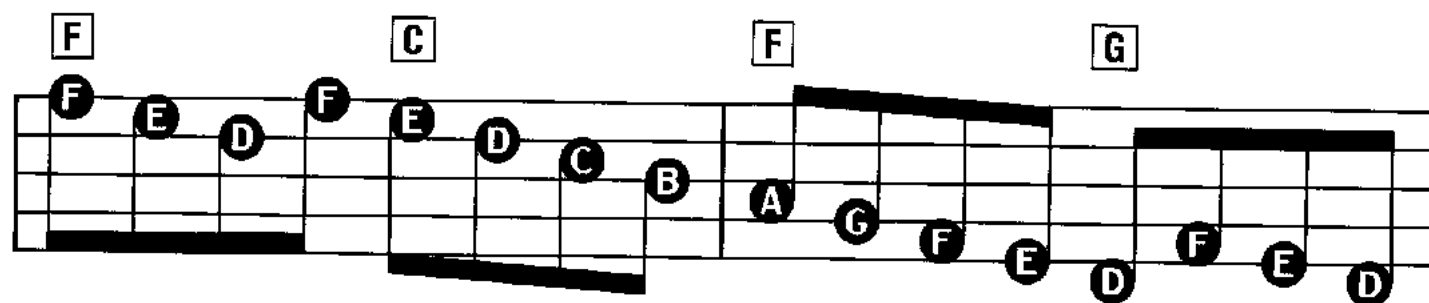
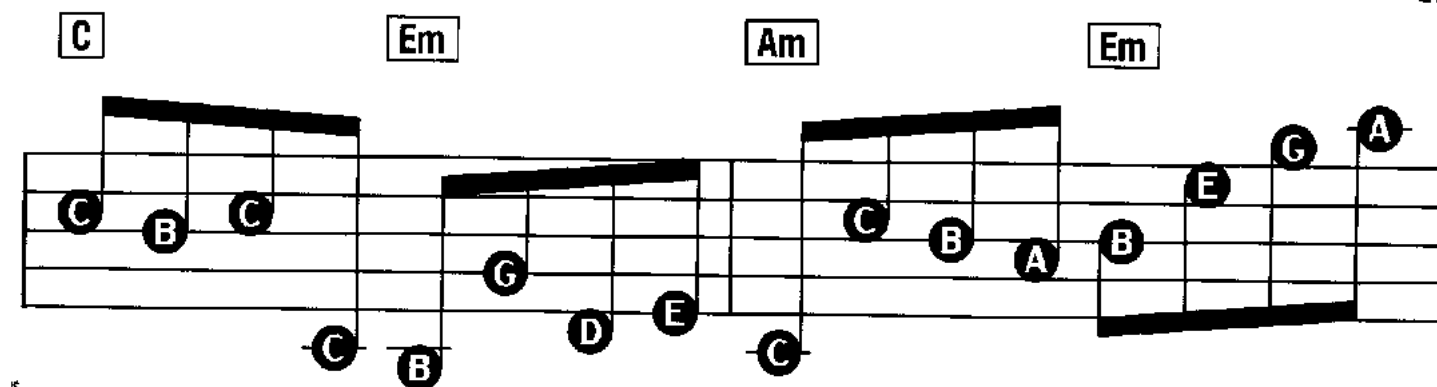
C G Am Em

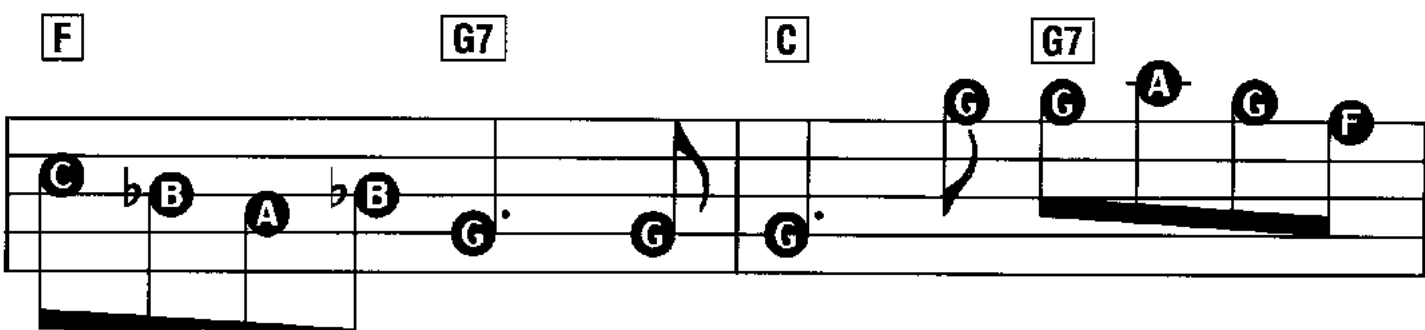
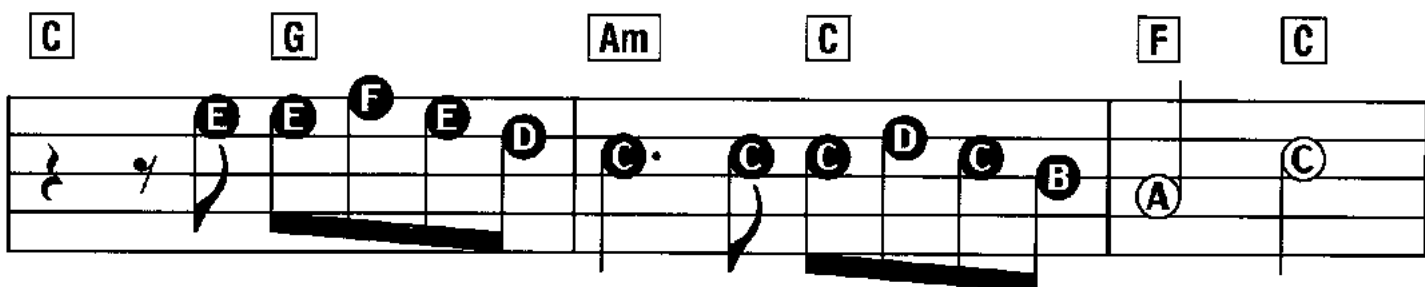
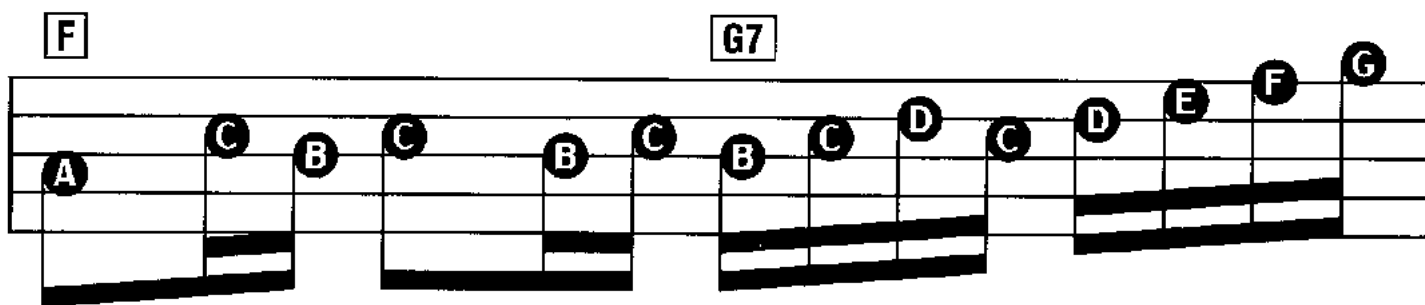
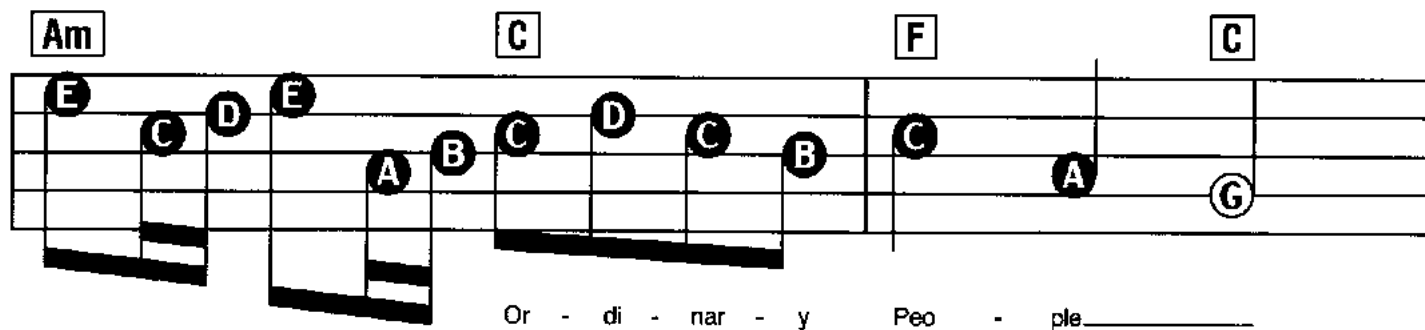
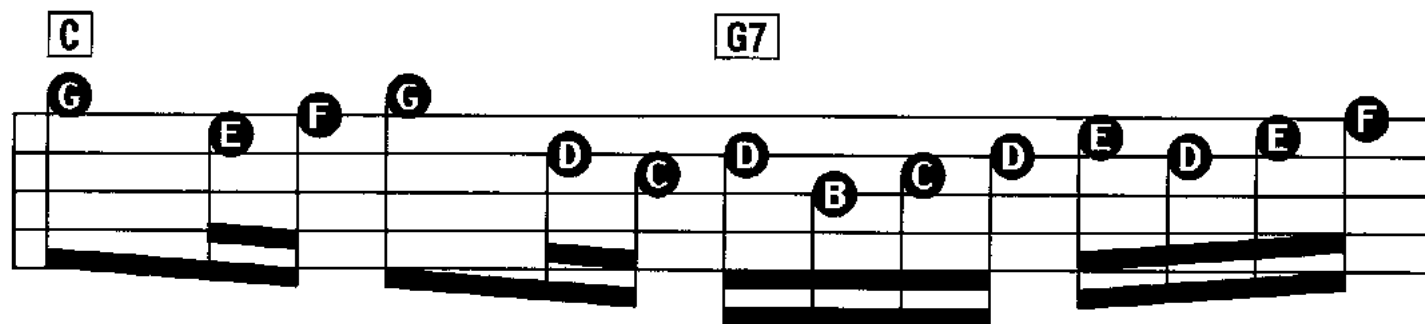
F C Dm G C G Am Em

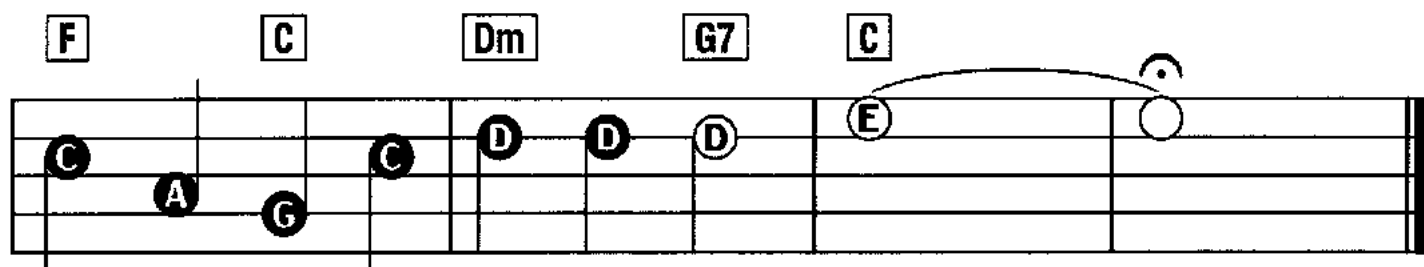
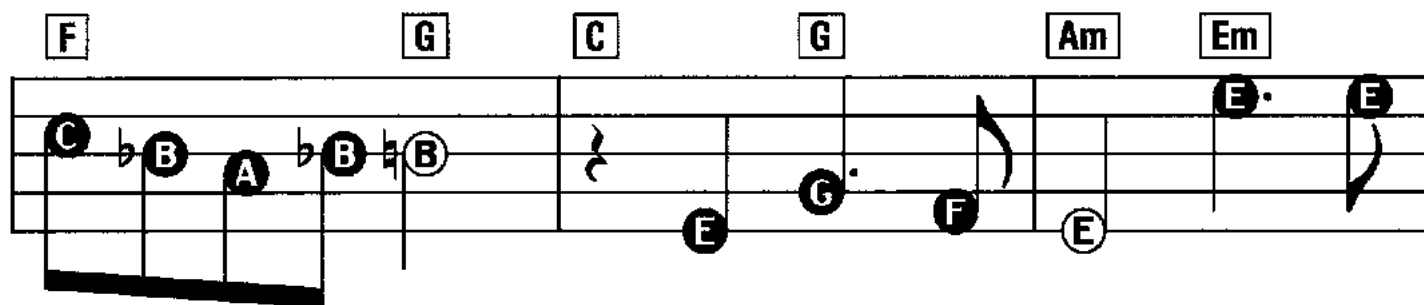
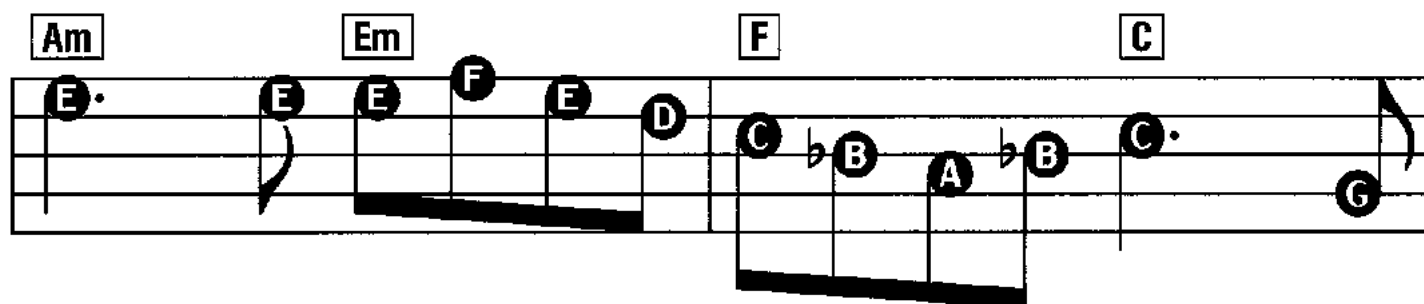
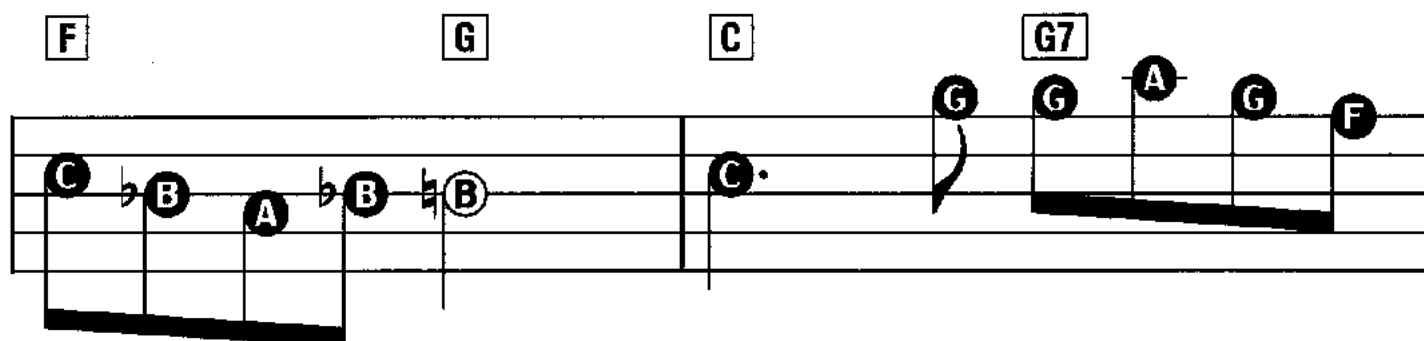
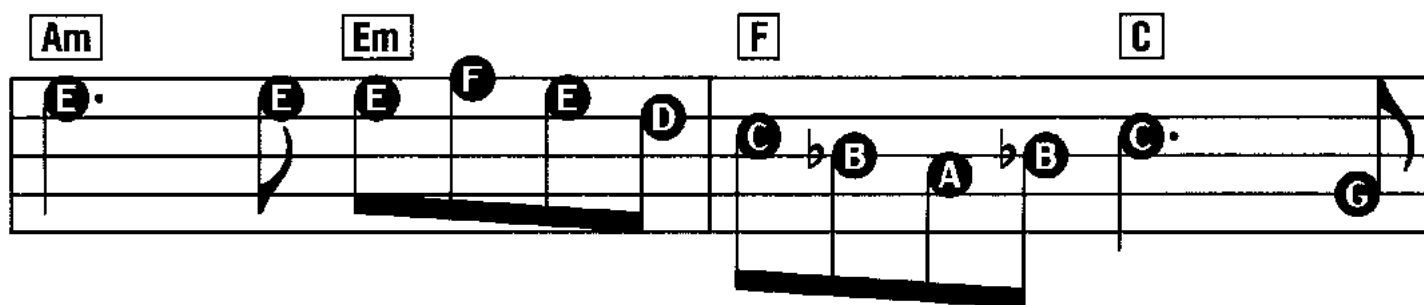
F C Dm G C G7 Am Em

F C F G C G

Am Em F C F G









# Stand By Me

Words and Music by Ben E. King,  
Jerry Leiber and Mike Stoller

**Automatic Introduction** **N.C.** **C**

When the night sea that we look up - come on

**Am** **F**

and the land is and dark fall And Or the the moon moun - tain is the should

**G7** **C**

on - ly light we'll see. No, I won't  
crum - ble in the sea.

**Am**

won't cry, be a - fraid, no I won't be shed a -  
cry, I won't cry, no I won't shed a

**F** **G7**

fraid tear Just as long as you stand, stand by

**C**

me. So dar - ling, dar - ling, Stand by

**Am**

me, oh, stand by me, Oh,

**F** **G7** **C**<sup>1</sup>

stand, stand by me, stand by me.

**C**<sup>2</sup>

# Cherokee

(Indian Love Song)

Words and Music by  
Ray Noble

## Automatic Introduction

C

Sweet In - dian

C7 F Fm

maid - en, Since first I met

C D7

you, I can't for - get you,

Dm G7 Db7 C

Cher - o - kee sweet - heart,

Child

**C7** **F**

of the prai - rie, Your love keeps

**Fm** **C** **D7**

call - ing, My heart en - thrall -

**Dm** **G7** **C**

ing. Cher - o - kee.

**Ab7** **Db**

Dreams of sum - mer - time of

**C#m** **F#7** **B** **Bm**



---

maid

you.



-Drum Solo

# Thoroughly Modern Millie

Words by Sammy Cahn  
Music by James Van Heusen

## Automatic Introduction

4/4

Ev - 'ry - thing to -  
Ev - 'ry - thing to -

D7

day is thor - ough - ly mod - ern. \_\_\_\_\_  
day is thor - ough - ly mod - ern. \_\_\_\_\_

G Dm

(Check your per - son - al - i - ty) Ev - 'ry - thing to -  
(Bands are get - ting jaz - zi - er) Ev - 'ry - thing to -

G Dm C C7

day makes yes - ter - day slow. (Bet - ter face re - al - i - ty)  
day is start - ing to go. (Cars are get - ting snaz - zi - er)

**F** **Fm**

It's Men not say, in - san i - ty  
it's crim i - nal

**C** **Am** **D7**

says van i - ty fair; do; In fact,  
what worn - en - 'll do; What they're

**G** **Dm** **G7**

it's sty - lish to raise your skirts and bob your hair!  
for - get - ting is this is nine - teen twen - ty two!

**C**

In Have a rum - ble the seat, the they world is so  
the you seen the way way kiss in the

**D7**

... ..



G Dm Dm E

and paint - that ing Tan lips - go and dance pen - they would lin - n't ing your - low. brow?

A F

(Now is quite per - mis - sa - ble) Good - bye, {  
 (Now is quite re - spect - a - ble) Good - bye, }

Fm C A7

Good-good - y girl, I'm chang - ing and how, So

Dm G7 Dm G7 Dm

beat the drums! 'Cause here comes thor - ough - ly mod - ern

G7 C G7 C

1 2

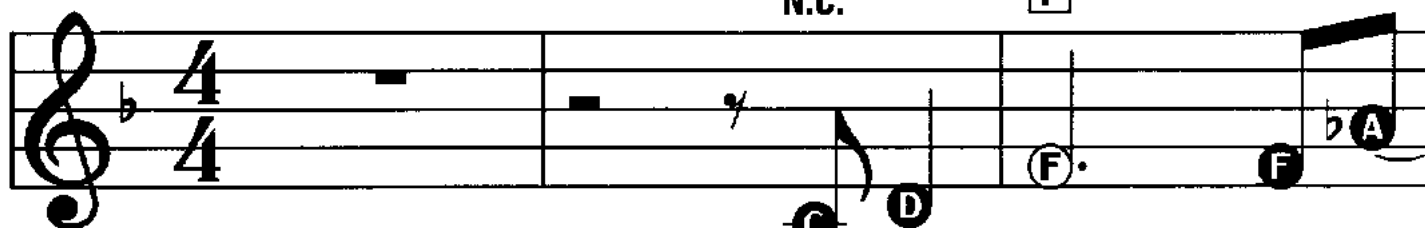
# Tuxedo Junction

Words by Buddy Feyne  
Music by Erskine Hawkins,  
William Johnson and Julian Dash

## Automatic Introduction

N.C.

F

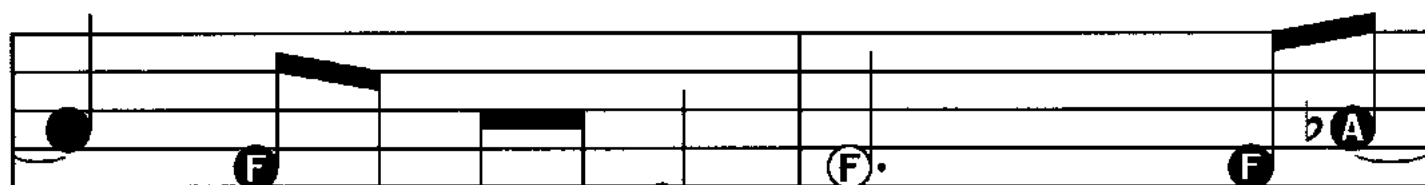


Way down South, In Bir -

Bb7

C7

F



ming - ham, I mean South in Al -

Bb7

C7

F



a - barn's an old place Where peo -

Bb7

F

C7



ple go to dance the night a - way.

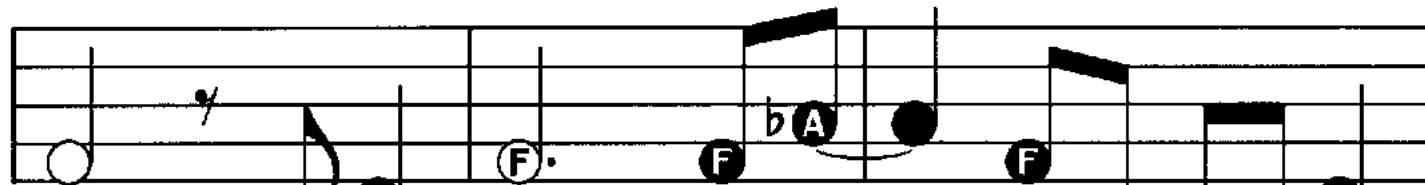
F

C7

F

Bb7

C7



They all drive or walk for miles to get

**F** **Bb7** **C7**

jive That South - ern style, S - low

**F** **Bb7**

jive That makes you want to dance

**F** **C7** **F**

till break of day It's a

**Bb7** **F**

junc - tion Where the town folks meet.

**Bb7**

**F** **Gm** **C7**

tux they \_\_\_\_\_ greet \_\_\_\_\_ you. Come on

down, For - get your care Come on

**F** **B $\flat$ 7** **C7**

down You'll find \_\_\_\_\_ me there \_\_\_\_\_ So long

townl I'm head - in' for \_\_\_\_\_ Tux - e -

# Undecided

Words by Sid Robin  
Music by Charles Shavers

## Automatic Introduction

C

First you say you do and

F7

then you don't, and then you say you will and

D7

then you won't You're un - de - cid - ed now, so

Dm G7 C Dm G7

what are you gon - na do? do?

**C**

Now you want to play, and then it's no, and

**F7**

when you say you'll stay, that's when you go. You're

**D7****Dm****G7**

un - de - cid - ed now, so what are you gon - na

**C**

do? I've been sit - ting on a fence, and it

**F**

**D7**

know it. Then you pro - mise to re - turn, when you

**G**

don't I real - ly burn, well, I guess I'll nev - er learn, and I

**G7** **C**

show it. If you've got a heart and if you're kind, then

**F7**

don't keep us a - part, make up your mind. You're

**D7** **Dm** **G7** **C**

# Your Cheatin' Heart

Words and Music by  
Hank Williams

## Automatic Introduction N.C.

Play the right hand an octave or more lower than where written.

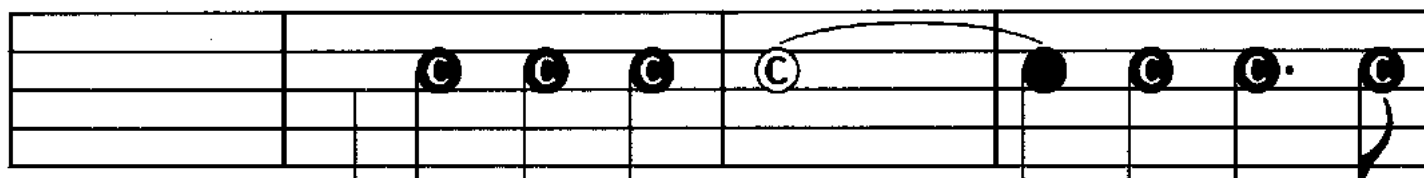
Your cheat - in' heart heart will make you

weep, day, You'll And cry crave and the cry love and you try threw to a

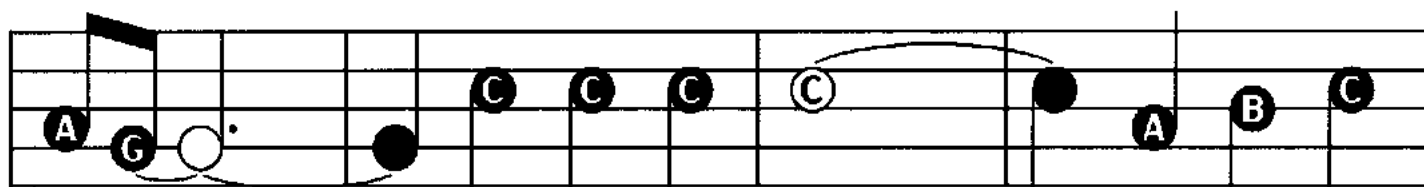
sleep; way; But The sleep time won't will come come the when whole you'll night be

through, blue, Your Your cheat - in' heart heart will tell on



**C***Play in the octave  
where written***F****C**you.  
you.

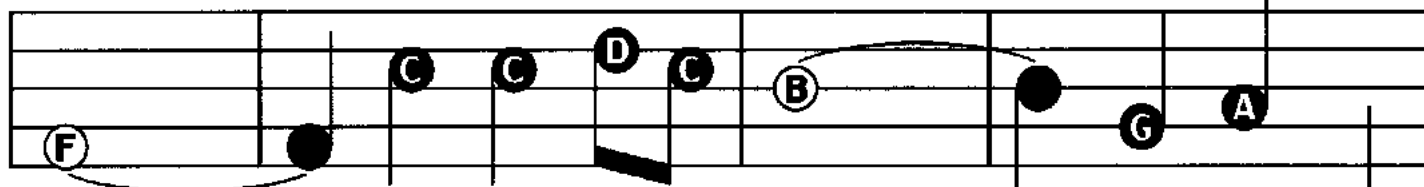
When tears come down \_\_\_\_\_ like fall - in'

**C****D7**

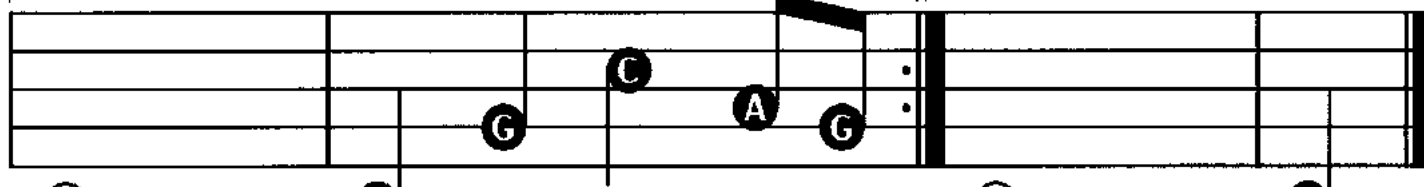
rain, \_\_\_\_\_ You'll toss a - round \_\_\_\_\_ and call my

**G****N.C.****C**

name; \_\_\_\_\_ You'll walk the \_\_\_\_\_ floor \_\_\_\_\_ the way I

*Return to the low octave.***F****G**

do, \_\_\_\_\_ Your cheat - in' \_\_\_\_\_ heart \_\_\_\_\_ will tell on

**C****N.C.****C****C****C**

# Chariots Of Fire

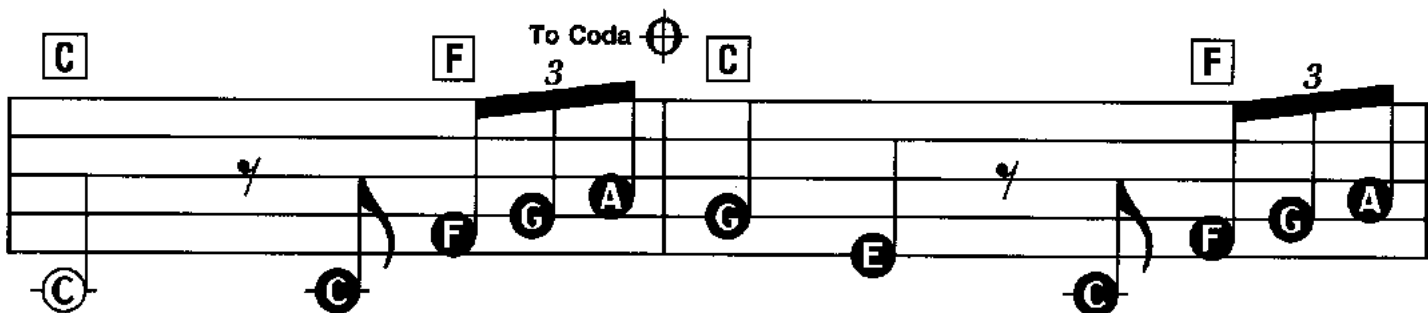
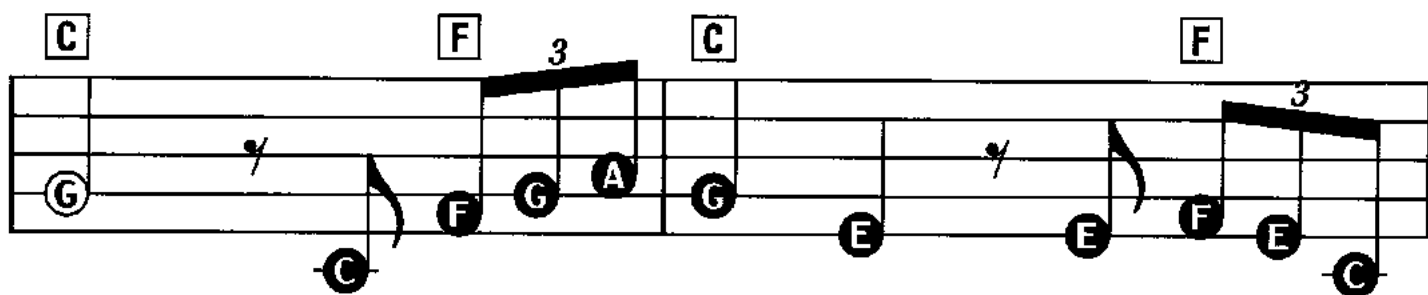
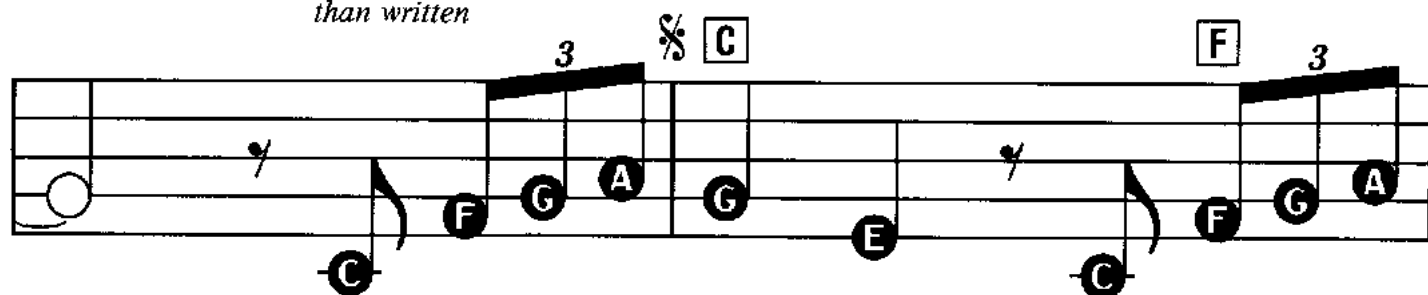
Music by Vangelis

Automatic Introduction

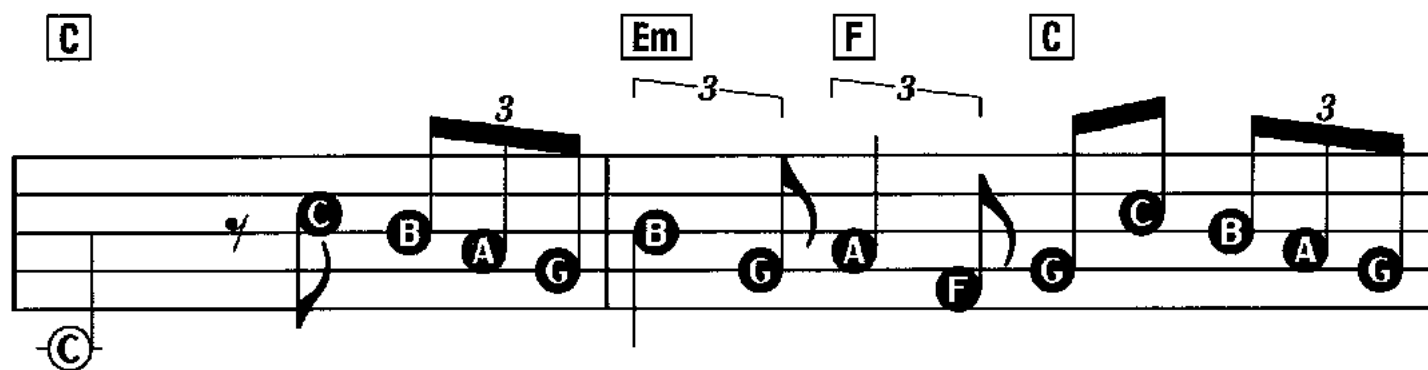
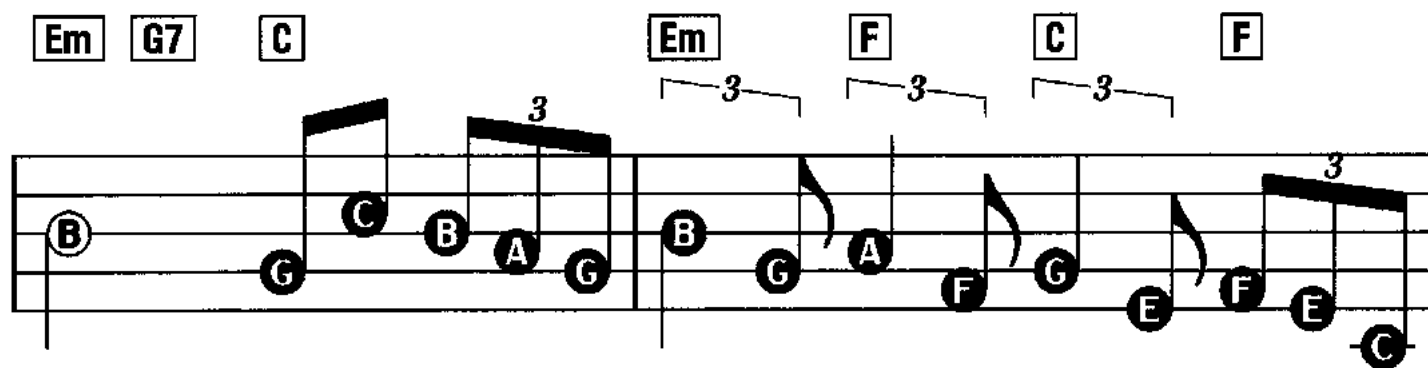
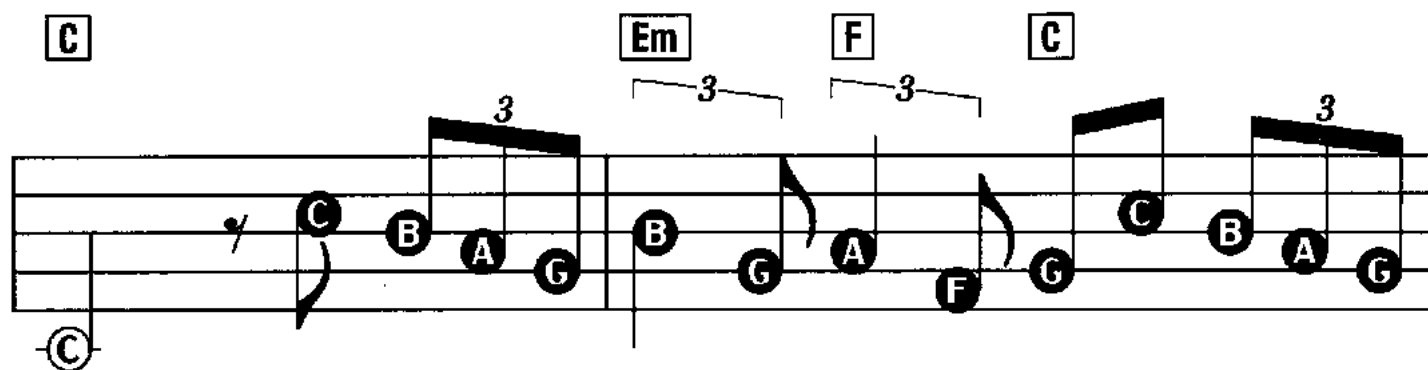
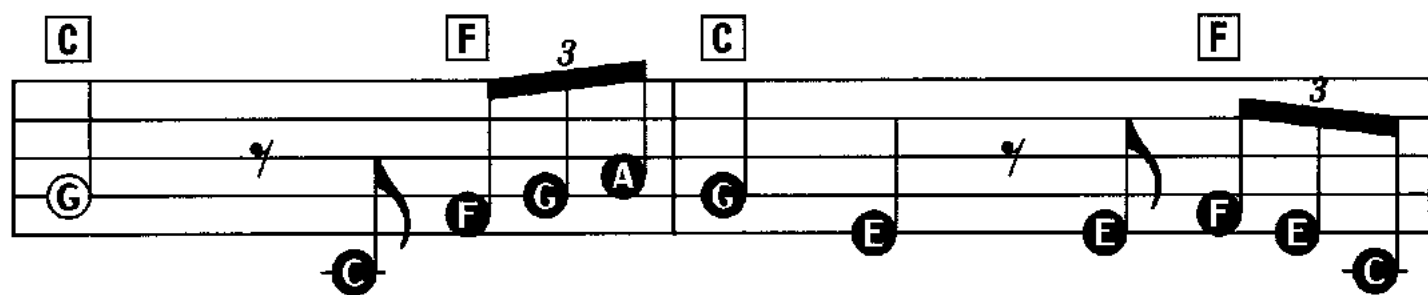
N.C.



*Play octave higher  
than written*



To Coda



Em G7 C Em F C F

The first staff of music contains two measures. The first measure has a treble clef and a key signature of one flat. It starts with a whole note B2 (circled), followed by eighth notes G2, C3, B2, A2, and G2. A triplet of eighth notes (C3, B2, A2) is marked with a '3' and a slur. The second measure starts with a whole note B2 (circled), followed by eighth notes G2, A2, F2, G2, E2, F2, and E2. A triplet of eighth notes (F2, E2, C2) is marked with a '3' and a slur. The staff ends with a whole note C2 (circled).

**D.S. al Coda**  
(Return to ♯ and skip to Coda)  
C F

The second staff of music contains one measure. It starts with a whole note C2 (circled), followed by eighth notes C2, F2, G2, and A2. A triplet of eighth notes (F2, G2, A2) is marked with a '3' and a slur. The staff ends with a double bar line.

CODA

C F

The third staff of music contains one measure. It starts with a whole note C2 (circled), followed by eighth notes G2, E2, C2, and A2. A triplet of eighth notes (C2, B2, A2) is marked with a '3' and a slur. The staff ends with a double bar line.

C F C F

The fourth staff of music contains two measures. The first measure starts with a whole note G2 (circled), followed by eighth notes C2, B2, and A2. A triplet of eighth notes (C2, B2, A2) is marked with a '3' and a slur. The second measure starts with a whole note G2 (circled), followed by eighth notes E2, E2, F2, and E2. A triplet of eighth notes (F2, E2, C2) is marked with a '3' and a slur. The staff ends with a double bar line.

C F C F

The fifth staff of music contains two measures. The first measure starts with a whole note C2 (circled), followed by eighth notes F2, E2, and C2. A triplet of eighth notes (F2, E2, C2) is marked with a '3' and a slur. The second measure starts with a whole note C2 (circled), followed by eighth notes F2, E2, and C2. A triplet of eighth notes (F2, E2, C2) is marked with a '3' and a slur. The staff ends with a double bar line.

C F C

The sixth staff of music contains two measures. The first measure starts with a whole note C2 (circled), followed by eighth notes F2, E2, and C2. A triplet of eighth notes (F2, E2, C2) is marked with a '3' and a slur. The second measure starts with a whole note C2 (circled), followed by a whole note C2. The staff ends with a double bar line.

