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- 444 Anema E Core (G)
- 442 • Arrivederci Roma (G)
- 444 Ciao, Ciao, Bambina (C)
- 441 Come Back To Sorrento (Cm)
- 461 Godfather Theme (Cm)
- 441 Mala Femmena (Bb)
- 443 Maria Elena (C)
- 444 My Love Forgive Me (C)
- 443 O Sole Mio (Eb)
- 442 Tarantella (Am)
- 470 • That's Amore (F)
- 442 Volare (Bb)

#### IRISH

- 451 • Danny Boy (Londonderry (C)
- 452 Irish Washerwoman (G)
- 452 MacNamara's Band (F)
- 452 My Wild Irish Rose (Bb)
- 451 • When Irish Eyes Are (C)

#### JEWISH

- 456 Arta Alinu (Dm)
- 455 Hava Nagilah (F)
- 456 Mayim Mayim (Cm)
- 456 Misirlou (Gm)
- 455 • Sunrise, Sunset (Gm)
- 456 Tzena (F)

#### MISC-SPECIAL

- 462 • Anniversary Song (Em)
- 462 • Anniversary Waltz (C)
- 465 Auld Lang Syne (F)
- 463 Bridal Chorus (Bb)
- 464 Bunny Hop (F)
- 466 Chicken Dance (C)



469	• Cielito Lindo (Bb)	507	• So Nice (Summer Samba) (F)	607	Django (Fm)
466	• Daddy's Little Girl (C)	540	• Theirs Tears	604	I Remember Clifford (F)
469	• Guantanamara (D)	508	• Triste (Bb)	608	If You Could See Me Now (Eb)
463	• Hail To The Chief (C)	502	• Watch What Happens (Eb)	607	Infant Eyes (Eb)
464	• Hokey Pokey (Bb)	502	• Wave (D)	608	Kids Are Pretty People (F)
468	• La Vie en Rose (C)	521	• Where Do You Start (Eb)	602	Lament (F)
468	• Limbo Rock (F)	512	• Yellow Days (F)	606	• Lush Life (Db)
464	• Mexican Hat Dance (F)			603	Naima (Fm)
467	• Russian Dance (G)		<b><u>SAMBA</u></b>	602	Passion Flower (G)
465	• Star Spangled Banner (Bb)			602	Peace Bb)
465	• Stripper, The (F)	539	• Bim Bam Bum (Bb)	605	Quintessence (F)
467	• Those Were The Days (Am)	535	• Brazil (Ab)	603	Round Midnight (Ebm)
463	• Wedding March (Dm)	537	• I Go To Rio (Bb)	601	Search For Peace
		537	• Jazz Samba (Eb)	693	Soul Eyes (Eb)
		539	• Mas Que Nada	605	Turn Out The Stars
		540	• Menina Flor (Eb)	604	You Know I Care (Bb)
		536	• Quando, Quando (Bb)		
		536	• Samba de Orfeu (C)		<b><u>JAZZ EASY</u></b>
		538	• Tico Tico (Am)		
	<b><u>CHRISTMAS</u></b>			614	Bernie's Tune (Dm)
485	• Christmas Song (Eb)		<b><u>RHUMBA</u></b>	611	Dolphin Dance (Eb)
492	• Christmas Time is Here (F)			613	Doxy (Bb)
492	• Frosty the Snowman (C)	556	• Always In My Heart (Bb)	637	Falling Grace (Ab)
486	• Have Yourself a Merry (C)	558	• Amapola (Bb)	613	Haunted Ballroom (F)
485	• I'll Be Home For (C)	554	• Amor (C)	611	In Your Own Sweet Way (Bb)
491	• Jingle Bells (G)	552	• Begin The Beguine (C)	614	Killer Joe (C)
491	• Jinglebell Rock (C)	551	• Besame Mucho (Dm)	612	Stolen Moments (Cm)
490	• Let It Snow (F)	553	• Green Eyes (Eb)	616	Strollin' (Db)
487	• Rudolph (C)	553	• More (G)	613	Sugar (Cm)
487	• Santa Claus is Coming	555	• Perfidia (C)	614	Take Five (Cm)
489	• Silver Bells (C)	554	• Poinciana (G)	615	Things Ain't What They (F)
488	• Sleigh Ride (G)	557	• Softly As In A Morning (Dm)	612	Whisper Not (Cm)
486	• White Christmas (C)	551	• Spanish Eyes (G)	615	• Work Song (Fm)
490	• Winter Wonderland (Eb)	555	• Speak Low (F)		
		557	• Strangers In the Night (F)	626	Airegan (Ab)
	<b><u>BOSSA NOVA</u></b>	556	• You Belong To My Heart (Eb)	625	Anthropology (Bb)
508	• Black Orpheus (Am)	558	• Yours (D)	632	Daahoud (Eb)
512	• Call Me (Bb)			634	Dig (Ab)
509	• Desafinado (F)		<b><u>CHA CHA</u></b>	630	Four (Eb)
513	• Dindi (C)	565	• Cherry Pink and Apple (Eb)	635	Groovin' High (Eb)
511	• Don't Misunderstand (F)	567	• Dansero (F)	633	Half Nelson (C)
519	• Estate	566	• Frenesi (Ab)	639	Impressions (Dm)
515	• Felicidade (Cm)	567	• Never On Sunday (Eb)	244	Jeanine (Ab)
504	• Gentle Rain (Am)	565	• Tea For Two (Ab)	640	Joshua (Dm)
501	• Girl From Ipanema (F)			634	Joy Spring (F)
516	• Going Out Of My Head (Bb)		<b><u>TANGO</u></b>	633	Lady Bird (C)
506	• How Insensitive (Dm)	575	• Blue Tango (D)	628	Milestones (Old) (Bb)
520	• If You Never Come To Me (Eb)	578	• Jalousie (Bb)	626	Nardis (Em)
510	• Like A Lover (C)	576	• Kiss Of Fire (Dm)	637	Nica's Dream (Bbm)
505	• Little Boat (C)	577	• La Cumparsita (Cm)	631	Night In Tunisia, A (Eb)
511	• Look Of Love (Dm)	577	• La Paloma (C)	625	Oleo (Bb)
517	• Look to the Sky			630	Ornithology (G)
522	• Lujon (Dm)		<b><u>OTHER LATIN</u></b>	628	Quasimodo (Eb)
518	• Man And A Woman, A (C)	568	• Caravan (Fm)	627	Robbin's Nest (C)
503	• Meditation (C)	568	• Morning (Bbm)	353	Scrapple From The Apple (F)
520	• Never Let Me Go (Db)			625	Serpent's Tooth (Bb)
514	• No More Blues (Chega De (F)		<b><u>JAZZ BALLAD</u></b>	639	Seven Steps To Heaven (F)
507	• O Grande Amor (Am)			639	So What (Dm)
504	• Once I Loved (F)	602	• Blue In Green (Bb)	630	Solar (Cm)
505	• One-Note Samba (Bb)	601	• Chelsea Bridge (Db)	625	Theme, The (Bb)
519	• Only Trust Your Heart	601	• Child Is Born, A (Bb)	635	Tune Up (D)
506	• Pretty World (G)			631	Well You Needn't (F)
503	• Quiet Nights (C)			632	Yardbird Suite (C)
517	• Recado Bossa Nova				
522	• Sabor A Mi (Eb)				
501	• Shadow Of Your Smile (G)				
518	• So Many Stars (C)				

### JAZZ MED/UP

244 Bebop (Eb)  
636 Bolivia (C)  
643 Con Alma (E)  
643 Confirmation (F)  
642 Donna Lee (Ab)  
641 Epistrophy (C#)  
614 Giant Steps (B)  
641 I Mean You (F)  
627 Lazy Bird (G)  
626 Moanin' (Fm)  
627 Moment's Notice (Eb)  
638 Night Has 1000 Eyes, The (C)  
642 Salt Peanuts (F)  
629 Serenity (Eb)  
636 Smatter (278)  
629 Speak No Evil (Cm)  
638 This Is New (Cm)  
629 Witch Hunt (Cm)

### JAZZ BLUES

659 Au Privave (F)  
658 Bessie's Blues (Eb)  
635 Billie's Bounce (F)  
660 Bittersweet (C)  
659 Blue Monk (Bb)  
658 Blue Trane (Cm)  
659 Blues For Alice (F)  
656 Byrdlike (F)  
658 Equinox (Cm)  
657 Gingerbread Boy (Bb)  
655 Isotope (C)  
658 Mr. Sims (C)  
655 Now's The Time (F)  
660 Perhaps (C)  
656 Relaxin' at Camarillo (Bb)  
655 Solid (Bb)  
660 Some Other Blues (F)  
657 Speedball (C)  
659 Straight No Chaser (F)  
655 Tenor Madness (Bb)  
656 Vierd Blues (Bb)

### JAZZ WALTZ

673 Elsa (Eb)  
676 How My Heart Sings (C)  
674 It's A Raggy Waltz (G)  
677 Ju-Ju  
677 Night Dreamer (G)  
677 Simone (F)  
678 Sometime Ago (F)  
675 Valse Hot (Ab)  
673 Very Early ( )  
675 Waltz For Debby (F)  
674 West Coast Blues (Bb)  
678 What Was (C)  
676 Windows (Bb)

### JAZZ LATIN

689 Armando's Rhumba (Cm)  
694 Blue Bossa (Cm)  
691 Ceora (Ab)  
690 Forest Flower (C)  
689 Friends (C)  
692 Gaviota (Cm)  
691 Gregory Is Here (Bb)  
686 I Told You So (F)  
688 Liberated Brother (Gm)  
687 Little Sunflower (Dm)  
687 Lucky Southerm (D)  
688 Manteca (Bb)  
694 My Little Suede Shoes (Eb)  
693 Pensativa (Gb)  
685 Recordame (Am)  
685 Silver's Serenade (Em)  
694 Song For My Father (Fm)  
685 Song For Strayhorn (Eb)  
690 Spain (D)  
687 St. Thomas (C)  
686 Think On Me (D)  
696 Groove Merchant (Bb)  
696 Mercy, Mercy, Mercy (Bb)  
695 Sidewinder (Eb)  
695 Sister Sadie (G)  
696 Watermelon Man (F)

# I LEFT MY HEART IN SAN FRANCISCO

(Tony Bennett) Cross/Cory 54

Verse - Quick Rubato

C-7 F7 D-7 G-7 C-7 F7 B $\flat$ 7 A-7 $\flat$ 5 D7 $\flat$ 9 G-7 C7

The lov-li-ness of Par-is is some-how sad-ly gay. The glo-ry that was Rome was of another

F7 E $\flat$ -6 C-7 $\flat$ 5 G-7 $\flat$ 5 G $\flat$ 9 F/C D7 G-7 C7 F

day. I've been ter-bly a-lone and for -got-ten in Man-hat-ten, I'm go-ing home to my ci - ty by the bay.

Set Tempo **A**

B $\flat$  E $\flat$ 7 $\sharp$ 11 D-7 D $\flat$ 7 C-7 G7 $\flat$ 9 <sup>1</sup>C- C-( $\Delta$ 7) C-7 F7

I left my heart \_\_\_\_\_ in San Fran - cis - co, \_\_\_\_\_ high on a hill \_\_\_\_\_ it calls to  
My love waits there \_\_\_\_\_ in San Fran - cis - co \_\_\_\_\_ a - bove the

**B**

B $\flat$ 7 B $\flat$ 7 C-7 F7 B $\flat$ 7 E-7 $\flat$ 5 A7 $\flat$ 9 D-7 C $\sharp$ 7 D-7 D7

me. \_\_\_\_\_ To be where lit-tle cab-le cars \_\_\_\_\_ climb half-way to the stars, \_\_\_\_\_ the morn-ing

G-7 D $\flat$ 7 C7

C-7 B $\flat$ 7 C-7 F7 <sup>2</sup>C-7 F7 F/E $\flat$  A-7/D

fog \_\_\_\_\_ may chill the air, I don't care. My love waits blue \_\_\_\_\_ and win-dy sea. \_\_\_\_\_

D7 **C** G+7

D- G7 C7 G-7 C7 C-7 F7 B $\flat$

When I come home to you San Fran - cis-co your gold-en sun will shine on me.

# MOONLIGHT SERENADE

Glenn Miller 1939

**A** F6 A $\flat$ 7 G-7 C7 C+ F

F/E A-7 $\flat$ 5 E $\flat$  D7 G- F G $\circ$  D- G- G $\circ$  G-

C7 C+ <sup>1</sup>F D7 $\flat$ 9 G-7 C7 <sup>2</sup>F F7 **B** B $\flat$  B $\flat$ - E-7 A7

*Fine*

A-7 $\flat$ 5 D7 $\flat$ 9 B-7 $\flat$ 5 E7 B-7 $\flat$ 5 E7 A-7 $\flat$ 5 D7 G-7 C7 $\flat$ 9 *D.C. al Fine*

# MISTY

Erroll Garner/Johnny Burke 1954

**A** EbΔ7 Bb-7 Eb7 AbΔ7 Ab-7 Db7

Look at me, I'm as helpless as a kit-ten up a tree, and I feel like I'm cling-ing to a cloud; I  
Walk my way, and a thou-sand vi - o - lins be-gin to play, or it might be the sound of your hel-lo, that  
On my own, would I wan-der thru this wonder-land a-lone, nev-er know-ing my right foot from my left, my

EbΔ7 C-7 F-7 Bb7b9 1. G-7 C9 F-7 Bb7b9

can't un - der - stand, I get mis - ty just hold - ing your hand. Walk my  
mus - ic I hear, I get mis - ty the mo - ment you're  
hat from my glove, I get mis - ty and too much in love.

2. Eb Ab6 Eb Bb-7 Eb7b9 AbΔ7

near. You can say that you're lead-ing me on, but it's just what I want you to do.

Ab6 A-7 D7 C-7 F7 G-7b5 C7b9 F-7 Bb7

Don't you no-tice how help-less-ly I'm lost, that's why I'm fol-low-ing you. On my

# GEORGIA

Hoagy Carmichael/Stuart Gorrell 1930

**A** F E-7b5 A7b9 D-7 D-7/C G7/B Bb-6 FΔ7 D7

Geor - gia, \_\_\_\_\_ Geor - gia, \_\_\_\_\_ the whole day through, just an old sweet song keeps  
Geor - gia, \_\_\_\_\_ Geor - gia, \_\_\_\_\_ a song of you, comes as sweet and clear as  
Geor - gia, \_\_\_\_\_ Geor - gia, \_\_\_\_\_ no peace I find, just an old sweet song keeps

1. G-7 C7 A-7 Ab7 G-7 C+7 2. G-7 C7 F6

Geor - gia on my mind (Geor - gia on my mind) 2. moon - light through the pines.  
3. Geor - gia on my mind.

**B** D-7 G-7 D-7 Bb7 D-7 G-7 D-7 G7

Oth - er arms reach out to me, oth - er eyes smile ten - der - ly,

D-7 G-7 D-7 E7 A-7 D7b9 G-7 C7b9

still in peace - ful dreams I see the road leads back to you. \_\_\_\_\_

# AS TIME GOES BY

3

Herman Hupfield 1931 (Casablanca)

**A** F-7 Bb7 F-7b5 Bb7 Eb (Ab7 G-7 C7)  
F-7 F#o7 Eb/G C-7

You must re-mem-ber this, a kiss is still a kiss, a sigh is still a sigh; the  
when two lov-ers woo, they still say "I love you", on that you can re-ly; No  
still the same old story, a fight for love and glory, a case of do or die; the

F7 F#o7 F-7 Bb7b9 1. EbΔ7 Eb6 Eo7 2. Eb Bb-/F F#o7 Eb7/G

fun - da - ment - al things ap - ply as time goes by. \_\_\_\_\_ And by. \_\_\_\_\_  
mat - ter what the fu - ture brings as time goes by. \_\_\_\_\_  
world will al - ways wel - come

**B** Ab G-7b5 C7b9 F-7 A-7b5 D7b9 C-/G Ab7/Gb

Moon - light and love songs nev - er out of date, heartsfull of pass - ion, jeal - ous - y and hate; wom - an needs man and

F7 Bb7 Eo F-7 Bb7 D.C. al Coda G-7 C7b9 F-7 Bb13 Eb

man must have his mate, that no one can de - ny. It's lov - ers, as time goes by.

# TENDERLY

Often played as a waltz

Walter Gross/Jack Lawrence 1946

**A** EbΔ7 Ab7#11 Eb-7

The eve - ning breeze ca - ressed the trees ten - der - ly. \_\_\_\_\_  
The shore was kissed by sea and mist ten - der - ly. \_\_\_\_\_

Ab7 F-9 Ab-6 EbΔ7

The trem - bling trees em - braced the breeze ten - der - ly. \_\_\_\_\_  
I can't for - get how two hearts met breath - less - ly. \_\_\_\_\_

G-7 C7 1. F-7b5 Bb7 F-7b5 Bb7 Bo7 C-7 F7

Then you and I came wan - der - ing by, and lost in a sigh were  
Your

F-7 Bb7 2. F-7b5 Bb7 Bo7 C-7

we. \_\_\_\_\_ The shore was arms op - ened wide and closed me in -

F9 F#o7 G-7 C+7 F-7 Bb7 Eb6

side, you took my lips, you took my love so ten - der - ly. \_\_\_\_\_

## MY FUNNY VALENTINE

Rodgers/Hart 1937

C- C-(Δ7) C-7 C-6 A<sup>b</sup>Δ7 A<sup>b</sup>/G F-7 F-/E<sup>b</sup>

My fun-ny val-en-tine, sweet com-ic val-en-tine, you make me smile with my

D-7<sup>b</sup>5 G7<sup>b</sup>9 C- C-(Δ7) C-7 C-6

heart. Your looks are laugh-a-ble, un-pho-to-graph-a-ble,

A<sup>b</sup>Δ7 A<sup>b</sup>/G F-7 F-/E<sup>b</sup> A<sup>b</sup>-6 B<sup>b</sup>7<sup>b</sup>9 E<sup>b</sup>Δ7 F-7 G-7 F-7

yet you're my fav-'rite work of art. Is your fi-gure less than greek, is your

E<sup>b</sup>Δ7 F-7 G-7 F-7 E<sup>b</sup>Δ7 G7 C- B<sup>b</sup>- A7 A<sup>b</sup>Δ7 D-7<sup>b</sup>5 G7<sup>b</sup>9

mouth a lit-tle weak, when you o-pen it to speak, are you smart? But

C- C-(Δ7) C-7 C-6 A<sup>b</sup>Δ7 D-7<sup>b</sup>5 G7<sup>b</sup>9

don't change a hair for me, not if you care for me, stay fun-ny val-en-tine

C-7 B<sup>9</sup> B<sup>b</sup>-7 A7 A<sup>b</sup>Δ7 F-7 B<sup>b</sup>7<sup>b</sup>9 E<sup>b</sup>

stay, each day is val-en-tine's day.

## SUMMERTIME

G. Gershwin/DuBose Heyward 1935

A-6 B-6 A-6 B-6 A-6 B-6 A-6 B-6 D- F

Sum-mer - time and the liv-in' is ea-sy, fish are jump-in'

One of these morn-in's you goin' to rise up sing-in', then you'll spread your wings

D- E<sup>b</sup> E7 F7 E7 A-6 B-6 A-6 B-6

and the cot-ton is high. Your dad-dy's rich and your mam-my's good

and you'll take to the sky. But till that morn-in' there's a no-thin' can

A-6 B-6 A- D7 C/G A-7 D7 D-7 A-

look-in', so hush lit-tle ba-by don't you cry.

harm you with dad-dy and mam-my stand-in' by.

# EMBRACEABLE YOU

Ira/George Gershwin 1930

**A** G6 B $\flat$ o7 A-7 D7 F7 E7 A-7

Em- brace me, my sweet em- brace - a - ble you. Em- brace me,  
I love all the ma - ny charms a - bout you, a - bove all

A-7 $\flat$ 5E $\flat$  D7 $\flat$ 9 <sup>1.</sup>G6 A-7 G/B B7 $\flat$ 9 **B** E- E-7/D C $\sharp$ -7 $\flat$ 5 F $\sharp$ 7 $\flat$ 9

you ir - re - place - a - ble you. Just one look at you, my heart grew  
I want my

B- B-7/A G $\sharp$ -7 $\flat$ 5 G-6 F $\sharp$ -7 B7 $\flat$ 9 E-7 A7 D7 B $\flat$ 7 A-7 A $\flat$ 7 $\sharp$ 11

tip - sy in me. You and you a - lone bring out the gyp - sy in me.

<sup>2.</sup>G7 A-7 B $\flat$ -6 G7/B **C** C6 F $\sharp$ -7 $\flat$ 5 B7 $\flat$ 9 E- E-( $\Delta$ 7)

arms a - bout you. Don't be a naugh - ty ba - by, come to pa - pa, come to

E-7 A7 G/D E7 $\flat$ 9 A-7 $\flat$ 5 D7 $\flat$ 9 G6

pa - pa do. My sweet em - brace - a - ble you.

# UNFORGETTABLE

Gordon Irving 1951 (Nat Cole)

**A** G G6 G $\Delta$ 7 G6 C $\sharp$ -7 $\flat$ 5 F $\sharp$ 7 $\flat$ 9 C C6 C $\Delta$ 7 C6 $\flat$ 3

Un - for - get - ta - ble, that's what you are. Un - for - get - ta - ble, tho' near so  
Un - for - get - ta - ble, in ev - 'ry way. And for e - ver - more that's how you'll

**B** A7 B- C $\circ$ 7 A7/C $\sharp$  <sup>1.</sup>F $\Delta$ 7 F-7 B $\flat$ 7 C B7 $\flat$ 9 E-7 A7

far. Like a song of love that clings to me, how the thought of you does things to me,  
stay.

D9 E $\flat$ 9 D9 A $\flat$ 7 **C** <sup>2.</sup>F $\Delta$ 7 F-6

nev - er be - fore has some - one been more. That's why dar - ling, it's in - cre - di - ble,

C $\Delta$ 7 B7 $\flat$ 9 E-7 A9 D7 D-7 G7 C6 (A-7 D7)

that some - one so un - for - get - ta - ble, thinks that I am un - for - get - ta - ble too.

## STARDUST

Hoagy Carmichael 1929

Verse



And now the pur - ple dusk of twi - light time, steals a - cross the mea - dows of my  
You wan - dered down the lane and far a - way. Leav - ing me a song that will not



heart. High up in the sky the lit - tle stars climb. al - ways re - mind - ing me that  
die. Love is now the star - dust of yes - ter - day,

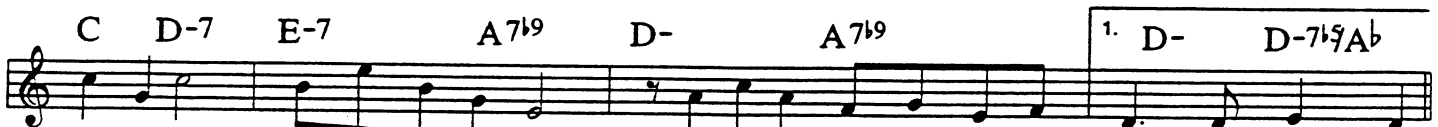


we're a - part. the mus - ic of the years gone by. Some - times I  
Be -

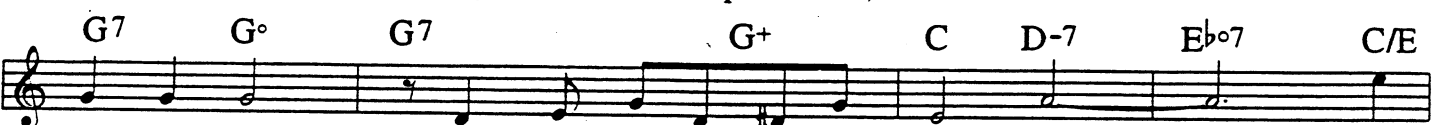
A



won - der why I spend the lone - ly night dream - ing of a song. The  
side a gar - den wall when stars are bright, you are in my arms. The



me - lo - dy haunts my rever - ie, and I am once a - gain with you. When our  
night - en - gale tells his fai - ry tale of par - a - dise, where ros - es



love was new, and each kiss an in - spi - ra - tion, but



that was long a - go, now my con - so - la - tion is in the star dust of a song Be -



grew. Tho' I dream in vain, in my heart it will re -



main, my star - dust mel - o - dy, the mem - o - ry of love's re - frain.



# SEPTEMBER SONG

Kurt Weill 1938

**A**

Oh it's a long, long time, from May to Dec - em - ber, but the days grow  
 the au - tumn wea - ther, turns the leaves to flame, one has - n't got  
 And these few pre - cious days, I'll spend with you, these pre - cious

D7 1. D-7b5 G7b9 CΔ7 G7sus4 CΔ7 2. D-7b5 G7b9

short when you reach Sep - tem - ber. When the au-tumn time for the wait - ing

C G7sus4 C6 **B** F-6 F#o7 F-6

game. Oh the days dwindle down, to a pre - cious few, Sep - tem - ber,

F#o7 CΔ7/G D.C. al Coda D7sus4 D7 D-7b5 DΔ7 C6

Nov - em - ber, and these few days I'll spend with you.

# POLKA DOTS AND MOONBEAMS

Van Heusen/Burke 1940

**A**

A coun - try dance was be - ing held in a gar - den, I felt a bump and heard an  
 The mus - ic start - ed and was I the per - plexed one, I held my breath and said "may  
 Now in a cot - tage built of li - lacs and laugh - ter I know the mean - ing of the

G-7 E-7 A7 D-7 Eb7 F Bb A-7 Ab-7

"oh, beg your par - don," sud - den - ly I saw Pol - ka Dots and Moon - beams  
 I have the next one?" In my fright - ened arms Pol - ka Dots and Moon - beams  
 words "ev - er af - ter," and I'll al - ways see Po - ka Dots and Moon - beams

1. G-7 C7 A- Ab7 G-7 Gb7 2. G-7 C7 F6 E7

all a - round a pug - nosed dream. spark - led on a pug - nosed dream. There were  
 when I kiss my pug - nosed dream. Fine

**B**

AΔ7 Bb B-7 E7 AΔ7 F#-7 B-7 E7

ques - tions in the eyes of oth - er dan - cers as we float - ed ov - er the floor. There were

AΔ7 Bb B-7 E7 A7 D7 G-7 C7

ques - tions but my heart knew all the ans - wers, and per - haps a few things more

D.C. al 2nd Ending

## EVERYTIME WE SAY GOODBYE

Cole Porter 1944

Eb $\Delta$ 7 F-7 G-7 Ab $\Delta$ 7 G-7 C7 $\flat$ 9 F-7 B $\flat$ 7 Eb $\Delta$ 7 G $\flat$ 7  
 Ev - 'ry time — we say good - bye, I die a lit - tle, ev - 'ry time  
 When you're near — there's such an air of spring a - bout it, I can hear  
 B $\Delta$ 7 E7 B $\flat$ -7 Eb7 $\flat$ 9 <sup>1.</sup>Ab-7 Db9 Eb/G G $\flat$ 7 F-7 B $\flat$ 7  
 we say good - bye, I won - der why a lit - tle, why the gods a - bove me who  
 a lark some - where be - gin to  
 B $\flat$ -7 Eb7 $\flat$ 9 Ab $\Delta$ 7 Ab-7 Db9 G+7 C-7 G $\flat$ -7<sub>3</sub> B7  
 must be in the know, — think so lit - tle of me, they al - low you to go. —  
 B $\flat$ 7<sub>sus</sub><sup>4</sup> B $\flat$ 7 $\flat$ 9 <sup>2.</sup>Ab $\Delta$ 7 Db9 Eb/G G $\flat$ 7 F-7 B $\flat$ 7 B $\flat$ -7 Eb7 Ab $\Delta$ 7  
 sing a - bout it. There's no love song fin - er, but how strange the change from  
 Ab-7<sub>3</sub> Db9 Eb $\Delta$ 7 C7 $\flat$ 9 F-7 B $\flat$ 7<sub>sus</sub><sup>4</sup> B $\flat$ 7 $\flat$ 9 Eb6  
 ma - jor to mi - nor, ev - 'ry - time. — we say good - bye. —

## WE'LL BE TOGETHER AGAIN

Fisher/Laine 1945

C6 Ab7 D-7 G7 A- A-7<sub>3</sub> D7 $\sharp$ 11  
 No tears, no fears, re - mem - ber there's al - ways to - mor - row, so  
 Your kiss, your smile, are mem - 'ries I'll trea - sure for - ev - er, so  
 Some day, some way, we both have a life - time be - fore us, for  
 B $\flat$ -7<sub>3</sub> Eb7 Ab $\Delta$ 7 D-7 $\flat$ 5 Ab7<sub>3</sub> <sup>1.</sup>G7<sub>sus</sub><sup>4</sup> G7 <sup>2.</sup>C6  
 what if we have to part, we'll be to - geth - er a - gain. Your gain. *Fine*  
 try think - ing with your heart,  
 part - ing is not good - bye,  
 Ab7<sub>3</sub> G7 $\flat$ 9 C-6 Ab7<sub>3</sub> G+7 C-6  
 Times when I know you'll be lone - some, times when I know you'll be sad,  
 Ab7<sub>3</sub> G7 G $\flat$ 7 $\sharp$ 11 F7 D-7 $\flat$ 5<sub>3</sub> Ab7 G7<sub>sus</sub><sup>4</sup> G9  
 don't let temp - ta - tion sur - round you, don't let the blues make you bad. Some

D.C. al 2nd End (Fine)

# THE VERY THOUGHT OF YOU

Ray Noble 1934

**E<sup>b</sup>7** **A<sup>b</sup>Δ7** **E<sup>b</sup>+7** **A<sup>b</sup>Δ7** **E<sup>b</sup>+7** **A<sup>b</sup>** **B<sup>b</sup>-7**  
 The ve-ry thought of you, and I for- get to do the lit- tle or - din - ar - y  
 Themere i- dea of you, the long- ing here for you. You'll nev- er know how slow the  
**B<sup>o</sup>7** **A<sup>b</sup>/C<sub>3</sub>** **F-9** **B<sup>b</sup>9** **B<sup>b</sup>-7** **E<sup>b</sup>7** **G-7<sup>b</sup>5** **C7** **F-7** **F-7/E<sup>b</sup>**  
 things that ev- 'ry- one ought to do. I'm liv- ing in a kind of day- dream, I'm hap- py as a  
 mo- ments go 'till I'm near to you. I see your face in ev- 'ry flow - er; your eyes in stars a -  
**1. D-7<sup>b</sup>5** **G7<sup>b</sup>9** **C-7** **F-9** **B<sup>b</sup>9** **B<sup>b</sup>-7** **E<sup>b</sup>7**  
 king, and fool - ish tho' it may seem, to me that's ev- 'ry - thing. The mere i -  
**2. D-7<sup>b</sup>5** **D<sup>b</sup>Δ7** **C-7** **F7** **B<sup>b</sup>-7** **E<sup>b</sup>7<sup>b</sup>9** **A<sup>b</sup>9**  
 bove It's just the thought of you, the ve- ry thought of you, my love.

# I'M IN THE MOOD FOR LOVE

Jimmy McHugh/Fields 1935

**A** **C** **A-7** **D-7** **G7** **D-7** **G7** **C<sup>o</sup>7** **C**  
 I'm in the mood for love, sim - ply be - cause you're near me.  
 Hea - ven is in your eyes, bright as the stars we're un - der.  
 If there's a cloud a - bove, if it should rain we'll let it.  
**E-7** **E<sup>b</sup>o7** **D-7** **G7** **D-7** **G7** **1. C** **G7<sup>sus</sup>4** **2. C**  
 Fun - ny, but when you're near me, I'm in the mood for love. *Fine*  
 Oh, is it an - y won - der, I'm in the mood for love.  
 But for to - night for - get it, I'm in the mood for  
**B** **D-7** **G7** **C** **E-7<sup>b</sup>5** **A7<sup>b</sup>9** **D-7<sup>b</sup>5** **G7<sup>b</sup>9** **C**  
 Why stop to think of wheth - er, this lit - tle dream might fade.  
**F<sup>#</sup>-7<sup>b</sup>5** **B7<sup>b</sup>9** **E-7** **A-7** **D7** **D-7<sup>b</sup>5** **G7<sup>b</sup>9**  
 We've put our hearts to - geth - er, now we are one, I'm not a - fraid.

D.C. al 2nd ending(Fine)

# HERE'S THAT RAINY DAY

Johnny Burke/Jimmy Van Heusen 1949

G D/F# B<sup>b</sup>7/F E7<sup>#11</sup> E<sup>b</sup>Δ7 —<sub>3</sub>— A<sup>b</sup>Δ7 A-7 D7 D7<sup>b9</sup>

May-be I should have saved those left ov-er dreams, fun-ny but here's that rain-y  
Where is that worn out wish that I threw a-side, af-ter it brought my lov-er

GΔ7 D-7 G7 <sup>1.</sup>C-7 F7<sub>sus</sub><sup>4</sup> F9 B<sup>b</sup>Δ7 E<sup>b</sup>Δ7

day. \_\_\_\_\_ Here's that rain - y day they told me a - bout, and I  
near? \_\_\_\_\_

A-7 D9 C7<sup>#11</sup> B+7 E9 A-7 D7<sup>b9</sup> <sup>2.</sup>CΔ7

laughed at the thought that it might turn out this way. \_\_\_\_\_ Fun - ny how

D9/C B-7 E-7 A13 A-7/D D7 D7<sup>b9</sup> G6

love be-comes a cold rain - y day, \_\_\_\_\_ fun-ny that rain - y day is here. \_\_\_\_\_

# I REMEMBER YOU

Johnny Mercer 1942

**A** G6 C<sup>#</sup>-7<sup>b5</sup>F<sup>#</sup>7 G6 D-7 G7 CΔ7 C-7 F7 <sub>3</sub>

I re-mem-ber you, you're the one who made my dreams come true, a few kiss-es a -  
I re-mem-ber you, you're the one who said "I love you too", I do, did - n't you

B-7 B<sup>b</sup>7 <sup>1.</sup>A-7 D7 <sup>2.</sup>D-7 G7 **B** CΔ7 F<sup>#</sup>-7 B7 EΔ7

go. \_\_\_\_\_ I re - mem - ber too a dis - tant bell,  
know? \_\_\_\_\_

F<sup>#</sup>-7 B7 EΔ7 E-7 A7 <sub>3</sub> DΔ7 A-7 D7 G6

and stars that fell like rain out of the blue. \_\_\_\_\_ When my life is

C<sup>#</sup>-7<sup>b5</sup>F<sup>#</sup>7 G6 CΔ7 B-7<sup>b5</sup> E7<sup>b9</sup> A-7 C-6 F7 <sub>3</sub>

through and the an - gels ask me to re - call \_\_\_\_\_ the thrill of them

GΔ7 E-7 C<sup>#</sup>-7<sup>b5</sup> C-6 B-7 B<sup>b</sup>7<sup>#11</sup> A-7 D7 G6

all, \_\_\_\_\_ then I shall tell them I re - mem - ber you. \_\_\_\_\_

# MY ONE AND ONLY LOVE

Wood/Mellin 1953

**A** C $\Delta$ 7 A-7 D-7 G7 G $\sharp$ o7 A-7 F $\Delta$ 7

The ve - ry thought of you makes my heart sing like an Ap - ril breeze on the  
 The sha - dows fall and spread their mis - ty charms, in the hush of light while you're  
 You fill my ea - ger heart with such de - sire, ev - 'ry kiss you give, sets my

E-7 A7sus<sup>4</sup> A7<sup>b9</sup> D-7 G7 E/G $\sharp$  A-7 D7  $\oplus$  D-7 G7

wings of Spring, and you ap - pear in all your splen - dor my one and on - ly  
 in my arms, I feel your lips so warm and ten - der, my one and on - ly  
 soul on fire. I give my - self in sweet sur - ren - der,

**B** 1. E-7 A7 D-7 G7 2. C6 F $\sharp$ -7<sup>b5</sup> B7 E- C $\sharp$ -7<sup>b5</sup> F $\sharp$ -7<sup>b5</sup> B7<sup>b9</sup>

love. love. The touch of your hand is like hea - ven, a

E- C $\sharp$ -7<sup>b5</sup> F $\sharp$ -7<sup>b5</sup> B7<sup>b9</sup> E- E-/D $\sharp$  E-/D C $\sharp$ -7<sup>b5</sup>

hea - ven that I've nev - er known. The blush on your cheeks when ev - er I speak

D-7 A<sup>b</sup>7 G7sus<sup>4</sup> G7 D.C. al Coda  $\oplus$  D-7 G7<sup>b9</sup> C6

tells me that you are my own. my one and on - ly love.

# THE NEARNESS OF YOU

Hoagy Carmichael/Washington 1937

**A** F $\Delta$ 7 C-7 F7 B $\flat$  $\Delta$ 7 B $\flat$ o7

It's not the pale moon that ex - cites me, that thrills and ex - cites me, oh  
 It is - n't your sweet con - ver - sa - tion, that brings this sen - sa - tion, oh  
 I need no soft lights to en - chant me, if you'll on - ly grant me the

A-7 D7<sup>b9</sup> G-7 C7 1. A-7 A<sup>b</sup>9 G-7 C7sus<sup>4</sup> 2. F6 E<sup>b</sup>9 F

no, it's just the near - ness of you. It is - n't you when you're in my  
 no, it's just the near - ness of  
 right to hold you ev - er so

**B** G-7 C7<sup>b9</sup> F $\Delta$ 7 F7sus<sup>4</sup> C-7 B7 B $\flat$  $\Delta$ 7 E7<sup>b9</sup> A-7 D7

arms, and I feel you so close to me, all my wild - est dreams come

G-7 D<sup>b</sup>7<sup>#11</sup> C7sus<sup>4</sup> C7 D.C. al Coda  $\oplus$  A-7<sup>b5</sup> E<sup>b</sup>7<sup>#11</sup> D7<sup>b9</sup> G7sus<sup>4</sup> G9 G-7 C7<sup>b9</sup> F6 C7sus<sup>4</sup> F6

true. I need no tight, and to feel in the night the near - ness of you.

# WHAT'S NEW?

Burke/Haggart 1939

**A**

What's new? \_\_\_\_\_ How is the world treat-ing you? \_\_\_\_\_ You have-n't changed a  
 What's new? \_\_\_\_\_ How did that ro-mance come through? \_\_\_\_\_ We have-n't met since  
 A - dieu, \_\_\_\_\_ Par-don my ask - ing what's new. \_\_\_\_\_ Of course you could - n't

C- Eb7/Bb AbΔ7 G7b9 C6

1. D-7 G7b9 2. G-7 C7b9

bit, love - ly as e - ver, I must ad - mit. What's new? What's new?  
 then, gee but it's nice to see you a - gain. *Fine*  
 know, I have-n't changed, I love you so.

**B**

Prob - a - bly I'm bor - ing you, \_\_\_\_\_ but see - ing you is  
 grand \_\_\_\_\_ and you were sweet to of - fer your hand \_\_\_\_\_ I un - der - stand. *D.C. al Fine*

F6 Eb-7 3 Ab7 DbΔ7 G-7b5 C7b9

F- Ab7/Eb DbΔ7 C7b9 F- Eb7 D-7b5 G7b9

# BODY AND SOUL

Hetman/Sour/Eyton/John Green 1930

**A**

My heart is sad and lone - ly, for you I sigh, for you dear on - ly.  
 I spend my days in long - ing, and won-d'ring why it's me you're wrong-ing,  
 My life a wreck you're mak - ing, you know I'm yours for just the tak - ing;

Eb- Bb7b9 Eb-7 D9 Db6 Gb7 F-7 Eo7

Eb-7 Eb-7/Db C-7b5 F7b9 Bb-7 Eb- D9 3 1. Db Bb7b9 2. DbA7

Why have - n't you seen it? I'm all for you, Bo - dy and Soul. *Fine*  
 I tell you I mean it,  
 I'd glad - ly sur - ren - der

**B**

I can't be-lieve it, it's hard to con-ceive it, that you'd turn a - way ro-mance.

D E-7 D/F# G-7 C7 F#-7 B-7 E-7 A7 DΔ7

D-7 G7 E-7 Eb°7 D-7 G7 C7 B7Bb7 *D.C. al Fine*

Are you pre-tend-ing, it looks like the end-ing, un - less I could have one more chance to prove dear,

# BUT BEAUTIFUL

Johnny Burke/ Jimmy Van Heusen

G6 C7#11 B-7b5 E7b9 A-7 C#-7b5 F#7b9 B-7 CΔ7

Life is fun-ny or it's sad, or it's qui-et or it's mad, it's a good thing or it's  
 Love is tear-ful or it's gay, it's a prob-lem or it's play. It's a heart-ache eith-er

B-7b5 E7b9 A7 E-7/B C-(Δ7) C#-7b5 D7 D/C B-7 E-7

bad, but beau-ti-ful! Beau-ti-ful to take a chance and  
 way but beau-ti-ful. And I'm think-ing if you were mine I'd

<sup>1</sup>A-7 D7 G6 B7b9 E- E-(Δ7) E-7 A7 A-7 D7

if you fall you fall. and I'm think-ing I would-n't mind at all. Love is

<sup>2</sup>A-7 B7 E-7 F7 G6 Bb7 A-7 Ab7 G6

nev-er let you go, and that would be but beau-ti-ful I know.

# SCOTCH AND SODA

Dave Guard 1959

**A** AbΔ7 Db9 Eb6 G-7 C7

Scotch 'n' so-da, mud in your eye, ba-by do I feel high, oh me oh  
 Dry mar-ti-ni, jig-ger of gin. Oh what a spell you've got me in, oh  
 All All I need is one of your smiles, sun-shine of your eyes oh me oh my

F7 F-7 Bb7  $\oplus$  <sup>1</sup>Bb-7 Eb7 A7 <sup>2</sup>Eb7 Bb-7 Eb7 Eb+7

my do I feel high. high.

**B** AbΔ7 Eb F- Bb7 EbΔ7

Peo-ple don't be-lieve me, they say that I'm just brag-gin'. But

F9 C-7 F9 C-7 F-7 Bb7

I could feel the way I do and still be on the wag-on. *D.C. al Coda*

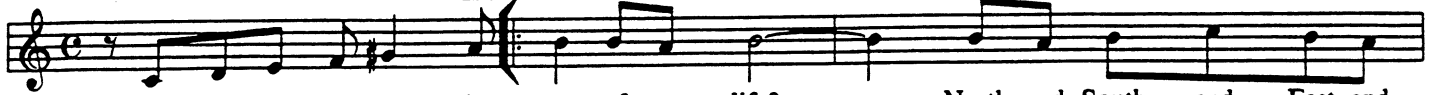
$\oplus$  G-7 C7 F-7 Bb7 Ab7 Eb

high-er than a kite could fly. Give me lov-ing ba-by I feel high.

# 14 WHAT ARE YOU DOING THE REST OF YOUR LIFE

Legrande/Bergman 1969

**A** A- A-/G# A-/G A-/F#



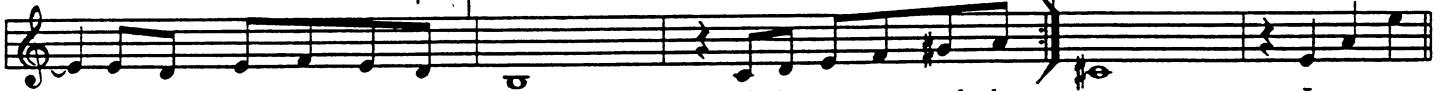
What are you do- ing the rest of your life? \_\_\_\_\_ North and South and East and  
 All the sea- sons and the times of your days, \_\_\_\_\_ all the nick - les and the  
 Those tom- mor- rows wait - ing deep in your eyes, \_\_\_\_\_ in a world of love you

FΔ7 E-7 D-7



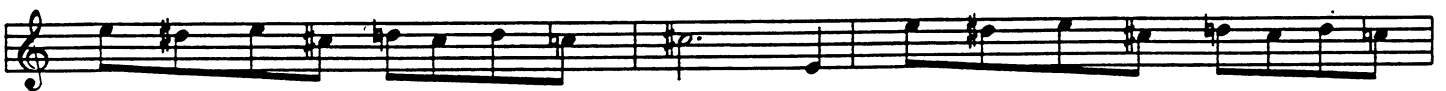
West of your life, \_\_\_\_\_ I have on - ly one re - quest for your life,  
 dimes of your days, \_\_\_\_\_ let the rea - sons and the rhymes of your days  
 keep in your eyes, \_\_\_\_\_ I'll a - wa - ken what's a - sleep in your eyes,

B-7b5 ⊕ 1. E7sus4 E7 2. AΔ7



that you spend it all with me. \_\_\_\_\_ All the sea- sons and the me. \_\_\_\_\_ I want to  
 all be - gin and end with  
 it may take a kiss or

**B** B-7b5 E7 AΔ7 B-7b5 E7



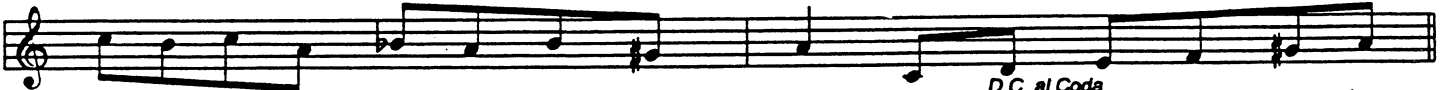
see your face in ev-'ry kind of light, in fields of dawn and for-ests of the

AΔ7 Ab-7 Db7b9 GbΔ7



night. And when you stand be - fore the can - dles on the cake, Oh let me be the

G-7 C7b9 FΔ7



one to hear the si - lent wish you make. Those *D.C. al Coda* tom - mor - rows wait - ing

⊕ E7sus4 E7 F9 B-7b5 E7



two. \_\_\_\_\_ Thru all of my life, \_\_\_\_\_ Sum - mer, Win - ter, Spring and

FΔ7 F7#11 A-/E B-7 E7 A-



Fall of my life, all I ev - er will re - call in my life, is all my life with you. \_\_\_\_\_



# I ONLY HAVE EYES FOR YOU

15

Warren/Dublin 1934

**A**

Are the stars out to - night? I don't care if it's clou - dy or bright, cause I  
 moon may be high, but I can't see a thing in the sky, cause I  
 here so am I, may - be mill - ions of peo - ple go by, but they

on - ly have eyes \_\_\_\_\_ for you \_\_\_\_\_ dear. \_\_\_\_\_ The for you \_\_\_\_\_  
 on - ly have eyes \_\_\_\_\_  
 all dis - ap - pear \_\_\_\_\_ from

**B**

I don't know if I'm in a gar - den, \_\_\_\_\_ or on a crowd - ed a - ve - nue. \_\_\_\_\_

You are view \_\_\_\_\_ and I on - ly have eyes \_\_\_\_\_ for you \_\_\_\_\_

# THAT'S ALL

Alan Brandt/Bob Haymes 1952

**A**

I can on - ly give you love that lasts for - ev - er, and the pro - mise to be near each time you  
 I can on - ly give you coun - try walks in spring - time, and a hand to hold when leaves be - gin to  
 If you're won - d'ring what I'm ask - ing in re - turn dear, you'll be glad to know that my de - mands are

call; and the on - ly heart I own, for you and you a - lone that's all, that's  
 fall; and a love whose burn - ing light will warm the win - ter night, that's all, that's  
 small; say it's me that you a - dore for now and ev - er - more, that's all, that's

**B**

all. I can all. There are those, I am sure, who have told you, they would give you the world for a  
 toy. All I have are these arms to en - fold you and a love time can nev - er des - troy, If you're

MY SHIP

Kurt Weill/Ira Gershwin 1941

**A** F<sub>9</sub><sup>6</sup> D7<sup>9</sup> G<sup>9</sup> C7<sub>sus</sub><sup>4</sup> C7 F<sub>9</sub><sup>6</sup> D7<sup>9</sup> G7 C7<sup>9</sup>

My ship has sails that are made of silk, the decks are trimmed with gold, and of  
 My ship's a-glow with a mil-lion pearls, and rub-ies fill each bin. The  
 I do not care if that day ar-rives, that dream need nev-er be, if the

F6 E<sup>b</sup>7 D7<sup>9</sup> ⊕ G-9 E-7<sup>b5</sup> A7<sup>9</sup> 1. D-7 G7 G-7 C7<sup>9</sup> 2. D-7 G-7 C7<sup>9</sup> F6

jam and spicethere's a par-a-dise in the hold. My ship comes in. I can  
 sun sits high in a sap-phire sky when my  
 ship I sing does-n't

**B** G-7/C C7 G-7/C C7 G-7 B<sup>b</sup>-6 FΔ7 B-7<sup>b5</sup>E7 A-7 D-7

wait the years till it ap-pears, one fine day one spring. But the pearls and such, they

A- D-7 A-7 D7 G7<sub>sus</sub><sup>4</sup> G<sup>9</sup> C7<sub>sus</sub><sup>4</sup> C7 D.C. al Coda ⊕ G-7 E-7<sup>b5</sup> A7<sup>9</sup> D-7 C7

won't mean much if there's miss-ing just one thing. I al-so bring my own true love to

FΔ7 F<sup>#</sup>7 G-7 C7 FΔ9 B7<sup>#11</sup> B<sup>b</sup>Δ9 E<sup>b</sup>7<sub>sus</sub><sup>4</sup> E<sup>b</sup>7 A-7 A<sup>b</sup>7 D<sup>b</sup>Δ7 C7<sup>9</sup> F<sub>9</sub><sup>6</sup>

me, If the ship I sing does-n't al-so bring my own true love to me.

MOONLIGHT IN VERMONT

Suessdorf/Blackburn 1939

**A** E<sup>b</sup>6 C-7 F-7 B<sup>b</sup>7 E<sup>b</sup>6 C-7 D<sup>b</sup>7 F-7 B<sup>b</sup>7 1.2. E<sup>b</sup> F-E7

Pen-nies in a stream, fall-ing leaves, a sy-ca-more, Moon-light in Ver-mont.  
 I-cy fin-ger waves, ski trails on a moun-tain-side, snow-light in Ver-mont.  
 Ev'-ning sum-mer breeze, warb-ling of a mea-dow lark, Moon-light in Ver-

**B** A-7 3 D7 3 GΔ7 3 E-7 3 A-7 3 A<sup>b</sup>7<sup>#11</sup> GΔ7

Te-le-graph ca-bles, they sing down the high-way and tra-vel each bend in the road.

B<sup>b</sup>-7 3 E<sup>b</sup>7 3 A<sup>b</sup>Δ7 3 F7<sup>9</sup> 3 B<sup>b</sup>-7 3 A7<sup>#11</sup> A<sup>b</sup>Δ7 B<sup>b</sup>7<sup>9</sup> D.C. ♯

Peo-ple who meet in this ro-man-tic set-ting are so hyp-no-tized by the love-ly,

⊕ E<sup>b</sup> F7 E7 E<sup>b</sup>6

mont. You and I and moon-light in Ver-mont.

# OVER THE RAINBOW

Harold Arlen/Harburg 1938

**A**

*E<sup>b</sup> C-7 G-7 E<sup>b</sup>7 A<sup>b</sup>Δ7 D7 G-7 C7<sup>b9</sup> F-7 D<sup>b</sup>7*

Some - where, ov - er the rain - bow, way up high, there's a  
 Some - where ov - er the rain - bow, skies are blue, and the  
 Some - where ov - er the rain - bow, blue - birds fly, birds fly

*E<sup>b</sup>Δ7 C7 F7 F-7 B<sup>b</sup>7 <sup>1.</sup>E<sup>b</sup>6 F-7 B<sup>b</sup>7<sup>b9</sup> <sup>2.</sup>E<sup>b</sup>6*

land that I heard of once in a lul - la - by. *Fine* true. Some-  
 dreams that you dare to dream real - ly do come  
 ov - er the rain - bow, why then, oh why can't I?

**B**

*E<sup>b</sup> F-7 B<sup>b</sup>7 E<sup>b</sup>6 E<sup>o</sup>7 F-7 B<sup>b</sup>7*

day I'll wish up - on a star and wake up where the clouds are far be - hind me. Where

*E<sup>b</sup>Δ7 A-7<sup>b5</sup> D7<sup>b9</sup> G-7 G<sup>b</sup>o7 F-7 B<sup>b</sup>+7*

trou - bles melt like le - mon drops, a - way a - bove the chim - ney tops, that's where you'll find me. *D.C. al Fine*

*Tag - Last X only* *E<sup>b</sup> F-7 B<sup>b</sup>7 E<sup>b</sup>6*

If hap - py lit - tle blue - birds fly be - yond the rain - bow, why oh why, can't I?

# ONCE IN AWHILE

Green/Edwards 1919

**A**

*E<sup>b</sup> E<sup>b</sup>6 E<sup>b</sup>Δ7 E<sup>b</sup>6 G-7 C9 G-7 C9*

Once in a - while will you try to give one lit - tle thought to me?  
 Once in a - while, will you dream of the mo - ments I shared with you?  
 I know that I'll be con - ten - ted with yes - ter - day's mem - o - ry,

*F-7 C7 F-7 B<sup>b</sup>7 <sup>1.</sup>G-7 C7 F-7 B<sup>b</sup>7 <sup>2.</sup>E<sup>b</sup>6 A<sup>b</sup>-7 E<sup>b</sup>6 D7*

Though some - one else may be near - er your heart. *Fine* In  
 Mo - ments be - fore we two drif - ted a  
 know - ing you think of me once in a - while.

**B**

*GΔ7 E-7 A-7 D7 GΔ7 E-7 A-7 D7<sup>b9</sup>*

love's smol - der - ing em - ber, one spark may re - main, if

*GΔ7 E-7 A-7 D7<sup>b9</sup> G13 C7<sup>b9</sup> F-7 B<sup>b</sup>7*

love still can re - mem - ber, the spark may burn a - gain. *D.C. al 2nd End*

LAURA

D. Raskin 1945

A-7 D7<sup>b9</sup> GΔ7 (C9) G6 (C9) G-7

Lau - ra is the face in the mis - ty light, foot - steps  
 Lau - ra on the train that is pass - ing through, those eyes,

C7<sup>b9</sup> FΔ7 (B<sup>b</sup>13) F6 (B<sup>b</sup>13) <sup>1.</sup>F-7 B<sup>b</sup>7<sup>sus</sup>4 B<sup>b</sup>7<sup>b9</sup> E<sup>b</sup>Δ7

that you hear down the hall. The laugh that floats on a sum-mer night,  
 how fam - il - iar they seem.

A-7<sup>b5</sup> D7alt D7 GΔ7 B-7 E7<sup>b9</sup> <sup>2.</sup>F-7

that you can nev - er quite re - call. And you see She gave

(B<sup>b</sup>7<sup>b9</sup>) (A-7) (D7) (A<sup>b</sup>7)

D-7<sup>b5</sup> G7<sup>b9</sup> CΔ7 D-7 E-7 A-7<sup>b5</sup> D7<sup>b9</sup> G7<sup>sus</sup>4 G7<sup>3</sup> C6

your ver - y first kiss to you, that was Lau-ra, but she's on-ly a dream.

WHAT A DIFFERENCE A DAY MADE

Grever/Adams 1934

G-7 C7<sup>sus</sup>4 FΔ7 B<sup>b</sup>9 A-7 A<sup>b</sup>7<sup>#11</sup>

What a diff-'rence a day made, twen-ty-four lit-tle ho - urs, brought the sun and the  
 What a diff-'rence a day makes, there's a rain-bow be-fore me, skies a - bove can't be

G-7 C7 <sup>1.</sup>F E-7 A7<sup>sus</sup>4 A+7

flow - ers, where there used to be rain. My yes-ter-day was blue dear, to-day I'm part of  
 stor - my since that mo-ment of

D- D-7 G7<sup>sus</sup>4 G7 C7<sup>sus</sup>4

you dear, my lone-ly nights are through dear, since you said you were mine.

<sup>2.</sup>F7 C-7 F7 B-7<sup>b5</sup> B<sup>b</sup>-6

What a diff-'rence a bliss, that thrill-ing kiss. It's hea-ven when you find ro-mance on your

A-7 A<sup>b</sup>o7 G-7 C7 F6

me - nu, what a diff-'rence a day made, and the dif-'rence is you.

# DARN THAT DREAM

Van Heusen/De Lange 1939

**A** G $\Delta$ 7 B $\flat$ -7 E $\flat$ 7 A-7 B $\text{alt}$ 7 E-7 C $\sharp$ -7 $\flat$ 5 C-6 B-7 $\flat$ 5 E7 $\flat$ 9

Darn that dream I dream each night, you say you love me and you hold me tight,  
 Darn your lips and darn your eyes, they lift me high a-bove the moon-lit skies.  
 Darn that dream and bless it too, with-out that dream I nev-er would have you.

A-7 C-6 B-7 B $\flat$ 7 1. A-7 A $\flat$ 7 $\sharp$ 11 G6 D7 $\flat$ 9

but when I a-wake you're out of sight, oh, darn that dream.  
 Then I tum-ble out of par-a-dise oh  
 But it haunts me and it won't come true, oh

2. A-7 A $\flat$ 7 $\sharp$ 11 G6 B $\flat$ 7 $\flat$ 9 **B** E $\flat$ 6 C-7 F-7 B $\flat$ 7 G-7 F $\sharp$ -7

darn that dream. *Fine* Darn that one-track mind of mine, it can't un-der-stand that

F-7 B $\flat$ 7 $\flat$ 9 E $\flat$ 6 C-7 A-7 $\flat$ 5 D7 $\flat$ 9 G-7 A-7 D7 E $\flat$ 9 D7 $\flat$ 9

you don't care. Just to change the mood I'm in, I'd wel-come a nice old night-mare.

*D.C. al 2nd End (Fine)*

# SKYLARK

Hoagy Carmichael/J. Mercer 1941

**A** E $\flat$  F-7 G-7 A $\flat$  $\Delta$ 7 E $\flat$  $\Delta$ 7/B $\flat$  A7 $\sharp$ 11 A $\flat$  $\Delta$ 7 E $\flat$ /G

Sky-lark, \_\_\_\_\_ have you an-y-thing to say to me? \_\_\_\_\_ Won't you tell mewheremy  
 Sky-lark, \_\_\_\_\_ have you seen a val-ley green with spring \_\_\_\_\_ where my heart can go a  
 Sky-lark, \_\_\_\_\_ I don't know if you can find these things, \_\_\_\_\_ but my heart is rid-ing

C-7 F7 F-7  $\text{trill}$  B $\flat$ 7  $\text{trill}$  1. E $\flat$  F7 $\flat$ 9 B $\flat$ 9

love can be? \_\_\_\_\_ Is there a mea-dow in the mist where some-one's wait-ing to be kissed?  
 jour-ney-ing \_\_\_\_\_ ov-er the sha-dows and the  
 on the wings, \_\_\_\_\_ so if you see them an-y

2. E $\flat$  B $\flat$ +7 E $\flat$ 6 E $\flat$ 7 **B** A $\flat$  $\Delta$ 7 A $\circ$  B $\flat$ -7  $\text{trill}$  E $\flat$ 7

rain, to a blos-somed covered lane? And in your lone-ly flight, \_\_\_\_\_ have-n't you heard the mus-ic

A $\flat$  $\Delta$ 7 A $\flat$ 7 G-7 $\flat$ 5 C7 F- D $\flat$ 7 B $\flat$ -7 E $\flat$ +7 A $\flat$ 6

in the night, \_\_\_\_\_ won-der-ful mus-ic, faint as a will-'o-the-wisp, cra-zy as a loon,

G $\Delta$ 7 G6 A7 D7 G B $\flat$ 7 *D.C. al Coda* E $\flat$  B $\flat$ -7 B $\flat$ 7 $\text{alt}$  E $\flat$

sad as a gyp-sy ser-en-ad-ing the moon Oh, where, won't you lead me there?

# I CAN'T GET STARTED

Ira Gershwin/Vernon Duke 1935

**A** CΔ7 A-7 D-9 G9 (B-7 E7 Bb-7 Eb7 A-7 D7 Ab-7 Db7) E7 A-7 Eb D7 G7sus4

I've flown a- round the world in a plane, I've set- tled re- vo- lu- tions in Spain, the North Pole  
 A- round a golf course I'm un- der par, and all the mov- ies want me to star, I've got a  
 In nine- teen twen- ty nine I sold short, in En- gland I'm pre- sent - ed at court, but you've got

CΔ7 A-7 D-9 G7b9 1. Bb7#11 A9 D9 G7sus4 2. C G7alt C FΔ7

I have chart - ed, but can't get start - ed with you. A- round the you. You're so su-  
 house, a show- place, but I get no place with

**B** E-7 A7 E-7 A7 DΔ9 G13 F#-7 E-7 D-7 G7 D-7 G7

preme, ly- rics I write of you, scheme just for the sight of you, dream both day and night of you,

E-7 A9 D7sus4 D7b9 G7sus4 D.C. al Coda CΔ7 Bb7 A+7 D-9 G7sus4 G7b9 C6

and what good does it do? In nine- teen me down- heart- ed 'cause I can't get start - ed with you.

# THESE FOOLISH THINGS

Strachey/Linck 1935

**A** Eb C- F-7 Bb7 Eb C-7

A cig - a - rette that bears a lip- stick's tra- ces, an air- line tick - et to ro -  
 A tink- ling pia - no in the next a - part- ment, those stum- bling words that told you  
 The winds of March that make my heart a dan- cer, a te - le- phone that rings but

F9 Bb7 Bb-7 Eb9 AbΔ7 C7-3 1. F9

man- tic pla- ces, and still my heart has wings, these fool- ish things re- mind me of .  
 what my heart meant, a fair- ground's paint - ed wings, these fool- ish  
 who's to ans - wer,

F-7 Bb7 2. F9 Bb7 Eb D7 **B** G- E-7b5 A-7b5 D7 G-

you. things re- mind me of you. You came, you saw, you con- quered

C7 BbΔ7 G-7 C-7 F7 G-7 C7b9 F-7 Bb7

me, when you did that to me, I knew some- how this had to be. D.C. al Coda

Bb-7 Eb9 Ab C7 F9 Bb7 Eb

Oh, how the ghost of you clings, these fool- ish things re- mind me of you.

# APRIL IN PARIS

Vernon Duke/Harburg 1932

D-7<sup>b5</sup> B<sup>Δ</sup>7 C<sup>Δ</sup>7 C<sup>6</sup> D-7<sup>b5</sup> A<sup>b</sup>7 G<sup>13</sup> C<sup>Δ</sup>7 B/C C

A - pril in Par - is, chest - nuts in blos - som, hol - i - day tab - les

C<sup>Δ</sup>7 G- G-(<sup>Δ</sup>7) G-7 G<sup>b</sup>7<sup>#11</sup> F<sup>6</sup> E<sup>Δ</sup>7 F<sup>Δ</sup>7 F<sup>6</sup> B-7<sup>b5</sup> E7<sup>b9</sup>

un - der the trees. A - pril in Par - is, this is a feel - ing

A-7 A-7/G F<sup>#</sup>-7<sup>b5</sup> B7<sup>b9</sup> E+7 E7 E-7<sup>b5</sup> A7<sup>b9</sup>G

no one can ev - er re - prise.

F<sup>#</sup>-7<sup>b5</sup> F<sup>o</sup>7 C/E E<sup>b</sup>o7 D-7 D<sup>b</sup>Δ7 C<sup>6</sup> A-7 B-7<sup>b5</sup> E7<sup>b9</sup>

I ne - ver knew the charm of spring, nev - er met it face to face. I ne - ver knew my

A- A-7/G F<sup>#</sup>-7<sup>b5</sup> B7<sup>b9</sup> E<sup>Δ</sup>7 G7 D-7<sup>b5</sup> B<sup>Δ</sup>7 C<sup>Δ</sup>7 C<sup>6</sup>

heart could sing, nev - er missed a warm em - brace; 'till A - pril in Par - is,

E-7<sup>b5</sup> B<sup>b</sup>7<sup>#11</sup> A<sup>13</sup> E<sup>b</sup>7<sup>#11</sup> D<sup>13</sup> C<sup>#</sup>7 D-7<sup>b5</sup> G7<sup>b9</sup> C<sup>6</sup>

whom can I turn to, what have you done to my heart?

# TILL THERE WAS YOU

Meredith Wilson 1950

**A** E<sup>b</sup> E<sup>o</sup>7 F-7 A<sup>b</sup>-6 D<sup>b</sup>7 E<sup>b</sup> G<sup>o</sup>

There were bells on the hill, but I nev - er heard them ring - ing, no I nev - er heard them at  
 There were birds in the sky, but I nev - er saw them wing - ing, no I nev - er saw them at  
 There was love all a - round, but I nev - er heard it sing - ing, no I nev - er heard it at

F-7 B<sup>b</sup>7<sup>b9</sup> 1. E<sup>b</sup> E<sup>o</sup>7 F-7 B<sup>b</sup>7 2. E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>Δ7 **B** A<sup>b</sup>Δ7

all 'till there was you. There were you. *Fine* And there was mus - ic and

A<sup>o</sup>7 E<sup>b</sup>6 B7 C7 F-7 F7 B<sup>b</sup>7 B<sup>b</sup>+7 D.C. al 2nd End

there were won - der - ful ros - es, they tell me, in sweet fra - grant mea - dows of dawn and dew. There was

MORE THAN YOU KNOW

Rose/Eliscu/Youmans 1929

verse C- A-7<sup>b5</sup> B+7 C- A-7<sup>b5</sup> A<sup>b7</sup>#11 G7<sup>b9</sup>

Wheth-er you are here or yon-der, wheth-er you are false or true,  
E - ven though your friends for - sake you, e - ven though you don't suc - ceed,

C- B<sup>b7</sup>-7 E<sup>b7</sup> A<sup>b7</sup>Δ7 G7<sup>b9</sup> 1. D-7 A<sup>b7</sup>#11 G7<sup>b9</sup> 2. C- A-7<sup>b5</sup> D-7 pause

wheth-er you re-main or wan-der, I'm grow-ing fonder of you. break you need.  
would-n't I be glad to take you, give you the

G+7 3. A C6 G+7 3. G-9 C7<sup>b9</sup> 3. FΔ7 E-7 A7<sup>b9</sup> D-7 F-7 3. B<sup>b7</sup>

More than you know, more than you know, man of my heart I love you so, late - ly I  
Wheth-er you're right, wheth-er you're wrong, man of my heart I'll string a - long, you need me  
Oh how I'd cry, oh how I'd cry, if you got tired and said good - bye, more than I'd

1. D-9 A<sup>b7</sup>#11 D-9 G7<sup>b9</sup> E-7 A7<sup>b9</sup> D-7 G7 2. E-7 A7<sup>b9</sup>

find, you're on my mind, more than you know. Wheth-er you're so, more than you'll  
show, more than you'd

D-7 G7<sup>b9</sup> C6 F9 C6 F#-7<sup>b5</sup> B7<sup>b9</sup> E- C#-7<sup>b5</sup> F#-7<sup>b5</sup> B7<sup>b9</sup> E-7

ev - er know. Lov-ing you the way that I do, there's noth-ing I can do a - bout it.  
ev - er know.

A-7<sup>b5</sup> D7 GΔ7 E-7 A7<sup>sus4</sup> A7 D7<sup>sus4</sup> D7 D-9 G7<sup>sus4</sup> G+7 3.

Lov-ing may be all you can give, but hon-ey I can't live with - out it. Oh how I

D.S. al 2nd End (Fine)

COME SUNDAY

Duke Ellington 1946

A F7 E<sup>b7</sup>#11 F7 D+7 G9 C-9

Lord dear Lord a - bove, God Al - might-y, God of love, please look down and

F9 B<sup>b6</sup> E<sup>b6</sup>/B<sup>b</sup> B<sup>b7</sup> B<sup>b6</sup> D7 E<sup>b7</sup> D7 G-7

see my peo - ple through. I be-lievethat God put sun and moon up in the

C9 F7 C-7 F7 D7<sup>b9</sup> G+7 C9 F+7

sky, I don't mind the gray skies, 'cause they're just clouds pass-ing by.

D.C. al Fine



# YOU GO TO MY HEAD

Gillespie/Coots 1938

**A** EbΔ7 G-7 Ab-7 Db7b9 GbΔ7 C-7b5 F-7b5 Bb7alt

You go to my head and you lin-ger like as haunt-ing re-frain, and I find you spin-ning  
 You go to my head like a sip of bur-gun-dy brew, and the ve - ry  
 You go to my head, with a smile that makes my tem-p'ra-ture rise, like a sum-mer with a

Eb-7 C-7b5 F-7b5 Bb7alt ⊕ EbΔ7 C-7 1F-7 E7#11 2Bb-7 A7

'round in my brain, like the bub-bles in a glass of cham-pagne. You The  
 men-tion of you, like the kick-er in a ju-lep or two.  
 thou-sand Ju-lys, you in-tox-i-cate my

**B** Ab6 A°7 EbΔ7/Bb G-7 C-7

thrill of the thought that you might give a thought to my plea casts a spell o-ver me. Still I

A-7 3 D7 3 B-7 3 Bb7 3 A-7 3 Ab7#11 3 G Gb+ F6 E7#11 D.C. al Coda

say to my-self "get a hold of your-self, can't you see that it nev-er can be." You

⊕ EbΔ7 C-7 Bb-7 Eb7b9 AbΔ7 Ab-6 Db7 EbΔ7 3 G-7/D 3

soul with your eyes. Though I'm cer-tain that this heart of mine has-n't a ghost of a

C-7 3 A-7b5 3 D7 G-7 C7 F-7 Bb7 3 GbΔ7 Gb7 F-7 E7#11 3 Eb6

chance in this cra-zy ro-mance, you go to my head, you go to my head,

# DON'T BLAME ME

Fields/McHugh 1932

**A** C6 E-7b5 A7b9 D-7b5 G7 C6 D-7b5 G7

Don't blame me for fall-ing in love with you, I'm un-der your spell, but  
 Can't you see, when you do the things you do, if I can't con-veal the  
 Blame your kiss, as sweet as a kiss can be, and blame all your charms that

E-7b5 3 A7 1. D-7 G+ C6 G7 2. D-7 G7 C6 **B** F

how can I help it, don't blame me. don't blame me. I can't help it  
 thrill that I'm feel-ing, melt in my arms but

E7 A-7 D7 D-7 D-7b5 G7b9 D.C. al Fine

if that dog-gone moon a-bove makes me need some-one like you to love.

## WHEN SUNNY GETS BLUE

Fisher/Segal 1956

**A** G-7 C7 B $\flat$ -7 E $\flat$ 7 F $\Delta$ 7 G-7

When Sun - ny gets blue, her eyes get gray and cloud - y, then the rain be - gins to  
 When Sun - ny gets blue, she breathes a sigh of sad - ness, like the wind that stirs the  
 But mem - ries still fade, and pret - ty dreams will rise up, where her oth - er dream fell

A-7 D7 B-7 $\flat$ 5 B $\flat$ -7 E $\flat$ 7 A-7 A $\flat$ -7 D $\flat$ 7

fall. Pit - ter, pat - ter, pit - ter, pat - ter, love is gone so what can mat - ter,  
 trees. Wind that sets the tree to sway - ing, like some vi - o - lins a - play - ing,  
 through. Hur - ry new love, hur - ry here to kiss a - way each lone - ly tear, and

G-7 C7 B $\flat$ 7 1. A-7 D7 2. E-7 A7 $\flat$ 9

no sweet lov - er man comes to call. When dies  
 wierd and haunt - ing mel - o

**B** D $\Delta$ 7 E-7 F $\sharp$ -7 B E-7 A7 $\flat$ 9 D $\Delta$ 7

Peo - ple used to love to hear her laugh, see her smile, that's how she got her name.

D-7 G+7 C $\Delta$ 7 A-7 F $\Delta$ 7 D- G7 G-7 C7 *D.C. al Coda*

Since that sad af - fair, she's lost her smile, changed her style, some-how' she's not the same. But

G-7 C7alt F $\Delta$ 7 F $\Delta$ 7 G $\flat$  G-7 G $\flat$  F $\Delta$ 7

hold her near when Sun - ny gets blue hold her near when Sun - ny gets blue

*Repeat for solos*  
*Last X go on*

## IN A SENTIMENTAL MOOD

Duke Ellington 1935

**A** D- D-( $\Delta$ 7) D-7 D-6 G- G-( $\Delta$ 7) G-7 G-6 A7

D-7 D7 G-7 G $\flat$ 7 $\sharp$ 11 1. F $\Delta$ 7 2. F $\Delta$ 7 A $\flat$ 7

**B** D $\flat$  $\Delta$ 7 B $\flat$ -7 E $\flat$ -7 A $\flat$ 7 D $\flat$  $\Delta$ 7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 7

D $\flat$  $\Delta$ 7 B $\flat$ -7 E $\flat$ -7 A $\flat$ 7 G-7 C7 *D.C. al 2nd End (Fine)*

# GOOD MORNING HEARTACHE

25

Higginbotham/Drake/Fisher 1945

**A**

Good morn-ing heart- ache you old gloom-y sight. Good morn-ing heart-ache, tho' we  
Wish I'd for- get you, but you're here to stay. It seemed I met you when my  
Good morn-ing heart- ache, here we go a- gain. Good morn-ing heart-ache, you're the

said good- bye last night. I turned and tossed un- til it seemed you had gone,  
love went a- way. Now ev- 'ry- day I start by say- ing to you,  
one who knew me when. Might as well get used to you hang- ing a- round,

1. G-7 C-7 F C9 2. G-7 C-7 C7b9 F6

but here you are with the dawn. Good morn-ing heart-ache, what's new?

**B**

Stop haunt-ing me now, can't shake you no-how. Just leave me a- lone, I've  
got those mon- day blues, straight thru sun- day blues. Good morn-ing heart-ache sit down.

A+7 D- A+7 DΔ7 G-6 D-7 G7 CΔ7 C7

A-7 Gb7 C-7 F7 D.C. al Coda G-7 Gb7#11 F6

# GOD BLESS THE CHILD

Herzog Jr/Billie Holiday 1941

Them that's got shall get, them that's not shall lose, so the Bi- ble said, and it still is news.  
Yes the strong gets more, while the weak ones fade, emp-ty pock-ets don't ev- er make the grade.  
Rich re- la- tions give, crust of bread and such, you can help your- self, but don't take too much.

Ma- ma may have, pa- pa may have, but God bless the child that's got his own, that's got his own. *Fine*

1. F-7 Bb7 2. D-7b5 G7b9 C- C-(Δ7) C-7 C-6 G-7

Yes the Mon- ey, you got lots of friends, crowd-in' 'round the

D-7b5 G7b9 C- C-(Δ7) C-7 C-6 G-7 C7 F-7b5 Bb7b9 D.C. al Fine

door. When you're gone and spend-in' ends, they don't come no more. Rich re-

MY FOOLISH HEART

Young/Washington 1950

**B $\flat$  $\Delta$ 7** **E $\flat$  $\Delta$ 7** **D-7** **G7** **C-7** **C-7/B $\flat$**  **A7sus<sup>4</sup>** **A7**  
 The night is like a love-ly tune, be-ware my fool-ish heart. How  
 Her lips are much too close to mine, be-ware my fool-ish heart, but  
**D-7** **D7<sup>#9</sup>** **G-7** **D $\flat$ 7** **1. C-7** **C-7<sup>b5</sup>** **F7<sup>b9</sup>**  
 white the ev-er con-stant moon, take care my fool-ish heart. There's a  
 should our eag-er lips com-bine then  
**B $\flat$  $\Delta$ 7** **F-7** **B $\flat$ 7<sup>#9</sup>** **E $\flat$  $\Delta$ 7** **A-7<sup>b5</sup>** **D7<sup>b9</sup>**  
 line be-tween love and fas-ci-na-tion that's hard to see on an ev-en-ing such as this, for they  
**G-7** **D7<sup>#9</sup>** **G-7** **C7** **C-7** **G+7** **C-7** **F7**  
 both give the ve-ry same sen-sa-tion when you're lost in the mag-ic of a kiss. Her  
**2. C-7** **C-7/B $\flat$**  **A-7<sup>b5</sup>** **D7<sup>b9</sup>** **G-7** **E $\flat$ -7** **A $\flat$ 7**  
 let the fi-re start. For this time it is-n't fas-ci-na-tion, or a  
**B $\flat$  $\Delta$ 7** **E $\flat$  $\Delta$ 7** **A $\flat$ 7** **G7** **C-7** **G7** **C13** **C+7** **F7sus<sup>4</sup>** **F7<sup>b9</sup>** **B $\flat$  $\Delta$ 7**  
 dream that will fade and fall a-part, it's love, this time it's love, my fool-ish heart.

SOMEONE TO WATCH OVER ME

George/Ira Gershwin 1926

**A** **E $\flat$**  **A-7<sup>b5</sup>** **A $\flat$**  **E $\flat$ /G** **G $\flat$**  **G-7/F** **E $\circ$ 7**  
 There's a some-bo-dy I'm long-ing to see, I hope that he, turns out to be,  
 I'm a lit-tle lamb who's lost in the wood, I know I could, al-ways be good,  
 Won't you tell him please to put on some speed, fol-low my lead, Oh how I need,  
**F-7** **F7/A** **B $\flat$ /A $\flat$**  **1. G+7** **C9** **F+7** **B $\flat$ 9** **2. E $\flat$**  **A $\flat$**  **E $\flat$**  **E $\flat$ 7** **B** **A $\flat$**  **A $\flat$ A $\flat$ A $\flat$ A $\flat$**   
 some-one who'll watch ov-er me. *Fine* Al-though he may not be the  
 to one who'll watch ov-er  
 some-one to watch ov-er me.  
**A $\circ$ 7** **E $\flat$ /B $\flat$**  **G7/B** **C-7** **A-7<sup>b5</sup>** **D7** **G7** **C9** **F9** **B $\flat$ 7<sup>b9</sup>**  
 man some girls think of as hand-some, to my heart he car-ries the key. **D.C. al 2nd End (Fine)**

# IMAGINATION

Van Heusen/Burke 1939

**A** EbΔ7 E°7 F-7 Bb7 EbΔ7 AbΔ9 G-7b5 C7

I - ma - gi - na - tion is - fun - ny, it makes a cloud - y day sun - ny,  
 I - ma - gi - na - tion is - cra - zy, your whole per - spec - tive gets ha - zy,  
 I - ma - gi - na - tion is - sil - ly, you go a - round wil - ly - nil - ly,

F- C+7 F-7 1. G7 C7 F-7 Bb7

makes a bee think of hon - ey, just as I, think of you I - ma - gi  
 starts you ask - ing a dai - sy what to do,  
 for ex - am - ple, I go a - round want - ing

2. EbΔ7 Bb-7 Eb7 **B** AbΔ7 F-7 A-7 D7 G-7

what to do? Have you ev - er felt a gen - tle touch and then a kiss and

E-7b5 A7b9 D-7 G-7 C-7 F7 3. Bb7sus4 Bb+7 D.C. al Coda

then, and then find it's on - ly your i - ma - gi - na - tion a - gain? Oh well, I - ma - gi -

F-7 Bb7 3. G7 Db7#11 C7 F-9 B7#11 Bb7sus4 Bb7 Eb6

go a - round want - ing you and yet I can't i - ma - gine that you want me too.

# EASY LIVING

Robin/Granger 1937

**A** FΔ7 3. F#°7 G-7 G#°7 A-7 3. F7 BbΔ7 Eb7

Liv - ing for you is ea - sy liv - ing. It's ea - sy to live, when you're in love and  
 I'll nev - er re - gret the years I'm giv - ing, they're ea - sy to give, when you're in love and I'm

FΔ7 3. D-7 G-7 C7 1. A-7 D7b9 G-7 C7b9 2. F Bb-7 Eb-7 Ab7

I'm so in love, there's noth - ing in life but you you For  
 hap - py to do what - ev - er - I do for Fine

**B** DbΔ7 Bb-7 Eb-7 3. Ab7 3. F-7 Bb-7 A7#11 Ab7

you may - be a fool but it's fun, peo - ple say you rule me with

DbΔ7 Bb-7 3. Bb-/Ab G-7b5 C7 3. C/Bb A-7b5 D7b9 G-7 C+7 D.C. al Fine

one wave of your hand, dar - ling it's grand, they just don't un - der - stand.

Repeat 1st verse

# I'M GETTING SENTIMENTAL OVER YOU Bassman 1933

F<sup>9</sup> E<sup>9</sup> E<sup>b9</sup> D<sup>+7</sup> G<sup>7</sup> 1. C<sup>7</sup> F<sup>Δ7</sup> C<sup>7b9</sup> 2. G<sup>7</sup> C<sup>7</sup> C<sup>7/E</sup>

I was just a notherwho laughedatromance, I said it was not for me. meant to be.

☼ **A** F B-7<sup>b5</sup> E<sup>7</sup> A-7<sup>b5</sup> (E<sup>b7#11</sup>) D<sup>7</sup> G<sup>7</sup> ☼

Thenyoudadeyouen- tranceand rightat a glance. I knew this was  
 Nev- er thoughtI'd fall, but now O hear you call, I'm get- tin' sen - ti-  
 Things you say and do, just thrill me through and through, I'm get- tin' sen - ti  
 Won't you please be kind and just make up your mind, that you'll besweet and

1. G-7 C<sup>7</sup> F C<sup>7</sup> 2. G-7 C<sup>7b9</sup><sub>13</sub> F B<sup>b</sup> F E<sup>7</sup>

**B** men - tal ov - er you. men - tal ov - er you.

A- F#-7<sup>b5</sup> B<sup>7b9</sup> E<sup>7</sup>

I thought I was hap - -py, - I - could live with - out love,  
 B-7 E<sup>7</sup> A-7 D<sup>7b9</sup> G-7 C<sup>7</sup>

now I must ad - mit, -love - is all I'm think - ing of. *D.S. al Coda*

C<sup>7</sup> F E<sup>b</sup> D<sup>7</sup> G<sup>7</sup> G-7 C<sup>7b9</sup><sub>13</sub> F

gentle, be gentle with me. Be cause- I'm sen -- ti - men - tal - ov - -er you.

# EARLY AUTUMN

Woody Herman/Ralph Burns 1949

**A** A<sup>b</sup> A B<sup>b</sup> B C<sup>Δ7</sup> B<sup>7</sup> B<sup>bΔ7</sup> A<sup>7</sup> A<sup>bΔ7</sup>

G<sup>7</sup> 1. C<sup>Δ7</sup> E<sup>b9</sup> D-9 A<sup>b</sup> A B<sup>b</sup> B 2. C<sup>Δ7</sup> A<sup>bΔ7</sup> B<sup>bΔ7</sup> C<sup>Δ7</sup>

**B** D-7 G<sup>7</sup> C<sup>Δ7/E</sup> E<sup>b7</sup> D-7 G<sup>7</sup> Fine C<sup>Δ7</sup>

C-7 F<sup>9</sup> A/B<sup>b</sup> B<sup>b</sup> D<sup>Δ7</sup> D<sup>b7</sup> C<sup>9</sup> B<sup>7#9</sup> B<sup>b7</sup> A<sup>Δ7</sup> A<sup>b7b9</sup> G<sup>13</sup>

*D.C. al Fine*

# SMOKE GETS IN YOUR EYES

Jerome Kern/Habach 1933

**A** Eb6 G-7 Gb07 F-7 Bb13 Eb Eb+ Ab A07

They asked me how I knew my true love was true? I of course re-  
 They said some-day you'll find, all who love are blind, when your heart's on  
 Now laugh-ing friends de - ride-tears- I can-not hide, so I smile and

plied, something here in - side, - can - not - be de - nied. - eyes. *Fine*  
 fire, you must re - a - lize, - smoke gets - in your eyes.  
 say, when a lovely flame dies, smoke gets in your eyes.

1. G-7 C7 F-7 Bb7 2. Eb6 Gb7

**B** BΔ7 G#-7 F#7/C# C07 C#-7 F#7

So I chaffed them and I gay-ly laughed, to think they would doubt my love.

BΔ7 G#-7 F-7 Bb7 Eb6 C7 F-7 Bb7

Yet to-day my love has flown a-way, I am with - out - my - love. *D.S. al 2nd Ending*

# MONA LISA

Livingston/Evans 1949

F

Mo-na Li-sa, Mo-na Li-sa men have named you, you're so like the la-dy with the mystic  
 Do you smile to tempt a lov-er Mo-na Li-sa, or is this your way to hide a broken

1. G-7/F C7 G-7 C7

smile. Is it on-ly 'cause you're lone-ly they have blamed you, for that Mona Lisa strange-ness in your

F F# G-7 C13 2. Bb Bb- F C7

smile? Do you heart? Man-y dream have been brought to your door-step, they just lie there, and they

F F7 Bb B07 F/C C7 F

die there, are you warm are you real Mo-na Li-sa, or just a cold and lone-ly, love-ly work of art?

WILLOW WEEP FOR ME

Ann Ronell 1932

Verse

D9 G13 C9 F7  
 Oh Lord, why did you send the darkness to me? Are the sha-dows for - e-ver to  
 Bb9 Eb9 C+7 F6 C7 B7  
 be? Where's the light I'm long-ing to see? Oh  
 E9 A7 D9 G13  
 love, once we met by the old wil - low tree, now you've gone and left nothing to  
 C7 F9 D+7 G6 A-7 D7  
 me, noth - ing but a sweet mem - o - ry. Oh

A G C7 G C7 G G# A-7 Bb7 Oh  
 Wil - low weep for me, wil - low weep for me, bend your branches green a - long the stream  
 Gone my lov - er's dream, love - ly sum - mer dream, gone and left me here to weep my tears  
 weep - ing wil - low tree, weep in sym - pa - thy, bend your branch - es down a - long the ground

G/B Db7 C7sus4 C9 C-9 Ab9  
 that runs to sea. Lis - ten to my plea, lis - ten wil - low and weep for me.  
 in - to the stream. Sad as I can be, hear me wil - low and weep for  
 and cov - er me. When the sha - dows fall, bend oh wil - low and weep for me.

G47 C9 1. G7D+ 2. G Db7 B C- Ab9 G-7 G7  
 me. Whis - per to the wind and say that love has sinned, to

C-7 F7 Bb7 Eb7 Ab7 G7 C- Ab9  
 leave my heart a - break - ing and mak - ing a moan. Mur - mur to the night, to

G- G7 C-7 F7 Bb7 Eb7 Ab7 A-7 Ab7 D.S. al Fine  
 hide her star - ry light, so none will find me sigh - ing and cry - ing a - lone. Oh



# ISN'T IT ROMANTIC

Rodgers/Hart 1932

31

**B $\flat$ 7** **E $\flat$ 6** **C-** **F-7** **B $\flat$ 7** **E $\flat$  $\Delta$ 7** **E $\circ$**  **F-7** **B $\flat$ 7**  
 Is - n't it ro - man - tic, mus - ic in the night, a dream that can be heard. Is - n't it ro -  
 Is - n't it ro - man - tic, mere - ly to be young on such a night as this? Is - n't it ro -  
**E $\flat$ 6** **C7** **F-7** **B $\flat$ 7** **E $\flat$  $\Delta$ 7** **G-7 $\flat$ 5** **C7 $\flat$ 9** **F-7**  
 man - tic, morn - ing sha - dows write the old - est mag - ic word. I  
 man - tic, Ev - 'ry note that's sung is like a lov - er's kiss.  
**D-7 $\flat$ 5** **G7** **C-** **G7** **B $\flat$ -7** **E $\flat$ 7** **A $\flat$  $\Delta$ 7** **C7** **F-** **D-7 $\flat$ 5** **G7**  
 hear the bree - zes play - ing in the trees a - bove, while all the world is say - ing  
**C-** **F9** **A7 $\sharp$ 11** **B $\flat$ 7** **2. F-** **F-7/E $\flat$**  **D-7 $\flat$ 5** **G7 $\flat$ 9** **C-** **C-7/B $\flat$**   
 you were meant for love. Is - n't it ro - Sweet sym - bols in the moon - light, do you mean that  
**C-6/A** **A $\flat$ -6** **G-7** **G $\flat$ 7** **F-7** **B $\flat$ 7** **E $\flat$**  **A $\flat$ -6** **E $\flat$**   
 I will fall in love per chance? Is - n't it ro - man - tic?

# FOR SENTIMENTAL REASONS

Watson/Best 1945

**A** **F** **D-7** **G-7** **C7** **F** **D-7** **G-7** **C7**  
 I love you, for sen - ti - men - tal rea - sons, I hope you do be -  
 I love you, and you a - lone were meant for me, please give your lov - ing  
**F** **D-7** **G9** **C7** **1. F** **D7** **G-7** **C7 $\flat$ 9** **2. F** **G-7** **G $\sharp$**  **F/A**  
 lieve me, I'll give you my heart. *Fine* I part. I  
 heart to me, and say we'll nev - er I've giv - en you my heart.  
**G-7** **C7** **F** **A $\flat$**  **G-7** **C7** **F** **D-7**  
 think of you ev - 'ry morn - ing, dream of you ev - 'ry night,  
**E-7 $\flat$ 5** **A7 $\flat$ 9** **D-7** **G9** **C7** **C+7**  
 dar - ling, I'm nev - er lone - ly when - ev - er you're in sight. *D.C. al Fine*  
 I

CHANCES ARE

Stillman/Allen 1957

C6 G+7 CA7 F7 G B-7 E7sus4 E7

Chances are, 'cause I wear a sil-ly grin, the mo-ment you come in - to view,  
 Just be- cause my com - po-sure sort of slips, the mo-ment that your lips meet mine,

A-7 A/C# 1. D7sus4 D7 G D-7 G+7 2. D7 G Eb7

chan-ces are you think that I'm in love with you. Just be- heart's your val-en - tine.

D-7 G+7 C-7 A-7b5 D7b9 G- E-7b5

In the ma-gic of moonlight, when I sigh "hold me close dear", chan-ces are you be-lieve the stars that

A7sus4 A7 Eb9 D9 G7sus4 G+7 C6 G+7 CA7 F9

fill the skies are in my eyes. Guess you feel you'll al-ways be the one and on-ly one for me, and

G#9 C7#11 B-9 E7 A- G/B C6 A/C# D7 G G+7

if you think you could, well, chan-ces are your chan-ces are aw'fly good. D.C. (Coda lastX)  
 Chances

D7sus4 D7 B-7b5 E7b9 A- D7sus4 D7 G6

are aw'fly good, the chan-ces are your chan-ces are aw'fly good.

SOPHISTICATED LADY

Dule Ellington/Mills/Parish 1933

[A] Bb-7 Gb7 F7 E7 Eb7 Ab#7 Ab7 G7 Gb7 F7

Bb7 Bb-7 Eb7 1. Ab#7 C-7b5 F7b9 2. Ab#7 A-7b5 D7b9

[B] G#7 E-7 A-7 D7 B-7b5 E7b9 A-7 D7

G#7 E-7 A-7 D7 G#7 B#7 C-7 Bb-7 C-7b5 F7b9

D.C. at 2nd End (Fine)

# TWILIGHT TIME

Nevis/Ram 1944

**A**

Musical notation for the first line of the song, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. Chords G, B7, and E- are indicated above the staff. A triplet of eighth notes is marked with a '3' over the notes.

Hea-venly shades of night are fall-ing, it's twi-light time, out of the mist your voice is calling,  
 Deep-en-ing sha-dows ga-thersplendor, as day is done, fin-gers of night will soon sur-ren-der,  
 Deep in the dark your kiss will thrill me, like days of old, light-ing the spark of love that fills me,

Musical notation for the second line of the song. Chords G7, C, C-, G, and E7 are indicated above the staff. The melody continues with eighth and quarter notes.

it's twi - light time. When pur - ple col - ored cur - tains mark the end of day, I  
 the set - ting sun. I count the mo - ments, dar - ling, till you're here with me, to -  
 with dreams un - told. Each day I pray for ev - 'ning just to be with you, to -

Musical notation for the third line of the song. Chords 1. A9, A-7, D7, 2. A7, D7, G, C, G are indicated above the staff. The melody features a repeat sign with first and second endings.

hear you, my dear, at twi-light time. ge-ther, at last at twi-light time.

**B**

Musical notation for the fourth line of the song. Chords B7, E-, C°, E-, C°, E- are indicated above the staff. The melody continues with eighth and quarter notes.

Here, in the af-ter-glow of day, we keep our ren-de-vous be-neath the blue.

Musical notation for the fifth line of the song. Chords A7, D7, C, B-, D7 are indicated above the staff. The melody concludes with a double bar line and a 'D.C. al 2nd End (Fine)' instruction.

Here, in the sweet and same old way, I fall in love a-gain as I did then.

# DON'T GO TO STRANGERS

Kent/Mason/Evans 1954

**A**

Musical notation for the first line of the song. Chords CΔ7, F9, CΔ7, B+7, E-7b5, A7b9 are indicated above the staff. The melody features a triplet of eighth notes.

Build your dreams to the stars a-bove, but when you need some-one true to love,  
 Play with fire till your fin-gers burn, and when there's no place for you to turn,  
 Make your mark for your friends to see but when you need more than com-pany,

Musical notation for the second line of the song. Chords D-7, F-6, 1. G7sus4, G7, E-7, A7, D-7, G7, 2. G7sus4, G7, C6, G7sus4, C6 are indicated above the staff. The melody features a triplet of eighth notes and a 'Fine' instruction.

don't go to strangers, dar-ling come to me. dar-ling come to me. For when

**B**

Musical notation for the third line of the song. Chords G-7, C9, G-7, C9, FΔ7, Bb9, FΔ7 are indicated above the staff. The melody continues with eighth and quarter notes.

you hear a call to fol-low your heart, you'll fol-low your heart I know I've

Musical notation for the fourth line of the song. Chords A-7, D9, A-7, D9, D7sus4, D9, G7sus4, G9 are indicated above the staff. The melody concludes with a double bar line and a 'D.C. al 2nd End' instruction.

been through it all for I'm an old hand and I'll un-der-stand if you go. So

# I GOT IT BAD

Duke Ellington 1941

**A** G $\Delta$ 7 C7 B-7 E-7 A $7_{sus}^4$  A7 A-7 F7 $\sharp 11$  E7 E $b7\sharp 11$  D7

Nev - er treats me sweet and gen - tle the way he should, I got it bad and that ain't  
 My poor heart is sen - ti - men - tal not made of wood,  
 He don't love me like I love him, no - bo - dy could,

1. G E-7 A-7 D7 2. G6 D $b7\sharp 11$  **B** C $\Delta$ 7

good. good. But when the week - end's o - ver and

C-6 F7 G $\Delta$ 7 F7 $\sharp 11$  C $\sharp$ -7 $b5$  F $\sharp$ 7 $b9$  B-7 E7 A-7 D7

mon - day rolls a - round, I end up like I start out just cry - in' my heart out

D.C. al 2nd End

Like a lovely weeping willow, lost in the wood, I got it bad and that ain't good.  
 And the wings I tell mu pillow, no woman should, I got it bad and that ain't good.  
 Though folks with good intentions tell me to save my tears, I'm glad I'm mad about him, I can't live without him.  
 Lord above me make him love me, the way he should, I got it bad and that ain't good.

# MOOD INDIGO

Duke Ellington/Mills 1931

**A** B $b\Delta$ 7 C7 F F+7 B $b\Delta$ 7 B $b\Delta$ 7 C7

You ain't been blue, No, no, no. You ain't been blue,

G $b$ 7 F7 B $b$  B $b$ 7 E $b$ 6 A $b$ 7

'till you've had that mood in - di - go. That feel - in' that goes steal - in' down to my shoes, while

B $b\Delta$ 7 C7 F7 F+7 B $b$  **B** B $b\Delta$ 7 G7

I sit and sigh "Go long blues". Al - ways get that

C7 C-7 F7 B $b$  F7 B $b$  G7 C7

mood in - di - go, since my ba - by said good - bye. In the ev - 'ning when lights are low,

G $b$ 7 F7 B $b$  B $b$ 7 E $b$ 7

I'm so lone - some I could cry. 'Cause there's no - bo - dy who cares a - bout me, I'm just a soul who's

A $b$ 7 B $b\Delta$ 7 G7 C7 C-7 F7 B $b$

blu - er than blue can be. When I get that mood in - di - go, I could lay me down and die.

# STELLA BY STARLIGHT

35

Victor Young/Ned Washington 1944

E-7<sup>b5</sup> A7<sup>b9</sup> C-7 F7 F-7 B<sup>b7</sup><sup>b9</sup> E<sup>b6</sup> A<sup>b7</sup>

The song a ro-bin sings, through years of end-less springs, the

B<sup>b6</sup> E-7<sup>b5</sup> A7<sup>b9</sup> D-7 B<sup>b-7</sup> E<sup>b7</sup> F<sup>Δ7</sup> E-7<sup>b5</sup> A7 A-7<sup>b5</sup> D7<sup>b9</sup>

mur-mur of a brook at ev-en-tide, that rip-ples by a nook where two lov-ers hide. A

G7<sup>b9</sup><sub>13</sub> C-7 A<sup>b7</sup><sup>#11</sup> B<sup>bΔ7</sup>

great sym-pho-nic theme, that's Stel-la by star-light and not a dream. My

E-7<sup>b5</sup> A7<sup>b9</sup> D-7<sup>b5</sup> G7<sup>b9</sup> C-7<sup>b5</sup> F7<sup>b9</sup> B<sup>bΔ7</sup>

heart and I a - gree, she's ev-'ry - thing on earth to me.

# PRELUDE TO A KISS

Duke Ellington  
1938

D7 G+7 C7 F<sup>Δ7</sup> B7<sup>b9</sup> E7 A7<sup>b9</sup> D-7

If you hear a song in blue, like a flow-er cry - ing for the dew,  
If you hear a song that grows from my sen - ti - men - tal woes, that was  
How my love song gent - ly cries for the ten - der - ness, with - in your eyes, my

D-7 G+7 A-7 D7<sup>#11</sup> 1. D-7 G+7 C<sup>Δ7</sup> A+7

that was my heart ser - en - ad - ing you, my pre-lude to a kiss.  
my heart try - ing to com - pose,  
love is a pre - lude that nev - er dies,

<sup>2</sup>D-7 G+7 C6 B7 E<sup>Δ7</sup> C<sup>#-7</sup> F<sup>#-7</sup><sup>b5</sup> B7 G<sup>#-7</sup> G<sup>o7</sup>

a pre-lude to a kiss. *Fine* Though it's just a sim-ple mel-o-dy, with noth-ing fan-cy,

F<sup>#-7</sup> F7<sup>#11</sup> E<sup>Δ7</sup> C<sup>#-7</sup> F<sup>#-7</sup><sup>b5</sup> B7 E<sup>Δ7</sup> A7<sup>b9</sup> D-7 D<sup>#-7</sup> E-7 E<sup>b7</sup><sup>#11</sup>

noth-ing much, you could turn it to a sym-pho-ny, a Shu-ber-t tune with a Ger-sh-win touch, Oh!

D.C. al 2nd End (Fine)

# HOW LONG HAS THIS BEEN GOING ON?

George/Ira Gershwin 1927

**A** A-9 G#°7 D7sus<sup>4</sup> D9 D-7 G7 C7 F9

I could cry, sal-ty tears, where have you been all these years?  
 There were chills, up my spine, and some thrills I can't de-fine  
 Kiss me once, then once more, what a dunce I was be-fore,

G/B B<sup>♭</sup> A-7 D7 G7 1. C7 E<sup>♭</sup>7 D7 G<sup>♯</sup>7

lit-tle wow, tell me now, how long has this been go-ing on?  
 Lis-ten sweet, I re-peat, how  
 what a break, Hea-ven's sake, how

2. C7 E<sup>♭</sup>7 D7 G6 G7 **B** C<sup>♯</sup>7 F7 C<sup>♯</sup>7 F7 C<sup>♯</sup>7 F7

long has this been go-ing on? *Fine* Oh I feel that I could melt, in-to Hea-ven I'm

C<sup>♯</sup>7 C<sup>♯</sup>-7<sup>♭5</sup> F<sup>♯</sup>7 B- E-6 B- C<sup>♯</sup>-7<sup>♭5</sup> F<sup>♯</sup>7 B- E-6 B-7 B<sup>♭</sup>7

hurled. I know how Col-um-bus felt, - find-ing an-oth-er world. *D.C. al 2nd End (Fine)*

#2) I could cry, sal-ty tears, where have I been all these years? Listen you, tell me do, how long has this been going on?  
 What a kick! how I buzz, Boy, you click as no one does, hear me sweet, I repeat how long has this been going on?  
 Dear when in your arms I creep, that divine rendezvous, don't wake me if I'm asleep, let me dream that it's true.  
 Kiss me twice, then once more, that makes thrice, let's make, it four, what a break, for heavens sake, how long has this been go-

# IN MY SOLITUDE

Ellington/DeLange/Mills 1934

**A** E<sup>♭</sup>Δ7 F-6 G-7 C-7 F-7 (F7 2ndX) B<sup>♭</sup>7sus<sup>4</sup> B<sup>♭</sup>7

In my sol-i-tude you haunt me, with re-ver-ies  
 In my sol-i-tude you taunt me, with mem-or-ies  
 In my sol-i-tude I'm pray-ing, - Dear Lord a-bove

B<sup>♭</sup>7sus<sup>4</sup> B<sup>♭</sup>7 E<sup>♭</sup>Δ7 1. B<sup>♭</sup>7 2. E<sup>♭</sup>7 **B** A<sup>♭</sup> A°

of days gone by In my *Fine* I sit in my chair, I'm filled with des-pair, there's  
 that nev-er die  
 send back my love

E<sup>♭</sup>/B<sup>♭</sup> B<sup>♭</sup>7 B<sup>♭</sup>-7 E<sup>♭</sup>7 A<sup>♭</sup>Δ7 A°7 E<sup>♭</sup>/B<sup>♭</sup> G<sup>♭</sup>°7 F-7 B<sup>♭</sup>7

no one could be so sad. With gloom ev-'ry-where, I sit and I stare, I know that I'll soon go mad. In my  
*D.C. al 2nd End (Fine)*

# THINGS WE DID LAST SUMMER, THE

37

Sammy Cahn/Styne 1946

**A**

G E7 A-7 D7 G CΔ7

The boat rides we would take, the moonlight on the lake, the way we danced and hummed our fav-'rite  
 The mid-way and the fun, the kew-pie dolls we won, the bell you rang to prove that you were  
 The leaves be-gan to fade, like pro-mis-es we made, how could a love that seemed so right go

B-7<sup>b5</sup> E7<sup>b9</sup> A-7 D7 ⊕ B-7 E-7 1. A-7 D7 G G<sup>♯</sup>A-7 D7

song, the things we did last sum-mer, I'll re -mem-ber - all -win-ter long. The  
 strong,  
 wrong?

**B**

2. A-7 D7 G<sup>o</sup>7 G D-7 G7 D-7 G7

mem-ber all win-ter long. The ear-ly morn-ing hike, the rent-ed dou-ble bike, the

C G+7 C E-7 A7 E-7 A7

lun-ches that we used to pack, we nev-er could ex-plain, that sud-den sum-mer rain, the

D7 G<sup>o</sup> D7 D.C. al Cod ⊕ B-7<sup>b5</sup> E7<sup>b9</sup> G<sup>♯</sup>A-7 D7 G

looks we got when we got back. The sum-mer, I'll re mem-ber all win-ter long.

# I FALL IN LOVE TOO EASILY

Styne/Cahn 1972

F-7 B<sup>b</sup>7 E<sup>b</sup>Δ7 C-7 D-7<sup>b5</sup> G7<sup>b9</sup> C- C-/B<sup>b</sup>

I fall in love too eas-i-ly, I fall in love too fast.

D-7<sup>b9</sup> A<sup>b</sup> G7<sup>b9</sup> C- C-7/B<sup>b</sup> A-7<sup>b5</sup> D7<sup>b9</sup> D-7<sup>b5</sup> G7<sup>b9</sup>

I fall in love too ter-ri-bly hard, for love to e-ver last.

C-7 A-7<sup>b5</sup> D7<sup>b9</sup> G7 C6 C7 F- F-(Δ7)

My heart should be well schooled, 'cause I've been fooled in the past. And still I

F-7 B<sup>b</sup>7 G-7 C7 F-7 B<sup>b</sup>7<sup>b9</sup> E<sup>b</sup>6

fall in love too eas-i-ly, I fall in love too fast.

# ALL OF YOU

Cole Porter 1954

Musical score for "All of You" by Cole Porter (1954). The score is written in G minor (three flats) and 4/4 time. It consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I love the looks of you, the lure of you, the sweet of you, the gain com-plete con-trol of you, and han-dle pure of you, the eyes, the arms, the mouth of you, the East, West, North and the South of you. I'd love to ev-en the heart and soul of you. So love at least, a small per-cent of me, do, for I love all of you."

# IN THE STILL OF THE NIGHT

Cole Porter 1937

Musical score for "In the Still of the Night" by Cole Porter (1937). The score is written in G minor (three flats) and 4/4 time. It consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "In the still of the night, as I gaze from my win-dow, at the moon in it's In the still of the night, while the world is in flight, my thoughts all stray to you. slum-ber Oh, the times with-out num-ber, dar-ling when I say to you. Do you love me. as I love you? Are you my life to be, my dream come true? or will this dream of mine fade out of sight, like the moon, grow-ing dim on the rim of the hill, in the chill, still of the night?"



# I WISH YOU LOVE

Trenet/Beach (French) 1946

**A** D7<sup>b9</sup> G-7 C7 G-7 C7 FΔ7 B<sup>b</sup>13 A-7 A<sup>b</sup>7

I wish you blue-birds in the spring, to give your heart a song to sing, and then a  
 And in Ju - ly a lem - o - nade, to cool you in some leaf - y glade, I wish you  
 I wish you shel - ter from the storm, a co - zy fire to keep you warm, but most of

G-7 1. C7 F6 F# 2. C7 F7

kiss, but more than this, I wish you love. And in Ju - wealth, I wish you love.  
 health and more than all, when snow-flakes

**B** B<sup>b</sup>Δ7 B<sup>b</sup>-6 F C-7 D7 G-7

My ach-ing heart and I a - gree, that you and I could nev - er be, so with my best, my ve - ry

G7 C7 D.C. al Coda C7 F6

best, I set you free. I wish you fall I wish you love.

# ANGEL EYES

Matt Dennis/Brent 1946

**A** C-7 D7<sup>b9</sup> G7<sup>b9</sup> C- A<sup>b</sup>9 G7<sup>b9</sup> C-7 C-7/B<sup>b</sup> A-7<sup>b5</sup> D-7 G7

Try to think that love's not a-round, still it's un-com- fort'bly near.  
 An-gel eyes that old dev - il sent, they glow un-bear - a - bly bright,  
 Par-don me, but I got - ta run, the fact's un-com - mon - ly clear.

C-7 D7<sup>b9</sup> G7<sup>b9</sup> C- A<sup>b</sup>9 C-/G A<sup>b</sup>7 G7<sup>b9</sup> 1. C- A<sup>b</sup>7 G7<sup>b9</sup> C-

My old heart ain't gain - in' no ground be - cause my an - gel eyes ain't here. So  
 Need I say that my love's mis - spent, mis - spent with an - gel eyes to - night.  
 Got - ta find who's now num - ber one and why my an - gel eyes ain't here.

**B** B<sup>b</sup>-9 E<sup>b</sup>7<sup>b9</sup> A<sup>b</sup>Δ7 C-7 F7<sup>b9</sup> B<sup>b</sup>-9 E<sup>b</sup>7<sup>b9</sup> A<sup>b</sup>Δ9 A-9 D7<sup>b9</sup>

drink up all you peo - ple, or - der an - y - thing you see. Have fun you happy

GΔ7 G6/D C#-7 F#7<sup>b9</sup> D-7 G7<sup>b9</sup> A<sup>b</sup>9 G7<sup>b9</sup> C-9

peo - ple, the drink and the laugh's on me. 'scuse me while I dis - ap - pear.

I CONCENTRATE ON YOU

Cole Porter 1939

**E $\flat$  $\Delta$ 7** **A $\flat$ 7 $\sharp$ 11** **E $\flat$ -9** **C $\sharp$ -7** **F $\sharp$ 7** **B6**  
 When-ev-er skies look grey to me, \_\_\_\_\_ and trou-ble be-gins to brew, \_\_\_\_\_  
 When fortune cries "nay, nay" to me, \_\_\_\_\_ and peo-ple de-clare "you're through", \_\_\_\_\_

**1. F-7** **B $\flat$ 7** **E $\flat$ -9** **C $\sharp$ -7** **F $\sharp$ 7** **B7 $\sharp$ 11**  
 when ev-er the win-ter winds be-come to strong, I con-cen-

**B $\flat$ 7** **E $\flat$ 6** **A $\flat$ 6** **2. A $\flat$ -7** **D $\flat$ 9** **G $\flat$ <sub>sus</sub><sup>4</sup>** **G $\flat$**   
 trate on you. \_\_\_\_\_ when ev-er the blues be-come my on-ly

**E $\flat$ -7** **F7 $\supset$ 9** **B $\flat$ 7** **E $\flat$ 6** **A $\flat$ 6** **E $\flat$ 6** **A $\flat$  $\Delta$ 7**  
 song, I con-cen- trate on you. \_\_\_\_\_ On your smile so

**A $\flat$ -7** **D $\flat$ 7** **G $\flat$ <sub>sus</sub><sup>4</sup>** **G $\flat$  $\Delta$ 7** **E $\flat$ -7** **F-7** **B $\flat$ 7** **E $\flat$  $\Delta$ 7**  
 sweet, so ten-der, \_\_\_\_\_ when at first my kiss you de-cline, \_\_\_\_\_

**E $\flat$ 7** **A $\flat$  $\Delta$ 7** **A $\flat$ -7** **D $\flat$ 7** **G $\flat$ <sub>sus</sub><sup>4</sup>** **G $\flat$  $\Delta$ 7** **E $\flat$ -7** **C-7**  
 on the light in your eyes when you sur-ren-der \_\_\_\_\_ and once a-gain our

**F7** **B $\flat$  $\Delta$ 7** **B $\flat$ 7** **E $\flat$ 6** **A $\flat$ 7 $\sharp$ 11** **G-7**  
 arms in-ter-twine. \_\_\_\_\_ And so when wise men say to me,

**C7<sub>sus</sub><sup>4</sup>** **G $\flat$ 7 $\sharp$ 11** **F-7** **B $\flat$ 7<sub>sus</sub><sup>4</sup>** **A $\flat$ 7** **G7** **C7<sub>sus</sub><sup>4</sup>** **C7 $\supset$ 9** **E $\flat$ 7/D $\flat$**   
 that love's young dream nev-er comes true, \_\_\_\_\_ to prove that

**C+7** **F-9** **F7<sub>sus</sub><sup>4</sup>** **F9** **B7 $\sharp$ 11** **B $\flat$ 7** **E $\flat$ 6**  
 ev-en wise men can be wrong, I con-cen- trate on you. \_\_\_\_\_

# POOR BUTTERFLY

Golden/Hubbel 1916

Db9 C7 B7#11 Bb- Bb-7 Eb7b9 AbΔ7 Ab6  
 Poor but - ter - fly 'neath the blos - soms wait - ing, poor but - ter -  
 The moon and I know that she is faith - ful, I'm sure he  
 fly, for she loved him so. The mo - ments pass in - to hours, the hours  
 come to me bye and  
 E° F- F-7 Bb7 Eb7 Db9 C7 B7#11  
 pass in - to years, and as she smiles thru her tears, she mur - murs low. The moon and  
 2. F9 Bb-7 Bb-7b5 Ab<sub>sus</sub><sup>4</sup> Ab Db7#11  
 bye. But if he don't come back, then I nev - er sigh or cry,  
 C-7 Bb-7 Eb7b9 Ab6  
 I just mus' die. Poor but - ter - fly.

# OLD FOLKS

Robison/Hill 1938

**A** D-7b5 G7b9 C-7 B-7 Bb-7 A7 AbΔ7 Db7 G-7 C7  
 Ev-'ry-one knows him as old folks, like the sea - sons he'll come and he'll go, just as  
 leav - ing his spoon in his cof - fee, puts his nap - kin up un - der his chin and that  
 quite un - der - stand a - bout old folks, did he fight for the blue or the grey? For he's  
 F-7 Bb7 EbΔ7 C7b9 1. C-7 F7 F-7 Bb7  
 free as a bird and as good as his word, that's why ev - 'ry - bo - dy loves him so. Al - ways  
 yel - low cob pipe, it's so mel - low it's ripe, but  
 so dip - lo - ma - tic and so dem - o - cra - tic,  
 2. F-7 Bb7 Eb6 **B** EbΔ7/Bb Bb-7 Eb7 AbΔ7  
 you need - n't be a - shamed of him. In the ev - 'ning af - ter sup - per, what stor - ies he would tell,  
 we al - ways let him have his way.  
 Db7#11 EbΔ7 Eb7 AbΔ7 Db9 C-7 F7 F-7 Eb-7  
 how he held the spee - ch at Get - tys - burg for Lin - coln that day, I know that one so well. Don't  
 D.C. at 2nd End.

# A NIGHTINGALE SANG IN BERKELEY SQUARE

Sherwin/Maschwitz 1940

E $\flat$  $\Delta$ 7 C-7 G-7 B $\flat$ -7 E $\flat$ 7 A $\flat$  $\Delta$ 7 D-7 $\flat$ 5 G7 $\flat$ 9 C- A $\flat$ -6

That cer-tain night, the night we met, there was mag-ic a-broad in the air, there were  
I may be right I may be wrong, but I'm per-fect-ly will-ing to swear, that  
The streets of town were paved with stars, it was such a ro-man-tic af-fair, and

E $\flat$  $\Delta$ 7/B $\flat$  F-7 E $\flat$  $\Delta$ 7/G A $\flat$ -7 D $\flat$ 7 E $\flat$  $\Delta$ 7 C-7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 C-7

an-gels din-ing at the Ritz, and a night-in-gale sang in Ber-k'ley square.  
when you turned and smiled at me a  
as we kissed and said good-night, a

1. F-7 B $\flat$ 7 2. A-7 $\flat$ 5 D7 $\flat$ 9 G $\Delta$ 7 E-7 A-7 D7 B-7 B $\flat$ 7

I The moon that lin-gered o-ver Lon-don town, poor puz-zled moon, he

A-7 D7 G $\Delta$ 7 E-7 A-7 D7 B-7 E-7 F-7 B $\flat$ 7

wore a frown, how could he know we two were so in love, the whole darn world seemed up-side down. The

# FLAMINGO

Grouya/Anderson 1941

F $\Delta$ 7 D-7 G-7 C7 F-7 B $\flat$ 9

Fla - min - go, like a flame in the sky, fly - ing o - ver the  
Fla - min - go, in your tro - pi - cal hue, speak of pas - sion un -  
Fla - min - go, when the sun meets the sea, say fare - well to my

D $\flat$ 9 G-7 C7 1. F $\Delta$ 7 D7 G-7 C7 2. F6 B $\flat$ -6

is - land to my lov - er near by. Fla - tue.  
dy - ing and a love that is  
lov - er

F $\Delta$ 7 B7 $\sharp$ 11 B $\flat$ -7 E $\flat$ 9 A $\flat$  $\Delta$ 7 B $\flat$ -7 C-7 F7 $\flat$ 9 B $\flat$ -7

The wind sings a song to you as you go, a song that I hear be-low

E $\flat$ 9 G-7 C7 D.C. al Coda G-7 C7 to repeat F $\Delta$ 7 G-7 C7

the mur-mur-ing palms. Fla and has-ten to me.

Last x F $\Delta$ 7 C7 $\flat$ 13 F $\Delta$ 7 G-7 A $\flat$ 7 G-9 C7 $\flat$ 9 G $\flat$ 7 $\sharp$ 11 F $\flat$ 9

# MY OLD FLAME

43

Coslow/Johnston 1934

G $\Delta$ 7 F9 B-7 $\flat$ 5 E7 $\flat$ 9 A-7 A-7 $\flat$ 5 D7 $\flat$ 9 G C9 F9

My Old Flame, I can't ev-enthink of his name. But it's fun-ny now and then, how my  
 My Old Flame my new lov - ers seem so tame. For I haven't met a gent so mag -  
 My Old Flame, I can't ev-en think of his name, but I'll nev-er be the same un - til

B $\flat$ 9 E $\flat$ 9 A-7 D7 <sup>1.</sup>A-7 $\flat$ 5 D7 $\flat$ 9 <sup>2.</sup>C-7 F7 B $\flat$  $\Delta$ 7

thoughts go flash-ing back a - gain to my old flame. flame. I've met so man - y who had  
 ni - fi - cent or el - e - gant as my old flame.  
 I dis - co - ver what be - came of my old flame.

A-7 $\flat$ 5 D7 $\flat$ 9 A $\flat$ 7 G+7 C7<sub>sus</sub>4 C7 $\flat$ 9 F7<sub>sus</sub>4 F9

fas - ci - na - ting ways, a fas - ci - na - tin' gaze in their eyes. Some who took me up to the skies,

D7 G-7 E-7 A7 A-7 D7 D.C. al Coda A-7 D+7 G6

but their at - tempts at love were on - ly im - i - ta - tions of My Old Flame.

# LOVER MAN

Davis/Ramirez/Sherman 1941

D-7 G7 D-7 G7 G-7 C7 G-7 C7

I don't know why, but I'm feel - ing so sad. I long to try some - thing I've nev - er had.  
 The night is cold and I'm so all a - lone, I'd give my soul just to call you my own.  
 Some day we'll meet and you'll dry all my tears, then whis - per sweet lit - tle things in my ears.

F7 $\sharp$ 9 B $\flat$ 7 B $\flat$ -7 E $\flat$ 7 G-7 C7 <sup>1.</sup>F $\Delta$ 7 A7

Nev - er had no kiss - in' oh, what I've been miss - in' Lov - er Man oh where can you be?  
 Got a moon a - bove me, but no one to love me,  
 Hug - gin' and a - kiss - in', oh what I been miss - in',

<sup>2.</sup>F $\Delta$ 7 B $\flat$ 7 A- A-( $\Delta$ 7) A-7 D7 G $\Delta$ 7 A-7 B-7 A-7

be? I've heard it said that the thrill of ro - mance can be like a hea - ven - ly dream.

G- G-( $\Delta$ 7) G-7 C7 F $\Delta$ 7 E $\flat$ 7 E-7 $\flat$ 5 A7 $\flat$ 9

I go to bed with a prayer that you'll make love to me, strange as it seems. D.C. al Fine

BLUE VELVET

Wayne/Morris

Musical notation for the song 'Blue Velvet' in B-flat major, 4/4 time. The melody is written on a treble clef staff. Chords are indicated above the staff: Bb, D-, C-7, F7b9, Bb, C-7, F7, Bb7, Eb, Eb-7, Bb, Bb7, Eb, Eb-7, D-7, C-7, F7, C-7, F7, F-, Bb9, Eb, F7b9, Bb6. The lyrics are: 'She wore blue vel-vet, bluer than velvet was the night, She wore blue vel-vet, bluer than velvet were her eyes, Blue vel-vet, but in my heart there'll always be, softer than satin was the light from the stars. She wore sighs, love was warmer than May her tender precious and warm, a memory through the years. Ours, a love I held tightly, feeling the rapture grow, like a flame burning brightly, but when she left, gone was the glow of memory through the years. and I still can see blue velvet through my tears.'

I SHOULD CARE

Cahn/Stordahl/Weston 1943

Musical notation for the song 'I Should Care' in D major, 4/4 time. The melody is written on a treble clef staff. Chords are indicated above the staff: D-7, G7sus4, E-7, A9, D-7, G7sus4, CΔ7, E-7b5, A7, D-7, F-7, Bb9, CΔ7, B-7b5, E7, G-7, C7, FΔ7, B-7, E7, A-7, A-7, D9, D-7, G9, B-7b5, E7, A-7, D7, D-7, G7, C6. The lyrics are: 'I should care, I should go a-round weep-ing. I should care, I should care, I should let it up-set me, I should care, I should go with-out sleep-ing. Strange-ly e-nough I sleep well, 'cept for a dream or but it just does-n't get me. May-be I won't find two, but then I count my sheep well, fun-ny how sheep can lull you to sleep. So some-one as love-ly as you, but I should care and I do.'

# SPRING CAN REALLY HANG YOU UP THE MOST

45

Landesman/Wolf 1955

**A**

CΔ7 B♭Δ7 CΔ7 B♭Δ7 CΔ7 A-7 D-7 G7

1. Spring this year has got me feel- ing like a horse that nev- er left the  
 Morn- ing's kiss, wakes trees and flo- w- ers, and to them I'd like to drink a  
 2. Spring is here, there's no mis- tak- ing, ro- bins buid- ing nests from coast to  
 Col- lege boys are writ- ing son- nets, in the ten- der pas- sion they're en-

E-7 A7<sup>b9</sup> F#-7<sup>b5</sup> F-7 E-7 A-7 D7

post, I lie in my room star- ing up at the ceil- ing,  
 toast, I walk in the park just to kill the lone- ly hours,  
 coast, my heart tries to sing so they won't hear it break- ing,  
 grossed, but I'm on the shelf with last year's Eas- ter bon- nets,

1. D-7 G7<sup>sus4</sup> G7 C B♭Δ7 2. D-7 G7 CΔ7

Spring can real- ly hang you up the most. Spring can real- ly hang you up the most.

**B**

G-7/C CΔ7 G-7/C CΔ7 G-7/C CΔ7 G-7/C CΔ7

All af- ter-noon those birds twit- ter twit, I know the tune, "this is love, this is it".  
 Love came my way I hoped it would last, we had our day, now that's all in the past.

C-7 FΔ7 C-7 FΔ7 F#-7<sub>3</sub> B7 EΔ7<sub>3</sub> A-7<sub>3</sub> D7

Heard it be- fore and I know the score and I've de- cid- ed that Spring is a bore.  
 Spring came a- long, a sea- son of song, full of sweet prom- ise but some- thing went wrong.

GΔ7 FΔ7 CΔ7 B♭Δ7 CΔ7 A-7 D-7 G7 E-7 A7<sup>b9</sup>

Love seemed sure a- round the New Year, now it's A- pril, love is just a ghost,  
 Doc- tors once pro- scribed a ton- ic, sul- pha and mo- las- ses was the dose,

F#-7<sup>b5</sup> F-7 ⊕ E-7 A-7 D7 D-7 G7 E-7 A7<sup>b9</sup>

Spring ar- rived on time, on- ly what be- came of you dear?, Spring can real- ly hang you up the most,  
 did- n't help a bit, my con

D-7 G7<sup>sus4</sup> G7 C B♭Δ7 ⊕ E♭-7 A♭7 D-7 G7

Spring can real- ly hang you up the most. di- tion must be chron- ic, Spring can real- ly hang you up the

E-7 A7<sup>b9</sup> D-7 CΔ7 D-7 CΔ7 B-7<sup>b5</sup> B♭7 A-7 D7<sup>sus4</sup> D7

most. All a- lone, the par- ty's o- ver, old man Win- ter was a grac- ious host, but when

D-7 B♭7 E-7 A7 D-7 D♭7 CΔ7

you keep pray- ing for snow to hide the clo- ver, Spring can real- ly hang you up the most.

**YOU DON'T KNOW WHAT LOVE IS** Raye/DePaul 1941

**A**

F-7 Db9 C7b9 F- C7b9 DbΔ7 G-7b5

You don't know what love is, un-til you've learned the mean-ing of the blues, un-  
 You don't know how lips hurt, un-til you've kissed and had to pay the cost, un-  
 You don't know how heart's burn, for love that can-not live yet nev-er dies, un-

G-7b5 C7b9 F-6 Ab7 1. DbΔ7 G-7b5 C7b9

til you've loved a love you've had to lose, you don't know what love is. You  
 til you've flipped your heart and you were lost, you  
 til you've faced each dawn with sleep-less eyes, you

2. DbΔ7 C7b9 F-6 **B** Bb-7 Eb7 AbΔ7 Bb-7 Eb7sus4

don't know what love is. Do you know how a lost heart fears the thought of rem-in-  
 is-ing, and how lips that taste of tears lose their taste for kiss-ing? You

AbΔ7 D-7 G7 CΔ7 Db9 C7b9 D.C. al 2nd End

**SOME OTHER TIME**

Bernstein/Comdon/Green 1944

**A**

CA7 G7sus4 CA7 G7sus4 CA7 G7sus4

Where has the time all gone to, have - n't done half the  
 This day was just a tok - en, too ma - ny words are  
 There's so much more em - brac - ing still to be done but

G-7 D/F# F-6 E-7 A7sus4 D-7 E-7 FΔ7 G7sus4 CA7 G7sus4

things we want to, Oh Oh Well, we'll catch up some oth-er time.  
 still un - spo - ken  
 time is rac - ing

1. CA7 G7sus4 2. CA7 Bb-7Eb7 AbΔ7 Eb7sus4 AbΔ7 Eb7sus4 AbΔ7 Eb7b9

*Fine*

Just when the fun is start - ing comes the time for

AbΔ7 AΔ7#11 AbΔ7 G+7 CA7 E-7 A-7 Eb7 D7sus4 D7 G7sus4 D.C. al Fine

part - ing, but let's be glad for what we've had and what's to come.



# AUTUMN IN NEW YORK

47

Vernon Duke 1934

G-7 A-7 Bb6 C7 C+7 FΔ7 G-7 A-7 D7b9

Au-tumn in New York, why does it seem so in - vit - ing?  
 Au-tumn in New York, the gleam-ing rooftops at sun - down.

G-7 A-7 Bb6 C7 A-7b5 D7b9

Au - tumn in New York, it spells the thrill of first night - ing.  
 Au - tumn in New York, it lifts you up when you're run down.

G-7 Bb-7 Eb7 AbΔ7 Bb-7 C-7 D-7b5 G7b9

Glit - ter - ing crowds and shim - mer - ing clouds in can - yons of steel, they're  
 Jad - ed rou - es and gay di - vor - cees who lunch at the Ritz, will

C-7 A-7b5 D-7 G7b9 CΔ7 G-7 C+7

mak - ing me feel at home. It's  
 tell you that "it's di - vine!" This

G-7 A-7 Bb6 C7 C+7 FΔ7 G-7 A-7 D7Db7

Au-tumn in New York, that brings the promise of new love,  
 Au-tumn in New York trans-forms the slums in - to May - fair,

C-7 D-7 Eb-6 F7b9/13 Bb- Bb-7/Ab G-7b5 C7b9

Au-tumn in New York is of - ten mingled with pain.  
 Au-tumn in New York, you'll need no cas-tles in Spain.

F-7 C+7 F- Ab7 DbΔ7 Ab+7 DbΔ7 GbΔ7

Dreamers with emp - ty hands, may sigh for ex - ot - ic lands, it's  
 Lov - ers that bless the dark on benches in Cen - tral Park greet

G-7 A-7 Bb-6 C7b9 F-

au - tumn in New York, it's good to live it a - gain.  
 Au - tumn in New York, it's good to live it a - gain.

WHERE OR WHEN

Rodgers/Hart 1937

F F6 FA7 Bb Bb/A

It seems we stood and talked like this be - fore, we looked at each oth - er in the  
The clothes you're wear - ing are the clothes you wore, the smile you are smil - ing you were

Bb/G Bb/F Bb Bb/A G-7 C7sus4 FA7 1'G-7 C7b9 2'E-7 A7

same way then, but I can't re - mem - ber where or when. \_\_\_\_\_  
smil - ing then but I can't re - mem - ber where or when. \_\_\_\_\_

D-7 G-7 E-7 A7 D-7 G-7

Some things that hap - pened for the first time, \_\_\_\_\_ seem to be hap - pen - ing a -

G7/D C7b9 F F6 E-7b5 A7 D-7 F7 BbΔ7

gain. \_\_\_\_\_ And so it seems that we have met be - fore, and laughed be -

A-7b5 D7b9 G-7 A-7b5 D7b9 G-7 C7 Gb7#11 F6

fore, and loved be - fore, but who knows where or when. \_\_\_\_\_

FOR ALL WE KNOW

Coots/Lewis 1934

F G9 C7 3 G-7 C7 FA7 D7

For all we know we may nev - er meet a - gain, \_\_\_\_\_ be - fore you go make this  
For all we know, this may on - ly be a dream, \_\_\_\_\_ we come we go, like a

G-7 C7 F/A ⊕ Ab7 G-7

mo - ment sweet a - gain. \_\_\_\_\_ We won't say good - night un - til the last  
rip - ple on a stream. \_\_\_\_\_ so love me to

E-7b5 A7b9 D- D-(Δ7) D-7 G7 G-7 C7 Gb7 ⊕ B-7b5 E7b9

min - ute, I'll hold out my hand and my heart will be in it. For \_\_\_\_\_ night, to -

A7 3 Eb7#11 D7sus4 D7 G-7 C7 F6

mor - row was made for some, to - mor - row may nev - er come for all we know. \_\_\_\_\_

# EAST OF THE SUN

Brooks Bowman 1934

East of the sun and west of the moon, we'll build a dream-house of  
 love dear. Near to the sun in the day, near to the moon at night, we'll  
 live in a love-ly way dear, liv-ing on love and pale moon-light. Just you and I, for -  
 ev - er and a day, love will not die, we'll keep it that way,  
 up a-mong the stars we'll find, a har-mo-ny of life to a love-ly tune, east of the sun and west of the  
 moon, dear, east of the sun and west of the moon.

# SPRING IS HERE

Rodgers/Hart 1938

Spring is here, why does-n't my heart go danc-ing? Spring is  
 Spring is here, why does-n't the breeze de - light me? Spring is  
 here, why is - n't the waltz en - tranc - ing? No de-sire, no am - bi - tion  
 here, why does-n't the night in - vite me? May-be it's be - cause no - bo - dy  
 1. leads me, may - be it's be - cause no-bo-dy needs me.  
 2. loves me, Spring is here, I hear.

# EASY STREET

Alan Jones 1941

**A**

Ea - sy street, I'd love to live on ea - sy street, No - bo - dy works on  
 Life is sweet for folks who live on ea - sy street, no week - ly pay - ments  
 Ea - sy street, I'm tell - in' ev - 'ry - one I meet if I could live on

ea - sy street, just sit a - round all day (just sit and play the hors - es)  
 you must meet that make your hair turn  
 Ea - sy street, I would - n't want no

grey. When op - por - tun - i - ty comes knock - in', you just keep on with your rock - in', 'cause you

know your for - tune's made and if the sun makes you per - spire, there's a man that you can hire to plant

trees, so you can have shade on *D.C. al Coda* I would - n't want no job to - day, so please go way.

# WHEN YOU WISH UPON A STAR

Harline/Washington 1940

When you wish up - on a star, makes no diff - 'rence who you are. An - y - thing your  
 If your heart is in your dream, no re - quest is too ex - treme, when you wish up -  
 Lika a bolt out of the blue, fate steps in and sees you thru, when you wish up -

heart de - sires will come to you. do. *Fine* Fate is kind,  
 on a star as dream - ers on a star your dream comes true.

she brings to those who love, the sweet ful - fill - ment of their sec - ret long - ing. *D.C. al Fine*

# THE SECOND TIME AROUND

Van Heusen/ Cahn 1945

**G7sus4** **CΔ7** **F13** **E-7** **E♭o7** **D-7** **G7** **CΔ7**  
 Love is love - li - er the se - cond time a - round, just as won - der - ful with  
 Love's more comf' - ta - ble the se - cond time you fall, like a friend - ly home the  
**A7** **D-7** **B-7♭5** **E7♭9** **A-7** **G-7** **C7**  
 both feet on the ground. It's that se - cond time you hear your love song  
 se - cond time you call. Who can say what led us to this  
**1. FΔ7** **D♭7** **F/C** **A-7** **D7** **G7**  
 sung. makes you think per - haps, that love like youth is wast - ed on the young. Love's more  
**2. FΔ7** **E♭9** **D9** **D-7** **G7** **Esus4** **B♭13**  
 mir - a - cle we found? There are those who'll bet love comes but once and yet,  
**A7** **A-7** **D7** **G7sus4** **C**  
 I'm oh so glad we met the se - cond time a - round.

# DEEP PURPLE

De Rose/Parish 1934

**F** **F#o7** **G-7** **C7**  
 When the deep pur - ple falls, ov - er sleep - y gar - den walls, and the  
 In the still of the night, once a - gain I'll hold you tight, though you're  
**FΔ7** **A-7♭5** **D7** **C/E** **Fo7** **D7/F#** **G-7**  
 stars be - gin to flick - er in the sky, through the mist of a  
 gone, your love lives on when moon - light beams and as long as my  
**B♭-6** **A-7** **1. A♭o7** **G-7** **C7** **C+7**  
 mem - o - ry, you wan - der back to me, breath - ing my name with a  
 heart will beat, lov - er we'll  
**F** **F#o** **G-7** **C7** **2. A♭o7** **G-7** **C7sus4** **C+7** **F**  
 sigh. In the al - ways meet, here in my deep pur - ple dreams.

OLD CAPE COD

Rothrock 1956

Musical notation for the first system of 'Old Cape Cod'. It features a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. The melody is written on a single staff. Chords are indicated above the staff: Eb, Bb-7, Eb7, Ab, and Db9. The lyrics are: "If you're fond of sand dunes and salt-y air, quaint lit-tle vil-lag-es here and there, If you like the taste of a lob-ster stew, served by a win-dow with an o-cean view, If you spend an eve-ning, you'll want to stay, watch-ing the moon-light on Cape Cod bay,"

Musical notation for the second system of 'Old Cape Cod'. It features a treble clef, a key signature of two flats, and a common time signature. The melody is written on a single staff. Chords are indicated above the staff: EbΔ7, C7, F7, 1.F-7 Bb9, 2.Eb Bb-7 Eb7 Ab Bb7. The lyrics are: "you're sure to fall in love with old Cape Cod. Cod. Wind-ing roads that seem to"

Musical notation for the third system of 'Old Cape Cod'. It features a treble clef, a key signature of two flats, and a common time signature. The melody is written on a single staff. Chords are indicated above the staff: Eb, E°, F-7, Bb7b9, Eb, Eb7, Ab, A°, Eb/Bb, C7. The lyrics are: "beck-on you, miles of green be-neath the skies of blue, church bells chim-ing on a Sun-day morn, re-"

Musical notation for the fourth system of 'Old Cape Cod'. It features a treble clef, a key signature of two flats, and a common time signature. The melody is written on a single staff. Chords are indicated above the staff: F-7, F7, Bb7sus4, Bb+7, D.C. al Coda, F7, Bb7, Eb. The lyrics are: "mind you of the town where you were born. old Cape Cod."

MOON OVER MIAMI

Burke/Leslie 1935

Musical notation for the first system of 'Moon Over Miami'. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written on a single staff. Chords are indicated above the staff: A-7, D7, Gsus4, C/G, G, Ab. The lyrics are: "Moon ove-r Mi-a-mi, shine on my love and me, so we can Moon ov-er Mi-a-mi, shine on as we be-gin, a dream or Moon ov-er Mi-a-mi, you know we're wait-ing for a lit-tle"

Musical notation for the second system of 'Moon Over Miami'. It features a treble clef, a key signature of one sharp, and a common time signature. The melody is written on a single staff. Chords are indicated above the staff: A-7, D7b9, C, Eb7, 1. G, E7, 2. G, F#7. The lyrics are: "stroll be-side the roll of the roll-ing sea. Fine in. two that may come true when the tide comes love, a lit-tle kiss, on Mi-a-mi's shore."

Musical notation for the third system of 'Moon Over Miami'. It features a treble clef, a key signature of one sharp, and a common time signature. The melody is written on a single staff. Chords are indicated above the staff: B-, E-, B-, Bb7, D, F#7, B-, F#7. The lyrics are: "Hark to the song of the smil-ing trou-ba-dours, hark to the throb-bing gui-tars,"

Musical notation for the fourth system of 'Moon Over Miami'. It features a treble clef, a key signature of one sharp, and a common time signature. The melody is written on a single staff. Chords are indicated above the staff: B-, E-, B-, G-/Bb, D/A, Eb7, A-7, D7. The lyrics are: "hear how the waves of-fer thun-der-ous ap-plause af-ter each song to the stars. D.C. al Fine"

## I WILL WAIT FOR YOU

Michel Legrand/Gimbel 1965

D-7 D7 G-7 G-7 C7  
 If it takes for - ev - er I will wait for you, for a thou - sand  
 An - y - where you wan - der, an - y - where you go, ev - 'ry - day re -  
 If it takes for - ev - er I will wait for you, for a thou - sand

G-7 C7 F<sub>sus</sub><sup>4</sup> F E-7<sup>b5</sup> A7 D-7 D7  
 sum - mers I will wait for you, 'Til you're back be - side me, 'til I'm  
 mem - ber how I love you so, in your heart be - lieve what in my  
 sum - mers I will wait for you, 'Til you're here be - side me, 'til I'm

G-7 E-7<sup>b5</sup> A7<sup>b9</sup> D-7 E-7<sup>b5</sup> A7<sup>b9</sup> D-7 G-7 <sup>1.</sup>D- <sup>2.</sup>D-  
 hold - ing you, 'til I hear you sigh here in my arms. *Fine* An - y The  
 heart I know that for - ev - er - more I'll wait for you.  
 touch - ing you, and for - ev - er - more shar - ing your love.

B<sup>b</sup>Δ7 G-7 D-7 B<sup>b</sup>Δ7  
 clock will tick a - way the hours one by one and then the time will come when all the wait - ing's done. The

E-7<sup>b5</sup> A7<sup>b9</sup> B-7<sup>b5</sup> B<sup>b</sup>7 A7<sub>sus</sub><sup>4</sup> A7 *D.C. al Fine*  
 time when you re - turn and find me here and run straight to my wait - ing arms. If it

## FOOLS RUSH IN

Bloom/Mercer 1940

D-7 G7 CΔ7 C/E E<sup>b</sup>Δ7 D-7 A+7  
 Fools rush in — where an - gels fear to tread, — and so I come to you, my love,  
 Fools rush in — where wise men nev - er go, — but wise men nev - er fall in love,

D-7 G7 <sup>1.</sup>CΔ7 A7 D-7 B-7<sup>b5</sup> E7 A - A-(Δ7)A-7  
 my heart a - bove my head, — though I see the dan - ger there, if there's a  
 so how are they to

D9 A-7 D7 D-7 G7 A7 <sup>2.</sup>B<sup>b</sup>7 A7 D-7  
 chance for me — then I don't care. — know? — When we met

F-6 C/G A-7 D-7 G7 C  
 I felt my life be - gin, so op - en up your heart, and let — this fool rush in. —

## IT MIGHT AS WELL BE SPRING

Rodgers/Hammerstein 1945

G C9 G D+7 G

I'm as restless as a wil-low in a wind-storm, I'm as jump-y as a pup-pet on a  
 I am star-ry eyed and vague-ly dis-con-tent-ed, like a night-in-gale with-out a song to  
 I'm as bu-sy as a spi-der spin-ning day-dreams, I'm as gid-dy as a ba-by on a

D-7 G7 CΔ7 D7/C G/B Bb9 1. A-7 D7b9 B-7 E7b9 A-7 Ab7#11

string. I'd say that I had spring fev-er, but I know it is -n't Spring. I am  
 sing, Oh why should I have spring fev-er, when it  
 swing, I

2. A-7 D7 G G7 C A-7 D-7 G7 D-7 G7

is -n't ev-en Spring? I keep wish-ing I were some-where else walk-ing down a strange new

C E7 A-7 A-7/G F#-7b5 B7b9 E-7 A7 D7sus4 D7 D.C. al Coda

street, hear-ing words that I have nev-er heard from a girl I've yet to meet. I'm as

C B7 E- A-7 D7 B7 E7b9 A7

have-n't seen a cro-cus or a rose-bud, or a ro-bin on the wing, but I feel so gay in a

A-7 D7 G E-7 C#-7b5 C-6 G/B E-7 A-7 D7b9 G

mel-an-cho-ly way, that it might as well be Spring, It might as well be Spring.

## DREAM

Johnny Mercer 1944

C F#-7 B7 C6 E-7

Dream, — when you're feel - in' blue, — dream — that's the thing to do. —  
 Dream — when the day is thru, — dream — and they might come true. —

A7b9 D-7 F-7 Bb7 CΔ7 1. A-7 D7

— Just — watch the smoke rings rise in the air, — you'll find your share  
 things — nev - er are as bad as they seem, —

D-7 G7 2. E7b9 A-7 D-7 G7b9 C6

of mem - o - ries there. — So so dream, — dream, — dream. —



# THE PARTY'S OVER

55

Styne/Comdon 1956

The par-ty's o - ver, it's time to call it a day, they've burst your  
 The par-ty's o - ver, the can - dles flick - er and dim, you danced and

pret - ty bal - loon and ta - ken the moon a - way. It's time to wind up  
 dreamed thru the night, it seemed to be right just

the mas - quer - ade, just make your mind up, the pi - per must be paid. The par-ty's

be - ing with him. Now you must wake - up, all dreams must end, take off your

make - up, the Par-ty's o - ver, it's all o - ver my friend.

# GOODNIGHT SWEETHEART

Ray Noble/Rudy Vallee 1931

Good - night sweet - heart, till we meet tom - mor - row, good - night  
 Good - night sweet - heart, though I'm not be - side you, good - night

sweet - heart, sleep will ba - nish sor - row, tears and part - ing may  
 sweet - heart still my love will guide you,

make us for - lorn, but with the dawn, a new day is born. So I'll say dreams en -

fold you, in each one I'll hold you, good - night sweet - heart, good - night.

ONE FOR MY BABY

Harold Arlen/J. Mercer 1943

**A**

$E\flat\Delta 7$   $B\flat-7$   $E\flat\Delta 7$   $B\flat 7_{sus^4}$   $E\flat\Delta 7$   $B\flat-7$   $E\flat 7_{sus^4} B\flat 7_{sus^4}$

It's quar - ter to three, — there's no-one in the place ex - cept you and me, — so  
So, set 'em up Joe, — I've got a lit-tle sto - ry you ought-a know. —

$E\flat 7_{sus^4}$   $E\flat 7$   $A\flat\Delta 7$   $G\flat\Delta 7$   $A\flat\Delta 7$   $D\flat 9$   $E\flat\Delta 7$   $E\flat\Delta 7/D$

We're drink-in' my friend, — to the end of a brief ep - i - sode, —

$D\flat 7^{\#11}$   $C7^{\#9}$   $G+7$   $C7^{\#9}$   $F-7$   $G-7$   $A\flat 6$   $B\flat 7_{sus^4}$   $E\flat 6$   $A-7^{\flat 5}$   $D7$

make it one for my ba - by and one more for the road. I

**B**

$G\Delta 7$   $D-7$   $G\Delta 7$   $D7_{sus^4}$   $G\Delta 7$   $D-7$   $G7_{sus^4} D7_{sus^4}$

got the rou-tine, — so drop an-oth - er nick-el in the ma-chine. — I'm  
that's how it goes, — and Joe, I know you're get-ting anx-ious to close, — so

$G\Delta 7$   $D-7$   $G\Delta 7$   $D7_{sus^4}$   $G\Delta 7$   $D-7$   $G7_{sus^4} G7$

feel - in' so bad, — I wish you'd make the mus - ic dream - y and sad. — Could  
thanks for the cheer, — I hope you did - n't mind my bend - ing your ear. — This

$C\Delta 7$   $B\flat\Delta 7$   $C\Delta 7$   $F9$   $G\Delta 7$   $G\Delta 7/F^{\#}$   $F7^{\#11}$   $E7^{\#9}$

tell you a lot, — but you've got to be true to your code, — make it  
torch that I've found — must be drowned or it soon might ex-plode, — make it

$B+7$   $E7^{\#9}$   $A-7$   $B-7$   $C6$   $D7_{sus^4}$   $G6$   $D-7$   $G7$

one for my ba - by and one more for the road. You'd

$C7_{sus^4}$   $C7$   $C7_{sus^4}$   $C7$   $B+$   $E7$   $A7$   $D7_{sus^4}$   $G6$   $G7$

nev - er know it, but bud - dy I'm a kind of po-et and I've got a lot - ta things to say, and

$C7_{sus^4}$   $C7$   $C7_{sus^4}$   $C7$   $G-7$   $A7$   $E\flat 7$   $D+7$

when I'm gloom - y you sim - ply got - ta lis - ten to me, un - til it's talked a - way. Well,

$B+$   $B7$   $E7^{\flat 9}$   $A7$   $A-7$   $D9$   $G6$

road, that long, long road.

# MIDNIGHT SUN

57

Burke/Hampton/Mercer 1947

C CΔ7 C-6

Your lips were like a red and ru-by chal-ice, warm-er than the sum-mer night,  
 I can't ex-plain the sil-ver rain that found me, or was that a moon-light veil?  
 The flame of it may dwin-dle to an em-ber, and the stars for-get to shine,

F7#11 Bb BbΔ7

the clouds were like an al-a-bas-ter pal-ace ris-ing to a  
 The mus-ic of the un-i-verse a-round me, or was that a  
 and we may see the mea-dow in Dec-em-ber, ic-y white and

Bb-6 Eb7#11 Ab

snow-y height,  
 night-in-gale?  
 cry-stal-ine,  
 each star its own au-ro-ra bo-re-  
 And then your arms mi-rac-u-lous-ly  
 but oh my dar-ling al-ways I'll re-

AbΔ7 Ab-6 Db7#11

a-lis, sud-den-ly you held me tight,  
 found me, sud-den-ly the sky turned pale,  
 mem-ber when your lips were close to mine,  
 I could see the  
 I could see the  
 and we saw the

<sup>1</sup> CΔ7 A-7 D-7 G7b9 <sup>2</sup> CΔ7 A-7 F#-7 B7

Mid-night Sun. *Fine* I Mid-night Sun.

EΔ7 E-7 A7 DΔ7 E-7 A7

Was there such a night? it's a thrill I still don't quite be-lieve, but

DΔ7 D-7 G7 E-7 Eb7 D-7 Db7#11 *D.C. al Fine*

af-ter you were gone, there was still some star-dust on my sleeve. The

PENTHOUSE SERENADE

W.B. Jason 1931

C6 Eb7 D-7

Just pic-ture a pent-house way up in the sky, with hing-es on chim-neys for  
 From all of so-ci-e-ty we'll stay a-loof, and live in pro-pri-e-ty  
 In our lit-tle pent-house, we'll al-ways con-true to keep love and ro-romance for

G7 D-7 G7 D-7 G7 1. C/E Ab/Eb

stars to go by, a sweet slice of hea-ven for just you and I, when we're a -  
 there on the roof, two hea-ven-ly her-mits we will be in truth when  
 e-ver a-live, in view of the Hud-son just o-ver the drive, when

D-7 G7 2. C G+ C A7 D-7 A7b9 D-7G+

lone. From we're a - lone. We'll see life's mad pat-tern,

C E7 A- A-7 D7

as we view Man-hat-tan, then we can thank our luck-y stars,

G7 D-7 G7 D.C. al Coda C Bb7 C

that we're liv-ing as we are. In we're a - lone.

MY MELANCHOLY BABY

Burnett/Norton 1911

Eb F- F# G- EbΔ7 Eb7 D7 Db9 C7 F- F-7 C7

Come to me my mel-an-chol-y ba-by, cud-dle up and don't be  
 Ev-'ry cloud must have a sil-ver lin-ing, wait un-til the sun shines

F-7 Bb7 1. F- C F-7 Bb7 F7 Bb7

blue, all your fears are fool-ish fan-cy, may be,

Eb C-7 F-7 F7 Bb7sus4 Bb7 2. Ab A°7

you know dear that I'm in love with you. Smile my hon-ey dear, while I

Eb/Bb Db7 C7 F-7 Bb7sus4 Bb7 Eb

kiss a-way each tear, or else I shall be mel-an-chol-y too.

# YOU'VE CHANGED

59

Fisher/Carey 1942

E $\flat$  $\Delta$ 7
A-7 $\flat$ 5
D+7
D $\flat$ 7
G-7 $\flat$ 5
C+7

F9
⊕
1. B9
B $\flat$ 9
E $\flat$ 
C-7
F-7
B $\flat$ 7

2. B9
B $\flat$ 9
B $\flat$ -7
E $\flat$ 7
A $\flat$  $\Delta$ 7
A $\flat$ -7
D $\flat$ 9

G-7
E $\flat$  $\Delta$ 7
B $\flat$ -7
E $\flat$ 7
A $\flat$  $\Delta$ 7
A $\flat$ -7
D $\flat$ 7

G-7
G $\flat$ -7
F-7
B $\flat$ +7
D.C. al Coda ⊕
B9
B $\flat$ 9
E $\flat$ 6

You've changed, that spar- kle in your eye is gone, your smile is just a care- less  
 You've changed, your kiss- es now are so bla - se, you're bored with me in ev - 'ry  
 You've changed, you're not the an - gel I once knew, no need to tell me that we're  
 yawn, you're break- ing my heart, you've changed. You've  
 way, I through, it's I  
 can't un- der- stand, you've changed. You've for- got- ten the words "I love you",  
 each mem- o- ry that we shared. You ig- nore ev- 'ry star a- bove you, I can't  
 re - a- lize you ev- er cared. You've all ov- er now, you've changed.

# BLUE GARDENIA

Russell/Lee 1953

A-7
D7
G $\Delta$ 7
C $\sharp$ -7 $\flat$ 5
F $\sharp$ 7
F $\Delta$ 7
B-7
E7

A-7
D7
3
1. G $\Delta$ 7
E7 $\flat$ 9
2. A-7
D7 $\flat$ 9
G
D $\circ$ 
D9
G
E-

C $\sharp$ -7
F $\sharp$ 7
B $\Delta$ 7
G $\sharp$ -7
C $\sharp$ -7
F $\sharp$ 7
B7
E7 $\flat$ 9
E-7
A7
A-7
D9

G $\Delta$ 7
C9
B-7 $\flat$ 5
E7 $\flat$ 9
A-7
D7sus<sup>4</sup>
A $\flat$ 7
G6

Blue Gar - den-ia, now I'm a - lone with you, and I am al - so blue,  
 you, Gar - den-ia, once I was near her heart, af - ter the tear-drops start  
 she has tossed us a - side. And like hide? I lived for an ho - ur, what more can I  
 where are tear - drops to  
 tell, love bloomed like a flow - er, then the pe- tals fell. Blue Gar - den-ia,  
 thrown by a pass - ing breeze, but pressed in my book of mem - o - ries.

BLUE HAWAII

Robin/Rainger 1937

**A** B $\flat$  B $\flat$ 7 E $\flat$  D E $\flat$  B $\flat$  A $\flat$  G+7 C7

Night and you and blue Ha - wa - ii, the night is hea - ven - ly  
 Love - ly you and blue Ha - wa - ii, with all this love - li - ness,  
 Dreams come true in blue Ha - wa - ii, and mine could all come true

<sup>1.</sup> C-7 F7 B $\flat$  G7 $\flat$ 9 C-7 F7 $\flat$ 13 <sup>2.</sup> C-7 F7 B $\flat$  E $\flat$ /B $\flat$  B $\flat$ B $\flat$ 7

and you are hea - ven to me. there should be love.

**B** E $\flat$  E $\circ$  B $\flat$ /F B $\flat$  B $\flat$ 7 C7

Come with me while the moon is on the sea, the night is young

C-7 F7 D.C. al Coda C-7 F7 B $\flat$  E $\flat$ /B $\flat$  B $\flat$

and so are we. this mag - ic night of nights with you.

HARBOR LIGHTS

Kennedy 1937

**A** B $\flat$ 7 F-7 B $\flat$ 7 E $\flat$  E $\flat$

I saw the har - bor lights, they on - ly told me we were part - ing,  
 I watched the har - bor lights, how could I help if tears were start - ing?  
 Now I know lone - ly nights, for all the while my heart is whis - p'ring,

F-7 <sup>1.</sup> B $\flat$ 7 E $\flat$

the same old har - bor lights that once brought you to me. I watched the  
 Good - bye to ten - der nights  
 some oth - er har - bor lights

<sup>2.</sup> B $\flat$ 7 E $\flat$  E $\flat$ 7 **B** A $\flat$  A $\flat$ -7 D $\flat$ 7

be - side the sil - v'ry sea. I longed to hold you near and kiss you just once  
 will steal your love from me. *Fine*

E $\flat$  C-7 F7 B $\flat$ 7 D.C. al 2nd End (Fine)

more, but you were on the ship and I was on the shore. Now I know

# WHAT KIND OF FOOL AM I?

61

Bricusse/Newley 1961

**G7sus<sup>4</sup> G7<sup>b9</sup> CΔ7 FΔ7 E-7 A7sus<sup>4</sup> D-7 G7sus<sup>4</sup> E-7**  
 What kind of fool am I? — Who nev-er fell in love, — It seems that I'm the on - ly  
**A7<sup>b9</sup> D-7 G7 CΔ7 A-7 D7**  
 one that I have been think-ing of. — What kind of man is this? — An emp-ty shell, —  
**A-7 D7 B-7 E-7 A-7 D7 G7sus<sup>4</sup> G7**  
 a lone - ly cell in which an emp - ty heart must dwell. — What kind of  
**CΔ7 A7<sup>b9</sup> D-7 G7sus<sup>4</sup> CΔ7** What kind of  
 lips are these? — That lied with ev - 'ry kiss, — that whis-pered emp - ty words of  
 clown am I? — What do I know of life? — Why can't I cast a - way the  
**G/B BbΔ7 A7<sup>b9</sup> A7/G F#-7<sup>b5</sup> F-7**  
 love that left me a - lone like this, — why can't I fall in love? like oth - er  
 mask of play and live my life? — Why can't I fall in love, till I don't  
**C/E Eb°7 D7 D-7 G7sus<sup>4</sup> G7<sup>b9</sup> C**  
 peo - ple can, — and may-be then I'll know what kind of fool I am. —  
 give a damn —

# RED SAILS IN THE SUNSET

Williams 1935

**G GΔ7 D-7 G7 CΔ7 F7<sub>3</sub> GΔ7G#°7A-7 G#°7<sub>3</sub> A-7 D7**  
 Red sails in the sun - set, way out on the sea, oh car - ry my loved one  
 He sailed at the dawn-ing, all day I've been blue, red sails in the sun - set,  
**A-7 D7<sub>3</sub> <sup>12</sup>G D+7 C F7<sub>3</sub> G A-7 D7sus<sup>4</sup><sub>3</sub> G G7**  
 home safe - ly to me. Swift wings you must bor-row make straight for the shore,  
 I'm trust-ing in you.  
**C F7<sub>3</sub> G E7 A7 D7 D.C. al Fine**  
 we mar - ry to - mor - row and he goes sail - ing no more.

ALL MY TOMORROWS

Van Heusen/Cahn 1959

(C#-7<sup>b5</sup> 3rd x)  
A-7 C-6 G/B B<sup>b</sup>7

To - day I may not have a thing at all, ex - cept for just a dream or two, but  
Right now it may not seem like spring at all, we'e drift - ing and the laughs are few, but  
As long as I've got arms that cling at all, it's you that I'll be cling - ing to, and

A-7 F#7<sup>b9</sup> B-7 E7<sup>b9</sup> A-7 D7<sup>b9</sup> ⊕ <sup>1</sup>B-7<sup>b5</sup> E7

I've got lots of plans for to - mor - row and all my to - mor - rows be - long to you. Right  
I've got rain - bows planned for to - mor - row, and all my to - mor - rows be - long to  
all the dreams I dream, beg, or bor - row, on some bright to - mor - row they'll all come

<sup>2</sup>D-7 G7 C C-7 F7 G E-7 C#-7<sup>b5</sup> C-(A7)

you. No one knows bet - ter than I, that love keeps pass - ing me by, that's fate.

G/B E-7 A-7 D7 B7<sup>alt</sup> E7 A-7 D7 D.C. al Coda

But with you here at my side, I'll soon be turn - ing the tide, just wait. As

⊕ B-7<sup>b5</sup> E7<sup>b9</sup> A-7 E7<sup>b9</sup> A-7<sup>b5</sup> D7 G

true, and all my bright to - mor - rows be - long to you.

HOW DEEP IS THE OCEAN?

Irving Berlin 1932

C- C-/B C-7/B<sup>b</sup> A-7<sup>b5</sup> G-7 A-7<sup>b5</sup> D7<sup>b9</sup>

How much do I love you? I'll tell you no lie, how deep is the o - cean,  
How far would I tra - vel to be where you are? How far is the jour - ney,

G-7 F-7 B<sup>b</sup>7 <sup>1</sup>E<sup>b</sup>7 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>-7 A<sup>b</sup>7

how high is the sky? How ma - ry times a day, do I think of you? \_\_\_\_\_  
from here to a star?

B9 G<sup>b</sup>-7 B7 F7<sup>b9</sup> B<sup>b</sup>7 G7<sup>b9</sup> <sup>2</sup>B<sup>b</sup>-7 E<sup>b</sup>7 G-7<sup>b5</sup> C7<sup>b9</sup>

How ma - ny ros - es, are sprin - kled with dew? \_\_\_\_\_ And if I ev - er lost you,

F-7 A<sup>b</sup>-7 D<sup>b</sup>7 E<sup>b</sup>/B<sup>b</sup> C-7 F9 F-7 B<sup>b</sup>7 E<sup>b</sup>

how much would I cry? How deep is the o - cean, how high is the sky?



# WHO CAN I TURN TO?

63

Bricusse/Newley 1964

Who can I turn to, \_\_\_\_\_ when no - bo - dy needs me? \_\_\_\_\_ My  
 may - be to - mor - row \_\_\_\_\_ I'll find what I'm af - ter, \_\_\_\_\_ I'll

heart wants to know and so I must go where des - ti - ny leads me. \_\_\_\_\_ With  
 throw off my sor - row, beg, steal or bor - row, my share of laugh - ter. \_\_\_\_\_ With

no star to guide me, \_\_\_\_\_ and no-one be-side me, \_\_\_\_\_ I'll go on my way and

af - ter the day the dark-ness will find me. \_\_\_\_\_ And you I could learn to, \_\_\_\_\_ with

you on a new day \_\_\_\_\_ but who can I turn to if you turn a - way? \_\_\_\_\_

# BEWITCHED

Rodgers/Hart 1941

I'm wild a - gain, be - guiled a - gain, a sim - per - ing, whim - per - ing child a - gain, be -  
 I'll sing to him, each spring to him, and long for the day when I'll cling to him,  
 Could - n't sleep, would - n't sleep, when love came and told me I should - n't sleep, be -

witched, both - ered and be - wild - ered am I. \_\_\_\_\_ wild - ered am I. \_\_\_\_\_

Lost my heart but what of it? He is cold I a - gree, \_\_\_\_\_ he can laugh but I

love it, al - though the laugh's on me. I'll \_\_\_\_\_ wild - ered am I. \_\_\_\_\_

ALL THE WAY

Van Heusen/Cahn 1957

FA7 E-7b5 A7b9 D-7 G9  
 When some-bo-dy loves you, it's no good un-less they love you, all the way.  
 When some-bo-dy needs you, it's no good un-less she needs you all the way.

C7 Bb/D D#o7 C7/E F#A7 C-7 F7  
 Hap - py to be near you, when you need some-one to cheer you, all the way.  
 Through the good and lean years and for all the in be-tween years, come what may.

Bb#A7 C7 G-7 E-7b5 A7b9 D-7 G7 C-7 F7  
 Tall - er than the tall - est tree is, that's how it's got to feel,  
 Who knows where the road will lead us, on - ly a fool would

Bb#A7 C7 A7 D-7 D-7/C Bb-7 Eb7 <sup>2</sup>D- Bb-7Eb7  
 deep-er than the deep blue sea is, that's how deep it goes if it's real. say, But

FA7 A+7 D7b9 B-7b5 C9/Bb A-7b5 D7b9 G-7 C7b9 F  
 if you let me love you, it's for sure I'm gon-na love you all the way, all the way.

I COVER THE WATERFRONT

John Green/Heyman 1933

**A** E-7 A7<sub>3</sub> A-7 D7b9 G C#A7<sub>3</sub> B-7 Bb#o7 A-7  
 I cov-er the wat-er-front, I'm watch-ing the sea, will the one I love be  
 I cov-er the wat-er-front, in search of my love, and I'm cov-ered by a  
 I cov-er the wat-er-front, I'm watch-ing the sea, for the one I love must

D7sus<sup>4</sup> D7 <sup>1.</sup>G#A7 B-7b5 E7b9 <sup>2.</sup>G D7sus<sup>4</sup> G  
 com - ing back to me? bove. *Fine*  
 star - less sky a me.  
 soon come back to

**B** A-7 D7 G<sub>3</sub> B- Bb7 A-7<sub>3</sub> D7 G<sub>3</sub> G6  
 Here am I pa-tient - ly wait-ing, hop-ing and long-ing. Oh, how I yearn,

B-7 E7 C#-7<sub>3</sub> F#7 B-7<sub>3</sub> E7 A-7<sub>3</sub> D7  
 where are you? Are you for-get-ting, do you re-mem-ber, will you re-turn?

D.C. al 2nd End (Fine)

# EVERYTHING HAPPENS TO ME

Matt Dennis/Adair 1941

**A** C-7 F7 D-7 Db7 C-7 F7

I make a date for golf and you can bet your life it rains, I try to give a party and the  
 I nev-er miss a thing, I've had the mea-sles and the mumps, and ev-'ry time I play an ace, my  
 I've te-le-graphed and phoned, I sent an air-mail spe-cial too, your ans-er was good-bye, and there was

D-7b5 G7b9 C-7 Ab7 D-7 Db7

guy up-stairs com-plains, I guess I'll go thru life just catch-in' colds and miss-in' trains,  
 part-ner al-ways trumps, I guess I'm just a fool who nev-er looks be-fore he jumps,  
 ev-en post-age due, I fell in love just once and then it had to be with you,

<sup>1</sup> C-7 F7 Bb G7 <sup>2</sup> C-7 F7 Bb

**B** ev-'ry-thing hap - pens to me. \_\_\_\_\_ ev-'ry-thing hap - pens to me. \_\_\_\_\_ At

F-7 Bb7#9 EbΔ7 C7b9 F-7 Bb7b9

first my heart thought you could break this jinx for me, that love would turn the trick to end des-

EbΔ7 E-7 A7#9 DΔ7

pair, but now I just can't fool this head that thinks for me, I've

G-7 C7 C-7 F7 *D.C. al Coda* C-7 F7b9 Bb6

mort-gaged all my cas-tles in the air. I've ev-'ry-thing hap - pens to me. \_\_\_\_\_

# A SUMMER PLACE

Max Steiner/Discant 1959

Bb G-7 C-7 F7sus4 Bb G-7 C-7 F7sus4 BbΔ7 C-7 F7 BbΔ7 C-7 F7

There's a sum-mer place where it may rain or storm, yet I'm safe and warm, for with-  
 in that sum-mer place your arms reach out to me and my heart is free from all  
 of a sum-mer place is that it's a - ny - where when two peo - ple share all their

Bb G-7 C-7 F7 Bb G-7 C-7 F7 G-7 Bb/F Eb C-7 Bb/D G-7 C-7 Eb-6

care, for it knows there are no gloom-y skies when seen thru the eyes of  
 hopes, all their dreams, all their

Bb/F F7sus4 C7 F9 *D.C. al Coda* Bb

those who are blessed with love, and the sweet se-cret love.

## LAST NIGHT WHEN WE WERE YOUNG

Arlen/Harburg 1937

G $\Delta$ 7 C7 $\sharp$ 11 B-7 E7 $\text{--}$ 3 G/A A9 E $\flat$ 7 C/D D7 $\text{--}$ 3

Last night when we were young, love was a star, a song un-sung. - Life was so  
To - day the world is - old, you flew a - way and time grew cold, where is that

G6 G $\sharp$ 7 A-7 $\flat$ 5 D7 $\flat$ 9 1. B-7 B $\flat$ 9 A-7 A $\flat$ 7 $\sharp$ 11 2. G $\Delta$ 7 G $\sharp$ 7 A-7 D7

new, so real so bright, a-ges a - go - last night go last night? To  
star that seemed so bright a-ges a - - - - -

B-7 $\flat$ 5 E7 $\flat$ 9 B $\flat$ +7 A9 A7 $\flat$ 9 B+7 B $\flat$ 7 $\flat$ 9 A7 $\flat$ 9

think that Spring had de - pend - ed - on mere - ly this, a look a kiss. To

D-( $\Delta$ 7) D-7 $\text{--}$ 3 B-7 $\flat$ 5 E-7 $\flat$ 5 A7 $\flat$ 9 $\text{--}$ 3 E $\flat$ 9 D9 A $\flat$ 7 $\sharp$ 11

think that some-thing so splen - did could slip a - way - in one lit - tle day - break. So

G $\Delta$ 7 A-7 B $\flat$ 7 B-7 E7 B-7 $\flat$ 5 E7 $\text{--}$ 3 F9 E7 E7 $\flat$ 9

now, let's re - mi - nisce - and re - col - lect - the sighs and - the - kiss - es, the arms that

E-7 $\flat$ 9 A A7 B $\flat$ 7 A-7 D7 $\flat$ 9 G

clung when we were young last night.

## ILL WIND

Arlen/Kochler 1934

B $\flat$ 6 A-7 $\flat$ 5 D7 $\flat$ 9 D-7 G7 E $\flat$ -7 A $\flat$ 7 D-7 G7 C-7 $\flat$ 5 F7 $\flat$ 9 B $\flat$ 6 G7 $\flat$ 9

Blow, ill wind, blow a way, let me rest to - day, you're blow - in' me no good, no  
Go, ill wind, go a way, skies are oh so gray a - round my neigh - bor hood no

1. C-7 F7 2. B $\flat$ 6 A7 $\flat$ 9 D7 E-7 F $\circ$ 7 D/F $\sharp$  G7 $\text{--}$ sus $\text{--}$ 4

good. good. You're on - ly mis - lead - ing the sun - shine I'm need - in', ain't that a shame?

G13 D7 E-7 F $\circ$ 7 D/F $\sharp$  G7 D $\flat$ 7 $\sharp$ 11 C-7 $\flat$ 5 F7 $\flat$ 9

It's so hard to keep up with troubles they creep up from out of no - where, when love's to blame.

D.C. al 1st verse

# PEOPLE

Jule Styne/Merrill 1963

67

Peo-ple, \_\_\_\_\_ peo-ple who need peo-ple, \_\_\_\_\_ are the luck-i-est peo-ple \_\_\_\_\_ in the  
Lov-ers \_\_\_\_\_ are ver-y spe-cial peo-ple, \_\_\_\_\_ they're the luck-i-est peo-ple \_\_\_\_\_ in the

<sup>1</sup>B-7 E7 A- A-7<sup>b5</sup> D7<sup>b9</sup>  
world \_\_\_\_\_ We're chil-dren \_\_\_\_\_ need-ing oth-er chil-dren \_\_\_\_\_ and yet let-ting our grown-up

G<sup>Δ</sup>7 A/C<sup>#</sup> C-6 G/B B<sup>b</sup>7 A-7 D7 D-7 G7  
pride hide all the need in - side, -act-ing more like chil-dren than chil-dren \_\_\_\_\_

<sup>2</sup>G-7 C7 F G7/F F- C/E G-7 C7 F  
world \_\_\_\_\_ With one per-son, \_\_\_\_\_ one ver-y spe-cial per-son, \_\_\_\_\_ a feel-ing deep in your soul \_\_\_\_\_

G7/F C/E F<sup>#</sup>-7<sup>b5</sup> C/G<sub>3</sub> A-7 D-7 G7  
says you were half, now you're whole \_\_\_\_\_ No more hun-ger and thirst, but first, be a per-son who needs

C C7 F F- G7<sup>sus</sup><sub>4</sub> D-7 G7<sup>sus</sup><sub>4</sub> C  
peo-ple, \_\_\_\_\_ peo-ple who need peo-ple \_\_\_\_\_ are the luck-i-est peo-ple in the world \_\_\_\_\_

# TIME ON MY HANDS

Vincent Youmans/Adamson 1930

Time on my hands, \_\_\_\_\_ you in my arms, \_\_\_\_\_ noth-ing but love \_\_\_\_\_ in  
Then if you fall, \_\_\_\_\_ once and for all, \_\_\_\_\_ I'll see my dreams come

<sup>1</sup>C7 G-7 C7 <sup>2</sup>A7 D+7<sub>3</sub> D7<sup>b9</sup> G7  
view \_\_\_\_\_ true \_\_\_\_\_ Mo-ments to spare \_\_\_\_\_ for some-one you care \_\_\_\_\_

G-7 C7 F<sup>Δ</sup>7<sub>3</sub> D-7 G7 G-7 C7 F<sup>Δ</sup>7<sub>3</sub>  
for, one love af-fair \_\_\_\_\_ for two. With time on my hands, \_\_\_\_\_

D+7<sub>3</sub> G7<sub>3</sub> G-7 C7 F6  
and you in my arms, \_\_\_\_\_ and love in my heart, all for you \_\_\_\_\_

## I'M GLAD THERE IS YOU

Maidera/J Dorsey 1945

FΔ7 F-7 G-7

In this world of or-di-na-ry peo-ple, extra-or-di-na-ry peo-ple,  
In this world where ma-ny, ma-ny play at love, and hard-ly an-y stay at love,

C7 <sup>3</sup> 1. FΔ7 A♭7 G-7 C7 FΔ7 A- A♭7 G-7

I'm glad there is you In this world of ov-er-rat-ed plea-sures,  
I'm glad there is

C7 FΔ7 A-7♭5 D7 G-7 C7 F7 B♭Δ7

of un-der-rat-ed trea-sures, I'm glad there is you I'll live to love, I'll love to

B♭-7 E♭7 FΔ7 E-7♭5 A+7 D-7 G7 G-7 C7

live with you be-side me, this role so new, I'll muddle thru with you to guide me.

<sup>2.</sup> E♭9 D7♭9 G-7 F/A B♭Δ7 C7♭9 F6

you more than ev-er, I'm glad there is you

## THANKS FOR THE MEMORY

Rainger/Robin 1937

G-7 C7 F6 C+7 F6 <sup>3</sup> F#°7 C7/G <sup>3</sup> F/A

Thanks for the mem-o-ry, of can-dle-light and wine, cas-tles on the Rhine, the  
Thanks for the mem-o-ry, of rain-y af-ter-noons, swing-y Har-lem tunes, and  
Thanks for the mem-o-ry, of sun-burns at the shore, nights in Sing-a-pore, you

E♭°7 E-7♭5 F#°7 G-7 ⊕ G7 C7sus4 C7

Par-the-non and mo-ments on the Hud-son Riv-er Line, how love-ly it was.  
mot-or trips and burn-ing lips and burn-ing toast and prunes,  
might have been a head-ache but you nev-er were a bore, so

A♭ B♭-7 E♭7 A♭ D7♭9 C/G A-7

Ma-ny's the time that we feast-ed and ma-ny's the time that we fast-ed, oh, well it was swell while it

D-7 G7 G-7 C+7 D.C. al Coda ⊕ G-7 C7 F

last-ed, we did have fun and no harm done. And thank you so much.

# I'VE GROWN ACCUSTOMED TO HER FACE

69

Loewe/Lerner 1956

Eb Ab13 G-7 C-7 F-7 Bb7 F-7 Bb7  
 I've grown ac cus-tomed to her face, she al-most makes the day be-gin, I've grown ac-  
 I've grown ac cus-tomed to her face, she al-most makes the day be-gin, I've got-ten  
 Ab6 A°7 Eb/Bb C7 Ab6 G°7 F-7 Bb7  
 cus-tomed to the tune she whis-tles night and noon, her smiles, her frowns, her ups, her downs are sec-ond  
 used to hear hersay, "Good morn-ing" ev-'ry day, her joys, her woes, her highs, her lows are sec-ond  
 Eb Ab13 G-7 C-7 F-7 Bb7 F-7 Bb7  
 na-ture to me now, like breath-ing out and breath-ing in, I was se-  
 na-ture to me now, like breath-ing out and breath-ing in, I'm ve-ry  
 Ab6 A°7 Eb/Bb C+7 F-7 Bb7 Db9 C+7  
 rene-ly in- de-pen-dent and content be-fore we met, sure-ly I could al-ways be that way a-gain and yet I've grown ac-  
 grate-ful she's a wo-man and so ea-sy to for-get, rat-her like a ha-bit one can al-ways break and yet, I've grown ac-  
 A-7b5 Ab-7 G-7 C7b9 F-7 Bb7sus4 Eb  
 cus-tomed to her looks, ac - cus - tomed to her voice, ac - cus - tomed to her face.  
 cus-tomed to the trace, of some-thing in the air, ac - cus - tomed to her face.

# FOR YOU, FOR ME, FOREVERMORE

George/Ira Gershwin 1946

F6 A-7 Ab°7 G-7 C7 1. F6 A-7 Ab°7 G-7  
 For you for me, for ev-er-more, it's bound to be for ev-er-more,  
 I'm yours, you're mine, and in our hearts, the  
 C7 C-7 F7 C-7 F7b9 Bb D-7 G7  
 it's plain to see, we found by find-ing each oth-er, the love we wait-ed  
 Db7 C+7 2. C-7 F7 BbΔ7 Eb7sus4 Eb7 FA7 D7b9  
 for I'm hap-py end-ing starts, what a love-ly world this  
 G-7 C7 FA7 D-7 G7 G-7 C7sus4 C7 F6  
 world will be, with a world of love in store, for you, for me, for ev-er more.

## GUESS I'LL HANG MY TEARS OUT TO DRY

Jule Styne/Cahn 1944

**A** E-7 E $\flat$ -7 D-7 G7 C $\Delta$ 7 F $\Delta$ 7 B-7 B $\flat$ 7 $\sharp$ 11 A7 A $\flat$ 7 $\sharp$ 11

When I want rain— I get sun-ny wea-ther, I'm just as blue as the sky, \_\_\_\_\_  
 Friends ask me out,— I tell them I'm bu - sy, must get a new al - i - bi, \_\_\_\_\_  
 Some-bo - dy said— just for- get a - bout her, I gave that treat-ment a try, \_\_\_\_\_

G-7 C7 $\flat$ 9 F B $\flat$ 7  $\oplus$  A-7 D7 D-7 G7sus $^4$  <sup>1.</sup> C G7sus $^4$

since love is gone, can't pull my-self to - geth - er, guess I'll hang my tears out to dry. \_\_\_\_\_  
 I stay at home, and ask my-self where is she, \_\_\_\_\_  
 strange - ly e - nough, \_\_\_\_\_

<sup>2.</sup>C **B** G-7 C7 G-7 C7 F $\Delta$ 7 B $\flat$ 7 F6

Dry lit-tle tear - drops, my lit-tle tear - drops, hang - ing on a string of dreams.

E-7 A7 E-7 A7 D-7 A $\flat$ 7 G7sus $^4$  G7 D.C. al Coda

Fly lit-tle mem - 'ries, my lit-tle mem - 'ries, re - mind her of our cra - zy schemes.

$\oplus$  C C $\Delta$ 7/B A-7 C/G F $\sharp$ -7 $\flat$ 5 B7 E-7 E $\flat$ -7 D-7 G7sus $^4$  C

then one day she passed me right by— Oh well, I guess I'll hang my tears out to dry. \_\_\_\_\_

## GHOST OF A CHANCE

Victor Young/Washington 1931

**A** C $\Delta$ 7 G+7 E-7 $\flat$ 5 A7 $\flat$ 9 F-7 B $\flat$ 7

I need your love so bad - ly, I love you oh so mad - ly, but  
 I thought at last I'd found you, but oth - er loves sur - round you,  
 But what's the good of schem - ing, I know I must be dream - ing, for

C $\Delta$ 7 A-7 D7 $_3$  G+7 <sup>1.</sup> E-7 A7 $\flat$ 9 D-7 G7 <sup>2.</sup> C F- C A7 $\flat$ 9

I don't stand a ghost of a chance with you. \_\_\_\_\_ I you. \_\_\_\_\_ *Fine*

**B** D-7 G+7 C $\Delta$ 7

If you'd sur - ren - der just for a ten - der kiss or two, \_\_\_\_\_

F $\sharp$ -7 $\flat$ 5 B7 E7 A7 D7 G7

you might dis - cov - er that I'm the lov - er meant for you, and I'd be true. But

D.C. al 2nd End (Fine)



# TWO FOR THE ROAD

71

Mancini/Bricusse 1967

C7 F#-7b5 B7b9 E-7 E-/D CΔ7 B-7

If you're feeling fan-cy free, come wan-der thru the world with me, and an-y-place we  
In sum-mer-time the sun will shine, in win-ter we'll drink sum-mer wine, and ev'-ry-day that

A-7 A-/G D/F# A°7/G GΔ7 1. E-7 E-/D

chance to be will be our ren-dez-vous, two for the road. we'll tra-vel down the  
you are mine will be a love-ly day

A7/C# D-7 D-/C G7/B E-7b5 A7b9

years, col-lect-ing pre-cious mem-o-ries, se-lect-ing sou-ven-irs and liv-ing

D-7b5 G7b9 CΔ7 C7 2. G7/F E- E-/D C#-7b5 C-6

life the way we please. In sum-mer-time the As long as love still wears a smile, I

G/B CΔ7 B-7 Bb7 A-7 D7b9 G

know that we'll be two for the road, and that's a long, long while.

# NEVERTHELESS

Ruby Kalmar 1931

Bb Db°7 F7/C F9 D-7b5 G7b9

May-be I'm right and may-be I'm wrong, and may-be I'm weak, and may-be I'm strong, but  
May-be I'll win, and may-be I'll lose, and may-be I'm in for cry-ing the blues,  
May-be I'll live a life of re-gret, and may-be I'll give much more than I get,

C-7 G7 1. C7 F7 Bb G7b9 C-7 F9 2. C7 F7 Bb

nev-er-the-less, I'm in love for you. love with you. *Fine*

Bb7 F-7 Bb7 EbΔ7

Some-how, I know at a glance, the ter-ri-ble chan-ces I'm tak-ing,

G-7 C7 G-7 C7 F7 D.C. al 2nd End (Fine)

fine at the start, then left with a heart that is break-ing.

## VIOLETS FOR YOUR FURS

Matt Dennis/Adair 1941

G-7 C7<sub>3</sub> FΔ7 B $\flat$ -7 E $\flat$ 7 A-7 D7<sup>9</sup>

I bought you vi-o-lets for your furs, and it was spring for a-while, re-mem-ber?  
I bought you vi-o-lets for your furs, and there was blue in the win-try sky.

G-7 C7<sub>3</sub> FΔ7 B $\flat$ Δ7 A-7 D7 G-7

I bought you vi-o-lets for your furs, and there was A-pril in Dec-em-ber. The  
You pinned the vi-o-lets to your furs and gave a lift to the crowds pass-ing

C7 FΔ7 G-7 G $\flat$ 7 F6 C7

snow drift-ed down on the flow-ers and melt-ed where it lay, the snow looked like dew on the

FΔ7 G7 G-7 D $\flat$ 7 <sup>2</sup>G-7 B $\flat$ Δ7 E $\flat$ 7 FΔ7 A-7<sup>15</sup>

blos-soms as on a sum-mer's day. by. You smiled at me so sweet-ly, since then onethoughtoc-

D7 B $\flat$ -7<sub>3</sub> C+7 F6 G-7 C7<sup>19</sup> F6

curs, that we fell in love com-plete-ly, the day that I bought you vi-o-lets for your furs.

## TRY A LITTLE TENDERNESS

Connally/Woods 1932

E $\flat$ Δ7 C-7 F-7 B $\flat$ 7 E $\flat$  D+7 D $\flat$ 9 C9

She may be wea-ry, wo-men do get wea-ry wear-ing that same shab-by dress.  
You know she's wait-ing, just an-ti-ci-pat-ing things she may nev-er pos-sess.  
You won't re-gret it, wo-men don't for-get it, love is their whole hap-pi-ness.

C-7 F7 F-7 B $\flat$ 7 <sup>1</sup>G7<sup>9</sup> C7<sup>9</sup> F-7 B $\flat$ 7<sup>9</sup> <sup>2</sup>E $\flat$  B $\flat$ -7 E $\flat$ 7

And when she's wea-ry, try a lit-tle ten-der-ness.  
While she's with-out them, try a lit-tle ten-der-ness. It's  
It's all so ea-sy, try a lit-tle ten-der-

A $\flat$ Δ7 D-7<sup>15</sup> G7<sup>9</sup> C-7 G-7<sup>15</sup> C7<sup>9</sup>

not just sen-ti-men-tal, she has her grief and care, and a

F-7 G-7<sup>15</sup> C7<sup>9</sup> F-7 F7 B $\flat$ 7

word that's soft and gen-tle makes it ea-si-er to bear. D.C. a

# THIS IS ALL I ASK

73

Gordon Jenkins 1958

Verse

F6 F#°7 G-7 C7 G-7 C7 F°7 F6

As I ap-proach the prime of my life, I find I have the time of my life,

FΔ7/A A♭°7 G-7 F#°7 G-7 B♭-7 E♭7

learn-ing to en-joy at my lei-sure all the sim-ple plea-sures, and so I hap-pi-ly con-

A13 E♭9 A-7♭5 D7♭9 D-7 G7♭9 D♭9 C7♭9 F6 D7♭9

cede, this is all I ask, this is all I need.

Chorus

G-7 C7 F6 FΔ7 A-7♭5 D7♭9 G-7 C7♭9

Beau-ti-ful girls, walk a lit-tle slow-er when you walk by to  
Wan-der-ing rainbows leave a bit of col-or for my heart to

F6 G-7 FΔ7 D-7 G-7 G#°7 <sup>1</sup>FΔ7/A

me. Lin-ger-ing sun-sets, stay a lit-tle long-er with the lone-ly  
own. Stars in the sky make my wish come true be-fore the night has

B-7♭5 E7♭9 A- A-(Δ7) A-7 D7

sea. Chil-dren ev-'ry-where, when you shoot at bad men, shoot at me,

A-7 D+7 G7 C#°7 D-7 G7 C7

take me to that strange, en-chant-ed land grown-ups sel-dom un-der-

C+7 <sup>2</sup>A7♭13 B♭6 B-7♭5 E7♭9

stand. floun. and let the mus-ic play as long as there's a

A- A-7 D7♭13 G-7 C7sus<sup>4</sup> F6

song to sing and I will stay young-er than spring.

## THE MASQUERADE IS OVER

Wrubel, Magidson 1938

Verse

$E_b$   $E_b\Delta 7$   $G-7b5$   $C7$   $F-7$   $Bb7_{sus4}$   $Bb7$

My blue ho - ri - zon is turn - ing gray, and

$G-7$   $C7b9$   $Db9$   $Bb7_{sus4}$   $Bb7b9$

my dreams are drift - ing a - way. Your  
Your  
You

**A**

$E_b$   $G7$   $C-7$   $Bb-7$   $Eb7$   $A^b$   $D7$

eyes don't shine like they used to shine, and the thrill is  
words don't mean what they used to mean, they were once in -  
look the same, you're a lot the same, but my heart says

$G-7$   $C7$   $F7$   $F-7$   $Bb7$   $E_b$   $E_b7$

gone when your lips meet mine, I'm a - fraid the mas - que - rade is  
spired, now they're just rou - tine,  
"no, no you're not the same",

$A^b\Delta 7$   $A^b-6$  1.  $G-7$   $C7b9$   $F-7$

ov - er, and so is love, and so is love

$Bb7$  2.  $G-7$   $C7$   $F-7$   $Bb7$   $E_b6$

Your love, and so is love I

**B**  $F-7$   $Bb7$   $G-7$   $C7b9$   $F-7$   $Bb7$   $E_b\Delta 7$

guess I'll have to play Pag - liac - ci and get my - self a clown's dis - guise, and

$A-7b5$   $D7b9$   $G\Delta 7$   $G7$   $C-7$   $F7$   $B7^{#11}$   $Bb7$  *D.S. al Coda*

learn to laugh like Pag - liac - ci with tears in my eyes. You

$E_b7$   $A^b$   $Db9$   $G-7$   $C7b9$   $F-7$   $Bb7_{sus4}$   $E_b6$

rade is ov - er, and so is love, and so is love

# THEY SAY IT'S WONDERFUL

75

Irving Berlin 1946

G-7 G-7<sup>b5</sup> C7 A-7 A<sup>b</sup>07 G-7<sup>b5</sup>

They say that fall - ing in love is won - der - ful, It's won - der - ful,  
 And with the moon a - bove, it's won - der - ful, it's won - der - ful,

1. C7<sup>b9</sup> F $\Delta$ 7 A-7 D7<sup>b9</sup> 2. C7<sup>b9</sup> F7 F+7

so they say, so they tell me I

B<sup>b</sup> $\Delta$ 7 B<sup>b</sup>-6 F/A A-7 A<sup>b</sup>07 G-7 A-7/G

can't re - call who said it, I know I nev - er read it, I on - ly know they

F9 E7 A-7 D7 A<sup>b</sup>-7 D<sup>b</sup>7 G-7 G-7<sup>b5</sup> C7<sup>b9</sup>

tell me that love is grand, and the thing that's known as ro-mance is

A-7 E<sup>b</sup>9 D9 D-7 G7 G-7 C7 F6

won - der - ful, won - der - ful in ev - 'ry way, so they say

# SMILE

Chaplin/Turner 1954

F F $\Delta$ 7

Smile, tho' your heart is ach - ing, smile e - ven tho' it's break - ing,  
 Light up your face with glad - ness, hide ev - 'ry trace of sad - ness,

A-7 A<sup>b</sup>07 G-7 D7<sup>b9</sup> G-7

when there are clouds in the sky, you'll get by. If you smile though your  
 al - tho' a tear may be e - ver so near. That's the time you must

B<sup>b</sup>-7 E<sup>b</sup>9 F6

fear and sor - row, smile and may - be to - mor - row, you'll see the  
 keep on try - ing, smile, what's the use of cry - ing, you'll find that

D+7 G-7 1. C7<sup>b9</sup> 2. C7<sup>b9</sup> F

sun come shin - ing thru for you you'll just smile  
 life is still worth - while, if

## THE END OF A LOVE AFFAIR

Edward Redding 1950

**A** G-7 C7<sub>3</sub> FΔ7 F-7 Bb7<sub>3</sub> EbΔ7

So I walk a lit-tle too fast, and I drive a lit-tle too fast, and I'm  
 So I talk a lit-tle too much, and I laugh a lit-tle too much, and my  
 So I smoke a lit-tle too much, and I drink a lit-tle too much, and the

reck-less it's true, but what else can you do at the end of a love af-fair? So I  
 voice is too loud when I'm out in a crowd, so that peo-ple are apt to  
 tunes I re-quest are not al-ways the best, but the ones where the trumpets

**B** D-7 G7 D-7 G7 D-7 G7

stare. Do they know, do they care, that it's on-ly that I'm lone-ly and low as can

D-7 G7 CΔ7 A-7 D7 D-7 G7 G-7 C7

be? And the smile on my face is-n't real-ly a smile at all. So I

C-7 F7 BbΔ7 Eb9 FΔ7

blare. So I go at a mad-den-ing pace, and I pre-tend that it's tak-ing her

Ab°7 G-7 C7 G-7 C7 F6

place. But what else can you do at the end of a love af-fair.

## WARM VALLEY

Duke Ellington 1943

EbΔ7 E°7 F-7 Bb7<sub>sus</sub><sup>4</sup> G7 C7 F-7 Db7

Eb6 E- Bb<sub>sus</sub><sup>4</sup> 1. Eb Bb7 2. Eb AbΔ7 C-7 B°7 Bb-7 Eb7

Ab6 DbΔ7 F#-7 B7 Bb9 E° F-7 Bb7<sub>3</sub> Eb

# A SUNDAY KIND OF LOVE

77

Louis Prima/B.Belle 1946

F6 A-7 Ab°7 G-7 C7b9 F6 D7b9

I want a Sun-day kind of love, a love to last past Sat-ur-day night,  
 I want a love that's on the square, can't seem to find some - bo - dy to care,  
 My arms need some-one to en-fold, to keep me warm when Mon-day's are cold,

G-7 Bb-6 Eb7 A-7 D7b9 G-7 C7

I'd like to know it's more than love at first sight, I want a Sun-day kind of love.  
 I'm on a lone-ly road that leads me no-where,  
 a love for all my life to have and to hold,

<sup>1</sup>F6 D7 G-7 Gb7 <sup>2</sup>F6 GbA9 F6 C-7 F7

I want a I do my Sun-day dreaming and

C-7 F7b9 Bb6 C-7 F9 Bb6 Ab7#11 G9 D-7

all my Sun-day scheming ev-'ry min-ute, ev-'ry hour, of ev-'ry day. I'm hop-ing to dis-cover a

G9 Db7 C9 F#°7 G-7 C7

cer-tain kind of lov-er, who will show me the way? My arms need

*D.C. al Fine*

# SEPTEMBER IN THE RAIN

Warren/Dublin 1937

Eb Ab7 G-7 C7 F-7 F-7/Eb Db7#11 B7 Bb7

The leaves of brown came tumbling down, re - member? in Sep - tem-ber, in the  
 The sun went out just like a dy - ing em-ber, that Sep -  
 Though spring is here, to me it's still Sep - tem-ber, that Sep -

Eb C7 <sup>1</sup>F-7 Bb7 <sup>2</sup>Eb Bb-7 Eb7 Bb-7 Eb7

rain. The To ev - 'ry word of love I heard you

AbA7 Db7 C-7 F7 C-7 F7 F-7 Bb7

whis - per, the rain - drops seemed to play a sweet re - frain. Though

# PORTRAIT OF JENNIE

Robinson/Burdge 1948

**A** F D-7 D<sup>b</sup>7 C-7 F+7 B<sup>b</sup>6 E<sup>b</sup>9

A por-trait of Jen-nie, more love-ly to see, than a  
The por-trait of Jen-nie is etched on my heart, where her  
the por-trait of Jen-nie, I nev-er will part, for there

mas-ter-piece, how-ev-er fa-mous it be.

**B** The por-trait of fea-tures have been  
sketched from the start. Ah the co-lor and beau-ty of line and the glow of her  
spi-rit di-vine, all cast in Hea-ven's own de-sign. With the por-trait of  
is-n't an-y por-trait of Jen-nie, ex-cept in my heart.

*D.C. al Coda*

The musical score for 'Portrait of Jennie' is written in G major and 4/4 time. It features a key signature of one sharp (F#) and a common time signature. The score is divided into two main sections, A and B. Section A begins with a treble clef and a key signature change to G major. The melody is primarily quarter and eighth notes, with some triplet markings. Chords are indicated above the staff, including F, D-7, D<sup>b</sup>7, C-7, F+7, B<sup>b</sup>6, and E<sup>b</sup>9. Section B continues the melody and includes a key signature change to D major. Chords include G-7, C7<sup>b</sup>9, F6, E<sup>b</sup>9, F6, B-7, E7, AΔ7, C#-7, D-7, G7, C6, F7, E-7, A7<sup>b</sup>9, D-7, A<sup>b</sup>9, G9, G7<sup>b</sup>9, G-7, C7<sup>b</sup>9, and F6. The score concludes with a 'D.C. al Coda' instruction and a final triplet of notes.

# CRY ME A RIVER

Arthur Hamilton 1953

**A** C- A<sup>b</sup>/C C-6 C-7 F-7 B<sup>b</sup>7 E<sup>b</sup>Δ7 D-7 G7

Now you say you're lone-ly, you cry the whole night thru, well you can  
Now you say you're sor-ry, for be-ing so un-true, well you can  
Now you say you love me, well just to prove you do, come on and

cry me a riv-er, cry me a riv-er, I cried a riv-er ov-er you.

**B** You drove me, near-ly drove me out of my head, while you nev-er shed a tear,  
re-mem-ber? I re-mem-ber all that you said; told me love was too ple-bi-an, told me you were thru with me and

*Fine*

*D.C. al Fine*

The musical score for 'Cry Me a River' is written in G major and 4/4 time. It features a key signature of one sharp (F#) and a common time signature. The score is divided into two main sections, A and B. Section A begins with a treble clef and a key signature change to G major. The melody is primarily quarter and eighth notes, with some triplet markings. Chords are indicated above the staff, including C-, A<sup>b</sup>/C, C-6, C-7, F-7, B<sup>b</sup>7, E<sup>b</sup>Δ7, D-7, and G7. Section B continues the melody and includes a key signature change to D major. Chords include G-7<sup>b</sup>5, C7<sup>b</sup>9, F7<sup>sus</sup>4, F9, B7, B<sup>b</sup>7<sup>sus</sup>4, E<sup>b</sup>6, G7, E<sup>b</sup>, and D7<sup>b</sup>9. The score concludes with a 'D.C. al Fine' instruction and a final triplet of notes.



# PIECES OF DREAMS

79

Michel Legrande/Bergman 1970

F6 G-7 A-7 D-7 G-7 G-7/F C7/E C7

Lit-tle boy lost in search of Lit-tle boy found, you go a -  
 Lit-tle boy false in search of lit-tle boy true, will you be

FΔ7 G-7 A-7 B-7<sup>b5</sup> C-7 C<sup>♯</sup>7 A7/C<sup>♯</sup>

won-der-ing, wan-der-ing, stum-bl-ing, tum-bl-ing, round, round.  
 ev-er done tra-vel-ing, al-ways un-rav-el-ing you, you?

<sup>1.</sup> D-7 D-7/C B-7<sup>b5</sup> E7 A-7 F7<sup>sus4</sup> F9

When will you find what's on the tip of your mind?

B<sup>b</sup>Δ7 F/A G-7 C7 A-7 D7 G-7 C7

Why are you blind to all you ev-er were, nev-er were, real-ly are, near-ly are?

<sup>2.</sup> D-7 B<sup>b</sup>/D G-7<sup>b9</sup>D<sup>b</sup> C7 F/C B-7<sup>b5</sup>

run-ning a-way could lead you fur-ther a-stray, and as for

F7/C C7<sup>sus4</sup> C9 F7<sup>sus4</sup> C-7 B7<sup>♯11</sup> B<sup>b</sup>Δ7 B<sup>b</sup>-7 E<sup>b</sup>7

fish-ing in streams for pie-ces of dreams, those

FΔ7 D-7 G-7 C7 F6 G-7 A-7 D-7

pie-ces will nev-er fit, what is the sense of it? Lit-tle boy blue, don't let your

G-7 G-7/F C7/E C7 FΔ7 G-7

lit-tle sheep roam, it's time come blow your horn, meet the morn,

A-7 B-7<sup>b5</sup> C-7 C7<sup>b9</sup> F6 B<sup>b</sup>6 F6

look and see, can you be far from home.

THE HEATHER ON THE HILL

Loewe/Lerner 1947

**A** F6 G-7 C7 F6 C-7 F7

The mist of May is in the gloam - in', and all the clouds are hold-in' still,  
 The morn-in' dew is blink-in' yon - der, there's la - zy mus - ic in the rill -  
 That when the mist is in the gloam - in' and all the clouds are hold-in' still,

BbΔ7 A-7 D7 G-7 D7/A BbΔ7 B°7 F/C C7b9 F6 C7

so take my hand and let's go roam-in' thru the hea-ther on the hill.  
 and all I want to do is wan-der  
 if you're not there I won't go roam-in'

<sup>2</sup>F6 **B** GbΔ7 Eb-7 Ab-7 Db7 Bb-7 Eb7

hill. There may be oth - er days as rich and rare, there may be oth - er springs as full and

AbΔ7 D-7 G7 CΔ7 C#°7 D-7 G7 C7sus4 C7

fair, but they won't be the same they'll come and go, for this I know. *D.C. al Coda*

D-7 G-7 Db F/C D-7 G-7 C7 F6

hill, the hea-ther on the hill

MY OWN TRUE LOVE (TARA'S THEME)

Steiner/David 1941

F G-7 C7 G-7 C7 F<sub>sus</sub><sup>4</sup> F F/A Bb

My own true love, my own true love, at last I've found you,  
 No lips but yours, no arms but yours, will ev - er lead me  
 And by your kiss, you've shown true love, I'm yours for - ev - er,

F/A G-7 C7 <sup>2</sup>F G-7 C7 F Bb

my own true love. thru hea - ven's doors. *Fine* I roamed the earth  
 my own true love.

A-7 G-7 A-7 G-7 C7 *D.C. al 2nd End (Fine)*

in search of this, I knew I'd know you, know you by your kiss.

# IF EVER I WOULD LEAVE YOU

81

Loewe/Lerner 1960

If ev - er I would leave you, it would - n't be in sum - mer,  
 But if I'd ev - er leave you, it could - n't be in au - tumn,  
 If ev - er I would leave you, how could it be in spring - time?

see - ing you in sum - mer, I nev - er would go  
 how I'd leave in au - tumn I nev - er will know  
 know - ing how in spring I'm be - witched by you so,

Your hair streaked with sun - light, your lips red as flame,  
 I've seen how you spar - kle, when fall nips the air,  
 Oh No! not in spring - time,

your face with a lus - ter that puts gold to shame.  
 I know you in au - tumn

But if I'd ev - er and I must be there. And could I

leave you run - ning mer - ri - ly thru the snow? Or on a

win - try eve - ning when you catch the fi - re's glow. If ev - er I would

sum - mer, win - ter or fall, no, nev - er could I leave you

at all.

# NANCY WITH THE LAUGHING FACE

Van Heusen/Phil Silvers 1944

G-7 C7 G-7 C7 F#7 G-7

If I don't see her each day I miss her, Gee, what a thrill each  
 She takes the win-ter and makes it sum-mer, sum-mer could take some  
 I swear to good-ness you can't re-sist her, sor-ry for you she

A-7 A#o7 G-7 D7b9 G-7 E-7b5 A7 1. D-7 G7

time I kiss her. Be-lieve me I've got a case on Nan-cy with the laugh-ing face.  
 les-sons from her. Pic-ture a tom-boy in lace, that's  
 has no sis-ter. No one could ev-er re-place my

G-7 D7b9 2. D-7 Bb-7 Eb7 F6 A+7 D-7 A+7

She takes the Nan-cy with the laugh-ing face. *Fine* Do you ev-er hear mis-sion bells ring-

D-7 A+7 D-7 A+7 D-7 G7 C7

ing? well, she'll give you the ve-ry same glow. When she

F#7 D-7 G-7 A7b9 D-7 G7 G-7 C7 D7b9

speaks you would think it was sing-ing, just to hear her say "Hel-lo" I swear to

D.C. al 2nd End (Fine)

# THE NIGHT WE CALLED IT A DAY

Matt Dennis/Tom Adair 1942

A-7b5 D7b9 G#7 F#-7b5 B7b9 E-7 C#-7b5

There was a moon out in space, but a cloud drift-ed ov-er its face, you  
 I heard the song of the spheres like a min-or la-ment in my ears, I  
 The moon went down, stars were gone, but the sun did-n't rise with the dawn, there

G/B3 Bb#o7 B-7 Bb7 A-7 Ab7#11 1. G#7 D7b9 2. G#7 G7

kissed me and went on your way, the night we called it a day. I heard the  
 had-n't the heart left to pray, day.

# THE NIGHT WE CALLED IT A DAY (pg 2)

C $\Delta$ 7 D-7 D $\sharp$ o7 C/E A-7 $\flat$ 5 B7 $\sharp$ 9 E-7 A7

Soft thru the dark, the hoot of an owl in the sky,

F $\sharp$ -7 $\flat$ 5 B7 $\flat$ 9 E-7 A7 E $\flat$ 7 $\sharp$ 11 D7sus $\flat$ 4 D7 $\flat$ 9 D.C. al Coda

sad tho' his song, no blu - er was he than I. The moon went

E- E-( $\Delta$ 7) E-7 E-6 B-7 B $\flat$ 7 A-7 A $\flat$ 7 G $\Delta$ 7

was - n't a thing left to say, the night we called it a day.

# IT NEVER ENTERED MY MIND

Rodgers/Hart 1940

**A** F $\Delta$ 7 B $\flat$  $\Delta$ 7 F $\Delta$ 7 B $\flat$  $\Delta$ 7 A-7 G-7 F6 G-7  $\oplus$

Once I laughed when I heard you say - ing that I'd be play - ing so - li - taire,  
 Once you told me I was mis - tak - en, that I'd a - wak - en with the sun  
 Once you warned me that if you scorned me, I'd sing the maid - en's pray'r a - gain,

A-7 G-7  $\oplus$  A-7 D7 $\flat$ 9 1. G-7 C7sus $\flat$ 4 C7

un - ea - sy in my ea - sy chair, it nev - er en - tered my mind  
 and or - der or - ange juice for one,  
 and wish you were

2. G-7 G7 G-7 C7 **B** F6 G-7 C7sus $\flat$ 4 F $\Delta$ 7

it nev - er en - tered my mind You have what I lack my - self,  
 and now I ev - en have to scratch my back my - self

G-7 C7 F $\Delta$ 7 G-7 A-7 A $\flat$ 7 G-7 C7sus $\flat$ 4 C7 D.C. al Coda

$\oplus$  A-7 $\flat$ 5 D7 $\flat$ 9 G-7 C7sus $\flat$ 4 A-7 D7 G-7 C7sus $\flat$ 4 F6

there a - gain, to get in - to my hair a - gain, it nev - er en - tered my mind

## IN THE WEE SMALL HOURS

David Mann/Bob Hilliard 1955

C $\Delta$ 7 D-7 C $\Delta$ 7 D-7 C $\Delta$ 7 G7<sub>sus</sub><sup>4</sup> C $\Delta$ 7 C7

When the sun is high in the af-ter-noon sky, you can al-ways find some-thing to do, but from

E-7 B7<sup>#9</sup> E-7 F $\sharp$ -7<sup>b5</sup> B7<sup>b9</sup> E-7 A7<sup>b9</sup> D7 G7

dusk to dawn, as the clock ticks on, some-thing hap-pens to you. In the

C $\Delta$ 7 C7 F $\Delta$ 7 F-6 B $\flat$ 7<sup>#11</sup> C $\Delta$ 7 C $\sharp$ <sup>o</sup>7 D-7 G7

wee small ho-urs of the morn-ing,— while the whole wide world is fast a - sleep, you

D-7 G7 G/F E-7<sup>b5</sup> A7<sup>b9</sup> F $\sharp$ -7<sup>b5</sup> B7<sup>b9</sup> E-7 D-7 G7

lie a-wake and think a-bout the girl, and nev-er, ev - er think of count-ing sheep. When your

C $\Delta$ 7 C7 F $\Delta$ 7 F-6 B $\flat$ 7<sup>#11</sup> C $\Delta$ 7 G-7 C7<sup>b9</sup> F $\Delta$ 7 A7/E

lone - ly heart has learned its les-son,— you'd be her's if on-ly she would call, in the

D-7 D $\sharp$ <sup>o</sup>7 C6/E B $\flat$ 9 A7<sup>b9</sup>  $\oplus$  D-7 G7<sup>b9</sup> C6 G7<sub>sus</sub><sup>4</sup>

wee small ho-urs of the morn-ing,— that's the time you miss her most of all.

$\oplus$  D-7 D7 G7<sup>b9</sup> C6

time you miss her most of all.

# WHAT I DID FOR LOVE

Chorus Line

**A** C<sup>6</sup> A<sup>sus4</sup> A7 D-7

Kiss to - day good - bye, \_\_\_\_\_ the sweet - ness and the sor - row, \_\_\_\_\_  
 Look my eyes are dry, \_\_\_\_\_ the dream was ours to bor - row. \_\_\_\_\_  
 Kiss to - day good - bye, \_\_\_\_\_ and point me t'ward to - mor - row. \_\_\_\_\_

F- C G/B ⊕ D<sup>9</sup> F-

we did what we had to do, \_\_\_\_\_ and I can't re - gret what I did for love, \_\_\_\_\_  
 It's as if we al - ways knew, \_\_\_\_\_ but I won't for - got what I did for love, \_\_\_\_\_  
 Wish me luck, the same to \_\_\_\_\_

D-7<sup>b5</sup> G G/F 1. G7 2. E- G/D

what I did for love. \_\_\_\_\_ Look my eyes are dry  
 what I did for love. \_\_\_\_\_

**B** A- A-/G F<sup>Δ7</sup> E<sup>sus4</sup> E7 A- A-/G F<sup>Δ7</sup> B<sup>sus4</sup> B7 E- G/A A7

Gone, \_\_\_\_\_ love is never gone, \_\_\_\_\_ as we tra - vel on, \_\_\_\_\_ love's what we'll re -

D-7<sup>b5</sup> G7 D.C. al Coda ⊕ A- A-/G D7/F<sup>Δ</sup> A-7/E D7 F C/E

mem - ber. Kisstoday goodbye you. \_\_\_\_\_ Won't for - get, can't re - gret what I did

D-7 G7<sup>sus4</sup> C C/B<sup>b</sup> F-/A<sup>b</sup> C C/B<sup>b</sup> F-/A<sup>b</sup> C

for love, \_\_\_\_\_ what I did for love, \_\_\_\_\_ what I did for love. \_\_\_\_\_

# LOVE STORY

1970

**A** G- D7 G- E<sup>b</sup>Δ7

D7 ⊕ 1. D7<sup>sus4</sup> D7 G- 2. D7 GΔ7

G7 **B** C- F7 B<sup>b</sup>Δ7 E<sup>b</sup>Δ7 A-7<sup>b5</sup> D7<sup>b9</sup>

G- C- F7 B<sup>b</sup>Δ7 E<sup>b</sup>Δ7 A7

DΔ7 D7 D.C. al Coda ⊕ D7<sup>sus4</sup> D7 G- E<sup>b</sup>Δ7 G-

## ALL I ASK OF YOU

Phantom of the Opera 1987

**A**  $D^b$   $D^b\Delta 7$   $G^b6$

No more talk of dark-ness, for - get those wide-eyed fears, I'm here, noth-ing can harm you, my  
Let me be your shel-ter, let me be your light, you're safe no-one will find you, your

$B$   $A^b/C$   $D^b$

words will warm and calm you. Let me be your free-dom, let day-light dry your tears, I'm  
fears are far be-hind you. All I want is free-dom, a world that's warm and bright, and

$D^b\Delta 7$   $G^b6$   $B$  **B**  $D^b$   $B^b7$

here with you be-side me, to guard you and to guide you. Say you love me ev-'ry  
you, al - ways be-side me, to hold me and to hide me. Then say you'll share with me one

$E^b-7$   $A^b7$   $D^b/F$   $B^b-7$   $E^b-7$   $A^b7_{sus4}$

win - ter morn - ing, turn my head with talk of sum - mer - time, \_\_\_\_\_  
love, one life - time, let me lead you from your sol - i - tude, \_\_\_\_\_

$D^b$   $B^b7$   $E^b-7$   $A^b7$   $D^b/F$   $G^b6$

say you need me with you now and al - ways, \_\_\_\_\_ pro-mise me that all you say is  
say you need me with you, here be - side you \_\_\_\_\_ an - y - where you go, let me go

$D^b/A^b$   $E^b-7/A^b$   $F-7/A^b$   $D^b$   $G^b$

true, \_\_\_\_\_ that's all I ask of you. \_\_\_\_\_  
too, \_\_\_\_\_ that's all I ask of you. \_\_\_\_\_

**C**  $D^b$   $B^b7$   $E^b-7$   $A^b7$   $D^b/F$   $B^b-7$

All I ask for is one love, one life - time, \_\_\_\_\_ say the word and I will

$E^b-7$   $A^b7_{sus4}$   $D^b$   $B^b-7$   $E^b-7$   $A^b7$

fol - low you, \_\_\_\_\_ share each day with me, each night, each morn - ing,

$D^b/F$   $G^b$   $D^b/A^b$   $A^b7_{sus4}$   $A^b9$   $D^b$

say you feel the way I do, love me, that's all I ask of you. \_\_\_\_\_



# MEMORY

Webber/Nunn 1981 Cats 82

**A**



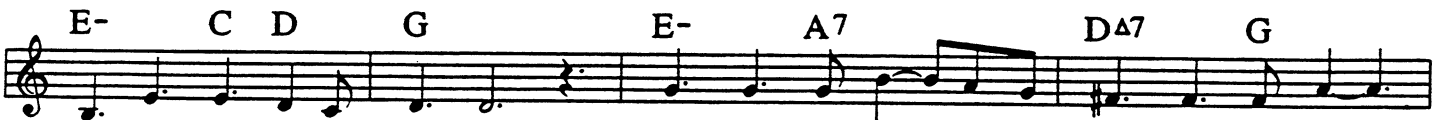
Mid-night, not a sound from the pave-ment has the moon lost her mem-'ry. She is smil-ing a -  
Mem-'ry, all a - lone in the moon-light, I can smile at the old days, I was beau-ti - ful  
Day-light I must wait for the sun - rise, I must think of a new life and I must-n't give



lone. In the lamp - light where with-ered leaves col - lect at my feet and the  
then. I re - mem - ber the time I knew what hap - pi - ness was let the  
in when the dawn comes to - night will be a mem - o - ry too and a



wind be - gins to moan. Ev - 'ry street lamp seems to beat a  
mem - 'ry live a - gain. Burnt out ends of smok - ey days the  
new day will be - gin.



fa - ta - list - ic warn - ing. Some one mut - ters and a street lamp sput - ters  
stale cold smell of the morn - ing. The street lamp dies a - noth - er night is o - ver,



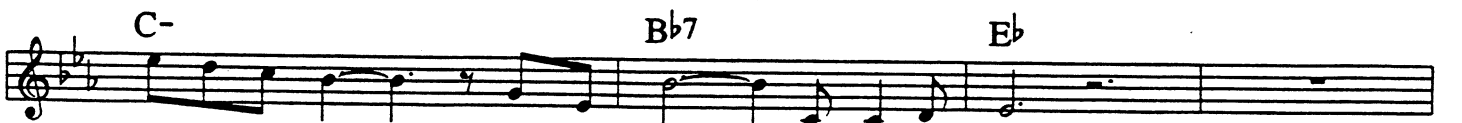
and soon it will be morn - ing.  
a - noth - er day is



dawn - ing Touch me. it's so ea - sy to leave me all a - lone with the



mem-'ry of my days in the sun. If you touch me you'll un - der - stand what



hap - pi - ness is, look! a new day has be - gun *Fine*

# A TIME FOR LOVE

Johnny Mandel/Webster 1966

3rd X - B $\flat$  $\Delta$ 7  
2nd X - G-9  
B $\flat$  $\Delta$ 7

A-7 $\flat$ 5 D7 $\flat$ 9 G-9  
A $\flat$ 13/G $\flat$  B $\flat$ /F  
A $\flat$ 9/B $\flat$  B $\flat$ 6

C13

A time for sum-mer skies for hum-ming birds and but-ter-flies, for  
A time for climb-ing hills, for lean-ing out of win-dow sills ad-  
As time goes drift-ing by, the wil-low bends and so do I, but

C-7 E $\flat$ 7/B $\flat$   $\oplus$  1' D7 $\text{sus}^4$  D7 A-7 $\flat$ 5 D7 $\flat$ 9 2' A-7 $\flat$ 5 D7 $\flat$ 9

ten-der words that har-mo-nize with love. bove. A time for  
mi-r-r-ing the daf-fo-dils a  
oh my friends what ev-er sky a

G-7 D7 G-7 C9 D-7/F A7 D-7 D7 $\flat$ 9 G-7 F-

hold-ing hands to-geth-er, a time for rain-bow col-ored wea-ther, a time of make be-lieve that

E-7 $\flat$ 5 A7 D $\Delta$ 7 C-7 F7 $\flat$ 9 D.C. al Coda  $\oplus$  A-7 A-7 $\flat$ 5 D7 $\flat$ 9

we've been dream-ing of. As bove, I've known a

G-7 C9 C-7 F7 $\text{sus}^4$  F7 $\flat$ 9 B $\flat$ 6

time for spring, a time for fall, but best of all a time for love.

# TWELFTH OF NEVER

A

D B- G D A7

D $\Delta$ 7 E-7 A7 E- A7 D $\Delta$ 7

E-7 A7 B- G E-7 A7 D B E-7 A7

D $\Delta$ 7 E-7 A7 D $\Delta$ 7 F $\sharp$ -7 B- E7 E-7 A7 D.C. al Fine

Fine

# THE WAY WE WERE

Hamlich/Bergman 1973

C E-7 FΔ7 A-7 A-/G FΔ7 E- E7 A- A-/G

Mem - 'ries light the corn - er of my mind, mis - ty wa - ter col - or mem 'ries  
pic - tures of the smiles we left be - hind, smiles we gave to one an - oth - er -  
Mem - 'ries may be beau - ti - ful and yet, what's to pain - ful to re - mem - ber,

FΔ7 Gsus<sup>4</sup> 1. CΔ7 E-7 FΔ7 G7 2. CΔ7 C7

of the way we were. Scat - tered were  
for the way we

FΔ7 D-7 E-7 A7sus<sup>4</sup> A7

Can it be that it was all so sim - ple then, or has time re - writ - ten ev - 'ry line?

D-7 G7 CΔ7 G7sus<sup>4</sup> G7 D.C. al Coda

If we had the chance to do it all a - gain, would we? could we?

FΔ7 E7sus<sup>4</sup> E7 A- A-/G FΔ7 E-7 FΔ7 E-7

we sim - ply choose to for - get. So it's the laugh - ter we will re - mem - ber,

FΔ7 E-7 A-7 D-7 G7sus<sup>4</sup> CΔ7 FΔ7 G7sus<sup>4</sup> CΔ7

when - ev - er we re mem - ber - the way we were, the way we were.

# WHEN I FALL IN LOVE

Young/Heyman 1952

F D7<sup>b9</sup> G-7 C7sus<sup>4</sup> F D7<sup>b9</sup> G-7 C7<sup>b9</sup> F B<sup>b</sup>9 E<sup>b</sup>7 D7

When I fall in love it will be for - ev - er, or I'll nev - er fall in  
When I give my heart, it will be com - plete - ly, or I'll nev - er give my

G-7 D<sup>b</sup>7<sup>#11</sup> C7sus<sup>4</sup> C7<sup>b9</sup> 1. F D7<sup>b9</sup> G-7 C7<sup>b9</sup> FΔ7 E<sup>b</sup>7 A-7<sup>b5</sup> D7<sup>b9</sup>

love. In a rest - less world like this, love is end - ed be - fore it's be - gun, and too ma -  
heart, and the

G-7 E-7<sup>b5</sup> E<sup>b</sup>7<sup>#11</sup> D7<sup>b9</sup> G-7 C7 2. FΔ7 B7<sup>#11</sup>

ny moon - light kiss - es seem to cool in the warmth of the sun. mo - ment I can

B<sup>b</sup>Δ7 E7<sup>b9</sup> A-7<sup>b5</sup> D7<sup>b9</sup> G-7 E<sup>b</sup>7 F D7<sup>b9</sup> G-7 C7<sup>b9</sup> F6

feel that you feel that way too, is when I fall in love with you

EVERGREEN

Barbara Streisand/Paul Williams 1972

C D-7/C

**A** C D/C D-/C

Love, soft as an ea - sy chair. Love, fresh as the

C C/B A- E-7

morn - ing air. One, love that is shared by two,

D-7 Bb G G7sus4 C

I have found with you. Like a rose, un - der the

F/G D-7 F/G C Nichols/Williams 1970

ap - ril snow, I was al - ways cer - tain that love would grow.

A-7 E-7 FΔ7

Love, age - less and ev - er - green, sel - dom seen by

EbΔ7 Bb/C C7 **B** FΔ7 F6 E-7

two. You and I will make each night a first.

FΔ7 G/F E-7 Bb/C C7 FΔ7 B7sus4 B7

Ev - 'ry day a be - gin - ning. Spir - its rise and their

E-7 EbΔ7 C/D D7 F/G

dance is un - re - hearsed. They warm and ex - cite us, 'cause we have the bright - est

CA7 Bb/C D-7 F/G

love. Two lights that shine as one. Morn - ing glo - ry and the

## EVERGREEN (pg. 2)

C<sub>3</sub> C/B A-7 E-7

mid - night sun. \_\_\_\_\_ Time, \_\_\_\_\_ we've learned to sail a - bove. \_\_\_\_\_

B<sup>b</sup>/C F<sup>Δ</sup>7<sub>3</sub> F-(<sup>Δ</sup>7) C

Time \_\_\_\_\_ won't change the mean - ing of, one love, \_\_\_\_\_ age-less and

D/C C<sup>♯</sup>/C C C<sup>♯</sup>/C

ev - er, \_\_\_\_\_ ev - er \_\_\_\_\_ green. \_\_\_\_\_

D/C E<sup>b</sup>/C D/C C<sup>♯</sup>/C C

## WE'VE ONLY JUST BEGUN

Nichols/Williams 1970

F B<sup>b</sup> A-7 D-7 G-7

We've on - ly just be - gun to live, \_\_\_\_\_ white lace and prom - is - es,  
 Be - fore the ris - ing sun we fly, \_\_\_\_\_ so ma - ny roads to choose,  
 And when the eve - ning comes we smile, \_\_\_\_\_ so much of life a - head,

D-7 G-7 1. C7sus<sup>4</sup> 2. C7sus<sup>4</sup> F<sup>Δ</sup>7 B<sup>b</sup>Δ7 F<sup>Δ</sup>7 B<sup>b</sup>Δ7

a kiss for luck and we're on our way. and yes, we've just be - gun. \_\_\_\_\_  
 we start out walk - ing and learn to run,  
 we'll find a place where there's room to grow,

D G<sup>Δ</sup>7 D<sup>Δ</sup>7 G<sup>Δ</sup>7 D G<sup>Δ</sup>7 D<sup>Δ</sup>7 G<sup>Δ</sup>7

Shar - ing hor - i - zons that are new to us, watch - ing the signs a - long the way,

G<sup>b</sup>Δ7 B<sup>Δ</sup>7 G<sup>b</sup>Δ7 B<sup>Δ</sup>7 G<sup>b</sup>Δ7 B<sup>Δ</sup>7 C7sus<sup>4</sup>

talking it ov - er just the two of us, working to - geth - er day to day, to - geth - er.

1. C7sus<sup>4</sup> F<sup>Δ</sup>7 B<sup>b</sup>Δ7 2. F<sup>Δ</sup>7 B<sup>b</sup>Δ7 F<sup>Δ</sup>7 B<sup>b</sup>Δ7 A<sup>Δ</sup>7

we've on - ly just be - gun. \_\_\_\_\_

CLOSE TO YOU

Hoffman 1933

**A**  $A\flat\Delta 7$   $G7_{sus4}$   $G7$   $G-7$   $C-7$   $A\flat$

Why do birds sud - den - ly ap - pear ev - 'ry time you are near? Just like me,  
 Why do stars fall down from the sky, ev - 'ry time you walk by?  
 That is why all the boys in town fol - low you all a - round,

$F-7$   $B\flat 7_{sus4}$   $E\flat\Delta 7$  1.  $A\flat$  2. **B**  $A\flat$

they want to be, close to you. Why do On the day that you were born the

$G-$   $C7_{sus4}$   $C7$

an - gels got to - geth - er and de - ci - ded to cre - ate a dream come true, so they

$A\flat$   $A\flat\Delta 7$   $A\flat 6$   $B\flat$  *D.C. al Coda*

sprin - kled moon dust in your hair of gold and star - light in your eyes of blue. That is

$A\flat$   $F-7$   $B\flat 7_{sus4}$   $E\flat\Delta 7$

close to you.

# SEND IN THE CLOWNS

93

Stephen Sondheim 1973

**A**

$Eb7_{sus4}$   $Ab$   $Eb7_{sus4}$   $Ab$   $Eb7_{sus4}$   $Ab$

Is-n't it rich? Are we a pair? Me here at last on the ground, you in the  
Is-n't it bliss? Don't you ap - prove? One who keeps tear - ing a - round, one who can't

$Db\Delta7$  1.  $Eb/Ab$   $Eb7_{sus4}$   $Eb/Ab$   $Eb7_{sus4}$  2.  $Eb$   $Eb7_{sus4}$

air. Send in the clowns. Is - n't it clowns. Send in the  
move, where are the

$Ab$   $G7_{sus4}$  **B**  $C-$   $G-$   $C-$   $G-$

clowns. Just when I'd stopped op - en - ing doors, fin - al - ly

$C-$   $F-7$   $C$   $Ab/Eb$   $Bb7/D$   $Db6$

know - ing the one that I want - ed was yours, mak - ing my en - trance a - gain with my u - su - al

$C7_{sus4}$   $Bb-7b5$   $C-7/Eb$   $Eb7_{sus4}$   $Eb/Ab$   $Eb7_{sus4}$   $Eb/Ab$   $Eb7_{sus4}$

flair, sure of my lines, no one is there. Don't you love  
Is - n't it

**C**  $Ab$   $Eb7_{sus4}$   $Ab$   $Eb7_{sus4}$   $Ab$

farce? My fault I fear. I thought that you'd want what I want. Sor - ry my  
rich? Is - n't it queer? los - ing my tim - ing this lat in my ca -

$Db\Delta7$   $Eb/Ab$  1.  $Eb9/Ab$

dear. but where are the clowns? Quick send in the clowns, don't both - er they're  
reer. and where are the clowns? There ought to be

$Ab$   $Eb7_{sus4}$   $Ab$   $Eb7_{sus4}$  2.  $Eb9/Ab$   $Ab$   $Eb7_{sus4}$   $Ab$

here. Is - n't it clowns. Well, may - be next year...

**CAST YOUR FATE TO THE WIND** Ince Guaraldi/Werber

A month of nights, a year of days, Oc - to - ber drift - ing in - to Mays, I  
 I shift my course a - long the breeze, won't sail up-wind on me - mo - ries, the  
 There nev - er was, there could - n't be, a place in time for men like me, who'd  
 So now I'm old, I'm wise. I'm smart, I'm just a man with half a heart, I

set my sail when the tide comes in and I just cast my fate to the wind.  
 emp - ty sky is my best friend, and I  
 drink the dark and laugh at day, and let their wild - est dreams blow a - way.  
 won - der how it might have been, had I not cast my fate to the wind.

That  
 time has such a way of chang - ing a man through - out the years. — And now I'm re - ar -  
 rang - ing — my life through all my tears. — a - lone. There's

D.C. al 3rd/4th verse

**STRANGER ON THE SHORE**

Acker Bilk

Here I stand, — watch - ing the tide go out, — so all a - lone and  
 watched your ship — as it sailed out to sea, — tak - ing all my  
 Why oh why, — must I go on like this? — shall I just be a

blue, just dream - ing dreams of you. I, dreams and tak - ing all of me. *Fine*  
 lone - ly strang - er on the shore? —

The sigh - ing of waves, — the wail - ing of the wind, — the  
 tears in my eyes burn, — plead - ing, my love, re - turn. —

D.C. al 2nd End (Fine)



# SOMEWHERE

Bernstein/Sondheim 1957

95

C C7/E F7 B<sup>b</sup> G-7 C7 F7 B<sup>b</sup> C C7/B<sup>b</sup><sub>3</sub>

There's a place for us, some-where a place for us, peace and qui - et and  
 There's a time for us, some - day a time for us, time to - geth - er with  
 There's a place for us, a time and place for us, hold my hand and we're

A-7 D-7 ⊕ B<sup>b</sup> E<sup>b</sup> 1. C 2. C- A<sup>b</sup> D<sup>b</sup> B<sup>b</sup>-

o - pen air wait for us some - where. — time to care, some - day, — some - where. —  
 time to spare, time to learn,  
 half - way there,

F<sup>-7</sup><sub>3</sub> B<sup>b</sup>7<sub>3</sub> G-7 B<sup>b</sup>-7<sub>3</sub> E<sup>b</sup>7<sub>3</sub> A<sup>b</sup> G E-7

We'll find a new way of liv-ing, we'll find a way of for - giv-ing, — some - where. —

B<sup>b</sup> E<sup>b</sup><sub>3</sub> C- A<sup>b</sup> D<sup>b</sup> B<sup>b</sup>- F F7 B<sup>b</sup>/F F

hold my hand and I'll take you there, some - how, — some - day, — some - where. —

# YOU DON'T KNOW ME

Cindy Walker/Eddie Arnold

**A** C C7 F

You give your hand to me, and then you say hel - lo, and I can hard - ly speak, my heart is  
 No you don't know the one, who dreams of you at night and longs to kiss your lips and longs to  
 You give your hand to me and then you say good-bye, I watch you walk a - way, be - side the

F<sup>#</sup>7 C A7 1. D-7 G7

beat - ing so, and an - y - one can tell you think you know me well, but you don't  
 hold you tight, to you I'm just a friend, that's all I've  
 luck - y guy, to nev - er, nev - er know the one who

C D7 2. D-7 G7 C F C C7

know me. — No, you don't ev - er been, but you don't know me. — *Fine* For

F 3 C C<sup>#</sup>7 D-7 3 G7 C

I nev - er knew the art of mak - ing love, though my heart ached with love for you. — A -

A- E- D7 G7 D.C. al 2nd End (Fine)

fraid and shy, I let my chance go by, the chance you might have loved me too. You give your

## THE SUMMER KNOWS

Michel Legrand/Bergman 1971

F- F-/E F-/Eb D-7b5  
 The sum-mer smiles, the sum-mer knows, and un-a-shamed, she sheds her clothes. The

Bb- Bb-/A Bb-/Ab G-7b5 C7sus4 C7b9  
 sum-mer smoothes the rest-less sky, and lov-ing-ly, she warms the sand on which you lie. The

F Bb-6/F F F7sus4  
 sum-mer knows, the sum-mer's wise, she sees the doubts with-in your eyes, and

Bb6 B-7b5 E7b9 AΔ7 E7b9 AΔ7 Eb7  
 so she takes her sum-mer time, tells the moon to wait and the sun to lin-ger,

AbΔ7 Eb7b9 AbΔ7 D7 G G-7b5  
 twists the world 'round her sum-mer fin-ger, lets you see the won-der of it all. And

F/C Bb-6/C F/C Bb-6/C  
 if you've learned your les-son well, there's lit-tle more for her to tell, one

F-/C Bb-6/C F-  
 last ca-ress, it's time to dress for fall.

# MY WAY

97

Francois/Thibault/Anka 1967

**A**

F
A- $\bar{E}$ 
A-7 $\bar{E}^b$ 
D7

And now the end is near, and so I face the fin- al cur- tain, my  
 Re - grets, I've had a few, but then a - gain, too few to men- tion, I  
 I've loved, I've laughed and cried, I've had my share of los- ing, and

G-7
C7
F

friend, I'll say it clear, I'll state my case, of which I'm cer- tain, I've  
 did what I had to do, and saw it thru with- out ex - emp- tion. I  
 now as tears sub- side, I find it all so a - mus- ing. To

F7
B $\bar{b}$ 6
B $\bar{b}$ -6

lived a life that's full, I trav- eled each and ev - 'ry high- way, and  
 planned each chart- ered course, each care- ful step a - long the by - way, and  
 think I did all that and may I say, "not in a shy way", oh

F $\Delta$ 7
G-7
C7<sub>3</sub>
B $\bar{b}$ 6
1. F6

more, much more than this, I did it my way. Re -  
 more, much more that this, I did it my  
 no, oh no not me, I did it my

2. F6
F
F7
B $\bar{b}$  $\Delta$ 7

way. Yes, there were times, I'm sure you knew, when I bit off more than I could  
 For what is man? what has he got, if not him - self, then he has

G-7
C7
A-7

chew, but thru it all, when there was doubt, I ate it up, and spit it  
 not, to say the things he tru - ly feels, and not the words of one who

D-7
G-7
C7
G-7
C7 $\bar{b}9$ 
F6

out, I faced it all, and I stood tall, and did it my way.  
 knees, the re - cord shows I took the blows, and did it my way.

FEELINGS

**A**

E- E-(Δ7) E-7 A7

Feel - ings, \_\_\_\_\_ noth - ing more than feel - ings, \_\_\_\_\_ try - ing to for -  
 Tear - drops, \_\_\_\_\_ roll - ing down on my face, \_\_\_\_\_ try - ing to for -

A-7 D7 G6 1. F#-7 B7 2. D-7 G7

get my feel - ings of love.  
 get my feel - ings of love.

**B**

C CΔ7/B A-7 D7 B- E7

Feel - ings, \_\_\_\_\_ for all my life I'll feel it, I wish I'd nev - er

A- D7 GΔ7 D-7 G7

met you girl, you'll nev - er come a - gain.

C C/B A-7 D7 B- E7

Feel - ings wo, wo, wo, feel - ings, wo, wo, wo,

A-7 D7 F#-7 B7

feel you a - gain in my arms.

E- E-(Δ7) E-7 A7

Feel - ings, feel - ings like I nev - er lost you, and feel - ings like I'll

A-7 D7 G D-7 G7

nev - er have you a - gain in my heart

# BLUE MOON

Rodgers/Hart 1934

101

**A** Eb C- F-7 Bb7 Eb C- F-7 Bb7

Blue moon, you saw me stand- ing a- lone, with- out a dream in my heart,  
 Blue moon, you knew just what I was there for, you heard me say- ing a prayer  
 Blue moon, now I'm no long- er a- lone, with- out a dream in my heart,

1. Eb Bb7 2. Eb

with- out a love of my own *Fine* And then there  
 for, some- one I real- ly could care for.  
 with- out a love of my own

**B** F-7 Bb7 Eb C-7 F-7 Bb Eb

sud- den- ly ap- peared be- fore me, the on- ly one my arms will e- ver hold. I heard some-  
 bo- dy whis- per "please a- dore me", and when I looked, the moon had turned to gold. Blue

Ab-7 Db7 Gb C-7 F7 F-7 Bb7

*D.C. al Fine*

# TIME AFTER TIME

Sammy Cahn/Jule Styne 1947

**A** CΔ7 A-7 D-7 G9 CΔ7 A-7 D-7 G9 CΔ7

Time af- ter time, I tell my- self that I'm so luck- y to be  
 know what I know, the pass- ing years will show, you've kept my love so

1. A-7 B-7b5 E7b9 **B** A-7 A-7/G F#-7b5 B7b9 E-

lov- ing you. So luck- y to be the one you run to

E-7b5 A7b9 D-7 Bb13 A7b9 Ab7#11 G7

see, in the ev- 'ning when the day is through. I on- ly

2. G-7 C7 FΔ7 F-7 F-6 **C** C/G F#-7b5 F-6

young so new. And time af- ter time, you'll

E-7 A-7 D7 D-7b5 C/G A-7 D-7 G7b9 C6

hear me say that I'm so luck- y to be lov- ing you.

THE DAYS OF WINE AND ROSES

Henry Mancini/Johnny Mercer 1962

**A** FΔ7 Eb7 D7b5 D9 G-7

The days of wine and roses, laugh and run a - way,  
 My lone - - ly heart dis - clo - ses, - just a pas - sing breeze,

Bb-6 Eb7 **B** 1. A-7 D-7 G-7

like a child at play. Through the mea-dow land to - ward a elo-sing door, a  
 filled with mem - or - ies, of the

E-7b5 A7b9 D-7 G7 G-7 C7 **C** 2. A-7

door marked ne - ver - more, that was - n't there be - fore. The gol - den smile that

D-7 D-7/C B-7b5 E7b9 A-7 D-7 G-7 C7 F6

in - tro - duced me to the days of wine and ros - es and you. *Fine*

IT HAD TO BE YOU

Isham Jones/Kahn 1924

Eb+7 Ab Eb+7 AbΔ7 F7

It had to be you, it had to be you, I wandered a-round  
 Some oth - ers I've seen, might nev - er be mean, might nev - er be cross,

Bb7 F-7 Bb7 F-7 1. Bb7 Bb-7

and fi - nal - ly found some - bo - dy who could make me be true,  
 or try to be boss, but they would - n't do

Eb7 C7 F-7 C+7 F-7 Bb7 Eb7 E7

could make me be blue, and ev - en be glad, just to be sad, think - ing of you.

Eb7 Eb+7 2. Bb7 DbΔ7 Db-6

Some oth - ers I've seen do. For no - bo - dy else gave me a thrill, with al - lyou faults

AbΔ7 C7 F-7 Eb7 Bb- Eb7 Ab

I love you still. It had to be you, won - der - ful you, had to be you.

# SATIN DOLL

103

Ellington/Strayhorn/Mercer 1953

**A**

Cig - a - rette hold - er, which wigs me, o - ver her shoul - der, she digs me,  
 Ba - by shall we go out skip - pin', care - ful a - mi - go, you're flip - pin',  
 Tel - le - phone num - bers, well, you know, do - in' my rhum - bas with u - no,

A-7 Eb D7 Ab-7 Db9 C9 (Bb7 A7b9)

out cat - tin', that sat - in doll. *Fine* She's  
 speaks Lat - in, that sat - in doll.  
 and that - 'n my sat - in doll.

**B**

no - bo - dy's fool, so I'm play - in' it cool as can be. I'll  
 give it a whirl, but I ain't for no girl catch - ing me. (Switch-a-roony) *D.C. al Fine*

G-7 C7 G-7 C7 F6  
 A-7 D7 A-7 D7 D-7 G7 A7b9

# BYE BYE BLACKBIRD

Henderson/Dixon 1926

Pack up all my cares and woes, here I go sing - ing low, Bye, Bye,  
 Black - bird. When some - bo - dy waits for me, sug - ar's sweet, so is she,  
 Bye, Bye, Black - bird. No one here can love and un - der -  
 stand me, oh what hard luck sto - ries they all hand me.  
 Make my bed and light the light, I'll ar - rive late to - night, Black - bird, Bye, Bye.

F G-7 C7 F Bb-7 F/A Ab07  
 G-7 C7 A-7 E7b9 G- G-(A7) G-7 C9  
 G-7 C7b9 F6 G-7 C7 F7 C-7 F7  
 Eb7#11 D7 G- G-(A7) G-7 G-7b5 C7b9  
 F A-7b5 D7 G-7 C7 F

ON A CLEAR DAY

Lerner/Lane 1965

On a clear day, rise and look a- round you, and you'll see who you are.

On a clear day, how it will as- tound you, that the glow of your be- ing out-

shinesev-'ry star. You feel part of ev-'ry moun- tain, sea and shore. You can hear, from far and

near, a world you've nev- er heard be- fore. And on a clear day, on that clear day,

you can see for - ev - er - and ev - er - more

*Last X*

MOONGLOW

Hudson/DeLange/Mills 1934

**A**

It must have been moon- glow, way up in the blue, it must have been  
 I still hear you say - ing "dear one, hold me fast", and I start in  
 And And now when there's moon- glow, way up in the blue, I al- ways re-

moon- glow, that led me straight to you. *Fine* We \_\_\_\_\_ seemed to float right thru the  
 pray - ing, "oh lord, please let this last." *-(Tag 3Xs)*  
 mem- ber, that moon- glow gave me you.

**B**

air, \_\_\_\_\_ hea- ven- ly songs \_\_\_\_\_ seemed to come from ev - 'ry- where. *D.C. al Fine*



# AUTUMN LEAVES

105

Joseph Kosma/Johnny Mercer 1947

**A**

A-7 D7 GΔ7 CΔ7 F#-7b5

The fall - ing leaves, \_\_\_\_\_ drift by my win - dow, \_\_\_\_\_ the au - tumn leaves  
I see your lips, \_\_\_\_\_ the sum - mer kiss - es, \_\_\_\_\_ the sun - burned hands

1. B7 E- 2. B7 E-

of red and gold. \_\_\_\_\_ I see your I used to , hold. \_\_\_\_\_ Since you

**B** F#-7b5 B7b9 E- A-7 D7 GΔ7

went a-way, \_\_\_\_\_ the days grow long. \_\_\_\_\_ and soon I'll hear \_\_\_\_\_ old win - ter's song. \_\_\_\_\_ But I

**C** F#-7b5 B7b9 E- A7 D-7 G7 CΔ7 B7b9 E-

miss you most of all, my dar - ling, \_\_\_\_\_ when au - tumn leaves start to fall. \_\_\_\_\_

# BLUE SKIES

Irving Berlin 1927

**A**

D- D-(Δ7) D-7 D-6 Bb-

Blue skies \_\_\_\_\_ smi - ling at me, \_\_\_\_\_ noth - ing but  
Blue - birds \_\_\_\_\_ sing - ing a song, \_\_\_\_\_ noth - ing but  
Blue days, \_\_\_\_\_ all of them gone, \_\_\_\_\_ noth - ing but

F D-7 G-7 C+7 F 1. E-7b5 A7 2. F C7

blues skies \_\_\_\_\_ do I see. \_\_\_\_\_  
blue - birds \_\_\_\_\_ all day long. \_\_\_\_\_  
blue skies \_\_\_\_\_ from now on. \_\_\_\_\_

**B**

F Bb- F Bb- F C7 F

Nev - er saw the sun shin - ing so bright, nev - er saw things go - ing so right.  
No - ti - cing the days hur - ry - ing by, when you're in love, my how they fly.

D.C. al Fine

YOU MADE ME LOVE YOU

J.V.Monaco 1913

C C/E Eb°7 D-7 G7 D-7 G7 D-7 G7

You made me love you, I did-n't want to do it, I did-n't want to do it. You made me  
 You made me sigh for, I did-n't wan-na tell you, I did-n't want to tell you. I want some

<sup>1.</sup>D-7 G7 C D-7 Eb°7 C/E A7

want you, and all the time I knew it, I guess you al-ways knew it. You made me hap - py sometimes,

D7 D-7 G7 G+7

you made me glad, but there were times dear, you made me feel so bad.

<sup>2.</sup>D-7 B7 E7 F7 E7 F7 E7 F7 E7 A7 G- A7 G- A7

love that's true, yes I do, 'deed I do, you know I do. Gim-me, gim-me what I cry for, you

D7 FA7 F-6 C A-7 D7 G7 C

know you got the brand of kiss-es that I'd die for, you know you made me love you.

AFTER YOU'VE GONE

Creamer/Layton 1918

FA7 F-6 CA7 E-7 A7

Af - ter you've gone and left me cry-in', af - ter you've gone, there's no de-ny-ing,  
 There'll come a time, now don't for-get it, there'll come a time, when you re-gret it.

<sup>1.</sup>D7 G7 CA7 C6 C7

you'll feel blue, you'll feel sad, you'll miss the dear-est pal you've ev-er had

<sup>2.</sup>D-7 A7 D-7 F-6 C6 E7 A-7 D7

Some day, when you grow lone - ly, your heart will break like mine and you'll want me on - ly,

C6 G7 C6

af - ter you've gone, af - ter you've gone a - way

# MY ROMANCE

107

Rodgers/Hart 1935

CΔ7 D-7 E-7 A-7 D-7 G7 CΔ7 Ealt7 A- A-(Δ7)

My ro - mance does - n't have to have a moon in the sky. My ro mance does - n't  
 My ro - mance does - n't need a cas - tle ris - ing in Spain, nor a dance to a

A-7 A7b9 D-7 G7 1. CΔ7 C7 FΔ7 Bb7#11 CΔ7 C7 FΔ7 Bb7#11 CΔ7

need a blue la - goon stand - ing by. No month of May, no twink - ling stars, no  
 con - stant - ly sur - pris - - ing re -

F#-7b5 B7b9 E-7 A-7 D7 D-7 G7 2. CΔ7 C7 FΔ7 A7#9 D-7 D-7/C

hide a - way; no soft gui tars. - My ro - fraim. Wide a - wake, - I can makemy most fan -

B-7b5 E7b9 A-7 Bb7#11 E-7 A-7 D-7 G7 C6

tas - tic dreams come true, my ro - mance does - n't need a thing but you.

# FLY ME TO THE MOON

Bart Howard 1954

A-7 D-7 G7 CΔ7 C7 FΔ7

Fly me to the moon — and let me play a - mong the stars, — let me see what spring  
 Fill my heart with song — and let me sing for - ev - er more — You are all I long

B-7b5 E7 A-7 A7 D-7 D#o7

is like on ju - pi - ter and mars — In oth - er words — hold my  
 for, all I wor - ship and a - dore, — In oth - er words — please be

1. E-7 A7 D-7 G7 CΔ7

hand, — in oth - er words; — dar - ling kiss me —

B-7b5 E7b9 2. E-7 A7 D-7 G7 C6 B-7b5 E7

true, — in other words, I love you. — D.C. al Coda  
Last X

E-7 A7 D-7 G7 C6

true — in oth - er words, — I love you —

YOU MAKE ME FEEL SO YOUNG

Gordon/Myrow 1946

**A**

B $\flat$  G+7 C-7 F7 B $\flat$  B $\circ$ 7 F-7/C F7  $\text{\textcircled{C}}$

You make me feel so young, you make me feel like spring has sprung,  
 The mo-ment that you speak, I wan-na go play hide and seek,  
 You make me feel so young, you make me feel there's songs to be sung,

B $\flat$  B $\flat$ 7 E $\flat$  C-7 <sup>1</sup>D-7 G-7 C7 F7

and ev-'ry-time I see you grin, I'm such a hap-py in-di-vid-u-al.  
 I wan-na go and bounce the moon, just like a

<sup>2</sup>D-7 G-7 C7 F7 **B** B $\flat$ 7 E $\circ$ 7 F-7 B $\flat$ 7 B $\flat$ 7 E $\circ$ 7

a toy bal-loon. You and I are just like a cou-ple of tots,

F-7 B $\flat$ 7 A-7 $\flat$ 5 D7 $\flat$ 9 G-7 C-7 D-7 E $\flat$ 6 E $\circ$ 7 F7 G- F7/A.D.C. al Coda

run-ning a-cross a mea-dow, pick-ing up lots of for get-me-nots.

$\text{\textcircled{C}}$  B $\flat$  B $\flat$ 7 E $\flat$  $\Delta$ 7 E $\flat$ -6 D-7 G7 $\flat$ 9 C-7 F7 D-7 G7 $\flat$ 9

bells to be rung, and a won-der-fulfling to be flung. And ev-en when I'm old and gray,

C-7 F7 E $\flat$ 6 D7 G7 $\flat$ 9 C-7 D-7 E $\flat$  $\Delta$ 7 F7 B $\flat$

I'm gon-na feel the way I do to-day, 'cause you make me feel so young.

I'LL GET BY

Turk/Ahlert 1928

C G7 C B-7 E7 $\flat$ 9 F6 A7 $\flat$ 9 <sup>1</sup>D-7 A-7

I'll get by, as long as I have you. Though there be rain-  
 Pov-er-ty may come to me, that's true, but

D7 D-7 G7 D7 $\flat$ 9 G7 G+ C C $\sharp$  $\circ$ 7 D-7 G7 $\flat$ 9

and dark-ness too, I'll not com-plain, I'll see it through.

<sup>2</sup>D-7 B-7 $\flat$ 5 E7 E7 $\flat$ 9 A- E-7 A+7 D-7 G7 $\flat$ 9 C

what care I? Say, I'll get by as long as I have you.

# JUST IN TIME

109

Comden/Green/Styne 1956

**B $\flat$  $\Delta$ 7** **A-7 $\flat$ 5** **D7** **A $\flat$ 9** **G7**  
 Just in time, I found you just in time, be-fore you came, my time was run-ning  
**G-7** **C7** **F7** **B $\flat$ 7** **E $\flat$  $\Delta$ 7**  
 low\_\_\_\_\_ I was lost, the los-ing dice were tossed, my brid-ges all were crossed,  
**A $\flat$  $\Delta$ 7** **A-7 $\flat$ 5** **D7 $\flat$ 9** **G-** **D7/F $\sharp$**  **G-7/F**  
 no-where to go\_\_\_\_\_ Now you're here, and now I know just where I'm  
**C7/E** **B $\flat$ 6** **A $\flat$ 7** **G7** **C9**  
 go-ing, no more doubt or fear, I've found my way\_\_\_\_\_ For love came just in time,  
**F7** **B $\flat$ 6** **G-7** **C7** **C-7** **F7** **B $\flat$ 6**  
 you found me just in time, and changed my lone-ly life, that love-ly day\_\_\_\_\_

# OUT OF NOWHERE

Green/Heyman 1931

**G $\Delta$ 7** **3** **%** **B $\flat$ -7** **E $\flat$ 7** **G $\Delta$ 7** **3**  
 You came a - long\_\_\_\_\_ from out of no - - where,\_\_\_\_\_ and you took my heart\_\_\_\_\_  
 If you should go\_\_\_\_\_ back to your no - - where,\_\_\_\_\_ and leav-ing me with\_\_\_\_\_  
**C7** **B-7** **E7** **A-7** **1. E7 $\flat$ 9** **A-7**  
 and found it free\_\_\_\_\_ Won-der-ful dreams, won-der-ful schemes from no-where,\_\_\_\_\_  
 a me-mo-ry\_\_\_\_\_ I'll al-ways wait  
**%** **B $\flat$ -6** **3** **E $\flat$ 7** **3** **3** **D7 $\text{sus}$ 4** **D7 $\flat$ 9** **2. E7 $\flat$ 9** **3**  
 made ev-'ry hour, sweet as a flow-er, for me\_\_\_\_\_ for your re-tur-n out of  
**A-7** **C-6** **B-7** **3** **B $\flat$ 7** **A-7** **D7** **G6** **%**  
 no - - where,\_\_\_\_\_ hop-ing you'll bring your love\_\_\_\_\_ to me\_\_\_\_\_

MAKIN' WHOOPEE

Kahn/Donaldson 1928

**A** F F#07 G-7 C7 FΔ7 F7 BbΔ7 Bb-6

An - oth - er bride, an - oth - er June, an - oth - er sun - ny hon - ey - moon, an - oth - er  
 A lot of shoes, a lot of rice, the groom is nervous, he ans - wers twice. It's real - ly  
 He's wash - ing dishes and ba - by clothes, he's so am bitious - he - ev - - en sews, but don't for -

A-7 D-7 Ab-7 Db7 C7 1. F D- Db7 C7 (F Fine)

sea - son, an - oth - er rea - son for mak - in' whoop - ee. \_\_\_\_\_  
 kill - in' that he's so will - in' to make whoop - ee. \_\_\_\_\_  
 get folks, that's what you get folks for mak - in' whoop - ee. \_\_\_\_\_

2. F Bb6 F **B** A-7b5 D7b9 G-7 G-7b5 C7b9

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

FΔ7 A-7b5 D7b9 G-7 G-7b5 C7b9 A-7 D7 G-7 C7 D.C. al Fine

cling, pic - ture the same sweet love - nest, think what a year will bring. He's wash - ing

Another year, or maybe less, what's this I hear, or can't you guess. She feels neglected and he's suspected of makin' whoopee. She sits alone most every night, He doesn't phone her, he doesn't write, He says he's busy, but she says "is he?" He's makin' whoopee. He doesn't make much money, only five thousand per. Some judge who thinks he's funny, says "you'll pay six to her." He says "now judge, suppose I fail?" the judge says "budge right into jail", you'd better keep her, I think it's cheaper than makin' whoo

AIN'T MISBEHAVIN'

Fats Waller/Razaf 1929

**A** Eb E07 F-7 F#07 Eb G7 Ab Ab-6

No one to talk with, all by my - self. No one to walk with, but I'm hap - py on the shelf.  
 I know for cer - tain, the one I love, I'm thru with flirt - in', it's just you I'm think - in' of.  
 I don't stay out late, don't care to go, I'm home a - bout eight, just me and my ra - di - o,

Eb C7 F-7 Bb7 1. G-7 C7 F-7 Bb7 2. Eb Ab Eb G7

Ain't mis - be - hav - in' I'm sav - in' my love for you. \_\_\_\_\_ you. \_\_\_\_\_  
 ain't mis - be - hav - in' I'm sav - in' my love for \_\_\_\_\_  
 ain't mis - be - hav - in' I'm sav - in' my love for you.

**B** C- Ab7 F7 C7

Like Jack Hor - ner in the cor - ner, don't go no - where, what do I care

Bb B07 C-7 F7 Bb7 C7 F-7 Bb7 D.C. al Coda Eb

your kiss - es are worth wait - ing for, be - lieve me. \_\_\_\_\_ you. \_\_\_\_\_

# NICE WORK IF YOU CAN GET IT

111

Ira/George Gershwin 1937

**A** B7<sup>b9</sup> E9 A9 D9 G9 C9<sub>3</sub> A13 B<sup>b</sup>7

Hold - ing hands at mid - night 'neath a star - ry sky,  
 Stroll - ing with the one girl, sigh - ing sigh af - ter sigh,  
 Lov - ing one who loves you, and the tak - ing that vow

B-7 E-7 A-7 E-7 A-7 (C6, G<sup>b</sup>, B<sup>b</sup>, A-7) D7<sub>sus</sub><sup>4</sup> G (C<sup>#</sup>-7<sup>b</sup>5F<sup>#</sup>7)<sup>1st X</sup>

**B** nice work if you can get it, and you can get it if you try. —

E- C7 E-7 A13

Just i - ma - gine some - one — wait - ing at the cot - tage door, —

D-7 E-7 A9 A-7 D+7 C7<sup>#11</sup>

where two hearts be - come - one, - who could ask for an - y - thing more? *D.C. al Coda*

A9 E9 A-9 D7<sub>sus</sub><sup>4</sup> G6

get it, — won't you let me try? —

# LIKE SOMEONE IN LOVE

Van Heuson/Burke 1949

E<sup>b</sup>Δ7 G7/D C-7 C-7/B<sup>b</sup> F7/A A<sup>b</sup>7<sup>#11</sup> G-7 C7<sup>b9</sup> F-7

Late - ly I find my - self out gaz - ing at stars, hear - ing gui -  
 Late - ly I seem to walk as though I had wings, bump in - to

B<sup>b</sup>7(A-7) D7) E<sup>b</sup>Δ7 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>Δ7 D-7 G7

tars, like some - one in love. Some - times the things I do as -  
 things, like some - one in love. Each time I look at you I'm

1. CΔ7 C-7 F7 F-7 B<sup>b</sup>+7

tound me, most - ly when - ev - er you're a - round - me.

2. CΔ7 F7 F<sup>#</sup> G-7 C7 F-7 B<sup>b</sup>7 E<sup>b</sup>6

limp as a glove, and feel - ing like some - one in love.

ALONE TOGETHER

Dietz/Schwartz 1932

**A**

D- B-7<sup>b5</sup> B<sup>b</sup>7<sup>#11</sup> A7<sup>b9</sup> D-6 E-7 A7 D-6

A - lone to - geth - er, be - yond the crowd, a - bove the  
 A - lone to - geth - er, the blind - ing rain, the star - less

A-7<sup>b5</sup> D7<sup>b9</sup> G-6 G-7 C7<sup>sus4</sup> B-7 E7<sup>b9</sup> B<sup>b</sup>-7 E<sup>b</sup>9

world, we're not too proud, to cling to - geth - er, we're  
 night, we're not in vain, for we're to - geth - er, and

F<sup>#</sup>A7 B7<sup>#11</sup> E-7<sup>b5</sup> A7<sup>b9</sup> D<sup>#</sup>7

strong as long as we're to - geth - er. Our  
 what is there to fear to - geth - er.

**B**

A-7<sup>b5</sup> D7<sup>b9</sup> G- G-(<sup>#</sup>A7) G-7 G-6 G-7<sup>b5</sup>

love is as deep as the sea. Our love

C7<sup>b9</sup> F<sup>#</sup>A7 E-7<sup>b5</sup> A7<sup>b9</sup> D- B-7<sup>b5</sup> B<sup>b</sup>7<sup>#11</sup> A7<sup>b9</sup>

is as great as a love can be. And we can weath - er

D-6 E-7 E<sup>b</sup>7<sup>#11</sup> D- B-7<sup>b5</sup> B<sup>b</sup>7<sup>#11</sup> A7<sup>b9</sup> D-

the great un - known, if we're a - lone to - geth - er.

YESTERDAYS

Jerome Kern/ Otto Harbach 1933

D- E-7<sup>b5</sup> A7<sup>b9</sup> D- E-7<sup>b5</sup> A7<sup>b9</sup> D- D-/C<sup>#</sup>

Yes - ter - days, yes - ter - days, days I knew as  
 youth was mine, truth was mine, joy - ous, free and

D-7/C B-7<sup>b5</sup> E7<sup>b9</sup> A+7 D9 G13

hap - py, sweet se - ques - tered days. Old - en days, gold - en  
 flam - ing life, for - sooth, was mine. Sad am I, glad am

C9 F13 B<sup>b</sup><sup>#</sup>A9 E-7<sup>b5</sup> A7<sup>b9</sup> D-

days, days of mad ro - mance and love. Then gay days.  
 I, for to - day I'm dream - ing of yes - ter



TEACH ME TONIGHT

Gene De Paul/Sammy Cahn 1954

**A**

D-7 G7 G+7 CΔ7 F7 E-7 A7sus<sup>4</sup> D-7 G7

Did you say I've got a lot to learn, well don't think I'm try - ing not to learn,  
 C of it, right down to the X, Y, Z of it,  
 clear my love, should the teach - er stand so near my love,

E-7<sup>b5</sup> A7 D-7 G7 1. CΔ7 D-7 G7

since this is the per - fect spot to learn, Teach me to night. Start - ing with the A, B,  
 help me solve the mys - ter - y of - it, -  
 grad - u - a - tion's al - most here my love,

2. CΔ7 B<sup>b</sup>9 CΔ7 E- D#- **B** D-7 G7 CΔ7 C#o7 D-7 G7

*Fine*  
 night. The sky's a black - board high a - bove you, if - a shoot - ing star go

C6 F#-7<sup>b5</sup> B7<sup>b9</sup> E- E-7 A-7 D7 G7 G+7 D.C. *al Fine*

by, I'll use that star to write I love you, a thou - sand times a - cross the sky. One thing is - n't ve - ry

THE MORE I SEE YOU

Warren/Gordon 1945

E<sup>b</sup> F-7 G-7 C7<sup>b9</sup> F-7 B<sup>b</sup>7 E<sup>b</sup> F-7

The more I see you, the more I want you. Some - how this feel - ing  
 Can you im - a - gine - how much I love you, The more I see you,

1. G-7 C7<sup>b9</sup> F-7 B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7/D D<sup>b</sup>-7 G<sup>b</sup>7

just grows and grows. When - ev - er you're gone I be come - more - mad - a -

BΔ7 A<sup>b</sup>-7 B<sup>b</sup>+7 E<sup>b</sup> E<sup>b</sup>-/D<sup>b</sup> C-7 F7 F-7 B<sup>b</sup>7sus<sup>4</sup>

bout you, so lost with - out - you, and so it goes. Can you im -

2. G- B<sup>b</sup>+ B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>Δ7 A<sup>b</sup>-6

as years go by. I know the on - ly one for me can on - ly

E<sup>b</sup>Δ7 F-7 G-7 A<sup>b</sup>Δ7 F7/A E<sup>b</sup>/B<sup>b</sup> C7<sup>b9</sup> F-7 B<sup>b</sup>7 E<sup>b</sup>

be you, my arms won't free you, my heart won't try.

I HEAR A RHAPSODY

Fragos/Baker 1940

**A** C-7 F-7 Bb7 EbΔ7 Eb/D G-7 Db C7b9

And when I hear you call, so soft-ly to me, I don't hear a  
 And when your spar-king eyes are smil-ing at me, then soft thru the  
 My dar-ling hold me tight and whis-per to me. Then soft thru a

F-7 F-7b5 Bb7b9 Eb6 1. G+7

call at all, I hear a rhap - so - dy. *Fine* And when your  
 star - lit skies  
 star - ry night

2. A-7b5 D7b9 **B** G- A-7b5 D7b9 G- C-7 F7

My days are so blue when you're a - way.

BbΔ7 D-7b5 G7b9 G+7 D.C. al Fine

My heart looks for you, so won't you stay? My dar - ling

HEART AND SOUL

Hoagy Carmichael/Loesser 1938

**A** F D-7 G-7 C7 F D-7 G-7 C7

Heart and soul, I fell in love with you, Heart and soul, the way a fool would do,  
 Heart and soul, I begged to be a-dored, lost con-trol, and tumbled ov-er-board,  
 Now I see, what one small kiss can do, look at me, it's got me lov-ing you,

F D-7 G-7 C7 ⊕ F D-7 1. G-7 C7 2. F7

mad - ly, be-cause you held me tight and stole a kiss in the night. moon-mist.  
 glad - ly, that mag-ic night we kissed there in the there in the  
 mad - ly, be-cause the kiss you

**B** Bb A7 D7 G7 C7 F7 E7 A7 Bb A7 G7

Oh but your lips were thrill - ing, much too thrill - ing. Nev-er be-fore were mine so

C7 F7 E7 C7 D.C. al Coda ⊕ A7 D7 G-7 C7 F

strange - ly will - ing. But stole held all my heart and soul.

# I LET A SONG GO OUT OF MY HEART

115

D. Ellington/Mills 1938

**A** Eb Ab7 Eb C-7 G-7 C7 G-7 C7<sup>9</sup>

I let a song go out of my heart, it was the sweet-est mel-o-dy,  
 Since you and I have drifted a-part life doesn't mean a thing to me,  
 I let a song go out of my heart, be-lieve me dar-ling when I say

F-/Ab G- F- Gb Eb/G Ab7 Eb C-7 1. F-7<sup>b5</sup> Bb7<sup>b9</sup> 2. Eb

I know I lost hea-ven - 'cause you were the song *Fine* Am I too  
 please come back sweet mus-ic, - I know I was wrong.  
 I won't know sweet mu-sie - un - - - - -

**B** F-7 Bb7 EbΔ7 D- G7 C- C-/B C-/Bb C-/A

lat to make a - mends? - You know that we were meant to

Ab-7 Db7 Gb7 B7 Bb+7 D.C. al Coda Eb/Bb Bb7<sup>sus4</sup> Eb6

be more than just friends, just friends. til you re-tur-n some day.

# STAR EYES

Gene De Paul/Raye 1943

**A** EbΔ7 C-7 F-7 Bb7 EbΔ7 Eb-7 Ab7

Star Eyes, that to me is what your eyes are, soft as stars in Ap-ril  
 Star Eyes, flash-ing eyes in which my hopes rise, let me show you where my  
 Star Eyes, when, if e-ver will my lips know if it's me for whom those

DbΔ7 G-7<sup>b5</sup> C7<sup>b9</sup> FΔ7 F-7<sup>b5</sup> Bb7<sup>b9</sup> ⊕

skies are, tell me some day you'll ful-fill their prom-ise of a thrill.  
 heart lies, let me prove that it a-dores that lov-li-ness of yours.  
 lips glow? Makes no dif-f'rence where you are, your eyes still hold my wish-ing

**B** AbΔ7 Ab-7 Db7 GbΔ7

All my life I've felt con-tent to star-gaze at the skies, now I on-ly want to melt the

F-7 Bb7 D.C. al Coda ⊕ G-7<sup>b5</sup> Db7 C7 F-7 Bb7<sup>sus4</sup> Eb6

star-dust in your eyes. oh star eyes, how love-ly you are.

I THOUGHT ABOUT YOU

Van Heusen/Mercer 1939

A-7<sup>b5</sup> Eb<sup>Δ</sup>7 Ab<sup>7</sup>#11 G7 C+7 F9 G<sup>b</sup>13 F9

I took a trip on a train and I thought a - bout you  
 At ev-'ry stop that we made, oh I thought a - bout you

F-7 D-7<sup>b5</sup> G7 C-7 B7 B<sup>b</sup>-7 Eb7

I passed a shad - ow - y lane and I thought a - bout you  
 But when I pulled down the shade, then I real - ly felt blue. I

Ab<sup>Δ</sup>7 Ab-7 Db7 1. Eb<sup>Δ</sup>7 F-7 G-7 Ab<sup>Δ</sup>7

Two or three cars parked un - der the stars, a wind - ing stream,  
 peeked through the crack and looked at the track, the

A-7<sup>b5</sup> D7<sup>b9</sup> A-7<sup>b5</sup> D7<sup>b9</sup> G-7 G<sup>b</sup>7 F-7 B<sup>b</sup>7

moon shin - ing down on some lit - tle town and with each beam, same old dream

2. Eb<sup>Δ</sup>7 C-7 A-7<sup>b5</sup> Ab<sup>7</sup>#11 G-7 G<sup>b</sup>7 F-7 B<sup>b</sup>7 Eb6

one go - ing back to you, and what did I do? I thought a - bout you

I COULD WRITE A BOOK

Rodgers/Hart 1940

**A** C<sup>Δ</sup>7 A7 D-7 G7 C<sup>Δ</sup>7 A-7 D-9 G7 C C<sup>Δ</sup>7

If they asked me I could write a book, a - bout the way you walk and  
 And the sim - ple sec - ret of the plot, is just to tell them that I

C6 C<sup>Δ</sup>7 D-7 G7 1. C/E Ab<sup>7</sup>/Eb D-7 G7 C<sup>Δ</sup>7 Eb<sup>7</sup>

whis - per and look I could write a pre - face on how we  
 love you a lot, then the

G/D D7/C G/B B<sup>b</sup>7 A-7 D7 D-7 G7 2. A- A-(<sup>Δ</sup>7)

met, so the world would nev - er for - get, And the world dis -

A-7 A-6 G-7 C7 F<sup>Δ</sup>7 B<sup>b</sup>7 C<sup>Δ</sup>7 E+7 F6 G7 C<sup>Δ</sup>7

cov - ers as my book ends, how to make two lov - ers of friends

# COME RAIN OR COME SHINE

Mercer/Arlen 1946

FΔ7 E-7b5 A7b9 D-7

I'm gon-na love you like no-bo-dy's loved you, come rain or come shine.  
 You're gon-na love me like no-bo-dy's loved me,

1. G9 G-7 C9 F7 C-7 B7#11 Bb-6

High as a moun-tain or deep as a river, come rain or come shine. I guess when you

F-6 Bb-7 Bb-7/Ab G-7 C7 B-7b5 E7b9 A-7b5

met me, it was just one of those things, but don't ev-er bet me, 'cause I'm

A-7b5 D7b9 G-7 C7b9 2. F#-7b5 B7b9 B-7b5 E7b9

gon-na be true if you let me. Hap-py to-geth-er, un-hap-py to-geth-er, and

A13 E-7 A7 D13 A-7 Ab7#11 G7 Ab7#11

won't it be fine. Days may be cloudy or sun-ny, we're in or we're out of the

G7 A7b9 D-7 G7 Bb7#11 A9 D-6 (G-7 C7)

mon-ey, but I'm with you always, I'm with you rain or shine.

# WHEN LIGHTS ARE LOW

Benny Carter/Spence Williams 1936

**A** FΔ7 G-7 A-7 G-7 FΔ7 BbΔ7 A-7 D7

Sweet mus-ic soft and mel-low, sooth-ing and slow,  
 Dear, we're so close to-geth-er, I love you so,  
 Lips meet-ing soft and ten-der, love's all a-glow,

G-7 C7 Eb7#11 D7 G7 C7sus4 1. F C7

strains of a mel-low cel-lo, - when the lights are low. *Fine*  
 why talk a-bout the weath-er,  
 why should't we sur-ren-der?

2. F **B** Bb-7 Eb7 AbΔ7 C#-7 F#7 BΔ7

Two hearts re-veal-ing, - mus-ic hath charm,

E-7 A7 DΔ7 D-7 G7 G-7 C7b9

life's so ap-peal-ing - with in-spi-ration - in - your arms. *D.C. al Fine*

# DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

1946 Alter / De Lange

**A** C G+7 C G+7 CΔ7 A-7

Do you know what it means to miss New Or-leans, and miss it each night and  
 Miss the moss cov-ered vines, the tall sug-ar pines where mock-ing birds used to  
 Do you know what it means to miss New Or-leans, when that's where you left your

D7 F6 F#o7 C/G A7 ⊕ 1. D-7 Ab7

day? I know I'm not wrong, the feel-ing's get-ting strong-er the long-er I stay a-way.  
 sing, and I'd like to see the laz-y Mis-sis-sip-pi a  
 heart? And there's some-thing more: I miss the one I care for

G7 2. D-7 G7 C **B** Bb-7 Eb7 Ab6 F7b9

Miss the hur-ry-ing in-to spring. The moon-light on the bay-ou, a cre-ole

Bb-7 Eb7 Ab6 A-7 D7 G6 E-7

tune that fills the air; I dream a-bout mag-no-lia in June, and soon I'm

A-7 D7 D-7 G7 D.C. al Coda ⊕ D-7 G7 C

wish-ing that I was there. Do you more than I miss New Or-leans.

# LULLABY OF BIRDLAND

George Shearing 1952

**A** F- D-7b5 G7b9 C7b9 F- Bb-7 Eb7

AbΔ7 F-7 Bb-7 Eb7b9 1. AbΔ7 Db7 G-7b5 C7b9

2. AbΔ7 Eb7 AbΔ7 **B** F9 F7b9 Bb-7 Eb9 Eb7b9

*Fine*

AbΔ7 Gb7#11 F9 F7b9 Bb-7 Eb9 Eb7b9 AbΔ7 C7b9

D.C. al 2nd End (Fine)

# A FINE ROMANCE

119

Kern/Fields 1936

Musical score for "A Fine Romance" in G major, 4/4 time. The score consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "A fine romance, with no kisses, a fine romance, my friend, this is. We should be like a couple of hot to-matoes, but you're as cold as won't wrestle, I yes-ter-days mashed po-tatoes. A might as well play bridge with my old maid aunts! I have 'nt got a chance, this is a fine romance!"

A fine romance, my good fellow, you take romance, I'll take jello!  
 You're calmer than the seals in the Artic ocean, at least they flap their fins to express emotion.  
 A fine romance, with no quarrels, with no insults, and no morals!  
 I've never mussed the crease in your blue serge pants, I never get the chance, This is a fine romance!

# SWEET LORRAINE

Mitchell Parish/Cliff Burwell 1928

Musical score for "Sweet Lorraine" in G major, 4/4 time. The score consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I've just found joy, I'm as happy as a baby boy, with another brandnew pair of eyes that are bluer than the summerskies, when you see them you will Each night I pray, that no-body stealsher heart a-way, just can't wait un-til that choochoo toy, when I'm with my Sweet Lorraine. A re-a-lize why I love my Sweet Lorraine. hap-py day, when I mar-ry Sweet Lor re- Fine When it's rain-ing I don't miss the sun, for it's in my sweetie's smile. Just to think that I'm the luc-ky one, who will lead her down the aisle. D.C. al Fine

WITCHCRAFT

Leigh/Coleman 1957 Sinatra

F6 Ab<sup>o</sup>7 G-7 ⊕ C7

Those fin-gers in my hair, that sly come hith-er stare that strips my conscience bare it's  
 It's such an an-cient pitch, but one I would-n't switch, 'cause there's no

F6 C-7 B7<sup>#11</sup> B<sup>b</sup>6 B<sup>b</sup>-

witch-craft. And I've got no de-fense for it, the heat is too in-tense for it,

F-/A<sup>b</sup> G7<sup>13</sup> C7 FΔ9

what good would com-mon sense for it do? 'Cause it's witch-craft! Wick-ed

B<sup>b</sup>13 FΔ9 B-7<sup>b5</sup> E7<sup>b9</sup>

witch-craft, and al-though I know it's strict-ly ta-boo-

A- F/A A-7 D9 D7<sup>b9</sup> G-

When you a-rouse the need-in me, my heart says "yes, in-deed" in me, "pro-ceed with

E<sup>b</sup>/G G-7 C7 ⊕ C7 F6

what you're lead-in' me to." nicer witch than you.

STORMY WEATHER

Harold Arlen/Koehler 1933

**A** Ab A<sup>o</sup>7 B<sup>b</sup>-7 Eb7<sup>b9</sup> Ab Ab7 DbΔ7 Db-6

Don't know why, there's no sun up in the sky, Storm-y Wea-ther, since my gal and I ain't to-  
 Life is bare, gloom and mis'ry ev-'ry-where, storm-y wea-ther just can't get my poor self to-  
 Can't go on, ev-'ry thing I had is gone, storm-y wea-ther, since my gal and I ain't to-

Ab/C F7<sup>b9</sup> B<sup>b</sup>-7 Eb+7 Ab F-7 1. B<sup>b</sup>-7 Eb7 2. C-7 F7<sup>b9</sup> B<sup>b</sup>-7 Eb+7 Ab Ab7

ge-ther, keeps rain-in' all the time. Life is time. so weary all the time.  
 ge-ther, I'm wear-y all time. Repeat last 2 bars  
 ge-ther, keeps rain-in' all the time.

**B** Db 3 D<sup>o</sup>7 Ab/E<sup>b</sup> Ab7 Db 3 D<sup>o</sup>7 Ab/E<sup>b</sup> Ab7

When she went a-way the blues walked in and met me. If she stays a-way old rock-in' chair will get me.

Db 3 D<sup>o</sup>7 Ab/E<sup>b</sup> Ab7 C-7<sup>b5</sup> F7<sup>b9</sup> B<sup>b</sup>7 Eb7 *D.C. al Coda*

All I do is pray the lord a -bove-will let me walk in the sun once more. Can't go



# THAT OLD BLACK MAGIC

Arlen/Mercer 1943

121

That old black mag - ic has me in its spell, — that old black mag - ic that you  
 The same old tin - gle that I feel in - side, — and then that el - e - va - tor  
 weave so well. — Those i - cy fin - gers up and down my spine, — the  
 same old witch - craft when your eyes meet mine. — The starts its ride, — and  
 down and down I go, 'round and 'round I go, like a leaf that's caught in the  
 tide. — I should stay a - way but what can I do, — I hear your  
 name — and I'm a - flame, — a - flame with such a burn - ing de -  
 sire, — that on - ly your kiss — can put out the fire. — For  
 you're the lov - er, - I have wait - ed for, — the mate that fate had me cre -  
 at - ed for. — And ev - 'ry time — your lips meet mine, —  
 dar - ling down and down I go, 'round and 'round I go, in a spin,  
 lov - ing the spin I'm in, un - der that old black mag - ic called love. —

Chords: Eb Eb6 EbΔ7 Eb6 Eb Eb6  
 1. F-7 Bb7 F-7 Bb7 F-7 Bb7  
 F-7 Bb+7 G-7 C7 F-7 Bb7 2. Db7  
 AbΔ7 Ab-6 G-7 Gb07 F-7 Ab-6  
 Eb G-7 C-7 Ab7#11  
 D-7 G7 G-7 C13 F-  
 Db9 Bb9 Bb7b9  
 Eb Eb6 EbΔ7 Eb6 Bb- Bb-(Δ7)  
 Bb-7 Eb9 AbΔ7 Ab-6  
 AbΔ7 Ab-6 G-7 Gb07 F-7  
 F-7b5 Bb7sus4 Eb

WILL YOU STILL BE MINE?

2nd X only take alt. mel/ch (C7

Matt Dennis/Tom Adair 1940

**A**  $A\flat\Delta 7$   $C-7$   $F7$   $B\flat-7$   $E\flat 7$   $A\flat\Delta 7$   $C-7$   $F7$

When lov-ers make no ren-de-veus- to stroll a - long fifth-av-e-  
 When cabs don't drive a-round the park, no win-dows light the summer  
 When glam-our girlshave lost their charms, when sir-ens just mean false a-

$F-7$   $B\flat-7$   $G-7\flat 5$   $C7\flat 9$   $F-7$   $B\flat 9$

nue, when this fam - i - liar - world is - through,  
 dark, when love has lost its se - cret spark,  
 larms, when lov - ers heed no call to arms,

$B-7$   $E7$   $E\flat 7$  alt  $1. A\flat\Delta 7$   $F7$   $B\flat-7$   $E\flat 7$   $2. A\flat 7$  sus<sup>4</sup>  $A\flat 7$

will you still be mine? mine? When moon - light

**B**  $D\flat\Delta 7$   $G\flat 9$   $A\flat\Delta 7$

on the Hud - son's not re - man - cy, and spring no long-er turns a

$B-7$   $E7$   $B\flat-7$   $E\flat 7$   $D.C. al Coda$   $B\flat 7$   $B\flat-9$   $E\flat 9$   $A\flat\Delta 7$

young man's fan - cy. will you still be mine?

LET'S FALL IN LOVE

Koehler/Arlen 1933

$C6$   $A7\flat 9$   $D-7$   $G7$   $C6$   $A7\flat 9$   $D-7$   $G7$   $\text{Coda}$

Let's fall in love, why should-n't we fall in love? Our hearts are made  
 Let's close our eyes and make opur own par - a - dise, lit - tle we know  
 Let's fall in love, why should-n't we fall in love? Now is the time

$E-7$   $A-7$   $D-7$   $G7$   $1. B\flat 7$   $\sharp 11$   $A7$   $A\flat 7$   $\sharp 11$   $G9$   $2. B-7\flat 5$   $E7$

of it, let'stake a chance, why be a-fraid of it? of it.  
 of it, still we can try to make a go

$A-7$   $A-(\Delta 7)$   $A-7$   $D9$   $E\flat 7$   $E-7$   $A-7$   $D-7$   $G7$

We might have been meant for each oth - er, to be or not to be, let our

$C\Delta 7$   $C\sharp 7$   $D-7$   $G7$   $D.C. al Coda$   $E-7$   $A-7$   $D-7$   $G7$   $C6$

hearts dis - cov - er - for it, while we are young, let's fall in love

# YOU'D BE SO NICE TO COME HOME TO

123

Cole Porter 1942

F E7 A- B-7<sup>b5</sup> E7<sup>b9</sup> A- G-7 C7

You'd be so nice to come home to, you'd be so nice by the

F D-7 D-/C B-7<sup>b5</sup> E7 B-7<sup>b5</sup> E7<sup>b9</sup> A- A-/G

fire, while the breeze on high sang a lul - la - by, - you'd be

F#-7<sup>b5</sup> B7<sup>b9</sup> B-7<sup>b5</sup> E7<sup>b9</sup> A- B-7<sup>b5</sup> E7<sup>b9</sup>

all that I could de - sire. Un - der stars chilled by the

A- G-7 C7 F F6

win - ter, un - der an Au - gust moon burn - ing a - bove, you'd be

E<sup>b</sup>o7 E-7 F6 F#o7 C-7/G A<sup>b</sup>9 D7<sup>b9</sup> G7 C

so nice, you'd be pa - ra - dise to come home to and love.

# EASY TO LOVE

Cole Porter 1936

A-7 B-7<sup>b5</sup> E7<sup>b9</sup> A-7 D7 GΔ7 CΔ7

You'd be so ea - sy to love, so ea - sy to i - do - lize, all  
We'd be so grand at the game, so care - free to - geth - er - that it

B-7 1. E7<sup>b9</sup> A-7 D7 GΔ7 CΔ7 B-7 B<sup>b</sup>7 A-7

oth - ers a - bove. - So worth the yearning for, soswell to  
does seem a

D7<sup>b9</sup> D9/C B-7 E7 2. E7 A-7 C-6

keep v - 'ry home fire burn - ing for. - shame, that you can't see your

GΔ7 B-7 B<sup>b</sup>o7 A-7 D7 G6

fu - ture with me, 'cause you'd be oh, so ea - sy to love.

IT'S ONLY A PAPER MOON

Harold Arlen

G G#°7 A-7 D7 A-7 D9 G

Say it's on-ly a pa-per moon, sail - ing ov-er a card-board sea,  
 Yes it's on-ly a can-vas sky, hang - ing ov-er a mus - lim tree,  
 It's a Bamum and Bai-ley world, just as phoney as can be,

D-7 G7 C A- D7 1.G D7 2.G

but it wouldn't be make be-lieve if you be-lieved in me. *Fine* With-

C6 C#°7 GΔ7/D E+7 A-7 D13 G G7

out your love, it's a honk - y tonk par - ade, with -

C6 C#°7 GΔ7/D B-7½ E7 A-7 D+7

out your love, it's a mel - o - dy played in a pen - ny ar - cade. *D.C. al Fine*

YOU'RE NOBODY TILL SOMEBODY LOVES YOU

Morgan/Stock/Cave 1944

G6 B7 E7 %

You're no - bo - dy till some - bo - dy loves you, you're  
 The world is still the same, you'll never change it, as

1.A-7 D7 G6 B-7 Bb°7

no - bo - dy till some - bo - dy cares. You may be king, you may poss-ess the

A-7 D9 A7 A-7 D7

world and all its gold, but gold won't bring hap-pi-ness when you're grow-ing old.

2.A-7 E7 A-7 E7/B C6 C6 C#°7

sure as the stars shine a-bove. You're no - bo - dy till some - bo - dy loves

G/D F7#11 E7 A-7 D7 G6

you, so find your - self some - bo - dy to love.

# YOU STEPPED OUT OF A DREAM

125

Brown/Kahn 1940

You stepped out of a dream, you are too won - der - ful to be what you  
 You stepped out of a cloud, I want to take you a - way, a - way from the  
 seem Could there be eyes like yours, could there be lips like yours,  
 could there be smiles like yours, hon - est and tru - - - ly? - -  
 crowd And have you all to my - self, - a - lone and - a - part, -  
 out of a dream, safe in my heart

Chords: CΔ7, D♭Δ7, E♭7, E♭6, E♭+, E♭7, A♭Δ7, A♭6, G-7, C7, FΔ7, FΔ7, A-7, D7, E♭-7, A♭7, D-7, G7, G♭7, F7, D-7♭5, G7♭9, CΔ7, D-7, E-7, A-7, D-7, G7, G+7, CΔ7

# ON A SLOW BOAT TO CHINA

Frank Loesser 1948

I'd love to get you on a slow boat to Chi-na, all to my - self, - a -  
 Out on the bri-ny with a moon big and shi-ny, melt-ing your heart of  
 lone stone Get you and keep you in my arms ev-er-more,  
 leave all your lov-ers, weep-ing on the far a-way shore I'd love to  
 get you on a slow boat to Chi-na, all to my - self - a - lone

Chords: B♭, G7/B, C-7, C♯°7, B♭/D, D7, E♭, G7, C-7, E°7, B♭/F, A♭7, G7, G-7, C13, C-7, F7, G♭7, F7, F+7, E♭, A♭7, A7, B♭, A♭7, G7♭9, C7, C-7, F7, B♭

DANCING ON THE CEILING

Rodgers/Hart 1931

**A** F A+7 B $\flat$  B $\circ$ 7 F/C A $\flat$ 7  $\oplus$  G-7 C7

He danc-es ov-er-head, on the ceil-ing near my bed, in my  
 I try to hide in vain, un-der-neath my coun-ter-pane, there's my  
 I love my ceil-ing more, since it is a danc-ing floor

E $\flat$ 7 D7 $\flat$ 9 1.2. G-7 C7 F **B** B $\flat$ 6 E $\flat$ 7 $\sharp$ 11

sight, through the night I whis-per "go a-way my lov-  
 love, up a-bove.

F F7 B $\flat$ 6 B $\flat$ - A-7 D7 G-7 C7 $\flat$ 9

er, it's not fair", but I'm so grate-ful to dis-cov-er he's still there. *D.C. al Coda*

G-7 C7 F

just for my love.

MANHATTAN

Rodgers/Hart 1925

F A $\flat$ 7 G-7 C7 F $\Delta$ 7 B $\flat$ 7 A-7 A $\flat$ 7

We'll have Man-hat-tan, the Bronx and Sta-ten is-land too, it's love-ly  
 And tell me what street com-pares with Mott street in Ju-ly, sweet push-carts

G-7 D7 $\flat$ 9 G-7 C7 $\flat$ 9 1. A-7 D7 $\flat$ 9 G-7 C7 F A $\flat$ 7 G-7 C7

go-in' through the zoo, it's ver-y fan-cy on old De-lan-cy  
 gent-ly glid-ing

D-7 A7 D-7 G7 D-7 G7 G-7 F $\sharp$ 7 G-7 C7

street you know, the sub-way charms us so, when bal-my breez-es blow to and fro.

2. A-7 $\flat$ 5 D7 G-7 B $\flat$ -6 F D-7

by, the great big cit-y's a wond-'rous toy just made for a girl and

G7 A-7 A $\flat$ 7 G-7 C7 F

boy, we'll turn Man-hat-tan in-to an isle of joy.

# THEY CAN'T TAKE THAT AWAY FROM ME

127

Ira/George Gershwin

**A**

$Bb7_{sus^4}$   $Eb6$   $F-7$   $G-7$   $Gb\circ7$   $F-7$   $\oplus$

The way you wear your hat, \_\_\_\_\_ the way you sip your tea, \_\_\_\_\_  
 The way your smile just beams, \_\_\_\_\_ the way you sing off key, \_\_\_\_\_  
 The way you hold your knife, \_\_\_\_\_ the way we danced till three, \_\_\_\_\_

$Bb7_{sus^4}$   $Eb\Delta7$   $Bb-7$   $Eb7$   $^1A\flat\Delta7$   $G-7$   $F-7$

the mem-'ry of all that \_\_\_\_\_ No, No, they can't take that a-way from me.  
 the way you haunt my dreams, \_\_\_\_\_ No, No, they \_\_\_\_\_

**B**

$Bb7_{sus^4}$   $^2A\flat\Delta7$   $F-7$   $Bb7$   $Eb6$   $A-7$   $D7$   $G-7$   $C7$

The way your smile just beams can't take that a-way from me. \_\_\_\_\_ We may nev-er, nev-er

$G-7$   $C7$   $G-7$   $A7$   $D7_{sus^4}$   $D7$   $G-7$   $C7$   $G-7$   $G-7$   $C7$

meet a-gain on the bump-y road to love. Still I'll al-ways, al-ways keep the mem-'ry

$F7$   $B7\#11$   $Bb7_{sus^4}$  *D.C. al Coda*  $\oplus$   $Bb7_{sus^4}$   $Bb-7$   $Eb7_{sus^4}$   $Eb7$

of \_\_\_\_\_ The way you hold your knife the way you've changed my life, \_\_\_\_\_ No, No, they

$A\flat\Delta7$   $F-7$   $C-$   $D\flat9$   $E\flat/B\flat$   $G-7/B\flat$   $F-7/B\flat$   $Bb7$   $Eb6$

can't take that a-way from me No, they can't take that a - way - from - me!

# MR. LUCKY

Henry Mancini 1959

$D7$   $D-7$   $G7$   $C-7$   $F7$   $B\flat\Delta7$

Thy call us luck-y, \_\_\_\_\_ you and I, \_\_\_\_\_ luck-y girl, \_\_\_\_\_ luck-y guy \_\_\_\_\_  
 A luck-y rain-bow \_\_\_\_\_ lights the sky, \_\_\_\_\_ when we kiss, \_\_\_\_\_ when we sigh \_\_\_\_\_

1.  $A-7$   $D7$   $B-7$   $E-7$   $C-7$   $A-7$   $D7$   $D-7$   $G7$

When you take my hand or touch my cheek \_\_\_\_\_ I know I'm on a life-time luck-y streak \_\_\_\_\_ A luck-y

2.  $B\flat\Delta7$   $E\flat\Delta7$   $A-7$   $D7$   $B-7$   $B\flat7$   $A-7$   $D7_{sus^4}$   $D7$   $G6$

They say I'm luck-y, mister luck-y guy \_\_\_\_\_ and you're the rea-son why \_\_\_\_\_

CHEEK TO CHEEK

Irving Berlin 1934

C A7<sup>b9</sup> D-7 G7<sup>b9</sup> C A7<sup>b9</sup> D-7 G7<sup>b9</sup> CΔ7 D-7 E<sup>b</sup>7 C/E

Hea-ven, I'm in hea-ven, and my heartbeats so that I can hard-ly  
 Hea-ven, I'm in hea-ven, and the cares that hung a-round me-thru the

B<sup>b</sup>7 A7 D7 G7 D-7 G7 D-7 E7

spea- and I seem to find the hap-pi-nes I seek,  
 week, seem to van-ish like a gam-bler's luck-y streak,

A7 D-7 G7 C A7<sup>b9</sup> 1.D-7 G7<sup>b9</sup> 2.C

when we're out to-ge-th-er danc-ing cheek to cheek. *Fine* Oh I

G7 C G7 C G7

love to climb a moun-tain, -and to reach the high-est peak, but it does-n't thrill me  
 love to go out fish-ing, -in-a riv-er or a creek, but I don't-en-joy it

C D-7 G7 1.C 2.C C-

half as much as danc-ing cheek to cheek Oh I Dance with me,  
 half as much as danc-ing cheek to cheek

C-/B<sup>b</sup> 3 A<sup>b</sup>9 D-7 B-7<sup>b5</sup> E7 A-7 D7 D-7 G7

I want my arms a-bout you, the charm a-bout you will car-ry me through to  
*D.C. al Fine*

THREE LITTLE WORDS

Kalmar/Ruby 1930

A C D-7 E-7 A7 E<sup>b</sup>-7 D-7 G7

Three lit-tle words, oh what I'd give for that won-der-ful phrase.  
 Three lit-tle words, that's all I live for the the rest of my days,  
 Three lit-tle words, eight lit-tle let-ters which

1.2. D-7 E<sup>b</sup>9 D9 D<sup>b</sup>9 B C7 G-7 C7 G-7 C7

to and hear those I feel in my heart they tell sin-cere-ly,

FΔ7 F6 B<sup>b</sup>7 A7 A<sup>b</sup>7 G7 D-7 G7<sup>b9</sup> C6

no oth-er words can tell it half so clear-ly. *D.C. al Coda* simply mean, I love you.



# I CAN'T GIVE YOU ANYTHING BUT LOVE

129

Jimmy McHugh/Dorothy Fields 1928

I can't give you an - y - thing but love ba - by. That's the on - ly  
 Gee, I'd like to see you look - ing swell ba - by.

thing I've plen - ty of, ba - by. Dream a - while, scheme a - while, we're sure to find, -  
 hap - pi - ness, and I guess, all those things you've al - ways pined for.

Dia - mond brace - lets, Wool - worth does - n't sell ba - by. Till that luck - y  
 day, you know darned well ba - by, I can't give you an - y - thing but love.

# SENTIMENTAL JOURNEY

Green/Brown 1944

Gon - na take a sen - ti - men - tal jour - ney, gon - na set my heart at ease,  
 Got my bag, I got my re - ser - va - tion, spent each dime I could af - ford.  
 Nev - er thought my heart could be so year - ny, why did I de - cide to roam?

gon - na make a sen - ti - men - tal jour - ney, to re - new old mem - o - ries. *Fine*  
 Like a child in wild an - ti - ci - pa - tion, long to hear that "all a - board."  
 Gon - na take a sen - ti - men - tal jour - ney, sen - ti - men - tal jour - ney home.

Sev - en that's the time we leave at sev - en, I'll be wait - in' up for  
 hea - ven, count - in' ev - 'ry mile of rail - road track that takes me back.

IN A MELLOW TONE / ROSE ROOM

Duke Ellington 1943?

Hickman 1917

B $\flat$ 7 Eb7 A $\flat$  $\Delta$ 7 Eb-7

A $\flat$ 7 D $\flat$  $\Delta$ 7 1. D $\flat$  D $\circ$ 7 A $\flat$  $\Delta$ 7 G $\flat$ 7 F7

B $\flat$ 7 Eb7 F7 2. D $\flat$ 7 D $\flat$ -6

D $\circ$ 7 A $\flat$  $\Delta$ 7 F7 B $\flat$ 7 Eb7 A $\flat$

D $\flat$ -6

Detailed description: This block contains the musical notation for the first system of 'In a Mellow Tone / Rose Room'. It consists of four systems of two staves each. The first system has a key signature of three flats and a common time signature. The notes are primarily eighth and quarter notes. Chord symbols are placed above the staff. The second system includes a first ending bracket. The third system includes a second ending bracket. The fourth system ends with a double bar line.

MOTEN SWING

Benny Moten

(B $\flat$ -7 Eb7 C-7 F7 )

A $\flat$  A $\flat$ 7 D $\flat$ 7

B $\flat$ 7 Eb7 1. A $\flat$  B $\flat$ 7 Eb7

2. A $\flat$  G7 C A-7 D-7 G7 C A7

Fine

D-7 G7 C A-7 D-7 G7 C Eb7 3 3

D.C. al 2nd End. Fine

Detailed description: This block contains the musical notation for 'Moten Swing'. It consists of four systems of two staves each. The key signature is three flats. The first system starts with a double bar line and a repeat sign. The second system has a first ending bracket. The third system has a second ending bracket. The fourth system ends with a double bar line and a 'D.C. al 2nd End. Fine' instruction. There are triplet markings (3) over the final notes.

# LIL' DARLIN'

Neal Hefti/Howard 1959

Musical notation for 'Lil' Darlin'' in G major, 4/4 time. The score consists of three staves of music. The first staff begins with a D9 chord and a 7-measure rest, followed by a melodic line. The second staff continues the melody with various chords including C, C7, F6, F-6, C, C7, F6, F-6, E-7, and A7. The third staff features a first ending with a repeat sign and a second ending leading to a final C chord.

# CUTE

Neal Hefti/Styne 1958

Musical notation for 'Cute' in G major, 4/4 time. The score includes lyrics and is divided into two endings. The first ending concludes with a C6 chord. The second ending concludes with a C6 chord. The lyrics are: "Mind if I say you're cute! In ev-'ry way you're cute! Those big blue eyes, I mean I like your style, that sly in- way you're cute! trigu- ing smile. Your ev-'ry mood, that turned up nose, your at- ti- tude that cool and care- free pose. just add up to you're cute!"

# SWINGIN' SHEPHERD BLUES

Musical notation for 'Swingin' Shepherd Blues' in G major, 4/4 time. The score consists of three staves of music. The first staff begins with a C6 chord and a 7-measure rest, followed by a melodic line. The second staff continues the melody with chords F7, C, D-7, E-7, and A7. The third staff features a melodic line with a triplet and concludes with a C6 chord.

# L-O-V-E

Kaempert 1964

F A<sup>b</sup> G-7 C7 G-7 C7 F

"L" is for the way you look at me, "O" is for the on-ly one I  
Love is all that I can give to you. Love is more than just a game for

F7 1. B<sup>b</sup> G7 D-7 G7 G-7

see. "V" is ve-ry, ve-ry ex - tra - or - di - na - ry. "E" is e - ven more than a - ny - one that  
two. Two in love can make it,

C7 2. B<sup>b</sup> B<sup>o</sup>7 F C7 F

you a - dore can. take my heart and please don't break it, love was made for me and you.

# CANADIAN SUNSET

Heywood/Gimbel 1956

**A**

F F6 F F6

Once, I was a - lone, so, lone - ly and then,  
Cold, cold was the wind, Warm, warm were your lips,  
Down, down came the sun, Fast, fast beat my heart

G<sup>9</sup> B<sup>b</sup>7 E<sup>b</sup>7 F6 1. G-7 C7 2. F

you came out of nowhere like the sun up from the hills, thrills *Fine*  
out there on the ski trail where your kiss filled me with part  
I knew, as the sun set from that day we'd nev - er

**B**

G-7 C7<sup>9</sup> F 1. F6 G-7 D7<sup>9</sup> G-7 C9

A week-end in Ca - na - da, a change of scene, was the most I bar - gained for.  
And then I dis - covered you and in your

F6 2. D-7 E7 A- B-7<sup>15</sup> E7<sup>9</sup> A- D7<sup>9</sup> G-7 C7

eyes I found a love that I could - n't ig - nore. *D.C. al 2nd End (Fine)*

Bass line for first 8 bars of tune

# NICE 'N' EASY

133

Spence/Bergman 1960

$E_b$   $E_b^+$   $E_b^6$   $E_b^7$   $\oplus$   $F-7$

Let's take it nice and ea - sy, it's gon - na be so ea - sy for us to fall  
 Hey, ba - by, what's your hur - ry? Re - lax and don't you wor - ry, we're gon - na fall  
 The prob - lem now, of course, is to sim - ply hold your hor - ses,

$^1 G-7$   $C7^b9$   $F-7$   $B7$   $Bb7$   $^2 G-7$   $C7^b9$   $F-7$   $D-7^b5$   $G7^b9$   $C-7$   $C-(\Delta7)/B$

in love. in love. We're on the road to ro - mance,

$C-7/Bb$   $A^b\Delta7$   $E^b/G$   $D7$   $G-7^b5$   $C7$   $F7$   $F-7$   $Bb7$

that's safe to say, but let's make all the stops a - long the way. *D.C. al Coda*

$\oplus$   $A^b$   $G7$   $C-7$   $A-7^b5$   $A^b7$   $E^b/G$   $C-7$   $F-7$   $Bb7$   $E^b$

to rush would be a crime, 'cause nice 'n' ea - sy does it ev - 'ry time.

# HOW ABOUT YOU

Lane, Freed 1941

$G$   $C^9$   $G/B$   $B^b$   $A-7$   $D7$   $^1 G$   $C^9$   $G/B$   $B^b7$

I like New York in June, how a - bout you? I like a Gersh - win tune,  
 I'm mad a - bout good books, can't get my fill,

$B-7^b5$   $E7^b9$   $A7/C\#$   $C-6$   $G/B$   $A-7$   $G6$   $F\#7^b9$

how a - bout you? I love a fi - re - side when a storm is due,

$B$   $C^o7$   $C\#-7$   $F\#7$   $B$   $G\#^o7$   $A-7$   $D7^b9$

I like po - ta - to chips, moon - light and mo - tor trips, how a - bout you?

$^2 D-7$   $G7$   $C\Delta7$   $F7$   $G$   $G/B$

and Frank - lin Roose - velt's looks, give me a thrill, hold - ing hands in the mov - ie show,

$E^b7/Bb$   $A-7$   $A-/G$   $F\#-7^b5$   $B$   $E-7$   $A-7$   $D7$   $G$

when all the lights are low may not be new, but I like it, how a - bout you?

I WON'T DANCE

Jerome Kern/Hammerstein 1935

**A**

CΔ7 E-7 D-7 G7sus<sup>4</sup> CΔ7 E-7 D-7 G7sus<sup>4</sup>

I won't dance, don't ask me, I won't dance, don't ask me,  
 You know what? You're love - ly, and so what, you're love - ly,  
 I won't dance, Why should I? I won't dance, How could I?

CΔ7 E-7 D-7 G7sus<sup>4</sup> CΔ7 C7

I won't dance ma - dame with you, my heart won't  
 but oh, what you do to me, I'm like an  
 I won't dance, mer - ci beau - coup, I know that

F D-7<sup>b5</sup> G7<sup>b9</sup> C6 ⊕ <sup>1</sup>D-7 G7sus<sup>4</sup>

let my feet do things they should do.  
 o - cean wave that's bumped on the shore,  
 mu - sic leads the way to ro - mance,

<sup>2</sup>C7 F6 D-7<sup>b5</sup> G7<sup>b9</sup> C6 B<sup>b</sup>-7 E<sup>b</sup>7

I feel so ab - so - lute - ly stumped on the floor.

**B**

A<sup>b</sup> E<sup>b</sup>-7 A<sup>b</sup>7

When you dance you're charm - ing and you're gen - tle,

D<sup>b</sup>Δ7 A<sup>b</sup>-7 D<sup>b</sup>7

spec - ially when you do the Con - ti - nen - tal,

B7 F<sup>♯</sup>-7 B7 C7

but this feel - ing is - n't pure - ly men - tal, for hea - ven

B-7 E7 A7 <sup>1</sup>D-7 G7

rest us, I'm not as - bes - tos, and that's why,

⊕ C7 FΔ7 E-7 E<sup>b</sup>7 D-7 G7sus<sup>4</sup> C

so if I hold you in my arms, I won't dance

# THAT OLD FEELING

135

Fain/Brown 1937

Eb EbΔ7
Eb6 Eb
G-7b5 C7
F- F-(Δ7)

I saw you last night and got that old feel-ing, when you came in sight,  
 Once a - gain I seemed to feel that old yearn-ing, and I knew the spark

F-7
1. F-7b5 Bb7
C- G7

I got htat old feel - ing. the mo - ment that you danced by  
 of love was

G-7b5 C7 C-7
F7 F-7b5
Bb7

I felt a thrill, and when you caught my eye my heart stood still.

2. A-7b5 D7b9
G-7b5 C7
F-7

still burn - ing, there'll be no new ro - mance for me, it's fool - ish to

Ab-7 Db7
C-7 F7
F-7b5 Bb7b9
Eb

start, for that old feel - ing, is still in my heart.

# BLUE ROOM

Rodgers/Hart 1926

F D-7
G-7 C7
A-7 D-7
G-7 C7
F F7

We'll have a blue room, a new room, for two room, where ev - 'ry - day's a  
 Not like a ball - room, a small room, a hall room, where I can smoke my  
 I'll wear my trous - seau, and Rob - in - son Cru - soe is not so far from

BbΔ7 Eb7
D-7 G7
1. G-7 C7b9
2. F

hol - i - day be - cause you're mar - ried to me. knee.  
 pipe a - way, with your wee head up - on my stairs.  
 world - ly cares as our blue room far a - way up

C7 G-7
C7 F
Bb7 A-7
D7b9

We will thrive on, keep a - live on, just noth - ing but kiss - es,

G-7 C7
Eb7 D7
D-7 G7
G-7 C7

with mis - ter and mis - sus on lit - tle blue chairs. *D.C. al Fine*

CALL ME IRRESPONSIBLE

Van Heusen/Cahn 1963

Musical notation for the song 'Call Me Irresponsible'. It consists of five staves of music with lyrics underneath. The key signature is B-flat major. The first staff has a repeat sign and chords: A<sup>b</sup>, A<sup>o7</sup>, B<sup>b-7</sup>, B<sup>o7</sup>, A<sup>b/C</sup>, C<sup>7b9</sup>. The lyrics are: "Call me ir-re-pon-si-ble, call me un-re-li-a-ble, throw in un-de-pend-a-ble. Call me un-pre-dict-a-ble, tell me, I'm im-prac-ti-cal, rain-bows I'm in-clined to pur-". The second staff has a first ending bracket with chords: F<sup>7b9</sup>/<sub>13</sub>, B<sup>b-7</sup>, D/<sup>Eb</sup>, E<sup>b9</sup>, C-<sup>7b5</sup>, F<sup>7b9</sup>. The lyrics are: "too. Do my fool-ish al-i-bis bore you?". The third staff has a second ending bracket with chords: F-<sup>7</sup>, B<sup>b7</sup>, B<sup>b-7</sup>, E<sup>b7</sup>, C-<sup>7b5</sup>, F<sup>7b9</sup>, B<sup>b-9</sup>. The lyrics are: "Well, I'm not too clev-er, I just a-dore-you. - sue. Call me". The fourth staff has chords: D<sup>7</sup>, E<sup>b9</sup>, C-<sup>7b5</sup>, F<sup>7b9</sup>, B<sup>b-9</sup>, D<sup>7</sup>, E<sup>b9</sup>. The lyrics are: "ir-re-pon-si-ble, yes I'm un-re-li-a-ble, but it's un-de-ni-a-bly". The fifth staff has chords: C-<sup>7b5</sup>, F<sup>7b9</sup>, B<sup>b-9</sup>, B<sup>b-7b5</sup>, E<sup>b7b9</sup>, A<sup>b</sup>. The lyrics are: "true, I'm ir-re-pon-si-bly mad for you."

THE GLORY OF LOVE

Billy Hill 1936

Musical notation for the song 'The Glory of Love'. It consists of three staves of music with lyrics underneath. The key signature is G major. The first staff has a boxed 'A' and chords: G, D<sup>7</sup>, G, G<sup>7</sup>, C. The lyrics are: "You've got to give a lit-tle, take a lit-tle and let your poor heart break a lit-tle, You've got to laugh a lit-tle, cry a lit-tle, be-fore the clouds roll by a lit-tle, You've got to win a lit-tle, lose a lit-tle and al-ways have the blues a lit-tle,". The second staff has a first ending bracket with chords: G, E-<sup>7</sup>, A-<sup>7</sup>, D<sup>7</sup>, G, E-<sup>7</sup>, A-<sup>7</sup>, D<sup>7</sup>. The lyrics are: "that's the sto-ry of, that's the glo-ry of love. You've got to love. As". The third staff has a boxed 'B' and chords: C, G, G<sup>o</sup>, G, G<sup>7</sup>. The lyrics are: "long as there's the two of us, we've got the world and all its charms. And". The fourth staff has chords: C-, C-<sup>7/Bb</sup>, A<sup>7</sup>, A-<sup>7b5</sup>, D<sup>7</sup>. The lyrics are: "when the world is thru with us, we've got each oth-er's arms. You've got to". The text "D.C. al 2nd End (F" is partially visible at the end of the fourth staff.



# I'VE GOT MY LOVE TO KEEP ME WARM

137

Irving Berlin 1937

**A** F A<sup>b</sup>7 G-7 C7 F $\Delta$ 7

The snow is snow - ing the wind is blow - ing, but I can  
 I can't re - mem - ber a worse Dec - em - ber just watch those  
 My heart's on fi - re, the flame goes high - er, so I will

E7 B-7<sup>b5</sup> E+7 G-7 F $\sharp$ 7

wea - ther the storm, \_\_\_\_\_ what do I care how much it might storm?  
 i - ci - cles form, \_\_\_\_\_ what do I care if i - ci - cles form?  
 wea - ther the storm, \_\_\_\_\_ what do I care how much it may storm?

G-7 C9 F D7<sup>b9</sup> G-7 C7 <sup>1.</sup>F A<sup>b</sup> G-7 C7

I've got my love to keep me warm. *Fine*

<sup>2.</sup>F B-7<sup>b5</sup> E7<sup>b9</sup> **B** A- A-( $\Delta$ 7) A-7

Off with my o - ver - coat, \_\_\_\_\_ off with my glove,

D7 G- A-7 D7 G-7 C7 *D.C. al Fine*

I need no o - ver - coat, I'm burn - ing with love. My

# A WEAVER OF DREAMS

Victor Young/Elliot 1951

C $\Delta$ 7 B-7<sup>b5</sup> E7<sup>b9</sup> A-7

You're a wea-ver of dreams, you and your strange fas - ci - na-tion, you're a wea-ver of  
 You're a wea-ver of dreams, you and your lips warm and ten-der, just like mag-ic it

G-7 C7 F $\Delta$ 7 B $\flat$ 7<sup>#11</sup>

dreams, you and your come hith-er smile, just to hear you speak can leave me  
 seems, thrill-ing, en - chant-ing me too. I'm in your spell and there's no cure, I'm

<sup>1.</sup>E-7 A9 D13 D-9 G9

weak as a babe in arms. poor lit-tle babe in arms, help-less be-fore your charms.

<sup>2.</sup>E-7 E $\flat$ -7 A $\flat$ 7 D-7 G9 C $\Delta$ 7

lost for sure. 'cause you're a wea-ver of dreams and I'm in love with you.

HEY THERE

Adler/Ross 1954

Musical notation for the song "HEY THERE" in E-flat major, 4/4 time. The melody is written on a single staff with lyrics underneath. Chord symbols are placed above the staff. The lyrics are: "Hey there, you with the stars in your eyes, love nev - er made a fool of you, get her, her with her nose in the air, she has you danc - ing on a string, you used to be so wise. Hey there, you on that high - fly - ing break it and she won't cloud, tho' she won't throw a crumb to you, you think some-day she'll come to you, bet - ter for - care. Won't you take this ad - vice, I hand you like a broth - er? or are you not see - ing things too clear, are you too much in love to hear, is it all go - ing in one ear and out the oth - er?"

DANCING IN THE DARK

Schwartz/Dietz 1931

Musical notation for the song "DANCING IN THE DARK" in E-flat major, 4/4 time. The melody is written on a single staff with lyrics underneath. Chord symbols are placed above the staff. The lyrics are: "Danc - ing in the dark, till the tune ends, we're danc - ing in the dark and soon Look - ing for the light of a new love to bright - en up the night, I have it ends, we're waltz - ing in the won - der of why we're here, time hur - ries you, love, and we can face the mus - ic to - by, we're here and gone. geth - er, danc - ing in the dark."

# I DON'T KNOW WHY

Ahlert/Turk 1931

139

**Verse**

B $\flat$  Eb7 B $\flat$  G-7 C7

All day long you're asking me, what I see in you, all day long I'm answering but what good does it do?

C-7 F7 B $\flat$  F F $\sharp$ o7 G-7 C7 F7

I have nothing to explain, I just love you, love you, and I'll tell you once a gain,

**Chorus**

B $\flat$  D-7 D $\flat$ o7 C-7 F7

I don't know why I love you like I do, I don't know why, I just do.

F7/C F7 C-7 F7sus<sup>4</sup> C-7 F7 $\flat$ 9 B $\flat$  B $\flat$

I don't know why you thrill me like you do, I don't know why, you just do. You

B $\flat$  A $\flat$ 7 G7 C7 F7 B $\flat$  C7 C-7 F7

nev - er seem to want my ro - mancing, the on - ly time you hold me is when we're danc - ing,

B $\flat$  D-7 G7 C-7 F7 B $\flat$

I don't know why I love you like I do, I don't know why, I just do.

# THERE'S A SMALL HOTEL

Rodgers/Hart 1936

G $\Delta$ 7 G6 G $\Delta$ 7 G6 G $\Delta$ 7 C7 B-7 B $\flat$ o7 A-7 D7  $\oplus$

There's a small ho - tel with a wish - ing well, I wish that we were there to -  
 There's a bri - dal suite, one room bright and neat, com - plete - for us to share to -  
 When the stee - ple bell says "good - night, sleep well", we'll thank the small ho - tel to -

<sup>1</sup>G $\Delta$ 7 G6 G $\Delta$ 7 G6 <sup>2</sup>G $\Delta$ 7 D-7 G7 C $\Delta$ 7

geth - er. geth - er. Look - ing thru the

D-7 G7 C $\Delta$ 7 E7 A-7

win - dow you can see a dis - tant stee - ple, not a sign of

E7 A-7 A-7 $\flat$ 5 D7 D.C. al Coda  $\oplus$  G $\Delta$ 7

peo - ple, who wants peo - ple? geth - er.

THE TENDER TRAP

Van Heusen/Cahn 1955

You see a pair of laughing eyes — and sud - den - ly you're sigh - ing sighs,  
 You're hand in hand be - neath the trees — and soon there's mus - ic in the breeze,  
 And all at once it seems so nice, — the folks are throw - ing shoes and rice,  
 you're thinking no - thing's wrong, you string a - long, boy, then snap!  
 you're act - ing kind of smart un - til your heart just goes whap!  
 you hur - ry to a spot, that's just a dot on the map!  
 those eyes, those sighs, they're part of the ten - der trap! — You're  
 those trees, that breeze, they're part of the ten - der trap —  
 you won - der how it all  
 Some star - ry night, when her kiss - es make you tin - gle,  
 she'll hod you tight and you'll hate your - self for be - ing sin - gle. And  
 came a - bout, it's too late now, there's no get - ting out, you fell  
 in love and love is the ten - der trap.

Chords: Ab6, A°7, Eb-7/Bb, Eb7, Eb-7, Ab7, DbΔ7, C+7, F7, Bb7, Bb-7, Eb7b9, Ab, Bb-7, Eb7, 2. Ab, G-7b5, C7b9, F-7, Ab, G-7b5, C7b9, F-7, Bb7, Bb-7, Eb7, Bb-7, Eb7sus4, C-7b5, F7b9, Bb-7, Eb7, Ab6

Markings: D.C. al Coda

# YOU'RE GETTING TO BE A HABIT WITH ME 141

Warren, Dubin 1932

Ev-'ry kiss, ev-'ry hug seems to act just like a drug, you're get-ting to be a hab-it with me.

Let me stay in your arms, I'm ad-dic-ted to your charms, you're get-ting to be a hab-it with me.

I used to think your love was some-thing that I could take or leave a -

lone, but now I could-n't do with- out my sup- ply, I need you for my

own. Oh I you've got me in your clut-ches and I can't break free, you're

get-ting to be a hab-it with me, can't break it, you're get-ting to be a hab-it with me,

The musical score for 'You're Getting to Be a Habit with Me' is written in G major and 4/4 time. It consists of six staves of music. The first staff begins with a key signature change to B-flat major. Chords are indicated above the notes, including Bb, A-7, G-7, C7, FΔ7, and G-7. The melody features several triplet rhythms. The second staff continues the melody with chords F/A, F7, Bb, A-7, G-7, C7, FΔ7, and G-7. The third staff has chords A7, D7b9, G-7, C7, A-7, Ab°7, G-7, and Csus4. The fourth staff has chords F, F#°7, G-7, C7, A-7, D-7, G7sus4, and G7. The fifth staff has chords C7sus4, C7, E/G#, A7, D7, G-7, Ab°7, A7, and D7. The sixth staff has chords G-7, C7, F, Eb7, D7, G-7, C7, and F. The piece concludes with a final G-7 chord.

## PEG 'O' MY HEART

Fisher/Bryan 1913

Peg 'o' my heart, I love you, don't let us part, I love you.  
 Peg 'o' my heart, your glan - ces make my heart say, how's chan - ces?,

I al - ways knew, it would be you, since I heard your lilt - ing laugh - ter,  
 come be my own,

it's your I - rish heart I'm af - ter, come, make your home in my heart.

The musical score for 'Peg 'O' My Heart' is written in B-flat major and 4/4 time. It consists of three staves of music. The first staff begins with a key signature change to B-flat major and has chords Bb, C7, G-7, and C7. The second staff has chords C-7, F7, C-7, F7, Bb, and Bb/D Db°7. The third staff has chords C-7, F7, C-7, F7, and Bb. The melody is simple and features a triplet in the final measure.

I DIDN'T KNOW WHAT TIME IT WAS Rodgers/Hart 1939

F#-7 B7 E-7 A7 F#-7 B7 E-7 A7

I — did - n't know what time it was, then — I met you.  
 I — did - n't know what day it was, you — held my hand,  
 I — did - n't know what year it was, life — was no prize,

A-7 E- E-7/D C B-7 1. A-7 D7 2. A-7 D7

Oh — what a love - ly time it was, how sub - lime it was too. grand.  
 warm — like the month of May it was, and I'll say it was  
 I — want - ed love and here it was shin - ing out of your

G F#-7b5 B7 F#-7b5 B7 E-7 G7

Grand — to be a - live, to be young, to be mad, to be yours a - lone.

C D7 G E-7 A7 A-7 D7

Grand — to see your face, feel your touch, hear your voice say I'm all your own. D.C. al Coda

A-7 A-7b5 G/D B7 C6 D7sus4 G

eyes, I'm wise and I know what time it is now. \_\_\_\_\_

OH YOU CRAZY MOON

Van Heusen/Burke 1939

A-7 D7 A-7 D7b9 G#7 C9 B-7 E7b9

When they met, the way they smiled, I saw that I was thru,  
 When they kissed they tried to say that it was just in fun,  
 There they are. they fell in love, I guess you think you're smart,

A7 Bb7 A-7 D7b9 1. G6 E7 2. G6 C#-7b5 F#7

oh, you cra-zy moon, — what did you do? — done. Fine  
 oh, you cra-zy moon, — look what you've heart. \_\_\_\_\_  
 oh, you cra-zy moon, — you broke my

B- G#-7b5 C#-7b5 F#7b9 B-7 E7

Once you pro - mised me, you know, that it would nev - er end. \_\_\_\_\_

A- F#-7b5 B-7b5 E7b9 A9 A-7 D7

you should be a - shamed to show your fun - ny face my friend. D.C. al Fine

# MAKE SOMEONE HAPPY

143

Styne/Comden 1960

F F+ F6 F+ F F+ F6 C-

Make some-one hap-py, make just one some-one hap-py. make just one  
Fame, if you win it, comes and goes in a min-ute, where's the real

C-(Δ7) C-7 F9 B $\flat$  B $\flat$ + B $\flat$ 6 B $\flat$ -7

heart the heart you sing to, one smile that cheers you, one face that  
stuff in life to cling to?, Love is the ans-wer, some-one to

E $\flat$ 7 1. F $\Delta$ 7 B $\flat$  $\Delta$ 7 A-7 D7 G-7 C7

lights when it nears you, one girl you're ev-'ry-thing to.

love is the ans-wer,

2. F $\Delta$ 7 B $\flat$ 7#11 A-9 D7 $\flat$ 9 G-7 C9

once you've found her, build your world a round her, make some-one hap-py,

A-7 D7 $\flat$ 9 G-7 C9 F6

make just one some-one hap-py and you will be hap-py too.

# WHAT NOW MY LOVE

Becaud/Sigman 1962

F B $\flat$ /F F G-7 C7

1. What now my love? Now that you left me, how can I live thru a-nother  
Watch-ing my dreams turn-ing to ash-es and my hopes in-to bits of  
2. What now my love now that it's o-ver, I feel the world closing in on  
Here come the stars tum-bling a-round me, there's the sky where these should be.  
3. What now my love, now there is no-thing, on-ly my last good-

F 1. F7 G-7 C7 F

day *Fine* Watch-ing my 1. once I could see, once I could feel,  
clay 2. What now my love, now that you're gone,  
bye. D-7 G-7 C7 F F7 B $\flat$ -7

now I am numb, I've be-come un-real, I walk the night,  
I'd be a fool to go on and on No one would care,

E $\flat$ 7 A $\flat$  $\Delta$ 7 D $\flat$  $\Delta$ 7 G-7 $\flat$ 5 C7sus<sup>4</sup> C7

with-out a goal, stripped of my heart, my soul What now my  
no one would cry if I should live or die.

SUMMER WIND

Mayer/Mercer 1965

Each Chorus can modulate up

Chorus 1: Eb C7b9 F-7 Bb9

The sum-mer wind came blow-ing in a - cross the sea, it  
 Like paint-ed kites the days and nights went fly-ing by, the  
 The au-tumn wind, the win-ter winds have come and gone, and

Chorus 2: F-7 Bb9 Eb

lin-gered there to touch your hair and walk with me, all  
 world was new be-neath a blue um-brel-la sky, then,  
 still the days, the lone-ly days go on and on, and

Chorus 3: Bb-7 Eb9 Ab Ab-6

sum-mer long we sang a song and strolled the gold-en sand,  
 soft-er than a pip-er man one day it called to you,  
 guess who sighs his lul-la-bies through nights that nev-er end,

Chorus 4: Eb/Bb Bb7sus4 Bb7 Eb Bb7

two sweet-hearts and the sum-mer wind use C7 to  
 I lost you to the sum-mer wind To modulate up 1 step  
 my fic-kle friend, the sum-mer wind.

Chorus 5: Eb6 Ab9 Eb6

sum-mer wind, the sum-mer wind, the sum-mer wind.

JUST SQUEEZE ME

D. Ellington/Gaines 1946

Section A: FΔ7 G-7 A-7 G-7 FΔ7 G-7 A-7 D7b9 G-7

Treat me sweet and gen-tle when you say good-night, just squeeze me,  
 I get sen-ti-men-tal when you hold me tight, just  
 When I get this feel-ing I'm in ec-sta-cy, so

Section B: C7 FΔ7 G-7 C7 B Eb7 3

but please don't tease me. Fine Miss-ing you since you went a-way,

Section C: Bb 3

sing-ing the blues a-way each day, count-ing the nights and wait-ing for you,

Section D: G7 3 G-7 C7 C+7

I'm in the mood to let you know, I nev-er knew I loved you so, please say you love me too. D.C. al Fine



# LOVE WALKED IN

145

George/Ira Gershwin 1938

Musical notation for the song 'Love Walked In' in E-flat major, 4/4 time. The melody is written on a treble clef staff with a key signature of two flats. Chords are indicated above the staff. The lyrics are written below the staff.

Love \_\_\_\_\_ walked right in and drove the sha-dows a - way, \_\_\_\_\_ love \_\_\_\_\_  
 One \_\_\_\_\_ look and I for - got the gloom of the past, \_\_\_\_\_ one \_\_\_\_\_

walked right in and brought my sun - ni - est day. \_\_\_\_\_ One \_\_\_\_\_ mag - ic mo - ment  
 look and I had found my fu - ture at last. \_\_\_\_\_ One \_\_\_\_\_ look and I had

<sup>1</sup>A $\flat$  $\Delta$ 7 G-7 C7 F-7 D $\flat$ 9 E $\flat$  C7 $\flat$ 9 F7 F-7 B $\flat$ 7  
 and my heart seemed to know, \_\_\_\_\_ that love said "hel - lo," \_\_\_\_\_ though not a word was spo - ken.

<sup>2</sup>A $\flat$  $\Delta$ 7 F-7 D $\flat$ 9 E $\flat$  C7 $\flat$ 9 F-7 B $\flat$ 7 $\flat$ 9 E $\flat$   
 found a world com - plete - ly new, when love walked in with you. \_\_\_\_\_

# NO MOON AT ALL

Evans/Mann 1947

Musical notation for the song 'No Moon at All' in E-flat major, 4/4 time. The melody is written on a treble clef staff with a key signature of two flats. Chords are indicated above the staff. The lyrics are written below the staff.

No moon at all. \_\_\_\_\_ what a night, \_\_\_\_\_ ev - en light - ning bugs have dimmed their light, \_\_\_\_\_  
 Don't make a sound, \_\_\_\_\_ it's so dark, \_\_\_\_\_ ev - en Fi - do is a - fraid to bark, \_\_\_\_\_  
 No moon at all, \_\_\_\_\_ up a - bove, \_\_\_\_\_ this is noth - ing like they told us of, \_\_\_\_\_

E-7 $\flat$ 9B $\flat$  D- B $\flat$ 7 A7 D-7 A7  
 stars have dis - ap - peared from sight and there's no moon at all. \_\_\_\_\_  
 what a per - fect chance to park,  
 just to think we fell in love,

D7 G7  
 Should we want at - mos - phere \_\_\_\_\_ for in - spi - ra - tion dear, \_\_\_\_\_

C7 F6 A7 $\flat$ 9  
 one kiss will make \_\_\_\_\_ it clear, that to - night is right and bright moon - light might in - ter - fere. \_\_\_\_\_

DREAM A LITTLE DREAM OF ME

Kahn Andre 1931

G Eb7 D7 G E7

Stars shin - ing bright a - bove you, night breez - es seem to whis - per I love you,  
 Say "night - ie night" and kiss me, just hold me tight and tell me you miss me,  
 Sweet dreams till sun - beams find you, sweet dreams that leave all wor - ries be - hind you,

A-7 F7 1. G A7 A-7 D7

birds sing - ing in the sy - ca - more trees, dream a lit - tle dream of me.  
 while I'm a - lone and blue as can be  
 but in your dreams what - ev - er thay be,

2. G Eb7 D7 G Bb7 Eb C-7 F-7 Bb7 Eb C-7

dream a lit - tle dream of me. Stars fad - ing, but I lin - ger on, dear, still crav - ing your

F-7 Bb7 Eb C-7 Fine F-7 Bb7 Eb Ab A-7 D7 D.C. al 2nd End (Fine)

kiss, I'm long - ing to lin - ger till dawn, dear, just say - ing this;

SWEET AND LOVELY

Tobias Arnheim 1931

G-7 C7 G-7 C7

Sweet and love - ly, sweet - er than the ros - es in May,  
 Skies a - bove me nev - er were as blue as her eyes,  
 Sweet and love - ly, sweet - er than the ros - es in May,

F F7 Bb7 Eb7 C47 G7 C6

sweet and love - ly, hea - ven must have sent her my way,  
 and she loves me, who would want a sweet - er sur - prise,  
 and she loves me, there is noth - ing more I can say. Fine

F-7 Bb7 C47 F-7 Bb7 C47

When she nes - tles in my arms so ten - der - ly, there's a thrill that words can - not ex - press.

Ab-7 Db7 Eb7 Eb-7 Ab7 D-7 G7 D.C. al Fine

In my heart a song of love is taunt - ing me, mel - o - dy, haunt - ing me.

# EBB TIDE

147

Maxwell, Sigmond 1953

First the tide rush-es in, plants a kiss on the shore, then rolls out to  
 So I rush to your side like the on - coming tide with one burning  
 sea and the sea is ve-ry still once more. So I arms o-pen wide? At  
 thought, will your  
 last we're face to face, and as we kiss thru an em - brace, I can tell, I can feel, you are  
 love, you are real, real-ly mine in the rain, in the dark, in the sun, like the  
 tide at its ebb, I'm at peace in the web of your arms.

Chords: CΔ7, A-7, D-7, G7b9, CΔ7, G-7/Bb, A7b9, D-7b5, G7b9, E-7b9A, A7alt, D-7, B-7b5, E7b9, A-7, D-7b9Ab, C/G, Ab+, A-7, D-7, G7b9, C6, A-7, D-7b5, G7b9, CΔ7, A-7, D-7, G7sus4, G7, C6.

# HARLEM NOCTURNE

Earl Hagen 1940

**A** D-(Δ7) G-6  
 G-(Δ7) G-7 Bb7#11A7 1. D-6 Last time Vamp out 2. D-6 D- Db7 C7  
*Fine*  
**B** F13 C-7 F13 C-7 F13 C-7 F13  
 Bb13 F-7 Bb13 F-7 F9 Eb9 Db9 B9 1. A9 G9 C7  
 2. A9 G9 F9 Eb9 D-

D.C. al 1st End.

G<sup>b</sup>9 F9 E9 E<sup>b</sup>9 B<sup>b</sup>9 A9 A<sup>b</sup>9 G+7  
 C<sup>Δ</sup>7 D-7 E-7 F<sup>Δ</sup>7/G C<sup>Δ</sup>7 G+7 <sup>1.</sup>C<sup>Δ</sup>7 G+7  
 C<sup>Δ</sup>7 D-7 E-7 F<sup>Δ</sup>7/G C<sup>Δ</sup>7 F<sup>Δ</sup>7/G C<sup>Δ</sup>7 B7  
 E- B+7 E-7 A13 C13 B7<sup>b</sup>9 E- B+7  
 E- B+7 E-7 A13 D7<sup>sus</sup>4 D13 D-7 G+7  
<sup>2.</sup>C<sup>Δ</sup>7 G+7 C<sup>Δ</sup>7 G-7 C7 F<sup>Δ</sup>7 F-6 C<sup>Δ</sup>7 F<sup>Δ</sup>9/G  
 C<sup>Δ</sup>7 F<sup>Δ</sup>7/G C<sup>Δ</sup>7 C7 F<sup>Δ</sup>7 D<sup>b</sup>Δ9

GEE BABY, AIN'T I GOOD FOR YOU

Don Redman 1929

C7 A<sup>b</sup>7 G7 C7 F7<sup>b</sup>9 B<sup>b</sup>9  
 Love makes me treat you the way that I do, Gee ba-by, ain't I good to  
 noth - in' too good for a girl that's so true,  
<sup>1.</sup> E<sup>b</sup>6 G7 <sup>2.</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>o</sup>7  
 you. There's you. *Fine* Bought you a fur coat for christ - mas,  
 E<sup>b</sup> A<sup>b</sup> A<sup>o</sup>7 D-7<sup>b</sup>5 G7 *D.C. al Fine*  
 a dia - mond ring, a Cad - il - lac car, an ev - 'ry - thing.

# BLUES IN THE NIGHT

Harold Arlen/Johnny Mercer 1941

Bb7

§ **A**

My ma-ma done tol' me, when I was in knee pants, my ma-ma done tol' me, son, A  
From Nat-chez to Mo-bile, from Mem-phis to St. Joe, where - ev - er the four winds blow, I

wom-an- 'll sweet talk and give you the big eye, but when the sweet talk-in's done, a  
been in some big towns an' heard me some big talk, but there is one thing I know

wom-an's a two- face, a wor-ri- some thing who'll leave you to sing the blues in the night.

**B**

Now the rain's a-fall-in', hear the train a call-in', whoo- ee, (my ma-ma done tol' me)

Hear dat lone- some whis- tle blow-in' cross the tres- tie, whoo- ee (my ma-ma done tol' me) a

who- ee- duh- whoo- ee, Ol' click- e- ty clack's a ec- ho- ing back the blues in the night. The eve- nin'

**C**

breeze- 'll start the trees to cry- in' and the moon - 'll hide its light,  
Take my word, the mock - ing- bird- 'll sing the sad - dest kind of song,

when you get the blues in the night  
he knows things are

wrong and she's right From

night. Hum - My ma- ma was right, there blues in the night.

D.S. al Coda

LET'S GET AWAY FROM IT ALL

Matt Dennis/Tom Adair 1941

**A** Eb6 Bb7<sup>b9</sup> Eb6 Eb7 Ab6 F#°7 G-7<sup>b5</sup> C7<sup>b9</sup>

Let's take a boat to Ber-mu - da, let's take a plane to Saint Paul,  
 Let's take a trip in a trail - er, no need to come back at all.  
 Let's go a-gain to Ni - a - gra, this time we'll look at the "Fall"

F-7 Bb7 D<sup>♯</sup>9 C9 <sup>1.</sup>F9 F-7 Bb7

let's take a kay - ak to Quin-cy or Ny - ack, let's get a-way from it all.  
 Let's take a pow - der to Bos-ton for Chow - der,  
 let's leave our hut dear, get

**B** <sup>2.</sup>F9 Bb9 Eb6 Eb7 Ab6 A-7<sup>b5</sup>D7 G-7 C7 F-7 Bb7

let's get a-way from it all. We'll tra-vel 'round from town to town, we'll vis-it ev - 'ry

Eb6 Bb B°7 C-7 F9 Bb7 Bb+7 D.C. al Coda

state, A - las-ka and Ha - wa-ii too then all the for-ty - eight

D<sup>♯</sup>9 C9 F-7 E7<sup>♯11</sup> Eb6

out of our rut dear, let's get a-way from it all.

PAPER DOLL

Johnny Black 1915

F Eb7 D7<sup>b9</sup> G7 C7 F G<sup>b</sup> G-7

I'm goin' to buy a pa-per doll that I can call my own, a doll that oth-er fel-lows cannot steal, and then the

F F/A F-/A<sup>b</sup> C/G A7 G7 C7

flir-ty, flir-ty guys with their flir-ty, flir-ty eyes, will have to flirt with dol-lies who are real. When

G-7 C7 FΔ7 F#°7 G-7 C7 A7

I come home at night she will be wait-ing, she'll be the tru-est doll in all this world. I'd

B<sup>b</sup> B°7 F/C D7 G7 C7 F

rath - er have a pap-er doll to call my own, than have a fic-kle mind-ed real live girl.

# LET'S DO IT

151

Cole Porter 1928

B $\flat$ 6 F7/C B $\flat$ /D F7/C B $\flat$ 6

When the lit-tle blue-bird, who has nev-er said a word starts to sing "Spring, Spring."  
When the lit-tle blue-bell, in the bot-tom of the dell, start to ring "Ding, ding."

<sup>1</sup>C-7 F7 <sup>2</sup>B $\flat$ 7 E $\flat$  E $\flat$ - B $\flat$ /D C7 F7 B $\flat$ /D B $\circ$ 7

When the little blueclerk, in the middle of his work, starts a tune to the moon up a-

C-7 F7 B $\flat$ 6 B $\flat$ 7 E $\flat$ 6 E $\flat$ - B $\flat$  B $\circ$ 7 C-7 F+7

bove, it is na-ture, that's all, sim-ply tell-ing us to fall in love. And that's why  
In Spain, the

**A** B $\flat$ 6 C-7 F7 B $\flat$ 6 E $\flat$ 6 A $\flat$ 7

Chinks do it, Japs do it, up in Lap-land, lit-tle Laps do it,  
best up- per sets do it, Lith- u - an - i - ans and Letts do it,

B $\flat$ 6 C-7 F7 <sup>1</sup>D7 G7 $\flat$ 9 C9 F+7 <sup>2</sup>B $\flat$ 6 D+7

let's do it, let's fall in love. In Spain, the love. The dutch in

**B** G-7 C-7 B $\flat$  $\Delta$ 7 F-7 B $\flat$ 7

old Am - ster - dam do it, not to men - tion the Finns,

E $\flat$  $\Delta$ 7 A $\flat$ 7 D $\flat$  $\Delta$ 7 C-7 F+7

folks in Si - am do it, think of Si - a - mese twins. Some Ar - gen -

**C** B $\flat$ 6 C-7 F7 B $\flat$  G-7 E $\flat$ 7

tines, with- out means do it, peo- ple say in Bos- ton, ev- en beans do it,

B $\flat$ 6 G-7 C-7 $\flat$ 5 F7 $\flat$ 9 B $\flat$ 6

let's do it, let's fall in love.

MEAN TO ME

Ahlert/Turk 1929

F6 F#o7 G-7 C9 F6 C-7 F7 BbΔ7 Eb9

You're mean to me, why must you be mean to me? Gee, hon - ey, it  
 I stay home each night when you say you'll phone, you don't and I'm  
 It must be great fun to be mean to me, you should - n't for

FA7 D7 G-7 C9 FA7 D-7 1G-7 C+7

seems to me you love to see me cry - ing, I don't know why  
 left a-lone sing-ing the blues and sigh - ing,

2C-9 F7b9 BbΔ7 G-7 C-9 F7b9 Bb6 Eb9 D7

You treat me cold - ly each day in the year, you al-ways

G-9 Eb9 D7 G9 C7sus4 C+7

scold me when - ev - er some - bo - dy is near, dear. *D.C. al Coda*

FΔ7 D-7 G-9 C9 F6

can't you see what you mean to me

THE GLORY OF LOVE

Billy Hill 1936

**A** G D7 G G7 C

You've got to give a lit-tle, take a lit-tle and let your poor heart break a lit-tle,  
 You've got to laugh a lit-tle, cry a lit-tle, be-fore the clouds roll by a lit-tle,  
 You've got to win a lit-tle, lose a lit-tle and al-ways have the blues a lit-tle,

G E-7 A-7 D7 1G E- A-7 D7 2G CC-G

**B** that's the sto-ry of, that's the glo-ry of love. You've got to love *Fine* As

C G G° G G7

long as there's the two of us, we've got the world and all its charms. And

C- C-7/Bb A7 A-7 D7 D.C. al 2nd End (Fine)

when the world is thru with us, we've got each oth-er's arms. You've got to



# I'M GONNA SIT RIGHT DOWN

153

Ahlert/Young 1935

C CΔ7 C6 G+7 CΔ7 E7

I'm gon-na sit right down and write my-self a let-ter, and make be-lieve it came from  
I'm gon-na smile and say, "I hope you're feel-ing bet-ter," and close "with love" the way you

F A7/E1 D-7 D-7 G7sus4 G7 C6 C7/Bb A7

you I'm gon-na write words, oh so sweet, they're gon-na knock me off my feet. A lot of  
do

D7 G7 2. D-7 F FΔ7

kiss-es on the bot-tom, I'll be glad I got 'em, I'm gon-na I'm gon-na sit right down and

F6 F#o7 C/GBb7 A7 D7 D-7 G7 C D- C

write my-self a let-ter and make be-lieve it came from you

# YOU'RE MY THRILL

Washington/Lane 1934

G-7b5 C7b9 G-7b5 C7b9 C-7b5

You're my thrill, you do some-thing to me, you send chills right  
You're my thrill, how my pulse in-creas-es, I just go to  
Where's my thrill? Why this strange de-si-re that keeps mount-ing

Gb7 F7b9 Bb-7 Gb9 F-7 Db9 C-7 F7

thru me, and I look at you, 'cause you're my thrill. Mmmm Mmmm  
pie-ces when I look at you, 'cause you're my thrill.  
high-er? When I look at you I can't sit still 'cause

Bb-7 F7 Bb-7 D-7 G7 C C/G

noth-ing else could mat-ter, Mmmm, Mmmm, here's my heart on a

Gb9 F9 D.C. al Coda

G7 GbΔ7 F-

sil-ver plat-ter. you're my thrill

**A** G B7 E-7 Bb7 A7 C-

That's Life, that's what people say, you're rid-ing high in Ap-ril, shot down in May, but I  
 That's life, fun-ny as it seems, some peo-ple get their kicks, step-pin' on dreams, but I

G CΔ7 B7 E-7 1. A9 A-7 D7

know I'm gon-na change that tune, when I'm back on top in June. That's  
 don't let it get me down, 'cause this

2. A7 D7 G **B** G7

ol' world keeps go-ing a - round. I've been a pup-pet, a pau-per, a pi-rate, a po-et, a

C6 Bb7

pawn, and a king— I've been up and down and ov-er and out and I know one thing,

A7 D7

each time I find my-self flat on my face, I pick my-self up and get back in the race.—That's

**A** G B7 E-7 A7 C-

life I can't de-ny it, I thought of quit-ting but my heart just won't buy it If I

G F#-7b5 B7 E-7 A7b9 D7 G

did-n't think it was worth a try,— I'd roll my-self up in a big ball and die.

# I'LL BE SEEING YOU

155

Sammy Fain/Irving Kahal 1938

Musical score for "I'll Be Seeing You" in B-flat major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I'll be seeing you in all the old fa-mil-iar pla-ces that this heart of I'll be seeing you in ev-'ry love-ly sum-mer's day, in ev-'ry-thing that's mine em-brac-es all day thru. In that small ca-fe, the park a-cross the way, the chi-dren's carous-al, the chest-nut trees, the wish-ing well al-ways think of you that way I'll find you in the morn-ing sun, and when the night is new, I'll be look-ing at the moon, but I'll be see-ing you." Chord symbols include Eb6, G+7, F-7, C7, Bb7, D/Eb, C-7, F-7, Bb7sus4, Bb+7, G-7, Db9, C7sus4, F-, F-7/Eb, D-7b5, G7b9, F7sus4, F-7, F-7b5, Bb7b9, and Eb6.

# BECAUSE OF YOU

Wilkinson/Hammerstein

Musical score for "Because of You" in B-flat major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Be-cause of you there's a song in my heart. Be-cause of you, my ro-mance had its start. Be-cause of you, the sun will shine, the moon and stars will say you're mine, for-ev-er and nev-er to part. I on-ly live for your love and your kiss, it's par-a-dise to be near you like this. Be-cause of you my life is now worth-while, and I can smile, be-cause of you." Chord symbols include Bb7, F-7Bb7, Eb6, Bb7, F-7 Bb7, Eb6, G-7b5, C7b9, F-7, F9, F7b9, F-7, Bb7, Bb7, F-7 Bb7, Eb6, G-7b5, C7b9, F-7, AbΔ7, D7, Eb6, C-7, F9, F-7 Bb7, and Eb6.

WITH A SONG IN MY HEART

Rodgers/Hart 1929

Musical notation for the song 'With a Song in My Heart' by Rodgers and Hart. It consists of five staves of music in a key signature of two flats (B-flat major/D minor). The lyrics are:
   
 With a song in my heart, I be-hold your a - do - ra - ble face,
   
 At the sound of your voice, hea - ven o - pens its por - tals to me,
   
 just a song at the start, but it soon is a hymn to our grace.
   
 can I help but re - joice, that a song such as ours came to be?
   
 When the mus - ic swells I'm touch - ing your hand,
   
 But I al - ways knew
   
 it tells that you're stand - ing near, and
   
 I would live life through, with a song in my heart for you.
   
 The notation includes various chords such as Eb, F-7, Bb7, C-7, D-7b5, G7b9, A-7b5, D7, G7, C7b9, F-7, Bb7b9, Eb/Bb, Ab-6, Eb/G, Gb07, and F-7 Bb7b9. It also features a 'D.C. al Coda' marking at the end of the fourth staff.

MY BLUE HEAVEN

Donaldson/Whiting 1927

Musical notation for the song 'My Blue Heaven' by Donaldson and Whiting. It consists of four staves of music in a key signature of two flats (B-flat major/D minor). The lyrics are:
   
 When whip-poor-wills call and ev-'ning is nigh, I hur-ry to
   
 A turn to the right, a lit-tle white light will lead you to
   
 Just Mol-lie and me, and ba-by makes three, we're hap-py in
   
 my blue hea - ven. *Fine* A turn to the You'll see a
   
 smil - ing face a fi - re - place, a co - zy room, a
   
 lit - tle nest that's nes-tled where the ros - es bloom. Just Mol-lie and
   
 The notation includes various chords such as Bb7sus4, Eb6, F-7, Eb/G, F-7, EbΔ7, D7, Db7, C7, F13, Bb13, Eb6, Bb7sus4, Bb-7, Eb7, Ab6, G-7, C7, F-, C7b9, F-7, Gb07, F-7, Bb7, F-7, Bb7, Eb6, Eo7, F-7, and Bb7sus4. It also features a 'D.C. al Fine' marking at the end of the fourth staff.

# DON'T WORRY 'BOUT ME

157

Rube Bloom/Koehler 1939

Don't wor-ry 'bout me, I'll get a-long, for - get a-bout me, be hap-py my  
 love. Let's say that our lit-tle show is ov-er and so the sto - ry ends,  
 why not call it a day the sen-si-ble way, and still be friends. "Look  
 out for your-self" should be the rule, give your heart and your love to whom-  
 ev-er you love. Don't be a fool, dar-ling, why should you cling to some fad-ing thing that  
 used to be? If you can for-get, don't wor-ry 'bout me.

# BEAUTIFUL LOVE

Young/King/Gillspie 1931

Beau-ti-ful love, you're all a mys-ter-y, beau-ti-ful love, what  
 Beau-ti-ful love, I've roamed your pa-ra-dise, search-ing for love, my  
 have you done to me? I was con-ten-ted till you came a-long, thrill-ing my  
 dreams to re-a-lize. Reach-ing for hea-ven, de-pend-ing on you, beau-ti-ful  
 soul with your song. Beau-ti-ful love will my dreams come true?

## DON'T TAKE YOUR LOVE FROM ME

Henry Nemo 1941

C D-7 E-7 Eb°7 G7/D D-7 G7

Tear a star from out the star and the sky feels blue, tear a  
 Would you take the wings from birds so that they can't fly, would you

D-7 A7 D-7 G7 1. C D-7 D#°7 C/E

pe-tal from a rose and the rose weeps too. Take your heart a -  
 take the o - cean's roar and leave

Eb°7 D-7 A7 D-7 A7b9 D-7 A7b9 D-7 G7b9

way from mine and mine will sure - ly break, my life is yours to make, so

C/E<sub>3</sub> Eb-7 D-7 G+7 2. C6 G-7 C7 F6

please keep the spark a - wake. Would you just a sigh? All this your heart won't

F-7 Bb7 C6 E-7b5 A7b9 D-7 A+7 D-7 G7b9 C6

let you do, this is what I beg of you, don't take your love from me.

## I HADN'T ANYONE TILL YOU

Ray Noble 1938

G-7 C9 F6 G-7/F F6 A-7 D7 G13

I had-n't an - y - one till you I was a lone - ly one till you  
 I had to save my love for you, I nev - er gave my love till you

1. G-7 C7 A7b9 D-7 B-7b5 E7 AΔ7 F#-7

I used to lie a-wake and won - der if there could be a some - one in the  
 And thru my

B-7 E7b9 A7 D9 G7 C7 2. Bb6 B°7

wide world just made for me, now I see. I had to lone - ly heart de - mand - ing it,  
 F/C A-7b5 D7b9 G-7 C7b9 F6 Db7 F6

cu - pid took a hand in it, I had-n't an - y - one till you

# PLEASE DON'T TALK ABOUT ME

159

Sidney Clare 1930

**A** Eb6 G7 C7 G-7b5 C7 ⊕ F9

Please don't talk a - bout me when I'm gone, oh hon-ey, though our friend-ship ceas-  
 If you can't say an- y- thing real nice, it's bet- ter not to talk at all  
 Makes no dif- f' rence how I car- ry on, re- mem- ber,

1. Bb13 Eb6 C7b9 F-7 Bb9 2. Bb13 Eb6

es from now on. And lis- ten, is my ad- vice. We're part- ing,

**B** G7 Ab7 G7 C7 F9 C-7b5 F7

you go your way, I'll go mine, it's best that I do. Here's a kiss, I hope that this brings

Bb7 Gb07 F-7 Bb7 ⊕ F7 F-7 Bb7b9 Eb6

lots of luck to you. please don't talk a-bout me when I'm gone.

*D.C. al Coda*

# BUTTON UP YOUR OVERCOAT

Henderson/DeSylvia

G D7sus4 G E7 A7 E-7 A7 C/D D7

But- ton up your ov- er- coat when the wind is free, take good  
 Eat an ap- ple ev- 'ry- day, get to bed by three,  
 Keep a- way from boot- leg hootch, when you're on a spree,

C/D D7 ⊕ 1. G E-7 A-7 D7 2. G D-7 G7

care of your-self, you be- long to me. long to me. Be care- ful

C G GΔ7 E-7 A7

cross- ing streets, oo- oo, don't eat meats, oo- oo, cut out sweets, oo- oo,

D7 C/D D7 GΔ7 A-7 Db07 ⊕ G C7 G

you'll get a pain and ru- in your tum- tum. long to me.

*D.C. al Coda*

LIL' DARLIN'

Neal Hefti/Howard 1959

**A** F9 Bb7sus4 G-7 C7 F9

You may va - ca - tion in Ha - wa - ii, \_\_\_\_\_ or go to  
 Tho' you may fly to Scot - tish High - lands, \_\_\_\_\_ or try some  
 No mat - ter where you care to tra - vel, \_\_\_\_\_ no mat - ter

Bb7sus4 Eb Eb7 Ab6 Ab-6

Switz - er - land to ski, \_\_\_\_\_ when you're scan - ning the snow cov - ered moun -  
 isle near Nap - o - li, \_\_\_\_\_ when you're whis - tlin' "The Camp - bell's are Com -  
 what you choose to see, \_\_\_\_\_ when - ev - er your head hits that pil -

Eb Eb7 Ab6 Ab-6 G-7 C7 F9

tains, \_\_\_\_\_ or fan - ning your - self by the sea, \_\_\_\_\_ don't dream of  
 ing", \_\_\_\_\_ or hum - min "The Isle of Cap - ri", \_\_\_\_\_  
 low, \_\_\_\_\_ what - ev - er the ho - ur may be, \_\_\_\_\_

1. Bb7sus4 G-7 C7 2. F-7 Bb7 Eb G-7 C7 19

an - y - bod - y but me! an - y - bod - y but me! In a

**B** F9 F-7 Bb7 G-7 C7

ca - fe on the Rhine, \_\_\_\_\_ an - y - place a - long the line, \_\_\_\_\_ I'll for -

F9 F-7 Bb7 Bb-7 Eb7

give you when a stran - ger puts your lit - tle heart in dan - ger if his face re - sem - bles mine. \_\_\_\_\_ When you

Ab 3 Ab 3 Eb Eb7 Ab 3 Ab 3 G-7 C7 19

vis - it a night club in Fris - co and the sing - er keeps sing - in' off key,

F9 F-7 G-7 15 C7 19

won't ev - en mind if sud - den - ly he \_\_\_\_\_ re - minds you of me. \_\_\_\_\_

G-7 15 C7 19 F9 F-7 Bb7 Eb

Don't dream of an - y - bod - y but me! \_\_\_\_\_



# I LOVE PARIS

Cole Porter 1953

161

I love Par-is in the spring-time, I love Par-is in the  
fall, I love Par-is in the win-ter when it driz-zles,  
I love Par-is in the sum-mer when it siz-zles. I love Par-is ev-'ry  
mo-ment, ev-'ry mo-ment of the year, I love  
Par-is, why oh why do I love Par-is? be-cause my love is near.  
be-cause my love, be-cause my love is near.

# IT'S BEEN A LONG, LONG TIME

Styne/Cahn 1945

Just kiss me once, then kiss me twice, then kiss me once a-gain, it's been a long, long time.  
Have-n't felt like this my dear, since can't re-mem-ber when, it's been a long, long time. You'll nev-er  
know how ma-ny dreams I dreamed a-bout you, or just how emp-ty they all seemed with-out you, so  
kiss me once and kiss me twice, then kiss me once a-gain, it's been a long, long time.

Musical notation for the song 'When Your Lover Has Gone'. It consists of four staves of music in G minor. The first staff has a key signature change from one flat to two flats. Chords are indicated above the notes. The lyrics are: 'When you're a - lone, who cares for sky - lit skies? When you're a - lone, What lone - ly hours, the ev - 'ning sha - dows bring, what lone - ly lone, the mag - ic moon - light dies, at break of dawn, hours, with mem - 'ries lin - ger - ing, like fad - ed there is no sun - rise, when your lov - er has gone. flowers, life can't mean an - y - thing, when your lov - er has gone.'

MOONLIGHT BECOMES YOU

Van Heusen/Burke 1942

Musical notation for the song 'Moonlight Becomes You'. It consists of four staves of music in F major. The first staff has a key signature change from one flat to no flats. Chords are indicated above the notes. The lyrics are: 'Moon-light be - comes you, it goes with your hair, you cer - tain - ly know the Moon-light be - comes you, I'm thrilled at the sight, and I could get so ro - If say I love you, I want you to know, it's not just be - cause theres right things to wear. night. You're all dressed up to go man - tic to moon-light, al dream-ing, now don't tell me that I'm wrong, and what a night to go dream-ing, mind if I tag a - long? D.C. al Coda though moon-light be - comes you so.'

# THE SOUND OF MUSIC

163

Rodgers/Hammerstein 1959

**F6** **F°7**

The hills are a-live with the sound of mus - ic, with  
I go to the hills when my heart is lone - ly, I

**F6** **1. G-7** **C7**

songs they have sung for a thou - sand years. The  
know I will hear what I've heard be - - - - -

**F6** **F°7**

hills fill my heart with the sound of mus - ic, my

**F** **Bb** **C7** **F6**

heart wants to sing ev - 'ry song it hears, my heart wants to

**Bb** **Bb°7** **F6** **Bb** **Bb°7** **F6**

beat like the wings of the birds that rise from the lake to the tress. My

**Bb** **Bb°7** **F6** **G7** **C7** **F7**

heart wants to sigh like a chime that flies from the church on a breeze, to

**Bb** **Bb°7** **F6** **Bb** **Bb°7** **F6**

laugh like a brook when it trips and fall ov - er stones on its way, to

**D-** **A-7** **D-7** **G7** **G-7** **C7**

sing thru the night like a lafk who is learn - ing to pray. I

**2. Bb6** **Bb-6** **F6** **A-7**

fore. My heart will be blessed with the sound of

**Bb6** **G-7** **A-7** **C7** **F6**

mus - ic and I'll sing once more.

STRANGER IN PARADISE

Forrest/Wright 1953

G-7 C7 FΔ7 G-7 C7

Take my hand, I'm a stran-ger in pa-ra-dise, all lost in a won-der-land, a stran-ger in  
 Star-ry eyed, that's a dan-ger in pa-ra-dise for mortals who stand be-side an an-gel-like  
 fer-vent prayer, of a stran-ger in pa-ra-dise? Don't send me in dark des-pair from all that I

<sup>1</sup>F6 A-7 D-7 <sup>2</sup>F6 D♭7 G♭Δ7

pa-ra-dise. If I stand you. I see your face and I as-cend-ed

F7sus<sup>4</sup> F7 B♭-7 B♭-6 A7 DΔ7 D+7

out of the com-mon-place, in-to the rare. Some-where in space, I hang sus-

GΔ7 A♭-7 G-7 C7 FΔ7 D7<sup>9</sup> D.C. al Coda

pend-ed, un-til I know there's a chance that you care. Won't you ans-wer the

F6 D-7 D-7/C<sub>3</sub> G7/B C7/B♭ FΔ7/A

hun-ger for. But o-pen your an-gel's arms to the stran-ger in pa-ra-dise

D7<sup>9</sup> G-7 C7<sup>9</sup> F6

and tell him that he need be a stran-ger no more

Jerome Kern/Fields 1935

SOME ENCHANTED EVENING

Rodgers/Hammerstein 1949

C G7 C

Some en-chanted eve-ning, you may see a stran-ger, you may see a stran-ger  
 Some en-chanted eve-ning, some-one may be laugh-ing, you may hear her laugh-ing,  
 Some en-chanted eve-ning, when you find your true love, when you feel her call you

E+ F C6<sub>3</sub> D-7 E7 A- C7

a-cross a crowd-ed room. Ans some-how you know, you know ev-en then,  
 a-cross a crowd-ed room., and night af-ter night, as strange as it seems,  
 a-cross a crowd-ed room, then fly to her side and make her your

F E- D-7 G7 1. C 2. C

that some-where you'll see her a - gain and a - gain  
the sound of her laugh-ter will sing in your dreams,

G7 C G7 C G7 C A-7 D7 G7 *D.C. al Coda*

Who can ex-plain it? Who can tell you why? Fools give you rea-sons, wise men nev-er try.

A- C7 F E- D-7 G7 C

own, or all thru your life you may dream all a - lone

G7 C G7 C G7 C D-7 C

Once you have found her, nev-er let her go, once you have found her, nev-er let her go.

LOVELY TO LOOK AT

Jerome Kern/Fields 1935

F6 A<sup>b</sup>7 G-7 C7 G-7

Love-ly to look at, de - light-ful to know and hea-ven to kiss, a com-bi-na-tion like this

C7 F6 D7 G-7 C7

is quite my most im - pos - si - ble scheme come true. Im - a - gine find - ing a dream like you, You're

F6 B<sup>b</sup>7<sup>b</sup>5 E7 A7 D9 G7<sup>b</sup>9

love-ly to look at, it's thrill - ing to hold you ter - ri - bly tight, for

G-7 C7 G-7 C7<sup>b</sup>9 F6

we're to - geth - er, the moon is new, and oh, it's love-ly to look at you to - night

I GET ALONG WITHOUT YOU VERY WELL

Hoagy Carmichael 1938

**A**

B $\flat$  C-7 F7<sup>sus</sup><sup>4</sup> B $\flat$  $\Delta$ 7 C-7 D-7 D $\flat$  $\circ$ 7

I get a - long with - out you ve - ry well, of course I  
 I've for - got - ten you just like I should, of course I  
 I get a - long with - out you ve - ry well, of course I

C-7 B $\circ$ 7 C-7 F7 C-7 F7 B $\circ$ 7

do, ex - cept when soft rains fall and drip from  
 have, ex - cept to hear your name or some - one's  
 do, ex - cept per - haps in Spring, but I should

C-7 F7<sup>sus</sup><sup>4</sup> F9 F7<sup>sus</sup><sup>4</sup> F7 $\flat$ 9

leaves, then I re - call the thrill of be - ing shel - tered in your  
 laugh that is the same, but I've for - got - ten you just like I  
 nev - er think of spring for that would sure - ly break my heart in

<sup>1</sup>B $\flat$  $\Delta$ 7 B $\flat$ /D D $\flat$  $\circ$ 7 C-7 F7 C-7

arms, of course I do, but I get a - long with -

F7 $\flat$ 9 B $\flat$  $\Delta$ 7 C-7 F7 <sup>2</sup>B $\flat$ 6 B $\flat$ 7

out you ve - ry well should *Fine* What a

**B**

E $\flat$ 6 E $\circ$ 7 B $\flat$ /F <sup>2</sup>B $\flat$ 6 B $\flat$ 7

guy, what a fool I am, to

C-7 F7 $\flat$ 9 B $\flat$  $\Delta$ 7 B $\flat$ 7

think my break - ing heart could fool the moon, what's in

E $\flat$ 6 E $\circ$ 7 B $\flat$ /F D7/F $\sharp$  G-7

store? should I phone once more? no iy's

C7<sup>sus</sup><sup>4</sup> C9 F7<sup>sus</sup><sup>4</sup> F7 D.C. al 2nd End (Fine)

best that I stick to my tune

# SONG SONG BLUE

185

Neil Diamond 1972

F C

Song song blue, ev-'ry-bo-dy knows one, song sung  
 Song(song)sung(sung) blue(blue)weep-in' like a wil-low, song(song)sung(sung)

F F7

blue, ev-'ry gar-den grows one, me and you are sub-ject  
 blue(blue) sleep-in' on my pil-low. Fun-ny thing but you can

B $\flat$  C7

to the blues now and then, but when you take the blues and make a  
 sing it with a cry in your voice, and be-fore you know it start to feel-in'

F G-7 1.2.3.C7

song, you sing them out a-gain. sing them out a-gain  
 good, you sim-ply got no choice.

F C

# EVERYBODY LOVES SOMEBODY

Lane/Taylor 1948

F A7 B $\flat$  D7 G-7 E $\flat$ /G C7

Ev-'ry-bo-dy loves some-bo-dy some-time, ev-'ry-bo-dy falls in love some-how,  
 Ev-'ry-bo-dy finds some-bo-dy some-place, there's no tell-ing where love may ap-pear,  
 Ev-'ry-bo-dy loves some-bo-dy some-time, and al-though my dream was o-ver-due,

F A-7 A $\flat$ -7 G-7 C7 1. F $\Delta$ 7 C7 2. F

some-thing in your kiss just told me my some-time is now. here.  
 some-thing in my heart keeps say-ing my some-place is  
 your love made it well worth wait-ing for some-one like you. *Fine*

F7 C-7/G F7 B $\flat$  F+7 B $\flat$

If I had it in my pow-er, I'd ar-range for ev-'ry girl to have your charms,

D-  $\overset{3}{\text{D}}(\Delta 7)$  D-7 G7 G-7 F $\sharp$ 7 G-7 C7

then ev-'ry min-ute, ev-'ry ho-ur, ev-'ry boy would find what I found in your arms. *D.C. al 2nd End (Fine)*

RAINDROPS

B.J.Thomas

**A** F FΔ7 F7 B $\flat$

Raindrops are fall-in' on my head and just like the guy whose feet are too big for his  
 did me some talk-in' to the sun and I said I did - n't like the way he got things  
 Raindrops keep fall-in' on my head, but that does-n't mean my eyes will soon be turn- ing

A-7 D7 A-7 D7 G-7

bed, noth- ing seems to fit, these rain- drops are fall- in' on my head, they keep fall- in'  
 done, sleep- in' on the job, these rain- drops are fall- in' on my head, they keep fall- in'  
 red, cry- in's not for me, 'cause I'm nev- er gon- na stop the rain by com- plain- in'

C7sus<sup>4</sup>  $\oplus$  **B** F FΔ7 F7 B $\flat$  C C7

So I just thing I know, — the blues — they send to meet — me won't defeat  
 But there's one  
 A-7 be- cause I'm

D9 G-7

me, it won't be long — till hap- pi- ness steps up — to greet me —

C7sus<sup>4</sup> D.C. al Coda  $\oplus$  F FΔ7 G-7 C7sus<sup>4</sup> F

free — noth- in's wor- ry- ing me —

SING

1973

B $\flat$  B $\flat$ 7 C-7 F7 <sup>1</sup>B $\flat$  F-7 B $\flat$ 7

Sing, sing a song, sing out loud, sing out strong,  
 Sing, sing a song, make it

E $\flat$  B $\flat$  B $\flat$  D7 G-7 C7 C-7 F7

sing of good times not bad, sing of hap- py not sad.

<sup>2</sup>B $\flat$  F-7 B $\flat$ 7 E $\flat$  D+7

sim- ple to last your whole life long — don't wor- ry that it's not good e- nough for

G-7 C7 C-7 F7 B $\flat$  B $\flat$  C-7 F7

a- ny- one else to hear sing, sing a song.



# THIS GUYS IN LOVE

187

Bacharach, David

EbΔ7
AbΔ7
DbΔ7
EbΔ7

AbΔ7
D-7
G7
C-7
Bb-7
Eb7sus4
Eb7

AbΔ7
Ab-6
G-7
C-7
F-9

Bb7sus4
EbΔ7
AbΔ7
EbΔ7
AbΔ7

EbΔ7
D-7
C-7
F7
Bb
BbΔ7
Bb7
Eb

You see this guy, — this guy's in love with you, — yes, I'm in love, —  
 I've heard some talk, — they say you think I'm fine, — this guy's in love —  
 who looks at you the way I do, — when you smile — I can tell we  
 and what I'd do to make you mine, — tell me how, — is it so, don't  
 know each oth-er ve-ry well, how can I show you, I'm glad to  
 let me be the last to know, my hands are shak-ing, don't let my  
 know you, 'cause I need your love, — I want your love, —  
 heart keep breaking, 'cause  
 say you're in love, in love with this guy, — if not, I'll just die. —

# MOMENTS TO REMEMBER

Allen/Stillman 1955

A
AbΔ7
Ab6
AbΔ7
Ab6
AbΔ7
Ab+7
Db
Bb-7

Eb7
1. Bb-7
Eb7
AbΔ7
Ab
Bb-7
Eb7
2. Bb-7
Eb7

Db/Ab
Ab
Eb-7
Ab7
B
Db
Ab
Eb7

Ab
Ab7
Db
Ab
F-
Bb7
Bb-7
Eb7
D.C. al Fin

The New Year's eve we did the town, the day we tore the goal post down,  
 The qui-et walks, the noi-sy fun, the ball room prize we al-most won,  
 When oth-er nights and oth-er days may find us gone our sep'-rate ways,  
 we will have these mo-ments to re-mem-ber. — The mo-ments to re-  
 mem-ber. *Fine* Tho' sum-mer turns to win-ter and the pre-sent dis-ap-  
 pears, the laugh-ter we were glad to share will e-cho thru the years. When

## I SAY A LITTLE PRAYER

Bacharach/David 1967

**A**

A-7 D-7 C/G C

The mo - ment I wake up, be - fore I put on my make - up, I  
I run for the bus, dear, while rid - ing I think of us, dear, I

B7 E E7 A-7 D-7

say a lit - tle prayer for you. While comb - ing my hair now  
say a lit - tle prayer for you. At work I just take time

C/G C B7 E

and wond - 'ring what dress to wear now, I say a lit - tle prayer for you. For -  
and all thru my cof - fee break time, I say a lit - tle prayer for you.

**B**

F G E- C B $\flat$  C F G

ev - er, for - ev - er, you'll stay in my heart and I will love you, for - ev - er, for - ev - er, we

E- C B $\flat$  C F G E-

nev - er will part, oh, how I'll love you, to - geth - er, to - geth - er that's how it must be, to

C B $\flat$  C F G E

live with - out you would on - ly mean heart - break for me.

**C**

A-7 D-7 F C $\Delta$ 7

My dar - ling be - lieve me, for me there is no - one but you.

G7sus $^4$  C $\Delta$ 7 G7sus $^4$  C $\Delta$ 7 G7sus $^4$

Please love me too, I'm in love with you, ans - wer my

C $\Delta$ 7 G7sus $^4$  C $\Delta$ 7 G7sus $^4$  C $\Delta$ 7

prayer, say you love me too.

# OUR LOVE IS HERE TO STAY

201

Gershwin 1952

G7 G-7 C7 F B<sup>b</sup>9 A-7 D7 G13 G+7

It's ve-ry clear our love is here to stay, more than a year,  
 But oh my dear, our love is here to stay, to- geth- er we're

C7<sup>sus</sup>4 C7<sup>b</sup>9 E<sup>b</sup>7 D7 B-7<sup>b</sup>5 E7<sup>b</sup>9 A-7 D7 G-7 C7

for-ev-er and a day. The ra- di - o and the te - le - phone and  
 go- ing a long, long way. In time the Rock-ies may crum- ble, Gi - bral-ter may tum- ble,

1. F B<sup>b</sup> E-7<sup>b</sup>5 A7<sup>b</sup>9 D-7 G7 G-7 C7

mov-ies that we know may just be pass- ing fan- cies and in time may go. But oh my

2. E<sup>b</sup>7 D7 G-7 G<sup>#</sup>7 A-7 D7 G-7 C7 F6

they're on- ly made of clay, but, our love is here to stay.

# DON'T GET AROUND MUCH ANYMORE

Duke Ellington 1942

[A] C C<sup>A</sup>7 D-7 E<sup>b</sup> C/E E-7 C7 B7 B<sup>b</sup>7 A7 A7<sup>b</sup>9

Missed the sat-ur- day dance, heard they crowd- ed the floor, could- n't bear it with- out  
 Thought I'd vis- it the club, got as far as the door, they'd have asked me a- bout  
 Been in- vi- ted on dates, might have gone but what for, aw- f'ly diff- rent with- out

D7 G7 C G7 1. G7 2. G-7 C7

you, don't get a- round much an- y- more. Thought I'd vis- it the

[B] F F-6 E- D-7 C7

Dar - ling I guess my mind's more at ease, but

F F<sup>#</sup>-7<sup>b</sup>5 B7<sup>b</sup>9 E- E<sup>b</sup>7 G7 D.C. al Fine

nev - er the less, why stir up mem - o - ries. Been in - vi - ted on

DO NOTHING 'TILL YOU HEAR FROM ME

Duke Ellington 1943

**A**

D7sus4 GΔ7 D-7 G7 CΔ7

Do noth-in' 'till you hear from me. Pay no at-tention to what's said.  
 Do noth-in' 'till you hear from me. At least con-si-der our ro-mance.  
 Some kiss may cloud my me-mo-ry, and oth-er arms may hold a thrill,

C-6 G E+7 A-7 D7

Why peo-ple tear the seam of a-ny-one's dream is ov-er my head.  
 If you should take the word of oth-ers you've heard, I have-n't a chance.  
 but please do noth-in' 'till you hear it from me, and you nev-er will.

G6 Bb7 1. A-7 D7 2. GΔ7 Bb7sus4 **B** EbΔ7

*Fine* Do noth-in' till you hear from True I've been seen

EbΔ7 AbΔ7 GΔ7 A-7

with some-one new, but does that mean that I'm un-true. When we're a-part- - the

B-7 E7 A7 D7sus4 *D.C. al Fine*

words in my heart re-veal how I feel a-bout you. Some kiss may cloud my me-mo

THERE WILL NEVER BE ANOTHER YOU

Warren/Gordon 1942

EbΔ7 D-7b5 G7b9 C-7

There will be ma-ny oth-er nights like this, when I'll be stand-ing  
 There will be oth-er lips that I may kiss, but they won't thrill me

Bb-7 Eb7 AbΔ7 Ab-6 EbΔ7

here with some-one new. There will be oth-er songs to sing, an-oth-er fall an-  
 like yours used to do. Yes I may dream a mill-ion dreams but how can they come

1. C-7 F7 C-7 F7 F-7 Bb7

oth-er spring but there will nev-er be an-oth-er you. There

2. F13 EbΔ7 Ab7#11 G-7 C7b9 F-7 Bb7b9 Eb

true. If there will nev-er ev-er be an-oth-er you.

# ALL OF ME

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Simons/Marks 1931

**A**

C E7 B-7<sup>b5</sup> E7 A7<sup>sus4</sup>

All of me, why not take all of me? Can't you see  
Your good-bye left me with eyes that cry. How can I,

A7<sup>9</sup> C#°7 D-7 E7 B-7<sup>b5</sup> E7 A-7

I'm no good with - out you. Take my lips, I want to lose  
go on dear with - out you.

D9 A-7 D9 D-7 G7 F6

them, take my arms, I'll nev-er use them. You took the

F-6 E-7 A7 D-7<sup>b5</sup> G7<sup>9</sup> C6

part that once was my heart, so why not take all of me.

# HAVE YOU MET MISS JONES

Rogers/Hart 1937

**A**

F#7 F#°7 G-7 C7

Have you met miss Jones, some - one said as we shook hands.  
Then I said miss Jones, you're a girl who un - der - stands,

A-7 D-7 A<sup>b</sup>-7 D<sup>b</sup>7 G-7 C7 C-7 F7

She was just miss Jones to be me. free. And all at  
I'm a man who must be

**B**

B<sup>b</sup>Δ7 A<sup>b</sup>-7 D<sup>b</sup>7 G<sup>b</sup>Δ7 E-7 A7

once I lost my breath, and all at once was scared to death and all at once

DΔ7 A<sup>b</sup>-7 D<sup>b</sup>7 G<sup>b</sup>Δ7 G-7 C7 **A** FΔ7 E+7 E<sup>b</sup>7 D7

I owned the earth and sky. Now I've met miss Jones,

G-7 C7 B<sup>b</sup>7 A-7 A<sup>b</sup>°7 G-7 C7 FΔ7

and we'll keep on meet - ing 'till we die, miss Jones and I.

## ALL THE THINGS YOU ARE

Jerome Kern/Hammerstein 1939

F-7 B $\flat$ -7 E $\flat$ 7 A $\flat$  $\Delta$ 7 D $\flat$  $\Delta$ 7 G7

You are the prom-ised kiss at spring-time, that makes the lone-ly win-ter seem

C $\Delta$ 7 C-7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7

long. You are the breath-less hush of ev-'ning that

A $\flat$  $\Delta$ 7 D7 G $\Delta$ 7 A-7 D7

trem-bles on the brink of a love-ly song. You are the glow that lights a

G $\Delta$ 7 F $\sharp$ -7 $\flat$ 5 B7 E $\Delta$ 7 C+7

star, the dear-est things I know are what you are.

F-7 B $\flat$ -7 E $\flat$ 7 A $\flat$  $\Delta$ 7 D $\flat$  $\Delta$ 7 D $\flat$ -7

Some day my hap-py arms will hold you and some day I'll

C-7 B $\circ$ 7 B $\flat$ -7 E $\flat$ 7 A $\flat$  (G-7 $\flat$ 5 C7 $\flat$ 9)

know that mo-ment di-vine when all the things you are are mine.

## JUST FRIENDS

Klemmer/Lewis 1931

C $\Delta$ 7 C-7 F7 G $\Delta$ 7

Just friends, lov-ers no more, Just friends, but not like be-  
Two friends, drif-ting a-part, two friends, but one bro-ken

B $\flat$ -7 E $\flat$ 7 1. A-7 D7 F $\sharp$ -7 $\flat$ 5 B7 $\flat$ 9 E-7

fore. To think of what we've been and not to kiss a-gain seems like pre-  
heart. We

A7 E-7 A7 3. A-7 D7 D $\flat$ 7 2. A-7 D7

tend-ing it is-n't the end-ing. Two loved we laughed we cried and

F $\sharp$ -7 $\flat$ 5 B7 $\flat$ 9 E-7 A7 A-7 D7 G6

sud-den-ly love died, the sto-ry ends and we're just friends.

DAY BY DAY

Sammy Cahn/Stordahl/Weston 1945

G-7 BbΔ7 A-7 G-7 G-7 C7 FΔ7

Day by day, I'm fall - ing more in love with you, and day by day  
 day by day you're mak - ing all my dreams come true, so come what may

Bb9 1. A-7 Abo7 G-7 G-7/F E7 A7

my love seems to grow. There is - n't an - y end to my de -  
 I want you to

D- D-(Δ7) D-7 D-7 G9 G-7

vo - tion, it's deep - er dear by far, than an - y o - cean.

A-7 D7 2. A-7b5 D7b9 G-7 Bb-7 Eb7

I find that know I'm yours a - lone and I'm in

FΔ7 Eb9 D7sus4 D7b9 G-7 C7b9 FΔ7

love to stay, as we go through the years day by day.

OUR DAY WILL COME

Hillard/Garson 1963

A G Bb7 A-7 D7 G

Our day will come and we'll have ev - 'ry - thing. We'll share the  
 Our day will come if we just wait a - while. No tears for

Bb7 A-7 D7 D-7 G7 3

joy fall - ing in love can bring. No one can tell me that I'm too  
 us, think love and wear a smile. Our dreams ore mag - ic be - cause we'll

1. CΔ7 C-7 B-7 Bb7 A-7 D7

young to know, I love you so, and you love me.

2. CΔ7 C-7 G E-7 A-7 D7 G

al - ways stay in love this way, Our day will come.

TANGERINE

Schertzing/Mercer 1942

D+7 G-7 C7 F6 Ab°7 G-7 C7 G-7 C7

Tan-ger-ine, she is all they claim with her eyes of night and lips as bright as  
 And I've seen, toasts for tan-ger-ine, raised in ev-'ry bar a- cross the Ar-  
 flame. Tan-ger-ine, when she dances by, sen-or-i-tas stare and  
 ca-bal-le-ros sigh And I've tine, yes she has them all on the  
 E-7b5 A7b9 D-7 G7 G-7 C7 F6  
 run, but her heart be-longs just to one, her heart be-longs to tan-ge-rine.

IT COULD HAPPEN TO YOU

Van Heuson/Burke 1944

FΔ7 A-7b5 D7b9 G-7 B-7b5 E7b9 A-7

Hide your heart from sight, lock your dreams at night, it could  
 Keep an eye on Spring, run when church bells ring, it could  
 BbΔ7 A7b9 A-7b5 D7b9 G-7 Bb-6  
 hap-pen to you Don't count stars or you may  
 hap-pen to you All I did was won-der  
 1. FΔ7 E-7b5 A7b9 D-7 G7 G-7 A-7 BbΔ7 C7  
 stum-ble, some one drops a sigh and down you tum-ble.  
 2. FΔ7 A-7b5 D7b9 G-7 C7sus4 C7b9 F6  
 how your arms could be and it happened to me.



# I LOVE YOU

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Cole Porter 1943

G-7<sup>b5</sup> C7<sup>b9</sup> FΔ7 1. G-7 C7 3

"I love you", hums the A - pril breeze, "I love you" ec-ho the  
 "I love you" the gold-en dawn a - grees,

FΔ7 2. B-7 E7 AΔ7 B-7 E7 AΔ7

hills. "I as once more she sees daf - fo - dils. It's

G-7 C7 3 FΔ7 A-7<sup>b5</sup> D7<sup>b9</sup>

spring a-gain, and birds on the wings a-gain, start to sing a-gain the old me-lo-

G7 C7 D.C. al Coda A-7<sup>b5</sup> D7<sup>b9</sup> G7 G-7 C7 F6

dy. I and it all be-longs to you and me.

# PENNIES FROM HEAVEN

BURke/Johnson 1936

CA7 D-7 E-7 Eb<sup>o</sup>7 D-7 3 G7 CA7 D-7

Ev - 'ry time it rains, it rains, pen-nies from hea-ven. Don't you know each  
 Trade them for a pack-age of sun-shine and flow-ers. If you want the

1. E-7 Eb<sup>o</sup>7 D-7 3 G7 C7 G-7 C+7

cloud con-tains pen-nies from hea-ven. You'll find your for-tune fall - ing

F6 E7 Eb<sup>o</sup>7 D7 A-7 D7 G7 D-7 G+7

all o - ver town, be sure that your um-brel-la is up - side down.

2. Eb<sup>o</sup>7 C/E FΔ7 3 D-7 F6 F-6

things you love, you must have sho-wers. So when you hear it thun - der,

E-7 Eb<sup>o</sup>7 D-7 3 3 D-7 G7<sup>b9</sup> C6

don't run un-der a tree, there'll be pen-nies in hea-ven for you and me.

MACK THE KNIFE

Blitzstein/Weill 1928

Sinatra

Oh the shark has, pret - ty teeth dear, and he shows them  
 shark bites with his teeth dear, scar - let bil - lows  
 pear - ly white Just a jack - knife has Mac - Heath dear,  
 start to spread Fan - cy gloves though wears Mac - Heath dear,  
 and he keeps it out of sight When the  
 so there's not a trace of red

3. On the sidewalk, Sunday morning, lies a body just oozing life; someone's sneaking around the corner, could that someone be mac!
4. From a tugboat by the river a cement bag 's dropping down; the cement is just for weight, dear, bet you Mackie's back in town.
5. Louie Miller disappeared, dear after drawing out his cash; and MacHeath spends like a sailor. did our boy do something rash?
6. Sukey Tawdry, Jenny Diver, Polly Peachum, Lucy Brown; Oh the line forms on the right dear, now that Mackie's back in town

SOMEWHERE BEYOND THE SEA

1947 Trenet/Lawrence

**A** Some - where, be - yond the sea, some - where wait - ing for me,  
 Some - where, be - yond the sea, she's there watch - ing for me,  
 We'll meet, be - yond the shore, we'll kiss just as be - fore,  
 my lov - er stands on gold - en sands, and watch - es the ships that go  
 if I could fly like birds on high, then straight to her arms I'd go  
 hap - py we'll be be - yond the sea and nev - er a - gain I'll go  
 sail - ing. Some sail - ing *Fine* It's far be - yond a  
 star, it's near be - yond the moon I know  
 be - yond a doubt, my heart will lead me there soon D.C. al 2nd End (Fine)

## THE LADY IS A TRAMP

Roders/Hart 1937

**A** C $\Delta$ 7 Eb-7 Ab7 D-7 G7 C $\Delta$ 7 Eb-7 Ab7

She gets too hun - gry for din - ner at eight, she likes the thea - ter but  
 She don't like crap games with Bar - ons and Earls. won't go to Har - lem in

D-7 G7 C $\Delta$ 7 G-7 C7 F $\Delta$ 7 F-7 B $\flat$ 7

nev - er comes late, she nev - er both - ers with peo - ple she hates,  
 er - mine and pearls, won't dish the dirt with the rest of the girls,

E-7 A7 $\flat$ 9 D-7 G7 $\flat$ 9 <sup>1</sup>C $\Delta$ 7 A7 $\flat$ 9 D-7 G7 C $\Delta$ 7 **B** F $\Delta$ 7 G7

that's why the la - dy is a tramp. tramp. She like the free fresh

E-7 A-7 D-7 G7 E-7 A7 D-7 G7 C $\Delta$ 7

wind in her hair, life with - out care, she's broke, it's oke, Hate Cal - i -

E $\flat$ -7 Ab7 D-7 E7 A-7 D7 G7 C $\Delta$ 7

for - nia, it's cold and it's damp. that's why the la - dy is a tramp.

## A FOGGY DAY

George/Ira Gershwin 1937

F $\Delta$ 7 A-7 $\flat$ 5 D7 $\flat$ 9 G-7 C7 F6 D-7 $\flat$ 5

A fog - gy day in Lon - don town, had me low and  
 How long I wondered could this thing last? But the age of mira - cles

G7 G-7 C7 <sup>1</sup>F $\Delta$ 7 C-7 F7 B $\flat$ 6 B $\flat$ -6 F $\Delta$ 7

had me down, I view the morn - ing with a - larm, the Bri - tish mu -  
 had - n't passed,

A-7 D7 G7 C7 <sup>2</sup>C-7 F7 B $\flat$ 6 E $\flat$ 7

se - um had lost its charm. For sud - den - ly I saw you there, and thru

F $\Delta$ 7/C G-7/C F $\Delta$ 7/C G-7/C A-7 D-7 G-7 C7 F6

fog - gy Lon - don town the sun was shin - ing ev - 'ry - where

I'VE GOT THE WORLD ON A STRING

Arlen/Koehler 1932

**A** Eb6 Db9 C7 F-7 Ab-6 EbΔ7 Ab7#11

I've got the world on a string, — sit-tin' on a rain-bow, got the string a-round my fin-  
 I've got a song that I sing, — I can make the rain go, an - y - time I move my fin-

G-7 Gb-7 F-7 Bb7 Eo7 F-7 Bb9 1. G+7 C7#9 F-7 Bb7

ger. What a world, what a life, I'm in love. —  
 ger. Luc - ky me, can't you see, I'm in love. —

2. Eb6 Ab6 A° Eb6 **B** D-7 G9 C9

love. — *Fine* Life is a beau-ti-ful thing, — as long as I hold the string. —

F9 F-9 Bb9 Repeat 1st verse  
 D.C. al 2nd End

I'd be a sil-ly so and so, — if I should ev-er let go. — I've got the

IT DON'T MEAN A THING

(IF IT AIN'T GOT THAT SWING)

Duke Ellington/Mills 1932

**A** G- G-/F# G-/F G-/E Eb7 D7 G-7 G7

It don't mean a thing if it ain't got that swing, —  
 It don't mean a thing, all you got to do is sing, —

C7 Gb7#11 1. F7sus4 Bb6 D+7

doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah. It

2. F7sus4 Bb6 **B** F-7 Bb7 Eb6

doo wah, doo wah, doo wah. *Fine* makes no diff - rence if it's sweet or hot, —

G-7 C7 F7 A-7b5 D7b9

just give that rhy - thm ev - ry - thing you got. — D.C. al 2nd End (Fine)

# NIGHT AND DAY

Cole Porter 1932

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**A** B $\Delta$ 7 B $\flat$ 7  $\overset{3}{\rule{0.5em}{0.4pt}}$  E $\flat$  $\Delta$ 7 E $\flat$ 6 B $\Delta$ 7

Night and day, you are the one On - ly you be - neath the  
Day and night why is it so? That this long - ing for you

B $\flat$ 7  $\overset{3}{\rule{0.5em}{0.4pt}}$  E $\flat$  $\Delta$ 7 E $\flat$ 6 A-7 $\flat$ 5 A $\flat$ -7 G-7

moon and un - der the sun. Wheth - er near to me or far, it's no mat - ter dar - ling  
fol - lows where - ev - er I go. In the roar - ing traf - fic's boom, in the si - lence of my

G $\flat$ 7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 1. E $\flat$ 6 2. E $\flat$ 6

where you are, I think of you night and day Day and night Night and  
lone - ly room,

**B** G $\flat$  $\Delta$ 7 E $\flat$  $\Delta$ 7 G $\flat$  $\Delta$ 7

day, un - der the hide of me, there's an oh, such a hun - gry yearn - ing, burn - ing in -

E $\flat$  $\Delta$ 7 C-7 A-7 $\flat$ 5 A $\flat$ -7 G-7

side of me. And its tor - ment won't be through 'til you let me spend my

G $\flat$ 7 F-7 B $\flat$ 7 E $\flat$ 6

life mak - ing love to you, day and night, night and day

# 'S WONDERFUL

George/Ira Gershwin 1927

**A** E $\flat$  E $\circ$ 7 F-7 B $\flat$ 7 $\text{sus}^4$  B $\flat$ 13

'S Won - der - ful, 'S mar - vel - ous, you should care for  
'S aw - ful nice, 'S par - a - dise 'S what I love to

1. E $\flat$  C7 $\flat$ 9 F-7 B $\flat$ 7 $\flat$ 9 2. E $\flat$  A-7 $\flat$ 5 D7 $\flat$ 9 **B** G $\Delta$ 7 E-7 A-7 D7

me. see. You've made my life so

B-7 E7 $\flat$ 9 A-7 D7 G9 C13 F9 B $\flat$ 13 E7

**C** glam - or - ous, you can't blame me for feel - ing am - or - ous, Oh

E $\flat$  G $\flat$ 7 F-7 C7 $\flat$ 9 F-7 B $\flat$ 7 $\flat$ 9 E $\flat$

'S won - der - ful, 'S mar - vel - ous, that you should care for me

## HOW HIGH THE MOON

Lewis/Hamilton 1940

**A**

Some-where there's mus - ic, how faint the tune, some-where there's hea - ven,  
 Some-times there's mus - ic, it's where you are, some-where there's hea - ven,  
 how high the moon. There is no moon a - bove when love is far a - way  
 how near so far. The dark - est night would shine if you would come see me  
 too, 'till it comes true, that you love me as I love you. Some times there's  
 soon, un - til you will, how still my heart, how high the moon.

Chords: G $\Delta$ 7, G-7, C7, F $\Delta$ 7, F-7, B $\flat$ 7, E $\flat$  $\Delta$ 7, A-7, D7, <sup>1</sup>G-7, A-7 $\flat$ 5, D7 $\flat$ 9, G $\Delta$ 7, A-7, B-7, B $\flat$ 7, A-7, D7 $\flat$ 9, <sup>2</sup>G $\Delta$ 7, A-7, B-7, B $\flat$ 7, A-7, D7, G $\Delta$ 7

## BUT NOT FOR ME

Ira/George Gershwin 1930

They're writ - ing songs of love but not for me. A luc - ky star's a - bove  
 I was a fool to fall and get that way, Heigh - ho, a - las and al -  
 but not for me. With love to lead the way, I've found more  
 so lack - a - day. Al - though I can't dis - miss the mem - 'ry  
 clouds of gray, than an - y Rus - sian play could guar - an - tee. I was a  
 of her kiss, I guess she's not for me.

Chords: E $\flat$  $\Delta$ 7, C-7, F-7, B $\flat$ 7 $\flat$ 9, E $\flat$ , A $\flat$ 7, G-7, C7, F9, F-7, B $\flat$ 7 $\flat$ 9, E $\flat$ 7, B $\flat$ -7, E $\flat$ 7, A $\flat$ 7, A $\flat$  $\Delta$ 7, A $\flat$ -6, <sup>1</sup>E $\flat$ 7, E $\flat$  $\Delta$ 7, C-7, G $\circ$ 7/F, F-7, B7 $\sharp$ 11, B $\flat$ 7 $\flat$ 9, <sup>2</sup>E $\flat$ 7, E $\flat$  $\Delta$ 7, C-7, C+7, F-7, B $\flat$ 7 $\flat$ 9, E $\flat$ 6

# SHINY STOCKINGS

213

Frank Foster / E. Fitzgerald 1956

I walked with my ba - by and I know in noth - ing flat, she's  
I'm hip and I'm luc - ky to have some - one so well en - dowed, a  
got some - thing mel - low lots of fel - lows whis - tle at. When  
girl half as love - ly would make lots of fel - lows proud. I  
we go for a walk, I know soon as we're out, with no  
love all of her charms, but one's real - ly a ball  
shad - ow of doubt she's got lots to be proud of  
I love those shi - ny stock - ings most of all.

Chords: Bb-7, Eb7, Bb-7, Eb7, G6, Ab6, Db7, Ab6/C, B°7, B-7, Bb-7, Eb7, Db-7, C-7, 1. F7, D-7, G7, C6, C-7b5, F7b9, 2. F7, Bb-7, Eb7, Ab6.

## SHOUT CHORUS

Chords: Bb-7, Eb7, Bb-7, Eb7, Ab6, Db7, Ab6, B°7, Bb-7, Eb7, C-7, F7, 1. D-7, G7, C6, C-7b5, F7b9, 2. Bb-7, Eb7, Ab6.

# THERE IS NO GREATER LOVE

Isham Jones/Symes 1936

**A** B $\flat$  $\Delta$ 7 Eb7 Ab7 G7

There is no great-er love than what I feel for you. No great-er  
 There is no great-er thrill than what you bring to me, no swee-ter  
 There is no great-er love in all the world, it's true. No great-er

1. C7 F7 2. C7 C-7 F7

love, no heart so true. There is no song than what you sing to  
 love than what I feel for

B $\flat$  **B** A-7 $\flat$ 5 D7 G- A-7 $\flat$ 5 D7

me. *Fine* You're the sweet-est thing I have ev-er  
 you.

G- A-7 $\flat$ 5 D7 G- C7 F7 D.C. al 2nd End.

known, and to think that you are mine a-lone. There is no

# WHAT IS THIS THING CALLED LOVE?

Cole Porter 1929

**A** G-7 $\flat$ 5 C7 $\flat$ 9 F-  $\oplus$  D-7 $\flat$ 5

What is this thing called love? This fun-ny thing  
 Just who can solve it's mys-ter-y? Why should it make  
 ask the Lord in heaven a-bove, What

1. G7 $\flat$ 9 C $\Delta$ 7 2. G7 $\flat$ 9 C $\Delta$ 7

called love? Just a fool of me? I

**B** C-7 F7 B $\flat$  $\Delta$ 7 Ab7

saw you there one won-der-ful day. You took my heart and threw it a-

D-7 G7 *D.C. al Coda*  $\oplus$  D $\flat$ 7 G+7 C6

way That's why I is this thing called love?



# SECRET LOVE

Webster/Fain 1953

215

**A** EbΔ7 Bb7sus4 EbΔ7 Bb7sus4 EbΔ7 Bb7sus4 EbΔ7 Bb7sus4 EbΔ7 AbΔ7 G-7 C7b9

Once I had a sec-ret love, that lived with - in the heart of  
So I told a friend-ly star, the way that dream-ers of - ten

F-7 Bb7 F-7 Bb7 F-7 Bb7 F-7

me, all too soon my sec-ret love, be - came im -  
do, just how won - der - ful you are, and why I'm

Bb7sus4 Bb7b9 Eb 1. F-7 Bb7b9 2. G7b9 **B** C-7 F7

pat-ient to be free Now I shout it from the  
so in love with you

BbΔ7 Bb6 Bb-7 Eb7 AbΔ7 Db7 EbΔ7 F-7

high - est hills, e - ven told the gold-en daf - fo - dils, at last my

G-7 AbΔ7 Db13 C9 F-7 Bb7 Bb7b9 Eb

heart's an o - pen door, and my sec-ret love's no sec-ret an - y - more

# ALMOST LIKE BEING IN LOVE

Lerner/Loewe 1947

**A** EbΔ7 F7 D-7 Db°7 C-7 F7sus4

What a day this has been, what a rare mood I'm in, why it's al-most like be-ing in  
There's a smile on my face for the whole hum-an race, why it's al-most like be-ing in

Bb 1. Bb+ 2. **B** A-7 D7 GΔ7 G-7

love. There's a All the mus-ic of life seems to be, like a bell that is  
love.

C-7 A-7b5 D7b9 **C** EbΔ7 F7 D-7 Db°7

ring-ing for me And from the way that I feel, when the bell starts to peal. I would

C-7 C#°7 Bb/D Db°7 C-7 F7 Bb

swear I was fall-ing, I could swear I was fall-ing, It's al-most like be-ing in love

IN THE MOOD

Joe Garland 1939 (Glenn Miller)

Musical score for 'In the Mood' in B-flat major, 4/4 time. The score consists of several staves of music with various chord markings. The first staff has a key signature of two flats and a common time signature. The second staff has a key signature of three flats. The third and fourth staves are marked with a boxed 'A' and contain a first ending. The fifth and sixth staves are marked with a boxed 'B' and contain a second ending. The seventh and eighth staves are marked with a boxed 'C' and contain an interlude. The score includes chords such as Bb7, Bb-7, Eb7sus4, Ab, Db, Eb7, Ab/C, Bb-7, Eb7, Eb, Eb°, and Ab.

OPUS ONE

Sy Oliver 1945

Musical score for 'Opus One' in G major, 4/4 time. The score consists of four staves of music with various chord markings. The first staff has a key signature of one sharp and a common time signature. The second staff has a key signature of one sharp. The score includes chords such as G, C9, A9, A-7, D7, G/B, Bb7, A-7, D7, G, C7, Bb, G-7, C-7, F7, Bb, G+7, C7, F+7, DbΔ7, Bb-7, Eb-7, Ab7, Db, Db13, and D13.

D.C. al 2nd End (Fine)

# STOMPIN' AT THE SAVOY

217

Goodman 1936

Musical score for "Stompin' at the Savoy" in B-flat major, 4/4 time. The score consists of four staves. The first staff is the melody, starting with a repeat sign and a first ending bracket labeled 'A'. The second staff is the bass line. The third and fourth staves are chordal accompaniment. Chords are indicated above and below the notes. The piece ends with a double bar line and the instruction "D.C. al Fine".

Chords: C7, F, C7, F, F#°7, G-7, C7, F, C7, Bb7, B7, Bb7, Eb7, Bb-7, Eb7, Ab7, A7, Ab7, Db7, C7.

Section: **A**

Ending: D.C. al Fine

# JERSEY BOUNCE

Plater/Bradshaw 1941

Musical score for "Jersey Bounce" in C major, 4/4 time. The score consists of four staves. The first staff is the melody, starting with a repeat sign and a first ending bracket labeled 'A'. The second staff is the bass line. The third and fourth staves are chordal accompaniment. Chords are indicated above and below the notes. The piece ends with a double bar line and the instruction "D.C. al Fine".

Chords: C, D7, G7, C, Eb°7, D-7, G7, C, Ab9, C, C9, Bb9, Ab9, G7, G+7.

Section: **A**

Ending: D.C. al Fine

# PENNSYLVANIA 65000

Musical score for "Pennsylvania 65000" in G major, 4/4 time. The score consists of four staves. The first staff is the melody, starting with a repeat sign and a first ending bracket labeled 'A'. The second staff is the bass line. The third and fourth staves are chordal accompaniment. Chords are indicated above and below the notes. The piece ends with a double bar line and the instruction "D.C. al Fine".

Chords: G, C7, G, G#°7, A-7, D7, G, B7, E-7, B7, E-7, E7, A7, D, C7, B7, E9, A7, D7, Eb7, D7.

Section: **A**

Lyrics: Pennsylvan-ia six fivethou - sand!

Ending: D.C. al Fine



CRAZY RHYTHM

Caesar/Meyer/Kahn 1928

FΔ7 G-7 A-7 G-7 FΔ7 Bb7 A-7 Ab7

Cra-zy rhy- thm, here's the door - way. I'll go my way, you'll go your way,  
 Here is where we have a show - down, I'm too high-hat, you're too low - down,

G-7 C7 1. F Ab7 G9 Gb9 2. F G-7 A-7 D-

cra-zy rhy- thm, from now on we're though. you. they say that  
 cra-zy rhy- thm, here's good-bye to you.

C-7 F7 BbΔ7 Bb6 Bb-6

when a high-brow meets a low - brow, walk- ing a- long Broad- way, soon the high-brow,

Eb9 A+7 D9 G+7 C9 FΔ7 G-7 A-7 D-7

he has no - brow, ain't it a shame, and you're to blame. What's the use of pro- hi- bi - tion?

G7 Ab7 G7 C7sus4 C7 Db9 C7 F

You pro- duce the same con- di - tion, cra- zy rhy- thm I've gone cra - zy too.

STRING OF PEARLS

Gray/DeLange 1941

Eb

F7 Bb7 Eb

Fine

B Ab

Bb7 Eb7 Ab

D.C. al Fine

Solo on Blues

**A**

C $\Delta$ 7 C6 C $\Delta$ 7 C6 F7 $\sharp$ 11

First you say you do and then you don't, and then you say you will and then you won't. You're  
 Now you want to play and then it's no, and when you say you'll stay, that's when you go.  
 If you've got a heart and if you're kind, then don't keep us a - part, make up your mind.

D7 D-7 A $\flat$ 7 G7 1. C6 A $\flat$ 7 G7 2. C6 D-7 D $\sharp$ 7 C/E

un - de - ci - ded now, so what are you gon - na do? *Fine* I've been

**B**

G-7 C9 G-7 C9 F6 C+7 F6 E $\flat$ 7 $\sharp$ 11

sit - ting on a fence, and it does - n't make much sense, 'cause you keep me in sus - pence and you know it. Then you

D7 C/E F $\circ$  D7/F $\sharp$  G7 $\text{sus}^4$  G7 G+7

pro - mise to re - turn, when you don't I real - ly burn, well I guess I'll nev - er learn, and I show it. *D.C. al Fine*

## FASCINATING RHYTHM

Ira/George Gershwin 1926

G-7 C7 G-7 C7 G-7 C7

Fas - ci - nat - ing rhy - thm you've got me on the go, fas - ci - nat - ing rhy - thm I' all a -  
 once it did - n't mat - ter but now you're do - ing wrong, when you start to pat - ter, I'm so un -

G-7 C7 C-7 F7 C-7 F7

qui - ver. What a mess you're mak - ing, the neigh - bors want to know why I'm  
 hap - py, won't you take the day off? de - cide to run a - long some - where

C-7 F7 C-7 F7 B $\flat$  D7 $\flat$ 9 1. G-7 C7 F6

al - ways shak - ing just like a fli - ver. Each morn - ing I get up with the sun,  
 far a - way off, and make it snap - py. Oh how I

E-7 A7 D- D-7 G7 C7 A-7 $\flat$ 5 D7 $\flat$ 9

(start a - hop - ping, nev - er stop - ping) to find at night no work has been done. I know that

2. G-7 A7 $\flat$ 9 D-7 G9 G-7 C7 G-7 G7 C7 $\flat$ 9 F6

long to be the man I used to be, fas - ci - nat - ing rhy - thm oh won't you stop pick - ing on me.

# THE WAY YOU LOOK TONIGHT

221

Jerome Kern 1936

**A** Eb $\Delta$ 7 C-7 F-7 Bb7 Eb $\Delta$ 7 Db C7sus<sup>4</sup> C7 F-7

Some day, when I'm aw-fly low, when the world is cold, I will feel a  
 Love ly, with yours miles so warm, and your cheek so soft, there is noth-ing  
 Love ly, nev-er, nev-er change, keep that breath-less charm, won't you please ar-

Bb7 Bb-7 Eb7 Ab $\Delta$ 7 F-7 Bb7 Eb $\Delta$ 7 C-7 F-7 Bb7

glow just think-ing of you and the way you look to - night *Fine*  
 for me but to love you, just the way you look to - night  
 range it 'cause I love you, just the way you look to - night

Eb $\Delta$ 7 C-7 1.F-7 Bb7 2.Ab-7 Db7 **B** Gb $\Delta$ 7 G $\circ$ 7 Ab-7 Db7

Oh but you're With each word your ten-der-ness grows,

Bb-7 Eb-7 Ab-7 Db7 Gb $\Delta$ 7 Eb-7 Ab-7 Ab-/Gb F-7<sup>b5</sup> Bb7<sup>b9</sup>

tear-ing my fear a part, and that laugh that wrinkles your nose

Eb-7 Eb-/Db C-7<sup>b5</sup> F7<sup>b9</sup> F-7 G-7 Ab $\Delta$ 7 Bb7 F-7 Bb7 F-7 Bb9 Bb7<sup>b9</sup> Eb6

touches my fool-ish heart. *D.C. al Fine* just the way you are to -night. *D.C. al Fine*

# LONG AGO AND FAR AWAY

Jerome Kern/Gershwin 1944

F6 D-7 G-7 C7 F $\Delta$ 7 G-7 C7 F6 F $\sharp$ 07

Long a - go and far - a - way - I dreamed a dream one day and  
 Chills run up and down my spine, A - lad - dia's lamp is mine, the

G-7 C7 A-7 D7 G-7 C7 1. Ab6 F-7 Bb-7 Eb7 Ab $\Delta$ 7

now that dream is here be - side - me. - Long the skies were o-ver - cast, - but  
 dream I dreamed was not de - nied - me. -

G7 C $\Delta$ 7 G-7 C7 2. C-7

now the clouds have passed, you're here at last Just one

F7 Bb $\Delta$ 7 Eb7 F6/AA $\flat$ 07 G-7 C7 F6

look and then I knew that all I longed for, long a - go was you.

## I'LL REMEMBER APRIL

De Paul/Raye 1941

*G* $\Delta$ 7 *G*-7

This love-ly day will length-en in - to ev-'ning, we'll sigh good - bye to all we've  
The fire will dwindle in - to glow-ing ash-es, for flames and love live such a

*A*-7 *D*7 *B*-7 $\flat$ 5 *E*7 $\flat$ 9

ev-er had. A - lone, where we have walked to - geth-er, I'll re -  
lit-tle while. I won't for - get, but I won't be lone - ly, I'll re -

*A*-7 *D*7 *G* $\Delta$ 7 *G*6 *C*-7 *F*7 *B* $\flat$  $\Delta$ 7

mem-ber A-pril and be glad. I'll be con-tent you loved me once in  
mem-ber A-pril and I'll smile. *Fine*

*D*7 *G*+7 *C*-7 *F*7 *B* $\flat$  $\Delta$ 7 *A*-7

A-pril, your lips were warm and love and Spring were new. But I'm not a - fraid of

*G* $\Delta$ 7 *G*6 *F* $\sharp$ -7 *B*7 *E* $\Delta$ 7 *D*7

Au-tumn and her sor-row, for I'll re - mem-ber A-pril and you. *D.C. al Fine*

## IT'S YOU OR NO ONE

Styne, Cahn 1948

*G*-7 *C*7 *F* $\Delta$ 7 *G*-7 *C*7 1. *F* $\Delta$ 7

It's you or no-one for me, I'm sure of this each time we kiss.  
Please don't say no to my plea, 'cause if you do, then I'm all

*B* $\flat$ -7 *E* $\flat$ 7 *A* $\flat$  $\Delta$ 7 *A*-7

Now and for - e-ver and when for - e-ver's done, you'll find that you are

*D*7 *G*-7 *C*7 2. *A*-7 $\flat$ 5 *D*7 $\flat$ 9 *G*-7 *B* $\flat$ -7 *E* $\flat$ 7

still the one. through. There's this a - bout you, my

*F* $\Delta$ 7 *A* $\flat$ -7 *D* $\flat$ 7 *A*-7 *D*7 *G*-7 *C*7 *F*6

world's an emp-ty world with - out you, it's you or no - one for me.



I'M OLD FASHIONED

Jerome Kern/Mercer 1942

**A** F6 D-7 G-7 C7 FΔ7 D-7 G-7 C7 Bb/F FΔ7

I'm old fash-ioned, I love the moon-light, I love the old fash-ioned

E-7b5 A7 D-7 G9 D-7 G9 Ab7#11

things. The sound of rain up on the win-dow pane, the

G-7 A-7 Bb6 G7/B C7sus4 C7 **B** F6 D-7 G-7 C7

star-ry song that A - pril sings. This years fan-cies are

FΔ7 D-7 B-7 E7 AΔ7 B-7 C#-7 D7 E7 F#o7 G-7 C7

pass - ing fan-cies, but sigh-ing sighs, hold - ing hands, these my heart un-der-stands.

**C** F6 D-7 G-7 C7 FΔ7 D-7 G-7 C7 C-7 F7 BbΔ7 Eb7#11

I'm old fash-ioned, but I don't mind it, that's how I want to be, as

A-7 D-7 B-7b5 Bb-6 A-7 D-7 G-7 C7 F6

long as you a - gree to stay old fash-ioned with me.

STARS FELL ON ALABAMA

Perkins/Parish 1934

**A** C Bb7 A7 D7 G+ CΔ7 D-7 E-7 Eb7

We lived our lit-tle dra-ma we kissed in a field of white, and  
I can't for-get the gla-mour your eyes held a ten-der light  
My heart beat like a ham-mer, my arms wound a-round you tight,

D-7 A7 D-7 G7 1. C A7 D-7 G7b9 2. CΔ7 D-7 Eb7 E-7

stars fell on Al-a - ba-ma last night. night. I nev-er

**B** D-7 G7 E-7 Eb7 D-7 G7 C6

planned in my i-ma-gi - na-tion a sit - u - a-tion so hea-ven - ly, a fair-y

D-7 G7 E7/G# A-7 A-/G F#-7 B7 EA7 G7

land where no one else could en-ter and in the cen-ter just you and

D.C. at 2nd End (Fine)  
me dear.

INVITATION

Kaper/Washington 1952

A

You and your smile— hold a strange in-vi - ta-tion, — some-how it seems we've shared our  
 How long must I stay — in a world of il - lu-sion, — be where you are, so near yet so  
 dreams, but where? — Time af - ter time — in a room full of stran-gers, — out of the  
 far a - part. — Hop - ing you'll say — with a warm in-vi  
 blue sud-den-ly you are there. — Wher - ev - er I go, — you're the glow of temp - ta-tion, —  
 glan-cing my way, — in the gray of the dawn. — And al-ways your eyes —  
 smile that a strange in-vi - ta-tion, — then you are gone, — where oh where have you gone? —  
 ta-tion — "where have you been? — dar-ling come in, — come in-to my heart." —

Chord symbols: C-7, F7, Bb7, Eb-7, Ab7, Db7, B7, Eb7, F7, F7alt, B-7, B-7, E7, Ealt7, A-7, A-7, D7, Dalt7, G-7, E-7, Eb7, Dalt7, Galt7, B7#11, F7alt, Bb7alt, Eb(A7).

GONE WITH THE WIND

Madigson 1937

Gone with the wind, just like a leaf that has blown a - way. Gone with the wind,  
 now all is gone, gone is the rap-ture that filled my heart. Gone with the wind,  
 my ro - mance has flown a - way. Yes - ter - day's kiss-es are still on my lips  
 the glad - ness that filled my heart.  
 I had a life-time of hea-ven at my fin-ger - tips. But Just like a flame,  
 love burned bright-ly then be- came an emp-ty smoke dream that has gone, gone with the wind.

Chord symbols: F-7, Bb7, EbΔ7, F-7, Bb7, EbΔ7, A-7, D7, G6, A-7, D7, GΔ7, G-, F#o7, F-7, Bb7, EbΔ7, F-7, Bb7, G-7, C7, F-7, Bb9, EbΔ7.

# I'VE GOT YOU UNDER MY SKIN

225

Cole Porter 1936

F-7 Bb7 EbΔ7 C7b9 F-7 Bb7

I've got you un-der my skin. I've got you deep in the

EbΔ7 C-7 F-7 Bb7 EbΔ7 G-7 Gb°7

heart of me, so deep in my heart, you're real-ly a part of me, I've

F-7 Bb7 EbΔ7 Eb6 F-7 Bb7

got you un-der my skin. I tried so not to give

EbΔ7 Eb6 F-7b5 Bb7b9 D EbΔ7 Eb6

in, I said to my-self "this af-fair will nev-er go so well" but

D-7 G7 B/C CΔ7/B A-7 A-7/G F-7

why should I try to re-sist when dar-ling I know so well, I've got you

Bb7sus4 EbΔ7 Eb6 F-7/Eb Bb7/Eb

un-der my skin. I'd sac-ri-fice an-y-thing, come what might, for the

EbΔ7 Eb7 AbΔ7/Eb Ab-6/Eb EbΔ7 Gb7#11

sake of hav-ing you near, in spite of a warn-ing voicethat comes in the night and re-peats and re-peats in my

F-7 G7b9 C- C-7/Bb Ab Bb7/Ab G-7 C-7/G Gb°7 F-7

ear. "Don't you know lit-tle fool, you nev-er can win, use your men-tal-i-ty.

Bb7 EbΔ7 Bb-7 Eb7 Ab Ab-6 Db9

wake up to re-al-i-ty". But each time I do, just the thought of you makes me

EbΔ7 Db7#11 C7b9 F-7 Bb7b9 EbΔ7

stop, be-fore I be-gin, 'cause I've got you un-der my skin.

COME FLY WITH ME

James Van Heusen/Sammy Cahn 1958

**A**

CΔ7 Eb°7 D-7 Ab7sus4 G7sus4 G9

Come fly with me, let's fly, let's fly a - way! \_\_\_\_\_ If  
 Come fly with me, let's float down to Pe - ru. \_\_\_\_\_ In  
 Weath - er - wise, it's such a love - ly day. \_\_\_\_\_ Just

CA7 C6 G-7 C7 FΔ9 Bb9 CΔ7 A-7

you can use some ex - ot - ic booze there's a bar in old Bom - bay. Come fly with me, let's fly,  
 La - ma land there's a onemanband and I'll toot his flute for you.. Come fly with me, let's fly,  
 say the words and we'll beat the birds down to A - ca - pul - co Bay. It's per - fect for a fly

<sup>1</sup> D7b9 G7sus4 G7 E+7 D9 G9 <sup>2</sup> D7b9 D-7 G7 C G7sus4

let's fly a - way. \_\_\_\_\_ take off in the blue. \_\_\_\_\_  
 let's fly a - way! \_\_\_\_\_

**B**

C Ab Ab+ Bb-7 Eb7sus4

Once I get you up there, \_\_\_\_\_ where the air is rar - i - fied, \_\_\_\_\_ we'll just glide, \_\_\_\_\_

Bb-7 Eb7 Ab F-7 Bb-7 Eb7sus4 Ab Ab+ Ab6 D7b9

star - ry - eyed. Once I get you up there, \_\_\_\_\_ I'll be hold - ing \_\_\_\_\_

G6 B-7 E7 A-7 D7sus4 D7 G G7sus4 G7 Ab7 G7sus4 G7b9

you so near. \_\_\_\_\_ you may hear \_\_\_\_\_ an - gels cher, 'cause we're to - geth - er. \_\_\_\_\_

*D.C. al Coda*

F9 G7/F E-7b5 Bb9 E-7b5 A7b9 D7sus4 D9

ing hon - ey - moon, they say, come fly with me, let's fly, \_\_\_\_\_

D-7 G7sus4 G7b9 C

let's fly a - way! \_\_\_\_\_

# I GET A KICK OUT OF YOU

Cole Porter 1934

F-7 Bb7b9 EbΔ7 G-7 C7b9 F-7 Bb7b9

I get no kick from cham- pagne, mere al- co - hol does - n't  
 Some get a kick from co - caine. I'm sure that if I had  
 I get no kick in a plane. Fly - ing too high with some

<sup>1.</sup>Eb G-7 C7b9 F-7 Bb7 Ab7 G7 C9 F-7

thrill me at all, so tell me why should it be true, that I get a kick

Bb7b9 Eb AbΔ7 G-7 C7b9 <sup>2.</sup>EbΔ7 Eo7 F-7 Bb7

out of you? ev - en one sniff it would bore me ter - rif - ic - 'ly

D-7 G7 G-7b5 C7b9 F-7 Bb7b9 Eb F-7 F#o7 Eb/G Bb-7

too, yet I get a kick out of you. I get a

Eb7sus4 Db/Ab Ab Db/Ab Ab Bb-7 Eb9 G-7b5 C7

kick ev - 'ry - time I see you're stand - ing there be - fore me.

F- D-7b5 Db7#11 C7b9 F9 F-7b5 Bb7b9

I get a kick tho' it's clear to me, you ob - vious - ly don't a - dore me.

Eb G-/D C-7 F-7 Bb7 Ab7 G7 C9 F-7 Bb7 Eb6

gal in the sky is my i - dea of no - thing to do, yet I get a kick out of you.

# DEARLY BELOVED

Jerome Kern/J.Mercer 1942

D-7 G7 D-7 G7 D-7 G7 D-7

Dear - ly be - lov - ed, how clear - ly I see, some - where in hea - ven you were fash - ioned for  
 No - thing could save me, fate gave me a sign; I know that I'll be yours come show - er or

G7 <sup>1.</sup>C6 A-7 D-7 G7 CΔ7 A-7 Eb-7 Ab7

me. An - gel eyes knew you, an - gel voi - ces led me to you.  
 shine.

<sup>2.</sup>C6 A-7 D9 D-7 G7 C6

So I say mere - ly, dear - ly be - lov - ed be mine.

OLD DEVIL MOON

Lane/Harburg 1946

F6 Eb6 F6 EbΔ7 FΔ7

I look at you and sud-den - ly, some-thing in your eyes I see,  
 You've got me fly-ing high and wide on a mag-ic car-pet ride

EbΔ7 FΔ7 C-7 F7 BbΔ7

soon be-gins be-witch-ing me. It's that old dev-il moon that you stole  
 full of but-ter-flies in-side. Wan-na cry, wan-na croon, wan-na laugh

Bb-6 Eb7#11 Ab-7 Db7 Gb C7 F6 Eb6

from the skies, it's that old dev-il moon in your eyes. You and your glance  
 like a loon, it's that old dev-il moon in your eyes. Just when I think

1. F6 EbΔ7 DΔ7 G7 D-7

make this ro-mance too hot to han-dle. Stars in the night blaz-ing their light

G7 G-7 C7 (Break) 2. F6 Eb6

can't hold a can-dle to your raz-zle daz-zle. think I'm free as a dove,

F6 Eb6 A-7b5 D7b9 G-7 C7b9 F6

old dev-il moon, deep in your eyes, blinds me with love

CHEROKEE

Ray Noble 1938

A BbΔ7 F-7 Bb7 EbΔ7 Ab7 BbΔ7 D-7

C7 1. C-7 G7b9 C-7 F+7 2. C-7 F7 Bb

B C#-7 F#7 BΔ7 B-7 E7 AΔ7

A-7 D7 GΔ7 G-7 C7 C-7 F+7

D.C. al 2nd End (Fine)

# GREEN DOLPHIN STREET

229

Kaper/Washington

**A** Latin

CΔ7 C-7 D7/C D<sup>b</sup>/C

Lov - er, one love - ly day, Love came plan - ning to  
 Through these mo - ments a - part, mem - 'ries live in my

CΔ7 1. D-7 Swing G7 CΔ7

stay. Green Dol - phin street sup - plies the setting,  
 heart.

F-7 B<sup>b</sup>7 E<sup>b</sup>Δ7 G7 **C** 2. Swing D-7 D-/C B-7<sup>b5</sup> E7<sup>b9</sup>

set - ting for nights be - yond for - getting and When I re - call the love I

A-7 A-/G F<sup>#</sup>-7<sup>b5</sup> B7<sup>b9</sup> E-7 A7 D-7 G7 CΔ7

found on I kiss the ground on Green Dol - phin street.

# I'M BEGINNING TO SEE THE LIGHT

H. James/Ellington 1944

**A** F<sup>#</sup>-7<sup>b5</sup> F-6 E-7 E<sup>b</sup>07 D9 G9 A<sup>b</sup>7

I nev - er cared much for moon - lit skies, I nev - er wink back at fi - re - flies, but  
 I nev - er went in for af - ter glow, or can - dle light on the mis - tle - toe, but  
 I nev - er made love by lan - tern shine, I nev - er saw rain - bows in my wine, but

F<sup>#</sup>-7<sup>b5</sup> F-6 C B<sup>b</sup> A7 D9 G9 1. C6 A7

now that the stars are in your eyes, I'm be - gin - ning to see the light. *Fine* I  
 now when you turn the lamp down low,  
 now that your lips are burn - ing mine,

2. C6 **B** B-7 E7 B<sup>b</sup>-7 E<sup>b</sup>7 3

light. Used to ram - ble in the park, sha - dow box - ing in the dark,

A-7 D7 A<sup>b</sup>7 G7 *D.C. al Fine*

then you came and caused a spark, that's a four a - larm fire now. I

JUST ONE OF THOSE THINGS

Cole Porter 1935

**A** (E-7 A7 )  
A7 B-7 C°7 A7/C# C-7 F7 B-7<sup>b5</sup> B<sup>b</sup>-6

It was just one of those things, just one of those cra-zy flings,  
 It was just one of those nights, just one of those fa-bu-lous flights, a

F/A<sub>3</sub> F-6/A<sup>b</sup> G-7 C7 F6 F#°7 G- C7 1. E-7<sup>b5</sup> A7<sup>b9</sup> 2. F-7 B<sup>b</sup>7

one of those bells that now and then rings, just one of those things. It was If we'd  
 trip to the moon on gos-sa-mer wings.

**B** (D-7 G7 )  
G7 A-7 B<sup>b</sup>°7 G7/B

thought a bit of the end of it when we start-ed paint-ing the town, we'd have

C6 A-7 F#-7<sup>b5</sup> F- E-7 E<sup>b</sup>°7 G-7/D C7 E-7<sup>b5</sup> A7<sup>b9</sup>

been a-ware that our love af-fair was too hot not to cool down. So good-

**C** (E-7 A7 )  
A7 B-7 C°7 A7/C# C-7 F13 B<sup>b</sup>Δ7 B<sup>b</sup>-6

bye dear, and A-men, here's hop-ing we meet now and then, it was

A-7 D7 F#°7 G-7 C7<sup>b9</sup> F F7/A B<sup>b</sup> B° F/C C7 F

great fun, but it was just one of those things.

EXACTLY LIKE YOU

Fields/McHugh 1930

**A** CΔ7 C6 D9 G7

I know why I've wait-ed; know why I've been blue, prayed each night for some-one ex-  
 Why should we spend mon-ey on a show or two, no one does those love scenes ex-  
 Now I know why moth-er taught me to be true, she meant me for some-one ex-

1. C A7 D-7 G7 2. C F7 C C7 **B** FΔ7 F-6 %

act-ly like you. act-ly like you. You make me feel so grand, I want to hand the

CΔ7 FΔ7 F-6 E-7 A7 D-7 G7 D.C. al Fine

world to you. You seem to un-der-stand each fool-ish lit-tle scheme I'm schem-ing, dream, I'm dream-ing.



# THE SONG IS YOU

231

Kern/Hammerstein 1932

**A**

CΔ7 Eb7 D-7 G7 CΔ7 A7

I hear mus-ic when I look at you, a beau-ti-ful theme of ev-'ry dream I ev-er  
I hear mus-ic when I touch your hand, a beau-ti-ful mel-o-dy from some en-chant-ed

D-7 G7 1. E-7 A7 D-7 G7

knew, down deep in my heart, I hear it play, I feel it  
land, down deep in my

F-7 Bb7 E-7 A7 D-7 G7 2. E-7 A7

start, the melt a-way, heart, I hear it

D-7 G7 C6 Bb13 C6 F#-7b5 B7b9

say, is this the day? *Fine*

**B**

EΔ7 C#-7 F#-7 B7 EΔ7 C#-7

I a-lone have heard this love-ly strain, I a-lone have heard this

A#-7b5 D#7 G#-7 C#7

glad re-frain. Must it be, for-ev-er in-side of me, why can't I

F#13 B13 G7 **C** CΔ7 Eb7

let it go, why can't I let you know? Why can't I let you know the song my heart would

D-7 G7 CΔ7 G-7 C7 FΔ7 Bb9

sing? The beau-ti-ful rhap-so-dy of love and youth and spring, the mus-ic is

E-7 A7 D-7 G7 C6 Bb13 C6

sweet, the words are true, the song is you. *Fine*

# 232 THIS COULD BE THE START OF SOMETHING BIG

Steve Allen 1956

You're walk-ing a - long the street — or you're at a par-ty, — or else you're a -  
 You're lunch-ing at "Twen-ty One" — and watch-ing your di - et, — de-clin - ing a  
 You're up in an ae - ro-plane — or din - ing at Sar-di's, — or ly - ing at  
 lone and then — you sud - den-ly dig, — you're look - ing in some-one's eyes,  
 Char - lot Russe, — ac - cept - ing a fig, — when out of the clear blue sky,  
 Ma - li - bu, — a - lone on the sand, — you sud - den-ly hear a bell  
 you sud - den-ly re - a - lize — that this could be the start of some-thing big.  
 it's sud - den-ly gal and guy, — and this could be the start of some-thing  
 and right a - way you can tell — that this could be the start of some-thing grand.  
 You're lunch - ing at big. There's no con - trol - ling the un - roll - ing of your fate my friend,  
 who know's what writ - ten in the mag - ic book? But when a lov - er you dis -  
 cov - er at the gate my friend, — in - vite her in with - out a se - cond look. You're up in a  
 This could be the start of some-thing, this could be the start of some-thing fine! —

You're doing your income tax, or buyin' a toothbrush, or hurrying home because the hour is late,  
 the suddenly there you go, the very next thing you know, is this could be the start of something big.  
 You're havin' a snowball fight or pickin' up daisies, you're singing a happy tune or knockin' on wood,  
 When all of a sudden you look up and there's someone new, oh this could be the start of something good.  
 Your destined lover you'll discover in fright'ning flash, so keep your heart awake both night and day  
 because the meeting may be fleeting as a light'ning flash and you don't want it to slip away.  
 You're watching the sun come up or counting your money, or else in a dim cafe you're ordering wine,  
 Then suddenly there she is, you want to be where she is, and this must be the start of something— (TO CODA)

# CHATTANOOGA CHOO CHOO

Warren/Gordon 1941

**A**

C G<sup>sus4</sup> C E-7 A7

Par - don me boy, \_\_\_\_\_ is that the Chat-ta-noo-ga choo choo, \_\_\_\_\_ track twen-ty nine,  
 I can af - ford \_\_\_\_\_ to board a Chat-ta-noo-ga choo choo, \_\_\_\_\_ I've got my fare,  
 There's gon - na be, \_\_\_\_\_ a cer-tain par-ty at the sta - tion, \_\_\_\_\_ sat - in and lace,

D7 G7 C 1. D-7 G7 2. C7

\_\_\_\_\_ boy can you gim - me a shine. \_\_\_\_\_ You leave the  
 and just a tri - fle to spare. \_\_\_\_\_  
 I used to call fun - ny face. \_\_\_\_\_

**B**

F C7/G F/A C7/G F C7/G

penn - syl - van - ia sta - tion 'bout a quar - ter to four, \_\_\_\_\_ read a mag - a - zine and than you're  
 When you hear the whis - tle blow - ing eight to the bar, \_\_\_\_\_ then you know that Tenn - e - see is

F/A F7 B<sup>b</sup> B<sup>o7</sup> F/C D7

in Bal - ti - more, \_\_\_\_\_ din - ner in the di - ner, \_\_\_\_\_ noth - in' could be fin - er,  
 not ve - ry far, \_\_\_\_\_ sho - vel all the coal in, \_\_\_\_\_ got - ta keep it roll - in'

G7<sup>b9</sup> 1. D<sup>b</sup>7 C7 2. G7 C7 F G7

than to have your ham and eggs in Car - o - li - na. there you are \_\_\_\_\_ *D.C. al Coda*  
 woo woo Chat - ta - noo - ga

D-7 G7 C C C/B C7/B<sup>b</sup> F/A

She's gon - na cry \_\_\_\_\_ un - til I tell her that I'll nev - er roam \_\_\_\_\_

A<sup>b</sup>7 C/G A-7 D7 G7<sup>b9</sup> C

Chat - ta - noo - ga choo choo, won't you choo choo me home. \_\_\_\_\_

YOU AND THE NIGHT AND THE MUSIC

Schwartz/Dietz 1934

C- D-7 G7 C- C7b9 F-

You and the night and the mu - sic, fill me with flam - ing de - sire,  
 You and the night and the mu - sic, thrill me, but will we be one,  
 If we must live for the mo - ment, love till the mo - ment is through,

D-7b5 G7b9 CΔ7 1. D-7 G7 2. A-7

set - ting my be - ing com - plete - ly on fire. Un - til the  
 af - ter the night and the mus - ic are done?

Ab9 D7b9 G7 D-7b5 G7b9

pale light of dawn - ing and day - light, our hearts will be throb - bing gui - tars,  
 A7Δ7 A-7b5 D7b9 G7 D-7b5 G7 Db7#11

morn - ing may come with - out warn - ing, and take a - way the stars. *D.C. al Coda*

D-7b5 G7b9 C- A-7b5 D7b9 G7b9 C-

af - ter the night and the mu - sic die will I have you?

RED ROSES FOR A BLUE LADY

Tepper 1948

C B7 E+7

I want some red ros - es for a blue la - dy, mis - ter flor - ist  
 Wrap up some red ros - es for a blue la - dy, send them to the

A7 E-7 A7 D-7 1. G7 E-7

take my or - der please. We had a sil - ly quar - rel the oth - er day,  
 sweet - est gal in town, and if they do the

A-7 D7 A-7 D7 D-7 G7

hope these pret - ty flow - ers chase her blues a - way. Wrap up some

2. F- C Bb7 A7 D-7 D#o7 C/E G7 C

trick, I'll hur - ry back to pick, your best white or - chid for her wed - ding gown.

# LOVE FOR SALE

235

**A** 2ndX - EbΔ7

BbΔ7

2nd X, 3rd X - EbΔ7

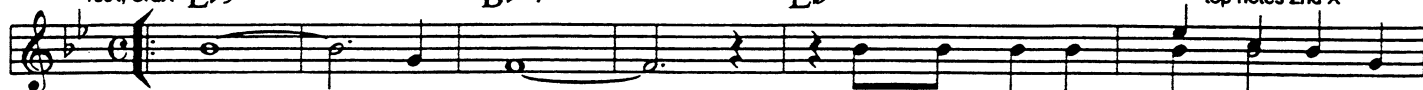
Cole Porter 1930

1stX, 3rdX - Eb9

Bb-7

Eb9

top notes 2nd X



Love \_\_\_\_\_ for sale, \_\_\_\_\_ ap - pe - tiz - ing young love for  
 Who \_\_\_\_\_ will buy? \_\_\_\_\_ Who would like to sam - ple my sup -  
 Love \_\_\_\_\_ for sale, \_\_\_\_\_ ap - pe - tiz - ing young love for

BbΔ7

Bb-7

Eb9

Ab7

⊕

Db9

top notes 2nd X



sale, \_\_\_\_\_ love that's fresh and still un - spoiled, love that's on - ly  
 ply? \_\_\_\_\_ Who's pre - pared to pay the price for a trip to  
 sale, \_\_\_\_\_ If you want to buy my wares,

Gbsus4

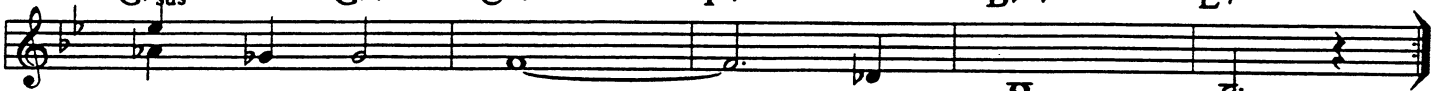
Gb7

C-7b5

F7b9

Bb-7

E7#11



slight - ly soiled, love \_\_\_\_\_ for sale. \_\_\_\_\_  
 pa - ra - dise? love \_\_\_\_\_ for sale \_\_\_\_\_

Eb-7

Ab7

DbΔ7

F-7

Bb7b9

Eb-7



Let the po - ets pipe of love, in their child - ish way, I know ev - 'ry

Ab7

DbΔ7

BΔ7

Bb7

B7

Bb7



type of love, bet - ter far than they. If you want the thrill of love,

Eb-6

3

Gb7#11

G-7b5

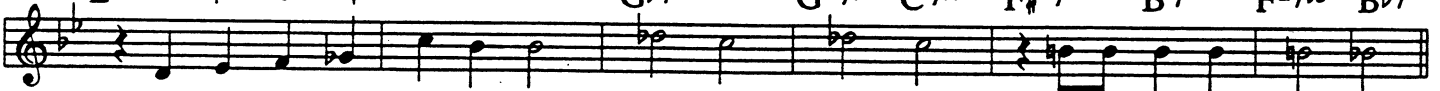
C7b9

F#-7

B7

F-7b5

Bb7



I've been thru the mill of love, old love, new love, ev - 'ry love but true love.

D.C. al Coda

⊕

Db7

Gb7

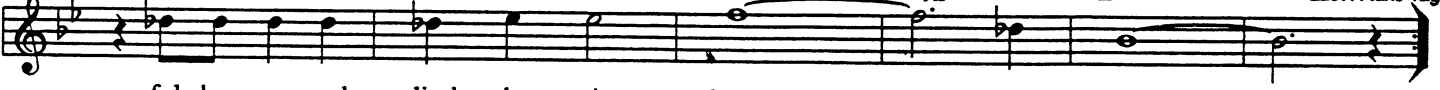
C-7b5

F7b9

13

Bb-

Last X take Tag



fol - low me and climb the stairs, love \_\_\_\_\_ for sale. \_\_\_\_\_

TAG

G-7b5

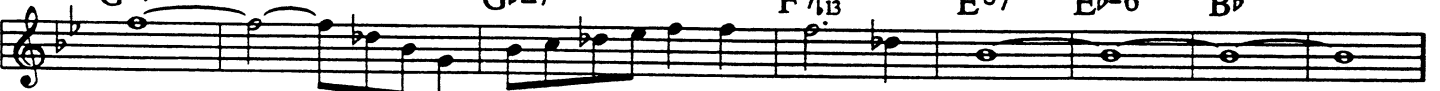
GbΔ7

F7b9

Eo7

Eb-6

Bb



love \_\_\_\_\_ for sale. \_\_\_\_\_

MY BABY JUST CARES FOR ME

Donaldson/Kahn 1930

G F#7 G F#7

My ba-by don't care for shows, my ba-by don't care for clothes,  
 My ba-by don't care for rings, or oth-er ex-pen-sive-things,

1. G B-7 Bb07 A-7 E7b9 A-7 A-7/G F#-7b5 B7

my ba-by just cares for me. My ba-by don't care for

E-7 B7/E E-7 A7 D7 A-7 D7b9

furs and lac-es, my ba-by don't care for high-toned plac-es

2. B-7b5 E7b9 F7 E7 A-7 C#47 C#-7b5 F#7b9

she's sen-si-ble as can be. My ba-by don't care who

B-7 E7 A-7 A7 D7 G

knows it, my ba-by just cares for me.

WALKIN' MY BABY BACK HOME

Ahlert/Turk 1930

EbΔ7 F-7 G-7 F-7 EbΔ7 C-7 F7

Gee, it's great, af-ter be-ing out late, walk-in' my ba-by back home,  
 We go 'long har-mo-ni-zin'-a song, or I'm re-cit-ing a poem,  
 Af-ter I kind-a straight-en my tie, she has to bor-row my comb,

F-7 C7b9 F-7 Bb9 F-7 Bb7b9 1. Eb F-7 Bb7 2. Eb A-7b5 D7b9

arm in arm, ov-er mea-dow and farm, walk-in' my ba-by back home. home. We  
 owls go by and they give me the eye,  
 one kiss, then, I con-tin-ue a-gain,

G-7 D+7 G-7 C-7 C-7/Bb A-7 D7/A

stop for a-while, she gives me a smile, and snug-gles her head to my chest. We

G-7 D+7 G-7 C7 C-7 F7 F-7 Bb7

start in to pet, and that's when I get, her tal-cum all ov-er my vest. D.C. al Fine

# A LOT OF LIVIN' TO DO

237

Strouse/Adams 1960

Use for 1st 8 bars

**A**

C $\Delta$ 7 C6 C $\Delta$ 7

There are girls just ripe for some kiss-in', and I mean  
 And there's wine all ready for tast-in', and there's Cadillacs,  
 Life's a ball, if on-ly you know it, and it's all

C7 F6 D-7 D $\sharp$ 7 E-7

to kiss me a few, oh, those girls don't know what they're miss-in',  
 all shi-ny and new, got-ta move, 'cause time is a-wast-in',  
 just wait-in' for you, you're a-live, - so come on and show it,

A-7 D-7 1. G7 B $\flat$ 7 A7 A $\flat$ 7 G7 2. G7

I've got a lot of liv-in' to do. And there's liv-in' to

C **B** F $\Delta$ 7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 A $\flat$ 7/E $\flat$

do. *Fine* There's mus-ic to play, plac-es to go, peo-ple to see,

E $\flat$  $\Delta$ 7 F-7 B $\flat$ 7 D-7 G7 D.C. al 2nd End (Fine)

ev-'ry - - thing -for -you - and- me. Life's a

# SOMEBODY LOVES ME

Gershwin/MacDonald 1924

G6 B $\flat$ 7 A-7 D7 G $\Delta$ 7 B $\flat$ -7 E $\flat$ 7 G $\Delta$ 7 E-7 E $\flat$ 7 D7 G

Some-bo-dy loves me, I won-der who, I won-der who she can be.

Some-bo-dy loves me, I won-der who,

A-7 D7 $\flat$ 9 G $\Delta$ 7 B $\flat$ 7 A-7 D7 G $\Delta$ 7 E-7 C $\sharp$ -7 $\flat$ 5 F $\sharp$ 7 $\flat$ 9 B-7 G $\sharp$ -7 $\flat$ 5 C $\sharp$ 7 F $\sharp$ 7 $\flat$ 9

Some-bo-dy loves me, I wish I knew, who she can be wor-ries me.

B- E7 A- B-7 $\flat$ 5 A-7 B-7 $\flat$ 5 E A- A-( $\Delta$ 7) A-7 A-6 E-7 A7

For ev-'ry girl who pass-es me I shout, hey, may-be, - you were meant to

E-7 A7 A-7 D9 B-7 $\flat$ 5 E7 $\flat$ 9 A-7 D7 $\flat$ 9 G6

be my lov-ing ba - by. *D.C. al Coda* may-be it's - you.

## TOO CLOSE FOR COMFORT

Boch/Holofcener 1956

C6 B+7 E-7<sup>b</sup>9B<sup>b</sup> A7<sup>b</sup>9 D-7<sup>b</sup>9A<sup>b</sup> G7

Be wise, be smart, be - have my heart, don't up - set - your cart hen she's  
 Be soft, be sweet, but be sis - creet, don't ge off your beat, she's too  
 Be firm be fair, be sure, be - ware, on your guard, take care while there's

<sup>1.</sup> C $\Delta$ 7 D-7 G7 <sup>2.</sup> C C/B A- C7/G F7 F-7

so close. Be close for com - fort. Too close, too close for com - fort,

C $\Delta$ 7 G-7 C7 F7 F-7 E<sup>b</sup>6 A<sup>b</sup>7 D-7<sup>b</sup>5 G7<sup>b</sup>9 *D.C. al Coda*

please not a - gain, too close, too close to know just when to say "when" Be

C C $\Delta$ 7/B A- C7/G F7 F-7 E<sup>b</sup> $\Delta$ 7

such temp - - ta - tion, - one thing leads to an - oth - er, too late to

A<sup>b</sup>7 D-7<sup>b</sup>5 G7<sup>b</sup>9 C-

run for co - ver, she's much too close for com - fort now.

## THIS CAN'T BE LOVE

Rodgers/Hart 1938

A<sup>b</sup> D<sup>b</sup>9  $\Phi$  <sup>1.</sup> A<sup>b</sup> F-7

This can't be love be - cause I feel so well, no sobs, no sor - rows, no  
 This can't be love, I get no diz - zy spell, my  
 This can't be love be - cause I feel so well, but

B<sup>b</sup>-7 E<sup>b</sup>7<sup>b</sup>9 <sup>2.</sup> C-7 F-7 B<sup>b</sup>-7 E<sup>b</sup>7<sup>b</sup>9 A<sup>b</sup> G-7

sighs. head is not in the skies. My heart does not stand still,

C7 F-7 C7<sup>b</sup>9 F7<sup>b</sup>9 B<sup>b</sup>9 E<sup>b</sup>7<sup>b</sup>9 *D.C. al Coda*

just hear it beat, this is too sweet to be love

$\Phi$  D<sup>b</sup>9 C-7 F-7 B<sup>b</sup>-7 E<sup>b</sup>7<sup>b</sup>9 A<sup>b</sup>

but still I love to look in your eyes.



# TOO MARVELOUS FOR WORDS

239

Whiting/Mercer 1937

You're just too mar-ve-lous, too mar-ve-lous for words, like glo-ri-ous,  
 It's all so won-der-ful, I'll nev-er find the words, that say e-nough,  
 glam-or-ous, and that old stand-by, am-or-ous. It's mean they just aren't swell e-nough. You're  
 tell e-nough, I  
 much too much, and just too ve-ry, ve-ry, to ev-er be in  
 Web-ster's dic-tion-ar-y. -And- so I'm bor-row-ing a love song from the  
 birds, to tell you that you're mar-ve-lous, too mar-ve-lous for words.

# GIVE ME THE SIMPLE LIFE

Bloom/Ruby 1945

I don't be-lieve in fret-tin' and griev-in', why mess a-round with strife, I nev-  
 Some find it plea-sant din-ing on pheasant, those things roll off my knife, just serve  
 Some like the high road, I like the low road, free from the care and strife, sounds corn-  
 er was cut out to step and strut out, give me the sim-ple life.  
 me to-ma-toes and mashed po-ta-toes,  
 y and seed-y, but yes in-deed-y,  
 me the sim-ple life. *Fine* A cot-tage small is all I'm af-ter, not one that's spa-cious and  
 wide, a house that rings with joy and laugh-ter and the ones you love in-side.

D.C. al 2nd End (Fine)

**BETWEEN THE DEVIL AND THE DEEP BLUE SEA**

Harold Arlen/Koehler 1931

F D-7 G-7 C7 F D-7 G-7 C7

I don't want you, but I'd hate to lose you,  
 I for - give you, 'cause I can't for - get you,  
 I should hate you, but I guess I love you,

C-7 F7 B $\flat$  B $\flat$ -6 F/C G-7 C7 <sup>1</sup>F C7 <sup>2</sup>F E7 $\flat$ 9

you've got me in be-tween the dev-il and the deep blue sea. *Fine*

A $\Delta$ 7 F $\sharp$ -7 B-7 E7 A/C $\sharp$  C $\circ$ 7 B-7 E7

I ought to cross you off my list, but when you come knock - ing at my door,

C A-7 D-7 G7 A $\flat$ 7 G7 C7

fate seems to give my heart a twist, and I come run - ning back for more. *D.C. al Fine*

**YOU DO SOMETHING TO ME**

Cole Porter 1929

E $\flat$  D7 E $\flat$  E $\flat$  E $\flat$ 6 C-7

You do some - thing to me, some - thing that sim - ply mys - ti -

F-7 B $\flat$ 9 F-7 C7 $\flat$ 9 F-7 G-7 $\flat$ 5 C7 F7

fies me. Tell me, why should it be, you have the

F-7 B $\flat$ 9 G-7 G $\flat$ 7 B $\flat$ 7/F C/E

pow'r to hyp - no - tize me? Let me live 'neath your spell,

B/E $\flat$  B $\flat$ /D F-7/C B $\flat$ 9 E $\flat$  D7

do do that voo - doo that you do so well, for you do

E $\flat$  G-7 C7 F7 F-7 B $\flat$ 7 E $\flat$ 6

some - thing to me that no - bo - dy else could do.

**A**

A- A-(Δ7) A-7 A-6

All or noth - ing at all,  
 All or no - thing at all,  
 fell under the spell of your call,

A- A-(Δ7) A-7 Bb9

half a love nev - er ap - pealed - to - me.  
 if it's love there is no in be - tween,  
 I would be caught in the un - der - tow,

G- G-(Δ7) G-7 G-6 D- D-(Δ7) D-7 D-6

If your heart nev - er could yield to me, then I'd  
 why be - gin, then cry for some - thing that might have been, no, I'd  
 so, you see, I've got to say,

D-7 Db7#11 CΔ7 1. B-7b5 E7b9 2. Bb-7 Eb7

rath - er have no - thing at all \_\_\_\_\_ But  
 ra - ther have no - thing at all \_\_\_\_\_

**B**

Ab Ab+ Ab6 Ab+ F-7 Bb-7 Eb7

please, don't bring your lips so close to my cheek, don't

Ab Ab+ Db/Ab Ab Eb7

smile or I'll be lost be - yond re - eall. The

Bb-7 Eb7 Bb-7 Eb7 Bb-7 Eb7 G-7b5 C7b9

kiss in your eyes, the touch of your hand, makes me weak, and my

F-7 D-7b5 G7b9 C C7 B-7b5 E7b9 D.C. al Coda

heart may grow diz - zy and fall. And if

D-7 B-7b5 E7b9 A- A-/G F-7 Bb9 C

No, No, all or noth - ing at all!

THERE'LL BE SOME CHANGES MADE

Billy Higgins 1921

D-7 G7 D-7 G7  
 For there's a change in the wea - ther, there's a change in the sea,  
 I'm goin' to cahnge my way of liv - in', if that ain't e - nough,  
 G-7 C7 G-7 C7 1-A-7 D7  
 so from now on there'll be a change in me. My walk will be dif - f'rent, my  
 then I'll cahnge the way that I strut my stuff, 'cause  
 G7 G-7 C7 D-7/F  
 talk and my name, noth - in' a - bout me is goin' to be the same. I'm goin' to  
 2-A-7 D7 D-7 G7 C7 F7  
 no - bo - dy wants you when you're old and gray, there'll be some chan - ges  
 Bb G7 C7 F7 Bb  
 made to - day, there'll be some chan - ges made.

TAKE THE "A" TRAIN

Billy Strayhorn 1941

C6 D7#11 D-7 G7  
 C6 A7b9 D-7 G7 F#7  
 D7 D-7 G7 G7b9 C6 Last X Only  
 D.C. al Coda

# LOVER, COME BACK TO ME

243

Romburg/Hammerstein 1928

The image shows a musical score for the song "Lover, Come Back to Me". It consists of ten staves of music in a key signature of three flats (B-flat major/D minor). The lyrics are written below the notes. Chord symbols are placed above the notes. The score includes a double bar line with a repeat sign and a first/second ending.

The sky was blue, and high a - bove the moon was new,  
 You came at last, love had it's day, that day is past,  
 The sky is blue, the night is cold, the moon is new,  
 and so was love, this eag - er heart of mine was sing - ing,  
 you've gone a - way. This ach - ing heart of mine is sing - ing,  
 "lov - er, here can you be?" me." When  
 "lov - er, come back to  
 I re - mem - ber ev - 'ry lit - tle thing you used to do. I'm  
 so lone - - - ly, ev - 'ry road I walk a - long I've  
 walked a - long with you, no won - der I am lone - ly.  
 but love is old, and while I'm wait - ing here, this heart of mine is  
 sing - ing, "lov - er, come back to me."

**Chord Symbols:** Ab6, G-7b5, C7b9, F-7, Bb9, B°7, Ab/C, C-7, F-7, Bb9, Bb-7, Eb9, Ab6, Ab7, Db6, Db-6, 1. Ab6, B°7, Bb-7, Eb7, 2. Ab6, Db7#11, C7b9, F-, Bb-6, F-6, G-7, C7, Ab-7, Db7, G-7, C7, F-, Bb-6, F-7, Bb9, Bb-7, Eb7, F7b9, Bb-7, C-7, F-7, Bb-7, A7#9, Ab6, Ab7, Db6, Eb7sus4, Ab6

WITHOUT A SONG

Vincent Youmans/Rose 1929

Musical score for 'Without a Song' in B-flat major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: 'With-out a song, the day would nev-er end, with-out a song, That field of corn would nev-er see a plow, that field of corn, I'll nev-er know what makes the rain to fall, I'll nev-er know the road would nev-er bend, when things go wrong, a man ain't got a friend, would be de-sert-ed now, a man is born, but he's no good, no-how, what makes the grass so tall, I on-ly know there ain't no love at all'. The score includes first and second endings, a 'Fine' marking, and a 'D.C. al Fine' instruction.

THE BREEZE AND I

Lecuona/Stillman 1928

Musical score for 'The Breeze and I' in F major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: 'The breeze and I are say-ing with a sigh that you no long-er The breeze and I are whis-per-ing good-bye to dreams we used to care. The Ours was a love song that seemed con-stant as the moon, end-ing in a share. strange, mourn-ful tune. And all a-bout me, they know you have de-part-ed with-out me and we won-der why, the breeze and I.' The score includes first and second endings, triplets, and a 'D.C. al Fine' instruction.

# WRAP YOUR TROUBLES IN DREAMS

245

Harry Barris/Koehler/Moll 1931

C G7 C6 G7 C6 E7 A-7

When skies are cloud - y and gray, they're on - ly gray for a day, so  
 Un - til that sun - shine peeps thru, there's on - ly one thing to do,  
 Just re - mem - ber that sun - shine al - ways fol - lows the rain,

D9 A- D9 <sup>1</sup>D-7 G7 C6 G+7 <sup>2</sup>D-7 G7 C E7

wrap your trou - bles in dreams, and dream your trou - bles a - way. *Fine* Un - dream your trou - bles a - way. Your

A-7 B7 E7 A7 D7 G7 C E7

cas - tles may tum - ble, that's fate, af - ter all, life's real - ly fun - ny that's way

A-7 B7 E7 A7 D7 G7 C G+7 *D.C. al Fine*

No use to grum - ble, just smile as they fall, were - n't you king for a day? Say!

# DON'T BE THAT WAY

Benny Goodman/Parish 1935

**A** Eb6 C-7 F-7 Bb+7 Eb6 C-7 F-7 Bb+7

Don't cry, oh hon - ey please don't be that way. Clouds in the  
 The rain will bring the vi - o - lets of May, tears are in  
 Sweet - heart, to - mor - row is an - oth - er day. Don't break my

Eb6 C-7 F-7 Bb+7 <sup>1.</sup> Eb6 F-7 Bb+7

sky should nev - er make you feel that way. *Fine* The  
 vain, so hon - ey please don't be that  
 heart, oh hon - ey please don't be that

<sup>2.</sup> Eb6 F-7 F#o7 Eb/G **B** D7 G7

way. As long as we see it through,

C7 F9 Bb+7 *D.C. al Fine*

you'll have me, I'll have you. Sweet -

FROM THIS MOMENT ON

Cole Porter 1950

F-6                      Ab7                      G-7                      C7                      Db/F                      F-                      Eb-7                      Ab7

From this mo-ment on, \_\_\_\_\_ you for me, dear,  
 From this hap-py day, \_\_\_\_\_ no more blue songs,  
 From this mo-ment on, \_\_\_\_\_ you and I babe,

DbΔ7                      Db-(Δ7)                      Db-6                      AbΔ7                      1. DbΔ7                      G-7                      C+7

on - ly two for tea dear, from this mo-ment on \_\_\_\_\_  
 on - ly whoop-dee - doo songs, from this  
 we'll be rid - in'

2. F-7                      Eb-7                      Ab7                      DbΔ7                      Db-7                      Gb7

mo-ment on \_\_\_\_\_ For you've got the love \_\_\_\_\_ I need so much, \_\_\_\_\_

Ab6                      Gb7#11 F7sus4                      F7                      Eb/Bb                      Eo7

got the skin \_\_\_\_\_ I love to touch, \_\_\_\_\_ got the arms \_\_\_\_\_ to

F-7                      Bb7                      Eb7                      Ab-7                      Db7                      C7#9

hold me tight, \_\_\_\_\_ got the sweet lips to kiss me good - night \_\_\_\_\_

Db-7                      Gb7                      AbΔ7                      DbΔ7                      Gb7#11 F7                      Bb-7                      Eb7b9                      Ab

high babe, ev-'ry care is gone, \_\_\_\_\_ from this mo - ment on \_\_\_\_\_

SAN FRANCISCO

1936

**A** C                      C7                      F                      ⊕ C                      1. A- E- D-7                      G7

2. D7 G7 C F7 C                      **B** E-                      F#-7b5 B7                      E-7                      A7                      G

A-7 D7 D-7 G7 D.C. al Coda                      ⊕ C                      A-7                      F6                      D7 G7 C



# ALRIGHT, OKAY, YOU WIN

247

Watts/Wyche 1955

**A** Eb Bb+ Eb Bb+ Eb  $\text{\textcircled{S}}$  Eb7

Well, al- right, O- kay, you win, I'm in love with you. Well, al- right,

A<sup>b</sup> Eb

O- kay, you win, Ba - by, what can I do? I'll

Bb7  $\text{\textcircled{3}}$  Ab7 Eb Ab7  $\text{\textcircled{1}}$  Eb  $\text{\textcircled{2}}$  Eb

do an-y-thing you say, it's just got-ta be thatway. Well, al- right.

**B** Eb Ab7

All that I am ask - in', all I want from you, just love me like

Eb Bb7 **A** Eb Bb+

I love you and it won't be hard to do. Well al- right, O - kay,

Eb Bb+ Eb D.S. al Coda  $\text{\textcircled{3}}$  Ab7 Eb Ab7

you win, I'm in Sweet Ba - by take me by the hand

Eb Ab Eb Ab Eb Ab Eb Ab B7 Eb E7 $\text{\textcircled{11}}$  Eb

well, al- right o- kay you win!

# WOODCHOPPER'S BALL

Woody Herman/Joey Bishop 1934

C F7

C D-7 C

CHOO CHOO CH' BOOGIE

Horton, Darling, Gabler 1945

F7

I'm head-in' for the sta-tion with my pack on my back, I'm tired of transport-a-tion in the  
 I'm gon-na set-tle down be-side the rail - roadtrack, and live the life o' Ril-ey in a  
 Bb7  
 back of a hack\_\_\_ I love to hear the rhy- thm of the click - e - ty clack,\_\_\_ and  
 beat-en down shack\_\_\_ So when I hear a whis-tle I can peep thru the crack,\_\_\_ and  
 F7 C7  
 hear the lone-some whis-tle see the smoke from the stack,\_\_\_ and pal a - round with dem- o - cratic  
 watch the train a - roll-in' when it's ball - in' the jack,\_\_\_ for I just love the rhy- thm of the  
 F Bb7 F Bb7  
 fel- lows named "Mac",\_\_\_ so take me right back to the track, Jack! Coo-choo,\_\_\_  
 clicl - e - ty clack\_\_\_ F7 Bb7  
 choo - choo ch' - boo - gie, woo - woo\_\_\_ boo - gie woo - gie, choo - choo,\_\_\_  
 1C7 C7 C7 2C7 F6  
 choochooch'boogie, takemerightbackto the track, Jack! I'm takemerightbackto the track, Jack!

MOUNTAIN GREENERY

Rodgers/Hart 1926

C6 A-7 D-7 G7 C6 A-7 D-7 G7 C6 A-7 D7

In a moun-tain green-er-y where God paints the scen-er-y, just two cra-zy peo - ple to-  
 While you love your lov - er, let blue skies be your cov - er, when it rains, we'll laugh at the  
 Beans could get no keen - er, re - cep-tion in a bean-er-y, bless our  
 G7 1. 2. C7 F6 C7 F6 F-6  
 geth - er. And if you're good, I'll search for wood, so you can cook  
 wea - ther  
 E-7 A-7 D7 D-7 G7 D-7 G7 C6  
 while I stand look - ing. moun-tain green-er-y home.

# HELLO DOLLY

301

Jerry Herman 1963

Hel - lo Dol - ly, well hel - lo, Dol - ly, it's so nice to have you  
 room sway - in', for the band's play - in' one of

back where you be - long. You're look - ing swell Dol - ly, we can tell

Dol - ly, you're still glow - in', you're still crow - in' you're still go - in' strong. We feel the

your old fav - 'rite songs from way back when. So take her wrap fel - las,  
 So gol - ly gee, fel - las,

find her an emp - ty lap, fel - las, Dol - ly - 'll nev - er go a - way a - gain. ———  
 find her a va - cant knee fel - las

go a - way, Dol - ly - 'll nev - er go a - way, Dol - ly - 'll nev - er go a - way a - gain. ———

# I GOT RHYTHM

George/Ira Gershwin 1930

**A** I got rhy - thm, I got mus - ic, I got my man who could ask for a - ny - thing  
 I got dai - sies, in green pas - tures,  
 I got star - light, I got sweet dreams,

more? more? Old man trou - ble, I don't mind him, You won't  
 find him 'round my door. ask for a - ny - thing more, who could ask for a - ny - thing more?

**A** Eb6 Bb9 Eb6 Bb7 Eb6 Bb13 Eb7

What good is sit-ting a - lone-in your room? Come hear the mus-ic play,  
Put down the knit-ting, the book and the broom, time for a hol-i day,

Ab A°7 G-7 C7 F-7 Bb7 1. Eb6 Bb7

life is a ca - ba - ret old-chum, come to the ca - ba ret.

2. Eb6 **B** Ab-6 Eb6 C- C-(A7) C-7 F9

ret. Come taste the wine, come hear the band, come blow the horn, start cel-e-bra-ting

Bb7 Eb6 Bb9 Eb6 Bb7

right this way your ta-bles wait-ing. No use per -mit-ting some proph-et of doom to  
Start by ad -mit-ting from cra - dle to tomb, it

Eb6 G-7 Bb-7 Eb7 Ab A-7b5 D7 ⊕ G-7 C7

wipe ev - 'ry smile a - way, - life is a ca - ba - ret old-chum,  
is - n't that long a stay,

F-7 Bb7sus4 Eb6 D.C. al Coda last X ⊕ G-7 C7 AbΔ7

come to the ca - ba-ret. ret old chum, on - ly a

A-7b5 D7 G-7 C7 Gb-7 F-7 Bb7sus4 Eb6

ca - ba - ret old-chum, so come to the ca - ba - ret.

ALLEY CAT

1962

**A** C6 G7 D-7

G7 D-7 G7 C6 **B** F

C D7 Fine D-7 E- F D/F# G7 D.C. al Fine

# ONE

Hamlich/Kleban 1975 (Chorus Line)

# 303

Intro  $E_b$   $F-7$   $Bb7_{sus}^4$

**A**  $E_b\Delta7$   $A7$   $E_b\Delta7$

One sin-gu-lar sen-sa-tion ev-ry lit-tle step she takes, one  
 thril-ling combi-na-tion, ev-'ry move that she makes. One smile and sud-den-ly no-bo-dy  
 else will do, you know you'll nev-er be lone-ly with you know  
 who. One mo-ment in her pres-ence and you can for-get the rest,  
 for the girl is sec-ond best to none, son, ooh, sigh, give her your at-ten-tion,  
 do I real-ly have to men-tion she's the one!

$G-7b5$   $C7$   $A-7b5$   $D7$   
 $G-$   $D7b9G-$   $G\#-7b5$   $C\#7$   $F\#-$   $C\#7/F$   
 $A7/E$   $E9$   $E_b\Delta7$   $A7$   
 $A_b\Delta7$   $A-7b5$   $D7$   $G-$   $G7$   $C9$   $C9$   $F7$   $Bb7$   
 $G-7$   $G-7$   $C7$   $C7$   $F9$   $Bb7$   $E_b$  Use Intro as End

# ON THE SUNNYSIDE OF THE STREET

McHugh/Fields 1930

**A**  $C$   $B-7b5$   $E7$   $F$   $G7$   $G\#o7$   $A-7$   $D7$

Grab your coat and get your hat, leave your wor-ry on the door-step, just di-rect your feet to the  
 Can't you hear a pit-ter pat? and the hap-py tune is your step, life can be so sweet on the  
 If I nev-er have a cent, I'll be rich as Rock-e-fel-ler, - gold dust at my feet on the

$D-7$   $G7$  1.  $C$   $G7$  2.  $C$  **B**  $C7$   $G-7$   $C7$

sun-ny-side of the street. Can't you street. I used to walk in the shade with those  
 blues on par-ade, but I'm not a - fraid this rov-er crossed o-ver. If I

$F$   $D7$   $A-7$   $D7$   $G7$   $D-7$   $G7$  *D.C. al Fine*

NEW YORK, NEW YORK

Kander/Ebb 1977 (NYNY)

Intro-Last 4 bars

G-/C F G-7 C7 F

Start spread-in' the news, I'm leav-ing to- day, I want to be a part of it,  
 These va - ga-bond shoes are long-ing to stray and step a- round the heart of it,  
 My lit - tle town blues are melt-ing a- way, I'll make a brand new start of it

1. F6 G-7 C7 FΔ7 F7 BbΔ7

New York, New York. These va-ga-bond New York, New York. I want to wake up in the

Bb-6 F6 A-7 D7 G-7 C7 D.S. al 3rd ending

ci-ty that does-n't sleep, to find I'm king of the hill, top of the heap. My lit-tle town

3. F6 C-7 F7 Bb Bb-6 F/C D+7

in old New York. If I can make it there, I'd make it a - ny - where,

G-7 A-7 BbΔ7 C7sus<sup>4</sup> F G7 C7

it's up to you, New York, New York.

WHEN YOU'RE SMILING

Fisher/Goodwin/Shay 1928

Bb BbΔ7 G7

When you're smil - ing, when you're smil - ing, the whole world smiles with

C- C-7 F7

you, when you're laugh - ing when you're laugh - ing the sun comes

Bb Bb7 Eb

shin - ing thru. But when you're cry - ing you bring on the rain,

C7 F7 Bb

so stop your sigh - ing be hap - py a - gain. Keep on smil - ing,

G7 C-7 F7 Bb

'cause when you're smil - ing the whole world smiles with you.

# ON THE STREET WHERE YOU LIVE

305

Lerner/Loewe 1956 (My Fair Lady)

**A**

I have of-ten walked down this streetbe-fore, but the pave-ment al-ways  
 Are there li-lac trees in the heart of town? Can you hear a lark in  
 Peo-ple stop and stare, they don't both-er me, for there's no-where else on  
 stayed be-neath my feet be-fore, all at once am I sev-'ral stor-ies high  
 an-y oth-er part of town? Does en-chantment pour out of ev-'ry door?  
 earth that I would rath-er be. Let the time go by, I won't care if I  
 know-ing I'm on the street where you live. Are ther street where you  
 no it's just on the  
 can be here on the

live *Fine* And oh, that tow-er-ing feel-ing, just to  
 know some-how you are near. That o- - - ver-pow-er-ing  
 feel-ing that an-y se-cond you may sud-den-ly ap-pear. Peo-ple

# FINE AND DANDY

Kay Swift 1930

1. C-7 F9 Bb9 C-7 C#o7 Bb/D Eb7sus4 Eb9 Ab47 G-7C7b9  
 2. C-7 F7b9 Bb47 Eb9 D-7 G7 G-7 C7b9 F6

GET ME TO THE CHURCH IN TIME

Lerner/Loewe 1956 (My Fair Lady)

**A**

I'm get - tin' mar - ried in the morn - ing, \_\_\_\_\_ Ding Dong the bells are gon - na  
 I got - ta be there in the morn - ing, \_\_\_\_\_ spruced up and look - ing in my  
 I'm get - tin' mar - ried in the morn - ing, \_\_\_\_\_ Ding Dong the bells are gon - na

G G/F# G/E G/D D7/A D7 ⊕ D7/A D7 D7 D7/A D7

chime. \_\_\_\_\_ Pull out the stop - per, let's have a whop - per, but get me to the  
 prime. \_\_\_\_\_ Girls, come and kiss me, show how you'll miss me, but  
 chime. \_\_\_\_\_ Kick up a rum - pus, but

B<sup>b</sup> - D7/A G 1. A-7 D7 2. G7 **B** C G A7sus<sup>4</sup>

church on time. \_\_\_\_\_ *Fine* If I am danc - ing, \_\_\_\_\_ roll up the floor, \_\_\_\_\_ If I am whist - ling,

A7 D7 D.C. al Fine ⊕ G B -

throw me out the door! \_\_\_\_\_ For don't lose the com - pass, and get me to the

C G E-7 A7 G/D B- E-7 A7 A-7 D7 G

church, get me to the church, for Pete's sake get me to the church on time.

ANYTHING GOES

Cole Porter 1934

**A**

In old - en days a glimpse of stock - ing was looked on as some - thing shock -  
 Good auth - ors too who once knew bet - ter words now on - ly use four let -  
 So though I'm not a great ro - man - cer, I know that you're bound to ans -

C C6 CΔ7

A-7 C7 F6 D-7<sup>b5</sup> G7sus<sup>4</sup> C 1. G7 2. F#-7<sup>b5</sup> B7

ing, now hea - ven knows, \_\_\_\_\_ an - y - thing goes. \_\_\_\_\_ The world has gone

**B**

E B7/F# E-7/G B7/F#

mad to - day, and good's bad to - day, and black's white to - day, and day's night to - day, when most

E-7 A9 C#°7 D-7 G7 D.C. al Fine

guys to - day, that wo - men prize to - day, are just sil - ly gi - go - los. \_\_\_\_\_ So



# IT'S DELOVELY

307

Cole Porter 1936

F F+ F6 FΔ7

The night is young, the sky is clear, and if you want to go walking dear, it's de-

F F#°7 G-7 C7 G- Eb/G

lightful, it's de -li-cious, it's de -love-ly. - I un-derstand the reason why, you're

G-6 G-7 G- G#°7 F/A

sen-ti-men - tal, 'cause so am I, it's de -light-ful, - it's de -li-cious, it's de -love-ly. -

G-7 C7 C-7 F7 BbΔ7 C-7 C#°7 Bb/D BbΔ7

You can tell at a glance what a swell night this is for ro-mance, you can

Bb-7 Eb9 G-7 C7 F

hear dear Moth-er Na-ture mur - mur-ing low "let your - self go."- So please be sweet my

F+ F6 FΔ7 F F/E

chick-a-dee, and when I kiss you just say to me, "it's de -lightful, - it's de -li-cious, -it's de-

Eb7#11 D7b9 Db7#11 C7sus4 C7 F6

lect-a-ble, it's de -lir-i-ous. - it's di -lemma, it's -de-limit, it's de-luxe, it's de -lovely. -

# WHISPERING

Rose/Shonberger 1920

Eb A-7 D7b9 EbΔ7

Whis-per-ing while you cud-dle near me, whis-per-ing so no one dear  
Whis-per-ing why you'll nev-er leave me, whis-per-ing why you'll nev-er

Db7 C7 F7 F-7 Bb7 1. Eb

can hear me, each lit - tle -whis - per -seems to cheer me, I know  
grieve me, whis - per and say that you be - lieve - me,

G- Gb°7 F-7 Bb7 2. F-7 Bb7sus4 Eb

it's true there's no one but you. You're whis-per-ing that I love you.

MAME

Jerry Herman 1966

C CΔ7 C#° D-7 G7 D- D-(Δ7)

You coax the blues right out of the horn, Mame, you charm the  
 You make the cot - ton ea - sy to pick, Mame, you give my

D-7 G7 1. CΔ7 E7 A- A-7

husk right off of the corn, Mame, you got the ban-joes strum - min' and  
 old mint ju - lep a

E- A9 D- D-7 G7

pluck-in' out a tune to beat the band, the whole plan - ta - tion hum - min' since

C C#° D-7 G7 2. E7 A-

you brought Dix - ie back to Dix - ie - land. - kick, Mame, you make that

A-7 A-6 E- A9 D- G7

old mag - no - lia tree blos - som at the men - tion of your name, you've made us feel a - live a - gain,

E- A9 D13 D+7 D-7 G7 C

and giv - en us the drive a - gain, to make the south re - vive a - gain, Mame.

LADY BE GOOD

George, Ira Gershwin 1924

G C7 G C7 B-7 E7<sup>b9</sup> A-7

Oh, sweet and love - ly la - dy, be good, oh la - dy be good  
 I am so aw - fly mis - un - der - stood, so - la - dy - be good  
 I'm just a lone - some babe in the wood, so la - dy, be good

D7 1. G E-7 A-7 D7<sup>b9</sup> 2. G D-7 G7 C C#°7

to me. *Fine* me. Oh, please have some

G E-7 A7 A-7 D7 *D.C. al Fine*

pi - ty, I'm all a - lone in this big ci - ty. I tell you,

# IT ALL DEPENDS ON YOU

309

Ray Henderson/DeSylva/Brown 1926

C $\Delta$ 7 G7sus<sup>4</sup> G+7 C $\Delta$ 7 G7sus<sup>4</sup> G+7 E-7 E $\flat$ o7  
 I can be hap-py, I can be sad, I can be good or I can be bad, it all de - pends on  
 D-7 G7 D- D-( $\Delta$ 7) D-7 G7 D- D-( $\Delta$ 7) D-7 G7  
 you, I can be lone-ly out in a crowd, I can be hum-ble, I can be proud, it  
 D-7 G<sup>9</sup> G+7 C $\Delta$ 7 A7<sup>b9</sup> D-7 G7 G-7 C7 F F6  
 all de - pends on you. I can save mon-ey, or spend it, go right on liv-ing  
 F $\Delta$ 7 E7 E $\flat$ 7 D7sus<sup>4</sup> D7 D-7 G7 C $\Delta$ 7  
 or end it. You're to blame, hon-ey, for what I do. I know that I can be beg-gar,  
 G7sus<sup>4</sup> G+7 C $\Delta$ 7 C $\Delta$ 7/B B $\flat$ 9 A7 D7 D-7 G7 C6  
 I can be king, I can be al - most an-y old thing, it all de - pends on you.

# CECILIA

Dreyer/Ruby 1925

C C $\Delta$ 7 C6 C $\sharp$ o7 D-7 G<sup>9</sup> D-7 G7 D-7 G7  
 Does your moth-er know you're out, Ce - ci - lia? Does she know that I'm a - bout to  
 How a - bout a lit - tle kiss, Ce - ci - lia? Just a kiss you'll nev - er miss Ce-  
<sup>1</sup>B7/C C6 C/E E $\flat$ o7 D-7 G7 G7 D-7 G7  
 steal you? Oh, my, when I look in your eyes, some-thing tells me  
 C D- E $\flat$  C/E F C/E E $\flat$  G/D <sup>2</sup>B-7<sup>b5</sup> E7<sup>b9</sup> A-7 D7 F $\sharp$ -7<sup>b5</sup> B7  
 you and I should get to - geth - er. ci - lia. Why do we two  
 G+7 C E-7 A7 D-7 G7 D-7 G+7 C6  
 keep on wast - ing time, oh, Ce-ci - lia, say that you'll be mine.

THE SURREY WITH THE FRINGE ON TOP

Rodgers/Hammerstein 1943

G G $\Delta$ 7/F $\sharp$  E-7 G/D G G $\Delta$ 7/F $\sharp$  E-7 G $\Delta$ 7/D

Chicks and ducks and geese bet-ter scur-ry, when I take you out in the sur-rey,  
 Watch that fringe and see how it flut-ers when I drive them high-step-pin' strut-ers.  
 Two bright side-lights wink-in' and blink-in', ain't no fin-er rig I'm a-think-in',

G $\Delta$ 7 C $\Delta$ 7 B-7 E-7 A7 1. A-7 D7 2. A-7 D7

when I take you out in the sur-rey with the fringe on top. pop. The  
 Nos-ey pokes-'ll peek thru their shut-ters and their eyes will  
 you can keep your rig if you'rethinkin' 'at I'd

D-7 G7 C D-7 G7 C

wheels are yel-ler, the up-hol-ster-y's brown, the dash-board's gen-u-ine leath-er, with

E-7 A7 D B-7 E-7 A7 A-7 D7

is-in-glass cur-tains ya' can roll right down, in case there's a change in the wea-ther. *D.C. al Coda*

C E7/B A-7 F9 G G $\sharp$ o7 A-7 D7 G

keer to swap fer that shin-y lit-tle sur-rey with the fringe on the top.

PUTTIN' ON THE RITZ

Irving Berlin 1929

**A** F- F-7/E $\flat$  D $\flat$  $\Delta$ 7 F-/C F- F-7/E $\flat$  D $\flat$  $\Delta$ 7 F-/C

If you're blue and you don't know where to go to, why don't you go where fash-ion  
 Dif-f'rent types who wear a day coat, pants with stripes and cut-a-way coats, per-fect  
 Come let's mix where Rock-e-fell-ors, walk with sticks or um-brel-las in their

G-7 $\flat$ 5 C7 $\flat$ 9 F- F-7/E $\flat$  D $\flat$  $\Delta$ 7 F-/C **B** B $\flat$ -7

sits, \_\_\_\_\_ put-tin' on the ritz. *Fine* Dressed up like a mil-lion dol-lar  
 fits, \_\_\_\_\_  
 mitts, \_\_\_\_\_

E $\flat$ 7 A $\flat$ 6 E $\flat$ 7 A $\flat$ 6 G-7 $\flat$ 5 C7 $\flat$ 9 *D.C. al Fine*

troup-er, \_\_\_\_\_ try-ing hard to like like Gar-y Coop-er, \_\_\_\_\_ sup-er dup-er.

# THE LATE LATE SHOW

311

Berlin/Alfred 1956

**A**

Db9 C9 Db9

Gee. it's co - zy in the park to - night, when you cud - dle up and  
 Hear the cra - zy mus - ic in the tress, see the flow - ers danc - ing  
 Then we am - ble back to my front door, say good - night and then we

C9 F7 E7 Eb7 D7 G9

hold me tight, stars a - bove they seem to know, we're put - tin' on the  
 in the trees, old man moon be - gins to grow, he's join - ing in the  
 kiss some more, guess you know I like you so, it start - ed at the

<sup>1</sup>Db9 C9 <sup>2</sup>C7 F6 **B**Bb6 B°7 F6

lat, late show. late, late show. Birds that should be dream - ing, start in chirp - ing a song,

C-7 F7 Bb6 B°7 F6 F#°7 G-7 C7

while fi - re - flies are gleam - ing, we kissed, kissed all night long.

G7 C9 F6

it start - ed at the late, late show.

# I LIKE THE LIKES OF YOU

Vernon Duke/Harburg 1933

**A**

Eb C-7 F-7 Bb7 Eb C-7 F-7 Bb7 Eb C-7

I like the likes of you, I like the things you do, I mean I  
 I like your eyes of blue, I think they're blue don't you? I mean I  
 I like the likes of you, your looks are pure de - luxe, looks like I

F7/A Bb7 Eb6 <sup>1</sup>F-7 Bb7 <sup>2</sup>Bb-7 Eb7 Ab6

like the likes of you. *Fine* Oh dear, if I could on - ly say what I  
 like your eyes of blue.  
 like the likes of you.

Eb6 F9 F-7 Bb7/9 F9 E7#11

mean, I mean if I could mean what I say, that is I mean to say that I mean to say that, *D.C. al Fine*

C7 F6 C7sus<sup>4</sup> F6 C-7 F7 B<sup>b</sup>6  
 My lit-tle Mar-gie, I'm al-ways think-ing of you, Mar-gie,  
 B<sup>b</sup>Δ7 B<sup>b</sup>-7 E<sup>b</sup>7 F6 E7 E<sup>b</sup>7 D7  
 I'll tell the world I love you. Don't for-get your prom-ise to me,  
 G7 G-7 C7 G-7 C7 F6 C7sus<sup>4</sup> F6  
 I have bought a home and ring and ev-'ry-thing, for Mar-gie, you've been my  
 C-7 F7 B<sup>b</sup>6 A7 C7<sup>b</sup>9 F6 B<sup>b</sup>6  
 in-spi-ra-tion, days are nev-er blue. Af-ter all is said and  
 F B<sup>b</sup>6 F A-7 D7 G-7 C7sus<sup>4</sup> C7<sup>b</sup>9 F6  
 done, there is real-ly on-ly one, oh Mar-gie, Mar-gie, it's you.

## HOW CAN YOU DO ME LIKE YOU DO?

Austin/Bergere 1924

C F C B<sup>b</sup>7 A7 D7 G7 C D-7 G7  
 How come you do me like you do, do, do, how come you do me like you do?  
 C F C B<sup>b</sup>7 A7 D7 G7  
 Why do you try to make me feel so blue? I ain't done noth-ing to you.  
 C7 F6 A<sup>b</sup>7  
 Do me right or else just let me be, 'cause I can beat you do-in' what you're doin' to me.  
 If you rave I'll have to get you told, for I can change your tem-p'ra-ture from hot to cold,  
 C F C B<sup>b</sup>7 A7 D7 G7 C  
 How come you do me like you do, do, do, how come you do me like you do?

# TIE A YELLOW RIBBON

325

1973

**E<sub>b</sub>** **E<sub>b</sub>Δ7** **F-7** **B<sub>b</sub>7**  
**E<sub>b</sub>** **G-** **B<sub>b</sub>-**  
**C7** **F-** **A<sub>b</sub>-**  
**C-** **F7** **A<sub>b</sub>-6**  
**B<sub>b</sub>7** **A<sub>b</sub>-6** **B<sub>b</sub>7** **E<sub>b</sub>**  
**G-** **B<sub>b</sub>-**  
**C7** **F-** **A<sub>b</sub>-** **E<sub>b</sub>** **G7**  
**C-** **E<sub>b</sub>** **E<sub>b</sub>+** **C-** **C7**  
**F-** **A<sub>b</sub>-** **F-7** **B<sub>b</sub>7** **E<sub>b</sub>**  
**F-** **A<sub>b</sub>-** **F-7** **B<sub>b</sub>7** **E<sub>b</sub>**

I'm com-ing home, I've done my time, now I've got to know what is  
 Bus dri-ver, please look for me, 'cause I could-n't bear to see  
 and is - n't mine, if you re-ceived my let-ter, tell-ing you  
 what I might see, I'm real-ly still in pri-son and my love  
 I'll soon be free, then you know just what to do if you still want  
 she holds the key, a sim-ple yel-low rib-bon's all I need to set me  
 me, I wrote and told her please, Tie a yel-low  
 free, I wrote and told her please,  
 rib-bon round the old oak tree, it's been three long years, do you  
 still want me? If I don't see a rib-bon round the old oak  
 tree, I'll stay on the bus, for-get a-bout us, put the blame on me, if  
 I don't see a rib-bon round the old oak tree. Now the  
 whole darn bus is cheer-in' and I can't be-lieve I see, a hun-dred yel-low  
 rib-bons round the old oak tree.

SO WHAT'S NEW?

1966

C A7 D7

So tell me babe what's new?\_\_\_\_\_ and how's the scene with you"\_\_\_\_\_ Gee, it's  
 Yeah I need you so,\_\_\_\_\_ how you'll nev - er know,\_\_\_\_\_ gee, it's  
 So tell me babe what's new,\_\_\_\_\_ you glad to see me too?\_\_\_\_\_ Hey, my

1. G7 C C#° D-7 G7 2. G7 C C7

good to see you babe.\_\_\_\_\_ good to see you babe.\_\_\_\_\_

F F- E7 A-7 D7

You walked in, light went on, all o - ver my face, you lit up the place, and you've been

G7 G7 E-7 A7 D-7 D#°7

gone just too long now. So world is spin - nin', now I know I'm win - nin', you stay

E-7 A-7 D-7 D#°7 E-7 A-7 D-7 D#°7 E-7 A7 D-7 G7 C

home now, don't ev - er roam now, and I'll say babe, it's so good to see you!

SWEET GYPSY ROSE

1973

C D-7 G7 D-7 G7 C

C7 F C A- D7 G7

C 1. 2. E7 A-

D7 G7 G E7 F G

C7 F C A- D7 *D.C. al Coda*

G7 D7 G7 D7 G7 C



# THAT'S ENTERTAINMENT

Shwartz/Dietz 1953

**A** B $\flat$  B $\flat$ + C-7 F7 B $\flat$  B $\flat$ 7 C-7 D7

G-7 E $\flat$  $\Delta$ 7 C C- D+7 C-7 B $\flat$ 7 <sup>1</sup>C-7 F7 <sup>2</sup>F7 B $\flat$ 7

**B** E $\flat$  E $\flat$ + E $\flat$ 6 F-7 B $\flat$ 7 E $\flat$  E $\flat$ + E $\flat$ 6 C7

F F+ F6 G7 C7 F E $\flat$ 6 D-7<sub>3</sub> C-7 F7 *D.C. al Coda*

B $\flat$  C7 B $\flat$  C-7 F7 B $\flat$  G7 C7 F7 B $\flat$  E $\flat$  B $\flat$

Detailed description: This block contains the musical notation for the song 'That's Entertainment'. It features five staves of music in a key signature of two flats (B-flat major). The first staff is marked with a boxed 'A' and contains the first line of music with chords B-flat, B-flat+, C-7, F7, B-flat, B-flat7, C-7, and D7. The second staff continues the melody with chords G-7, E-flat-delta7, C, C-, D+7, C-7, B-flat7, C-7, F7, F7, and B-flat7. The third staff is marked with a boxed 'B' and contains chords E-flat, E-flat+, E-flat6, F-7, B-flat7, E-flat, E-flat+, E-flat6, and C7. The fourth staff contains chords F, F+, F6, G7, C7, F, E-flat6, D-7 with a subscript 3, C-7, and F7. The fifth staff contains chords B-flat, C7, B-flat, C-7, F7, B-flat, G7, C7, F7, B-flat, E-flat, and B-flat. A 'D.C. al Coda' instruction is placed at the end of the fourth staff.

# HOORAY FOR HOLLYWOOD

Whiting/Mercer 1937

C7 F A7 E-7 A7

<sup>1</sup>B $\flat$  B $\flat$ - F F+ D- A E7 A A $\flat$ 7

C C $\sharp$ 7 D-7 G7 C7

<sup>2</sup>B $\flat$  B $\flat$ - F E $\flat$ 7 D7

G-7 B $\flat$ -6 F D7 G-7 C7 F

Detailed description: This block contains the musical notation for the song 'Hooray for Hollywood'. It features five staves of music in a key signature of one flat (F major). The first staff contains chords C7, F, A7, E-7, and A7. The second staff contains chords B-flat, B-flat-, F, F+, D-, A, E7, A, and A-flat7. The third staff contains chords C, C-sharp7, D-7, G7, and C7. The fourth staff contains chords B-flat, B-flat-, F, E-flat7, and D7. The fifth staff contains chords G-7, B-flat-6, F, D7, G-7, C7, and F.

# GIVE MY REGARDS TO BROADWAY

George Cohen 1978

B $\flat$  C-7 F7 C-7 F7 B $\flat$  F7

<sup>1</sup>B $\flat$  F C7 F G-7 C7 F F7

<sup>2</sup>G7 C- G7 C-7 F7 B $\flat$  G-7 C7 F7 B $\flat$ 6

Detailed description: This block contains the musical notation for the song 'Give My Regards to Broadway'. It features three staves of music in a key signature of two flats (B-flat major). The first staff contains chords B-flat, C-7, F7, C-7, F7, B-flat, and F7. The second staff is marked with a boxed '1' and contains chords B-flat, F, C7, F, G-7, C7, F, and F7. The third staff is marked with a boxed '2' and contains chords G7, C-, G7, C-7, F7, B-flat, G-7, C7, F7, and B-flat6.

IT'S ALRIGHT WITH ME

Cole Porter 1953

D- D-(Δ7) D-7 G7 D- D-7

It's the wrong time— and the wrong place,— though your face is charm -ing it's the  
 It's the wrong song— in the wrong style,— though your smile is love - ly- it's the  
 It's the wrong game— with the wrong chips,— though your lips are tempt -ing, they're the

G- G-7 C7 A-7<sup>b5</sup> D7<sup>b9</sup> D-7

wrong face,— it's not her face but such a charm-ing face,— that it's all right  
 wrong smile,— it's not her smile but such a love - ly smile,— that it's all right  
 wrong lips,— they're not her lips, but they're such tempt-ing lips— that if some night

1. G7 E-7<sup>b5</sup> A7<sup>b9</sup> 2. G-7 C7 F6 C-7 F7

with me— It's the with me— You can't know how hap- py I

G7<sup>b9</sup> G-7<sup>b5</sup> C7<sup>b9</sup> FΔ7 A-7<sup>b5</sup>

am that we met, I'm strange-ly at - tract-ed- to you,— There's some-one I'm

D7<sup>b9</sup> G7 G-7 G-7/F E-7<sup>b5</sup> A7<sup>b9</sup> D.C. al Coda

try-ing so hard to for - get- don't you want to for -get some-one too?—

G7 C7 FΔ7 C-7 F7 B<sup>b</sup>Δ7 G7 G-7 C7 F6

are free, dear, it's all right,— it's all right with me—

ROSETTA

Woode Hines 1935

**A** F6 E7 E<sup>b</sup>7 D7 G7 C7

Ro - - set- ta, - my Ro - set - ta, - in my heart dear, there's no one but  
 You told me that you loved me, nev - er leave me for some- bo - dy  
 Ro - - set- ta, - my Ro - set - ta, - please say I'm just the one, dear, for

1. A-7 D7 G-7 C7 2. F6 B-7<sup>b5</sup> E7<sup>b9</sup> **B** A- B-7<sup>b5</sup> E7<sup>b9</sup>

you— You *Fine* You've made my whole life a  
 new—  
 you—

A- D-7<sup>b5</sup> G7<sup>b9</sup> CΔ7 A-7 D-7 G7 G-7 C7 D.C. al 2nd End (Fin)

dream,— I pray you'll make it come true.— Ro

**SWEET GEORGIA BROWN**

Bernie/Pinkard/Casey 1925

**A** F7 Bb7

No gal made has got a shade on Sweet Geor-gia Brown. Two left feet but

oh so neat, has Sweet Geor-gia Brown, 1. Eb7 They all sigh and wan-na die for

Sweet Geor-gia Brown. I'll tell you just why, Ab6 Bb-7 Eb7 Ab6 you know I don't lie, not

G-7 C7 2 Bb7 C7 F- G-7b5 C7 F-

much! Fel-lers she can't get are fel-lers

G-7b5 C7 Ab7 G7 Gb7 F7 Bb7 Eb7 Ab6

she ain't met Geor-gia claimed her, Geor-gia named her, Sweet Geor-gia Brown.

**BILL BAILEY**

Hughie Cannon 1902

F

Won't you come home Bill Bai-ley, won't you come home. She moans the

Re - mem-ber that rain - y eve that I drove you out, with noth - in' but a

1. F#o C7/G C7 C7 G-7 C7 G-7

whole day long. I'll do the cook-in' Hon-ey. I'll pay the rent,

C7 C+7 F G-7 C7 2 F7 Bb Bb

I know I've done you wrong. fine tooth comb. I know I'm to

G/B F/C D7 G7 G-7 C7 F

blame, well ain't it a shame, Bill Bai-ley won't you please come home.

WAY DOWN YONDER IN NEW ORLEANS

Creamer/Layton 1922

C7 G-7 C7 FΔ7

Way down yon - der in New Or-leans, in the land of dream-y scenes,  
 Cre - ole ba - bies with flash-ing eyes, soft-ly whis-per with ten - der sighs,

1. F C7 G-7 C+7 F F#o7

there's a gar - den of E - den, that's what I mean.

2. F7sus4 F7 F7 Bb6 F+7 Bb A7Ab7 G7

Stop! Oh won't you give your la - dy fair, a lit - tle smile. Stop! You bet your

C7sus4 C7 F D-

life you'll lin - ger there, a lit - tle while. There is hea - ven right here on earth,  
 They've got an - gels right here on earth,

F Db7 F F#o7 G-7 C7 F6

with those beau - ti - ful queens, way down yon - der in New Or - leans,  
 wear - ing lit - tle blue jeans,

FIVE FOOT TWO

Henderson/Lewis 1925

A C E7 A7

Five foot two, eyes of blue, oh what those five feet can do, has  
 Turned up nose, turned down hose, yes a flap - per, one of those has  
 Could she love, could she woo, could she could she could she coo,

D7 1. G7 C 2. G7 C

a - ny - bo - dy seen my gal? seen my gal? Now if you

E7 A7 D7

run in - to a five foot two, co - vered with furs, dia - mond rings,

G7 D.C. al Coda G7 C

all those things, you can bet your life it is - n't her  
 seen my gal?

HONEYSUCKLE ROSE

Waller/Razaf 1929

**A**

G-7 C7 G-7 C7 G-7 C7

Ev - 'ry hon-ey bee, fills with jeal - ous - ly, when they see you out with  
 When you're pass-in' by, flow - ers droop and sigh, and I know the rea - son  
 When I'm tak-in' sips from your tast - y lips, seems the hon - ey fair - ly

G-7 C7 F F/A B<sup>b</sup> C7 F

me, I don't blame them, good-ness knows, Hon - ey - suc - kle Rose  
 why, you're much sweet - er,  
 drips, you're con - fec - tion,

**B**

F7 B<sup>b</sup>

Don' buy sug - ar, you just have to touch my cup,

G7 C7 *D.C. al Fine*

you're my sug - ar, it's sweet when you stir it up.

SCRAPPLE FROM THE APPLE

Charlie Parker

**A**

G-7 C7 G-7 C7<sup>b9</sup>

F<sup>Δ</sup>7 G-7 C7 F<sup>Δ</sup>7 G-7 1. A-7 D7 2. F

*Fine*

**B**

A7 D7 G7 C7 *D.C. al Fine 2nd Ending*

BYE, BYE, BLUES

Hamm/Bennett 1930

C A<sup>b</sup>7 C A7 D7

Bye, bye, blues, \_\_\_\_\_ bye, bye, blues, \_\_\_\_\_ bells ring,  
 Just we two, \_\_\_\_\_ smil - ing - through, \_\_\_\_\_ don't sigh,

G7 1. C E<sup>b</sup>7 D-7 G7 2. C A<sup>b</sup>7 C

birds sing, sun is shin - ing, no more pin - ing. Bye, bye, blues \_\_\_\_\_  
 don't cry,

# BASIN STREET BLUES

Spencer Williams

**A** C D-7 D#°7 C/E / C/E Eb-6 D-7G9 /

Won't-cha come a - long with me, to the Mis - sis - sip - pi?  
The band's there to meet us, old friends to greet us,

C C7/Bb F/A F-6/Ab 1.2. C/G (Break) G7

We'll take a boat to the land of dreams, — steam down the riv - er down to New Or-leans.  
where all the light and the dark folks meet, — Hea - ven on earth, they call it Ba - sin Street.

**B** C E7 A7 D7

Bas-in Street, — is the street, — where the e - lite al-ways meet, in New Or-leans,

G7 G+ C/E Eb°7 D-7 G7 C

land of dreams, — you'll nev-er know how nice it seems or just how much it real-ly means. Glad to be,

E7 A Bb7 A7 D7 G7 C

yes sir-ree, where wel-come's free, — dear to me where I can lose my Bas-in Street blues. —

# BIRTH OF THE BLUES

DeSylvia/Brown/Henderson 1926

§ **A** C C#°7 D-7 D#°7 C/E E7b9

They heard the breeze in the trees — sing - ing wierd — mel - o - dies,  
And from a jail came the wail — of a down — heart - ed frail,  
And then they nursed it, re - hearsed — it, and gave — out the news

F#7 F#°7 G7 D-7 G7 C 1. C A°7 B°7

and they made — that — the start of the blues. — And from a  
and thay played — that — as part of the blues. —  
that the South — land — gave birth to the blues. —

2. C B+ **B** E7 F7 E7 F7 E7 F7

From a whip - per - will out on a hill, — they took a new — note, —

E7 A7 Bb7 A7 Eb7 D7 G7 G A°7 B° *D.S. al Fine*

pushed it thru a horn 'til it was worn — in-to a blue — note. And then they

THE CHARLESTON

Mack/J. Johnson 1923

Musical score for 'The Charleston' in G minor, 2/4 time. The score consists of six staves of music with various chords and a key signature of two flats. The chords are: G-, E-7b5, A-7b5, D7, G-, G-, E-7b5, A7, D7, F7, Bb, D7, G-, Bb, F, F°, F, F#, C7, F, C, F7, Bb, D7, G7, C7, F7, Bb/D, Db, F7/C, F7, 1. Bb, D7, G7, C7, F, A7, D7, F7, 2. Bb, Bb7, Eb, C7#11, Bb/D, Db, C-7, F7, Bb.

INDIANA

MacDonald/Hanley 1917

Musical score for 'Indiana' in G minor, 2/4 time. The score includes lyrics and chords. The chords are: C7, F, Eb7, D7, G7, 1. G-7, C7, F, F7, Bb, F, Eb7, D7, G7, G-7, C7, 2. G-7, E-7b5, A7b9, D-7, A+7, D-7, E-7b5, A7b9, D-, D-7/C, G7/B, G7, F, D-, G-7, C7, F. The lyrics are: Back home a - gain in In - di - a - na, and it seems that I can see the gleam - ing can - dle - light still shin - ing bright thru the syc - a - mores for me. The new mown fields I used to roam. When I dream a - bout the moon - light on the Wa - bash, then I long for my In - di - a - na home.

AIN'T SHE SWEET

Yellen/Ager 1927

C G<sup>b</sup>7/D<sup>b</sup> D-7 G7 C G<sup>b</sup>7/D<sup>b</sup> D-7 G7 C E7

Ain't she sweet? See her com - ing down the street. Now I ask you ve - ry  
 Ain't she nice? Look her o - ver once or twice.  
 I re - peat - don't you think that's kind of neat?

A7 D7 G7 1. C 2. C C7 F7

con - fi - den - tial - ly, ain't she sweet? nice? Just cast an eye in her dir -

C C7 F7 C C<sup>♯</sup> D-7

ec - tion, Oh me oh my, ain't that per - fec - tion.

DARKTOWN STRUTTER'S BALL

Shelton Brooks 1917

C A7 D7

I'll be down to get you in a ta - xi hon - ey, you bet - ter be read - y a - bout half past eight,  
 Re - mem - ber when we get there hon - ey, the two steps goin' to have 'em all, goin' to

1. G7 C E<sup>b</sup>7 D-7 G7 2. F

now dear - ie don't be late, I want to be there when the band starts playing. dance out both my shoes,

F<sup>♯</sup> C/G E7 A7 D7 G7 C

when they play that jel - ly roll blues, to mor - row night at the darktown strut - ter's ball.

JADA

1918

F E<sup>b</sup>7 D7 G7 C7 F C7 F E<sup>b</sup>7 D7

Jada, Ja - da, Ja - da Ja - da Jing, Jing, Jing. Ja - da, Ja - da,

G7 C7 F/A A<sup>b</sup>7 G-7 C7

Ja - da Ja - da Jing, Jing, Jing. That's a fun - ny lit - tle bit of mel - o - dy,

F/A A<sup>b</sup>7 G-7 C7 F E<sup>b</sup>7 D7 G7 C7 F

it's so sooth - ing and ap - peal - ing to me, - it goes Ja - da, Ja - da, Ja - da Ja - da, Jing, Jing, Jing.



# MUSKRAT RAMBLE

Kid Ory

359

**A**  $A^b$   $E^b7$   $E^b7$   $A^b$   $A^b$   $C^-$

**C**

$G7$   $C^-$   $E^b7$   $A^b$   $E^b7$   $E^b7$   $A^b$

$F7$   $B^b-7$   $B^b7$   $E^b7$   $A^b$   $\oplus$  **B**  $B^b7$   $E^b7$

$A^b$   $B^o7$   $B^b-7$   $E^b7$   $B^b-7$   $E^b7$   $A^b$   $F7$

$B^b7$   $E^b7$   $A^b$   $G$   $G^b$   $F7$

$B^b-7$   $B^b7$   $E^b7$   $A^b$  *D.C. al Coda*  $\oplus$   $A^b$   $E^b7$   $A^b$

# I'VE FOUND A NEW BABY

Palmer/Williams

$D^-$   $A7$   $D^-$   $D7$   $G7$

$C7$   $F$   $^1A7$   $^2F$   $A7$

*Fine*

$D^-$   $G7$   $C7$   $A7$  *D.C. al 2nd End (Fine)*

# MIDNIGHT IN MOSCOW

Sedoi/Matusovsky

$C^-$   $D-7^{15}G7$   $C^-$   $G7/D$   $E^b6$   $C-7$   $E^b$   $A^b$   $G-7$   $E^b$   $D-7$   $G7$

$C^-$   $F-$   $C^-$   $G7$   $C^-$   $D-7$   $G7$

$C^-$   $F-$   $C^-$   $G7$   $C^-$

## TIGER RAG

**A**

B $\flat$  F7 B $\flat$  F7 B $\flat$

F7 1. B $\flat$  2. B $\flat$  G7

**B**

C7 F C7 F G7 C7 F

C7 F F7 B $\flat$  F7

B $\flat$  F7 B $\flat$  F7 B $\flat$  B $\flat$ 7

**C**

E $\flat$

B $\flat$ 7 E $\flat$

B $\flat$ 7 E $\flat$  B $\flat$ 7

E $\flat$  C7 F-7 F7 B $\flat$ 7 E $\flat$  E $\flat$ 7

**D**

A $\flat$

E $\flat$ 7

A $\flat$

A $\flat$ 7 D $\flat$  D $\flat$ -6

A $\flat$  F7 B $\flat$ 7 E $\flat$ 7 A $\flat$

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). Section A (measures 1-8) features a melodic line with chords Bb, F7, Bb, F7, Bb. Section B (measures 9-16) has a piano accompaniment with chords C7, F, C7, F, G7, C7, F. Section C (measures 17-24) includes a piano accompaniment with chords Eb, Bb7, Eb, Bb7, Eb, C7, F-7, F7, Bb7, Eb, Eb7. Section D (measures 25-32) features a piano accompaniment with chords Aflat, Eb7, Aflat, Aflat7, Dflat, Dflat-6, Aflat, F7, Bb7, Eb7, Aflat.

# AVALON

Rose/DeSylva 1920

361

C7 F C7 F

I found my love in A-va-lon— be side— the bay— I

C7 F

left my love in A-va-lon, and sail'd a-way— I

D7 G- D7 G- Fc

dream of her and A-va-lon— from dusk— to dawn, and

F D7 G- C7 F

so I think I'll tra-vel on— to A - -va -- lon—

# TIN ROOF BLUES

New Orleans Rhythm Kings

Bb F7 Bb Bb7

Eb Eb7 Bb F7 Bb D-Dbb

C-7 F7 C-7 F7 Bb Eb Bb/D C-7 Bb

Bb Bb7

Eb7 Bb G7

1. C7 F+7 Bb F7

2. C9 F7 Bb Eb7 Bb E7#9 Bb9

BABY FACE

Akst 1926

C D-7 C/E C# D-7 G7 D-7

Ba - by face, you got the cut-est lit - tle ba - by face, there's not an-  
 Ba - by face, I'm up in hea-ven when I'm

G7 D-7 G7 C E-7<sup>b5</sup> A7 D7

oth-er one could take your place, ba - by face, my poor heart is jump-in',

G7 <sup>2.</sup> E7 A- C7 F

you sure have start - ed some-thin'. in your fond em - brace, I did - n't need a shove,

F# C/G A7 D7 G7 C Ab7 C

'cause I just fell in love with your pret - ty ba-by face.

TOOT TOOT TOOTSIE

Kahn/Erdman 1922

C D7 D-7 G7 CA7 C6

Toot Toot Toot-sie good - bye, Toot Toot Toot-sie don't cry. *Fine*  
 Kiss me Toot-sie and then, do it ov - er a - gain.  
 Toot Toot Toot-sie don't cry, Toot Toot Toot-sie good - bye.

<sup>1.</sup> C CA7 C#7 D-7 G7 D-7 G7 C Eb D-7 G7

The choo choo train that takes me a-way from you, no words can tell how sad it makes me.

<sup>2.</sup> F7 C G7

Watch for the mail, I'll nev-er fail, if you don't get a let-ter then you'll know I'm in jail. *D.C. al Fine*

YES SIR, THAT'S MY BABY

Donaldson/Kahn 1925

E<sup>b</sup> E<sup>o</sup> F-7 B<sup>b</sup>7 F-7 B<sup>b</sup>7 E<sup>b</sup> <sup>1.</sup> B<sup>b</sup>7

Yes sir, that's my ba-by, no sir, I don't mean may-be, yes sir, that's my ba-by now.  
 Yes ma'am, we've de-ci-ded, no ma'am, we won't hide it, yes, ma'am, you're in-vi-ted now.

<sup>2.</sup> B<sup>b</sup>7 Eb<sup>7sus</sup>4 Eb7 A<sup>b</sup> G G<sup>b</sup> F7 B<sup>b</sup>7

By the way, by the way, when we reach the preacher I'll say,

# ROCK-A-BYE YOUR BABY

363

Schwartz/Lewis/Young 1918

C Eb°7 D-7 G7 D-7 G7

Rock-a-bye your ba-by with a dix-ie mel-o-dy, when you croon,  
Weep no more my la-dy, sing that song a-gain for me, and old black Joe,

<sup>1</sup> D-7 G7 C A-7 D7 G7 D-7 G9

croon a tune, from the heart of Dix-ie. Just hang your cra-dle,  
D-7 G7 C E-7 A7 G/D A-7 D7

mam-my mine, right on that Mas-on Dix-on line, and swing it from Vir-gin-ia  
G7 <sup>2</sup> D-7 G7 E7

to Ten-nes-see with all the love that's in yer. just as though you had me on your  
A7 D7

knee. A mil-lion ba-by kiss-es I'll de-liv-er, the min-ute that you sing that  
C/G C C/E Eb7 D7 G7 C

Swa-nee riv-er, rock-a-bye your rock-a-bye ba-by with a Dix-ie mel-o-dy.

# THE SHEIK OF ARABY

Snyder/Smith/Wheeler 1921

Bb6 B°7 C-7 F9 C-7 <sup>1</sup> F9

I'm the Sheik of Ar-a-by, your love be-longs to  
The stars that shine a-bove, will light our

Bb6 Bb/D Db°7 C-7 F9 C-7

me. At night when you're a-sleep, in-to your

F7 Bb6 C-7 F7 <sup>2</sup> F7 Eb7#11 D7 G7


tent I'll creep The way to love You'll rule this


C7 C-7 F7 Bb6


land with me, the sheik of Ar-a-by


LIMEHOUSE BLUES

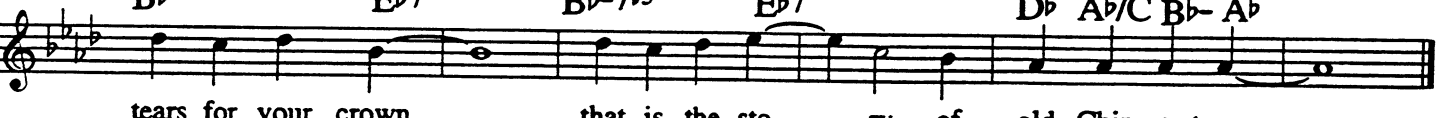
Philip Braham/Furber 1922


 Oh, lime-house kid, oh, oh, oh, lime-house kid, go-ing the way that the  
 oh, lime-house blues, I've the real lime-house blues


 rest of them did, poor bro-ken blos- som and no - bo - dy's child,

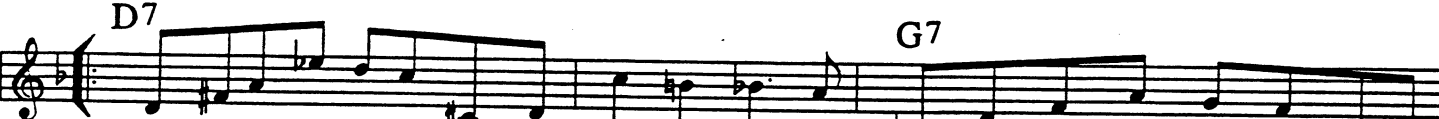

 haunt-ing and taunt- ing, you're just kind of wild Oh, oh can't seem to shake



 off those sad Chi - na blues Rings on your fin - gers and

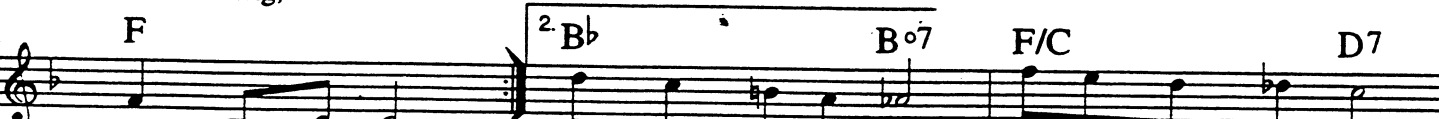

 tears for your crown, that is the sto - ry of old Chin - a - town


UP A LAZY RIVER

Hoagy Carmichael 1931


 Up a la - zy riv - er by the old mill run, the la - zy, ha - zy riv - er in the  
 Up a la - zy riv - er where the rob - in's song, a - wakes a bright new morn - ing, we can


 noon - day sun, lin - ger in the shade of a kind old tree, throw a - way your trou - bles, dream a  
 loaf a - long,


 dream with me. blue skies up a - bove, ev - 'ry - one's in love,


 up a la - zy riv - er, how hap - py you can be, up a la - zy riv - er with me.

# MOON RIVER

401

Johnny Mercer/Henry Mancini 1960

C A- F C F C B-7 E7

Moon riv-er, wid-er than a mile, I'm cross-ing you in style some-day. Old  
Two drif-ters, off to see the world, there's such a lot of world to see. We're

1. A- C7 F B<sup>b</sup>9 A- B7 E- A7 D-7 G<sup>9</sup> 2. A-

dream mak-er, you heart break-er, where -ev-er you're go-ing I'm go-ing your way. af-ter the

F7 C F C F C A- D-7 G7 C

same rain-bows end, waitin''round the bend, my huckle-ber-ry friend, moon river and me.

# SOMEDAY MY PRINCE WILL COME

Moray/Churchill 1937

F A+7 B<sup>b</sup>Δ7 D7 G- G-(Δ7) G-7 C7

Some-day my prince will come, some-day I'll find my love, and how  
He'll whis-per "I love you" and steal a kiss or two, though he's

1. A-7 A<sup>b</sup>o7 G-7 C7 A-7 A<sup>b</sup>o7 G-7 C7

thrill-ing the mo-ment will be, when the prince of my dreams comes to me.

2. F A+7 G- A<sup>b</sup>o7 A-7 D7 G-7 C7 F

far a-way I'll find my love, some-day, some-day when my dreams come true.

# FASCINATION

Marchetti/Manning 1904

C F7#11 C C/E E<sup>b</sup> D-7

It was fas-ci-na-tion I know, and it might have end-ed right there at the start.  
It was fas-ci-na-tion I know, see-ing you a-lone with the moon-light a-bove,

G7 1. D- D-7 D-7<sup>b</sup> G7

Just a pass-ing glance, just a brief ro-mance, and I might have gone on my way emp-ty-heart-ed.  
then I touched your

2. D- D-7 G7 D- G7 C

It was fas-ci-hand, and next mo-ment I kissed you, fas-ci-ca-tion turned to love.

SOMEWHERE MY LOVE

1965 Dr. Zhivago

**A**

G C/D G G/B B<sup>b</sup>7 A-7 D7 A-7 D7

Some - where my love, there will be songs to sing, al - though the  
 Some - where a hill, blos - soms in green and gold, and there are  
 You'll come to me out of the long a - go, warm as the  
 Till then my sweet, think of me now and then, God - speed my

A-7 D7 A-7 D7 G D7 C C/B C/A C/G

snow cov - ers the hope of springs Some - day, we'll meet a -  
 dreams, all that your heart can hold  
 wind, soft as the kiss of snow  
 love

C C<sup>#</sup>7 G/D B<sup>b</sup> B<sup>b</sup>/A B<sup>b</sup>/G B<sup>b</sup>/F F/C B<sup>b</sup>

gain my love, some - day, when - ev - er the spring breaks

D/A D7 A-7 D/A D7 D7<sup>9</sup> G

through *D.C. al Fine* 'till you are mine a - gain

AROUND THE WORLD

Young/Adamson 1956

C G+ C 1. C<sup>#</sup>7

A - round the world I search for you, I tra - velled on, when hope was gone to keep a  
 It might have been in Coun - ty Down, or in New York, in gay Par -

D-7 G7 D-7 G7 D-7 G7 D-7

ren - dez - vous. I know some - where, some - time, some - how, you'd look at me, and I would

G+7 C G7 2. A7 D-

see, the smile you're smil - ing now. It ree, or ev - en Lon - don town, no more will

C A7 D-7 G7 C

I go all a - round the world for I have found my world in you



# EMILY

403

Johnny Mandel 1964

C $\Delta$ 7 A-7 D-7 G7 C $\Delta$ 7 G-7 C7<sup>b9</sup> F $\Delta$ 7 B $\flat$ 7  
 E-mi-ly. E-mi-ly, E-mi-ly, — has the mur-mur-ing sound of May — All  
 A $\Delta$ 7 F $\sharp$ -7 B-7 E7<sup>sus</sup><sup>4</sup> E7 A-7 D7 D-7 G+7  
 sil-ver bells, cor-al shells, car-ou-sels, — and the laugh-ter of chil-dren at play, say.  
 C $\Delta$ 7 A-7 D-7 G7 C $\Delta$ 7 G-7 C7 F $\Delta$ 7 E7<sup>sus</sup><sup>4</sup>  
 E-mi-ly, E-mi-ly, E-mi-ly, — and we fade to a mar-vel-ous view, two  
 A-7 B7 E-7 A7 D-7 G7 C A-7  
 lov-ers a-lone and out of sight, — see-ing i-ma-ges — in the fire-light — As my  
 F $\sharp$ -7<sup>b5</sup> B7<sup>b9</sup> E-7 A7 D-7 G7 C6  
 eyes vis-u-al - ize a fam-i-ly, — they see dream-i-ly, E-mi-ly too. —

# ALWAYS

Irving Berlin 1925

F C7<sup>sus</sup><sup>4</sup> F 1. G-7 C7 F  
 I'll be lov-ing you al-ways, — with a love that's true al-ways.  
 Days may not be fair al-ways, —  
 C7<sup>sus</sup><sup>4</sup> F F6 A B-7 E7  
 When the things you've planned, need a help-ing hand, I will un-der-stand,  
 A C7 2. D7 G-7 B $\flat$ 6  
 al-ways , always. that's when I'll be there al-ways, — not for just an  
 B $\flat$ -7 F G7 G-7 C7 F  
 hour, not for just a day, not for just a year but al-ways. —

EDELWEISS

Rodgers/Hammerstein 1959

B $\flat$  F7/A B $\flat$ /D E $\flat$  B $\flat$ /F G-7 C-7 F7

Ed - el - weiss, E - del - weiss, ev - 'ry morn - ing you greet me,

B $\flat$  F7/A B $\flat$ /D E $\flat$  B $\flat$ /F F7 B $\flat$

small and white, clean and bright, you look hap - py to meet me.

F7 B $\flat$  B $\flat$ /D E $\flat$  C/E F F7

Blos - som of snow may you bloom and grow, bloom and grow for - ev - er,

B $\flat$  F-6/A $\flat$  E $\flat$ /G E $\flat$ -/G $\flat$  B $\flat$ /F F7 B $\flat$

E - del - weiss, E - del - weiss, bless my home - land for - ev - er.

WUNDERBAR

Cole Porter 1948

D7 G D7 G $\Delta$ 7 G $\Delta$ 7 G6 B- E7

Wun - der - bar, Wun - der - bar, what a per - fect night for love. Here I  
 Wun - der - bar, Wun - der - bar, we're a - lone and hand in glove, not a  
 Wun - der - bar, Wun - der - bar, there's one fav - 'rite star a - bove, what a

A-7 B-7 $\flat$ 5 E7 $\sharp$  A-7 D7 A-7 A-7 $\flat$ 5 D7 G6 1. D7

am, here you are, why it's tru - ly Wun - dr - bar. Wun - der -  
 cloud near and far, why, it's more than Wun - der - bar.  
 bright shin - ing

2. G F-7 B $\flat$ 7 $\flat$ 9 E $\flat$ 6 C-7 F-7 B $\flat$ 7 $\flat$ 9 E $\flat$

Oh I care dear, for you mad - ly, and I long dear for your kiss.

C-7 A-7 D7 $\flat$ 9 G6 E- C $\sharp$ -7 $\flat$ 5 F $\sharp$ 7 B- E7

I would die dear, for you glad - ly, you're di - vine dear, and your mine dear.

A- D7 D.C. al Coda A-7 D7 A-7 D7 $\flat$ 9 G6

Wun - der - star, like our love it's Wun - der - bar.

# UNDER PARIS SKIES

405

Giraud/Cannon 1953

**A**

F- Bb-7 Bb-6 Bb-7

Stran-ger be - ware, there's love in the air, un-der Par - is skies, \_\_\_\_\_  
 Love be - comes king, the mo - ment it's Spring, un-der Par - is skies, \_\_\_\_\_  
 Just look and see what hap - pened to me un-der Par - is skies, \_\_\_\_\_

C7 F- Bb- F- 1. Fine

try to be smart and don't let your heart catch on fire. \_\_\_\_\_  
 lone - ly hearts meet some - where on the street of de - sire. \_\_\_\_\_  
 watch what you do, the same thing can hap - pen to you. \_\_\_\_\_

2. Bb-7 Eb7 Ab6 AbΔ7

Pa - ri - sian love can bloom, high in a sky - lit room or in a

Db Bb-7 Bb-6 C C7 F- C7

gay ca - fe, where hun - dreds of peo - ple can see. \_\_\_\_\_

F- Bb-7 Bb-6 Bb-7

I was - n't smart and I lost my heart un - der Par - is skies, \_\_\_\_\_

C7 F Tacit

don't ev - er be a heart brok - en stran - ger like me. \_\_\_\_\_ Oh I feel in

**B**

FΔ7 Tacit C-7 F7

love, \_\_\_\_\_ yes I was a fool, \_\_\_\_\_ for

Tacit Bb Tacit Bb- Bb-6

Par - is can be \_\_\_\_\_ so beau - ti - f'ly cruel. \_\_\_\_\_

Tacit F A7 D-7 A7 D- C7 F

Par - is is just a gay co - quette, who wants to love and then for - get.

G-7 F F# Tacit C C7 F- C7

Stran - ger be - ware, \_\_\_\_\_ there's love in the air. \_\_\_\_\_ D.C. al Fine 1st End

## WONDERFUL COPENHAGEN

Frank Loesser 1950

C F G7 C C/B E-7<sup>b</sup>B<sup>b</sup> A7

Won - der - ful, won - der - ful, Co - pen - hag - en, friend - ly old girl of a town. "Neath her  
won - der - ful, won - der - ful Co - pen - hag - en, sal - ty old queen of the sea. Once I

D- G7 C E- <sup>1.</sup>A- E- D- G7

ta - vern light on this mer - ry night, let us clink and drink one down. To

<sup>2.</sup>A- E- A- E+ D7 G7 C

Co - pen - hag - en, won - der - ful, won - der - ful Co - pen - hag - en for me.

## VIENNA, MY CITY OF DREAMS

Sieczynski/ Caesar 1937

F6 F#°7 G-7 C7 C+7 F6

Dream when Vi - en - na dreams, as o'er the Da - nube the moon - light gleams.  
Hold me and it will seem, night-time is end - less and love su - preme.

<sup>1.</sup>F/A A<sup>b</sup>°7 G-7 C7 G-6 C7 F<sub>sus</sub><sup>4</sup> F6

Waltz to Vi - en - na's mel - o - dies, live, laugh, and love like the Vi - en - nese.

<sup>2.</sup>F F+7 B<sup>b</sup> B° C7<sub>sus</sub><sup>4</sup> C7<sup>b</sup>9 F6

and with the day our two hearts will stay in old Vi - en - na's dream.

## MERRY WIDOW WALTZ

Franz Lehar

F C7 F C7

C7 F C7 F

B<sup>b</sup> C7 F D- G-7 E-7<sup>b</sup>5 A

G-7 C7 F D- G-7 C7 F

# TWO HEARTS IN 3/4 TIME

Stolz/Young 1930

Two hearts beat with a joy com- plete, oh what a night for you and me. Two hearts beat with a love so sweet, while walt- zing dream - i - ly. I'll share your charms 'till the break of dawn, locked in your arms 'till the new day is born. Two hearts beat with a joy com - plete, walt- zing to a new pa - ra - dise.

Chords: C°, C, C°, C, C, C/E, E♭°7, G/D, G7, D°, D-7, D°, D-7, D-7, G7, D-7, Gsus4, G7, CΔ7, G-7, C7, F6, A-7, D7, D-7, G7G+, C°, C, C°, C, E-7♭5, A7♭9, D7, G7, C

# VIENNA LIFE

Chords: B♭, F7, A, B♭, F7, C-7, 1F7, B♭, 2F7, B♭, B, C7, F, B♭, F, C7, F, C7, F, G7, C7, F, D.C. al 2nd End - Fine

# WHERE IS YOUR HEART (Moulin Rouge)

Chords: E♭, G-, C-7, F7, F-7, B♭7, F-7, B♭7, F-7, B♭7, 1E♭, B♭7, 2E♭, F-7, B♭7, E♭, D-7♭5, G7, C-, D7♭9, G-7, C-7, F7, B♭, D.C. al Fine

QUE SERA SERA

Musical score for 'QUE SERA SERA' in 3/4 time, key of B-flat major. The score consists of five staves of music with various chords indicated above the notes. The chords are: Eb, Eo7, F-7, Bb7, F-7, Bb7, Eb, Eb7, Ab, Ao7, Eb, Eb07, Ab Eb, F-7, Bb7, F-7, Bb7, Eb, 1.F-7, Bb7, F-7, Bb7, Eb, Ab, Eb.

PIGALLE

Musical score for 'PIGALLE' in 4/4 time, key of C major. The score consists of four staves of music with various chords indicated above the notes. The chords are: C, CΔ7, C6, CΔ7, C, G7, D-7, G7, D-7, G7, C6, G-7, C7, F, FΔ7, F6, A-7, D7, A-7, D7, D-7, G7, D-7, G7, G7, C.

MADemoiselle DE PARIS

Musical score for 'MADemoiselle DE PARIS' in 4/4 time, key of D major. The score consists of three staves of music with various chords indicated above the notes. The chords are: D, F#-, B-, G-, D, F#-, B-, A7, E-, E-(Δ7), E-7, E-6, A7, E-7, A7, D, B-, E-, A7, 2.Fo, E-7, A7, D, B-, E-7, A7, D.

# I COULD HAVE DANCED ALL NIGHT

409

Lerner/Loewe 1956

C E- C D- E-7 A7 D-7

I could have danced all night, I could have danced all night, and still have begged for more.

G7 D- D-(Δ7) D-7 D-6 G7sus<sup>4</sup> G7 CΔ7

I could have spread my wings and done a thousand things I've nev-er done be-fore.

E F#-7 B7 E G A-7 D7 G7 F C/ED-

I'll nev-er know what made it so ex-cit-ing, why all at once my heart took flight. I on-ly

C F D-7 G7 C

know when he be-gan to dance with me, I could have danced, danced, danced, all night

# FALLING IN LOVE AGAIN

Fred Hollander 1930

E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>Δ7 A<sup>b</sup>-6 G-7 C7<sup>b</sup>9 F-7 B<sup>b</sup>7<sup>b</sup>9 E<sup>b</sup>6 F-7 B<sup>b</sup>7

Fall-ing in love a-gain, nev-er want-ed to, what am I to do, can't help it. *Fine*  
 Love's al-ways been my game, play it how I may, I was made that way, can't help it.

G7 C-9 F7 F-7 B<sup>b</sup>7 *D.C. al Fine*

Men clus-ter round me like moth a-round a flame, and if their wings burn, I know I'm not to blame.

# DEAR HEART

Mancini/Livingston 1964

F FΔ7 F7 B<sup>b</sup> B<sup>o</sup> F G<sup>9</sup> G-7 C7 F FΔ7

Dear heart, wish you were here to warm this night. My dear heart,  
 Soon I'll kiss you hel-lo at our front door, and dear heart

F7 B<sup>b</sup> B<sup>o</sup> ⊕ F A<sup>b</sup> G- C7 F F7 B<sup>b</sup> B<sup>b</sup>-6 F A7 D-7

seems like a year since you've been out of my sight. A sin-gle room, a ta-ble for one, it's a  
 I want you to know I'll

G<sup>9</sup> G-7 C7 *D.C. al Coda* ⊕ F D-7 G-7 C7 F B<sup>b</sup> F

lone-some town all right. But leave your arms nev-er- more.

**A**

C C7 F

I was waltz-ing with my dar-lin' to the Ten-nes-see waltz, when an  
 In-tro - duced him to my loved one and while they were waltz-ing my  
 Yes I lost my lit-tle dar-lin' the night they were play-ing the

<sup>1.</sup>C G7 <sup>2.</sup>C

old friend I hap-pened to see. In-tro - friend - stole my  
 beau-ti-ful

G7 C **B** C E7

sweet-heart from me I re-mem-ber the night and the  
 Ten-nes-see waltz. *Fine*

F C G7 D.C. al 2nd End (Fine)

Ten-nes-see waltz, now I know just how much I have lost. Yes I

BAUBLES, BANGLES AND BEADS

Forest/Wright 1953

Bb-7 Eb9 AbΔ7 F-7 Bb-7 Eb9 AbΔ7

Bau-bles, bangles, hear how they jing, jing-a-ling-a, bau-bles, bangles bright shin-y

D-7 G9 CΔ7 A-7 D-7 G9

beads. Spar-kles, span-gles, my heart will sing, sing-a-ling-a, wear-ing bau-bles,

CΔ7 F#-7 B7 EΔ7 A7

ban-gles and beads. I'll glit-ter and gleam so, make

Eb7 Ab6 B-7 Bb-7 Eb9 AbΔ7 F7

some-bo-dy dream so that some-day he may buy me a ring, ring-a-ling-a,

Bb-7 Eb9 AbΔ7 F7#9 Bb-7 Eb9 AbΔ7

I've heard that's where it leads, wearing bau-bles, ban-gles and beads.



# FALLING IN LOVE WITH LOVE

411

Rodgers/Hart 1938

B♭Δ7 B♭6 B♭Δ7 B♭6 C-7 F7 C-7 F7

Fall-ing in love with love is fall-ing for make be-lieve  
 I fell in love with love one night whn the moon was full.

C-7 F7 C-7 F7 B♭Δ7 B♭6 B♭Δ7 B♭6

Fall-ing in love with love is play-ing the fool  
 I was un-wise with eyes un-a-ble to see.

B♭Δ7 B♭6 B♭Δ7 B♭6 1. A-7 D7 A-7 D7

Car-ing too much is such a ju-ve-nile fan-cy  
 I fell in love with love, with love ev-er

G- G-(Δ7) G-7 G-6 C-7 F7

Learn-ing to trust is just for chil-dren in school

2. A-7 D7 G7sus4 G7 C-7 G7b9 C-7 F7 B♭Δ7

last-ing But love fell out with me.

# I'LL TAKE ROMANCE

Oakland/Hammerstein 1937

**A** F6 D-7 G-7 C7 C/B♭ A-7 A♭7 D♭Δ7 G♭Δ7 G-7

I'll take ro-mance, while my heart is young and ea-ger to fly, I'll give my  
 I'll take ro-mance, while my arms are strong and ea-ger for you, I'll give my  
 first real ro-mance, while my heart is young and ea-ger and gay, I'll give my

D7b9 G-7 C7 1. F6 A♭7 G-7 C7 2. F6 C-9

heart a try, I'll take ro-mance. *Fine* mance.  
 arms their cue, I'll take ro-  
 heart a-way, I'll take ro-mance.

B-7b5 E7b9 **B** E♭-7 A♭7 D♭Δ7 B♭7 E♭-7 A♭7 D♭Δ7

So my lov-er when you want me, call me in the hush of the eve-

D♭6 C♯-7 F♯7 BΔ7 EΔ7 A-7 D7 G-7 C7 *D.C. al Fine*

ning, when you call me, in the hush of the eve-ning, I'll rush to my

## MY FAVORITE THINGS

Richard Rodgers 1959

**A**

E-7 F#-7 CΔ7

Rain-drops on ros-es and whiskers on kit-tens, bright cop-per ket-tles and warmwool-en mit-tens,  
 Cream col-ored poniesand crisp ap-ple strudels, door-bellsand sleighbellsand shnit-zel with noodles,

A-7 D7 GΔ7 CΔ7 GΔ7 CΔ7 F#-7b5 B7

brown pa-per pack-ag-es tied up with string, these are a few of my fav-or-ite things.  
 wild geese that fly with the moon on their wings,

**B**

EΔ7 EΔ7 AΔ7 AΔ7

Girls in white dress-es with blue sa-tin sa-shes, snow-flakes that stay on my nose and eye-lash-es,  
 A-7 D7 GΔ7 CΔ7 GΔ7 CΔ7 F#-7b5 B7b9

sil-ver white win-ters that melt in-to Spring, these are a few of my fav-or-ite things.

**C**

E-7 F#-7b5 B7b9 E-7 E-7/D CΔ7

When the dog bites, when the bee stings, when I'm feel-ing sad, I  
 CΔ7 A7 GΔ7/D D7sus4 D7

sim-ply re-mem-ber my fav-or-ite things and then I don't feel so  
 G6 CΔ7 G6 CΔ7 GΔ7 CΔ7 (F#-7b5 B7b9)

## GREENSLEEVES

D-7 C Bb A7

A - las my love, you do me wrong, to cast me off did - court-ous - ly. And

D-7 C Bb A7 D-

I have lov - ed you so long, de - light - ing in your com - pa - ny.

F C A- D- A7

Green - sleeves, all my joy, Green - sleeves was my de - light,

F C A- Bb A7 D-

Green - sleeves my heart of gold, and who nut my la - dy Green - sleeves.

# LOVER

Rodgers/Hart 1933

413

C F#-7 B7 F-7 Bb7 E-7 A7

Lov - er when I'm near you, and I hear you speak my name,  
 Lov - er, when we're danc - ing keep on glanc - ing in my eyes,  
 Lov - er, please be ten - der, when you're ten - der, fears de - part,

Eb-7 Ab7 D-7 G7 <sup>1</sup>CΔ7 Eb7 D-7 G7 <sup>2</sup>CΔ7 C6 F#-7 B7

soft - ly in my ear you breathe a flame. dies.  
 'till love's own en - tranc - ing mus - ic  
 lov - er I sur - ren - der

EΔ7 FΔ7 F#-7 B7 EΔ7 FΔ7 F#-7 B7

All of my fu - ture is in you. Your ev - 'ry plan I de - sign

GΔ7 G#Δ7 A-7 D7 G7 EbΔ7 D-7 G7b9

prom - ise you'll al - ways con - tin - ue to be mine.

G7 C

to my heart.

# ALICE IN WONDERLAND

Fain/Hillard 1951

D-7 G7 CΔ7 FΔ7 B-7b5 E7b9 A-7 Eb7

A - lice in won - der - land, how do you get to won - der - land?  
 When clouds go roll - ing by, they roll a - way and leave the sky,  
 A - lice in won - der - land, where is the path to won - der - land,

D-7 G7 E-7 A-7 D-7 G7 <sup>1</sup>E-7 A7 D-7 G7

O - ver the hill or un - der - land, or just be - hind the tree  
 where is the land be - yond the eye that peo - ple can - not  
 o - ver the hill or here or there? I won - der

<sup>2</sup>CΔ7 A-7 D7 G7 E-7 A-7 D-7 G7

see *Fine* Where can it be? Where do stars go? Where is  
 where

CΔ7 FΔ7 F#-7 B-7b9 E-7 A7 D-7 A7 D-7 A7 D-7 Ab7 G7 D.C. al 2nd End - Fir

the cres - cent moon? They must be some - where in the sun - ny af - ter -

BLUESETTE

Jean Theilemans

**A**

B $\flat$  $\Delta$ 7 A-7 $\flat$ 5 D7 G-7 C7 F-7 B $\flat$ 7

E $\flat$  $\Delta$ 7 E $\flat$ -7 A $\flat$ 7 D $\flat$  $\Delta$ 7 D $\flat$ -7 G $\flat$ 7

B $\Delta$ 7 C-7 F7 D-7 D $\flat$ 7 C-7 F7

**B**

B $\flat$  $\Delta$ 7 A-7 $\flat$ 5 D7 G-7 C7 F-7 B $\flat$ 7

E $\flat$  $\Delta$ 7 E $\flat$ -7 A $\flat$ 7 D $\flat$  $\Delta$ 7 D $\flat$ -7 G $\flat$ 7

B $\Delta$ 7 C-7 F7 D-7 D $\flat$ 7 C-7 F7 *D.C. al Coda*

D-7 G7 $\flat$ 9 C-7 F7 B $\flat$  $\Delta$ 7 A $\flat$  $\Delta$ 7 B $\flat$  $\Delta$ 7 A $\flat$  $\Delta$ 7 B $\flat$  $\Delta$ 7

UP JUMPED SPRING

Freddie Hubbard

**A**

B $\flat$  $\Delta$ 7 G+7 C-7 F7 G-7 G-/F E-7 $\flat$ 5 A7 $\flat$ 9

D-7 E $\flat$  $\Delta$ 7 D-7 E $\flat$  $\Delta$ 7 B-7 $\flat$ 5 E7 $\flat$ 9 C-7 $\flat$ 5 F7 $\flat$ 9 2. C-7 F7

B $\flat$  $\Delta$ 7 **B** G-7 C7 F $\Delta$ 7 D7 A $\flat$ 7 G7alt C-7 F7

*D.C. al 2nd End. Fine*

SCARBOROUGH FAIR

D- C D- F D- G A7

D- C D- G C D-

# WHAT'LL I DO?

415

Irving Berlin 1924

**A** EbΔ7 Ab-6 Eb/G F-7b5 EbΔ7 Bb7sus4 Bb7

What'll I do when you are far a - way and I am blue, what'll I  
 What'll I do when I am won - 'dring who, who's lov - ing you, what'll I  
 When I'm a - lone with on - ly dreams of you that won't come true, what'll I

Eb6 1. Bb7sus4 2. Eb7 **B** Ab6 F-7 Ab6

do? *Fine* What'll I What'll I do with just a pho - to -  
 Db9 EbΔ7 Db7 C7 F7 Bb7sus4 Bb7 *D.C. al Fine*

graph to tell my trou - bles to. When I'm a -

# MY BUDDY

Kahn/Donaldson 1922

G Ab°7 A-7 D7 G

Nights are long since you went a - way, I think a -  
 Miss your voice the touch of your hand, just to

Bb°7 A-7 D7 G G7/F E7 A-7

bout you all the day, my bud - dy, my bud - dy, no - bo - dy  
 know that you un - der - stand, my bud - dy, my bud - dy, your bud - dy

1. A7 A-7 D+7 2. A7 D7b9 G

quite so true. miss - es you.

# GRAVY WALTZ

Steve Allen 1963

C F6 C E7 A-7 F#-7b5 F-6 E-7b5 A7b9

D7 G7 1. C 2. C F7 C F7

C7 F7 C6 D7 G7 *D.C. al Fine*

**A**

Hel - lo young lov - ers who - ev - er you are, I hope your  
 Be brave young lov - ers and fol - low your star, be brave and  
 Don't cry young lov - ers what - ev - er you do, don't cry be -



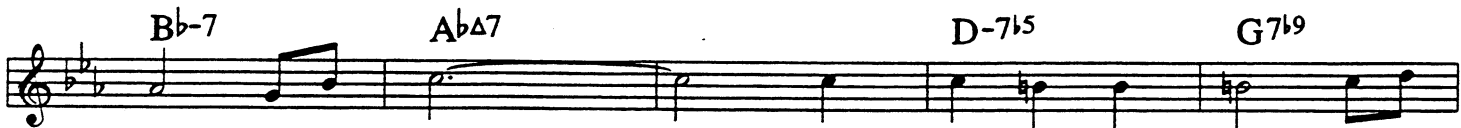
trou- bles are few, \_\_\_\_\_ all my good wish - es go with you to - night,  
 faith - ful and true, \_\_\_\_\_ cling ver - y close to each oth - er to - night,  
 cause I'm a - lone, \_\_\_\_\_ all of my mem'ries are hap - py to - night,



I've been in love like you \_\_\_\_\_ Be you \_\_\_\_\_ I  
 I've been in love like

**B**

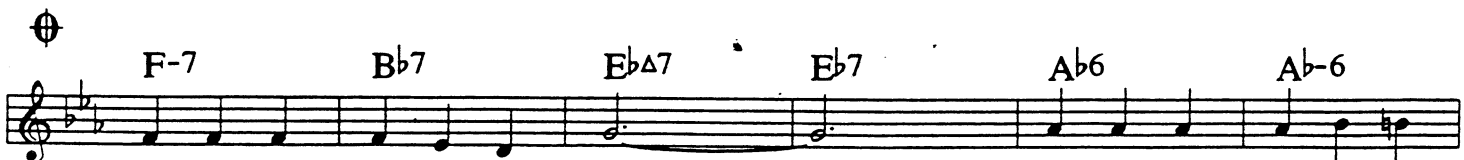
know how it feels to have wings on your heels, and to fly down the



street in a trance \_\_\_\_\_ You fly down a street on a



chance that you'll meet, and you meet not real - ly by chance \_\_\_\_\_ Don't



I've had a love of my own \_\_\_\_\_ I've had a love of my



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

# BEER BARREL POLKA

431

Brown/Timm 1939

**A**

**B**

**C**

Roll out the bar-rel, we'll have a bar-rel of fun.  
Zing! Boom! Ta - ra - rel, ring out a

Roll out the bar-rel, we've got the blues on the run.

good song of cheer, now's the time to roll the bar-rel, for the gang's

all here. *Fine*

G7 CGC C7 C7/E F C7/G F/A C/B♭ B♭ C7

Back to C Chorus

# THE HAPPY WANDERER

Musical score for 'THE HAPPY WANDERER' in 2/4 time, featuring four staves of music with various chords and a repeat sign.

Chords: B $\flat$ , F7, B $\flat$ , F7, B $\flat$ , E $\flat$ , B $\flat$ , F7, B $\flat$ , F7, B $\flat$ , F7, B $\flat$ , E $\flat$ , B $\flat$ , F7, B $\flat$ .

# HELENA POLKA

Musical score for 'HELENA POLKA' in 2/4 time, featuring three staves of music with various chords and first/second endings.

Chords: F, C7, F, B $\flat$ , F7, B $\flat$ , F7, B $\flat$ .

# CLARINET POLKA

Musical score for 'CLARINET POLKA' in 2/4 time, featuring five staves of music with various chords and first/second endings.

Chords: C, G7, C, F, C, D7, G, D7, G, D7, G, D7, G, C7, F, C7, F, C7, F.



# LIECHTENSTEINER POLKA

433

**A**

**B**

**C**

# PENNSYLVANIA POLKA

# TOO FAT POLKA

Hoop-dee-doo, Hoop-dee-doo, I hear a pol-ka and my troubles are through.

Hoop-dee-doo, Hoop-dee-doo, this kind of music is like heaven to me.

Hoop-dee-doo, Hoop-dee-doo, it's got me higher than a kite.

Hand me down my soup and fish, I am gon-na get my wish Hoop-dee-doo-in' it to-

night. When there's a trom-bone play-in' rah-ta dah-dah-dah. I get a thrill,—

I al-ways will when there's a con-cer-ti-na stretch-in' out a

mile, I al-ways smile, 'cause that's my style. When there's a fid-dle in the

mid-dle and he o-plays the tune so sweet, play the tune so sweet that I could die.

Lead me to the floor and hear me yell for more 'cause I'm a hoop-dee-

doo-in' kind of guy.

do-in' it with all of my might, rain may fall and snow may come,

noth-ings gon-na stop me from hoop-dee-doo-in' it to-night.

D.C. al Coda

# MALA FEMMENA

441

Toto/Allen 1951

Musical score for 'Mala Femmena' in B-flat major, 4/4 time. The score consists of four staves. The first staff is the melody, starting with a B-flat chord. The second staff is the bass line, starting with a C- chord. The third and fourth staves provide harmonic accompaniment. Chords are indicated above and below the staves. A first ending bracket is present over the final two measures of the first staff, leading to a G7 chord.

Chords: B $\flat$ , B $\flat$  $\Delta$ 7, B $\flat$ 6, G7, C-, F9, B $\flat$ , C-, F7, G7, C-, E $\flat$ -6, B $\flat$ , C7, F7, B $\flat$ .

# AL DI LA

Donita/Drake 1961

Musical score for 'Al di La' in B-flat major, 4/4 time. The score consists of four staves. The first staff is the melody, starting with a B-flat chord. The second staff is the bass line, starting with a C-7 chord. The third and fourth staves provide harmonic accompaniment. Chords are indicated above and below the staves. A first ending bracket is present over the final two measures of the second staff, leading to a C7 chord. A double bar line with a diamond symbol indicates the end of the piece. A 'D.C. Coda' marking is present at the end of the fourth staff.

Chords: B $\flat$ , D-, C-7, F7, B $\flat$ , D-, C-7, F7, E $\flat$ , E $\flat$ -6, B $\flat$ , C7, E $\flat$ , B $\flat$ , D $\flat$ , C-7, F7, B $\flat$ , B $\circ$ , C-7, F7, G-, C7, C-7, F7, B $\flat$ , B $\flat$ , C-7, F7, D.C. Coda, B $\flat$ , G-, C-7, F7, B $\flat$ .

# COME BACK TO SORRENTO

Ernesto De Curtis 1935

Musical score for 'Come Back to Sorrento' in B-flat major, 4/4 time. The score consists of five staves. The first staff is the melody, starting with a C- chord. The second staff is the bass line, starting with a G7 chord. The third and fourth staves provide harmonic accompaniment. Chords are indicated above and below the staves. The fifth staff continues the bass line and accompaniment.

Chords: C-, F-, C-, A $\flat$ , C-, G7, C, C, F, G7, C, D-, G7, C, C, F, E7, A-, A $\flat$ , C-, G7, C, C, D-, G7, C, F-, C-, G7, C-

ARRIVEDERCA ROMA

Rascal/Sigman 1954

G C- G G B7 C E7/B A-

Ar - ri - ve - der - ci Ro - ma, good - bye, good - bye to Rome. Ci - ty of a  
 Ar - ri - ve - der - ci Ro - ma, it's time for us to part, savethe wedding

D7 A7 D7

mil - lion moon - lit pla - ces, ci - ty of a mil - lion warm em - bra - ces, where I found the  
 bells for my re - turn - ing, keep my lov - er's arms out - stretched and yearn - ing, please be sure the

1. D7 C- D7 G Bb7 A-7 D7 2. D7 G

one of all the fa - ces far from home. Ar - burn - ing in her heart.  
 flame of love keeps

VOLARE

1958

G7b9 C-7 G7b9 C-7 F7b9 Bb F7 G-

C-7 F7 Bb G- C-7 F7 Bb G- G-(A7) G-7 G-6 D-3 A+7

D-7 A-7b5 D7 A-7b5 D7 G- Eb- Bb7 Eb- Ab7 Db

F7 G7b9 2. Bb G7b9 Bb G- C-7 F7 Bb G- C-7 F7 Bb

D.C. 1.2. al Coda

TARANTELLA

A-

D- A- E7 A-

E7 1. A- 2. A- B A- D- A- D- A- E7 A-

A- D- A- D- A- E7 1. A- 2. Repeat A C

G7 C G7 1. C 2. C Repeat A

# AH MARIE

443

Musical score for 'Ah Marie' in 4/4 time. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written in a simple, rhythmic style. Chord symbols are placed above the staff: C-, D7, G7, C-, F-, C-, F-6. The second staff continues the melody with chords: G7, C-, Ab7, F-, G7, 1. C-, 2. C. The third staff has chords: C, G7. The fourth staff has chords: C, G-. The fifth staff has chords: A7, D-, F-6, C, D7, C, G7.

# MARIA ELENA

Barcelata/Russell 1933

Musical score for 'Maria Elena' in 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody is written in a simple, rhythmic style. Chord symbols are placed above the staff: C, D-7, G7, 1. G7, G+, C. The second staff has chords: G+, C, Eb°7, D-7, G7, C. The third staff has chords: 2. E7, A-, F, F-, C. The fourth staff has chords: C6, D7, G7, C, F-, C.

# O SOLE MIO

Musical score for 'O Sole Mio' in 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody is written in a simple, rhythmic style. Chord symbols are placed above the staff: Bb7, A, Eb, Bb7, 1. Eb, Bb7. The second staff has chords: 2. Bb7, Eb, Bb7, Eb, F-, Bb7, B, Eb, Bb7. The third staff has chords: F-7, Bb7, Eb, Ab, Eb, Bb7, Eb.

ANEMA E CORE

Salve D'Esposito 1950

Musical score for 'ANEMA E CORE' in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a GΔ7 chord and contains a first ending bracketed over the final measure. The second staff contains a second ending bracketed over the final measure. The third and fourth staves continue the melody and accompaniment. Chords are indicated above the notes.

Chords: GΔ7, B-7, B♭o7, A-7, D9, A-7, 1. D7, G6, B♭o7, A-7, D7, GΔ7, A7<sup>19</sup>, DΔ7, D#o7, E-7, A7, A-7, D7, 2. A-7, D7, B-7<sup>15</sup>, E7, B-7<sup>15</sup>, E7<sup>19</sup>, A-7, C-7, F7, GΔ7, E7, A-7, D7, G.

MY LOVE FORGIVE ME

Mescoli/Lee 1960

Musical score for 'MY LOVE FORGIVE ME' in E-flat major, 4/4 time. The score consists of four staves of music. The first staff begins with an Eb6 chord and contains a first ending bracketed over the final measure. The second staff contains a second ending bracketed over the final measure. The third and fourth staves continue the melody and accompaniment. Chords are indicated above the notes.

Chords: Eb6, C-7, Ab, G-7<sup>15</sup>, C7<sup>19</sup>, F-7, 1. Bb7, G-7, Gb7, F-7, Bb7, 2. Bb7<sup>sus4</sup>, Eb, G-7<sup>15</sup>, C7<sup>19</sup>, F-7, Bb7, EbΔ7, Eb/G, Gb<sup>o7</sup>, F-7, 1. Bb7<sup>sus4</sup>, Eb6, 2. Bb7<sup>sus4</sup>, Eb, Bb7, Eb, F-7, Bb7<sup>sus4</sup>, Eb, F-7, Bb7<sup>sus4</sup>, Eb.

D.C. al Coda

Modlugno/Parish 1959

CIAO CIAO BAMBINA

Musical score for 'CIAO CIAO BAMBINA' in D major, 4/4 time. The score consists of three staves of music. The first staff begins with a D-7 chord and contains a first ending bracketed over the final measure. The second staff contains a second ending bracketed over the final measure. The third staff continues the melody and accompaniment. Chords are indicated above the notes.

Chords: D-7, A7<sup>19</sup>, D-7, G7, C, C6, CΔ7, G7<sup>sus4</sup>, CΔ7, C6, C, CΔ7, C6, C, E-, E-(Δ7), 1. E-7, A-7, F#-7<sup>15</sup>, B7, E-7, Eb<sup>o7</sup>, D-7, Eb<sup>o7</sup>, 2. E-7, A7, Eb<sup>o7</sup>, D-7, G7<sup>sus4</sup>, C.

# DANNY BOY

451

Fred Weatherly 1913

Oh Dan-ny boy, the pipes the pipes are call - ing, from glen to glen, and down the moun-tain-  
But when ye come, and all the flow'rs are dy - ing, if I am dead, as dead I well may  
side, the sum-mer's gone and all the ros-es fall - ing, it's you, it's you must go and I must  
be, ye'll come and find the place where I am ly - ing, and kneel and say an Av - e there for  
bide. But come ye back when sum - mer's in the mea - dow, or when the  
me. And I shall hear, though soft you tread a - bove me, and all my  
val - ley's hushed and white with snow, it's here I'll be in sun - shine or in  
grave will warm - er, sweet - er be, for you will bend and tell me that you  
sha - dow, oh Dan - ny boy, oh, Dan - ny boy, I love you so.  
love me, and I shall sleep in peace un - til you come to me.

Chords: C, C7, F, F-, C/E, A-7, D7, D-7, G7, C, C7, F, F-, C, D-7, G7, C, G7, C, F, C/E, C, A-, A-/G, F, C/E, D7, G7, C7, F, F#°7, C/G, A-, F-/A<sup>b</sup>, C/G, A-7, D-7, G7, C

# WHEN IRISH EYES ARE SHINING

Ball/Olcot 1912

When I - rish eyes are smil - ing, ——— sure it's like a morn in Spring.  
When I - rish hearts are hap - py, ——— all the world seems bright and gay,  
In the lilt of I - rish laugh - ter you can hear the an - gels sing —  
and when I - rish  
When eyes are smil - ing, sure they steal your heart a - way. ———

Chords: C, C7, F, C, F, 1. C, A+, D7, G7, 2. A°, C, A7, D7, G7, C

MY WILD IRISH ROSE

1890's

Musical notation for 'MY WILD IRISH ROSE' in 3/4 time, key of B-flat major. The score consists of three staves. The first staff contains the melody with a repeat sign and first ending. The second and third staves contain the accompaniment. Chords are indicated above the notes: Bb, Eb, Bb, Bb7, Eb, Eo7, Bb, F7, Bb, F7, Bb, C7, F7, 2. Bb, C7, C-7, F7, Bb.

TOO-RA-LOO-RA-LOO-RAL

Musical notation for 'TOO-RA-LOO-RA-LOO-RAL' in 3/4 time, key of C major. The score consists of three staves. The first staff contains the melody with a repeat sign and first ending. The second and third staves contain the accompaniment. Chords are indicated above the notes: C, C7, F, F#o7, C/G, F, C/E, A9, D7, G7sus4, G+7, A9, D9, G7sus4, G7, C.

IRISH WASHERWOMAN

Musical notation for 'IRISH WASHERWOMAN' in 6/8 time, key of G major. The score consists of three staves. The first staff contains the melody with a repeat sign and first ending. The second and third staves contain the accompaniment. Chords are indicated above the notes: G, D7, G, D7, D7, G, G, D7, C, G, C, G, D7, G.

McNAMARA'S BAND

Musical notation for 'McNAMARA'S BAND' in 3/4 time, key of F major. The score consists of two staves. The first staff contains the melody with a repeat sign and first ending. The second staff contains the accompaniment. Chords are indicated above the notes: F, C7, F, D-, G7, C7, G7, C7, F.



# SUNRISE SUNSET

"Fiddler on the roof"

**A**

G- D7<sup>b9</sup> G- G- D7<sup>b9</sup> G- G7

Is this the lit-tle girl I car - ried? Is this the lit - tle boy at play? \_\_\_\_\_  
 When did she get to be a beau - ty? When did he grow to be so tall? \_\_\_\_\_  
 Now is the lit-tle boy a bride - groom? Now is the lit - tle girl a bride? \_\_\_\_\_  
 Place the gold ring a-round her fin - ger, share the sweet wine and break the glass, \_\_\_\_\_

C- G7 1. C- A E<sup>b</sup>7 D+7

I don't re - mem - ber grow - ing old - er, when did they? \_\_\_\_\_  
 Was - n't it yes - ter - day when \_\_\_\_\_  
 Un - der the ca - no - py I see them, side by side. \_\_\_\_\_  
 soon the full cir - cle will have \_\_\_\_\_

2. C- A7 D+ **B** G- D7 G-

they were small. \_\_\_\_\_ Sun - rise, \_\_\_\_\_ sun - set, sun - rise, \_\_\_\_\_  
 come to pass. \_\_\_\_\_ Sun - rise, \_\_\_\_\_ sun - set, sun - rise, \_\_\_\_\_

A-7<sup>b5</sup> G- A-7<sup>b5</sup> G- G7 C- F7

sun - set, swift - ly \_\_\_\_\_ flow the days, \_\_\_\_\_ seed - lings turn o - ver night to \_\_\_\_\_  
 sun - set, swift - ly \_\_\_\_\_ fly the years. \_\_\_\_\_ One sea - son fol - low - ing an - \_\_\_\_\_

B<sup>b</sup>7 A-7<sup>b5</sup> 1. D7 G- 2. D7<sup>b9</sup> G-

sun - flowers, blos - som - ing ev - en as we gaze, \_\_\_\_\_ hap - pi - ness and tears. \_\_\_\_\_  
 oth - er la - den with \_\_\_\_\_

# HAVA NAGILAH

D7 G- D7

D7 C- D7

G-

D7 G-

MAYIM MAYIM

Musical score for 'MAYIM MAYIM' in 2/4 time, key of B-flat major. The score consists of four staves. The first staff contains the melody with a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The second staff continues the melody. The third and fourth staves provide harmonic accompaniment with chords: C-, G-, Bb7, Eb, Bb7, Eb, C-.

TZENA

Musical score for 'TZENA' in 2/4 time, key of D major. The score consists of three staves. The first staff contains the melody with notes D, G, A, D. The second and third staves provide harmonic accompaniment with chords: D, G, A7, D, E- A7, D, D+, G, A7, G, F#- A7, D, A7, D.

ARTSA ALINU

Musical score for 'ARTSA ALINU' in 2/4 time, key of D major. The score consists of three staves. The first staff contains the melody with notes D-, G-, D-, A7, D-. The second and third staves provide harmonic accompaniment with chords: F, D-, F, D-, G-, D-, A-, A7, D-.

MISIRLOU

Musical score for 'MISIRLOU' in 2/4 time, key of B-flat major. The score consists of two staves. The first staff contains the melody with notes G-, F6, Eb, Eb7, D. The second staff provides harmonic accompaniment with chords: D7, G-, and features triplets (3) in the bass line. The piece ends with the word 'Fine'.

# HAWAIIAN WEDDING SONG

461

1926

C G7 C C7 F G7 C G7 C E7 A-7 D7

This is the mo-ment I've wait-ed for, I can hear my heart sing-ing, soon bells will be

G7 C C° D7 G7 C C°

ring-ing. This is the mo-ment, of sweet A - lo - ha. I will love you long-er than for-

G9 C G+ C A7 D7 G7

ev-er, prom-ise me that you will leave me nev-er. Here and now dear, all my love I

C C° G9 C

vow dear, pro-mise me that you will leave me nev-er, I will love you long-er than for - ev-er.

C7 F D7 G7 C A7 D7

Now that we are one, clouds won't hide the sun. Blue skies of Ha - wai - i smile on

G7 C D9 A7 D7 G7 C

this our wed - ding day. I do love you with all my heart.

## GODFATHER (SPEAK SOFTLY LOVE)

**A** C- F- C- Eb6 F-

F-6 C- D-7b5 G7b9 C- *Optional repeat*

**B** Bb7 Eb Db G7 *D.C. al Fine*

*Fine*

## ANNIVERSARY SONG

Chaplin/Jolson 1946

F#-7 B7 F#-7 B7 E-7 C9 E-/B E7<sup>b9</sup>  
 Oh, how we danced on the night we were wed, we  
 The world was in bloom, there were stars in the skies, ex-  
 The night seemed to fade in - to bos - som - ing dawn, the  
 Could we but re - live that sweet mo - ment sub - lime, we'd  
 A-7 F#-7<sup>b5</sup> F7 E-7 C#-7<sup>b5</sup> F#-7<sup>b5</sup> B7 E-  
 vowed our true love though a word was - n't said  
 cept for the few that were there in your eyes  
 sun she a - new but the dance lin - gered on Could  
 find that our love is un - al - tered by time  
 A-7 D7 G G#° A-7 D7 G  
 Dear as I held you so close in my arms, an - gels were sing - ing a hymn to your charms, two  
 F#-7<sup>b5</sup> B7 E- F#-7<sup>b5</sup> B7 E-  
 hearts gent - ly beat - ing were mur - mur - ing low "my darl - ing I love you so."  
*D.C. al Fine*

## THE ANNIVERSARY WALTZ

Ruben 1941

C C47 C6 G+ C6 C#°7 D-7 G7  
 Tell me I may al - ways dance the An - ni - ver - sa - ry Waltz with you  
 D-7 G7 D-7 G7 C6 D-7 G7  
 Tell me this is real ro - mance, an an - ni - ver - sa - ry dream come true. Let  
 G-7 C7 F6 E-7 A+7 D7 G+7  
 this be the an - them to our fu - ture years, to mil - lions of smiles and a few lit - tle tears.  
 C A-7 E-7 A+7 D7 G7 C  
 May I al - ways lis - ten to the An - ni - ver - sa - ry Waltz with you

**BRIDAL CHORUS (LOHENGRIN)**

Wagner

Chords: B $\flat$ , F7, B $\flat$ , E $\flat$ , B $\flat$ , C7, F, B $\flat$ , F7, B $\flat$ , D-, C-7, F7, B $\flat$ , C-, F7, C-, G, D7, G, D7, G, D7, G, E-, A7, D, G, G-, B $\flat$ , F7, B $\flat$ , G-, F, D-, A7, D, C-, F7, B $\flat$ , E $\flat$ , B $\flat$ .

D.C. al Coda

**WEDDING MARCH (Recessional)**

Mendelssohn

Chords: D-6, E7, A-, G-, F, C7, F, D-, E7, A-, G-, F, C7, F, F, C7, F, C7, F, B $\flat$ , G7, C7.

Fine

D.C. al Fine

**HAIL TO THE CHIEF**

Chords: C, G7, C, C, D7, G7, C, F, C, G7, C, C, F, C, G7, C, G7, C, G7, C, F, C, F, C, G7, C.

1<sup>st</sup> C

2<sup>nd</sup> C

THE MEXICAN HAT DANCE

**A**

**B**

**C**

THE HOKEY POKEY

**A**

**B**

THE BUNNY HOP

Musical score for "Auld Lang Syne" in G major, 4/4 time. The score consists of three staves of music with the following chord progressions:

Staff 1: F C7 F F7 B $\flat$  F

Staff 2: C7 A7 D-7 G-7 C7 F B $\flat$  F C7 F F7

Staff 3: B $\flat$  F C7 D- G-7 C7 F

STAR SPANGLED BANNER

Musical score for "Star Spangled Banner" in B $\flat$  major, 3/4 time. The score consists of four staves of music with the following chord progressions:

Staff 1: B $\flat$  F7/A G- D7/F $\sharp$  G-7 C7 F F7 B $\flat$  F7

Staff 2: B $\flat$  1. 2. B $\flat$  B $\flat$  F7 B $\flat$  F7

Staff 3: B $\flat$  F7 G- C7 F F7 B $\flat$  D- E $\flat$  G7

Staff 4: C- G7 C- B $\flat$ /F F7 B $\flat$  B $\flat$ /D G- B $\flat$ /F F7 B $\flat$

THE STRIPPER

Musical score for "The Stripper" in G major, 4/4 time. The score consists of four staves of music with the following chord progressions and annotations:

Staff 1: [A] F B $\flat$ - F F7E7E $\flat$ 7 D7 G9

Staff 2: C9  $\oplus$  1. F7/A D $\flat$ 7/A $\flat$  G-7 C7 2. F F7 F $\circ$  B $\flat$ - F F7

Staff 3: F7 drums (a la strip) F7 drums (a la strip) G7

Staff 4: C7  $\oplus$  F D $\flat$ 7 G-7 C7 F

D.C. al Coda

CHICKEN DANCE

**A**

**B**

DADDY'S LITTLE GIRL

Gerlach/Burke 1949

You're the end of the rain-bow, my pot o' gold, you're dad-dy's lit-tle girl to have and  
 hold. A pre-cious gem is what you are, you're mom-my's bright and shin-ing star. You're the  
 spi-rit of Christ-mas, my star on the tree, you're the Eas-ter bun-ny to mom-my and me, you're  
 sug-ar, you're spice, you're ev-'ry-thing nice, and you're dad-dy's lit - tle girl.



# THOSE WERE THE DAYS

467

Gene Raskin

**A**

A- A-6 A-7 A-6 A D- D-6

Once up-on a time there was a tav-ern, where we used to raise a glass or two, re-  
 Then the bu-sy years went rush-ing by us, we lost our star-ry no-tions on the way,  
 Just to-night I stood be-fore the ta-vern, noth-ing seemed the way it used to be,  
 Through the door there came fam-i-liar laugh-ter, I saw your face and heard you call my name,

D- A-7 A-6 B B7 E

mem-ber how we laughed a-way the hours, and dreamed of the great things that we would do.  
 if by chance I'd see you in the ta-vern, we'd smile at one-an-oth-er and we'd say  
 in the glass I saw a strange re-flec-tion, was that lone-ly fel-low real-ly me?  
 oh my friends we're old-er but no wis-er, for in our hearts the dreams are till the same,

**B**

E7 A- D- G

Those were the days, my friend, we thought they'd nev-er end, we'd sing and dance for-

G7 C D- A-

eve-er and a day, we'd live the life we chose, we'd fight and nev-er lose,

E7 A-

for we were young and sure to have our way. La la la la la la,

A D- F7 E7 A-

la la la la la la, those were the days, oh yes, those were the days.

# RUSSIAN DANCE

**A**

G D7 G D7 G

D7 G D7 G C G7 C

G7 C G7 C G7 C

C CΔ7 C6 D-7 G7

Hold me close and hold me fast, the mag-ic spell you cast. this is La Vie En Rose.  
 Quand il me prend dans ses bras, il me par-le tout bas. Je vois La Vie en Rose.

D-7 G7 D-7 G7 C G7

When you kiss me hea-ven sighs, and tho' I close my eyes I see La Vie en Rose.  
 Il me dit des mots d'a-mour, des mots de tous les jours. Il ca m'fait quel-que cho-se.

C CΔ7 C C7 F

When you press me to your heart, I'm in a world a-part, a world where ros-es bloom,  
 Il est en-tre dans mon coeur u-ne part de bon-heur dont je con-nais la cause.

F6 F-6 C/E A7<sup>b9</sup> A-7 D<sup>9</sup> D-7 G7<sup>b9</sup>

and when you speak, an-gels sing from a-bove, ev-'ry day words seem to turn in-to love songs.  
 C'est lue pour moe, moe pour lui, dans la vie. Il me l'a dit, l's ju-re pour la vie-e.

C CΔ7 C6 D-7 G7 C6

Give your heart and soul to me and life will al-ways be La Vie En Rose.  
 Et des que je l'a-cois a-lors je sens en moi mon coeur qui bat.

## LIMBO ROCK

F C7 F

Ev-'ry Lim-bo boy and girl, all a-round the lim-bo world, gon-na  
 First you spread your lim-bo feet, then you move to lim-bo beat, lim-bo  
 Get your-self a lim-bo girl, give that chick a lim-bo whirl, there's a

C7 F B<sup>b</sup>

do the lim-bo rock, all a-round the lim-bo clock. Jack be lim-bo, Jack be quick,  
 an-kle, lim-bo knee, bend back like the lim-bo tree.  
 lim-bo moon a-bove you will fall in lim-bo love

F C7 F B<sup>b</sup> F

Jack go un-der lim-bo stick, all a-round the lim-bo clock, hey, let's do the lim-bo rock.

# CIELITO LINDO

469

I'll nev - er for - get her the night that I met her a thou - sand gui -  
 I thought to re - sist her but fin - al - ly kissed her when I heard my  
 tars were play - ing, and stars a - bove were say - ing, love's in the  
 heart say sur - ren - der, then with a sigh so ten - der, we said good -  
 air and my head was sway - ing. I night of splen - der.  
 bye to a  
 Ay, Ay, Ay, Ay, That That night was hea - ven, When  
 Ay, Ay, Ay, Ay, That That night was hea - ven, is  
 one lit - tle kiss brought such hea - ven - ly bliss, and my life was  
 still in my heart tho' we've drift - ed a - part, but some - day I  
 so com - plete a - gain. know we'll meet a - gain.

# GUANTANAMARA

Guan - ta - na - me - ra gua - ji - ra Guan - ta - na - me - ra, Guan - ta - na - me -  
 ra gua - ji - ra Guan - ta - na - me - ra Yo soy un hom - bre sin - ce - ro De don - de  
 cre - ce la pal - ma Yo soy un hom - bre sin - ce - ro de don - de cre - ce la  
 pal - ma Yan - tes de mo - rir - me quie - ro E - char - mis ver - sos del al - ma.

# THAT'S AMORE

470

Warren/Brooks 1953

F- Bb- F- C7

In Na-po-li, where love is king, when boy meets girl, here's what they sing...—

F F

When the moon hits your eye like a big piz-za pie, that's a -  
 When the stars make you drool just like pas-ta fa-zool, that's a -

C7 G-7 C7 C7 G- C7 G-

mo-re, \_\_\_\_\_ when the world seems to shine like you've  
 mo-re, \_\_\_\_\_ When you dance down the street with a

C7 G- 1. C7 F

had too much wine, that's a - mo-re. \_\_\_\_\_ Bells will  
 cloud at your

F B° C7 F#°7

ring, ting-a-ling-a-ling, ting-a-ling-a-ling, and you'll sing vee-ta bel-la, \_\_\_\_\_

G-7 C7 C7 G- C7

hearts will play, tip-py tip-py tay, tip-py tip-py tay, like a gay ta-ran-

F 2. C7 A7

tel-la \_\_\_\_\_ When you feet, you're in love. \_\_\_\_\_

Eb7#11 D7 G-

When you walk in a dream but you know you're not

Bb-6 F. B° C7 B°

dream-ing sig-no-re, \_\_\_\_\_ scuz-za me, but you

C7 B° C7 G- C7 F Bb F

see, back in old Na-po-li, that's a - mo-re. \_\_\_\_\_

# CHRISTMAS SONG

485

Mel Torme 1946

**E $\flat$  $\Delta$ 7** **F-7** **G-7** **A $\flat$  $\Delta$ 7** **E $\flat$  $\Delta$ 7** **B $\flat$ -7** **E $\flat$ 7** **A $\flat$  $\Delta$ 7** **D-7** **G7** **B $\flat$ 9**

Chest-nuts roast-ing on an op-en fire, Jack Frost nip-ping at your nose.  
 knows a tur-key and some mis-tle toe help to make the sea-son bright,  
 so, I'm of-fer-ing this sim-ple phrase to kids from one to nine-ty two. Al-

**C-7** **A $\flat$ -6** **E $\flat$  $\Delta$ 7** **A-7** **D7** **B $\flat$ 9** **G $\Delta$ 7** **A $\flat$ -7** **D $\flat$ 7** **G $\flat$  $\Delta$ 7** **B $\flat$ 7**

Yule-tide car-ols be-ing sung by a choir and folks dressed up as es-ki-mos. Ev-'ry-bo-dy  
 ti-ny tots, with their eyes all a-glow, will

**G-7** **C7** **F-7** **B $\flat$ 7** **E $\flat$ 6** **B $\flat$ -7** **E $\flat$ 7** **A $\flat$  $\Delta$ 7** **F-7**

find it hard to sleep to - night. They know that San - ta's on his way, he's load-ed

**B $\flat$ -7** **E $\flat$ 7** **A $\flat$  $\Delta$ 7** **A $\flat$ -7** **D $\flat$ 7** **G $\flat$  $\Delta$ 7**

lots of toys and good-ies on his sleigh, and ev-'ry moth-er's child is gon-na spy, to see if

**F7** **sus<sup>4</sup>** **F7** **F-7** **B $\flat$ 7** *D.C. al Coda* **C-7** **A $\flat$ -6**

rein-deer real-ly know how to fly. And though it's been siad ma-ny

**E $\flat$  $\Delta$ 7** **D7** **E $\flat$ 6** **B $\flat$ 7** **sus<sup>4</sup>** **E $\flat$ 6** **B $\flat$ 7** **sus<sup>4</sup>** **E $\flat$ 6** **B $\flat$ 7** **sus<sup>4</sup>** **E $\flat$ 6**

times, ma-ny ways, "Mer-ry Christ-mas, Mer-ry Christ-mas, Mer-ry Christ-mas to you."

# I'LL BE HOME FOR CHRISTMAS

Kent/Gannon/Ram 1943

**C/E** **E $\flat$ 7** **D-7** **G7** **C** **E-7** **A7** **D-7**

I'll be home for Christ-mas, you can count on me.  
 Christ - mas eve will find me, where the love - light

**D-7** **D-7** **G7** **C** **A-7** **D7** **sus<sup>4</sup>** **D7** **D-7** **G7**

Please have snow and mis - tle - toe, and pre-sents on the tree.

**D-7** **F** **F-6** **C/E** **E-7** **A7** **D-7** **G7** **sus<sup>4</sup>** **G7** **C**

gleams, I'll be home for Christ - mas, if on - ly in my dreams.

# HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Marten/Blane 1944

C A-7 D-7 G7<sup>sus</sup>4 C A7 D-7 G7 C A-7

Have your-self a mer-ry lit-tle Christ-mas, let your heart be light, from now on, our  
 Have your-self a mer-ry lit-tle christ-mas, make the yule-tide gay, from now on, our  
 Through the years we all will be to- geth- er, if the fates al- low, hang a shin-ing

<sup>1.</sup> D-7 B-7<sup>b5</sup> E7 A7 D-7 G7 <sup>2.</sup> B-7<sup>b5</sup> E7 A-7 G-7

trou- bles will be out of sight trou- bles will be far a- way

FΔ7 F-6 E-7 E<sup>b</sup>o7 D-7 G<sup>sus</sup>4 G7 CΔ7

Here we are as in old- en days, hap- py gold- en days of yore,

F#-7<sup>b5</sup> B7<sup>b9</sup> E-7 A7 A-7 D9 D-7 G7

faith- ful friends who are dear to us, gath- er near to us once more. *D.C. al Coda*

B-7<sup>b5</sup> E7<sup>b9</sup> A-7 A<sup>b</sup>7 G-7 G<sup>b</sup>7 FΔ7 D-7 G7 C

star up-on the high- est bough, and have your-self a mer-ry lit-tle Christ-mas now.

# WHITE CHRISTMAS

Irving Berlin 1942

C F/C CΔ7 B/C CΔ7 D-7 A<sup>b</sup>7 G7 D-7 G7 G+7 CΔ7

I'm dream-ing of a white Christ-mas, just like the ones I used to know,  
 I'm dream-ing of a white Christ-mas, with ev-'ry Christ-mas card I write,

D-7 G7<sup>sus</sup>4 C CΔ7 C7 <sup>1.</sup> F, FΔ7 F-6 CΔ7 A7 D7

where the tree-tops glis-ten and chil-dren lis-ten to hear sleigh bells in the  
 may your days be mer-ry and

D-7 G7 <sup>2.</sup> FΔ7 B<sup>b</sup>7 CΔ7 C#o7 D-7 G7 C

snow bright, and may all your Christ-mas-es be white.

# RUDOLPH THE RED-NOSED REINDEER

487

Johnny Marks 1949

C C/E E<sup>b</sup> G/D G<sup>7</sup>

Ru - dolph the red - nosed rein - deer, had a ve - ry shi - ny nose,  
 All of the oth - er rain - deer used to laugh and call him names,  
 Then how the rein - deer loved him as they shout - ed out with glee,

D-7 G<sup>7</sup> D-7 G<sup>7</sup> 1. D-7 G+7 C 2. D-7 G<sup>7</sup>

and if you ev - er saw it, you would ev - en say it glows. join in an - y reindeer  
 they nev - er let poor Ru - dolph you'll go down in his - to -  
 Ru - dolph the red - nosed rein - deer,

C C<sup>7</sup> F F<sup>#</sup>7 C C<sup>#</sup>7 D-7 G<sup>7</sup> C C<sup>#</sup>7

games. Then one fog - gy Christ - mas eve, San - ta came to say,  
 ry.

G/D G G<sup>#</sup>7 A-7 D<sup>7</sup> D-7 G<sup>7</sup> D.C. al 2nd End (Fin)

Ru - dolph with your nose so bright, won't you guide my sleigh to - night

# SANTA CLAUS IS COMING TO TOWN

Coots/Gillespie 1934

C C<sup>7</sup> F F- C C<sup>7</sup> F F-

You bet - ter watch out, you bet - ter not cry, bet - ter not pout I'm tell - in' you why,  
 He's mak - ing a list and check - ing it twice, gon - na find out who's naugh - ty and nice,

C A-7 D-7 G<sup>7</sup> C 1. G<sup>7</sup> 2.

San - ta Claus is com - in' to town. He's He

G-7 C<sup>7</sup> F<sup>#</sup>7 F6 G-7 C<sup>7</sup> F

sees you when you're sleep - ing. he knows when you're a - wake, he

A-7 D<sup>7</sup> G<sup>#</sup>7 G<sup>#</sup>7 A-7 D<sup>7</sup> D-7 G<sup>7</sup> D.C. al Fine

knows if you've been bad or good, so be good for good - ness sake. Oh, you

**GΔ7**

be the per - fect end - ing of a per - - - fect day, we'll be  
 pass a - round the cof - fee and the pump - - - kin pie, it - 'll

**G#° A-7 A#° G/B B7** 1. **E-** **B/F#**

sing - ing the songs we love to sing with - out a sin - gle stop, at the fi - re - place while we  
 near - ly be like a pic - ture print by Cur - ri - er and

**C#-7 F#7 BΔ7 D7sus<sup>4</sup>** 2. **E-7 A7**

watch the chest - nuts pop, Pop! Pop! Pop! There's a Ives,

**D7sus<sup>4</sup>** *D.S. al Fine*

these won - der - ful things are the things we re - mem - ber all thru our lives.

**SILVER BELLS**

Livingston 1950

**C C7 F D7 G7**

Cit - y side - walks, bu - sy side - walks, dressed in hol - i - day style, in the air there's a  
 Strings of street - lights, ev - en stop lights, blink a bright red and green, as the shop - pers rush

**C C C7**

feel - ing of Christ - mas. Chi - dren laugh - ing, peo - ple pass - ing, meet - ing  
 home with their trea - sures. Hear the snow crunch, see the kids - bunch, this is

**F D7 G7 C G7**

smile af - ter smile, and on ev - 'ry street cor - ner you hear.  
 San - ta's big scene, and a - bove all this bus - tle you hear.

**C F G7 D7**

Sil - ver bells, sil - ver bells, it's Christ - mas  
 Ring - a - ling, hear them ring soon it will

1. **G7 C G7** 2. **G7 C**

time in the cit - y. - 2 - be Christ - mas day.



WINTER WONDERLAND

Bernard/Smith 1934

Musical notation for the first system of 'Winter Wonderland'. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody is written on a single staff. Chords are indicated above the staff: E-flat, E-o7, F-7, and B-flat7. The lyrics are: "Sleigh bells ring, are you list-'nin'? in the lane, snow is glist-'nin', a Gone a - way is the blue-bird, here to stay is the new bird, he La - ter on we'll con - spi - re, as we sit by the fi - re, to beau-ti - ful sight, we're hap - py to-night, walk-in' in a winter won-der - land. Gone a - face un - a - fraid the plans that we made, *Fine*"

Musical notation for the second system of 'Winter Wonderland'. It continues the melody from the first system. Chords are indicated above the staff: F-7, B-flat7, G-7, C, F9, B-flat7, and a first ending box containing E-flat and B-flat7sus4. The lyrics are: "In the meadow we can build a snow-man, then pre-tend that he is par-son brown, he'll say 'are you marr-ied,' we'll say 'no man, but you can do the job when you're in town.'" Lat - er"

LET IT SNOW

Styne/Cahn 1954

Musical notation for the first system of 'Let It Snow'. It features a treble clef, a key signature of one flat (F), and a common time signature. The melody is written on a single staff. Chords are indicated above the staff: F, C7, F, A-7, A-b-o7, C7/G, and C7. The lyrics are: "Oh, the weath-er out - side is fright-ful, but the fire is so de - light-ful, It does - n't show signs of stop-ping, and I brought some corn for pop-ping, The fi - re is slow-ly dy - ing, and my dear, we're still good-bye-ing,"

Musical notation for the second system of 'Let It Snow'. It continues the melody from the first system. Chords are indicated above the staff: G-7, D7, D-7, G7, G-7, C7b9, and a first ending box containing F. The lyrics are: "and since we've no place to go, let it snow! let it snow! let it snow! the lights are turned way down low, but as long as you love me so,"

Musical notation for the third system of 'Let It Snow'. It continues the melody from the second system. Chords are indicated above the staff: a second ending box containing F, C, C#-o7, D-7, G7, C, C7, B7, B-flat7, A7, D7, G7, G-7, and C7. The lyrics are: "It When we fin-al-ly kiss good - night, how I hate go-ing out in the storm, but if you'll real - ly hold me tight, all the way home I'll be warm. The"

# JINGLE BELL ROCK

491

Booth/Beal 1957

**A**

C CΔ7 C6 C C6 C#° D-7 G7

Jin- gle bell, jin- gle bell, jin- gle bell rock, jin- gle bell swing and jin- gle bells ring,  
 Jin- gle bell, jin- gle bell, jin- gle bell rock, jin- gle bells chime in jin- gle bell time,

D-7 G7 D-7 G7 <sup>1.</sup> D-7 G+7

snow- in' and blow- in' up bush- els of fun, now the jin- gle hop has be- gun.  
 danc- in' and pranc- in' in jin- gle bell square,

<sup>2.</sup> D7 G7 C C7 **B** F F#°7 C/G

in the fros- ty air. What a bright- time, it's the right- time to rock the night a -

A-7 D7 D-7 G7

way, jin- gle bell- time is a swell time- to go glid- in' on a one- horse sleigh.

**C**

C CΔ7 C6 C C6 Bb7 A7 F

Gid- dy- up, jin- gle horse, pick up your feet, jin- gle a- round the clock; mix and min- gle in a

F-6 D7 G7 ⊕ C ⊕ D7 G7 D7 G7 C

jin- gl- in' beat, that's the jin- gle bell rock. that's the jin- gle bell, that's the jin- gle bell rock.

# JINGLE BELLS

J.S. Pierpont

**A**

G C A- D7

Dash- ing thru the snow, in a one- horse o- pen sleigh, o'er the fields we go,  
 Bells on bob- tails ring, mak- ing spi- rits bright, what fun it is to

G <sup>2.</sup>G D7 G **B** G

laugh- ing all the way. ride and sing a sleigh- ing song to- night. Jin- gle bells, jin- gle bells,

C <sup>1.</sup>D7 <sup>2.</sup>D7 G

jin- gle all the way, oh what fun it is to ride in a one- horse o- pen sleigh. one- horse o- pen sleigh.

CHRISTMAS TIME IS HERE

Vince Guaraldi/Lee Mendelson 1966

F $\Delta$ 7/C      A $\flat$  $\Delta$ 7/C      F $\Delta$ 7/C      A $\flat$  $\Delta$ 7/C

**A**      F $\Delta$ 7      E $\flat$ 7#11      F $\Delta$ 7      E $\flat$ 7#11      B-7 $\flat$ 5      B $\flat$ -7

Christ - mas - time is here,      hap - pi - ness and cheer,      time for all that  
 Snow - flakes in the air,      car - ols ev - 'ry - where,      old - en times and  
 Christ - mas time is here,      fam - 'lies draw - ing near,      oh that we could

A-7      A $\flat$ -7      G-7      C7sus<sup>4</sup>       $\oplus$       <sup>1</sup>F $\Delta$ 9      <sup>2</sup>F $\Delta$ 9      **B**      D $\flat$  $\Delta$ 7      G $\flat$ 7#11

chil - dren call their fav - 'rite time of year.      share.      Sleigh bells in the air,  
 an - cient rhymes of love and dreams to  
 al - ways see such spi - rit thru the year.

D $\flat$  $\Delta$ 7      G $\flat$ 7#11      F $\Delta$ 7      E $\flat$ 7      D9      G-7      G+      C9

beau - ty ev - 'ry - where,      yule - tide light, a fi - re - side and joy - ful mem - 'ries there. *D.C. al Coda Last X*

$\oplus$       F6      A $\flat$ /D $\flat$       F $\flat$ 9      A $\flat$ /B $\flat$       F $\flat$ 9       $\flat$ 2

FROSTY THE SNOWMAN

Nelson/Rollins 1950

C      C7      F      F# $\circ$ 7      C/G      F      F# $\circ$ 7

Fros - ty the Snowman, was a jol - ly, hap - py soul, \_\_\_\_\_ with a corn - cob pipe and a  
 Fros - ty the snow - man is a fair - y tale they say, \_\_\_\_\_ he was made of snow, but the  
 Fros - ty the snow - man was a - live as he could be, \_\_\_\_\_ and the chil - dren say he could

C/G      <sup>1</sup>G7      C      G7      <sup>2</sup>D-7 G7      C       $\oplus$       F      F# $\circ$ 7

but - ton nose and two eyes made out of coal.      came to life one day. There must have been some  
 chil - dren know how he      same as you and me.  
 laugh and play just

C/G      D-7      G7      C      G      E7 $\flat$ 9      A-7      D7      D-7      G7

mag - ic in that old silk hat they found, for when they placed it on his head he be - gan to dance a - round. *D.C. al 2nd End*

$\oplus$       C      <sup>1.</sup>      G7      <sup>2.</sup>      G7      C

Thum - pe - ty, thump, thump, thum - pe - ty thump, thump, look at Fros - ty go,      ov - er the hills of snow.

# THE GIRL FROM IPANEMA

501

FΔ7

G7

Jobim/De Moraes 1963



Tall and tan and young and love-ly, the girl from I - pa - ne - ma goes walk - ing, and when  
 When she walks, she's like a sam - ba, that swings so cool and sways so gen - tle, that when  
 Tall and tan and young and love-ly, the girl from I - pa - ne - ma goes walk - ing, and when

G-7

Gb7

1. FΔ7

Gb7

2. FΔ7

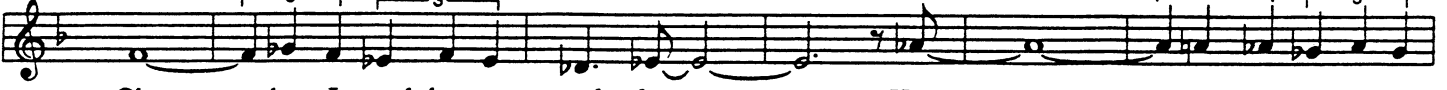


she pass - es, each one she pass - es goes "ahh" "ahh" Fine  
 she pass - es, each one she pass - es goes see  
 she pass - es, I smile, but she does - n't

GbΔ7

B7

Gb-7

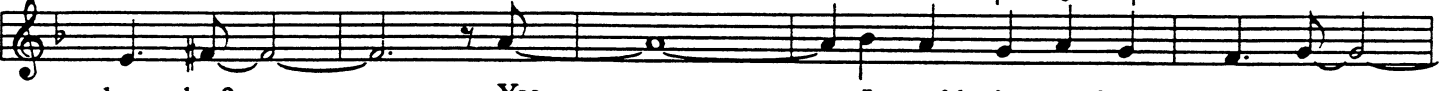


Oh, but I watch her so sad - ly How can I tell her I  
 love her? Yes, I would give my heart glad - ly,

D7

G-7

Eb7



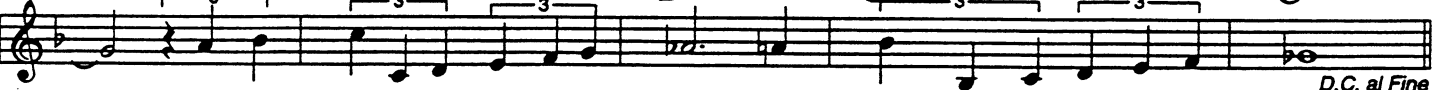
but each day as she walks to the sea, she looks straight a - head not at me.

A-7

D7b9

G-7

C7b9



but each day as she walks to the sea, she looks straight a - head not at me.

D.C. al Fine

# THE SHADOW OF YOUR SMILE

Johnny Mandel/Webster 1965

**A**

F#-7

B7

B7b9

E-7

A7



The sha - dow of your smile when you are gone Will col - or all my  
 Our wist - ful lit - tle star was far too high A tear - drop kissed your

1. A-7

D7

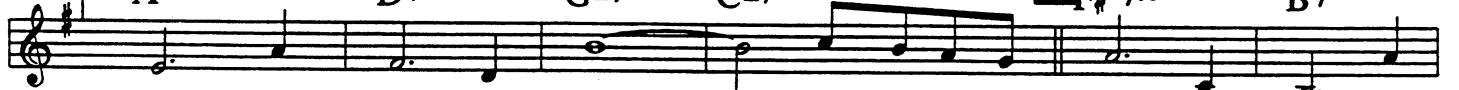
GΔ7

CΔ7

**B**

F#-7b5

B7



dreams and light the dawn Look in - to my eyes my love and

E-7

E-7/D

C#-7b5

F#7b9

F#-7

B7



see all the love - ly things you are to me Our wist - ful lit - tle

1. A-7

D7

B-7b5

E7alt

**C**

A-7

C-7

F7

B-7

F7



lips and so did I Now when I re - mem - ber spring all the joy that love can bring

E7sus4

E7b9

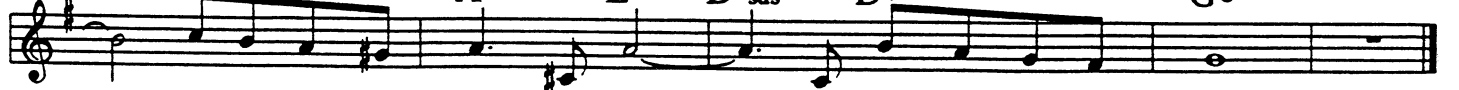
A7

Eb7

D7sus4

D7b9

G6



I will be re - mem - ber - ing the sha - dow of you smile.

WAVE

Jobim 1967

So close your eyes, for that's a love-ly way to be,  
 You can't de - ny, don't try to fight the ris - ing sea,  
 By now we know, the wave is on its way to be,

a - ware of things your heart a-lone was meant to see, the fun-da-ment-al lone-  
 don't fight the moon, the stars a-bove, and don't fightme,  
 just catch the wave, don't be a-fraid of lov - ing me,

li-ness goes when-ev-er two can dream a dream to- geth-er. You can't de -

When I saw you first, the time was half past three,  
 when your eyes met mine it was e - ter - ni-ty. By now we

*D.S. al Fine*

WATCH WHAT HAPPENS

Legrand/Gimbel 1964

Let some-one start be-liev-ing in you, let him hold out his hand,  
 One some-one, who can look in your eyes, and see in - to your heart,  
 Let some-one with a deep love to give, give that deep love to you,

let him touch you and see what hap-pens. hap-pens. Cold, no I can't believe your  
 let him find you and watch what hap-pens. hap-pens. Cold, no I can't believe your  
 and what mag-ic you'll

heart is cold May-be just a - fraid, to be bro-ken a - gain. *D.S. al Coda*

see, let some-one give his heart, some - one who cares like me. *D.S. al Coda*

# MEDITATION

Jobim/Mendonca 1962

503

**A**

C6 F#-7b5 B7b9 C6 D-7

In my lone-ly-ness, when you're gone and I'm all by my-self  
 Though you're far a-way, I have on-ly to close my eyes  
 I will wait for you 'til the sun falls from out of the sky,

Eb°7 C/E E-7 A7 D-7 F-7 Bb7

and I need your ca-ress, I just think of you and the  
 and you are back to stay, I just close my eyes, and the  
 for what else can I do? I will wait for you me-di-

E-7 A7b9 D-7 G7

though of you hold-ing me near makes my lone-ly-ness soon dis-ap-pear.  
 sad-ness that miss-ing you brings, soon is gone and this heart of mine sings

**B**

FΔ7 Bb7 E-7 Eb°7 D-7 G7

Yes, I love you so and that for me is all I need to know. *D.C. al Coda*

Bb7 A7b9 Ab7 G7b9 C6

ta-ting how sweet life will be when you come back to me.

# QUIET NIGHTS (CORCOVADO)

Jobim 1963

D9/A Ab G-7

Qui-et nights of qui-et stars, qui-et chords from my gui-tar, floating on the si-  
 This is where I want to be, here with you so close to me, un-til the fin-al flick-

Gb7#11 FΔ7 2 F-7 Bb9 E-7

lence that sur-rounds us. Qui-et thoughts and qui-et dreams, qui-et walks by qui-

A+7 D9 D-7 Ab

et streams, and a win-dow look-ing on the moun-tains and the sea, how love-ly.

2 F-7 Bb9 E-7 A-7 D-7

I who was lost and lone-ly, be-liev-ing life was on-ly a bit-ter tra-gic

G7b9 E-7 A+7 D-7 G9 G7b9 C Bb C

joke, have found with you the mean-ing of ex-ist-ence, oh my love.

ONCE I LOVED

Jobim/Gilbert 1965

G-7 C+7 FΔ7 F#°7 G-7 G#°7

Once I loved, and I gave so much love to this love, it was the  
 Then one day, from my in - fi - nite sad-ness you came and brought me

A-7 A-7/G F-7 Bb+7 EbΔ7 E-7b5

world to me. Once I cried, at the though I was fool-ish and  
 love a-gain. Now I know, that no mat - ter what ev - er be-

A7b9 1. DΔ7 D7b9 DΔ7 G7

proud and let you say good - bye. let you go. I will hold you close,  
 falls, I'll nev - er

CΔ7 F7 BbΔ7 B°7 Bb-6

make you stay, be-cause love is the sad-dest thing when it

A-6 Ab7#11 G7 G-7 A7b9 D-6

goes a - way, be-cause love is the sad-dest thing when it goes a - way.

GENTLE RAIN

Luis Bonfa 1967

A-6 B-7b5 E7 A-7 D7 G-7 C7

We both are lost and a - lone in the world, walk with me in the gen - tle  
 I fell your tears as they fall on my cheek, they are warm like the gen - tle

F6 F#-7b5 B7b9 E-7b5 A7b9

rain. Don't be a - fraid, I've a hand for your hand and I  
 rain. Come lit - tle one, you've got me in the world, and our

D-7b5 B-7b5 E7 1. A-6 Bb7 2. A-7 D7 G-7 C7

will be your love for a - while. sad, like the gen - tle  
 love will be sweet, will be

F6 C7 F6 E-7 A- E7

rain, like the gen - tle rain, like the gen - tle rain,

# ONE NOTE SAMBA

505

Jobim/Mendonca 1961

**A**

D-7                      Db7                      C-7                      B7#11

This is just a lit - tle sam - ba, built up - on a sin - gle note.                      Oth - er  
 So I come back to my first note, as I must come back to you.                      I will

D-7                      Db7                      C-7                      B7#11

notes are bound to fol - low but the root is still that note.                      Now this  
 pour in - to that one note all the love I feel for you.                      A - ny

F-7                      Bb7                      EbΔ7                      ⊕ Ab7

new one is the con - se - quence of the one we've just been through,                      as I'm  
 one who wants the whole show                      Re, Mi, Fa, Sol, La, Ti, Do

D-7                      Db7                      C-7                      B7#11                      Bb6

bound to be the un - a - void - a - ble con - se - quence of you.

**B**

Eb-7                      Ab7                      DbΔ7

There's so ma - ny peo - ple who can talk and talk and talk and just say no - thing or near - ly no - thing.

Db-7                      Gb7                      BΔ7                      C-7b5                      B7#11

I have used up all the scales I know and at the end I've come to no - thing or near - ly no - thing, so I

⊕ Ab7                      Db6                      C7                      BΔ7                      Bb6

He will find him - self with no show, bet - ter play the note you know.

# LITTLE BOAT (O BARQUINHO)

Menesca/Kaye 1962

CΔ7                      F#-7b5                      B7                      BbΔ7

E-7                      A7                      AbΔ7                      D-7

G7                      E-7                      A7b9                      D-7                      G7b9



D- Db°7 C-6

How in - sen - sa - tive I must have seemed, when she told me that she loved  
 Now she's gone a - way and I'm a - lone with the mem-'ry of her last

B-7b5 BbΔ7 EbΔ7 E-7b5

me. How un - moved and cold I must have seemed when she  
 look. Vague and drawn and sad, I see it still, all her

A 7b9 D- Db7#11 C-7 F7 B-7b5

told me so sin - cere - ly Why she must have asked,  
 heart-break in that last look. How she must have asked,

BbΔ7 E-7b5 A 7b9 D-7 G+7 C-9

did I just turn and stare in i - cy si - lence? What  
 could I just turn and stare in i - cy si - lence. What

F7 B-7 E7b9 E-7b5 A7 D-

was I to say, what can you say, when this love af - fair is ov - er?  
 was I to do, what can one do, when a love af - fair is ov - er?

PRETTY WORLD (SA MARINA)

**A**

G G7 C / / D7/C / / B- / / D7

G C / / D7sus4 / / D7 1. G C 2. G7

**B**

C D7/C G E7 A-7

1. D7 D-7 G7 2. D7sus4 D7 D.C. al Coda

G E-7 A-7 D7 G E-7 A-7 D7 G C G

# SO NICE (SUMMER SAMBA)

507

Valle/Gimbel 1965

**F** **B-7**

Some-one to hold me tight, that would be ve - ry nice, some-one to love me right,  
Some-one to cling to me, stay with me right or wrong, some-one to sing to me

**E7** **BbΔ7** **Bb6**

that would be ve - ry nice. Some-one to un - der-stand each lit - tle dream of me,  
some lit - tle sam - ba song. Some-one to take my heart then give her heart to me,

**Bb-7** **Eb7** **A-7** **D7b9** **1. G-7**

some-one to take me hand, to be a team with me. So nice, — life would be so nice, —  
some-one who's read - y to give love a start with me. Oh yes, — that would be so

**E-7b5** **A7b9** **D-7** **G13** **G-7** **Db7** **C9**

if one day I'd find — some-one who would take my hand and sam-ba thru life with me.

**2. G-7** **C7b9** **F** **Bb9** **F6**

nice, — should it be you and me, I could see it would be nice. —

# O GRANDE AMOR

Jobim 1958

**A-** **Ab07** **G-7** **C7** **B-7b5** **E7**

**1. A-** **A7** **D-7** **G7** **C** **F**

**Bb** **B-7b5** **E7** **2. E-7b5** **A7b9**

**D-7** **D#07** **C/E** **F** **Bb** **B-7b5** **E7** **A-** **E7**

TRISTE

Jobim

B $\flat$  B $\flat$  $\Delta$ 7 G $\flat$  $\Delta$ 7 B7 B $\flat$  B $\flat$  $\Delta$ 7

Sad is to live in sol - i-tude, far from your tran-quil at - ti-tude,

D-7 G7 $\flat$ 9 C-7 C-7/B $\flat$  A-7 D7 G-7 G-7/F

sad is to know that no one ev - er can live on a dream

E-7 $\flat$ 5 A7 $\flat$ 9 D $\Delta$ 7 B-7 E-7 A7 D-7 G7 C-7 F7

that nev - er can be, will nev-er be, dream - er a-wake wake up and see

B $\flat$  B $\flat$  $\Delta$ 7 B $\flat$ -7 E $\flat$ 7 B $\flat$  B $\flat$  $\Delta$ 7

Your beauty is an ae - ro-plane, so high my heart can't bear the strain,

F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 A $\flat$ 7 D-7 G-7

a heart that stops when you pass by, on - ly to cause me pain,

C7 C-7 // F7 B $\flat$ -7 E $\flat$ 7 % % %

sad is to live in sol - i-tude

BLACK ORPHEUS (A DAY IN THE LIFE)

Luis Bonfa 1959

A- B-7 $\flat$ 5 E7 $\flat$ 9 A- B-7 $\flat$ 5 E7 $\flat$ 9 A- D-7 G7 C $\Delta$ 7 C $\sharp$ 7 A7 $\flat$ 9

A day in the life of a fool, a sad and a long lone-ly day I walk the

D-7 G7 C $\Delta$ 7 F $\Delta$ 7 B-7 $\flat$ 5 E7 $\flat$ 9 A- B-7 $\flat$ 5 E7

a-ve-nue, and hope I run in-to the wel-come sight of you, com-ing my way I

A- B-7 $\flat$ 5 E7 $\flat$ 9 A- B-7 $\flat$ 5 E7 $\flat$ 9 E-7 $\flat$ 5 A7 $\flat$ 9 D-7

stop just a - cross from your door, but you're nev-er there a-ny - more. So

D-7 D-7/C B-7 $\flat$ 5 E7 $\flat$ 9 A- A-7/G F $\Delta$ 7 B-7 $\flat$ 5 E7 $\flat$ 9 A- <sup>1.</sup>B-7 $\flat$ 5 E7 $\flat$ 9

back to my room, and there in the gloom I cry, tears of good - bye

Last X A- D-7 A-7 D-7 A-7 D-7 E-7 A-

'till you come back to me, that's the way it will be, ev-'ry - day in the life of a fool

# DESAFINADO

509

Jobim 1959

**A** FΔ7 G7#11 G-7

Love is like a nev - er end - ing mel - o - dy. Po - ets have com -  
 Once your kiss - es raised me to a fev - er pitch, now the or - che -  
 Tune your heart to mine the way it used to be. Join with me in

C7 A-7b5 D7b9 1. G-7 A7b9

pared it to a sym - pho - ny. A sym - pho - ny con - duc - ted by the  
 stra - tion does - n't seem so rich.  
 har - mo - ny and

D7 D7b9 G7b9 GbΔ7

light - ing of the moon, but our song of love is slight - ly out of tune.

2. G-7 Bb-6 A-7 B-7b5 E7 AΔ7 Bb07

Late - ly you have changed the tune we used to sing, like the bos - sa no - va love should

B-7 E7 **B** AΔ7 Bb07 B-7 E7

swing. We used to har - mon - ize, two souls in per - fect tune,

AΔ7 F#-7 B-7 E7 CΔ7 C#07

now the song is diff - rent and the words don't ev - en rhyme, 'cause you for - got the me - lo - dy our

D-7 G7 G-7 A-7b5 D7b9 G-7 C7#11 D.C. al Coda

hearts would al - ways croon, and so what good's a heart that slight - ly out of tune?

A-7b5 D7b9 G-7 Bb-6 A-7

sing a song of lov - ing. We're bound to get in tune a - gain, be - fore too

Ab07 G7 Bb-7

long There'll be no De - sa - fi - na - do when your heart be - longs to me com - plete - ly,

Eb7 G7 C7 F6

then you won't be slight - ly out of tune, you'll sing a - long with me

**A**

CΔ7 G7sus4 CΔ7 D/C

Like a lov-er the morn-ing sun, — slow - ly ris-es and kiss - es you a - wake.  
 Like a lov-er the riv - er wind, — sighs and rip-ples its fin - gers through your hair.  
 Like a lov-er the vel - vet moon — shares your pil-low and watch - es while you sleep.

B-7 E-7 A7sus4 A9 DΔ7 G13 G+7

— Your smile is soft and drow - sy as you let it play up - on your face,  
 — Up - on your cheek it lin - gers, nev - er hav-ing known a sweet - er place,  
 — Its light ar-rives on tip - toe, gent-ly tak-ing you in its em-brace,

FΔ7 G/F CΔ7 G7sus4

— Oh, how I dream I might be like the morn-ing sun to you.  
 — Oh, how I dream I might be like the riv - er wind to you.  
 — Oh, how I dream I might be like the vel - vet moon to you.

CΔ7 G7sus4 **B** CΔ7 F-/C CΔ7

— How I en - vy a cup that knows your lips,

D/C % B-7 B7b9 E-7

let it be me, — my love, and a tab - le that feels your fin - ger - tips,

F#-7b5 B13 B+7 E-7

let it be me, — let me be your love, — bring an end to the

A-7 A-/G D7/F# G7sus4 G7 D.C. al Fine

end - less days and nights with - out you. —

# THE LOOK OF LOVE

511

Bacharach/David 1965

**D-** **A-7** **BbΔ7**

The look of love is in your eyes, a look your smile can't dis-guise.  
 look of love, it's on your face, a look that time can't e-rase.

**A7sus4** **A7** **D-** **D7** **BbΔ7** **Bb-** **FΔ7**

The look of love, it's say-ing so much more than words can ev-er say,  
 Be mine to - night, let this be the start of so ma - ny nights like this,

**F7** **BbΔ7** **Bb6** **A7sus4** **D-7** **G7** **F6**

and what my heart has heard, well it takes my breath a-way. I can hard-ly wait to hold you,  
 let's take a lov - er's vow and seal it with a kiss.

**G-7** **F6** **G-7**

feel my arms a-round you, how long I have wait-ed, wait-ed just to love you, now that I have found you.

**1.** **2.** **D-** **G-** **D-** **G-** **D-**

You've got the please don't ev-er go, I love you so, don't ev-er go.

# DON'T MISUNDERSTAND

Gordon Parks 1955

**A** **FΔ7** **B-7b5** **E7b9** **EbΔ7** **A-7b5** **D7b9** **G7**

Don't mis-un-der-stand, we are on-ly stran-gers, on our way to some-one else, to  
 Don't mis-take my smile, it just means I'm lone-ly, love me till this day is past and  
 Don't mis-un-der-stand, you are no con-cern of mine, but in case you're free some-time and you

**1.** **G-7** **C7** **FΔ7** **C9** **2.** **G-7** **C7** **FΔ7** **D7b9**

some-place we for - got. Don't mis-take my then for-get we met. We're just pass-ing

**B** **G-** **E-7b5** **A7b9** **D-** **D-7/C** **B-7b5** **Bb7#11** **F/A** **A7#11**

time, in some sec-ret place, yield-ing to a song one day to love the pain a -

**G-7** **C7alt** **D.C. al Coda** **A-7b5** **D7b9** **G-7** **C9** **C7b9** **F Bb-6** **FΔ7**

way. Don't mis-un-der me some-time to hold my hand then I will un - der-stand.

CALL ME

Tony Hatch 1965

**A**  $B\flat\Delta 7$   $B\flat-7$

If you're feel - ing sad and lone - ly, — there's a ser - vice I can ren - der.  
 When it seems your friends de - sert you, — there's some - bo - dy think - ing of you.  
 If you call I'll be right with you, — you and I should be to - geth - er,

$A\flat\Delta 7$   $A\flat-7$   $G\flat\Delta 7$

Tell the one who loves you on - ly, I can be so warm and ten - der. Call me, —  
 I'm the one who'll nev - er hurt you, may - be that's be - cause I love you.  
 Take this love I long to give you, I'll be at your side for - ev - er.

$E\flat-7$   $G\flat\Delta 7$   $E\flat-7$   $G\flat\Delta 7$   $E\flat-7$

don't be a - fraid you can call me, — may - be it's late but just call me, — tell me and I'll be a -

$B\flat$   $1. F+7$   $2. F+7$  **B**  $C-7$   $F7$   $C-7$   $F7$   $B\flat$

round. *Fine* Now don't for - get me, 'cause if you let me, — I will al - ways stay with

$C-7$   $F7$   $C-7$   $F7$   $B\flat 6$   $C-7$   $F7$  *D.C. al Fine*

you. You got - ta trust me, that's how it must be, — there's so much that I can do. —

YELLOW DAYS

Carillo/Bernstein 1965

$G-7$   $C7$   $F6$

I re - mem - ber when the sun - light had a spe - cial kind of bright - ness, and the  
 She would hold me, and a smile would spread a - round us so com - plete - ly, and the  
 Life is emp - ty, and the sun - light seems so harsh in - stead of ten - der, and the

$A-7\flat 5$   $D7\flat 9$   $G9$   $1. C9$   $F6$   $A-7\flat 5$   $D7\flat 9$

laugh - ter has a lov - er's kind of light - ness, yel - low days, yel - low days. — She would  
 soft - ness of a kiss would lin - ger sweet - ly, yel - low  
 laugh - ter's just an ec - ho I re - mem - ber from yel - low

$2. C7$   $F6$   $C-7$   $F7$

days, yel - low days. *Fine* But then came thun - der and I heard her say good - bye thru tears of

$B\flat$   $B\flat-7$   $E\flat 7$   $A\flat$   $D-7\flat 5$   $G7\flat 9$   $C7$  *D.C. al 2nd End (Fine)*

won - der, now I'm all a - lone and my heart wants to know, yel - low days, where'd you go. — Life is

# DINDI

513

Jobim/Gilbert 1965

E $\flat$ Δ7                      D $\flat$ Δ7                      E $\flat$ Δ7                      D $\flat$ Δ7

Sky, so vast is the sky, with far a - way clouds just wan - der - ing by,

CΔ7                      A-7                      D-9                      G13

where do they gio? Oh, I don't know, don't know;

E $\flat$ Δ7                      D $\flat$ Δ7                      E $\flat$ Δ7                      D $\flat$ Δ7

Wind that speaks to the leaves, — tell - ing stor - ies that no - one be - lieves,

CΔ7                      A-9                      D-9                      G13

stor - ies of love — be - long to you and me.

**A** E $\flat$ Δ7                      D $\flat$ Δ7                      E $\flat$ Δ7                      B $\flat$ -7                      E $\flat$ 7 $\flat$ 9

Oh, Din - di, if I on - ly had words I would say all the beau - ti - ful  
Oh, Din - di, like the song of the wind in the trees, that's how my heart is  
know Din - di, I'd be run - ning and search - ing for you like a ri - ver that

A $\flat$ Δ7                      A $\flat$ -(Δ7)                      E $\flat$ 6                      1.2. B $\flat$ -7

things that I see, when you're with me, Oh my Din - di. *Fine*  
sing - ing Din - di, hap - py Din - di, when you're with me.  
can't find the sea, that would be me, with - out you, my Din - di.

**B** G-                      E $\flat$ -6                      G-                      E $\flat$ -6                      G-                      C7 $\flat$ 9

I love you more each day, — yes I do, yes I do;

F-                      D $\flat$ -6                      F-                      D $\flat$ -6                      F-7                      B $\flat$ 7 $\flat$ 9

I'd let you go a - way — if you take me with you. Don't you

*D.S. al Fine*



Jobim/Hendricks/Cavanaugh 1962

**A** D- D-7/C E7/B E7<sup>b9</sup> E-7<sup>b5</sup> A7<sup>b9</sup> 1. D-

No more blues, — I'm goin' back home, — no no more blues, — I pro-mise no more to  
No more tears — and no more sighs, — and no more fears, — I'll

E-7<sup>b5</sup> A7<sup>b9</sup> D- D-7/C B-7<sup>b5</sup> E7 A- B<sup>b</sup>Δ7

roam. Home is where — the heart is, — the fun-ny part is, — my heart's been

E-7<sup>b5</sup> A7<sup>b9</sup> 2. D- D7<sup>b9</sup> G- G-7/F A7<sup>b9</sup>E

right here all a-long. — say no more good-byes, — if trav-el beck - ons me, — I

D- D-7/C B-7<sup>b5</sup> E-7<sup>b5</sup> A7<sup>b9</sup> D- A7

swear I'm gon-na re-fuse, I'm gon-na set - tle down and there'll be no more blues. —

**B** DΔ7 B7/D<sup>#</sup> E-7 A7<sup>sus4</sup> A7

Ev - 'ry day while I am far a-way, — my thoughts turn home-ward, — for-ev-er home-

D<sup>o</sup>7 DΔ7 F<sup>#</sup>-7 F<sup>o</sup>7 E-7

ward. I trav-elled 'round the world in search of hap - pi - ness, — but all my

E7 E-7<sup>b5</sup> A7<sup>b9</sup> DΔ7 DΔ7/C<sup>#</sup> B-7

hap - pi - ness I found — was in my home — town. No more blues, — I'm

E7 F<sup>#</sup>7 B-7 B<sup>b</sup>-7 A-7 D7<sup>b9</sup>

goin' back home, — no, no more dues, — I'm thru with all my wan — - drin', now I'll set-

GΔ7 G-7 F<sup>#</sup>-7 B7 E7 A7<sup>sus4</sup>

tle down and live my life and build a home and find a wife. When we set-tle down there'll be no more blues,

F<sup>#</sup>-7 B7 E7 E-7 A7 D E-7<sup>b5</sup> A7<sup>b9</sup>

noth - ing but hap - pi - ness, when we set-tle down there'll be no more blues. —

GOIN' OUT OF MY HEAD

Randazzo 1964

A

Musical staff for section A, first line. Chords: C-7, CΔ7, C-7.

Well I think I'm go-in' out of my head, yes I think I'm go-in' out of my head  
 And I think I'm go-in' out of my head, 'cause I can't ex-plain the tears that I shed

Musical staff for section A, second line. Chords: CΔ7, F6, F-7, Bb7, EbΔ7.

o-ver you, o-ver you, I want you to  
 o-ver you, o-ver you, I see you each

Musical staff for section A, third line. Chords: G-7, EbΔ7, G-7, AbΔ7, Bb7.

want me, I need you so bad-ly, I can't think of an-y-thing but  
 morn-ing, but you just walk past me, you don't ev-en know that I e-

Musical staff for section A, fourth line. Chords: 1. CΔ7, 2. CΔ7, D-, G7.

you And I xist. Go-in' out of my

Musical staff for section B, first line. Chords: CΔ7, D-7/G, CΔ7, D-7/G.

head o-ver you, out of my head, o-ver you, out of my

Musical staff for section B, second line. Chords: C, F, C, F, C, F, C, F, C.

head day and night, night and day and night, wrong or right, I must think of a

Musical staff for section B, third line. Chords: D/F#, F-6, C/E, Eb°7.

way in-to your heart, there's no rea-son

Musical staff for section B, fourth line. Chords: G/D, A-7b5, D7b9, G, G7sus4, G7. D.C. al Fine.

why my be-ing shy should keep us a-part and I

Musical staff for section A, fifth line. Chords: C-7, CΔ7, C-7, CΔ7.

think I'm go-in' out of my head yes I think I'm go-in' out of my head

Vamp Out at End

# RECADO BOSSA NOVA

# 517

Djalma Ferreira 1959

Musical score for "Recado Bossa Nova" by Djalma Ferreira (1959). The score is written in treble clef with a common time signature (C). It features a series of chords and melodic lines across five systems. The first system starts with a boxed 'A' and includes chords D-, A7, and D7. The second system includes G-, G-, E-7b5, and A7b9. The third system includes D-, 1. D-7, E7, and A7. The fourth system includes 2. D-, C-7, A7, D-, and a boxed 'B' with D7. The fifth system includes A-, A7, D.C. al 2nd End al Coda, D-, A7, and D-. There are also some special symbols like a circle with a cross and a circle with a dot.

# LOOK TO THE SKY

Jobim 1967

Musical score for "Look to the Sky" by Jobim (1967). The score is written in treble clef with a key signature of two flats (Bb). It features a series of chords and melodic lines across six systems. The first system includes EbΔ7, Eb-7, Ab7, and EbΔ7. The second system includes G-7, C7b9, and F-9. The third system includes Ab-7, Db9, 2. G-7, Gb07, and F-7. The fourth system includes Bb-7, 2. GbΔ7, EΔ7, EbΔ7, and Last X only. The fifth system includes G-7, C7b9, F-7, EΔ7, EbΔ7, Ab-9, and Db7b9. The sixth system includes GbΔ7, EΔ7, and EbΔ9. There are also some special symbols like a circle with a cross and a circle with a dot.

## SO MANY STARS

Sergio Mendez/ Bergman 1967

**A**

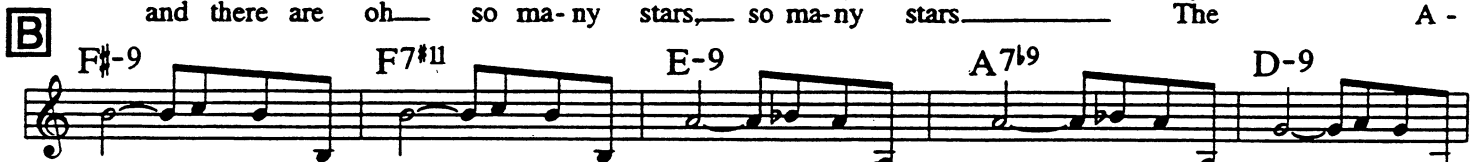
The dawn is filled with dreams, so ma-ny dreams, which one is mine? One must be  
wind is filled with songs, so ma-ny songs, which one is mine?



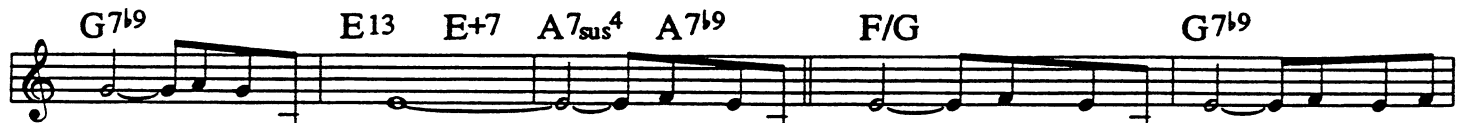
right for me. Which dream, of all the dreams, when there's a dream for ev - 'ry star?—  
song— song— song



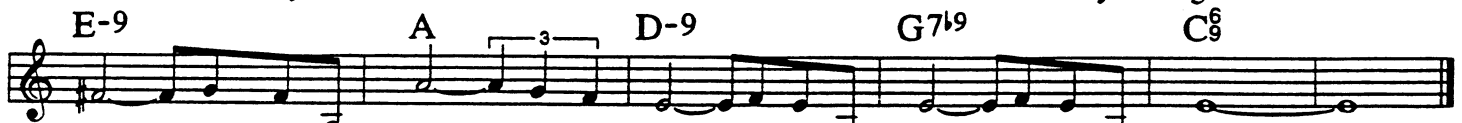
and there are oh so ma-ny stars, so ma-ny stars. The A -



lone the count-less days, the end-less nights that I have searched, so ma-ny eyes, so ma-ny



hearts, so ma-ny smiles. Which one to choose? Which way to go? How can I



tell? How can I know? Out of oh, so ma-ny stars, so ma-ny stars.

## A MAN AND A WOMAN

Lai/Keller 1966

**A**

# ESTATÉ

Bruno Martino/Brighetti 1986

519

**A**

G-add9 G- A-7b5 D7<sup>b9</sup><sub>13</sub> G-add9 G-7 C-7 F7<sup>sus4</sup> F7<sup>b9</sup>

Estaté, you bathe me in the glow of your car - esses. You turn my tim-id's no's to eag-er  
 Estaté, Oh how your gold-en sun-light bends the willow, your blos-som send their per-fume to my  
 Estaté, And when you sleep be-neath a snow-y cover, I'll keep you in my heart just like a

F-7 Bb9 EbΔ7 Eb-7 Ab7 <sup>1</sup>A-7 D7<sup>b9</sup> ⊕ <sup>2</sup>A-7 D7

yes 's You sweep a - way my sor - rows with your sighs. Al - ways feel you  
 pil-low Oh, who could know you half as well as I.  
 lov-er, then wait un - til you come a - gain to me.

GΔ7 C#-7b5 F#7<sup>b9</sup> B-7 E7<sup>b9</sup>

near me, in ev - 'ry song the morn - ing breeze com - pos - es. If

C-7 F7<sup>sus4</sup> F7<sup>b9</sup> Bb7<sup>sus4</sup> Bb7<sup>b9</sup> EbΔ9 Ab13 A-7 D7<sup>b9</sup><sub>13</sub>

all the tender won - ders of the Ros - es each time the set-ting sun smiles on the sea. *D.C. al Fine*

G-7 C-7 D7 G-7 C-7 F7

# ONLY TRUST YOUR HEART

Benny Carter/Sammy Cahn 1964

FΔ7 B7<sup>#9</sup> E-7 A-7 D-7

Nev - er trust the stars when you're a - bout to fall in love, look for hid - den  
 Nev - er trust the moon when you're a - bout to taste her kiss, she knowa all the  
 Nev - er trust your dream when you're a - bout to fall in love, for your dream will

G13 G+7 ⊕ CΔ7 <sup>1</sup>G-7 C7<sup>b9</sup> <sup>2</sup>G-7 Gb7 F A-7/E

signs be - fore you start to sigh. Just wait for a  
 lines, and she knows how to lie.  
 quick - ly fall a -

D-7 F/C B-7b5 E+7 A- Ab-7 G-7 C7

night when the skies are all bare, then if you still care *D.C. al Coda*

Bb7<sup>#11</sup> A7<sup>b9</sup> D-7 F-7 Bb7 C E-7 A7 D-7b5 G7<sup>b9</sup> C

part. So if you're smart, real-ly smart. on-ly trust your heart.

NEVER LET ME GO

Livingston/Evans 1956

Musical notation for the first system of 'Never Let Me Go'. The staff shows a melody in G-flat major with a key signature of two flats. Chords above the staff include Bb-7, Eb7#9, Ab-7, and Db7#9. The lyrics are: "Nev-er let me go, love me much too much, if you let me go, life would lose its touch, world was ov-er-turned at the ve-ry start, all my bridg-es burned by my flam-ing heart,"

Musical notation for the second system. Chords include Gb#A7, F7, E#A7, Eb7, and Eb-7. Lyrics: "what would I be with - out you, there's no place for me with - out you. Nev-er let me go, you'd nev-er leave me,"

Musical notation for the third system. Chords include Ab7#9, Db-6, Gb7#11, and B#A7. Lyrics: "I'd be so lost if you went a-way, there's be a thou-sand hours in the day"

Musical notation for the fourth system. Chords include F-7#5, Bb7#9, Eb, F-7, G-7, C7#9, F7#9, and F7. Lyrics: "with - out you I know. Be-cause of one ca-ress my would you?"

Musical notation for the fifth system. Chords include Bb-7, Eb7, Eb-7, Ab7#9, and Db6. Lyrics: "You could-n't hurt me, could you? Nev-er let me go, nev-er let me go."

IF YOU NEVER COME TO ME

Jobim/Gilbert 1966

Musical notation for the first system of 'If You Never Come to Me'. The staff shows a melody in G-flat major. Chords above the staff include Eb#A7, D#A7, Db#A7, and C7#9. Lyrics: "There's no use of a moon - light glow, It may be you will nev - er come,"

Musical notation for the second system. Chords include F-9, Ab-7, and Db9. Lyrics: "or the peaks where the win - ter snows, what's if you nev - er come to me, what's the"

Musical notation for the third system. Chords include G7, G#7, C9, C7#9, F7#9, and Bb7#9. Lyrics: "the use of waves that will break in the cool of the eve-ning? What is the use of my won - der - ful dreams and why would they need me, where would they"

Musical notation for the fourth system. Chords include Eb13, Ab7sus4, Eb#A7, and E7#11. Lyrics: "eve - ning? with - out you it's noth - ing. lead me? with - out you, to no - where."

# WHERE DO YOU START

521

Johnny Mandel/Alan Bergman 1988

**A**

$E\flat_9^6$   $A\flat\Delta_9B\flat$   $E\flat_9^6$

Where do you start? How do you sep - a - rate the pre - sent from the past? How do you  
Which books are yours? Which tapes and dreams be - long to you and which are mine? our lives are  
Where do you start? Do you al - low your - self a lit - tle time to cry or do you

$B\flat-7$   $E\flat+7$   $A\flat\Delta_7$   $A\flat_6$   $A\flat-7$   $A\flat-6$

deal with all the things you thought would last, that did - n't last? with bits of  
tan - gled like the bran - ches of a vine, that in - ter - twine. So ma - ny  
close your eyes and kiss it all good - bye? I guess you try. And though I

$G-7$   $C_9$   $\oplus$   $F_9$   $B\flat_7^9$   $^1E\flat_6$   $G\flat_9$

mem - 'ries scat - tered here and there. I look a - round and don't know where to start.  
ha - bits that we'll have to break and yes - ter - days we'll have to take a - - -  
don't know where and don't know when, I'll

$B\Delta_7$   $B\flat_7_{sus}^4$   $^2E\flat_9^6$  **B**  $A\flat-7$   $D\flat_7_{sus}^4$   $G\flat\Delta_7$   $E\flat-7$

Which books are part. One day there'll be a song or some - thing in the air a - gain to

$C-7$   $F_7^{alt}$   $A\flat\Delta_9B\flat$   $G\flat-7$   $B\flat_7_{sus}^4$   $B\flat_7$   $A\flat\Delta_9B\flat$  *D.C. al Coda*

catch me by sur - prise and you'll be there a - gain. A mo - ment in what might have been. Where do you

$\oplus$   $F-7$   $B\flat_{13}$   $G-9$   $C_{13}$   $G-9$   $C_{13}$

find my - self in love a - gain, I pro - mise there will al - ways be a lit - tle place no one will see, a

$F_7_{sus}^4$   $F_{13}$   $B\flat_7_{sus}^4$   $B\flat_7_{13}^9$   $E\flat_9^6$   $F-7/E\flat$   $E\flat_9^6$

tin - y part, deep in my heart, that stays in love with you.

SABOR A MI

Composer

**A** F-7 Bb7 EbΔ7

Eb◦7 F-7 Bb7

1. EbΔ7 2. Eb6

**B** Bb-7 Eb7 Bb-7 Eb7 AbΔ7 G7 AbΔ7

C- C-(Δ7) C-7 F7 F-7 Bb7 Eb7-3

AbΔ7 Db9 EbΔ7 F-7 G-7 Gb◦7

F-7 Bb7 Eb6

LUJON

Henry Mancini 1960

Bass Line D-7

**A** D-9 G-9

D-9 1. 2. **B** G-9 Bb-7 AbΔ7

Fine

Ab7 GbΔ7 FΔ7 E-7 A7 D.S. al Fine



Barroso/Russell 1939

Verse

Bra- zil, \_\_\_\_\_ the Bra- zil that I knew, \_\_\_\_\_ where I wan- dered with you \_\_\_\_\_  
 lives in my im- a- gi - na - tion. Where the songs are pass- ion- ate, and the smile has flash in it,  
 and a kiss has art in it, for you put your heart in it, \_\_\_\_\_ and so \_\_\_\_\_ I dream \_\_\_\_\_ of old \_\_\_\_\_ Bra-

zil, \_\_\_\_\_ where hearts were en - ter - tain - ing June, \_\_\_\_\_  
 we stood be - neath an am - ber moon, \_\_\_\_\_ and soft - ly mur - mured "some - day soon."  
 \_\_\_\_\_ We kissed \_\_\_\_\_ and clung to - geth - er then, \_\_\_\_\_  
 tom - mor - row was a - no - ther day, \_\_\_\_\_ the morn - ing found me miles a - way  
 \_\_\_\_\_ with still a mil - lion things to say. \_\_\_\_\_

Now, \_\_\_\_\_ when twi - light dims the sky a - bove, \_\_\_\_\_ re - call - ing  
 thrills of our love, \_\_\_\_\_ there's one thing I'm cer - tain of, \_\_\_\_\_ re -  
 turn \_\_\_\_\_ I will \_\_\_\_\_ to old \_\_\_\_\_ Bra - zil. \_\_\_\_\_

Like Intro rhythm

QUANDO, QUANDO, QUANDO

Renis/Boone 1962

**B $\flat$**  **B $\circ$ 7** **A** **C-7 F7** % % % **B $\flat$**  **B $\flat$ 6**

Tell me when will you be mine, \_\_\_\_\_ tell me quan-do, quan-do, quan - do. \_\_\_\_\_  
 When will you say yes to me, \_\_\_\_\_ tell me quan-do, quan-do, quan - do. \_\_\_\_\_  
 I can't wait a mo-ment more, \_\_\_\_\_ tell me quan-do, quan-do, quan - do. \_\_\_\_\_

**B $\flat$  $\Delta$ 7** **B $\circ$ 7** **C-7 F7** % % % **B $\flat$**

We can share a love di - vine, \_\_\_\_\_ please don't make me wait a - gain. \_\_\_\_\_  
 You mean hap - pi - ness for me, \_\_\_\_\_ oh my love please tell me when. \_\_\_\_\_  
 Say it's me that you a - dore, \_\_\_\_\_ and then dar - ling tell me more. \_\_\_\_\_

1. **B $\circ$ 7** 2. **B $\flat$**  **B** **F-7 B $\flat$ 7** %

*Fine* When will you say yes to Ev - 'ry mo - ments a day, \_\_\_\_\_

% % **E $\flat$**  **G-7 C7**

ev - 'ry day seems a lifetime, \_\_\_\_\_ let me show you the way \_\_\_\_\_

% % **C-7 F7** % **F7** **B $\flat$**  **B $\circ$ 7** *D.S. al*

\_\_\_\_\_ to a joy be-yond com-pare. \_\_\_\_\_ I can't wait a mo - ment

SAMBA D'ORPHEU

Luiz Bonfa 1959

**A** **C $\Delta$ 7**

**C $\sharp$ 7** **D-7**

**G7** 1. **C $\Delta$ 7** **C6** 2. **C6**

**B** **G-7** **C7** **F $\Delta$ 7**

**F-7** **B $\flat$ 7** **D-7** **G7** *D.C. al 2nd ending (Fine)*

# JAZZ SAMBA (So Danco Samba)

537

Jobim/Gimbal 1963

**E<sub>b</sub>** **B<sub>b</sub>+7** **E<sub>b</sub>** **B<sub>b</sub>+7**

**A** **E<sub>b</sub>6** **A<sub>b</sub>7** **G-7** **C-7** **F9** **C-7** **F7** **So**

dan-ca sam - ba, so dan-ca sam - ba, vai, vai, vai, vai, vai! **So**

**F-7** **B<sub>b</sub>9** **E<sub>b</sub>6** **1. B<sub>b</sub>9** **2. E<sub>b</sub>+7**

**B** dan-ca sam - ba, so dan-ca sam - ba, vai! **So**

**B<sub>b</sub>-7** **E<sub>b</sub>9** **A<sub>b</sub>Δ7** **A<sub>b</sub>6**

Bos-sa No - va came and took the town.

**C-7** **F9** **F-7** **B<sub>b</sub>9** *D.C. al Fine*

Jet from Ri - o to New York and straighto Car-ne-gie Hall. **So**

**E<sub>b</sub>6** **F9** **F-7** **B<sub>b</sub>9** **E<sub>b</sub>6**

so danca sam - ba, so danca sam - ba, vai,vai, vai, vai, vai, vai!

## I GO TO RIO

**A** **C-7** **F7** **C-7** **F7** **B<sub>b</sub>Δ7** **B<sub>b</sub>6** *Take Coda on 2nd X*

**1. D-7** **G7<sub>b</sub>9** **2. B<sub>b</sub>Δ7** **B<sub>b</sub>6** **B** **B<sub>b</sub>7<sub>sus</sub>4** **B<sub>b</sub>7**

**1. E<sub>b</sub>Δ7** **E<sub>b</sub>-7** **A<sub>b</sub>7** **2. G7<sub>sus</sub>4** **G7** **G<sub>b</sub>7** *D.C. al Coda 2nd:*

**F7** **A-7<sub>b</sub>5** **D7<sub>b</sub>9** **G-7** **C7<sub>sus</sub>4** **C7** **C7<sub>sus</sub>4**

**C7** **F7<sub>sus</sub>4** **F7** **F7<sub>sus</sub>4** **F7** *D.C. Last X go to C-7* **B<sub>b</sub>6**

## TICO TICO

Abreu/Drake 1943

A



Oh, to-co - to-co-tic, oh, ti-co - ti-co-tock, this ti - co - ti-co, he's the cuckoo in my clock, and when he  
I've got a heavy date a tet-a - tet at eight, so speakoh ti-co, tell me is it get-ting late? If I'm on



says "cuck-oo" he means it's time to woo, it's ti - co - time for all the lov-ers in the block. I've got a  
time, "cockoo", but if I'm late "woowoo" The one my



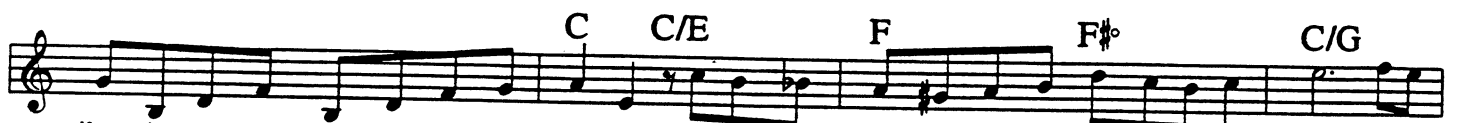
heart has gone to may not want to wait. For just a bird-ie, and a bird-ie that goes no-where, he knows of



ev-'ry lov-er's lane and how to go there. For in af - fairs of the heart, my ti-co's ter-ri-bly smart, he tells me



"gent-ly, sen-ti-ment-ly at the start." Oh Oh I hear my lit-tle ti-co ti - co call-ing, be-cause the



time is right and shades of night are fall-ing. I love that not so cuck-oo cock-oo in the clock, ti-co-



ti - co - ti - co - ti - co - ti - co - tock!

C



# MAS QUE NADA

539

Jorge Ben/Deane 1963

A-7 E7sus4 / D-7 G7sus4 A-7 B-/A / 1. / (Last X only) /

Oooo, \_\_\_\_\_ when your eyes meet mine, \_\_\_\_\_ Pow! Pow! Pow!

2. A-7 B-7b5 E7b9 A- B-7b5 E7b9 A-

Ow! It's a feel ing that be-gins to grow and grow and grow in-side me, til I

B-7b5 E7b9 A- E7 A- (break)

feel like I'm gon-na ex-plode. Oh, this is what you do to me. \_\_\_\_\_ Are your lips

D-7 G7 CΔ7 C6 D-7 B-7b5

say - ing things that you feel in your heart? \_\_\_\_\_ If your heart is beating mad-ly then

E7b9 A- B-7b5 E7b9 A- B-7b5 E7b9

let the mus-ic start. \_\_\_\_\_ Hold me, hold me, It's hea-ven ooo it's hea-ven when you

A- B-7b5 E7b9 A- E7 A- D.C. al 1st ending figure

hold me, I want you night and day, ooo I want you here to stay. \_\_\_\_\_

# BIM BAM BUM

Morales 1941

Bb F7 C-7 3 3 3 F7 3

Bb F7 Bb F-7 3 Bb7 3 Eb 3 F-7 3 Bb7 3

Eb 3 G-7 3 C7b9 3 F 3 G-7 3 C7b9 3 F

F7 D.C. al Coda

MENINA FLOR.

Louis Bonfa, Maria Toledo

**A**

Chords for Section A:  
 Eb, C+7, F9, F-9, 1. Bb7, D, Eb, Eb, F-7, GΔ7, E-7, A-7, D7, G6, F-7, Bb7, 2. Bb7, G-7, C7

**B**

Chords for Section B:  
 F-9, Db9, G-7, C-, F-7 (2nd X at end), 1. Bb7, G-7, C7, 2. Bb7, Eb, Bb7, A-7b5, Ab-7, Eb/G, Gb7, F-7, EΔ7, EbΔ9

THEIR'S TEARS

Claire Fischer

Chords for 'THEIR'S TEARS':  
 F-, F-7/Eb, DbΔ7, C7#9, DbΔ7, C7sus4, F- (#5, 6, #5), F7#9, Bb-9, Eb9, 1. A7b9, D7b9, Ab-7b5, G7, C6, Gb7#11, 2. DbΔ7, Galt7, C7alt, F-

# BESAME MUCHO

551

Velazquez/Skylar 1941

**A**

D- G-6/A D- <sup>3</sup> G- G-(Δ7) G-7 <sup>3</sup> F#o <sup>3</sup>

Be - sa - me, \_\_\_\_\_ be - sa - me much - o, \_\_\_\_\_ each time I cling to your  
 Dear - est one, \_\_\_\_\_ if you should leave me, \_\_\_\_\_ each lit - tle dream would take

G-/F <sup>3</sup> A7/E <sup>3</sup> D- A-/C BbΔ7 A7 D7 G-

kiss I hear mus - ic di - vine. \_\_\_\_\_ Be \_\_\_\_\_ sa - me much - o, \_\_\_\_\_  
 wing and my life would be through, \_\_\_\_\_ be \_\_\_\_\_ sa - me much - o, \_\_\_\_\_

E-7b5 A7b9 D- <sup>3</sup> D-7/C <sup>3</sup> Bb7 <sup>3</sup> A7 <sup>3</sup> D- G-/D D-

hold me my dar - ling and say that you'll al - ways be mine. \_\_\_\_\_ *Fine*  
 love me for - ev - er and make all my dreams come true. \_\_\_\_\_

**B**

G- <sup>3</sup> D- <sup>3</sup> E-7b5 A7b9 D-

This joy is some - thing new, my arms en - fold - ing you, nev - er knew this thrill be - fore,

G- <sup>3</sup> D- <sup>3</sup> B-7b5 Bb7 <sup>3</sup> A7 *D.C. al Fine*

who ev - er thought I'd be hold - ing you close to me, whis - p'ring "It's you I a - dore."

# SPANISH EYES

Kaempfert/Singleton 1965

G D7

Blue \_\_\_\_\_ span - ish eyes, \_\_\_\_\_ tear - drops are fall - ing from your span - ish eyes. \_\_\_\_\_  
 pret - ti - est eyes in all of Mex - i - co, \_\_\_\_\_

D7 G

Please, \_\_\_\_\_ please don't cry, \_\_\_\_\_ this is just a - di - os and not good - bye. \_\_\_\_\_  
 True, \_\_\_\_\_ span - ish eyes, \_\_\_\_\_ please smile for me once more be - fore I go. \_\_\_\_\_

G G7 C

Soon \_\_\_\_\_ I'll re - turn, \_\_\_\_\_ bring - ing you all the love your heart can hold. \_\_\_\_\_

C- G D7 G

Please \_\_\_\_\_ say si, si, \_\_\_\_\_ say you and your span - ish eyes will wait for me. \_\_\_\_\_

C C6 CA7 C6 C C#° D-7 G7  
 When they be-gin the Be-guine, it brings back the sound of mus-ic so ten-der, it  
 with you once more un-der the stars, and down by the shore an or-che-stra's play-ing, and  
 D-7 G7sus4 1. G7 C  
 brings back a night of trop-i-cal splen-der, it brings back a mem-o-ry ev-er gree. I'm  
 ev-en the palms seem to be sway-ing when they be-gin  
 2. G7 C C- F7 Bb Bb-  
 the Be guine. To live it a-gain is past all en deavour, ex-cept when that tune  
 Eb7 AbΔ7 A-7b5 D7b9 G Ab G  
 clutch-es my heart, and there we are swear-ing love for-ev-er, and pro-mis-ing nev-er,  
 F-7 G G7 C C6 CA7 C6 C  
 nev-er to part. What mo-ments di-vine, what rap-ture se-rene, till clouds came a-long to dis-  
 C7 D- G7 F- D-7b5  
 perse the joys we had tast-ed. And now when I hear peo-ple curse the chance that was wast-ed,  
 G7sus4 G7 C C C6  
 I know but too well what they mean, so don't let them be-gin the Be-  
 let them be-gin the Be-guine, make them  
 CA7 C6 C G7  
 guine. let the love that was once a fire re-main an em-ber, let it  
 play, till the stars that were there be-fore re-turn a-bove you, till you  
 F D- E-7 A-7 D-7 1. G7sus4  
 sleep like the dead de-sire I on-ly re-mem-ber, when they be-gin the Be-  
 whis-per to me once more "Dar-ling, I love you" and we sud-den-ly know  
 C 2. G7 D-7b5 G7 D-7 G7  
 guine. Oh yes what hea-ven we're in, when they be-gin the Be-  
 C D-7 D-7b5 G7 C  
 guine, when they be-gin the Be-guine.



**GREEN EYES**

Menendez/Rivera 1929

**A**

Your green eyes with their soft lights, your eyes that promise sweet nights,
   
 Those cool and limpid green eyes, a pool where-in my love lies,
   
 bring to my soul a longing a thirst for love divine In dreams I seem to
   
 so deep that in my searching, for happiness I
   
 hold you, to find you and unfold you, our lips meet, and our
   
 hearts too, with a thrill so sublime. Those cool and limpid fear,
   
 that they will ever haunt me, all thru my life they'll taunt me,
   
 but will they ever want me, green eyes make my dreams come true.

**MORE**

Ortolani/Newell 1962

More than the greatest love the world has known, this is the love I'll give to
   
 More than the simple words I try to say, I only live to love you
   
 Longer than ever is a long, long time, but far beyond forever,
   
 you alone. More than you'll ever know, my arms long to hold you so, my life will be
   
 more each day. I know I never lived before, and my heart is very sure, no one
   
 you" be mine.
   
 in your keeping, waking, sleeping, laughing, weeping. else could love you more.

AMOR

Ruiz/Skylar 1941

**A** C CΔ7 C6 C+ C E-7 A-7

A- mor, a - mor, a - mor, this word so sweet that I re - peat, means I a -  
 A- mor, a - mor, my love, when you're a - way there is no day and nights are

D-7 G7 D- D-(Δ7) D-7 G7 D-7

dore you. A- mor, a - mor, my love, would you de - ny this heart that  
 lone - ly. A- mor, a - mor, my love, make life di - vine, say you'll be

1. G7 B° C6 B7<sup>9</sup> E- F#-7<sup>b5</sup> B7

I have placed be - fore you. I can't find an - oth - er word with mean - ing so clear, my

F#-7<sup>b5</sup> B7 E- G E7 A-7 D7

lips try to whis - per sweet - er things in your ear. But some - how or oth - er noth - ing sounds quite so dear as

A-7 D7 D-7 G7 2. G7 B° C6

this soft car - ess - ing word I know. A - mine, and love me on - ly.

G7 C6 A<sup>b</sup>7 C6 A<sup>b</sup>7 C

mine and love me on - ly a - mor a - mor.

POINCIANA

Simon/Bernier 1936

Intro

D7<sup>sus4</sup> D7 D7<sup>sus4</sup> D7 D7<sup>sus4</sup> D7 GΔ7

1. 2. **A** GΔ7 G6 D-7 G7 C-6

Poin - ci - an - a, your branch - es speak to me of love, The pale moon  
 Poin - ci - an - a, some - how I feel the jun - gle heat with - in me  
 Poin - ci - an - a, tho skies may turn from blue to gray, my love

GΔ7 1. D7 2. C-6 **B**

is cast - ing sha - dows from a - bove. *Fine* Poin - ci - Love is ev - ry - where, its  
 there grows a rhyth - mic sav - age beat.  
 will live for - ev - er and a day.

D7 C- A-7 D7 *D.S. al Fine*

mag - ic per - fume fills the air, to and fro you sway, my heart's in time, I've learned to care. Poin - ci -

# SPEAK LOW

555

Weill/Nash 1943

**A**

Musical notation for the first line of the song, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes. Above the staff, the following chords are indicated: G-7, C9, G-7, C9, G-7, C9. There are also triplet markings over the notes.

Speak low when you speak, love, our sum-mer day with-ers a -  
 Speak low, dar-ling speak low, love is a spark lost in the  
 We're late, dar-ling we're late, the cur-tain de-scends, ev-'ry-thing

Musical notation for the second line of the song. Chords above the staff include C9, A-7b5, D7b9, Bb-7, Eb7, Bb-7, and Eb7. Triplet markings are present over the notes.

way, too soon, too soon. Speak low when you speak, love, our mo-ment is  
 dark too soon, too soon. I feel wher-ev-er I go, that to-mor-row is  
 ends, too soon, too soon. I wait, dar-ling I

Musical notation for the third line of the song. Chords above the staff include D-7, G9, G-7, C9, F, Bb7, A-7, D7b9, F, and B. There are triplet markings over the notes.

swift, like ships a-drift, we're swept a-part too soon. Speak soon. Time is so old  
 near, to-mor-row is here and al-ways too

Musical notation for the fourth line of the song. Chords above the staff include Ab-(A7), Ab-6, EbA7, Db7#11, and C7. Triplet markings are present over the notes.

and love so brief, love is pure gold and time a thief. we're

Musical notation for the fifth line of the song. Chords above the staff include A-7b5, D7, G7, G-7, C13, and F6.

wait, will you speak low to me, speak love to me and soon.

# PERFIDIA

Dominguez/Leeds 1939

**A**

Musical notation for the first line of the song. Chords above the staff include C, A-, D-7, G7, C, A-, D-7, and G7. Triplet markings are present over the notes.

To you my heart cries out "Per-fi-di-a", for I found you, the  
 Your eyes are ech-o-ing per-fi-di-a, for-get-ful of our  
 And now I know my love was not for you, and so I'll take it

Musical notation for the second line of the song. Chords above the staff include C, A-, D-7, G7, E7, G7, and E7. Triplet markings are present over the notes.

love of my life, in some-bo-dy el-se's arms. Your With a  
 pro-mise of love, your shar-ing an-oth-er's charms.  
 back with a sigh, per

**B**

Musical notation for the third line of the song. Chords above the staff include D- and E7.

sad la-ment, my dreams have fad-ed like a brok-en mel-o-dy, while the

Musical notation for the fourth line of the song. Chords above the staff include D-, E7, G7, D-7, G7, and C. A 'D.C. al Coda' marking is present.

gods of love look down and laugh at what ro-man-tic fools we mor-tals be. And fid-i-a's one good-bye.

## ALWAYS IN MY HEART

Lecuona/Gannon 1942

You are al-ways in my heart, — ev-en tho' you're far a- way, — I can hear the mus-ic  
 of the song of love I sang with you. You are al-ways in my heart, — and when skies a-bove are  
 gray, — I re-mem-ber that you care, and then and there, the sun breaks through. Just be-fore I go to  
 sleep, — there's a ren-de-vous I keep, — and the dream I al-ways meet, helps me for-  
 get we're far a - part. — I don't know ex-act-ly when dear, but I'm sure we'll meet a-  
 gain dear, and my dar-ling, till we do, you are al-ways in my heart. —

## YOU BELONG TO MY HEART

Lara/Gilbert 1943

You be-long to my heart, — now and for - ev - er, — and our love had its  
 'Twas a mo-ment like this, — do you re - mem-ber? — And your eyes threw a  
 start, — not long a - go. — We were gath - er - ing stars while a  
 kiss, — when they met mine. — Now we own all the stars and a  
 mil-lion gui - tars played our love song, — when I said "I love you" ev - 'ry  
 mil-lion gui - tars are still play - ing, — dar - ling you are the song and you'll  
 beat of my heart said it too. 'Twas a mo-ment like al - ways be - long to my heart. —

# SOFTLY, AS IN A MORNING SUNRISE

557

Romberg/Hammerstein 1928

**A**

D- E-7b5 A7 D- E-7b5 A7 D-

Soft - ly, \_\_\_\_\_ as in a morn - ing sun - rise, \_\_\_\_\_ the light of love comes steal - ing  
 Flam - ing \_\_\_\_\_ with all the glow of sun - rise, \_\_\_\_\_ a burn - ing kiss is seal - ing,  
 Soft - ly, \_\_\_\_\_ as in a eve - ning sun - set, \_\_\_\_\_ the light that gave you glo - ry

E-7b5 Bb7 A7 D- 1. E-7b5 A7b9 2. **B** F

in - to a new - born day, \_\_\_\_\_ oh. For the pass - ions that thrill \_\_\_\_\_ love, \_\_\_\_\_  
 the vow that all be - tray \_\_\_\_\_

A-7b5 D7 G- B-7b5 E7b9

and lift you high to hea - ven, \_\_\_\_\_ are the pass - ions that kill love, \_\_\_\_\_ and let you fall to hell,

A7 E-7b5 A7b9 E-7b5 *al Coda* Bb7 A7 D-

so ends each sto - ry. will take it all a - way \_\_\_\_\_

# STRANGERS IN THE NIGHT

Campfert/Singleton

**F**

Strangers in the night, \_\_\_\_\_ ex - chang - ing glan - ces, won - d'ring in the night, \_\_\_\_\_ what are the chan - ces,  
 ev - er since that night, \_\_\_\_\_ we've been to - geth - er, lov - ers at first sight, \_\_\_\_\_ in love for - ev - er,

⊕ A♭ G-7 C7 G-7

we'd be shar - ing love \_\_\_\_\_ be - fore the night was through \_\_\_\_\_ Some - thing in your eyes \_\_\_\_\_  
 it turned out so right \_\_\_\_\_

C7 G-7 C7 G-7

was so in - vi - ting, some - thing in your smile \_\_\_\_\_ was so ex - ci - ting, some - thing in my heart \_\_\_\_\_

C7 F F7

told me I must have you \_\_\_\_\_ Stran - gers in the night, \_\_\_\_\_ two lone - ly peo - ple,

A-7b5 D7b9 G-7 Bb-6

stran - gers in the night, \_\_\_\_\_ up to the mo - ment when we said our first hel - lo, lit - tle did we know,

F D-7 G-7 C7sus4 *D.C. al Coda* ⊕ G-7 C7sus4 F

love was just a glance a - way, a warm embrac - ing dance a - way. And for stran - gers in the night.

YOURS

Roig/Gamse 1931

C G7sus4 G7 F/C C

1. C/E Eb7

Yours till the stars lose their glo - ry, yours till the birds fail to  
 Yours in the gray of De - cem - ber,

D-7 G7 D-7 G7sus4 G7 D-7 G7 D-7

sing, yours till the end of life's sto - ry, this pledge to

G7 G+7 CA7 D-7 G7 2A7 E-7 A7

you dear, I bring here or on far dis - tant

D-7 A+7 D-7 Eb7 C/E A7 D-7

shores, I've nev - er loved an - y - one the way I love you, how could

F-7 Bb7 C A7 D-7 G7 C

I? when I was born to be yours.

AMAPOLA

LaCalle/Gamse 1924

Bb Fsus4 Bb

A - ma - po - la, my pret - ty lit - tle pop - py, you're like that love - ly flow'r so  
 A - ma - po - la, the pret - ty lit - tle pop - py, must cop - y its en - dear - ing

1Bb/D Db7 C-7 F7 F7 F7sus4 C-7 F7

sweet and hea - ven - ly. Since I found you, my heart is wrapped a -

C-7 F7 C-7 F+7 Bb

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

2D-7 G7 C-7 G7 C-7 Eb-

charm from you. A - ma - po - la, A - ma -

Bb/D Db7 C-7 F7 Bb

po - la, how I long to hear you say "I love you."

# TEA FOR TWO

Vincent Youmans/Caesar 1924

565

B $\flat$ -7 E $\flat$ 7 B $\flat$ -7 E $\flat$ 7 A $\flat$  $\Delta$ 7 D $\flat$ 7 C-7 B $\circ$ 7 B $\flat$ -7 E $\flat$ 7

Pic-ture you up - on my knee, just tea for two and two for tea, just me for you and  
Day will break and you'll a- wake, and start to bake a sug- ar cake for me to take for

B $\flat$ -7 E $\flat$ 7 1. A $\flat$  B $\flat$ - C-7 F-7 D-7 G7 D-7 G7

you for me a - lone. No- bo - dy near us to see us or hear us, no  
all the boys to see

CA7 F7 E-7 E $\flat$  $\circ$ 7 D-7 G7 D-7 G7

friends or re - la-tions on weekend va - ca-tions, we won't have it known dear, that we own a te - le -

CA7 B $\flat$ -7 E $\flat$ 7 2. C-7 $\flat$ 5 F7 $\flat$ 9 B $\flat$ - C-7 $\flat$ 5 G $\flat$ 7 F7

phone dear. see We will raise a fam - i - ly, a

A $\circ$ 7 B $\flat$ - G $\flat$ 9 A $\flat$ /C B $\circ$ 7 B $\flat$ -7 E $\flat$ 7 A $\flat$ 6

boy for you a girl for me, oh can't you see how hap - py we would be?

# CHERRY PINK AND APPLE BLOSSOM WHITE

Louiguy/David 1950

**A** F-7 B $\flat$ 7 E $\flat$

It's cher-ry pink and ap-ple blos-som white, when your true lov - er comes your way,  
The sto-ry goes that once a cher-ry tree, be - side an ap - ple tree did grow,  
And that is why the po - ets al - ways write, if there's a new moon bright a - bove,

F-7 B $\flat$ 7 E $\flat$  *Fine*

it's cher-ry pink and ap-ple blos - som white, the po - ets say.  
and there a boy once met his bride to be, long, long a - go.  
it's cher-ry pink and ap-ple blos - som white, when you're in love

1. 2. **B** B $\flat$ 7 E $\flat$

The sto-ry goes that once a The boy looked in - to her eyes, it was a sight to en - thrall, the breez - es  
And as they gen - tly ca - ressed, the lov - ers looked up to find, the branches

B $\flat$ 7 1. E $\flat$  2. E $\flat$  *D.C. al Fine*

joined in their sighs, the blos - soms start - ed to fall. And as they twined. And that is why the po - ets  
of the two trees were in - ter - twined.

Sometime a-go I wan-dered down in-to Mex-i-co. While I was there,  
 I felt ro-mance ev'-ry where, moon was shin-ing bright and I could hear laugh-ing  
 voi-ces in the night. Ev'-ry-one was gay, this was the start of their ho-li-day.  
 It was fi-es-ta down in Mex-i-co, and so I stop-peda-while to see the show,  
 A love-ly se-no-ri-ta caught my eye, I stood en-chant-ed as she wan-dered by,  
 And now with-out a heart to call my own, a great-er hap-pi-ness I've nev-er known,  
 I knew that Fre-ne-si meant "please love me". And I would say Fre-ne-si.  
 and nev-er knowing that it came from me, I gent-ly sighed Fre-ne-si.  
 be-cause her kiss-es are for me a-lone,  
 A love-ly se-no-ri-ta She stop-ped and raised her eyes to mine, her lips just plead-ed to be  
 kissed, her eyes were soft as can-dle-shine, so how was I to re-  
 sist? And now with-out a heart to who would-n't say Fre-ne-si.

**Chord Progressions:**  
 Line 1: Ab Bb-7 Eb7 Ab Bb-7 Eb7 Ab  
 Line 2: Bb-7 Eb7 Ab C A7 D-7 G7  
 Line 3: C A7 D-7 G7 C A7 D-7 G7 C Eb7  
 Line 4: Eb7 Break [A] Bb-7 Eb7 Bb-7  
 Line 5: Eb7 Ab Bb-7 Eb7 Ab  
 Line 6: 1. Break 2. Break [B] C Db  
 Line 7: C Break C F-7 Bb7  
 Line 8: Bb-7 Eb7 Break D.S. al Coda Bb-7 Eb7 Ab



# NEVER ON SUNDAY

567

Hadjidakis/Towne 1960

**A**

Oh you can kiss me on a Mon-day, a Mon-day, a Mon-day is ve-ry, ve-ry good.\_\_\_\_  
 Or you can kiss me on a Wednes-day, a Thurs-day, a Fri-day, and Sat-ur-day is best.\_\_\_\_

Or you can kiss me on a Tues-day, a Tues-day, a Tues-day, in fact I wish you would.\_\_\_\_  
 but nev-er, nev-er on a Sun-day, a Sun-day, a Sun-day, 'cause that's my day of rest.\_\_\_\_

1. Or you can kiss me on a Most an-y-day,\_\_\_\_ you can be my guest,\_\_\_\_  
 2. **B** Eb Eb/G Gb Bb7/F Eb Eb/G Gb7 Bb7/F

Bb7 F-7 Bb7 1. Eb Eb/G Gb Bb7/F 2. Eb  
 an-y day you say,\_\_\_\_ but my day of rest.  
 Just name the day,\_\_\_\_ that you like the best.

# DANSERO

Hayman 1953

**A**

G-7 C7 FΔ7 F6 G-7 C7 FΔ7 F6  
 Hold me close.\_\_\_\_ and hold me tight,\_\_\_\_ hold me now while my head seems light,\_\_\_\_  
 If I dream\_\_\_\_ of new de-lights,\_\_\_\_ it's a part of this night of nights,\_\_\_\_  
 Here be-fore\_\_\_\_ my ve-ry eyes,\_\_\_\_ I could swear this is pa-ra-dise,\_\_\_\_

G-7 C7 A-7b5 D7 G9 C+7 F6  
 thrills like this\_\_\_\_ lin-ger so,\_\_\_\_ when I hear them play Dan-se-ro.\_\_\_\_ *Fine*  
 and while I\_\_\_\_ feel this glow,\_\_\_\_ let them play and play Dan-se-ro.\_\_\_\_  
 this is all\_\_\_\_ mine I know,\_\_\_\_ when I hear them play Dan-se-ro.\_\_\_\_

**B**

A7 A+7 D7#11  
 In my heart I know that if I've heard one tune, I've heard a thou-sand themes\_\_\_\_

G7 G+7 C7#11 G-7 C7  
 but still and all I find there's on-ly one that thrills me to ex-tremes,\_\_\_\_ and so it seems.

MORNING

Clare Fischer - Cal Tjader

CARAVAN

Duke Ellington/Tizol 1937

**A** C7b9

Night \_\_\_\_\_ and stars a - bove that shine so bright, \_\_\_\_\_ the mys-t'ry of their fad-ing  
 Sleep \_\_\_\_\_ u - pon my shoul-der as we creep \_\_\_\_\_ a-cross the sands so I may  
 You \_\_\_\_\_ be-side me, here be-neath the blue, \_\_\_\_\_ my dream of love is com-ing

light \_\_\_\_\_ that shines u - pon our ca-ra - van \_\_\_\_\_  
 keep \_\_\_\_\_ this mem'ry of our ca-ra - van \_\_\_\_\_ *Fine*  
 true, \_\_\_\_\_ with-in our de-sert ca-ra - van \_\_\_\_\_

Swing **B** F7 C-7b5 F7b9 Bb9 F-7b5 Bb7b9

inst. alt. This \_\_\_\_\_ is so ex - ci - ting, \_\_\_\_\_ you \_\_\_\_\_ are so in - vi - ting,

rest - ingn my arms, \_\_\_\_\_ as I thrill to \_\_\_\_\_ the ma-gic charms \_\_\_\_\_ of

\_\_\_\_\_ Eb9 Bb-7 Eb7 Eb7b9 Ab6 G-7b9C C7 *D.C. al Fine*  
 \_\_\_\_\_ Eb9 Ab6 G-7b5 C7

# BLUE TANGO

# 575

Anderson/Parish 1962



Here I  
While the



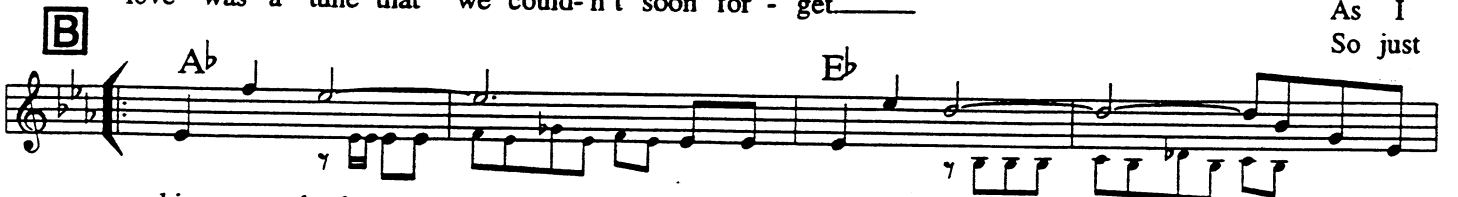
am with you in a world of blue, and we're  
mus - ic plays, we re - call the days when our



danc - ing to the tan - go we loved when first we met. While the



love was a tune that we could - n't soon for - get. As I  
So just



kiss your cheek, we don't have to speak the vi - o -  
hold me tight in your arms to - night, and this Blue



lins, like a choir, ex - press the de - sire we used to know not long a - go. So just  
Yan - go will be our



thrill - ing mem - o - ry of love.

I touch your lips and all at once the sparks go fly-ing, those dev-il lips that know so well the art of  
 ly-ing. And tho' I see the dan-ger, still the flame grows high-er, I know I  
 must sur-ren-der to your kiss of fi-re. Just like a torch, you set the soul with-in me  
 Give me your lips, the lips you on-ly let me  
 burn-ing, I must go on a-long this road of no re-turn-ing. And tho' it  
 bor-row, love me to-night and let the dev-il take to-mor-row. I know that  
 burns me and it turns me in-to ash-es, my whole world crash-es with-out your kiss of  
 I must have your kiss al-though it dooms me, tho' it con-sumes me, your kiss of fi-  
 fire. *Fine* I can't re-sist you, what good is there in try-ing, what good is there de-  
 ny-ing, you're all that I de-si-re. Since first I kissed you, my heart was yours com-  
 plete-ly, if I'm a slave, then it's a slave I want to be, don't pi-ty  
 me, don't pi-ty me. Give me your

Chord symbols: F-, C7, F-, F-, Bb-, F7, Bb-, F-, C7, F-, Eb7, Ab, Eb7, Ab, C7, F-, Db, C7, Db7, C7, Db7, C7, D.S. al Fine

# LA CUMPARSITA

577

Rodriguez 1953

**A**

Musical score for 'LA CUMPARSITA' in 2/4 time, key of G major. The score consists of eight staves of music. Chords are indicated above the notes. The sequence of chords is: G7, C-, G7, C-, F-, C-, G7, F-G7, C-, G7, C-, C7, F-, C-, G7, C-, F-, C-, G7, C-, G7, F-G7, C-.

**B**

**C**

# LA PALOMA

Musical score for 'LA PALOMA' in 3/4 time, key of C major. The score consists of four staves of music. Chords are indicated above the notes. The sequence of chords is: C, G7, C, C, E $\flat$ , D-7, G7, C, G7, C, G7, C. The score includes triplets and first/second endings.

## JALOUSIE

Gade/Bloom 1925

**A**

**B<sub>b</sub>** **E<sub>b</sub>-/B<sub>b</sub>** **B<sub>b</sub>-** **B<sub>b</sub>-7** **E<sub>b</sub>-**

Jeal-ous - y, — night and day you tor-ture me, — I some-times won-der,

**F+7** **B<sub>b</sub>-** **F7** **B<sub>b</sub>-**

if this spell that I'm un-der — can on - ly be a mel - o - dy. — For I know no

**E<sub>b</sub>-/B<sub>b</sub>** **B<sub>b</sub>-** **D<sub>b</sub>/F** **F-** **G<sub>7</sub>-7<sup>b</sup><sub>5</sub>** **C7** **F-**

one but me — has won your heart — but, when the mus - ic starts, — my peace de -

**F7** **B<sub>b</sub>-** **B<sub>b</sub>**

parts. From the mo - ment they play that lan - gour - ous strain and we sur -

**B<sub>b</sub>7** **E<sub>b</sub>-** **C-7<sup>b</sup><sub>5</sub>**

ren - der to all — its charm once a - gain, this jeal - ous - y

**B<sub>b</sub>-** **E<sub>b</sub>-** **F7**

that tor-tures me is ec-sta-cy, mys-ter-y, pain. — We

**B**

**B<sub>b</sub>** **B<sub>b</sub>/D** **D<sup>9</sup>** **C-7** **F9** **C9** **F9**

dance to a tan - go of love, — your heart beats with mine as we  
fear that the mus - ic will end, — and shat - ter the spell it may

**B<sub>b</sub>** **<sup>1</sup>F7/C** **B<sub>b</sub>/D** **D<sup>9</sup>7** **C-7** **F7** **C-7** **F7**

sway. — Your eyes gives the ans - wer I'm dream - ing of, — that soft word your  
lend, —

**C-7** **F7** **B<sub>b</sub>** **F+7** **<sup>2</sup>F7/C** **B<sub>b</sub>7** **F-7** **B<sub>b</sub>7**

cruel lips will nev - er say, — I to make me be - lieve, when your

**E<sub>b</sub>** **E<sub>b</sub>-** **B<sub>b</sub>/F** **F7** **B<sub>b</sub>**

eyes just de - ceive, and it's on - ly the tan - go you love. —

# A CHILD IS BORN

601

Thad Jones

Chords: BbΔ7 Eb-/Bb BbΔ7 Eb-/Bb BbΔ7 Eb-/Bb A-7b5  
D7b9 G-7 D+7 G-7 D+7 G-7 C9  
F7sus4 F13 BbΔ7 Eb-/Bb BbΔ7 Eb-/Bb BbΔ7  
Dalt7 EbΔ7 Ab9 C-7b5 Bb/F GbΔ7#11 G-7 C9  
F7sus4 F13 F7sus4 F7b9 BbΔ7 Eb7 BbΔ7

# SEARCH FOR PEACE

McCoy Tyner 1965

Chords: A-7b5 D7b9 G7sus4 G7 A-7b5 D7b9 G7sus4  
G-7b5 C7b9 F-7 Bb7 Eb-7 Ab7 Db-7 E7/B  
C13 Ab13/C C13 Ab13/C C13 Ab13/C A-7 D7  
G-9 AbΔ7/G G-9 AbΔ7/G G-9 AbΔ7/G G7sus4 G7  
D.C. al Fine

# CHELSEA BRIDGE

Billy Strayhorn 1941

Chords: Bb-(Δ7) Ab-(Δ7) Bb-(Δ7) Ab-(Δ7) Bb7  
Eb-7 Ab7 Db6 1. C7 B7 2. Db6 B7  
F#-7 B7 EΔ7 C#-7 F#-7 B7b9 B-7 E7  
AΔ7 A-7 D7 GΔ7 G-7 C7 Db7#11 C7 B7  
D.C. al Fine

LAMENT

J.J. Johnson

F- Eb-7 Ab7 DbΔ7 G-7 C7 F

A-7b5 D7b9 G-7 E-7b5 A7b9 D-7 Bb-7 A-7 D-7

1. G7 E-7b5 A7b9 D-7 Eb-7 Ab7 DbΔ7 G-7b5 C7b9

2. B-7b5 Bb-7 Eb7 FΔ7 D-7 Db7#11 C7 F6

PASSION FLOWER

Billy Strayhorn

F#-7b5 F7#11 F#-7b5 F7#11 E7b9 Bb7 D9 D7b9

GΔ7 1. GΔ7 2. GΔ7 DbΔ7 C-7b5 B7#11

Bb7b9 A+7 Ab7 DbΔ7 Bb7 Eb7 Ab7 Db7

D.C. al Fine

PEACE

Horace Silver

A-7b5 Ab7 G-7 C7b9 BΔ7 C-7b5 F7b9 BbΔ7

B-7 E7 AΔ7 F#-7 Eb-7b5 Ab7 DbΔ9 C7#11 B7#11 BbΔ9

Fine

BLUE IN GREEN

Miles Davis 1959

BbΔ7 A7b9 D-7 Db7#11 C-7 F7b9 BbΔ7 A7b9 D-7

E7alt A-7 D-6 BbΔ7 A7 D-6

Last X Only-Ritard



# ROUND MIDNIGHT

603

Williams/Thelonius Monk 1944

*Intro*

A-7<sup>b</sup>5 D<sup>alt</sup>7 G-7<sup>b</sup>5 C<sup>alt</sup>7

F-7<sup>b</sup>5 B<sup>b</sup>alt7 E<sup>b</sup>-9

**A** E<sup>b</sup>- C-7<sup>b</sup>5 F-7<sup>b</sup>5 B<sup>b</sup>alt7 E<sup>b</sup>-7 A<sup>b</sup>7 B-7 E7 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>-7 D<sup>b</sup>7

E<sup>b</sup>-7 A<sup>b</sup>7 1. C-7<sup>b</sup>5 B7<sup>#</sup>11 B<sup>b</sup>7 E7<sup>#</sup>11 2. B7<sup>#</sup>11 B<sup>b</sup>7<sup>b</sup>9 ⊕ E<sup>b</sup>- For Solos E<sup>b</sup>Δ7

**B** C-7<sup>b</sup>5 F7<sup>b</sup>9 B<sup>b</sup>7 C-7<sup>b</sup>5 F7<sup>b</sup>9 B<sup>b</sup>7 *Fine*

A<sup>b</sup>-7 D<sup>b</sup>7 G<sup>b</sup>Δ7 B7<sup>#</sup>11 B<sup>b</sup>7 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>-7 D<sup>b</sup>7 G<sup>b</sup>-7 B7 F-7<sup>b</sup>5 B<sup>b</sup>alt7

⊕ E<sup>b</sup>- Latin Double X feel D.C. al 2nd End.

C-7<sup>b</sup>5 F7<sup>b</sup>9 C-7<sup>b</sup>5 F7<sup>b</sup>9 G<sup>b</sup>-7 B7 G<sup>b</sup>-7 B7

B-7 E7 F-7<sup>b</sup>5 B<sup>b</sup>7<sup>b</sup>9 E<sup>b</sup> B<sup>b</sup>- E<sup>b</sup>7 A<sup>b</sup>-7 D<sup>b</sup>7 G<sup>b</sup>-7 B7 F-7<sup>b</sup>5 B<sup>b</sup>7<sup>b</sup>9 E<sup>b</sup>Δ7<sup>#</sup>11

*Ritard*

# NAIMA

Coltrane

**A** B<sup>b</sup>-7/E<sup>b</sup> E<sup>b</sup>-7 B7/E<sup>b</sup> A7/E<sup>b</sup> A<sup>b</sup>Δ7

**B** BΔ7/B<sup>b</sup> B<sup>b</sup>7<sup>b</sup>9 BΔ7/B<sup>b</sup> B<sup>b</sup>7<sup>b</sup>9

E7/B<sup>b</sup> BΔ7/B<sup>b</sup> F-7/B<sup>b</sup> G<sup>b</sup>7<sup>#</sup>11 D.C. al Coda last X

A<sup>b</sup>Δ7 D<sup>b</sup>Δ7 A<sup>b</sup>Δ7 D<sup>b</sup>Δ7 A<sup>b</sup>Δ7 D<sup>b</sup>Δ7 A<sup>b</sup>Δ7

*Ritard*

YOU KNOW I CARE

Duke Pearson

**A** E-7 A7 C-7/F F7 E-7 A7 C-7/F F7 F-7 Bb7

EbΔ7 Ab7 D/F# G/F A/E Eb-7b5 D7 C#-7 F#7 B-7E7 A G alt7

**B** C-7/F BbΔ7/F C-7/F F7 A/F BbΔ7/F C-7/F

BbΔ7/F Ab-7 Db7 GbΔ7 F7sus4

**C** E-7 A7 C-7/F F7

E-7 A7 C-7/F F7 F-7 Bb7 EbΔ7 Ab7 D-7 G alt7 C7#11 F7 E-7b5 Eb7

D-7 G alt7 C7#11 F7 E-7b5 Eb7 D-7 G alt7 C7#11 BΔ7

I REMEMBER CLIFFORD

Benny Golson

Intro BbΔ7 C7sus4 C7b9 A7b9 A7/C# D-7 C-7 Bb-7 Ab-7 G-7 C7sus4 C7b9

**A** FΔ7 A7 BbΔ7 B°7 C7 C#°7 D- D-7/C 1. B-7b5 E7b9 A- A-7/G

F#-7b5 B7b9 G-7 C7b9 2. B-7b5 E7b9 A-7b5 D7b9 G-7 C+7 A-7 BbΔ7

**B** B-7b5 E7b9 A-7 D7b9 G-7 C7alt FΔ7 E-7b5 A7b9 D- D-7/C

B-7b5 E7b9 A-7 D7 G-7 C7 B-7b5 E7b9 A-7b5 D7b9 G-7 C7alt F

D.S. al Coda Last X D.C. to Intro

# TURN OUT THE STARS

605

Bill Evans 1966

B-7<sup>b5</sup> E7<sup>b9</sup> A-7 A7<sup>b9</sup> D-7 G7 C $\Delta$ 7 A-7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 C-7

A-7 D7 G $\Delta$ 7 E-7 C $\sharp$ -7 F $\sharp$ 7 B $\Delta$ 7 G $\sharp$ -7 C $\sharp$ -7 B $\flat$ -7<sup>b5</sup> E $\flat$ 7<sup>b9</sup>

A $\flat$ -7 F-7<sup>b5</sup> B $\flat$ 7<sup>b9</sup> E $\flat$ -7 E $\flat$ -7/D $\flat$  B $\Delta$ 7 E $\flat$ -7/B $\flat$  A7<sup>sus4</sup> A7<sup>b9</sup> D $\Delta$ 7/A

A7<sup>sus4</sup> A7 D $\Delta$ 7/A G7<sup>sus4</sup> G7<sup>b9</sup> C $\Delta$ 7/G G7<sup>sus4</sup> G7 C $\Delta$ 7/G C7

B+7 E-7 B $\flat$ 7<sup>\#11</sup> A+7 D-7 A $\flat$ 7<sup>\#11</sup> G+7 C-7 E $\flat$ 9

A $\flat$  $\Delta$ 7 C7<sup>b9</sup> F-9 D-7<sup>b5</sup> G7<sup>b9</sup> C-7 E $\flat$ 7<sup>sus4</sup> A $\flat$  $\Delta$ 7 G7<sup>alt</sup> C $\Delta$ 7

B-7<sup>b5</sup> E7<sup>b9</sup> A-7 G $\sharp$ 7<sup>sus4</sup> G $\sharp$ 7<sup>b9</sup> C $\sharp$ -7 (F $\sharp$ 7)

*Fine*

# QUINTESSENCE

Quincy Jones 1961

**A** F $\Delta$ 7 F7/A B $\flat$ 6 B $\circ$ 7 F/C B-7<sup>b5</sup> E7/B A $\Delta$ 7 E $\flat$ 7<sup>sus4</sup> A $\flat$  $\Delta$ 7

D7<sup>sus4</sup> G-  $\oplus$  1. C7<sup>sus4</sup> B $\flat$ -6 A7 D7<sup>b9</sup> G9 C13 2. C7<sup>sus4</sup> C13 F6

**B** B $\flat$ -7 E $\flat$ 7 C-7 B $\circ$ 7 B $\flat$ -7 E $\flat$ 7 A $\flat$  $\Delta$ 7

G-7<sup>b5</sup> C7<sup>b9</sup> F-( $\Delta$ 7) F-6 D-7<sup>b5</sup> G9 C7<sup>sus4</sup> C7<sup>b9</sup> *D.C. al Coda*

C7<sup>sus4</sup> E+7 A7 D7<sup>b9</sup> C7<sup>sus4</sup> C13 F6 *LAST CHORD ONLY*

## LUSH LIFE

Billy Strayhorn 1949

**A**

**Db6 B9 DbΔ7<sub>3</sub> B9 DbΔ7<sub>3</sub> B9**

I used to vis - it all the ve - ry gay pla - ces, those comewhat may pla - ces, where one re -  
 The girls I knew had sad and sul - len gray fa - ces with dis - tin - gue tra - ces, that used to

**DbΔ7 Eb-7 F-7 Gb-7 Ab-7 D7 DbΔ7 D7**

lax - es on the ax - is of the wheel of life, to get the feel of life from jazz and  
 be there, you could see where they'd been washed a - way by too ma - ny thru the day, twelve o' -

**1. Db-6 D7#11 2. Db-6 G-7b5 C7 F- F-6 F-7 F-6 F-**

cock-tails. The clock tales. Then you came a - long with your sir - en song to tempt me to mad - ness,

**G- Gb7 F- F-6 F-7 F-6 DbΔ7<sub>3</sub> Eo7**

I thought for a - while that your poi - g - nant smile was tinged with the sad - ness

**Eb-7<sub>3</sub> Ab7 B7#11 Bb9 Eb-7 A7#11 Eb-7 Ab7**

**B**

of a great love for me. Ah yes! I was wrong, a - gain I was wrong.

**DbΔ7 D7#11 DbΔ7 D7#11 Db6 C-7b5 B7 EΔ7 D7#11**

Life is lone - ly a - gain and on - ly last year ev - 'ry - thing seemed so sure. Now

**DbΔ7 D7#11 DbΔ7 D7#11 Db6 Db7 C7 FΔ7 A7#11**

life is aw - ful a - gain a trough - ful of hearts could on - ly be a bore. A

**AbΔ7 Eb7#9 AbΔ7 E-7 A7 DΔ7 D-7 G7 CΔ7 Ab7<sub>3</sub>**

week in Par - is will ease the bite of it, all I care is to smile in spite of it.

**DbΔ7 D7#11 DbΔ7 D7#11 Db6 C-7b5 B7 F-7 Bb7**

I'll for - get you, I will, while yet you are still burn - ing in - side my brain. Ro -

**Gb-7 B7 A7 Ab7 DbΔ7 Gb7 F-7 Bb7**

mance is mush sti - fling those who strive, I'll live a lush life in some small dive, and

**Gb-7 B7 A7 Ab7 EΔ7 Eb6 DΔ7 G7 Db6 D7 Db6**

there I'll be while I rot with the rest of those whose lives are lone - ly too.

# INFANT EYES

607

Wayne Shorter 1965

Chord changes for 'Infant Eyes':

- Staff 1: G-7, F-7, EbΔ7, A7b9
- Staff 2: GbΔ7, F7sus4, Eb-7, Bb7sus4, Bb7
- Staff 3: EbΔ7, EΔ7/Eb, EbΔ7#11, EΔ7, BΔ7
- Staff 4: Bb7sus4, Ab-7, Eb7sus4, D7b9
- Staff 5: G-7, F-7, EbΔ7, A7b9
- Staff 6: GbΔ7, F7sus4, Eb-7, Bb7sus4

# DJANGO

John Lewis 1955

Chord changes for 'Django':

- Staff 1: F-7, Bb-7, G-7b5, C7b9, F-
- Staff 2: F7, Bb-7, Eb9, AbΔ7
- Staff 3: DbΔ7, G-7b5, G7, C7
- Staff 4: F-9, Bb-9, C+7, C7, F-
- Staff 5: Bb-9, Bb-6, C+7, C7, F-

D- A7 D- C-7 F7 Bb7 A7 D- G7  
 FΔ7/C A7 1D- D-7/C B-7b5 E7 A7  
 2D- B-7b5 F/C C7 F A7 D- BbΔ7 G-7 EbΔ7  
 C-7 F7 BbΔ7 Eb7 F/C C-7  
 F/C A7#9 D- A7 D- C-7 F7 Bb7 A7  
 D- G7 C-7 F7 Bb7 Eb7 E-7b5 A7#9 D-

IF YOU COULD SEE ME NOW

Tadd Dameron

EbΔ7 Ab7 EbΔ7 Ab7  
 G-7 F#-7 B7 F-7 Bb7 1G+7 C7 F-7 Bb7 2A-7b5Ab-G-Gb7F7 EΔ7  
 A-7 D7 B-7 E7 A-7 D7 B-7 E7 A-7 C-7 F7  
 BbΔ7 C-7 F7 F-7 Bb7 ⊕ Eb (GbΔ7 BΔ7 EΔ7)  
 D.C. al Coda

# DOLPHIN DANCE

611

Herbie Hancock

Chord progressions for 'Dolphin Dance':  
Staff 1: EbΔ7 Bb-7 EbΔ7 D-7b5 G7b9 C-7 Ab7  
Staff 2: C-7 A-7 D7 GΔ7 Ab-7 Db7 F-7 Bb7  
Staff 3: C-7 C-7/Bb A-7 D7 GΔ7 G7sus4  
Staff 4: A7/G G7sus4 F7sus4 G7/F F7sus4 E-7 A7  
Staff 5: Eb7 A-7 D7 B-7 E7 D-7 C#-7 F#7  
Staff 6: B-7 A-7/B B-7 A-7/B Bb-7 Bb7b9 Bb7sus4 D-7b5 G7b9

# IN YOUR OWN SWEET WAY

Dave Brubeck

Chord progressions for 'In Your Own Sweet Way':  
Staff 1: [A] A-7b5 D7b9 G-7 C7 C-7 F7 Bb6 EbΔ7  
Staff 2: Ab-7 Db7 GbΔ7 BΔ7 C-7b5 F7b9 BbΔ7#11 [B] E-7b5 A7b9  
Staff 3: DΔ7 E-7 A7 DΔ7 D-7 G7 CΔ7  
Staff 4: Eb-7 Ab7 G7 D.C. al Fine Ab7sus4

8 Bars

WHISPER NOT

Benny Golson 1956

**A** C- C-/B $\flat$  A-7 $\flat$ 5 D7 $\flat$ 9 G- G-/F E-7 $\flat$ 5 A7 $\flat$ 9

D-7  $\oplus$  1. E-7 $\flat$ 5 A7 $\flat$ 9 D-7 E-7 F-7 G7 $\flat$ 9 2. E-7 $\flat$ 5 A7 $\flat$ 9

D-7 E-7 F-7 B $\flat$ 7 **B** A-7 $\flat$ 5 D7 $\flat$ 9 G-7

C7 E-7 $\flat$ 5 A7 $\flat$ 9 D-7 $\flat$ 5 G7 $\flat$ 9 D.C. al Coda

Every X For Solos E-7 $\flat$ 5 A7 $\flat$ 9 D-7 D-7/C A $\flat$ 7 G7

Form AABA

Last X Only E-7 $\flat$ 5 A7 $\flat$ 9 D- D-/C G/B B $\flat$ -6 F/A A $\flat$ 7 G-7 A7 $\flat$ 9 G- D-9

STOLEN MOMENTS

Oliver Nelson

C-7 D-7 E $\flat$  $\Delta$ 7 D-7

**A** C-7 D-7/C C-7 D-7/C

F-7 G-7/F C-7 D-7/C

D- E $\flat$  E- F- G $\flat$ - F- E- E $\flat$

D-7 E $\flat$ 7 C/E F- C- G+7

Solo on Minor Blues



# SUGAR

613

Stanley Turrentine

C-7 D-7<sup>b5</sup> G7<sup>b9</sup> C-7 G+7  
C-7 C-7 D-7<sup>b5</sup> G+7  
C-7 C7 F-7 Eb7  
D-7<sup>b5</sup> G+7 1. Ab7<sup>#11</sup> G+7 2. C-7

# DOXY

Sonny Rollins

Bb Ab7 G7 1. C7 F7 Bb  
2. C7 F7 Bb7 Eb7 Eo7 D.C. al Fine

# HAUNTED BALLROOM

Victor Feldman 1977

A F#7 D7<sup>b9</sup> G-7 C9 A-7 D7<sup>b9</sup> G-7 C9 Bb-7 Eb7<sup>#11</sup>  
Ab-7 Db7<sup>#11</sup> F#-7 B9 G-7 C7<sup>#11</sup> Bb-7 C-7 Db#7 Eb7<sup>b9</sup>  
Ab#7 Db-7 C-7 F7<sup>b9</sup> Bb-7 C-7 Db#7 Eb7<sup>b9</sup> Ab#7 Eb/G  
F-7 F-7/Eb D-7 E-7 F#7 G7<sup>b9</sup> E-7 A7<sup>b9</sup>  
D-7 G9 C7<sup>sus4</sup> C7<sup>b9</sup> D.C. al Coda C7<sup>sus4</sup> Eb7<sup>#11</sup> D+7 Db<sup>alt</sup>7 C7<sup>b9</sup>

TAKE FIVE

Dave Brubeck 1965

Piano Rhythm Bass Line

C- G-7 C- G-7 C- G-7 C- G-7 C- G-7 C- G-7 C- G-7 C- G-7

A<sup>b</sup> D-7<sup>b</sup>5 G-7 C-7 F-7 B<sup>b</sup>7 E<sup>b</sup> F-7 B<sup>b</sup>7 D-7 G7 C- Solos G-7 C- G-7

D.S. to A

KILLER JOE

Benny Golson

A C7 B<sup>b</sup>7 C7 B<sup>b</sup>7 C7 B<sup>b</sup>7 C7 B<sup>b</sup>7 C7 B<sup>b</sup>7 Fine

B E-7<sup>b</sup>5 A7<sup>b</sup>9 E<sup>b</sup>-7 A<sup>b</sup>7 A7 A<sup>b</sup>7 E-7 A7<sup>b</sup>9 D.C. al Fine

GIANT STEPS

John Coltrane

B D7 G B<sup>b</sup>7 E<sup>b</sup> A-7 D7 G B<sup>b</sup>7 E<sup>b</sup> F#7 B F-7 B<sup>b</sup>7

E<sup>b</sup> A-7 D7 G C#-7 F#7 B F-7 B<sup>b</sup>7 E<sup>b</sup> C#-7 F#7

BERNIE'S TUNE

Bernie Miller 1953

A D- B<sup>b</sup>9 E-7<sup>b</sup>5

A7<sup>b</sup>9 D- E-7<sup>b</sup>5 A7<sup>b</sup>9 B<sup>b</sup>6 G-7 C-7 F7

B<sup>b</sup>6 G-7 C-7 F7 B<sup>b</sup>6 G-7 C-7 F7 B<sup>b</sup>6 E-7<sup>b</sup>5 A7<sup>b</sup>9

Fine D.C. al Fine

# WORK SONG

615

F-7

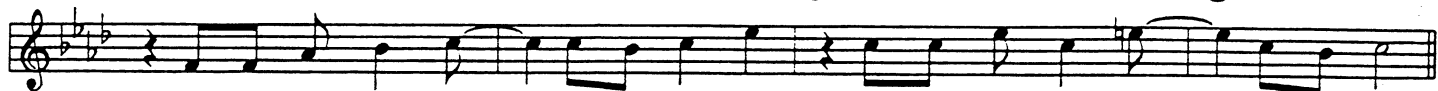
Nat Adderly/Oscar Brown Jr. 1960



Break-in' up big rocks on the chain gang, break-in' rocks and serv-ing my time.  
 I com-mit the crime, Lawd o' need-in', crime of be-in' hun-grey and poor.  
 Jjudge he say "five years hard la-bor, on the chain gang you goin' ta go",  
 Wan-na see my sweet hon-ey ba-by, wan-na break this chain off an run,

C-7

C7



Break-in' rocks out here on the chain gang 'cause I been con-vict - ed of crime.  
 Left the gro- cer store man a bleed-in', when he caught me rob - bin' his store.  
 heard the judge say 'five years of lab-or', heard my wom-an scream "Lawd-y no",  
 wan-na lay down some - where it's sha-dy, Lawd, it sure is hot in the sun.

F-7



Hold it ste-a-dy right there while I hit it, there I reck-on that ought-ta git it, been

F7

Bb7

G7

C7

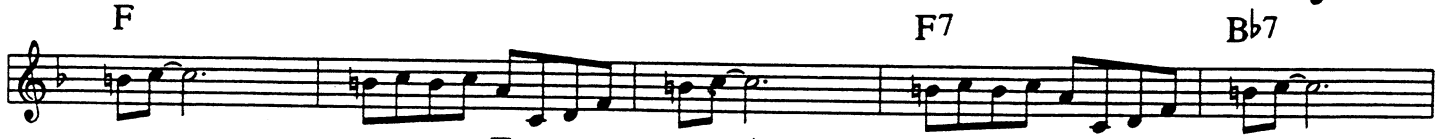
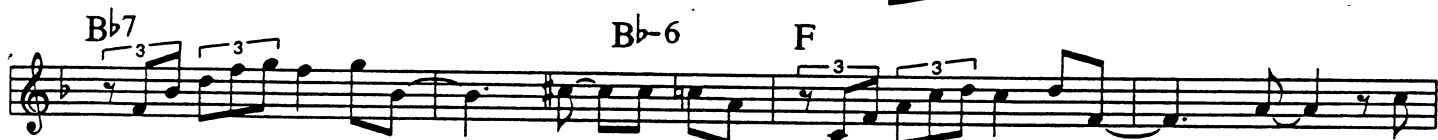
F-



work-in', an work-in', but I still got so terr-ible long to go.

## THINGS AIN'T WHAT THEY USED TO BE

Ellington



tumaround  
 F F7 Bb Bb- F Ab7 G-7 C7

Ending  
 F F7 Bb Bb- F

The musical score for "Strollin'" is written in a single melodic line on a grand staff. The key signature is three flats (B-flat major/C minor), and the time signature is 4/4. The score consists of seven staves of music. The first staff begins with a double bar line and a repeat sign. Chord changes are indicated above the staff: DbΔ7, E-7, A7, Eb-7, and Ab7. The second staff continues with DbΔ7, Ab-7, Db7, G-7, and C7. The third staff features a first ending bracket labeled "1" over F-7, Bb7#9, Eb-7, and Ab13. The fourth staff has DbΔ7, Bb-7, Bb7#9, Eb7#11, and D7#9. The fifth staff includes a second ending bracket labeled "2" over F-7, Bb-9, Bb7#9, Eb7#11, F#-7, and B7. The sixth staff contains F-7, Bb7#9, Eb-7, Ab7sus4, Ab7b9, Db6, F-7, Eb-9, and Ab7b9. The seventh staff starts with a repeat sign and includes Db6, Gb7#11, F-7, Bb7#9, Eb-7, Ab7#9, and C/Db. The notation includes various note values, rests, and articulations such as slurs and accents.

# ANTHROPOLOGY

625

Parker/Gillespie

**A** B $\flat$ 6 G7 C-7 F7 B $\flat$ 6 G-7 C7 F7 F-7 B $\flat$ 7

E $\flat$ 6 E $\flat$ -6 1. D-7 G7 C-7 F7 2. D-7 G7 C-7 F7 B $\flat$ 6

D7 G7

C7 F7 D.C. al 2nd End (Fine)

# OLEO

Sonny Rollins

**A** B $\flat$  $\Delta$ 7 G-7 C-7 F7 B $\flat$ 6 G7 C-7 F7

F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 E $\flat$ -6 B $\flat$  $\Delta$ 7 G-7 1. C-7 F7 2. C-7 F7 B $\flat$ 6

# SERPENT'S TOOTH

Miles Davis

B $\flat$  $\Delta$ 7 B $\circ$ 7 C-7 C $\sharp$  $\circ$ 7 D-7 G7 C-7 F7

F-7 B $\flat$ 7 E $\flat$ 7 E $\circ$ 7 1. D-7 D $\flat$ 7 C-7 F7 2. D-7 G7 $\flat$ 9 C-7 F7

# THE THEME

Jazz Messengers  
Miles Davis

B $\flat$  $\Delta$ 7 C-7 D $\flat$  $\circ$ 7 B $\flat$ /D 3 B $\flat$  $\Delta$ 7 C-7 D $\flat$  $\circ$ 7 B $\flat$ /D 3

B $\flat$  $\Delta$ 7 C-7 D $\flat$  $\circ$ 7 B $\flat$ /D 3 B $\flat$  $\Delta$ 7 C-7 1. F7 B $\flat$  3 2. F7 B $\flat$

**NARDIS**

Miles Davis

**A** E-7 FΔ7 (EΔ7) B7 CΔ7 (E-7)

A-9 FΔ7 EΔ7 (F7#9) 1. E-7 2. E-7

**B** A-7 FΔ7 A-7 FΔ7 Fine

D-7 G7 CΔ7 FΔ7 D.C. al 2nd End (Fine)

**AIREGIN**

Sonny Rollins

F- C7#9 F- F7#9 Bb-

F7#9 Bb- Bb7 1. DbΔ7 D-7 G7 CΔ7

Db-7 Gb7 BΔ7 C-7 F7 BbΔ7 Bb-7

Eb7 AbΔ7 G-7b5 C7#9 2. DbΔ7 D-7b5 G7#9 C-7b5 Gb7

F7 B7 Bb-7 Eb7sus4 Ab

**MOANIN'**

**A** Solos (F- Ab7 G7 C7)  
F- Bb F- F- Bb F-

F- Bb F- F- Bb 1. F- 2. C-7b5 F7#9

**B** Bb-9 Ab9-3 G7#9 C7#9 F-7 C-7 F7

Bb-9 Ab9 DbΔ7 C7#9 D.C. al 2nd End (Fine)

ROBBIN'S NEST

Sir Charles Thompson

**A**

**B**

LAZY BIRD

John Coltrane

D.C. al 2nd End (Fine)

MOMENT'S NOTICE

John Coltrane

MILESTONES Old

Miles? John Lewis?

FΔ7 F-7 Bb7 Eb Ab-7 Db7  
 C-7 F7b9 Bb G7b9  
**A** C-7 F7b9 BbΔ7 Ab-7 Db7  
 C-7 C#-7 F#7 B-7 E7 C-7 F7 BbΔ7 E7 *Fine*  
**B** AΔ7 A-7 D7 GΔ7 A-7 B-7 E7b9  
 A-7 D7 Bb-7 B-7 E7 *D.S. al Fine*

QUASIMODO

Charlie Parker

EbΔ7 G-7b5 C7b9 F-7 Bb7  
 F-7 Ab-(Δ7) Bb7 Eb6 D-7b5 G7  
 C-7 A-7 D7 G-7 C-7 F7b9  
 Bb6 Bb7 C-7 F7 F-7 C7b9 F-7 Bb7  
 2. Bb-7 Eb7 AbΔ7  
 D-7 G7 C-7 A-7b5 Ab-6 Eb6 F- G-  
 Ab-7 Bb7b9 Eb6 F-7 Bb7 Eb6



# WITCH HUNT

629

Wayne Shorter

C-7 C-7  
Eb-7  
C-7 Gb7 F7  
E7b9 Eb7 Ab-7

# SPEAK NO EVIL

Wayne Shorter

C-7 DbΔ7 C-7 DbΔ7 C-7  
DbΔ7 C-7 DbΔ7 E-9 A+7 D-9 G+7 A7#11  
Bb-7 A7#11 1. Bb-7 2. Bb-7 C-7 Ab7  
G-7 Gb7#11 F-7 Bb7#11 Eb7#9 Db7 D.C. al Fine

# SERENITY

Joe Henderson

D-7b5 G7b9 AbΔ7 GbΔ7 E-7 A7 F-7 Bb7  
EbΔ7 D-7b5 G7 C-7 Ab-7 Db7 G+7 GbΔ7 F7  
Ea7 F-7 Bb+7 1. EbΔ7 D-7b5 G7b9 2. EbΔ7 D-7b5 G7b9

**A** G $\Delta$ 7 G-7 C7 F $\Delta$ 7  
 F-7 B $\flat$ 7 E $\flat$ 7 D7 1. G-  
 A-7 $\flat$ 5 D7 B-7 E7 A-7 D7 2. G  
 A-7 B-7 B $\flat$ 7 A-7 D7 G $\Delta$ 7 A-7 D7

**FOUR**

Miles Davis

E $\flat$  $\Delta$ 7 B $\flat$ -7 E $\flat$ 7  
 A $\flat$  $\Delta$ 7 A $\flat$ -7 D $\flat$ 7 E $\flat$  $\Delta$ 7  
 F $\sharp$ -7 B7 F-7 B $\flat$ 7 1. E $\flat$  $\Delta$ 7 F $\sharp$ -7 B7  
 F-7 B $\flat$ 7 2. G-7 G $\flat$ -7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7

**SOLAR**

Miles Davis

C- G-7 C7 F $\Delta$ 7 F-7 B $\flat$ 7  
 E $\flat$  $\Delta$ 7 E $\flat$ -7 A $\flat$ 7 D $\flat$  $\Delta$ 7 D-7 $\flat$ 5 G7 $\flat$ 9

# A NIGHT IN TUNESIA

631

Dizzy Gillespie

Chord symbols: Eb7, D-7, Eb7, D-7, Eb7, D-, Eb7, D-, Eb7, D-, E-7b5, A7b9, D-, A-7b5, D7b9, G-, G-7, C7, G-7b5, C7b9, F6, E-7b5, A7b9, D.S. al Coda, D-, E-7b5, Eb7#11, D-, G7#11, G-(Δ7), G-7, Gb7#9, FΔ7, E-7b5, A7b9.

# WELL YOU NEEDN'T

Thelontus Monk

Chord symbols: F7, Gb7, F7, Gb7, F7, Gb7, F7, Gb7, G7, Ab7, A7, Bb7, B7, Bb7, A7, Ab7, G7, C7, D.C. al Fine.

**A** Solo Changes - B $\flat$ 7#9 No Chord

E $\flat$ -7 A $\flat$ 7 D $\flat$ -7 G $\flat$ 7 B $\Delta$ 7

E $\flat$ -7 G $\flat$ 7 B $\Delta$ 7 B $\flat$ +7

A $\flat$ -7 G $\flat$ 7 F7 E $\Delta$ 7  $\oplus$  E $\flat$  $\Delta$ 7

1. No Chord 2. No Chord

Fine

**B** B $\flat$ -7 E $\flat$ 7 A $\flat$  $\Delta$ 7 B $\flat$ 7

A $\flat$ -7 D $\flat$ 7 G $\flat$ 7 No Chord D.C. al Coda

Drum Fill A $\flat$ -7 D $\flat$ 7 G $\flat$  $\Delta$ 7 E $\flat$ -7 A $\flat$ 7 C-7 $\flat$ 5 B7 B $\flat$ 7

Solo Break D.C. Use Solo Changes AABA  $\oplus$   $\oplus$

Drum Fill 3 Bars E $\flat$  $\Delta$ 7

YARDBIRD SUITE

Charlie Parker

**A** C $\Delta$ 7 A $\flat$ 7 C B $\flat$ 7  $\oplus$  A7 D7

1. G7 C E $\flat$ 7 D-7 G7 2. G7 C6 F#-7 B7

**B** E-7 B7 E-7 A7 D- A7

D-7 G7 D.C. al Coda  $\oplus$  A7 D7 G7 C $\Delta$ 7

# LADY BIRD --- HALF NELSON

633

Tadd Dameron  
Miles Davis

Lady Bird C $\Delta$ 7 F-7 B $\flat$ 7

Shout Chorus

Half Nelson

C $\Delta$ 7 B $\flat$ -9 E $\flat$ 9

B-7<sub>3</sub> E7<sub>3</sub> B $\flat$ -7<sub>3</sub> E $\flat$ 7<sub>3</sub>

A $\flat$  $\Delta$ 7 A-7 D7

D-7 G7 C $\Delta$ 7 E $\flat$ 7 A $\flat$  $\Delta$ 7 D $\flat$ 7

G7 C6 F9 E-7 E $\flat$ 7 D-7 D $\flat$ 7 F $\sharp$ 7<sup>19</sup>

JOY SPRING

Clifford Brown

**A**

FΔ7 G-7 C7 FΔ7 Bb-7 Eb7

A-7 Ab7#11 G-7 C7 FΔ7 Ab-7 Db7 GbΔ7

Fine

Ab-7 Db7 GbΔ7 B-7 E7 Bb-7 A7#11 Ab-7 Db7

GbΔ7 A-7 D7 **B** GΔ7 G-7 C7 FΔ7 F-7

Bb7 EbΔ7 Ab-7 Db7 GbΔ7 G-7 C7

D.C. al Fine

DIG

Miles Davis

F7 Bb7

1. Eb7

AbΔ7 Bb-7 Eb7 AbΔ7 G-7 C7

2. F- C7 F- Eb7

AbΔ7 F7 Bb-7 Eb7 AbΔ7

# GROOVIN' HIGH

635

Dizzy Gillespie

Chords: Eb, A-7, D7, A-7, D7, Eb, G-7, C7, G-7, C7, F7, F-7, Bb7, F-7, Bb7, 1. EbΔ7, G-7, Gb-7, F-7, E7, 2. F-7, Ab-7, Db7, Eb6

# TUNE UP

Miles Davis

Chords: E-7, A7, DΔ7, D-7, G7, CΔ7, C-7, F7, BbΔ7, E-7, F7, BbΔ7, A7

# BILLIE'S BOUNCE

Charlie Parker

Chords: F7, Bb7, F7, Bb7, F, G-7, A-7, Ab-7, G-7, C7, F

SMATTER

Kenny Wheeler

E $\Delta$ 7 Eb7sus<sup>4</sup> A $\flat$ -7 B $\flat$ -7  
 B $\Delta$ 7 B $\flat$ -7 G $\flat$  $\Delta$ 7 C-7  
 A7alt A $\flat$  $\Delta$ 7 D7alt G-7 C/F  
 D-7 E-7 F $\Delta$ 7<sup>#11</sup> B $\flat$  $\Delta$ 7 A-7 A $\flat$  $\Delta$ 7 G-7 G $\flat$  $\Delta$ 7 F7 B $\flat$ -7  
 Solos  
 E $\Delta$ 7<sup>#11</sup> / Eb7sus<sup>4</sup> / B $\Delta$ 7<sup>#11</sup> / B $\flat$ -7 Aeolian /  
 C-7 Aeolian / A $\flat$  $\Delta$ 7<sup>#11</sup> / G-7 Dorian / D-7 Dorian /  
 B $\flat$  $\Delta$ 7 A-7 A $\flat$  $\Delta$ 7 G-7 G $\flat$  $\Delta$ 7 F7 B $\flat$ -7

BOLIVIA

Cedar Walton 1975

Bass&Piano (N.C.) (G7)

1. 2. A E $\flat$  $\Delta$ 7 A13 D $\Delta$ 7 A $\flat$ 7<sup>#9</sup><sub>11</sub>  
 G $\Delta$ 7 (Latin feel) F $\sharp$ 7<sup>#9</sup> B-7 C $\Delta$ 7<sup>#11</sup>  
 B-7 B-7/A A $\flat$ -7<sup>b5</sup> G-7 (Swing) C7 F $\Delta$ 7  
 B7<sup>b9</sup> B $\flat$  $\Delta$ 7 A7alt B G7 Last X vamp til cue coda G7 E $\Delta$ 7 E $\flat$  $\Delta$ 7  
 Like Intro 16 Bars:



Latin

# NICA'S DREAM

# 637

Horace Silver

**A** B $\flat$ -( $\Delta$ 7) A $\flat$ -( $\Delta$ 7) B $\flat$ -( $\Delta$ 7)

Ab-7 Db7 Ab-7 Db7 G $\flat$  $\Delta$ 7 Db7 C7 $\sharp$ 9

C-7 $\flat$ 5 F7 $\flat$ 9 B $\flat$ -( $\Delta$ 7)  $\oplus$

**B** Ab7sus $\flat$  Ab7 $\flat$ 9 Db $\Delta$ 7 B $\flat$ 7 Eb7 Ab7

Db $\Delta$ 7 1. E-7 A7 2. C-7 $\flat$ 5 F7 $\flat$ 9 *D.C. al Coda*  $\oplus$  B $\flat$ -( $\Delta$ 7) B $\flat$ -( $\Delta$ 7) *Interlude*

Ab-( $\Delta$ 7) G $\flat$  $\Delta$ 7 C-7 $\flat$ 5 F7 $\sharp$ 11 B $\flat$ -( $\Delta$ 7) *Solo Break*

The musical score for 'Nica's Dream' is written in 4/4 time with a key signature of three flats (B-flat major). It features two main sections, A and B. Section A consists of two lines of music with various chords and triplets. Section B also consists of two lines, including a first ending with two options (1. and 2.) and an interlude. The score concludes with a solo break section.

# FALLING GRACE

Steve Swallow

Ab $\Delta$ 7 D7/F $\sharp$  G-7 F-7 B $\flat$ 7 Eb6/G D7/F $\sharp$

G-7/F C7/E F $\Delta$ 7 F $\sharp$ -7 $\flat$ 5 B7 $\flat$ 9 E-7

A-7 D7 G $\Delta$ 7 C-7 C $\sharp$ 07 B $\flat$  $\Delta$ 7/D Eb $\Delta$ 7

E-7 $\flat$ 5 A7 $\flat$ 9 D-7 Db7 C-7 F7 B $\flat$  $\Delta$ 7 Eb $\Delta$ 7  $\oplus$

Ab $\Delta$ 7 Db $\Delta$ 7

The musical score for 'Falling Grace' is written in 4/4 time with a key signature of three flats (B-flat major). It consists of five lines of music. The first four lines contain the main melody with various chords and triplets. The fifth line shows the beginning of a solo break, with a double bar line and a circled 'e' symbol.

THIS IS NEW

Kurt Weill ( a la Chick Corea)

Musical score for "THIS IS NEW" by Kurt Weill (a la Chick Corea). The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of six staves of music. The first five staves contain the main melody with various chords and accidentals. The sixth staff is a bass line labeled "Latin Feel" with a steady eighth-note pulse. Chords are indicated above the notes.

Chords: C-6, G+7, C-6, Bb-6, F+7, Bb-6, Eb7#9, Eb-6, Eb-7, Ab7, D-7, G7, Db-7, Gb7#11, B7#11, Bb7, G7b9, C-6, G+7, C-6, Eb-7, Ab7, DbΔ7, C7#9, F-7, F7b9, Bb-7, Eb7#11, AbΔ7, DbΔ7#11, Bb-7b5, Eb7b9, Latin Feel, Ab-, Eb7sus4, Ab-, Eb7sus4, Ab-, Eb7sus4, Ab-, Eb7sus4.

THE NIGHT HAS A THOUSAND EYES

Brainin/Berner 1948 ( a la J. Coltrane)

Musical score for "THE NIGHT HAS A THOUSAND EYES" by Brainin/Berner 1948 (a la J. Coltrane). The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first two staves are marked with a box 'A' and the last two with a box 'B'. Chords are indicated above the notes.

Chords: GA7/D, D7sus4, GA7/D, D7sus4, D7, D-7, G7, CΔ7, F7, GA7/D, D7sus4, G/D, D7sus4, GA7, C-7, F7, BbΔ7, Bb-7, Eb7, AbΔ7, A-7, D7sus4, GA7, E-7, GA7/D, D7sus4, GA7/D, D7sus4.



Intro

Intro musical notation in bass clef, 4/4 time, featuring a melodic line with eighth and sixteenth notes.

§ **A**

Section A musical notation in treble and bass clefs, 4/4 time. Chords: D-7, D7sus4, D-E, D-7, D7sus4, D-7, D7sus4, D-E.

Section A continuation musical notation in treble and bass clefs, 4/4 time. Chords: D-9, D7sus4, D-9, C-9, Bb-9, C-9, D-9. Includes first ending bracket.

Section B musical notation in treble and bass clefs, 4/4 time. Chords: D-9, G-7, C7, FΔ7, F-7, Bb7#9, EbΔ7, Eb-7, Ab7#9, DbΔ7, G7. Includes second ending bracket.

D.S. al Coda  
Last X go to End

Break musical notation in treble and bass clefs, 4/4 time. Chords: CΔ9, Bb-9, FΔ7/E, A7b9.

Coda musical notation in treble and bass clefs, 4/4 time. Chords: D-9.

Final musical notation in treble and bass clefs, 4/4 time. Chords: D-9, G-7, Bb-7, Eb7, D-9, D-9. Includes instruction 'Like Intro'.

# EPISTROPHY

641

T. Monk

C#7 D7 / / /  
D#7 E7 / / /  
D#7 E7 / / /  
C#7 D7 / / /  
F#-7 F#-7  
B7 Db7 D7  
D#7 E7 / / /  
C#7 D7 / / /  
C#7 D7 Gb7#11

# I MEAN YOU

T. Monk

F6 Db7 D7 F6 G-7  
C7sus4 C7 F6 1. 2. Eb7 3.  
F6 Db7 C7 3. 3.  
D.C. al Fine

# CONFIRMATION

Charlie Parker

# 643

F6 E-7<sup>b5</sup> A7<sup>b9</sup> D-7 C-7 F7  
F-7 B<sup>b</sup>7 ⊕ A-7<sup>b5</sup> D7<sup>b9</sup> G7 C7<sup>b9</sup>  
F6 F7 A7<sup>b9</sup> D-7 C-7 F7  
F-7 B<sup>b</sup>7 A-7<sup>b5</sup> D7<sup>b9</sup> G-7 C7 F6  
C-7 C-(Δ7) C-7 F7<sup>b9</sup> B<sup>b</sup>Δ7  
E<sup>b</sup>-7 A<sup>b</sup>7 D<sup>b</sup>Δ7<sub>3</sub> G-7 C7<sup>b9</sup>  
⊕ A-7<sup>b5</sup> D7<sup>b9</sup> G-7 C7<sup>sus4</sup> F6

*D.C. al Coda*

# CON ALMA

Dizzy Gillespie

**A** EΔ7 G#7/D# C#-7 B7 B<sup>b</sup>7 E7#11 E<sup>b</sup>Δ7 A<sup>b</sup>7  
D<sup>b</sup>Δ7 F7/C B<sup>b</sup>-7 A<sup>b</sup>7 G7<sup>b9</sup> D<sup>b</sup>7#11 1. CΔ7 B7 2. CΔ7  
*Fine*  
**B** C-7<sup>b5</sup> F7<sup>b9</sup> F#-7<sup>b5</sup> B7<sup>b9</sup>  
EΔ7 F-7 B<sup>b</sup>7 *D.S. al Fine*

JEANINE

Duke Pearson 1960

**A**

Ab-7

Ab-7

F#-7 B7 EΔ7 A7

Bb-7 Eb7#9

1. AbΔ7

2. AbΔ7 Eb-7 Ab7 **B** DbΔ7 G-7 C7

FΔ7 F-7 Bb7 Bb-7 Eb7b9

BEBOP

Dizzy Gillespie 1944

Intro ⊕ C- No Chord

on to A

Last X Only G alt 7

**A** C- D-7b5 EbΔ7 F-6 C-7/G D-7b5 G7b9 C- D-7b5

EbΔ7 F-6 C-/G 1.2. D-7b5 G7 C- ⊕ **B** C-7 F7b9

BbΔ7 Bb-7 Eb7b9 AbΔ7 D-7b5 G alt 7

D.S. al Coda Last X

**SOLID**

Sonny Rollins

**TENOR MADNESS**

Sonny Rollins

**ISOTOPE**

Joe Henderson

**NOW'S THE TIME**

Charlie Parker



BYRDLIKE

Freddie Hubbard

A-7<sup>b</sup>5 D7<sup>b</sup>9 A-7<sup>b</sup>5 D7<sup>b</sup>9 A-7<sup>b</sup>5 D7<sup>b</sup>9 A-7<sup>b</sup>5 D7<sup>b</sup>9 G-7<sup>b</sup>5 C7<sup>b</sup>9

G-7<sup>b</sup>5 C7<sup>b</sup>9 G-7<sup>b</sup>5 C7<sup>b</sup>9 G-7<sup>b</sup>5 C7<sup>b</sup>9 F<sup>Δ</sup>7 (N.C.) Drum Fill

F7 B<sup>b</sup>7 F7

B<sup>b</sup>7 A-7 D7 A<sup>b</sup>-7 D<sup>b</sup>7

G-7 C7 F7 D7 G7 C7

RELAXIN' AT CAMARILLO

Charlie Parker

B<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup> B<sup>b</sup>7

E<sup>b</sup>7 B<sup>b</sup> A<sup>b</sup>7 G7

C-7 F7 B<sup>b</sup> F7

VIERD BLUES

Miles Davis

B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7

E<sup>b</sup>7 B<sup>b</sup>7

G7<sup>b</sup>9 C-7<sup>b</sup>3 F7 B<sup>b</sup>7 G7<sup>b</sup>9

C-7 F7 B<sup>b</sup>7 G7<sup>b</sup>9 C-7 F7 B<sup>b</sup>7<sup>#</sup>11

# SPEEDBALL

657

C Blues

Stanley Turrentine

**A**

First system of musical notation for 'Speedball'. It consists of two staves (treble and bass clef) in 12/8 time. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: C7, F7, C7, F7, C7, A7b9. There are accents (^) over several notes in the melody.

Second system of musical notation for 'Speedball'. It consists of two staves. Chords are indicated below the bass line: D-7, G7, C7, C7#9, F7, 1. C7, D-7, G7, 2. C7(N.C.). The system ends with the text 'Solos C blues'.

# GINGERBREAD BOY

Jimmy Heath

Musical notation for 'Gingerbread Boy'. It consists of three systems of two staves each. The key signature has two flats (Bb and Eb). Chords are indicated above the treble staff and below the bass staff. The notation includes 'Tacet' markings and 'Solos = Bb Blues'. Chords include Bb9, G7, C-7, F7, Bb7#9, Eb7, E7, Eb7, Db7, Bb7#9, Ab-7, Db7, C7b9, F7#9, Bb7#9, and Bb7#9. There are accents (^) over several notes in the melody.

EQUINOX

Coltrane

Musical notation for EQUINOX, featuring three staves of music in C major. The first staff begins with a C-7 chord. The second staff includes F-7 and C-7 chords. The third staff includes Ab7#11, G7b9, and C-7 chords.

BESSIE'S BLUES

Musical notation for BESSIE'S BLUES, featuring three staves of music in E-flat major. The first staff includes Eb7 and Ab7 chords. The second staff includes Ab7 and Eb7 chords. The third staff includes Bb7, Ab7, Eb7, and Bb7 chords.

BLUE TRANE

Musical notation for BLUE TRANE, featuring three staves of music in F major. The first staff includes F-7, Bb7, C-7, F-7, Bb7, C-7, Bb-7, and Eb7 chords. The second staff includes F-7, F-7, Bb7, C-7, A-7, and D7 chords. The third staff includes G-7, F-7, Bb7, C-7, F-7, and Bb7 chords.

MR. SIMS

Musical notation for MR. SIMS, featuring three staves of music in C major. The first staff begins with a C- chord. The second staff includes F- and C- chords, with a triplet of eighth notes. The third staff includes Ab/G, Ab/G, G7, C- Bb, and C- chords.

# BLUES FOR ALICE

659

Charlie Parker

Musical notation for "Blues for Alice" by Charlie Parker. The piece is in 12/8 time and consists of three staves of music. The first staff contains the following chords: FΔ7, E-7b5, A7b9, D-7, G7, C-7 (with a triplet), and F7 (with a triplet). The second staff contains: Bb7, Bb-7, Eb7, A-7, D7, Ab-7, and Db7. The third staff contains: G-7 (with a triplet), C7, F, D-, G-7, and C7.

# STRAIGHT NO CHASER

Thelonius Monk

Musical notation for "Straight No Chaser" by Thelonius Monk. The piece is in 4/4 time and consists of three staves of music. The first staff contains the following chords: F7, Bb7, and F7. The second staff contains: Bb7 and F7. The third staff contains: A-7, D7, G-7, C7, and F7.

# BLUE MONK

Thelonius Monk

Musical notation for "Blue Monk" by Thelonius Monk. The piece is in 4/4 time and consists of two staves of music. The first staff contains the following chords: Bb7, Eb7, Bb7, Eb7, and Eo7. The second staff contains: Bb, F7, Bb, F7, and Bb (with a triplet).

# AU PRIVAVE

Charlie Parker

Musical notation for "Au Privave" by Charlie Parker. The piece is in 4/4 time and consists of three staves of music. The first staff contains the following chords: F, Bb7, F, and F7. The second staff contains: Bb7, F, and D7. The third staff contains: G-7, C7, F, and C7.

John Coltrane 1977

F7 Bb7 F7 B7

Bb7 Eb7 Ab7 Db7

C13 Bb13 F7 C7

Musical notation for the first piece, consisting of three staves of music in 4/4 time. The first staff starts with a double bar line and a repeat sign. Chords are indicated above the notes: F7, Bb7, F7, B7. The second staff continues with Bb7, Eb7, Ab7, Db7. The third staff concludes with C13, Bb13, F7, and C7.

PERHAPS

Charlie Parker 1948

C7

F7 C7 E-7 A7b9

D-7 G7b9 C7 D-7 G7

Musical notation for the second piece, consisting of three staves of music in 4/4 time. The first staff starts with a C7 chord. The second staff has F7, C7, E-7, and A7b9. The third staff has D-7, G7b9, C7, D-7, and G7.

BITTERSWEET

Sam Jones

Intro and B

**B** B7sus4 Bb7sus4

A7sus4 Ab7sus4 G7sus4

**A** C C7

F7 C A7b9

D-9 G13 C

Musical notation for the third piece, consisting of five staves of music in 4/4 time. The first staff is marked with a boxed 'B' and contains B7sus4 and Bb7sus4. The second staff contains A7sus4, Ab7sus4, and G7sus4. The third staff is marked with a boxed 'A' and contains C and C7. The fourth staff contains F7, C, and A7b9. The fifth staff contains D-9, G13, and C.

IT'S A RAGGY WALTZ

Dave Brubeck

**A**

Musical notation for section A of 'It's a Raggy Waltz'. The key signature is one sharp (F#) and the time signature is 3/4. The melody consists of eighth and sixteenth notes with triplet markings. Chords are indicated above the staff: G, D7, G°, G7, C7, D♭7, G7, E7, A7♭9, D7♭9, G, G7, C. A first ending bracket labeled '1.2.' leads to a final G chord. The section ends with the word 'Fine'.

**B**

Musical notation for section B of 'It's a Raggy Waltz'. The key signature is one sharp (F#) and the time signature is 3/4. The notation shows a bass line with chords: CΔ7, B-7, E-7, B♭-7, E♭7, A♭Δ7, G-7, C7, F-7, B♭7, E-7, E♭7, D7. The section ends with the instruction 'D.C. al Fine'.

WEST COAST BLUES

Wes Montgomery 1960

Musical notation for the first four staves of 'West Coast Blues'. The key signature is two flats (B♭, E♭) and the time signature is 3/4. The melody features eighth and sixteenth notes with triplet markings. Chords are indicated above the staff: B♭7, A♭7, B♭7, B-7, E7, E♭7, B♭7, F7, E♭7, B♭7.

Musical notation for the fifth and sixth staves of 'West Coast Blues'. The notation shows a bass line with chords: B♭7, A♭7, B♭7, B-7, E7, E♭7, E♭-7, A♭7, D-7, G7, D♭-7, G♭7, C-7, C-7, F7, B♭6, D♭7, G♭7, F7.

Musical notation for the seventh and eighth staves of 'West Coast Blues'. The notation shows a bass line with chords: B♭Δ7, A♭-7, D♭7, G♭Δ7, B7sus4, B7, B♭Δ7, A♭-7, D♭7, G♭Δ7, B7sus4, B7, B♭7#11.

# WALTZ FOR DEBBY

675

Bill Evans

**A****C**

FA7 D-7 G-7 C7 A7/G D7/F# G7/F C7/E  
 F7/Eb Bb6/D ⊕ G-7b9Db C7 C/Bb A-7 D-7 G-7 C7  
 FA7 D-7 G-7 C7 A7/C# D7/C G7/B C7/Bb  
 A7 D-7 B7 E7 AΔ7/C# AΔ7/B AΔ7 A/G#

**B**

G-7 C9 A-7 D7 G-7 A7 D-7 C-7  
 BbΔ7 A7 D-7 G13 AbΔ7 DbΔ7 G-7 C7  
 ⊕ G-7b9Db C7 C/Bb A-7 D7 B-7 E7 A-7 F7  
 BbΔ7 A7alt D-7 G9 G#o7 A-7/C Abo7/C  
 G-7/C C7 F6 D-7 G-7 C7 F9

# VALE HOT

Sonny Rollins

Intro

Bb- Eb7 Ab Bb- Eb7 Ab Bb- Eb7 AbΔ7 Eb- Ab7 DbΔ7 Eb- Ab7 Db  
 Eb- Ab7 DbΔ7 **A** AbΔ7 DbΔ7 C-7 F7  
 Bb-7 Eb7 AbΔ7 F7b9 Bb-7 Db-7  
 C-7 F7b9 Bb-7 Eb7 AbΔ7

# HOW MY HEART SINGS

Earl Zinders

**A** E-7 A-7 D-7 G7 CΔ7 FΔ7

B-7<sup>b5</sup> E7 1. A-7 G#<sup>o</sup>7 A-7/G F#-7<sup>b5</sup>

E-7/B B7<sup>b9</sup> F#-7/B B7 **B** DΔ7/E AΔ7/E

DΔ7/E AΔ7/E CΔ7/D GΔ7/D CΔ7/D CΔ7 B7 D.C. al Coda

2. A-7 G#<sup>o</sup>7 A-7/G D7/F# E-7 A-7

Ab7 G7 C6 G-7 F#-7<sup>b5</sup> B alt7

# WINDOWS

Chick Corea

Bb-7 G-7<sup>b5</sup> C7

F-7 Db7sus4

EbΔ7#11

G7 Ab7 G7 Ab7 G7 Ab7 G7 Ab7 G7 Ab7 G7 Ab7 G7

EbΔ7 D-7 C-7 C-7/Bb A-7<sup>b5</sup> A-7<sup>b9</sup>/G D7/F# D7

G-7 G-7/F C7/E C7 EbΔ7 D-7 C-7 B7#11 BbΔ7 C-7/Bb

Last X- Vamp/Fade



**SIMONE**

Frank Foster

EbΔ7 D-7 A7sus4 D-7 EbΔ7 D-7  
 A7sus4 D7sus4 D7alt G-7 A-7 Bb-7  
 Eb7 D-7 E-7 FΔ7 Gb-7 F-7  
 Bb7 E-7 Aalt7 D-7 A7sus4 D-7 EbΔ7

**JU-JU**

Wayne Shorter

B+7  
 Bb+7 A7  
 AbΔ7 E-7 FΔ7  
 B7#9 FΔ7 B7#9

**NIGHT DREAMER**

Wayne Shorter

GΔ7 Bb7 Eb7 D7 GΔ7 Bb7 Eb7 D7 GΔ7 Bb7  
 Eb7 D7 Eb-7 Ab7 E7sus4  
 F7sus4 GΔ7 Bb7 Eb7 D7 GΔ7 Bb7 Eb7 D7

## SOMETIME AGO

Musical score for "Sometime Ago" in 4/4 time, featuring five staves of music with various chord progressions. The chords are: FΔ7, EbΔ7, FΔ7, EbΔ7, FΔ7, EbΔ7, A-7b5, D7alt, G-7, C7, 1. FΔ7, D-7, G7, Ab-7, Db7, G-7, C7b9, 2. A-7, D7, G-7, C7, Eb7, D7, G-7, C7, FΔ7, EbΔ7, FΔ7, EbΔ7.

## WHAT WAS

Chick Corea

Musical score for "What Was" in 7/8 time, featuring three sections of music. The chords are: C-7, DbΔ7, EbΔ7, Db, C-7, Bb, C-, A. DbΔ7, C-7, DbΔ7, G7, G+7, AbΔ7, A-7b5, D7, G7, B. CA7, B+7, Bb-7, AbΔ7, GbΔ7, FΔ7, E7, AΔ7, A-7, D7, G7.

# RECORDAME

Joe Henderson

Musical score for "RECORDAME" by Joe Henderson. The score consists of four staves of music. The first staff begins with an A-7 chord. The second staff starts with a C-7 chord. The third staff includes chords BbΔ7, Bb-7, Eb7, AbΔ7, Ab-7, and Db7. The fourth staff includes GbΔ7, G-7, C7, FΔ7, and two endings for E7#9.

# SILVER'S SERENADE

Horace Silver

Musical score for "SILVER'S SERENADE" by Horace Silver. The score consists of four staves of music. The first staff includes chords E-9, F-9, E-9, and Bb-9. The second staff includes A-9, Bb-9, A-9, and Eb-9. The third staff includes A-9, C-9, and B7. The fourth staff includes BbΔ7, C-7, D-7, EbΔ7, A-7, and D7#9.

# SONG FOR STRAYHORN

Gerry Mulligan

Musical score for "SONG FOR STRAYHORN" by Gerry Mulligan. The score consists of four staves of music. The first staff includes Eb, F-/Eb, Eb, and F-/Eb. The second staff includes Eb, Bb-7, Eb, and two endings for F-/Eb and F-/Eb A7#11. The third staff includes AbΔ7, G-7, GbΔ7#11, and F-7. The fourth staff includes GbΔ7, G-7, C7, F7, B7, Bbsus4, and ends with D.C. al Fine.

I TOLD YOU SO

George Cables

F6 Db/F F6 Db/F F A7/E

1. D- D-7/C B-7<sup>b5</sup> E7<sup>b9</sup> A-7 B-7 E7 A-7

D7<sup>b9</sup> E<sup>b</sup>7 C<sup>Δ</sup>7/E A-7 D-7 G7 A<sup>b</sup>Δ7 D<sup>b</sup>Δ7 G-7 C7<sup>b9</sup><sub>13</sub>

2. D- D-7/C B<sup>b</sup> A-7 G-7 E-9 A7 D- D<sup>b</sup>7 C-7 F7

B<sup>b</sup>-7 A-7 A<sup>b</sup>-7 D<sup>b</sup>7 G-7 A-7 B<sup>b</sup>Δ7 C7 G<sup>b</sup>Δ7 Repeats Last X on F6

Latin/Rock

THINK ON ME

George Cables

D7<sup>sus4</sup> F7<sup>sus4</sup>

C<sup>Δ</sup>7/B BΔ7 B<sup>Δ</sup>7/B<sup>b</sup> B<sup>b</sup>Δ7 B<sup>b</sup>-9 A7<sup>#11</sup> A<sup>b</sup>-7

A<sup>b</sup>-7/G<sup>b</sup> EΔ7 F-7 B<sup>b</sup>7 E<sup>b</sup>Δ7 A7<sup>b9</sup> ⊕

⊕ D-7 G7 E-7 A7 D-7 B<sup>b</sup>Δ7 E<sup>b</sup>Δ7 D7<sup>sus4</sup>

Calypso

# ST. THOMAS

Sonny Rollins

Musical notation for 'ST. THOMAS' in 7/8 time. The piece is in C major. The melody is written on a treble clef staff. The chord progression is: C, E-7, A7, D-7, G7, C, G+7, C, E-7, A7, D-7, G7, C, G+7, C, Bb7, A7, D-7, Ab+7, G7, C7, C7/E, F, F#o7, C/G, G7, C.

Latin Rock

# LITTLE SUNFLOWER

Freddie Hubbard

Musical notation for 'LITTLE SUNFLOWER' in 4/4 time. The piece is in D minor. The melody is written on a treble clef staff. The chord progression is: D-7, D-7, EbΔ7#11, DΔ7. There are two first and second endings marked with '1.' and '2.'.

Bossa

# LUCKY SOUTHERN

Keith Jarrett

Musical notation for 'LUCKY SOUTHERN' in 4/4 time. The piece is in D major. The notation includes an 'Intro' section with a slash pattern. The main melody is written on a treble clef staff. The chord progression is: DΔ7, D+, D6, D+, DΔ7, E7, GΔ7, Bb7, A7, 1. DΔ7, EbΔ7, 2. DΔ7, B F#-7, E-7, F#-7, A-7, D7, GΔ7, G-7, D/F#, Fo7, E-7, Bb7, A7, DΔ7, EbΔ7.

# MANTECA

Dizzy Gillispie/Gil Fuller

Musical score for 'Manteca' in B-flat major, 4/4 time. The score consists of five systems of staves. The first system includes a bass line and two treble staves. The second system has two treble staves. The third system has two treble staves. The fourth system has two treble staves. The fifth system has two treble staves. Chord symbols are placed above the notes. Section A is marked with a box 'A'. Section B is marked with a box 'B' and 'Swing'. The score ends with a double bar line and the instruction 'D.S. to A Repeat and Ritard'. Below the score, it says 'Solos - Bb Cue Bridge'.

**A** B $\flat$ 7

B $\flat$ 7 B $\flat$ 7 A $\flat$ 7 G $\flat$ 7 F7

**B** Swing A $\flat$ -7 D $\flat$ 7 $\flat$ 9 G $\flat$  $\Delta$ 7 C-7 $\flat$ 5 F7 B $\flat$ 7

E $\flat$ 7 A7 A $\flat$  $\Delta$ 7 A $\flat$ -7 D $\flat$ 7 $\flat$ 9

G $\flat$  $\Delta$ 7 F $\sharp$ -7 $\flat$ 5 B7 F-7 $\flat$ 5 B $\flat$ 7 $\flat$ 9 C-7 $\flat$ 5 F7 $\flat$ 9 D.S. to A Repeat and Ritard

Solos - B $\flat$  Cue Bridge

# LIBERATED BROTHER

Horace Silver

Musical score for 'Liberated Brother' in B-flat major, 4/4 time. The score consists of seven systems of staves. The first system has one treble staff. The second system has one treble staff. The third system has one treble staff. The fourth system has one treble staff. The fifth system has one treble staff. The sixth system has one treble staff. The seventh system has one treble staff. Chord symbols are placed above the notes. Section A is marked with a box 'A'. Section B is marked with a box 'B'. The score ends with a double bar line and the instruction 'D.S. al Coda Last X'. Below the score, it says 'Solos - Bb Cue Bridge'.

G-7 C7 % **A** G-7 C7 % %

G-7 C7 B $\flat$ -7 E $\flat$ 7 % G-7 C7 E7 $\flat$ 9 B $\flat$ -7 E $\flat$ 7

G-7 C7 B $\flat$ -7 E $\flat$ 7 D7sus $\Delta$ 4 G-7 C7 F-7 B $\flat$ 7 E $\flat$ 7 A+7

1. D7 $\flat$ 9 2. D7 $\flat$ 9 **B** G-7 C7 % % %

B $\flat$ -7 E $\flat$ 7 % G-7 C7 E7 $\flat$ 9 B $\flat$ -7 E $\flat$ 7 G-7 C7

B $\flat$ -7 E $\flat$ 7 D7sus $\Delta$ 4 G $\flat$ 7 C7 F-7 B $\flat$ 7 E $\flat$ 7 A+7 D7 $\flat$ 9 D.S. al Coda Last X

E $\flat$ 7 A+7 D7 $\flat$ 9 A $\flat$ 7 $\sharp$ 11 G-6

# ARMANDO'S RHUMBA

689

Chick Corea

Intro Unison

**A** C- D7 G7 C-<sub>3</sub> C-

D7 G7<sub>3</sub> C- **B** C7 F-

F#<sup>o</sup>7 G- A<sup>b</sup>7<sub>3</sub> A<sup>o</sup>7 E<sup>b</sup>/B<sup>b</sup>

A<sup>b</sup>-/B<sup>b</sup> B<sup>b</sup>7<sup>b</sup>9 E<sup>b</sup>6 G+7

**C** On Cue - Shout 1st 8 bar Unison

# FRIENDS

Chick Corea

On Cue **A**

C F6/C **A** C $\Delta$ 7 F $\Delta$ 7/C C $\Delta$ 7 D7/C B<sup>b</sup> $\Delta$ 7/C

F-6/C C $\Delta$ 7 F $\Delta$ 7/C C $\Delta$ 7 D7/C

E $\Delta$ 7/B A $\Delta$ 7/B E $\Delta$ 7/B G<sup>b</sup>/B<sup>b</sup> D $\Delta$ 7/A F $\Delta$ 7/A B<sup>b</sup> $\Delta$ 7/A

A<sup>b</sup> $\Delta$ 7 F $\Delta$ 7 D6

F-6/C C7/B<sup>b</sup> A-( $\Delta$ 7) F-6/C

C $\Delta$ 7 F $\Delta$ 7/C A $\Delta$ 7 A-7 D-7 G7<sup>b</sup>9

D.C. to intro

SPAIN

Chick Corea 1973

Chord progression for "SPAIN":

Line 1: No Chord, E-9, F#7sus4, F#

Line 2: G, F#7, E-7, A7

Line 3: DΔ7, GΔ7, C#7, F#7#9, B7sus4, B

Line 4: No Chord

Line 5: Last X, Fine Only - GΔ7, D/Bb, Bsus4

Line 6: GΔ7 Solo Changes, F#7

Line 7: E-7, A7, DΔ7, GΔ7

Line 8: C#7, F#7, B-, B7

Annotations: Last X Only D.C. al Fine |, Between Solos D.S. al 2nd ending

FOREST FLOWER

Charles Lloyd

Chord progression for "FOREST FLOWER":

Line 1: AΔ7, GΔ7

Line 2: CΔ7, BbΔ7, Db-7, D-7b5, G7b9

Line 3: CΔ7, C-7, B7#11, BbΔ7

Line 4: C-7, Bb9, EbΔ7, Bb9, Ab9, GbΔ7

Line 5: F#-7, A-7, C-7, Eb-7, C6

Annotations: 1., 2.



# GREGORY IS HERE

# 691

Horace Silver 1972

**A**

Chords: B7#11, C-9, B7#11, C-9, A-7b5, D7b9, G-7, C9, C-9, B7#11, BbΔ7, C7, Bb/D, Eb-7, C7.

1. 2.

**B**

Chords: Eb-7, Ab7, DbΔ7, Bb-7, Eb-7, Ab7, C-9, F9, D.C. al 1st Ending Last X D.S. al Coda, BA7, BbΔ7, BA7, BbΔ7, BA7, AΔ7, BbΔ7.

# CEORA

Lee Morgan

**A**

Chords: AbΔ7, Bb-7 Eb7, AbΔ7, Eb-7, Ab7.

**B**

Chords: DbΔ7, D-7, G7, C-7, F7.

1. Bb-7, Eb7, C-7, F7.

**C**

Chords: D-7, G7, C-7, F7, Bb-7, Eb7.

2. Bb-7, Eb7, C-7b5, F7b9.

Bb-7, Eb7sus4, AbΔ7, Bb-7, Eb7, AbΔ7.

Latin (Bolero-Guajira) 112

C- Eb9 E9 Vamp till cue  
F9 F#9 G9 On Cue  
F9

**A** C- C-7/Bb Ab F-7 D-7b5 G7

G7b9C C6 E+7 1. A-7 G6 F#-7b5 F-7

E-7 A7b9 D7b9 G7b9 F7#11

E-7b5 A7b9 D-9 G7

2. A-7 A-7/G B7/F# F9 E-7 A7b9

D7b9 G7b9/13 E+7 A+7

D9 G+7 D.C. to Intro Vamp

# PENSATIVA

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Clare Fischer

Intro

Chord annotations for Intro:  
Staff 1: D $\Delta$ 7#11, G#-7<sup>b5</sup>, G $\Delta$ 7#11, E-7, A7  
Staff 2: D $\Delta$ 7, Ab-7, Db7#9, Gb6  
Staff 3: A, Gb, G7#11, Gb $\Delta$ 7, G7#11, Gb $\Delta$ 7, Eb-7  
Staff 4: D $\Delta$ 7, Ab7#11, G $\Delta$ 7, F#-7, B7, E-7, A7, D $\Delta$ 7  
Staff 5: Ab-7, Db7, 1. G7, Gb $\Delta$ 7, F7sus<sup>4</sup>, 2. G7#11, Gb $\Delta$ 7, Db-7, Gb7  
Staff 6: B, C $\Delta$ 7, B-7, A-7, G7, F $\Delta$ 7, Bb7#11, D-7  
Staff 7: G7, C $\Delta$ 7, B-7, E7#9, A $\Delta$ 7, G#-7, F#-7, B-7  
Staff 8: E7#9, A $\Delta$ 7, D-7, G7, D.S. al Fine

# SOUL EYES

Mal Waldron 1964

Chord annotations for Soul Eyes:  
Staff 1: C-9, G7, C-7, F7, F-7  
Staff 2: Bb7alt, G-7b5, C7b9, Ab $\Delta$ 7, A-7b5, D7b9, 1. G $\Delta$ 7  
Staff 3: Ab-7, Db7, Gb $\Delta$ 7, F-7, Bb7, Eb $\Delta$ 7, D-7b5, G7b9, 2. G-7b5  
Staff 4: C7b9, F-7, Bb7alt, Eb $\Delta$ 7, D-7b5, G7b9, Eb $\Delta$ 7, B $\Delta$ 7, Eb $\Delta$ 7  
Staff 5: D.C. al Coda

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Form AAB

# SONG FOR MY FATHER

Horace Silver

Med. Bossa

Musical score for "Song for My Father" by Horace Silver. The score is in 3/4 time and features a mediant bossa nova feel. It consists of four staves of music. The first staff contains the main melody with triplet markings. The second and third staves provide harmonic accompaniment with various chords. The fourth staff continues the accompaniment. Chords are labeled as follows: F-9, Eb9, Db9, C7, F-9, F-9, Eb9, F-9, Eb9, Db9, C7, F-9.

# BLUE BOSSA

Kenny Dorham

Musical score for "Blue Bossa" by Kenny Dorham. The score is in 3/4 time and features a mediant bossa nova feel. It consists of three staves of music. The first staff contains the main melody. The second and third staves provide harmonic accompaniment. Chords are labeled as follows: C-7, F-7, D-7b5, G7b9, C-7, Eb-7, Ab7, DbΔ7, D-7b5, G7b9, C-7.

# MY LITTLE SUEDE SHOES

Charlie Parker

Musical score for "My Little Suede Shoes" by Charlie Parker. The score is in 3/4 time and features a mediant bossa nova feel. It consists of four staves of music. The first staff contains the main melody. The second and third staves provide harmonic accompaniment. The fourth staff continues the accompaniment and ends with a double bar line and the instruction "D.C. al Fine". Chords are labeled as follows: F-7, Bb7, Eb6, F-7, Bb7, Eb6, F-7, Bb7, G-7, C7, F-7, Bb7, Eb6, Eb6, AbΔ7, G-7, F-7, Eb6, AbΔ7, G-7, F-7, Eb6.

