

JUST *Standards* REAL BOOK



• 250 Songs

• Just Classic Standards

• Just the "Right" Changes

• Suggested Chord Substitutions

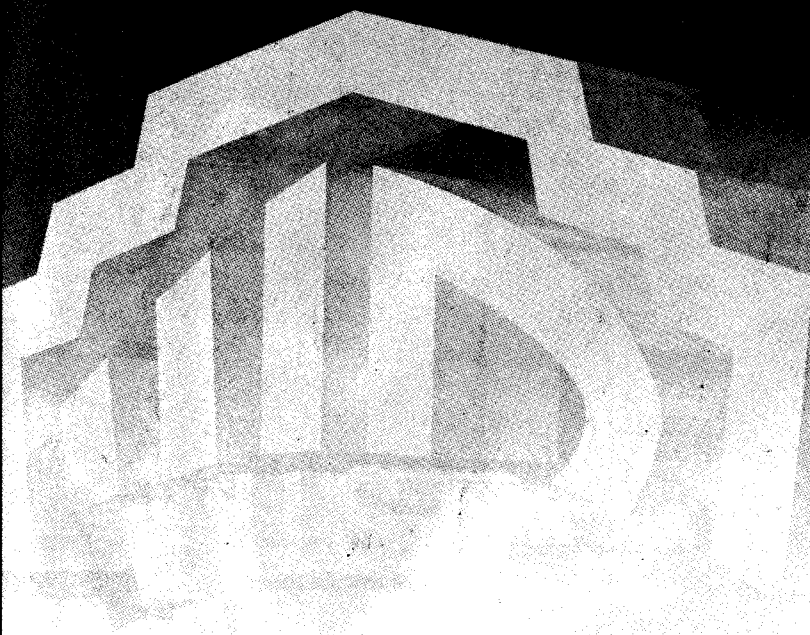
• Lyrics Included

• Composer Index

• Complete Discography



JUST STANDARDS UNREAL BOOK



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Over the last several years, fakebooks have evolved from those “under-the-counter,” unauthorized (and many times illegal) publications to often elaborately produced books that cover a wide range of musical genres. From their inception, fakebooks were designed to provide professional musicians with a cheat-sheet style of arrangement, where they could see the skeletal elements of a song in a brief single- or half-page format. But these early books were of poor print quality, were often mistake-ridden, and were sometimes filled with questionable song material. In the 1970s, the name of one particular fakebook was echoed across the professional music landscape: *The Real Book* began to change the face of fakebook publications. The arrangements were much more clearly presented; the chord symbols, melody lines, and general musical content were just as the working professional musician would play. Size and quality of print was improved, and the song selection was extremely appropriate. It set the standard for fakebooks. Only one problem: it was still an unauthorized publication. Thus, the stage was set for the music publishing world to develop and produce professional-quality, legal fakebooks.

The book you hold in your hands was designed to be an indispensable resource. Every effort has been made to provide **the best song material**—which is useful and applicable to the designated song genres throughout this series; **the best arrangements**—utilizing the skills of professional musicians across continents (*we did extensive research from existing print and recorded sources for every song, combined with the musical expertise of musicians around the globe to come up with the most commonly distilled arrangements*); and **the finest quality of print**—easy to read from a reasonable distance and featuring a sharp, professional calligraphy print style.

What follows are some general guidelines describing our approach to developing these arrangements:

FORM & FORMAT

Verse/Chorus Designations: The most familiar portions of most of the songs in this collection are the *Chorus* sections, sometimes referred to as *Refrain* or *Head*. Many also included *Verses*, which are not as readily known.

Whenever possible, we’ve tried to provide the *Verse* sections of each song, and have designated them accordingly.

Key Signatures: They can be found on the first music line, or system of each page only, or where any change of key might occur. You should assume that key applies throughout the song unless otherwise noted.

Rehearsal Letters: We’ve placed rehearsal letters at logical phrase breaks throughout the *Chorus* or main section of each song: A B, etc.

Repeats, Endings: Traditional repeat markings are to be followed as usual. Endings are clearly numbered and indicate the total number of times they are to be played through. (*For solos, which are not accounted for in the form, we suggest you use the first endings and repeat as necessary.*)

Form Indicators: The following indicators are used throughout this book: D.C.; D.S.%; D.C. al Coda; D.S.% al Coda; \oplus Coda; To Coda \oplus

Optional D.C.: Some of the *Verse* sections contain more than one lyric line. It was a common practice in early piano/vocal sheet music to use repeats for the *Chorus* or *Refrain* sections only presumably because that represented the main song. The form did not take you back to the *Verse* section, effectively making the second lyric line optional.

We’ve added the **Optional D.C.** indication within the first endings of the *Chorus* sections on a few songs where this instance applies. This simply gives the performer the option of going back to the beginning of the song (D.C.) to use the second lyric.

CHORDS

Main & Alternate Substitution Labeling: The chord symbols found directly above the melody line are what we consider the **main** chords. These chord choices are derived from either original changes found in the most reliable piano/vocal sources, from the most famous recorded sources, from notes or arrangements by the composers themselves, or from the most commonly known renditions typically played by professional musicians. We have also provided some **alternate substitutions**, which are shown in parentheses above the **main** symbols. These changes are derived from either selected popular recordings by artists highly identified with a particular song or are based on common alternate renderings. These chords are optional and may be either played in place of or in conjunction with the **main**

symbols. Notice that these chords will last as long as the **main** symbols or until the closing parenthesis is indicated.

Chord Labeling: Chords are labeled clearly according to their appropriate function. For instance, major triads will, of course, be identified by the appropriate letter name: **C; G; etc.** Minor chords will simply include a lowercase **m** after each letter identifier: **Cm; Am; etc.** Minor 7th, major 7th, dominant 7th, and diminished 7th chords follow the same course: **Cm7; Cmaj7; C7; Cdim7; etc.** Any altered chord tones are put in parentheses: **C7(b9); C7(b9#5); etc.**

LYRICS

We've clearly punctuated lyrics to each song to maintain proper sentence structure.

INSTRUMENTAL CUES

On certain songs there were some instrumental parts worth including. Some were common intros and others common instrumental lines that run throughout the song. These appear in cues in order to differentiate from the melody.

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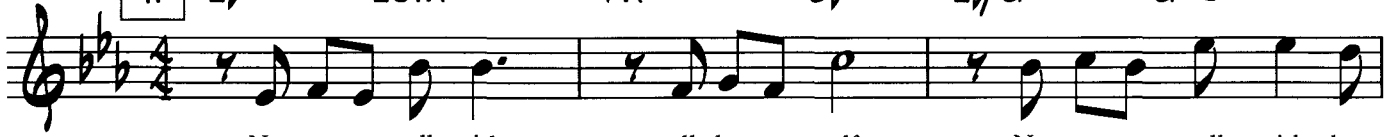
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AIN'T MISBEHAVIN'

WORDS BY ANDY RAZAF
MUSIC BY THOMAS 'FATS' WALLER AND HARRY BROOKS

MEDIUM

A Eb Eoim7 Fm7 Bb13 Eb/G G7(#5)



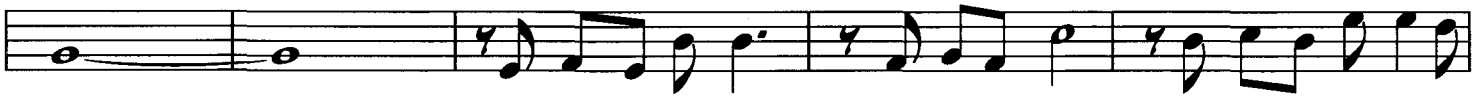
No one to talk with, all by my - self. No one to walk with, but

Ab6 Db9(b5) Eb/G C7(b9) Fm7 Bb13



I'm hap - py on the shelf. Ain't mis - be - hav - in', I'm sav-in' my love for

G13 C9 F13 Bb13 Eb Eoim7 Fm7 F#oim7 Eb/G G+



you. I know for cer - tain the one I love, I'm thru with flir - tin' it's

Ab6 Db9(b5) Eb/G C7(b9) Fm7 Bb13



just you I'm think - in' of. Ain't mis-be - hav - in', I'm sav-in' my love for

B Eb Ab9 Aoim7 Eb/Bb G7(#5) G7 Cm Ab7/C Cm6



you. Like Jack Horn - er in the cor - ner don't go no - where,

C9 Bb G7(b9) Cm7 F9 Bb13 C13 F13 Bb13



what do I care. Your kiss - es are worth wait - in' for, be - lieve me.

C Eb Eoim7 Fm7 F#oim7 Eb/G G7(#5) Ab6 Db9(b5)



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/G C7(b9) Fm7 Bb9 Eb (Cm7 Fm7 Bb9)



Ain't mis-be - hav - in', I'm sav-in' my love for you.

AFTER YOU

MUSIC AND LYRICS BY COLE PORTER

FREELY
G13

VERSE:
DM11

G13

CMAS7

AM7

DM7

G7(#5)



Though with joy I should be reel - ing, that at last you came my

C6

DM7

Ebm7

C6/E

A9



way, there's no fur - ther use con - ceal - ing that I'm

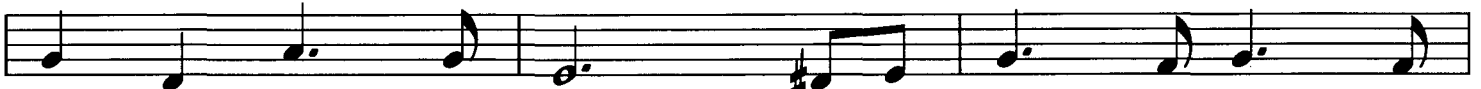
C

G7(#5)

CMAS7

DM11

G13



feel - ing far from gay. For the rare al - lure a -

CMAS7

EM11

A7(b9)

DM7



bout you makes me all the plain - er see, how in -

(F#m7(b5))

B7(#5)

G7

Fm7

Em9

A9

Ab/C CMAS9

AM9

D9

DM7

G7



ane, how vain, how emp - ty life with - out you would be. Af - ter

BALLAD

A CMAS9

G13(b9)

CMAS9

G7(#5)



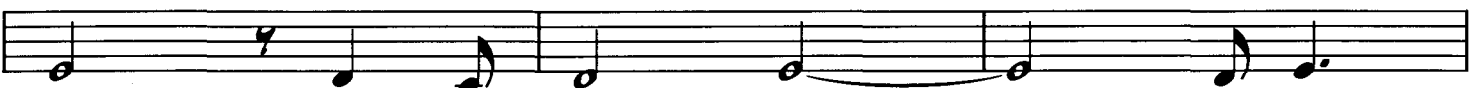
you, who could sup - ply my sky of

CMAS7

E7(#5)

AM7

D9



blue? Af - ter you who could I

DM11 G7 CMAT9

love? Af - ter you, why

G13(b9) CMAT9 G7(#5)

should I take the time to

CMAT7 E7(#5) AM7 D9

try, for who else could qua - li - fy? Af - ter

B GMAT9 D7(b9) GM9

you who? Hold my hand and

C9 FMA7 C7(b9) F6/9

swear, you'll nev - er cease to care, for with -

FM9 Bb9 DM7(b5) G7(b9)

out you there, what could I do? I could

C CMAT9 G13(b9) CMAT9 A9 DM7FM6 EM7 AM7

search years, but who else could change my tears in - to laugh - ter,

D7 G13 ¹ C6/9 DM7 G7 ² C6/9

af - ter you? Af - ter you?

AIN'T SHE SWEET

WORDS BY JACK YELLEN
MUSIC BY MILTON AGER

MED. SWING

A

E_b A^9/E $(F\#m7)$ B_b7/F $B_b7(\sharp5)$ E_b A^9/E $(F\#m7)$ B_b7/F $B_b7(\sharp5)$

Ain't she sweet, see her com-ing down the street. Now I

E_b $G7(b9)$ $C7(\sharp5)$ $F13$ B_b9 E_b6 B_b13

ask you ver - y con - fi - den - tial - ly ain't she sweet?

E_b A^9/E $(F\#m7)$ B_b7/F $B_b7(\sharp5)$ E_b A^9/E $(F\#m7)$ B_b7/F $B_b7(\sharp5)$

Ain't she nice, look her o - ver once or twice. Now I

E_b $G7(b9)$ $C7(\sharp5)$ $F13$ B_b9 E_b6 E_b7

ask you ver - y con - fi - den - tial - ly ain't she nice? Just cast an eye—

B

A_b7 E_b E_b7

in her di - rec - tion. Oh me, oh my,—

A_b7 E_b $F\#m7$ B_b13

ain't that per - fec - tion?

C

E_b A^9/E $(F\#m7)$ B_b7/F $B_b7(\sharp5)$ E_b A^9/E $(F\#m7)$ B_b7/F $B_b7(\sharp5)$

I re - peat, don't you think that's kind of neat? And I

E_b $G7(b9)$ $C7(\sharp5)$ $F13$ B_b9 E_b $B_b7(\sharp5)$ E_b6

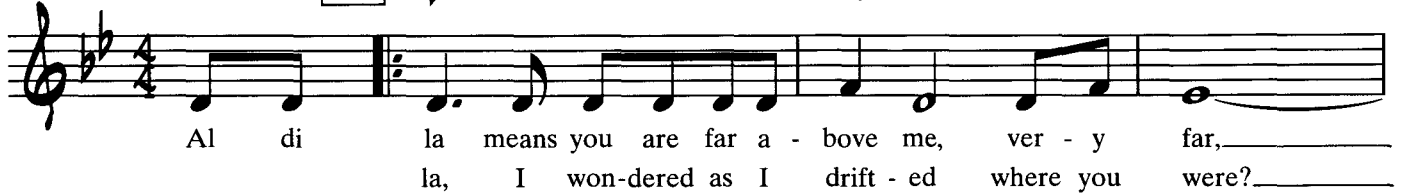
ask you ver - y con - fi - den - tial - ly, ain't she sweet? sweet?

AL DI LA

ENGLISH WORDS BY ERVIN DRAKE
ORIGINAL ITALIAN WORDS BY MOGOL
MUSIC BY C. DONIDA

SLOWLY

A $BbMA7$ $DM7$ $CM7$



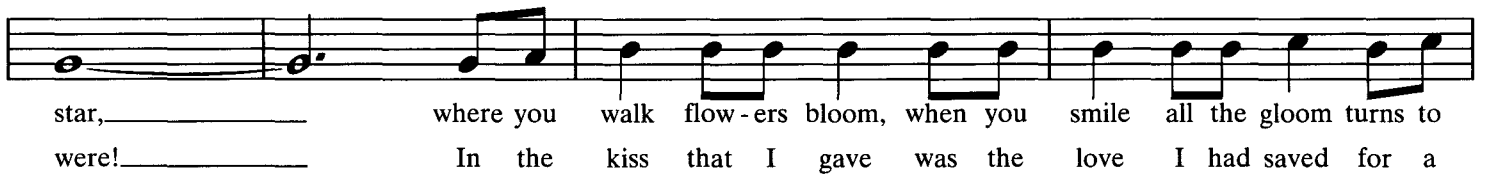
Al di la means you are far a - bove me, ver - y far,
la, I won - dered as I drift - ed where you were?

$F7$ $Bb9$ $DM7$



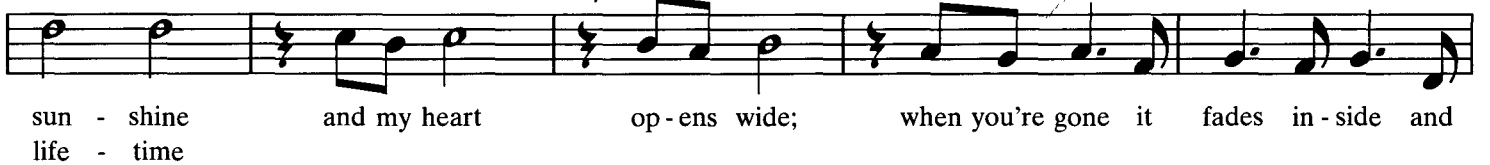
— Al di la, as dis - tant as the love - ly eve - ning
— Al di la the fog a - round me lif - ted, there you

$CM7$ $F7$ $EbMA7$ $(EbM6)$
 $EbM7$



star, where you walk flow - ers bloom, when you smile all the gloom turns to
were! In the kiss that I gave was the love I had saved for a

(Bb) $Eoim7$ C/E $Ebm7$ $(EbM7)$ Bb/D $Dbom7$ $CM7$ $F7$ $Bb6$ $Boim7$



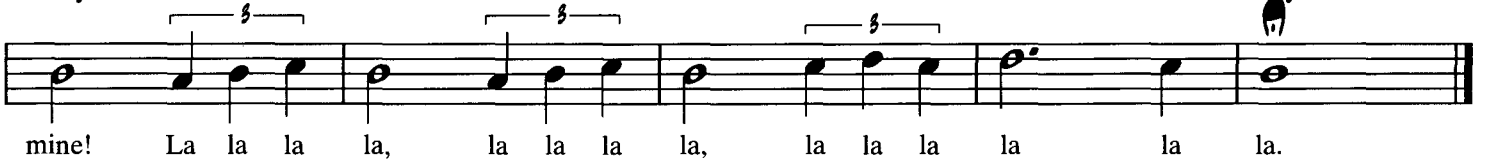
sun - shine and my heart op - ens wide; when you're gone it fades in - side and
life - time

$CM7$ $F7$ $GM7$ $C9$ $CM7$ $F7(b9)$



seems to have died. Al di then I knew all of you was com - plete - ly

$Bb9$ $GM7$ $CM7$ $F7$ $Bb9$



mine! La la la la, la la la la, la la la la la la.

Italian lyrics:

Al di là del bene più prezioso; ci sei tu.
Al di là del sogno più ambizioso, ci sei tu.
Al di là delle cose più belle al di là delle stelle,
Ci sei tu, al di là ci sei tu
Per me, per me, soltanto per me.

Al di là del ,are più profondo; ci sei tu.
Al di là limiti del mondo ci sei tu.
Al si là della volta infinita al di là della vita
Ci sei tu, al si là, ci sei tu, per me!
La la la la, la la la la, la la la la la la.

ALICE IN WONDERLAND

MUSIC BY SAMMY FAIN
WORDS BY BOB HILLIARD

JAZZ WALTZ

A DM^9 G^13 $CMAS^9$ FMA^9 $Bm7(b5)$ $E7(\sharp 9)$

p.
Al - ice in won - der - land, how do you get to
When clouds go roll - ing by they roll a - way and

Am^9 Eb^9 DM^9 G^13 EM^7 AM^7 DM^9

won - der - land? O - ver the hill or un - der - land or just be -
leave the sky. Where is the land be - yond the eye that peo - ple

1 $(A7(\sharp 9))$ 2 **B** $D7$ G^9 $CMAS^9$

G^11 G^9 $CMAS^9$ AM^7 $CMAS^7$ $D7$ G^9 $CMAS^9$

hind the tree. see? Where do stars
can - not

AM^7 DM^7 G^9sus G^9 $CMAS^7$ $F\sharp 7(\sharp 5)$ $B7(\sharp 9)$ EM^7

go? Where is the cres - cent moon? They must be some -

$A7(b9)$ DM^7 $C\sharp im^7/D$ DM^7 $C\sharp im^7/D$ DM^7 Ab^9 G^9 **C** DM^9 G^13

where in the sun - ny af - ter - noon. *p.* Al - ice in

$CMAS^9$ FMA^9 $Bm7(b5)$ $E7(\sharp 9)$ AM^9 Eb^9 DM^9 G^13

won - der - land, where is the path to won - der - land? O - ver the hill or

1 **D.C. (USE REPEAT)** 2 EM^7 AM^7 DM^9 G^13sus $CMAS^7$ $A7(\sharp 9)$ $CMAS^7$

here or there? I won - der where. where.

* CUES REFLECT BILL EVANS RENDITION. HE USUALLY PLAYED SECTIONS A AND C ONE OCTAVE HIGHER

ALL OF YOU

MEDIUM

MUSIC AND LYRICS BY COLE PORTER

VERSE:

8b7 Eb 8b7

Af - ter watch - ing her ap - peal from ev - 'ry an - gle there's a big ro - man - tic

8b7 Eb FM 8b11 8b7 G7(#5) G7

deal I've got to wan - gle. For I've fal - len for a cer - tain love - ly lass,

8b7

and it's not a pass - ing fan - cy or a fan - cy pass. I love the

A CHORUS:

(8b7(b9)) (8b7(b9)) (FM7(b5)) 8b7

Ab/Eb EbMA7 Abm6 Ab/Eb EbMA7 Abm6

looks of you, the lure of you. I'd love to make a tour of you, the

(Eb/O Gm7(b5)/Db C7)

Eb6 Gboim7 FM7 8b7 Eb 8bm7 C7(b9) FM11 8b7

eyes, the arms, the mouth of you, the East, West, North and the South of you. I'd love to

B

(8b7(b9)) (8b7(b9))

Ab/Eb EbMA7 Abm6 Ab/Eb EbMA7

gain com - plete con - trol of you, and han - dle e - ven the heart and

(Gm7)

C7 AbMA7 Am7(b5) D7(b9) G7(#5) G7 C7(b9)

soul of you. So love, at least, a small per - cent of me, do. For

1 Eb 2 Eb


I love all of You. I love the You.

ALL OR NOTHING AT ALL

MUSIC BY ARTHUR ALTMAN
WORDS BY JACK LAWRENCE


MED. SWING

A Am Am(Mas7) Am7 Am6



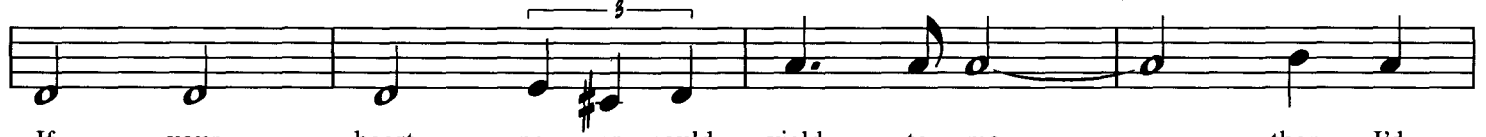
All or noth - ing at all;

Am Gm7 C7 Bb9



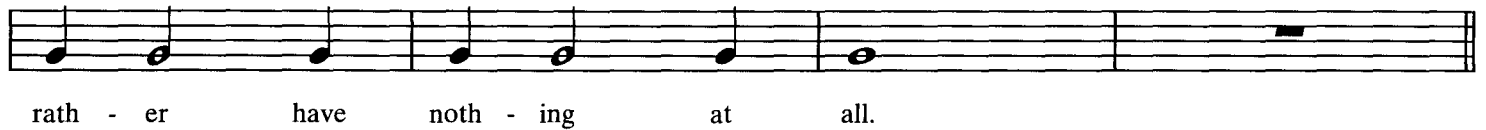
half a love nev - er ap - pealed to me.

Gm7 Dm7 D#dim7



If your heart nev - er could yield to me, then I'd

Dm11 Db9(#11) CMas7 Bm7(b5) E7(b9)



rath - er have noth - ing at all.

B Am Am(Mas7) Am7 Am6



All or noth - ing at all;

Am Gm7 C7 Bb9



if it's love there is no in - be - tween.

Gm7 Dm7 D#dim7



Why be - gin, then cry for some - thing that might have been? No, I'd

Dm11 Db9(#11) CMas7 Bbm7 Eb7



rath - er have noth - ing at all. But

C

AbMAs7 Bbm7 Eb7

please don't bring your lips so close to my cheek. Don't

AbMAs7 Db/Ab AbMAs7 Eb7

smile, or I'll be lost be - yond re - call. The

Bbm7 Eb7 Bbm7 Eb7 C7

kiss in your eyes, the touch of your hand makes me weak, and my

Fm Fm/Eb Db9 C7 E7

heart may grow diz - zy and fall. And if I

D

Am Am(MAs7) Am7 Am6

fell un - der the spell of your call,

Am Gm7 C7 Bb9

I would be caught in the un - der - tow.

Gm7 Dm7 E7 Am

So, you see, I've got to say no, no, all

Fm6 1 C Bm7(b5) E7(b9) 2 C G11 CMAs7

or noth - ing at all. all.

ALL THE THINGS YOU ARE

MUSIC BY JEROME KEERN
 WORDS BY OSCAR HAMMERSTEIN II

FREELY

VERSE:

GMA7 D7sus GMA7 D7sus AM7 D7 AM7 D13

Time and a-gain I've longed for ad-ven-ture, some-thing to make my heart beat the fast-er.

GMA7 F7(#11) E7(#5) A13 AM7 D7

What did I long for? I nev-er real-ly knew.

AM7 D7sus GMA7 D7sus EM7 F#M7(b5) B7(#5)

Find-ing your love I've found my ad-ven-ture, touch-ing your hand, my heart beats the fast-er,

AM7 D7sus D7 G6 C7 Bb/D C7/E

all that I want in all of this world is you.

MODERATO

A (FM7 B7(#11) Bbm7 E7(#11) Eb7 A7(#11))
 CHORUS: FM7 Bbm7 Eb7 AbMA7

You are the prom-ised kiss of spring-time that

DbMA7 DM7 G7 (E/C C6)

makes the lone-ly win-ter seem long.

(Cm7 Gb7(#11) F#m7 B7(#11) Bb7 E7(#11) Ebmaj7 A7(#11))
 Cm7 F#m7 Bb7 Ebmaj7

You are the breath-less hush of eve-ning that

Abmaj7 Am7(b5) D7 (B/G G6) Gmaj7

trem-bles on the brink of a love-ly song. You are the

8 Am7 D7 Gmaj7

an-gel glow that lights a star, the dear-est

F#m7(b5) B7 Emaj7 C7ALT

things I know are what you are.

(F#m7 B7(#11) Bbm7 E7(#11) Eb7 A7(#11))
 F#m7 Bbm7 Eb7 Abmaj7

Some day my hap-py arms will hold you and

(Dbmaj7 Gb7) Dbmaj7 Dbm9 Gb7 Cm7 Bdim7

some day I'll know that mo-ment di-vine when

Bbm7 Eb9 1 Ab6 Gm7(b5) C7ALT 2 Ab6

all the things you are are mine. mine.

ALL THE WAY

LYRIC BY SAMMY CAHN
MUSIC BY JAMES VAN HEUSEN

A BALLAD

$E_b M A \sharp 7$
 $(Dm7(b5) \quad G7(\sharp 5))$
 $G7(\sharp 5)$
 $C M 9$
 $F 9$

When some-bod - y loves you, it's no good un-less (he) loves you all the way.
(she)

$Bb7$
 $F M 7/C$
 $D b m 6$
 $Bb7/D$
 $E b$
 $C M 7$
 $B 9$
 $B b m 7$
 $E b 7$

Hap-py to be near you, when you need some-one to cheer you all the way.

$A b M A \sharp 7$
 $B b 9$
 $D m 7(b5)$
 $G 7 \text{ sus}$
 $G 7$
 $C M 7$
 $B 7$
 $B b m 7$
 $E b 7(b5)$

Tall-er than the tall - est tree is, that's how it's got to feel.

$A b M A \sharp 7$
 $B b 9$
 $B o i m 7$
 $C M 7$
 $F 9$
 $A b m 6/C b$
 $B b 7$

Deep-er than the deep blue sea is, that's how deep it goes, if it's real.

B

$E b M A \sharp 7$
 $G 7(\sharp 5)$
 $C M 9$
 $F 9$

When some-bod - y needs you, it's no good un-less (he) needs you, all the way.
(she)

$Bb7$
 $F M 7/C$
 $D b m 6$
 $Bb7/D$
 $E b$
 $C M 7$
 $B 7$
 $B b m 7$
 $E b 7$

Thru the good or lean years and for all the in be-tween years, come what may.

$A b M A \sharp 7$
 $B b 9$
 $D m 7(b5)$
 $G 7 \text{ sus}$
 $G 7$
 $C M 7$
 $A b m 6/C b$

Who knows where the road will lead us, on - ly a fool would say. But

$E b M A \sharp 7/B b$
 $D b 9(\sharp 11)$
 $C 7(b9)$
 $A m 7(b5)$
 $B b 9/A b$
 $G m 7(b5)$
 $C 7(b9)$

if you let me love you, it's for sure I'm gon-na love you all the way,

$F M 7$
 $B b 7$
 $E b$
 $F M 9$
 $B b 13$
 $E b$

all the way. all the way.

A FINE ROMANCE

MEDIUM/FAST

MUSIC BY JEROME KERN
WORDS BY DOROTHY FIELDS

A C6 (Am7) G7

A fine ro - mance, with no
kiss - es, a fine ro - mance, my friend, this is! We
should be like a cou - ple of hot to - ma - toes, but
you're as cold as yes - ter - day's mashed po - ta - toes. A

Handwritten chords: (D#dim7), EM7, C, Am7, (Dm11), G7, G13, (EM7(b5)), C/E, Ebdim7, Ab7, Dm11, G13, Dm11, G13, Cmaj7, EM7, F, E7, A7, Dm7, G13.

B (Am7) G7 (D#dim7) EM7

fine ro - mance, you won't nest - le, a fine
ro - mance, you won't wres - tle! I might as well play
Bridge with my old maid aunts, I have - n't got a chance

Handwritten chords: (Am7), G7, (D#dim7), EM7, C, Am7, Dm11, G13, Cmaj7, (C7/bb), G7, A9, C7, Fmaj7, Dm, A7/E, Dm7, F, D#dim7, EM7.

this is a fine ro - mance! A mance.

Handwritten chords: G7, C, Dm7, G7, C.

ALL THROUGH THE NIGHT

MEDIUM

WORDS AND MUSIC BY COLE PORTER

VERSE:

F FM F FM F FM



The day___ is my en - e - my,___ the night___ is my

F FM F FM F FM F FM



friend, for I'm al - ways so a - lone___ till the day draws___ to an

F FM F FM F FM F FM



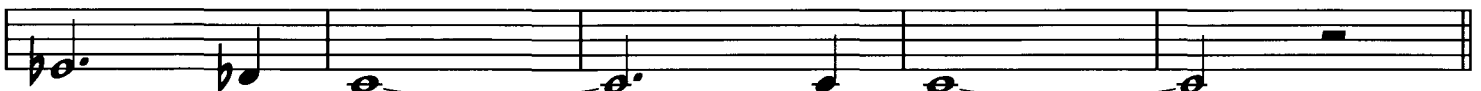
end. But when the sun goes down and the moon comes

E^b11 E^b7 AbMA7/E^b Ab⁶/E^b E^b11 E^b9 AbMA7/E^b



through, to the mo - no - tone of the eve - ning's drone I'm

B^bM7 FM G^M7(b5) C7 FMA7 G^M7 C7



all a - lone___ with you.____

A CHORUS: FMA7 (E7 A7 D^M11 D^M7 D^b9 C^M9 F7(b9))



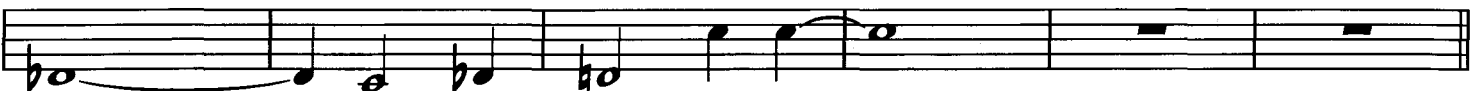
All___ through the night___ I de -

B^bMA7 B^bM7 E^b7 AbMA7 Ab⁶ (A^M7(b5) G7(#5) D7(b9))



light___ in your love.____ All___ through the

(G^M7(b5) C7(b9)) F D7(b9) G^M9 C13(b9)



night___ you're so close to me.____

F $FMA\sharp 7$ $(E7)$ $A7$ $DM\sharp 11$ $D\flat 9$ $C\sharp 9$ $F7(\flat 9)$
 $A7$ $DM7$

All through the night from a

$B\flat MA\sharp 7$ $B\flat M7$ $E\flat 7$ $AbMA\sharp 7$ $A\flat 6$ $EM\sharp 7$ $E7$ $E6$

height far a - bove, You and your

$B\flat M7(\flat 5)$ $E\flat 7(\flat 9)$ G/Ab $AbMA\sharp 7$ $GM7(\flat 5)$ $C7(\flat 9)$

love bring me ec - sta - sy.

B

F FM $DM7(\flat 5)$ $GM7(\flat 5)$ $C7$ $E\flat M6$ $A\flat 7$

When dawn comes to wak - en me, You're nev - er there at

$D\flat$ $GM7(\flat 5)$ $C7(\flat 9)$ $FM7$

all. I know you've for - sak - en

$FM7/E\flat$ $DM7(\flat 5)$ $G7(\flat 9)$ $GM7(\flat 5)$ $D\flat 9$ $C\sharp 11$ $C7(\flat 9)$

me Till the shad - ows fall. But

C

F $FMA\sharp 7$ $(E7)$ $A7$ $DM\sharp 11$ $D\flat 9$ $C\sharp 7$ $F7(\flat 9)$
 $A7$ $DM7$ $B\flat MA\sharp 7$

then once a - gain I can dream I've the

$(B\flat M7)$ $E\flat 7$ $Am\sharp 11$ $D7(\flat 9)$ $D7(\flat 9)$ $GM7$ $C7(\flat 9)$
 $GM7(\flat 5)$ $F6/C$

right to be close to you All through the

F $D7(\flat 9)$ $GM9$ $C13(\flat 9)$ || 2

night.

ALMOST LIKE BEING IN LOVE

LYRICS BY ALAN J. LERNER
MUSIC BY FREDERICK LOEWE

A MED / BRIGHT
VERSE:

F7 CM7 DM CM7 F7 CM7

May-be the sun gave me the pow'r, but I could swim Loch Lom-ond and be

F7 CM7 Bb7 FM7 Bb7 A00G FM7 Bb7 FM7

home in half an hour. May - be the air gave me the drive for I'm all a-glow and a -

B CHORUS:

Bb7 Bb7 EbMA7 F9 BbMA7 DM7 G7

live. What a day this has been, what a rare mood I'm in. Why, it's

CM7 F11 F7(b9) Bb FM7 Bb7 EbMA7

al - most like be - ing in love. There's a smile on my

F9 BbMA7 DM7 G7 CM7 F11 F7(b9)

face for the whole hu - man race. Why, it's al - most like be - ing in

C

love. All the music of life seems to be

like a bell that is ring - ing for me. And from the

D

way that I feel when that bell starts to peal I would swear I was

fall - ing, I could swear I was fall - ing, it's al - most like

be - ing in love. What a love.

AM I BLUE?

LYRIC BY GRANT CLARKE
MUSIC BY HARRY AKST

A SLOW/MEDIUM
VERSE:

F F7 Bb Db7 C7

I'm just a wom-an, a lone - ly wom-an wait-in' on the wear - y shore...
It's ag - gra - va - tin' to stand here wait - in' wait-in' for a trif - flin' man...

F GM7 C7 F F6 AM E7

I'm just a wom-an that's on - ly hu - man, one you should feel sor - ry for...
It set me hat - in' to stand here wait - in'; su - i - cide's my on - ly plan...

AM AoiM7 GM7 Bbm6 C7 F DM

Got up this morn-in' a - long a - bout dawn, with-out a warn-in' I
I think it's aw - ful, his treat-ment of me, it's most un - law - ful how

G7 C7 F F7

found he was gone... Why should he do it? How could he do it?
mean he can be... I can't for - get him, I'm bound to get him,

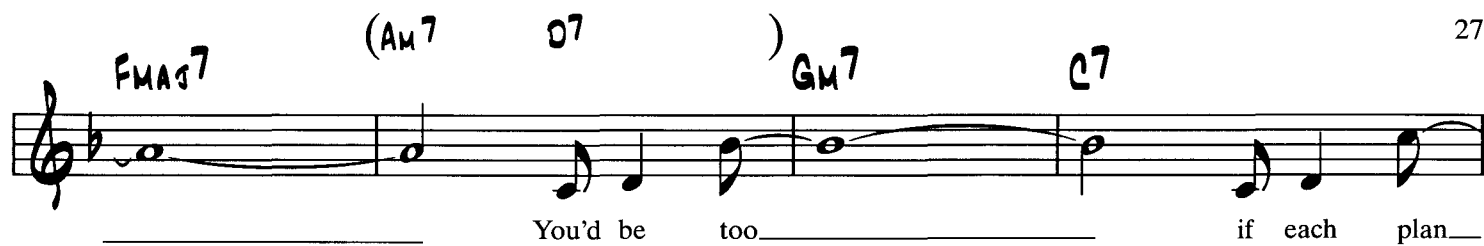
Bb G7 C7 **B** CHORUS: (AM7 D7) GM7
FMA7

He nev - er done it be-fore... } Am I blue? Am I blue?
I'll run him down if I can... }

C7 AM7 D7 (C7) G7 Db7 C7 F D7 GM7 C7

Ain't these tears... in these eyes... tell-in' you? Am I blue?

FM**A**G**7** (A**M**7 D**7**) G**M**7 C**7**



_____ You'd be too_____ if each plan_____

A**M**7 D**7** G**7** (C**7** D**b**7 C**7**) F B**b**13 F E**7**



_____ with your man_____ done fell through_____ Was a time_____

C A**M**7 (B**M**7(b**9**) E**7**) E**7**



_____ I was his on - ly one._____ But now I'm_____

(B**M**7(b**9**) E**7**) A**M**7 D**7** G**M**7 C**7**



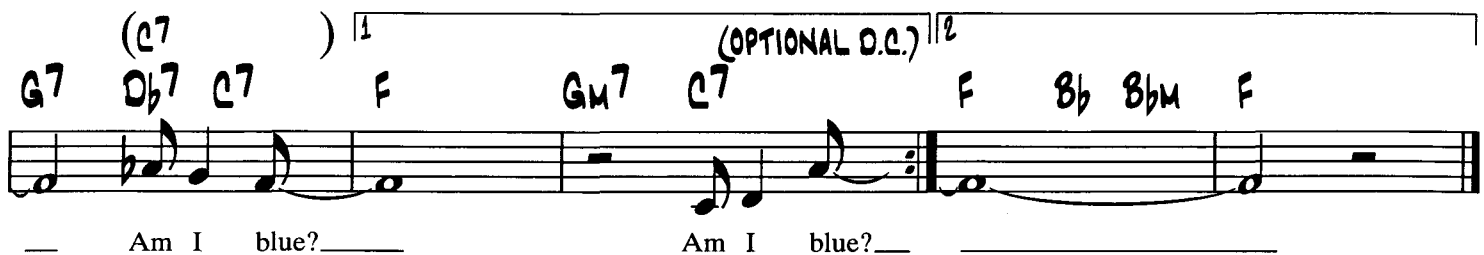
_____ the sad and lone - ly one._____ 'Law - dy', was I gay_____

D F**M**A**G**7 (A**M**7 D**7**) G**M**7 C**7** A**M**7 D**7**



_____ 'til to - day._____ Now he's gone_____ and we're through_____

G**7** (C**7** D**b**7 C**7**) F G**M**7 C**7** (OPTIONAL D.C.) F B**b** B**b**M F



_____ Am I blue?_____ Am I blue?_____

ANYTHING GOES

MUSIC AND LYRICS BY COLE PORTER

FREELY
VERSE:
CM

Ab CM

Times have changed _____ and we've of - ten re -

G7 CM Db Db Ab7 Db

wound the clock _____ since the Pu - ri - tans got a shock _____

G7 Dm7 G7 C7

when they land-ed on Ply - mouth Rock. _____ If to - day _____

Fm C7 Fm G7

an - y shock they should try to stem, _____ 'stead of land - ing on

CM G7 CM G D7 G7

Ply - mouth Rock, _____ Ply - mouth Rock would land on them. _____ In

A MEDIUM CHORUS:
(CM G7 Dm7 Em7 Dm7 CM G7 Dm7)
C6

old - en days a glimpse of stock - ing was looked on as some - thing shock -

(Gm7) C7 C9 F6 (Bb9) Dm7 G11 Fm6 C Am7

ing, now heav - en knows, _____ an - y - thing goes. _____

Chords: DM7 G7 (CMAs7 C6) DM7 EM7 DM7 CMAs7 DM7

Chords: (GM7 C7) C9 F6 DM7 FM6 C

Chords: (F#m11) B7 B EMAs7 (C#7(b9)) F#m7 B7

Chords: E7 B7 EM7

Chords: (A9) EM7/D (Dm9) C#dim7 G13

Chords: C (CMAs7 C6) DM7 EM7 DM7 CMAs7 DM7

Chords: (GM7 C7) C9 F6 DM7 DM7/G

Chords: 1 C (Am7) DM7 G7 2 C G11 C

APRIL IN PARIS

WORDS BY E.Y. HARBURG
MUSIC BY VERNON DUKE

FREELY
VERSE:

C G7 C F C F G11

A - pril's in the air, but here in Par - is A - pril wears a dif - f'rent gown;

Fm Cm Fm Bb13(b9) Eb6 G7 G13 G7(#5)

you can see her waltz - ing down the street. The tang of

C G7 C F C F6 G11

wine is in the air, I'm drunk with all the hap - pi - ness that Spring can give;

E7 A13 D9 Dm7 G7

nev - er dream'd it could be so ex - cit - ing to live.

A SLOW / MED
CHORUS:

Dm7(b5)/C B/C Cmaj7 Dm7(b5) G13

A - pril in Par - is, chest - nuts in blos - som,

Cmaj9 Gm7 C13

hol - i - day tab - les un - der the trees.

F#m7(b5) **Bm7(b5)** **E7** **Am** **Am7/G**

A - pril in Par - is, this is a feel - ing

F#m7(b5) **B7(b9)** **Bm11** **E13** **Em7(b5)** **A7(b9)**

no one can ev - er re - prise.

B

F#m7(b5) **Foim7** **C/E** **Eboim7** **Dm7(b5)**

I nev - er knew the charm of Spring, nev - er met it face to

C/E **Bm7(b5)** **E7** **Am** **Am7/G**

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

F#m7(b5) **B7(b9)** **Em7(b5)** **Dm11** **G7**

nev - er miss'd a warm em - brace, till...

C

Dm7(b5)/C **B/C Cmaj7** **Em7(b5)**

A - pril in Par - is; whom can I run to,

A7(b5) **A7** **D13** **Dm7(b5)** **G7(b9)**

what have you done to my

C **Dm11** **G7(b9)** **C**

heart? heart?

AS TIME GOES BY

WORDS AND MUSIC BY HERMAN HUPFELD

FREELY OR BALLAD

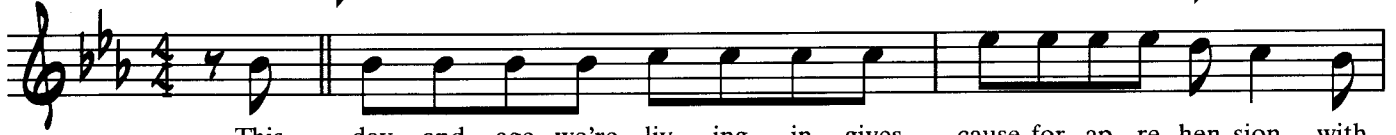
VERSE:

E♭M7

Cm7

Fm7

B♭7



This day and age we're liv - ing in gives cause for ap - re - hen - sion, with

E♭M7

E♭6

Gm7

C7(b9)

Fm7

B♭7



speed and new in - ven - tion, and things like third di - men - sion. Yet, we grow a tri - fle wear - y, with

E♭M7

Cm7

B♭6/F

D7(b9)

Gm7

G♭dim7

Fm7

B♭7



Mis - ter Ein - stein's the - ry, so we must get down to earth, at times re - lax, re - lieve the ten - sion. No

Fm7

B♭7

Gm7

Cm7



mat - ter what the pro - gress or what may yet be proved, the

Fm7

A♭/C

A♭m6/C♭

B♭7

C7(b9)



sim - ple facts of life are such they can - not be re - moved. You

A CHORUS:

Fm7

B♭7

(Gm7(b9) C7(b9))

A♭m7 D♭9

B♭m6

Fm7

B♭7(b9)

E♭M7

Fm7



must re - mem - ber this, a kiss is still 'a kiss, a sigh is just a sigh;

Gm7 Cm7

F7

(F♯dim7)

Fm7

B♭7sus

B♭7(b9)

E♭M7

A♭M7

Gm7

C7(b9)



the fun - da - men - tal things ap - ply, as time goes by. _____ And

Bb
FM7 *Fb7* (Gm7(b5) Cm7(b9) Abm7) *D-* Ebm7 *Bb7* FM7 GM7 CM7

when two lov-ers woo, they still say, 'I love you,' on that you can re - ly; no

Fb7 F7 *F#dim7* FM7 *Bb7sus* Bb7(b9) Ebm7 *Bb7* Eb7(b9)

mat-ter what the fu - ture brings, as time goes by.

8 Abm7 (Gm7(b5) Cm7) FM7

Moon-light and love___ songs nev - er out of date, Hearts full of pas - sion,

F#dim7 (Gm7 Cm7) *Cm7* *Ab7* *D-*

jea - lous - y and hate; wom - an needs man___ and

F9 (Fm9 Bb9) Cm7(b9) Bbdim7 FM7 Bb7 Cm7(b9)

man must have his mate, that no man can de - ny. It's

C FM7 *Bb7* (Gm7(b5) Bbm6) Cm7(b9) Abm7 Eb9) FM7 Bb7(b5)

still the same old sto - ry, a fight for love and glo - ry, a

Ebm7 *F#dim7* FM7 GM7 CM7 F7 (F#dim7)

case of do or die! The world will al - ways wel - come

GM7 Cm7(b9) FM7 Bb13 ¹ Eb6 Eb7(b9) Cm7(b9) ² Eb6

lov - ers as time goes by. (You) by.

AT LAST

FREELY

MUSIC BY HARRY WARREN

LYRIC BY MACK GORDON

VERSE:

EM7 A7(b9) DM7 G7(L#9) CMAs7

I was ne - ver star - bound by a star - ry sky.

EM7(b5) A7(b9) DM7 G7sus G7 EM7 A7(b9) DM7 G7(b9)

What is there to moon - glow when love has passed you by?

EM7 A7(b9) DM7 DM7 G7(L#9) CMAs7

Then there came a mid - night and the world was new. Now

EM7 /D C#m7(b5) B9 EM7 A7 DM7 G7(L#9)

here I am so spell - bound dar - ling, not by stars but just by you. At

ADAGIO

CHORUS:

A C6/9 Am7 DM7 G7(L#5) CMAs7 Am7

last _____ my love _____ has come a - long,

DM7 G7(L#9) (Bb7(#11)) EM7 A7(b9) DM7 G7(b9)

my lone - ly days are ov - er, and life _____ is like a

(A^b9)

C⁶ Am7 Dm7(b5) G7(#5) C⁶ Am7 Dm7 G7(#5)

song. At last the skies a-bove are

(B^b7(#11))

Cmaj7 Am7 Dm7 G7(#9) Em7 A7(b9)

blue, my heart was wrapped in clo-ver

(Am7)

Dm7 G7(b9) C⁶ Fm6 G7(b9) C⁶ Gm7 C7

the night I looked at you. I found a

8 (Dm7 G¹³ Em7 Am7)

Fmaj7 G7(b9) Cmaj7 F#m7 B7(b9) Em7

dream that I can speak to, a dream that I can call my own. I found a

Am7(b5) D7(b9) Gmaj7 E7(b9) Am7 D7(b9) Dm11 G7

thrill to press my cheek to, a thrill I've ne-ver known. You

C C⁶ Am7 G7(#5) Cmaj7 Am7 Dm7 G7(#9) Em7 Am7

smiled and then the spell was cast, and here we are in heav-en,

Dm7 G¹³ ¹C⁶ Am7 Dm7 G7 ²C⁶ Fm6 G7(b9) C⁶

for you are mine at last. At last.

AT LONG LAST LOVE

MEDIUM RHUMBA OR FREELY

MUSIC AND LYRICS BY COLE PORTER

VERSE:

Cm7 **F9** **Bb/D** **Bbm/D_b Eb⁹**

I'm___ so in love,___ and though it gives me___ joy in - tense,___ I can't de-

Ab/C **Bbm7** **Eb7** **Ab⁶** **Gm7** **C7**

ci - pher,___ if I'm a lif - er,___ or if it's just a___ first of - fense.

F7 **Cm/Eb** **D7(b9)** **D7** **G⁹ sus** **G⁹**

I'm___ so in love,___ I've no sense of val - ues___ left at all.___ Is this a

Cm/Eb **Ab⁶** **G** **Fm⁶/Ab** **G7**

play - time___ af-fair of May - time,___ or is it a wind - fall?___ Is it an

MEDIUM RHUMBA OR BALLAD

CHORUS:

A **C⁶** **Am7** **Dm7** **G⁹** **C⁶** **Am7** **Dm7** **G⁹**

earth - quake___ or sim - ply a shock?___ Is it the

C6 DM7 EM7 A7(b9) DM7 EM7 A7(b9)

good tur-tle soup or mere-ly the mock? Is it a

DM7 EM7 A9 DM7 G7

cock-tail, this feel-ing of joy, or is what I

DM7 G9 C6 A7(b9) DM7 G13

feel the real Mc-Coy? Is it for

8 C6 AM7 DM7 G9 C6 DM7 G13

all time, or sim-ply a lark? Is it Gra-

C13 GM7 C9 F6

na-da I see or on-ly As-bu-ry Park? Is it a

FMA7 Bb7(#11) EM7 A7

fan-cy not worth think-ing of, or is it at

DM7 G7 1 C6 DM7 G13 2 C6

long last love? (Is it an) love?

MED. SWING A-TISKET, A-TASKET

TRADITIONAL

A CHORUS:
A_{b6}

A tis - ket a tas - ket a brown and yel-low bas - ket; I

E_b7

A_{b6}

...wrote a let-ter to my mom - my; on the way I dropped it. I dropped it, I dropped it, yes,

E_b7

A_{b6}

on the way I dropped it. A lit-tle girl - ie picked it up and put it in her pock - et. She was

8

D_{b6}

D_bm6

Cm7

Fm7

E_bm7

A_b9

truck-in' on down the av - e - nue with - out a sin - gle thing to do. She went

D_{b6}

D_bm6

Cm7 F7(b9)

B_b9

E_b7(b9)

C **A_{b6}**

peck, peck, peck-in' all a - round, when she spied it on the ground. She took it, she

E_b7

took it, my lit-tle yel-low bas - ket. And if she does-n't bring it back I

A_{b6}

B_bm7/E_b

Cm7/E_b

think that I will die.

(CLARINET CUES)

B_bm7/E_b

A_{b6}

A_bm

tis - ket a tas - ket, I lost my yel - low bas - ket. And if that girl - ie don't

(BASS CUES)

D

A_bm **A_bm(#5)**

A_bm

B_bm7 **E_b7**

A

tis - ket a tas - ket, I lost my yel - low bas - ket. And if that girl - ie don't

* AS PERFORMED BY ELLA FITZGERALD

Bbm7 Eb7 Bbm7 Eb7 Ab6 Ab Ab/C Boim7 Bbm7 Boim7 Ab/C Boim7

re-turn I don't know what I'll do. Oh gee, I won-der where my bas - ket can

Bbm7 Eb7 (BAND ECHO) Abm7 Eb7 Ab6

be? (So do we, so do we, so do we, so do we, so do we.) (BRASS CUES) Oh

Ab/C Boim7 Bbm7 Boim7 Ab/C Boim7 Bbm7 Eb7 (BAND ECHO) Abm7

dear, I wish that lit-tle girl I could see. (So do we, so do we, so do we,

Eb7 Ab6 Ab7 E Db6 Dbm6

so do we, so do we.) (BRASS CUES) Oh, why was I so care-less with that

Cm7 Fm7 Ebm7 Ab9 Db6 Dbm6 Bm7 E7 Bbm7 Eb7

bas - ket of mine? That it-ty, bit-ty, bas - ket was a joy of mine.

F N.C. Ab6 N.C. Ab6 N.C. Aoi7 Bbm7 Eb7

Tis - ket, tas - ket, I lost my yel-low bas - ket. Won't some-one help me

Bbm7 Eb7 Bbm7 Eb7 Ab6 G Ab/C Boim7

find my bas - ket; make me hap - py a - gain, a - gain. Was it green? No, no

Bbm7 Eb7 Ab/C Boim7 Bbm7 Eb7 Ab/C Boim7 Bbm7 Eb7

no, no. Was it red? No, no, no, no. Was it blue? No, no no, no, just a

Bbm7 Eb7 Ab6 Db7 Doim7 Ab6/C F7 N.C. Ab6

lit - tle yel-low bas - ket. Bop, bop dee di dee do ba bop. A lit - tle yel - low bas-ket.

AUTUMN IN NEW YORK

WORDS AND MUSIC BY VERNON DUKE

FREELY
VERSE:

GM7 C7 AM7 F C7(b5) C7

It's time to end my lone-ly hol - i - day and bid the coun-try a has - ty fare -

Fm6 GM7 C7 AM7 Bdim7 Ab/Eb G/Eb

well. So on this grey and mel-an - chol - y day I'll move to a Man-hat-tan ho -

Ab/Eb Bbm11 Eb9 Ab9 Bb9 Eb7(b9)

tel. I'll dis - pose of my rose - col - oured chat - tels and pre - pare for my share of ad -

Cm7(b5) C7sus C7 F6 GM7(b5) F6

ven - tures and bat - tles. Here on the twen - ty sev - enth floor, look - ing

GM7(b5) Db7 C7(b5) F6 AM7 D7(b9)

down on the ci - ty I hate and a - dore!

A BALLAD
CHORUS:

GM7 AM7 Bbm7 C13 Fmaj7 GM7

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

AM7 D7(b9) GM7 AM7 Bbm7 C13

Au - tumn in New York, it spells the thrill of first
Au - tumn in New York, it lifts you up when you're

AM7(b5) D7(b9) GM7

night - ing, run - down, glit - ter - ing crowds and jad - ed rou - és and

Bbm7 Eb7 AbMA7 DM7(b5)

shim - mer - ing clouds in can - yons of steel, they're gay di - vor - cees who lunch at the Ritz, will

CM7 AM7(b5) DM7(b5) G13 CMA7 GM7 C7 C7(#5)

mak - ing me feel, I'm home, It's tell you that 'it's, di - vine! This

8

GM7 AM7 BbmA7 C13 FMA7 GM7 AM7 DM7 Dbm7

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

CM9 DM7 Ebm6 F7(#5) (Gb7 F7) Bbm Gb7

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

Fm C7(#5) Fm Ab13 DbMA7 Ab13

Dream - ers with emp - ty hands may sigh for ex - ot - ic Lov - ers that bless the dark on bench - es in Cen - tral

DbMA7 Ab7 GM7 AM7 Bbm6 (Db7 C7) C7(#5)

lands; it's Au - tumn in New York, it's good to live it a - Park, greet Au - tumn in New York, it's good to live it a -

1 Fm Ab13 2 Fm

gain. gain.

BE A CLOWN

MUSIC AND LYRICS BY COLE PORTER

BRIGHTLY

G7 **A** **VERSE:** **C6** **Gm7** **C**

I'll re - mem - ber for ev - er, when I was but

G7 **C6** **Dm9**

three, Ma - ma, who was clev - er re - mark - ing to

G7 **C6** **Gm7** **C6** **A7**

me; 'If son, when you're grown up, you want ev - 'ry-thing

Dm7 **Fm6** **C6** **G7** **C6**

nice, I've got your fu - ture sewn up if you take this ad - vice; Be a

B **CHORUS:** **C6** **G7** **C6** **G7** **C6**

clown, be a clown, all the world loves a clown,

Dm11 **G7** **G#dim7** **Am7** **G/D** **D7**

act the fool, play the calf and you'll al - ways have -
be a cra - zy buf - foon and the 'dem - oi - selles

G7 **G11** **G7** **C** **C6** **G7** **C6**

the last laugh, wear the cap and the bells
'll all swoon, dress in huge bag - gy pants

C13 **F6** **G7** **C B C**

— and you'll rate with all the great swells, if you be-come a
 — and you'll ride the road to ro-mance, a butch-er or a

G7 **Eboim7** **G9** **C B C** **G7**

doc-tor, folks-'ll face you with dread, if you be-come a den-tist, they'll be
 bak-er lad-ies nev-er em-brace, a bar-ber for a beau would be a

Eboim7 **G9** **C B C** **A7 Ab7 A7**

glad when you're dead, you'll get a big-ger hand if you can
 so-cial dis-grace, they all-'ll come to call if you can

F6 **F+** **F6** **Fm** **C/G** **G7** **G11** **G7**

stand on your head, Be a clown, be a clown, be a
 fall on your face.

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

clown! Be a clown!

Chorus 3:

Be a clown, be a clown,
 All the world loves a clown,
 Be the poor silly ass,
 And you'll always travel first class,
 Give 'em quips, give 'em fun,
 And they'll pay to say you're A-1,
 If you become a farmer you've the weather to buck,
 If you become a gambler you'll be stuck with your luck,
 But Jack you'll never lack if you can quack like a duck,
 Be a clown, be a clown, be a clown!

BEGIN THE BEGUINE

MUSIC AND LYRICS BY COLE PORTER

MEDIUM SWING OR BEGUINE

A

When they be-gin the be-guine it brings back the sound
 of mu-sic so ten-der, it brings back a night of trop-i-cal
 splen-dour, it brings back a mem-o-ry ev-er green. I'm
 with you once more un-der the stars and down by the shore
 an or-ches-tra's play-ing, and e-ven the palms seem to be
 sway-ing when they be-gin the be-guine. To

B

live it a-gain is past all en-deav-our, ex-cept when that tune
 clutch-es my heart, and there we are, swear-ing to love for
 ev-er, and prom-is-ing nev-er, nev-er to part. What

C

mo-ments di-vine, what rap-ture se-rene, till clouds came a-long to dis-

perse the joys we had tast-ed and now when I hear peo-ple curse the chance that was

wast-ed, I know but too well what they mean; so don't

Chords: C, C6, CMA7, C6, C, EM7(b5)A7(b9), DM7, G7, DM7(b5), FM6, DM7, G13, CMA7, C6

D

let them be-gin the be-guine. Let the love that was once a-

fire re-main an em-ber. Let it sleep like the dead de-sire I on-ly re-

mem-ber when they be-gin the be-guine. Oh yes,

let them be-gin the be-guine, make them play till the stars that were there be-fore re-turn a-

bove you, till you whis-per to me once more, 'Dar-ling, I love you!' and we sud-den-ly know

what hea-ven we're in, when they be-gin the be-guine.

Chords: C, C6, CMA7, C6, C, C6, G7, FMA7, DM7, EM7, A7(b9), DM7, EM7, A7(b9), DM7, DM7(b5), FM6, G11, G7, C, (C6) 2ND TIME, DM7, G7

LAST TIME

When they be-gin the Be-guine.

Chords: DM7, G11, C, C6, CMA7, C6, C

BEI MIR BIST DU SCHON

(MEANS THAT YOU'RE GRAND)

MEDIUM SWING

ORIGINAL LYRICS BY JACOB JACOBS
ENGLISH WORDS BY SAMMY CAHN AND SAUL CHAPLIN
MUSIC BY SHOLOM SECUNDA

A




AM DM AM E7 AM DM AM F7
"Bei mir bist du schon." Please let me explain, "bei



E7 E7 F7 E7 AM Bm7(b5) E7
mir bist du schon" means that you're grand, "Bei




AM DM AM E7 AM DM AM F7
mir bist du schon." A - gain I'll explain, (BOY) it (GIRL) it




E7 E7 F7 E7 AM
means you're the fair - est in the land. means that my heart's at your com - mand. } I could say

B

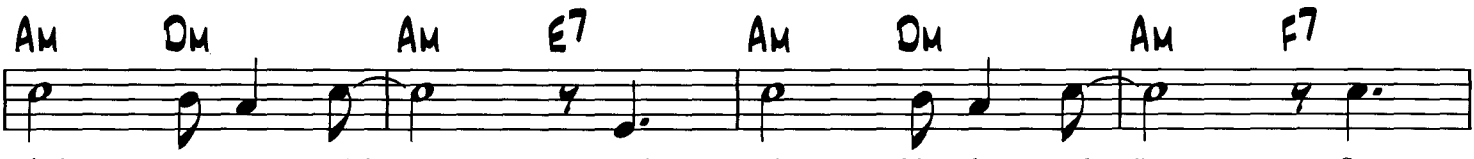


DM AM
"Bel - la, Bel - la," e - ven say "Voon - der - bar." Each lan - guage



DM E Eoim7 E7
on - ly helps me tell you how grand you are. I've

C



AM DM AM E7 AM DM AM F7
tried to explain, "Bei mir bist du schon," So,



E7 F7 E7 AM (E7)
kiss me and say you un - der - stand.

THE BEST THINGS IN LIFE ARE FREE

MUSIC AND LYRICS BY B.G. DESYLVA,
LEW BROWN AND RAY HENDERSON

A MEDIUM/BRIGHT

C **CMAS7** **G13** **CMAS7**



The moon be - longs to ev - 'ry - one, the

CMAS7 **EM7** **Ebm7** **DM7** **G7**



best things in life are free. The

DM7 **DM7** **G11**



stars be - long to ev - 'ry - one, they

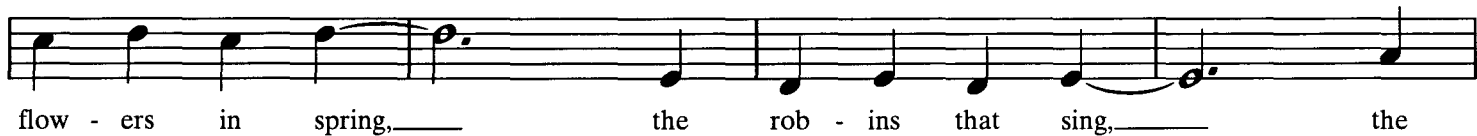
G9 **DM7** **G7(b9)** **CMAS7** **C#dim7** **DM7** **G7**



gleam there for you and me. The


B

C7 **Gm7** **C7** **FMA7**



flow - ers in spring, the rob - ins that sing, the

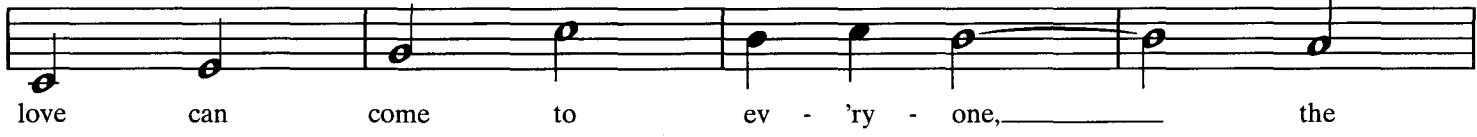
Am7 **D9** **DM7** **G9**



sun - beams that shine: they're yours, they're mine! And


C

C **EM7** **A9**



love can come to ev - 'ry - one, the

DM7 **G7sus** **G7(b9)** **C6** **A7(b9)** **D9** **G13** **C6**



best things in life are free. The free.

BESS, YOU IS MY WOMAN NOW

FROM PORGY AND BESS ©

BY GEORGE GERSHWIN, DU BOSE AND DOROTHY HEYWARD AND IRA GERSHWIN

MODERATELY SLOW BALLAD

A $B\flat$ $(Gm7)$ $CM7(A)$ $F7(\sharp 9)$ $F9(\sharp 5)$ $B\flat(9)$ $B\flat7(\sharp 9)$ $(Ebm9)$ $E\flat(9)$ $Ab9$

Porgy: Bess, you is my wom - an now, you is, you is! An'

$B\flat MA7$ $Gm7$ $Gm7/F$ $EM7(\flat 5)$ $E\flat9(\flat 5)$ $E\flat9$ $DM7$ $Ab9$ $D\flat MA7$ $F7(\flat 9)$

you mus' laugh an' sing an' dance for two in - stead of one.

$B\flat$ $(Gm7)$ $CM7(A)$ $F7(\sharp 9)$ $B\flat MA7$ $Gm7$ $EM7(\flat 5)$ $A7$

Want no wrin - kle on yo' brow no - how, be -

$D\flat$ $G9$ $DM7$ $G\sharp m7(\flat 5)$ $C\sharp 7(\flat 9)$

cause de sor-row of the past is all done, done. Oh, Bess, my

$F\sharp 6$ $B9$ $C\sharp 9(\sharp 5)$ $C\sharp 13$ $F\sharp 6$ $F\sharp m$ $A7$

Bess! De real hap - pi - ness is jes' be - gun.

A $D\flat$ $(Bm7)$ $EM7(A)$ $A7(\sharp 9)$ $DM7$ $D7(\sharp 9)$ $(Gm9)$ $GMA7$ $C9$

Bess: Por - gy, I's yo' wom - an now, I is, I is! An'

$DM7$ $Bm7$ $Bm7/A$ $G\sharp m7(\flat 5)$ $G9(\flat 5)$ $F\sharp m7$ $C9$ $FMA7$ $A7(\flat 9)$

I ain' nev - er go - in' no - where 'less you shares de fun.

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D6 (Bm7) EM7(4) A7(9) Dmaj9 F#m G#m7(b5) C#7(b9)

Dere's no wrin - kle on my brow no - how, but

F#6 C#13 C#7(9) F#6 C#7sus C#7 F#maj7 F#m7(b5) Bb7

I ain' go - in'! You hear me say - in', if you ain' go - in',

Ebm D7(9) D7(b5) F#6 C#7sus C#7(9) C#7(5) F#6

wid you I'm stay - in'. Por - gy, I's yo' wom - an now! I's

C#7sus C#7(9) C#7(5) F#6 F#9/A# Bmaj9 E9

yours for - ev - er, morn-in' time an' eve-nin' time an' sum - mer time an' win - ter time.

1. (OPTIONAL) F#6 F#9/A# Bmaj9 (E9) G#m7(4) 2. Bmaj9 (E9) G#m7(4)

P: Morn-in' time an' eve-nin' time an' sum - mer time an' win - ter time. sum - mer time an' win - ter time.

F# F#m6 F#7 F#m6 F# F#dim F#sus F# D7(9) F# + F#

Eb9 C#7(5) C#7 F#maj7 Cm7(b5) C#13 C#9(5) C#m7 C#m7(b5)

F#maj7 F#13 D#m7 D#dim7 Dm7 Ddim7 F#6 F#9

Bmaj7 G#m7(4) C#7/F# F# Emaj7(11) F#

THE BEST IS YET TO COME

MUSIC BY CY COLEMAN
LYRIC BY CAROLYN LEIGH

MED. SWING

A A_b



Out of the tree of life_____ I just picked me a plum,_____

$F7$



you came a - long and ev - 'ry-thing's start - in' to hum;_____

$BbM7$

$Eb7$

A_b

$DM7$

$G7$



still it's a real good bet_____ the best is yet to come,_____

C



the best is yet to come_____ and babe, won't it be fine,_____

$A7$



you think you've seen the sun_____ but you ain't seen it shine,_____

$DM7$

$G7$

$DM7$

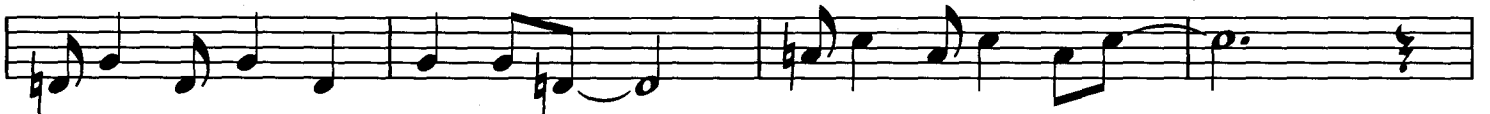
$G7$

C

$DM7$

$D#dim7$

C/E



wait till the warm-up's un - der way,_____ wait till our lips have met,_____

$DM7$

$G7$

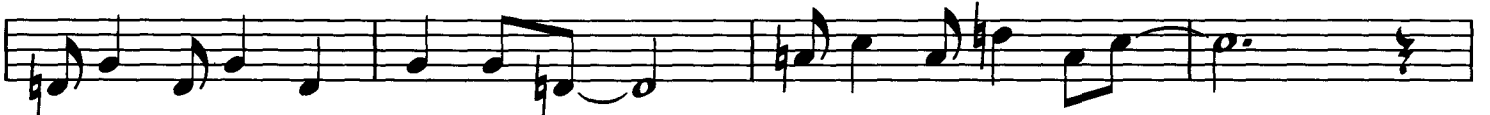
$DM7$

$G7$

C

$BbM9$

$Eb13$



wait till you see that sun - shine day,_____ you ain't seen noth - in' yet!_____

A_b

$F7$

$Bb7$



The best is yet to come_____ and babe, won't it be fine,_____ the best is yet to come,_____

1 (OPTIONAL REPEAT) 2

E_b7 **A_b** **A_b** **C7(#5)**

- come the day you're mine. mine. Come the day you're

B INTERLUDE:

F_M **D_b7/F** **F_M6** **D_b7/A_b** **F_M** **D_b7/F** **F_oim7** **E_b9**

mine, I'm gon-na teach you to fly; we've on-ly tast-ed the

A_b **E7/A_b** **D_b7/A** **E7/A_b** **A_b** **E7/A_b** **G_M7(b5)** **C7**

wine, we're gon-na drain the cup dry.

F_M **D_b7/F** **F_M6** **D_b7/F**

Wait till your charms are ripe for these arms to sur-round,

F_M **D_b7/F** **B_b7sus** **B_b7**

you think you've flown be-fore, but you ain't left the ground.

E_bM7 **F_M7** **G_bMAs9** **A_b7** **D_b6** **E_bM7** **E_oim7** **D_b6/F**

Wait till you're locked in my em-brace, wait till I draw you near;

E_bM7 **F_M7** **G_bMAs7** **A_b7** **D_b6** **E7**

wait till you see that sun-shine place, ain't noth-in' like it here!

C **A** **F#7** **B7**

The best is yet to come and babe, won't it be fine; the best is yet to come,

E7(#5) **A** **A**

- come the day you're mine.

BETWEEN THE DEVIL AND THE DEEP BLUE SEA

WORDS BY TED KOEHLER
MUSIC BY HAROLD ARLEN

A MEDIUM

FMA7 GM9 C13 (Am7 D7) GM9 C13
 I don't want you, but I'd hate to lose you.

CM9 F13 BbMA7 Eb13 (Am7 D7) GM7 C7 F GM7 C13
 You've got me in bet - tween the dev - il and the deep blue sea.

FMA7 GM9 C13 (Am7 D7) GM9 C13
 I for - give you 'cause I can't for - get you.

CM9 F13 BbMA7 Eb13 (Am7 D7) GM7 C7 F E7(b9)
 You've got me in be - tween the dev - il and the deep blue sea.

B

AMA7 F#M7 BM7 E9 A6 F#M7
 I ought to cross you off my list. But when you come knock - ing

BM7 (G13) E7 CM7 AM7 DM7 G7 Ab13
 at my door, fate seems to give my heart a twist, and I come run - ning back for

C

GM7 C13(b9) FMA7 GM9 C13 (Am7 D7) GM9 C13
 more. I should hate you, but I guess I love you.

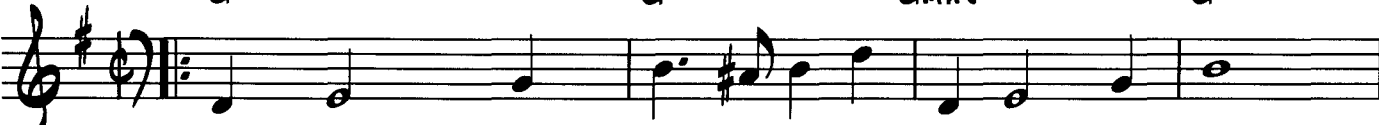
CM9 F13 BbMA7 Eb13 (Am7 D7) GM7 C7 F C13 F
 You've got me in be - tween the dev - il and the deep blue sea.

BILL BAILEY WON'T YOU PLEASE COME HOME? 53

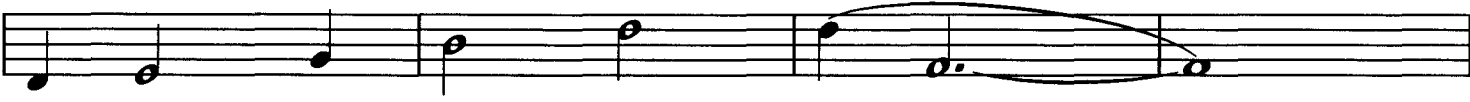
A BRIGHT

WORDS AND MUSIC BY HUGHIE CANNON


G
G^b
GMA^b7
G^b




G
G^b
G[#]dim7
D7/A
D7



D7
Am7
D7
Am7




D7
D9(#5)
G
E7(#9)
A13
D7(b9)

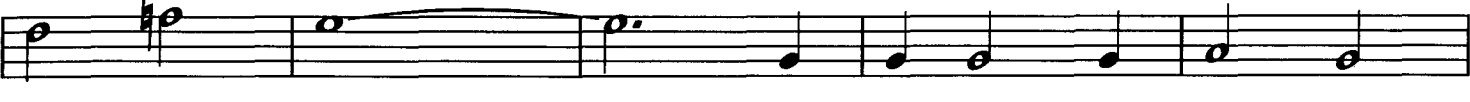


B


G
G^b
GMA^b7
G^b
G




G7
CMA^b7
E7/B
Am7
C
C[#]dim7



G/D
E7(b9)
A7
Am7
D13(b9)



¹G
Am9
D7(b9)
|
²G



home? home?

BEWITCHED

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS

FREELY

VERSE:

DM7 G7(b9) CMAS7 AM7 DM7 G7(b9) CMAS7 A7(b9)

He's a fool and don't I know it, but a fool can have his charms.

DM7 G7(b9) EM7 AM9 DM7 G9 CMAS7 A7(b9)

I'm in love and don't I show it, like a babe in arms.

DM7 G7(b9) CMAS7 AM7 DM7 G7(b9) CMAS7 A7(b9)

Love's the same old sad sen - sa - tion. Late - ly I've not slept a wink,

DM7 G7(b9) EM7 AM9 DM7 G13

since this half - pint im - i - ta - tion put me on the blink. I'm

A BALLAD CHORUS: (C#dim7 DM7 D#dim7 C/E)
CMAS7 AM7 DM7 G7sus G7 CMAS7 E7(b9) F#MAS7 Bb9

wild a-gain, be - guiled a-gain, a sim-per-ing, whim-per-ing child a-gain. Be -

C/E Ebdim7 DM7 G7 DM7 G7sus G7

witched, both-ered and be - wil - dered am I.

(C#dim7 DM7 D#dim7 C/E)
CMAS7 AM7 DM7 G7sus G7 CMAS7 E7(b9) F#MAS7 Bb9

Could-n't sleep, and would-n't sleep, when love came and told me I should-n't sleep. Be -

C/E E \flat oim7 DM7 GM7 C7 F \sharp ma \flat 7 EM7(\flat 5) A7(\flat 9)

witched, both-ered and be - wil - dered am I. _____

B
DM7 DM(C \sharp ma \flat 7) DM7 DM \flat AM E7(\sharp 5) AM7 A7(\flat 9)

Lost my heart, but what of it? He is cold, I a - gree.

DM7 G7 DM7 G7 EM7 E \flat oim7 DM7 G \sharp 9

He can laugh but I love it _____ al-though the laugh's on me. I'll

C
C \sharp ma \flat 7 (C \sharp oim7) AM7 DM7 D \sharp oim7 C/E) G7sus G7 C \sharp ma \flat 7 E7(\sharp 5)

sing to him, each spring to him, and long for the day when I'll

F \sharp ma \flat 7 B \flat 9 C/E E \flat oim7 DM7 G7

cling to him. Be - witched, both - ered and be - wil - dered am

1 C \sharp ma \flat 7 AM7 DM7 G7 **2** C \sharp ma \flat 7

I. I'm I. _____

BIDIN' MY TIME

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN

MEDIUM

VERSE:

(GM7 C7(b9))
EbMA7 CM7 FM7 Bb7 EbMA7 Eb7

Some fel-lers love to "Tip - Toe Through The Tu - lips".

FM7 BbDM7 Bb7 EbMA7 CM7 FM7 FM7 F7

Some fel-lers go on "Sing - ing In The Rain".

FM7/Bb Bb7 EbMA7 CM7 FM7 Bb7

Some fel - lers keep on "Paint - in' Skies With

(GM7 C7(b9)) EbMA7 Eb7 *(FM7 D7)* Bb7 GM7 EM7(b5) AM7(4) D7

Sun - shine". Some fel - lers keep on "Swing - in' Down The

A CHORUS: *(C7(b9))*
G Bb7 EbMA7 Ab/Bb

Lane". But I'm bid - in' my I'm bid - in' my

(C7(b9))
FM7(4) Bb7 EbMA7 Ab/Bb FM7(4) Bb7

time; 'cause that's the kind - a guy I'm. While
time; 'cause that's the kind - a guy I'm. Be -

E_b6 *C7* *F_M7* *D_b9* *E_b/B_b* *B_b7*

oth - er folks grow diz - zy I keep bus - y bid - in' my
 gin - nin' on a Mon - day right through Sun - day, bid - in' my

E_b 8 *(D_M7)* *G7* *G7* *(E_M7)* *A7*
G7 *C* *G7* *C*

time. Next year, next year,
 time. Give me, me, give me

G9 *F/C* *C* *(F_M7)* *B_b7* *B_b7* *E_b*

some - thin's bound to hap - pen; this year,
 glass that's full of tink - le, Let me,

(G_M7) *(C7)* *C_M7* *C_M7(b9)* *F7* *A_b/B_b* *B_b7*
B_b7 *E_b*

this year, I'll just keep on nap - pin', and
 let me dream like Rip Van Wink - le.

A *(C7(b9))* *(C7(b9))*
E_bM_AS7 *A_b/B_b* *F_M7(A)* *B_b7* *E_bM_AS7* *A_b/B_b*

bid - in' my time 'cause that's the kind - a guy
 He bid - ed his time. And like that Wink - le guy,

F_M7(A) *B_b7* *E_b* *C7* *F_M7* *D_b9*

I'm. There's no re - gret - tin' when I'm set - tin'
 I'm chas - in' 'way flies, How the day flies,

E_b/B_b *B_b7* 1. *E_b6* *F_M7* *B_b7* 2. *E_b6*

bid - in' my time. But time.
 bid - in' my


BIRTH OF THE BLUES

MED. BLUES

WORDS BY B.G. DESYLVA AND LEW BROWN

MUSIC BY RAY HENDERSON

C D7 G7 **A** C6 C#dim7 Dm7 D#dim7 C/E E7(b9)




They heard the breeze in the trees sing - ing weird mel - o - dies, _

F F#dim7 G7 Em7 Ebdim7 G7 C6 C7/E F F#dim7



_ and they made that the start of the blues. _

C/G D7 G7 C C#dim7 Dm7 D#dim7 C/E E7(b9) F F#dim7



_ And from a jail came the wail of a down - heart-ed frail, and they played. _

G7 Em7 Ebdim7 G7 C C/E F G7 C B7(#5)



_ that as part of the blues. From a whip - por -

8 E7 F13 E7 F13 E7 F7 E7



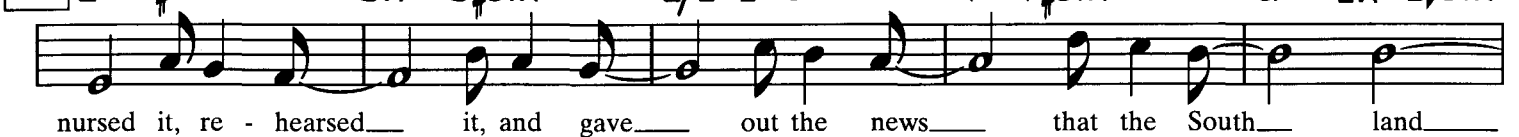
will out on a hill, they took a new note, pushed it through a

A13 Bb7(#9) A7 Eb9 D9 G7 D7 G7




horn 'til it was worn in - to a blue note and then they

C C6 C#dim7 Dm7 D#dim7 C/E E7(b9) F F#dim7 G7 Em7 Ebdim7



nursed it, re - hearsed it, and gave out the news that the South land

G7 ¹ C6 C/E F G7 C6 G7 ² C6 C/E F G7 C6



_ gave birth to the blues. They heard the blues. _

BODY AND SOUL

WORDS BY E. HEYMAN, R. SOUR AND F. EYTON
MUSIC BY JOHNNY GREEN

A BALLAD

Ebm7 Bb7(b9) Ebm7 Ab9 Dbmaj7 Gb13 Fm7 Eoim7

My heart is sad and lone - ly. For you I sigh, for you, dear, on - ly.

Ebm7 Ebm7/Db Cm7(b5) F7(b9) Bbm7 Ebm7 Ab13, Db Fm11 Bb13

Why have-n't you seen it? my-self to you, bod-y and soul.

Ebm7 Bb7(b9) Ebm7 Ab9 Dbmaj7 Gb13 Fm7 Eoim7

I spend my days in long - ing and won-d'ring why it's me you're wrong - ing.

Ebm7 Ebm7/Db Cm7(b5) F7(b9) Bbm7 Ebm7 Ab13, Db Em11 Ab13

B I tell you I mean it. I'm all for you, bod-y and soul.

Dmaj7 Em7 F#m7 Gm C7 F#m7 Bm7 Em7 A7 Dmaj7

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

Dm7 G7 Em7 Eboim7 Dm7 G13 C7 B7 Bb7 Eb13(11)

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

C Ebm7 Bb7(b9) Ebm7 Ab9 Dbmaj7 Gb13 Fm7 Eoim7

My life a wreck you're mak - ing. You know I'm yours for just the tak - ing.

Ebm7 Ebm7/Db Cm7(b5) F7(b9) Bbm7 Ebm7 Ab13, Db (Fm11 Bb13)

I'd glad-ly sur - ren - der my-self to you, bod-y and soul.

BLUE MOON

MUSIC BY RICHARD RODGERS
WORDS BY LORENZ HART

MEDIUM SWING

VERSE:

CM CM7 F7/C Foim7/C CM G7 CM

Once up-on a time, be - fore I took up smil - ing, I hat - ed the moon-light!
Once up-on a time, my heart was just an or - gan, my life had no mis - sion.

Fm6 G7 CM CM7 F7/C Foim7/C

Shad - ows of the night that po - ets find be - guil - ing seemed
Now that I have you, to be as rich as Mor - gan is

CM G7 CM Dm7(b9) G7 CM Fm Dm11 G7

flat as the moon - light. With no one to stay
my one am - bi - tion. Once I a - woke at

CMas7 C6 Dm7 G11 G7 CMas7 C6 Fm7 Bb11 Bb7

up for I went to sleep at ten. Life was a bit - ter
sev - en hat - ing the morn - ing light. Now I a - wake in

Ebm7 Eb Cm11 F7 Bb11

cup for the sad - dest of all men. }
heav - en and all the world's all right. } Blue

A CHORUS:
Ebm7 CM7 Fm7 Bb7 Ebmas7 CM7

moon, _____ you saw me stand - ing a - lone _____

Fm7 Bb13 Ebmas7 CM7 Fm7 Bb7sus Eb CM7

_____ with-out a dream in my heart, _____ with-out a love of my own. _____

FM9 Bb13 EbMA7 CM7 FM7 Bb7 EbMA7 CM7

Blue moon, you knew just what I was there for,

FM7 Bb13 (G7(#5)) EbMA7 (C7(b9)) CM7 FM7 Bb7sus

you heard me say - ing a pray'r for some - one I real - ly could care

Eb (Eb Ab6) CM7 Eb C7(#9) B FM7 Bb13

for. And then there sud - den - ly ap - peared be -

Eb CM7 FM7 Bb13 Eb (A7(b5))

fore me the on - ly one my arms will ev - er hold. I heard some -

AbM7 Db7 GbMA7 Gb6 Bb/F F7

bod - y whis - per, "Please a - dore me" And when I looked, the moon had turned to

Bb7sus Bb7 C EbMA7 CM7 FM7 Bb7 EbMA7 CM7

gold! Blue moon, now I'm no long - er a - lone

FM7 Bb13 (G7(#5)) EbMA7 (C7(b9)) CM7 FM7 Bb7sus

with - out a dream in my heart, with - out a love of my own.

1 Eb CM7 FM9 Bb13 (OPTIONAL D.C.) 2 Eb

Blue

THE BLUE ROOM

MUSIC BY RICHARD RODGERS
LYRICS BY LORENZ HART

FREELY
VERSE:



All my fu - ture plans, dear, will suit your plans, read the lit - tle blue prints:



Here's your moth - er's room, here's your broth - er's room, on the wall are



two prints.

Here's the kid - die's room, here's the



bid-dy's room, here's a pan-try lined with shelves, dear.

Here I've planned for us, some-thing



grand for us, Where we two can be our - selves, dear.

A MED. SWING
CHORUS:



We'll have a blue room, a new room, for two room, where



ev - 'ry day's a hol - i - day be - cause you're mar-ried to me.

F^b DM⁷ GM⁷ C⁷ FMA^b7 DM⁷ GM⁷ C⁷

Not like a ball - room, a small room, a hall room, where

FMA^b7 CM⁷ F⁷ B^bMA^b7 GM⁷ F GM⁷ C¹³ F

(I) can smoke (my) pipe a - way, with (your) wee head up - on (my) knee.
(you) (your) (my) (your)

B
C⁷ FMA^b7

We will thrive on, keep a - live on just noth - ing but kiss - es,

C⁷ GM⁷ C⁷ DM⁷ G⁷ GM⁷ C⁷

with Mis - ter and Mis - sus on lit - tle blue chairs.

C
F^b DM⁷ GM⁷ C⁷ FMA^b7 DM⁷

(You sew your) trous - seau, and Rob - in - son
(I'll wear my)

GM⁷ C⁷ FMA^b7 CM⁷ F⁷ B^bMA^b7 GM⁷

Cru - soe is not so far from world - ly cares as our

F GM⁷ C⁷ F GM⁷ C⁷ F

blue room far a - way up - stairs! stairs!

BLUES IN THE NIGHT

LYRICS BY JOHNNY MERCER
MUSIC BY HAROLD ARLEN

MEDIUM, BLUESY

A

My ma-ma done tol' me when I was in {knee - pants, my ma-ma done tol' me,
pig - tails,}

"Son {a wom - an - 'll sweet talk, and give ya the big eye,
"Hon {a man's gon - na sweet talk,}

but when that sweet talk - in' done, {a wo - man's a two - face, a
a man is a two - face,}

wor - ri - some thing who'll leave ya t' 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 that lone - some whis - tle blow - in' 'cross the tre - stle,

whoo - ee, (my ma-ma done tol' me.) A whoo - ee - duh - whoo - ee, ol'

click - e - ty clack's a - ech - o - in' back the blues in the night. That eve - nin'

(Bbm7 Eb9 Eb13 Cm7(b5) Dbm9 Gb13) F7 Abm9 Db13 Gm7(b5) C7(b9)

breeze - 'll start the trees to cry-in' and the moon - 'll hide its light,
 Take my word the mock - in'-bird -'ll sing the sad - dest kind o' song

DM7(b5) G7(b9) GM7(b5) C7(♯9) (F7sus F7 Ebm6/Gb Abm6 F9) F7/A

when you get the blues in the night.
 he knows things are

GM7(b5) C7(♯9) (F7sus F7 Ebm6/Gb Abm6 F9) Bb7 C7(b9) F7(♯9)

wrong and he's right. (Whistle) From

Bb7 Eb7 Bb7 Bb7 (E7(♯11))

Nat-chez to Mo-bile, from Mem-phis to St. Jo, wher - ev - er the four winds blow, I

Eb7 Bb7 Cm7

been in some big towns an' heard me some big talk, but there is one thing I know

DM7 G7(b9) F7 Gb9 F7(♯9)

{ A wo-man's a two-face, } a wor-ri-some thing who'll leave ya t' sing the
 { A man is a two-face, }

Bb7 Eb7 Bb7

blues in the night (Hum)

(C7(b9) Eb7) F7(♯9) Gb9 F7(♯9) Bb13

My ma - ma was right, there's blues in the night.

BOOGIE WOOGIE BUGLE BOY

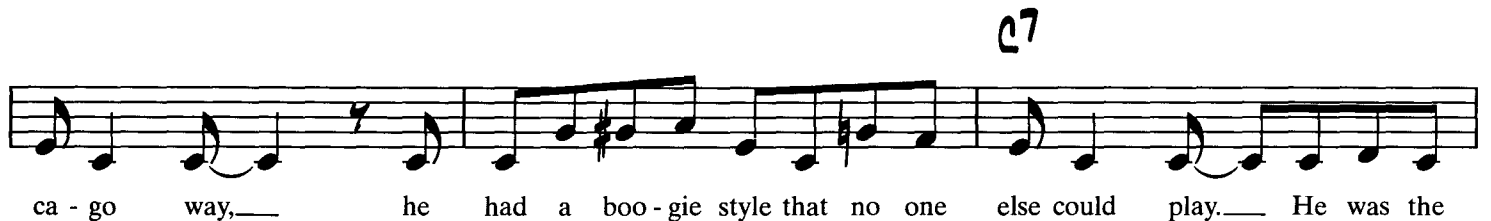
WORDS AND MUSIC BY DON RAYE AND HUGHIE PRINCE

BOOGIE WOOGIE

C6



He was a fa-mous trum-pet man from out Chi-



ca-go way, he had a boo-gie style that no one else could play. He was the



top man of his craft but then his num-ber came up, and he was



gone with the draft. He's in the ar-my now a-blow-in' re-veil-le, he's the



boo-gie woo-gie bu-gle boy of com-pa-ny B. They made him blow a bu-gle for his puts the boys to sleep with boo-gie



Un-cle Sam, it real-ly brought him down be-cause he could-n't jam. The cap-tain ev-'ry night, and wakes them up the same way in the ear-ly bright. They clap their

F **C6**

seemed to un - der - stand____ be - cause the next day the cap____ went out and
hands and stamp their feet____ be - cause they know how he plays____ when some - one

G7 **F7**

draft - ed the band,____ and now the comp - 'ny jumps } when he plays re - veil - le he's the
gives him a beat,____ he real - ly breaks it up }

C6 **C** **C6**

boo - gie woo - gie bu - gle boy from com - pa - ny B.____ A toot! A toot! A

C7

toot did - dle ah - da toot. He blows it eight to the bar____ in boo - gie rhy - thm. He

F7 **C6**

can't blow a note un - less a bass and gui - tar____ is play - in' with 'im.____

G7

He makes the comp - 'ny jump when he plays

F7 **C6**

re - veil - le, he's the boo - gie woo - gie bu - gle boy of

1 2

com - pa - ny B.____ He com - pa - ny B.

THE BOULEVARD OF BROKEN DREAMS

WORDS BY AL DUBIN
MUSIC BY HARRY WARREN

MODERATELY

A DM GM DM



I walk a-long the street of sor - row the bou-le-vard of bro-ken

EM7(b5) Bb13 A7

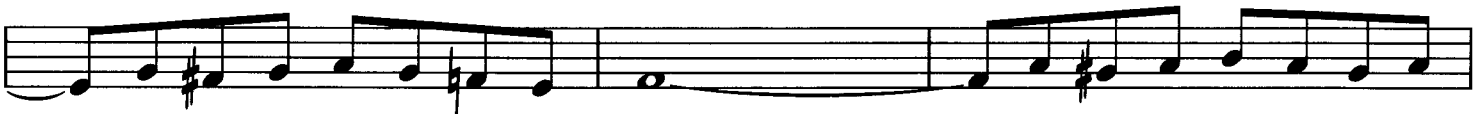
EM7(b5)



dreams. Where gig-o-lo and gig-o-lette, can take a kiss with - out re - gret.

A7(b9)

DM GM DM



So they for - get their bro - ken dreams. You laugh to - night and cry to -

GM

EM7(b5) Bb13



mor - row, When you be - hold your shat - tered schemes.

A7

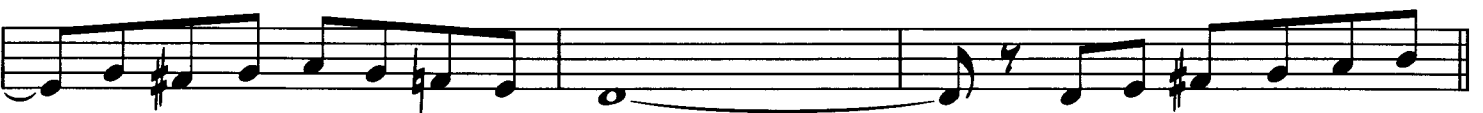
EM7(b5)



And gig - o - lo and gig - o - lette, wake up to find their eyes are wet,


A7

DM GM DM D7




with tears that tell of bro - ken dreams. Here is where you'll al - ways

8 **Am7(b5)** **D7(b9)** **Gm** **Gm(Mas7)**



find me, al - ways walk - ing up and down;

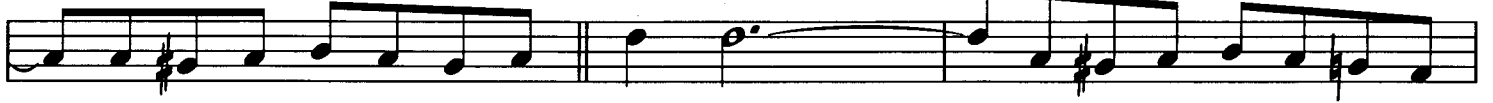
Gm7 **C7** **Gm** **Gm(Mas7)** **Gm7** **C7** **F** **F(Mas7)** **F6**



but I left my soul be - hind me, in an old ca - the - dral town;


C

A7 **Dm** **Gm** **Dm**




the joy that you find here you bor - row, you can - not keep it long it

Em7(b5) **Bb13** **A7**




seems. But gig - o - lo and gig - o - lette,

Em7(b5) **A7**



still sing a song and dance a - long the bou - le - vard of bro - ken

1 **Dm** **Gm** **Dm** **2** **Dm** **Gm** **Dm**



dreams. I walk a - long the street of dreams.

BUT NOT FOR ME

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN

FREELY

VERSE:

$E_b M A \sharp 7$
 $D7(\sharp 5)$
 $(G M 7(\flat 5))$
 $D_b 13$
 $C7(\sharp 5)$
 $D_b 9(\flat 5)$
 $C9$

Old man sun - shine lis - ten, you! Nev - er tell me,

$B^9(\flat 5)$
 $B_b 9$
 $E_b 6$
 $C M 7$
 $F M 7$
 $B_b 7 B_b 13(\flat 9)$
 $E_b 6$
 $C M 7$

"Dreams come true!" Just try it and I'll start a ri - ot.

$A M 7$
 $D7$
 $G M A \sharp 7$
 $F \sharp 7(\sharp 5)$
 $(B M 7(\flat 5))$
 $F9$
 $E7(\flat 9)$
 $F9(\flat 5)$
 $E9$
 $E_b 9(\flat 5)$
 $D9$

— Bea - trice Fair - fax, don't you dare ev - er tell me he will care; I'm

$G6$
 $E M 7$
 $A M 7$
 $D7 D 13(\flat 9)$
 $G6$
 $C7(\flat 9)$

cer - tain, it's the fi - nal cur - tain, I nev - er want to

$F M 7$
 $(B_b 7)$
 $F M 7/E_b$
 $G M 7$
 $B_b 7/O$
 A_b/C
 $C M 7$
 $B_b 7$
 $C M 6$

hear from an - y cheer - ful Pol - ly - an - nas, who tell you

$F M 7$
 $B_b 7(\flat 9)$
 $B_b 13$
 $(C M 7)$
 $E_b 6$
 $F9$
 $B_b 9 \text{ sus}$
 $B_b 13(\flat 9)$

fate sup - plies a mate; it's all ba - na - nas! They're writ - ing

A BALLAD OR MEDIUM SWING
CHORUS:

$E_b M A \sharp 7$
 $C M 7$
 $F M 7$
 $B_b 13(\flat 9)$
 $E_b M A \sharp 7$
 $(G M 7$
 $C7$
)

songs of love, but not for me. A luck - y
on a door, but not for me. He'll plan a

F7 Bb9sus Bb7(b9) Eb9 Bbm7 Eb7

star's a - bove, but not for me. With love to
two by four, but not for me. I know that

(Aboim7 Ab6) FM7 Bb13(b9) (Eboim7 Eb6) CM7 Bb7 Eb

lead the way I've found more clouds of gray than an - y
love's a game; I'm puz - zled, just the same, was I the

(Bboim7/F FM7) FM7 C7(#5) FM7 B9(#11) Bb7

Rus - sian play could guar - an - tee. I was a
moth or flame? I'm all at sea. It all be -

B EbMA7 CM7 FM7 Bb13(b9) EbMA7 (GM7 C7)

fool to fall and get that way; Heigh - ho! A -
gan so well, but what an end! This is the

F7 Bb9sus Bb7(b9) Eb7 Bbm7 Eb9

las! and al - so, Lack - a - day! Al - though I
time a fell - er needs a friend, when ev - 'ry

(Aboim7 Ab6) FM7 Bb13(b9) (Eboim7 Eb6)

can't dis - miss plot the ends mem - 'ry of his kiss,
hap - py knot with the mar - riage knot,

(G7(b9) CM7) C7(#5) (F9) FM9 Bb7 1. Eb6

I guess he's not knot for me.
And there's no knot for

FM7 Bb13(b9) 2. Eb6

He's knock - ing me.

BYE BYE BLACKBIRD

WORDS BY MORT DIXON
MUSIC BY RAY HENDERSON

FREELY

VERSE:

DM DM(MA57) DM7 DM6 GM7 EM7(b5)

Black - bird, blue - bird, black - bird, blue - bird, sing - ing the blues all, call - ing me far a -

DM9 DM GM6 A7(#5) A7 C#dim7

day way, right I've, out - been, side - long, of - ing, my for

DM GM6 DM A7 DM DM(MA57)

door., you, Black - bird, Blue - bird,

DM7 DM6 GM7 EM7(b5) DM9 DM

black - bird, blue - bird, got - ta be on my way, this is my luck - y day

G11 G7 GM7/C GM7(b5)/C C7

where now, there's my, sun - dreams, shine - will, ga - come, lore., true.

A MEDIUM/BRIGHT SWING

CHORUS:

F Bb/F F GM7 C7

Pack up all my care and woe, here I go

F F/A Aboim7

sing - ing low. Bye bye

GM7 C7 D7(b9) GM7

black - bird. Where some - bod - y

D7(b9) GM7 C7

waits for me, sug - ar's sweet, so is she.

GM7 Bbmaj7/C (C13(b9)) F GM7 C7

Bye bye black - bird,

F AM7(b5) D7(b9)

No one here can love and un - der - stand me.

GM7 GM7(b5) C7

Oh, what hard luck sto - ries they all hand me.

F AM7(b5)

Make my bed and light the light, I'll ar - rive

D7(b9) GM7 C7

late to - night. Black - bird, bye

1 (OPTIONAL D.C.) 2

F GM7 C7 F Eb9 F

bye. bye.

CAN'T HELP LOVIN' DAT MAN

MUSIC BY JEROME KERN
 WORDS BY OSCAR HAMMERSTEIN II

FREELY
VERSE:

E_b F7 B_b7 E_b(9) E_bMAS7 E_b7 E_b7(#5)

Oh lis-ten, sis-ter, I love my Mis-ter man and I can't tell yo' why,

A_b A_bM E_b B_b7

dere ain't no rea-son why I should love dat man. It must be sump-in' dat

E_b F7 B_b7

de an - gels done plan. De chimb-ley's smok-in', de roof is leak-in'

E_b(9) E_bMAS7 E_b7 E_b7(#5) A_b A_bM

in, but he don't seem to care, he can be hap-py with jes' a sip of

E_b B_b7 E_b

gin. I e-ven loves him when his kiss - es got gin.

MED. BALLAD
CHORUS:

A E_b C_M7 F_M7 B_b13 E_b C_M7 A_b6 (D_b9) A_bM6

Fish got to swim and birds got to fly, I got to love one man till I die,

G_M7 C_M7 B7 B_b7(#5) B_b7(b9) E_b C_M7 F_M9 B_b13

can't help lov - in' dat man of mine.

E_b CM7 FM7 B_b13 E_b CM7

Tell me he's la - zy, tell me he's slow, tell me I'm cra - zy,

(D_b9) A_b6 A_bM6 GM7 CM7 B7 B_b7(#5) B_b7(b9)

may - be, I know, can't help lov - in' dat man of

E_b B_b11 E_b B A_b6 A_bdim7 E_b/B_b F7/C

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

E_b/B_b C_oim7/B_b B_b7 (FM11 E7(#9))

and when he comes back dat day is fine, the sun will shine.

C

E_b CM7 FM7 B_b13 E_b CM7

He can come home as late as can be, home with - out him ain't

(D_b9) A_b6 A_bM6 GM7 CM7 B7 B_b7(#5) B_b7(b9)

no home to me, can't help lov - in' that man of

1 E_b B7 B_b13 2 E_b ♯

mine. mine.

CANDY

WORDS AND MUSIC BY MACK DAVID,
JOAN WHITNEY AND ALEX KRAMER

FREELY

VERSE:

8 \flat 8 \flat 7 E \flat 7

Some say that love is sweet as a rose,

C7(b9)/E F9 8 \flat 8 \flat 7/A \flat

Some say it's hon - ey and the bee. Well sit right down and let me

C7/G G \flat 7(b5) B \flat /F F#dim7 G \flat 7 C7 F9 8 \flat 7(#5)

tell you What my love is to me.

SLOW/MED.

A CHORUS:
E \flat MA7 E \flat M E \flat M7 (D \flat M7) B \flat /D

'Can - dy' I call my sug - ar 'Can - dy'.

D \flat dim7 (D \flat M7) C \flat M7 C \flat M7/F F7(b9)

Be - cause I'm sweet on 'Can - dy' and 'Can - dy's' sweet on

8 \flat 6 F \flat M9 B \flat 13 8 \flat 7(#5) E \flat MA7

me. (He) un - der - stands me (She)

Ebm *Ebm7* *(Dm7)* *Bb/D* *Dboim7* *(Dbm7)*

my un - der - stand - ing 'Can - dy.' And 'Can - dy's al - ways

Cm7 *F11* *F13(b9)* *Bb* *Eb7* *Eoim7* *Bb/F* *Bb*

han - dy when I need sym - pa - thy. I

8 *D* *Db/D* *C/D* *Am7* *D7* *G* *G9* *G* *Goim7* *G7*

wish that there were four of (him_) so I could love much more of (him_)
(her_) (her_)

C13 *F13* *Cm7/F* *F7* *Bb7* *Bb7(#5)*

(He) has tak - en my com - plete heart, got a sweet tooth for my sweet - heart.
(She)

C *EbmAm7* *Ebm* *Ebm7* *(Dm7)* *Bb/D*

'Can - dy,' it's gon - na be just dan - dy,

Dboim7 *(Dbm7)* *Cm7* *F11* *F13(b9)*

the day I take my 'Can - dy' and make (him) mine all
(her)

1 *Bb* *Eb7* *Eoim7* *F9* *Bb7(#5)* **2** *Bb*

mine. mine.

CHARADE

MUSIC BY HENRY MANCINI
WORDS BY JOHNNY MERCER

MODERATE WALTZ

A Am

(Am \sharp 5)

Am \flat

Am \sharp 5

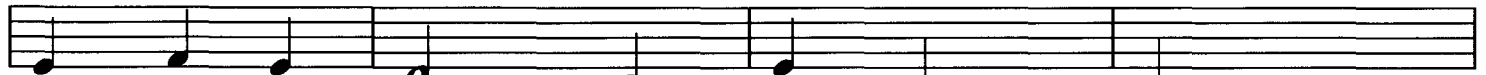


When we played our cha - rade

Am)

Bm7(b5)

E7



we were like chil - dren pos - ing,

Bm7(b5)

E7

Bm7(b5)

E7



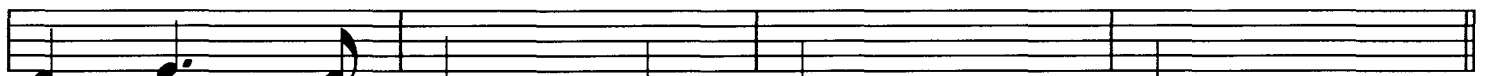
play - ing at games, act - ing out names,

Bm7(b5)

E7(b9)

E7(b9)

Am



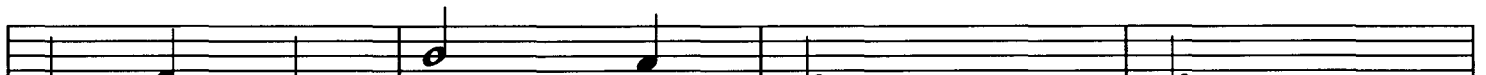
guess - ing the parts we played.

B

(Am \sharp 5)

Am \flat

Am \sharp 5

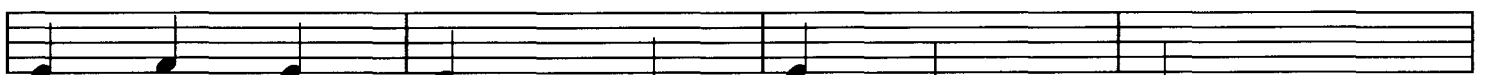


Oh, what a hit we made.

Am)

Bm7(b5)

E7



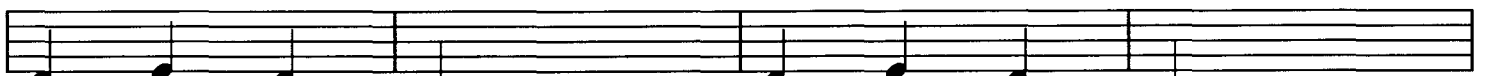
We came on next to clos - ing;

Bm7(b5)

E7

Bm7(b5)

E7



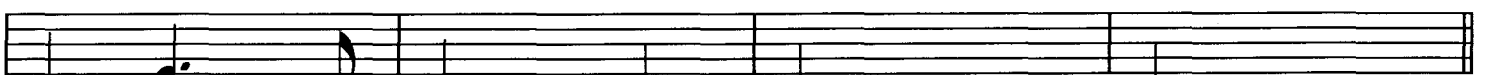
best on the bill, lov - ers un - til

Bm7(b5)

E7(b9)

E7(b9)

Am



love left the mas - que - rade.

C

DM7 G7 CMAS7 AM7

Fate _____ seemed to pull the strings, I

DM7 G7 CMAS7 (A7(b9)) C#dim7

turned and you were gone.

DM7 G7 CMAS7 AM7

While _____ from the dark - ened wings the

D13 BM7(b5) E7

mu - sic box played on.

D (AM(b5) AM6 AM(b5) AM)

AM

Sad lit - tle se - re - nade, _____ song of my

BM7(b5) E7 BM7(b5)

heart's com - pos - ing. I hear it

E7 BM7(b5) E7 BM7(b5)

still, I al - ways will, best on the

1 E7(b9) E7(b9) AM E7(b9) 2 E7(b9)

bill cha - rade. bill

E7(b9) AM

cha - rade.

CHERRY PINK & APPLE BLOSSOM WHITE

FRENCH WORDS BY JACQUES LARUE
ENGLISH WORDS BY MACK DAVID
MUSIC BY LOUIGUY

LATIN

A

Fm7

Bb7



It's cher-ry pink and ap-ple blos-som white,___ when your true lov-er comes your
cher-ry tree,___ be-side an ap-ple tree did

Eb6

Fm7

Bb7



way, It's cher-ry pink and ap-ple blos-som white,___ the po-ets
grow, and there a boy once met his bride to be,___ long, long a -

B



say. The sto-ry goes that once a go. The boy looked in-to her eyes, it was a

Eb

Bb7

Eb



sight to en-thrall. The breez-es joined in their sighs, the blos-soms start-ed to fall. And as they

Bb7

Eb

Bb7



gent-ly ca-ressed, the lov-ers looked up to find the branch-es of the two trees were in-ter-

Eb

C

Fm7

Bb7

Eb6



twined. And that is why the po-ets al-ways write,___ if there's a new moon bright a - bove,

Fm7

Bb7

Eb6



it's cher-ry pink and ap-ple blos-som white___ when you're in love._____

COME RAIN OR COME SHINE

LYRIC BY JOHNNY MERCER
MUSIC BY HAROLD ARLEN

SLOW

A

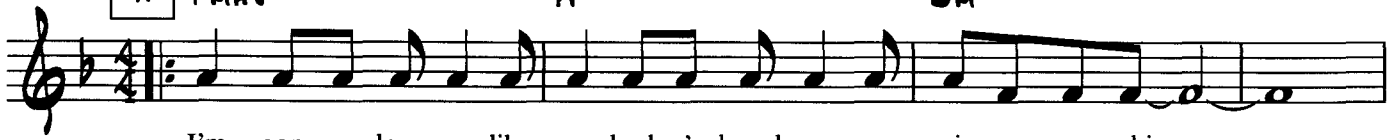
FMA7

(EM7(b5))

A7

A7

DM



I'm gon - na love you like no - bod - y's loved you, come rain or come shine.

G9

C13

FMA7

CM7

F7(b9)



High as a moun-tain and deep as a riv-er, come rain or come shine.

Bbm7 C7(b9)

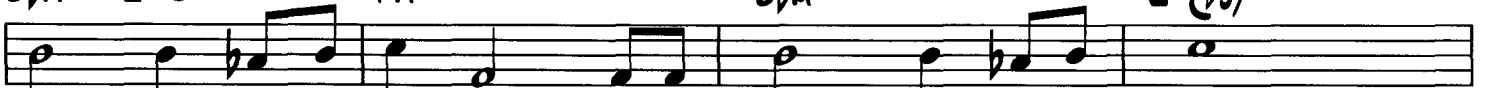
Fm

Bbm7

(Abm7)

Gm11 C7(b5)

C13



I guess when you met me it was just one of those things.

Bm7(b5)

E7

Am7(b5)

D7

G7(b5)

C9

F9

Bb13

Gm7

C7



But don't ev-er bet me, 'cause I'm gon-na be true if you let me.

B

(EM7(b5))

A7

FMA7

A7

DM



You're gon-na love me like no - bod - y's loved me, come rain or come shine.

F#m11

B13

Em11

A7



Hap - py to-geth-er, un - hap - py to-geth-er and won't it be fine.

Am11

D7

DM

G7

DM

Bdim7



Days may be cloud-y or sun - ny, we're in or we're out of the mon-ey. But I'm with you al-ways,

EM7(b5)

A7(b9)

1

DM

Ab13(#11)

Gm11

C13(b9)

DM

2



I'm with you rain_ or shine! shine!

COME BLOW YOUR HORN

WORDS BY SAMMY CAHN
MUSIC BY JAMES VAN HEUSEN

MODERATELY

A **GMA7** **Bm7** **Bb7** **Bbdim7** **Am**

Make like a Mis - ter Milque - toast and you'll get shut out,
Make like a Mis - ter Mum - bles and you're a ze - ro,

D7 **Am9** **D13**

— make like a Mis - ter Meek and you'll get cut
— make like a Mis - ter Big; they dig a he -

GMA7 **Bm7(b5)**

— out;
— ro. You've got to sound your 'A'

E7(b9) **A13** **A13(b9)** **A13** **Am7**

— and wham! you're shorn.
— they day you're born. } I tell you chum it's time.

D7 **G9** **Am7** **D7** **G9** **D7(b9)** **G9**

— to come blow your horn! horn! { The tall - er the
In civ - i - lized

B **Dm7** **G9** **C6**

tree is, the sweet - er the peach, I'll give you the
jun - gles, the fe - males a - dore the li - ons who

F#m7(b5) B7(#5) Em A13 D13(b9)

whole 'ma - gill - a' in a one word speech, 'reach!'
 come on swing - in'; if you wan - na score 'roar!'

GMA7 Bm7 Bb7 Bboim Am

Make like the world's your pud - ding, but light the bran - dy,
 You can be ei - ther read to or be the read - er,

D7 Am9 D13

e - ven the mild - est kiss is a dan dan
 you can be ei - ther led or be the lead -

GMA7 Bm7(b5)

dan - dy. There'll be no love in bloom,
 er. Don't wait un - til you're told.

E7(b9) A13 Am7

come Dooms - day morn, I tell you chum, it's time
 you're old and worn, take in some air and get

D7 G6 Em7 Am7 D7 D.C. AL 2ND ENDING

to come blow your horn!
 your lips puck - ered,

G6 E7 Am7

be - fore you find you're sim - ply too tuck - ered, I tell you, chum, it's time

D7 G6 Ab7(#11) G13(#11 b9)

to come blow your horn!
 Come blow your horn!

COME FLY WITH ME

LYRIC BY SAMMY CAHN
MUSIC BY JAMES VAN HEUSEN

VERSE:

FREELY

G7 C G7 C G7 C G/B Am7

When dad and moth - er dis - cov - ered one an - oth - er, they dreamed of the day when they

G F#m7 C/E Dm7(b9) C Dm C/E F G G7/F

would love and hon - or and o - bey, and dur - ing all their mod - est spoon - ing, they'd blush and speak of hon - ey -

EM7 Am7 C#m7/G F#m7(b9) C/E D7 DM7 G7

moon - ing. And if your mem - o - ry re - calls, they spoke of Ni - ag - 'ra Falls. But to -

C G7 C Am E+ Am7 D7 (G7 DM/G G7) (INST.)

day, my dar - ling, to - day, when you meet the one you love, you say: Come

A MED. SWING CHORUS: C#m7 C6 EM7 EbDm7 Dm7 G7 C#m7 C6

fly with me! Let's fly, let's fly a - way If you can use some ex -

Gm7 C13 F#m7 Bb13 C#m7 C6

ot - ic booze, there's a bar in far Bom - bay, come fly with me. Let's fly,

F9 E7 A7(b9) D9 G13 C#m7 C6 EM7 EbDm7 Dm7

let's fly a - way. Come fly with me! Let's float down to Pe - ru!

G7 Cmaj7 C6 Gm7 C13 Fmaj7 Bb13

In Lla-ma Land there's a one-man band and he'll toot his flute for you, come

Cmaj7 C6 F9 C F7 C B Abmaj7

fly with me. Let's take off in the blue! (Once I get you) Up there,

(Fm7 Ab+) Bbm9 Dbmaj7 Eb7 Db6 Bbm7 Eb7 Ab6

where the air is rar - i - fied, we'll just glide, star - ry eyed,

Bbm7 Eb11 Ab Ab+ Ab6 Gmaj7 E7(b9) Am11

_ once I get you up there, I'll be hold - ing you so near, you may hear,

D13 G7 G11 G7 Bb7/Ab Dm7/A G7(b9) Cmaj7 C6

_ an - gels cheer, 'cause we're to - geth - er. Weath - er - wise it's such_

Em7 Eboim7 Dm7 G7 Cmaj7 C6 Gm7 C13

_ a love - ly day! Just say the words and we'll beat the birds down to

Fmaj7 Bb13 Cmaj7 C6 F9 (C7 B7(b5)) Em7(b5) Bb9

A - ca-pul - co Bay. It's per - fect for a fly - ing hon - ey - moon, they

(Bb13 A7) A7(b9) D9 Dm7 G7 C Dm7 G7 C

say, come fly with me. Let's fly, let's fly a - way. Come way!

CRY ME A RIVER

WORDS AND MUSIC BY ARTHUR HAMILTON

A

SLOWLY

CM CM(♯5)

CM6 CM7 F7 FM7

B♭13

E♭MA7

DM7(♭5) G7



Now you say you're lone-ly, you cry the long night thru; well, you can

B

E
GM7(♭5) C7(♭9)

F9

(87)
FM7

B♭7

E♭

DM7(♭5) G7



cry me a riv-er, cry me a riv-er; I cried a riv-er o-ver you.

CM CM(♯5)

CM6 CM7 F7 FM7

B♭13

E♭MA7

DM7(♭5) G7

GM7(♭5) C7(♭9)



Now you say you're sor-ry for be-in' so un-true; well, you can cry me a riv-er,

(87)

B

(E♭M7(♭5))

F9

FM7

B♭7

E♭

AM7(♭5) D7

GM



cry me a riv-er; I cried a riv-er o-ver you. You drove me, near-ly drove me

AM7(♭5)

D7

GM

(B♭13)

AM7(♭5) D7

GM7

(E♭M7(♭5))



out of my head, while you nev-er shed a tear. Re-mem-ber? I re-mem-ber

AM7(♭5)

D7

DM11

G7

DM7

G7

G7(♯5)



all that you said told me love was too ple-be-ian, told me you were thru with me, an'

C

CM

CM(♯5)

CM6

CM7

F7

FM7

B♭13

E♭MA7

DM7(♭5)

G7



now you say you love me. Well, just to prove you do, come on, an'

GM7(♭5) C7(♭9)

F9

(87)
FM7

B♭7

E♭

(DM7(♭5) G7(♭9))



cry me a riv-er, cry me a riv-er; I cried a riv-er o-ver you.

A DAY IN THE LIFE OF A FOOL

BOSSA NOVA

(MANHA DE CARNAVAL)

WORDS BY CARL SIGMAN
MUSIC BY LUIZ BONFA

A AM

Bm7(b5) E7(b9)

AM



A day in the life of a fool,

Bm7(b5) E7(b9)

AM

Dm7

G13

Cmaj7



a sad and a long, lonely day.

C#dim7 A7(b9)

Dm7

G7

Cmaj7



I walk the avenue, hoping to run in to

Fmaj7

Bm7(b5)

E7(b9)

AM

Bm7(b5) E7(b9)



the welcome sight of you coming my way. I'll

B

AM

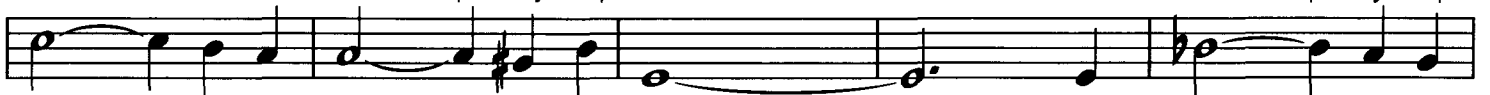
Bm7(b5) E7(b9)

AM

Bm7(b5)

E7

Em7(b5)



stop just across from your door, but you're never

A7(b9)

Dm

(C#dim7)

Dm

Dm/C

Bm7(b5) E7(b9)

AM

Am/G



there any more. So back to my room and here in the

(F13(#11))

Fmaj7

Bm7(b5)

E7

AM

1 Bm7(b5) E7(b9) | 2



gloom I cry tears of good-bye. A 'Til you

(Em7

Fmaj7

Em7

Dm7

E7(#9)

Dm7

Am7

Dm7

Am7

Dm7

Em7

AM



come back to me, that's the way it will be ev-ry day in the life of a fool.

DANCING IN THE DARK

WORDS BY HOWARD DIETZ
MUSIC BY ARTHUR SCHWARTZ

MEDIUM

CHORUS:

A

CMA7

Coim7

Danc - ing in the dark till the tune ends, we're

DM7

Fm6

G13(b9)

danc - ing in the dark and it soon ends. We're

CMA7

CM7

Gm7

A7(b9)

waltz - ing in the won - der of why we're here.

DM7(b5)

D9

DM7(b5)

A9

G7(b9)

Time hur - ries by, we're here and gone.

B

CMA7

Coim7

Look - ing for the light of a new love to

DM7

Fm6

G13

bright - en up the night, I have you, love. And

CMA7 **CM7** **GM7** **G7(b9)**

we can face the mu - sic to - geth - er,

C **DM7(b5)** **DM7(b5)/G** **C** **FINE** **DM7** **G13**

danc - ing in the dark.

C **INTERLUDE:**

CM **Ab/C** **CM7** **CM** **Ab/C** **Fm/Ab** **DM7(b5)**

What though love is old? What though song is old?

G7 **CM/G** **DM7(b5)** **G7(b9)** **CMA7** **C6**

Through them we can be young.

CM **Ab/C** **CM7** **Eb** **G7/D** **CM**

Hear this heart of mine. Make yours part of mine.

D7(b5) **D7** **DM7(b5)** **G13** **D.C. AL FINE**

Dear one, tell me that we're one.

DANCING ON THE CEILING

MUSIC BY RICHARD RODGERS
 LYRICS BY LORENZ HART

FREELY
 VERSE:
 F/A

Abom7

The world is lyr - i - cal be - cause a mir - a - cle
 At night I creep in bed and nev - er sleep in bed,

Gm7

C7

F

Fm

has brought my lov - er to me. Though he's some oth - er
 but look a - bove in the air. And to my great - est

C7(b9)

C7(b9)

G7(b9)

C7(b9)

F

place, joy, his my face boy I is see. there.

Am

(Am/G

F#m7(b5)
 D9

Gm7

C13

It is my prince who walks in - to my dream and talks.

A CHORUS:

F

A7(#5)

Bb

Bom7

He danc - es o - ver - head on my ceil - ing,

Am7

Abm7

Gm7

C7

Am7

D7(b9)

near my bed, in my sight,

Gm7

C7(b9)

F

Gm7 C13(b9)

F

through the night. I try to

A7(#5) Bb Boim7 Am7 Abm7

hide in vain un - der - neath my coun - ter - pane.

Gm7 C7 Am7 D7(b9) Gm7 C7(b9) F

There's my love up a - bove.

B

Gm7 Gm7/C C7(b9)

I whis - per, "Go a - way, my lov - er,

Fmaj7 Cm7 F13(b9) Bb6

It's not fair.'" But I'm so

Eb9 Am7 D7(b9) Gm7 C7(b9)

grate - ful to dis - cov - er he's still there.

C

F A7(#5) Bb Boim7

I love my ceil - ing more since it is a

Am7 Abm7 Gm7 Gm7/C C7(b9)

danc - ing floor just for my

1 F D7(b9) Gm9 C13(b9) 2 F Gm7 Fmaj7

love. love.

DAY IN, DAY OUT

LYRIC BY JOHNNY MERCER
MUSIC BY RUBE BLOOM

BRIGHT SWING

G13
A
C6
C#dim7
DM7
G9

Day in, _____ day out _____ the

C6
DM7
D#dim7
C/E
EM7
Ebdim7

same old hoo - doo fol - lows me a - bout, _____ the same old

DM6
G7
DM7
G7

pound - ing in my heart when - ev - er I think of you _____ and dar - ling I

DM7
G9
EM7
A7(b9)
DM7
G7(#5)

think of you _____ day in and day out. _____ Day

B
C6
C#dim7
DM7
G9

out, _____ day in, _____ I

C6
DM7
D#dim7
C/E
CM9
F9

need - n't tell you how my days be - gin. _____ When I a -

G6
DM7
G6
DM7

wake, I a - wak - en with a tin - gle, one pos - si - bil - i - ty in view,

G6 Am9 D7(L#9) DM7 G9

that pos - si - bil - i - ty of may - be see - ing you. Come

C

(C6 C6) F7 EM7 A7(b9) C#dim7 DM7 G9

rain, come shine, I

(Bb(11))

C6 DM7 D#dim7 C/E E7(#5) E7 A7(b9) A7(L#9) A7(b9)

meet you and to me the day is fine, then I

D/F# FM6 EM7 Ebdim7

kiss your lips and the pound - ing be - comes the o - cean's

D13 G7sus G7 Cmaj7 (F9) EM7 A7(L#9) A7(b9)

roar, a thou - sand drums. Can't you

D/F# FM6 EM7 A7(b9) DM7

see it's love, can there be an - y doubt, when there it is, day

G7sus G13(b9) |¹ C6 A7(L#9) DM9 G7(L#9) ||² C6

in, day out. Day out.

DAYS OF WINE AND ROSES

WORDS BY JOHNNY MERCER
MUSIC BY HENRY MANCINI

MEDIUM/SLOWLY

A FMA⁷ Eb⁹ (Am⁷ D7(b⁹) D7) D7

The days of wine and roses laugh and

Gm⁷ Bbm⁶ Eb⁷

run away like a child at play, through the

Am⁷ Dm⁷ Gm¹¹ Gm⁷/F

meadowland toward a closing door, a door marked "never

Em⁷(b⁵) A7(b⁹) Dm¹¹ G⁹ Gm⁷ C¹³

more," that wasn't there before. The

B FMA⁷ Eb⁹ (Am⁷ D7(b⁹) D7) D7

lone - ly night discloses just a

Gm⁷ Bbm⁶ Eb⁷

pass - ing breeze filled with memories of the

Am⁷ Dm⁷ Dm⁷/C Bm⁷(b⁵) Bb¹³(#11)

golden smile that introduced me to the

Am⁷ Dm⁷ Gm⁹ C⁹ ¹ F Dm⁷ Gm⁷ C⁷ ² F

days of wine and roses and you. The you.

FREELY

DEEP PURPLE

95

MUSIC BY PETER DE ROSE
LYRIC BY MITCHELL PARISH

VERSE:

F F+ Eb9 D9 Gm7 Db9 C13 FMA7

The sun is sink-ing low be-hind the hill. I loved you

C11 FMA7 EM7(b5) A7(#5) A7 Dm Dm/C# F7/C

long a - go, I love you still. A - cross the years you

Bb C7(#5) C#dim7 Dm Dm(MA7) G7sus G7 C11 C9

come to me at twi - light, to bring my love's old thrill. When the

A SLOW / MED
CHORUS:

FMA7 F#dim7 Gm7 C13 FMA7

deep pur - ple falls o - ver sleep - y gar - den walls, and the stars be - gin to

Am7(b5)/Eb D7 EM7 Fdim7 D7/F# Gm11 Bbm6 Am7

flick - er in the sky. Thru the mist of a mem - o - ry you wan - der

Abdim7 Gm7 C9 C7(#5) FMA7 D7(b9) G13 C9

back to me, breath - ing my name with a sigh. In the

FMA7 F#dim7 Gm7 C13 FMA7 Am7(b5)/Eb

still of the night once a - gain I hold you tight. Tho'you're gone, your love lives on when moon-light

D7 EM7 Fdim7 D7/F# Gm11 Bbm6 Am7 Abdim7

beams. And as long as my heart will beat, lov - er, we'll al - ways meet

Gm7 Gm7/C C7(#5) C13 F D7(#9) Gm11 C7 F C11 F

here in my deep pur - ple dreams. When the dreams.

DO NOTHIN' TIL YOU HEAR FROM ME

SLOW / MED

MUSIC BY DUKE ELLINGTON
LYRIC BY BOB RUSSELL

A F7sus EbM7 FM7 Bb13 EbM7

Do noth - in' till you hear from me, pay no at - ten - tion to what's said.

EbM7 (Ab9(#11)) BbM7 G7(#5) C7 F13 Bb EbEoim7

Why peo - ple tear the seam of an - y - one's dream is o - ver my head.

F7sus Bb7 BbM7 FM7 Bb13 EbM7 EbM7 (Ab9(#11))

Do noth - in' till you hear from me, at least con - sid - er our ro - mance. If you should take the word of

BbM7 G7(#5) C7 F13 Bb EbEoim7 Bb Abm9 Db13

oth - er's you've heard I have - n't a chance. True, I've been

B GbM7 Gb7

seen with some - one new, but does that mean that I'm un - true? When we're a -

BbM7 GM7 G9 C13 F13

part the words in my heart re - veal how I feel a - bout you. Some kiss may cloud my mem - o -

C BbM7 FM7 Bb13 EbM7 EbM7 (Ab9(#11)) BbM7 G7(#5)

ry, and oth - er arms may hold a thrill. But please do noth - in' till you hear it from me,

C7 F13 ¹ Bb EbEoim7 FM7 Bb13 ² Bb

and you nev - er will. Do noth - in' till you hear from

DON'T FENCE ME IN

WORDS AND MUSIC BY COLE PORTER

SLOWLY

A

GM11 GM7/C C7(b9) F FMA7 F6 FMA7 F GM7/C F

Oh, give me land, lots of land un-der star - ry skies a - bove, don't fence me in. —

GM7 C7 GM7 C7 GM7 C7 GM11 C13 FMA7 F6

— Let me ride thru the wide o - pen coun - try that I love, don't fence me in. Let me

F FMA7 F7 F7(#5) Bb6 BbMA7 Eb9

be by my-self in the eve - ning breeze. lis - ten to the mur - mur of the cot - ton - wood trees. —

F CM/Eb D7(b9) Bbm6/Ob F/C GM9/C C7(b9) F F7(#5)

Send me off for - ev - er, but I ask you please, — don't fence me in; — just turn me

B

BbMA7 Bb6 F F7 F7(#5)

loose, let me strad - dle my old sad - dle un - der - neath the west - ern skies. — On my cay -

BbMA7 Bb6 F F#dim7 GM11 GM7/C C7(b9)

use, let me wan - der o - ver yon - der till I see the moun - tains rise. — I want to

F FMA7 F7 F7(#5) Bb6 BbMA7 Eb9

ride to the ridge where the west com - men - ces gaze at the moon till I lose my sen - ses

F CM/Eb D7 Bbm6/Ob F/C GM9/C C7(b9) F GM7/C C7(b9) F6

can't look at hob - bles and I can't stand fenc - es, don't fence me in. — Oh, give me —

(SITTIN' ON) THE DOCK OF THE BAY

WORDS AND MUSIC BY OTIS REDDING
AND STEPHEN CROPPER

MEDIUM '60s ROCK
VERSES 1 & 2:

A **G** **B** **C** **B B \flat A**

1. Sit - tin' in the morn - in' sun, _____ I'll be sit - tin' when the eve - nin' come.____
 (2.) left my home in Geor - gia, head - ed for the Fris - co Bay.____

G **B**

— Watch - in' the ships roll in, _____ then I
 — 'Cause I've had noth - in' to live _____ for, and look like

C **B B \flat A**

watch 'em roll a - way _____ a - gain. _____ Yeah! _____ I'm
 noth - in's gon - na come my _____ way. _____ So _____ I'm just gon'

B CHORUS:

G **E 2** **G** **E 2**

sit - tin' on the dock of the bay, _____ } watch - in' the tide _____ roll _____ a - way, _____
 sit _____ on the dock of the bay, _____ }

G **A**

— ooh, _____ I'm just sit - tin' on the dock of the bay _____ wast - in' time. _____

1 **G** **E** **2** **G** **E**

2. 1

C BRIDGE:

G **D** **C** **G** **D**

Look _____ like noth - ing's gon - na change. _____ Ev - 'ry - thing

C G D C G

still re-mains the same. I can't do what ten peo-ple tell me to do,

F D

so I guess I'll re-main the same.

D VERSE 3:

G B C B B \flat A

Sit-tin' here rest-in' my bones and this lone-li-ness won't leave me a-lone.

G B

Two thou-sand miles I roam just to

C B B \flat A

make this dock my home. Now, I'm just gon'

E CHORUS:

G E 2 G E 2

sit at the dock of the bay, watch-in' the tide roll a-way, ooh wee, I'm

G A G E

sit-tin' on the dock of the bay wast-in' time.

REPEAT AD LIB. AND FADE

G E

(WHISTLE)

DON'T BLAME ME

FREELY

MUSIC BY JIMMY McHUGH

VERSE:

LYRIC BY DOROTHY FIELDS

C G7 Cmaj7 C6 Cmaj7 C6

Ev - er since that luc - ky night I found you I've hung a - round you, just like a
I like ev - 'ry sin - gle thing a - bout you, with - out a doubt you are like a

Cmaj7 C6 F6 G13 G9 C C#dim7

fool. Fall - ing head and heels in love like a
dream. In my mind I find a pic - ture of

Dm7 G7 Cmaj9 G7 C G7

kid out of a school. My poor heart is in an aw - ful
us as a team. Ev - er since the ho - ur of our

Cmaj7 C6 Cmaj7 C6 A9

state now but it's too late now to call a halt.
meet - ing I've been re - peat - ing a sil - ly phrase

D7 D7(#5) Gmaj7 G7 Am D7 G7

So if I be - come a nui - sance, it's all of your fault!
hop - ing that you'll un - der - stand me, one of these days. }

A MEDIUM
CHORUS:

Cmaj7 Em7(b5) A7(#5) A7 Dm7(b5) G13

Don't blame me for fall - ing in love with

(Am7) Cmaj9 Dm7(b5) G13 Em7(b5) A7(#5) A7

you. I'm un - der your spell but how can I help it.

DM7 G7(#5) CMAs7 DM11 G13 CMAs7 EM7(b5) A7(#5) A7

Don't blame me. Can't you see, when

DM7(b5) G13 CMAs9 (Am7) DM7(b5) G13

you do the things you do, if I can't conceal the

EM7(b5) A7(#5) A7 DM7 G13 C C7

way that I'm feeling, don't blame me.

8 F E7 Am11 E7(#5) Am

I can't help it if that dog-goned moon above

D7 (Eb13) D7 DM7/G G9 A7(b5) G13

makes me need some-one like you to love.

C CMAs7 EM7(b5) A7(#5) A7 DM7(b5) G13

Blame your kiss, as sweet as a kiss can

CMAs7 (Am7) DM7(b5) G13 EM7(b5) A7(#5) A7

be. And blame all your charms that melt in my arms but

DM7 G13 C (OPTIONAL D.C.) DM11 G13 C

don't blame me. me.

DON'T CRY FOR ME ARGENTINA

MUSIC BY ANDREW LLOYD WEBBER

WORDS BY TIM RICE

SLOWLY

VERSE:

A D_b G_b/D_b

It won't be eas - y you'll think it strange when I
I had to let it hap - pen, I had to change: could - n't

A_b/D_b

try to ex - plain how I feel, that I still need your love af - ter
stay all my life down at heel look - ing out of the win - dow, stay - ing

D_b B_b/D_b

all that I've done. You won't be - lieve me.
out of the sun. So I chose free - dom,

E_b E_b/D_b

All you will see is a girl you once knew, al though she's dressed up to the
run - ning a - round, try - ing ev - ry - thing new, but noth - ing im - pressed me at

A_b/C E_b7 A_b

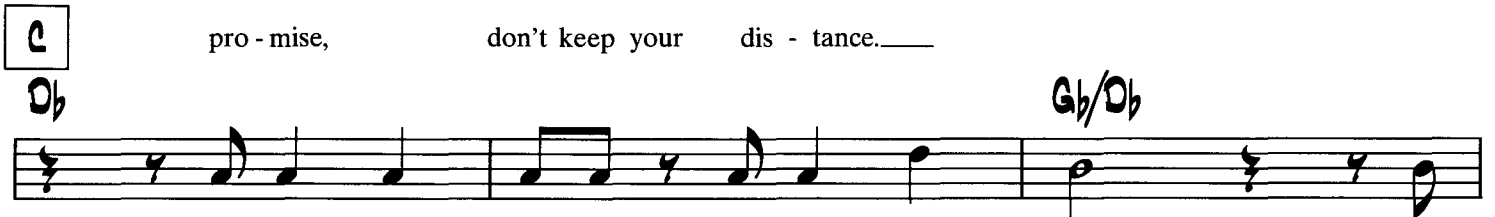
nines at six - es and se - vens with you.
all I nev - er ex - pect - ed it to.

B CHORUS: D_b G_b/D_b D_b G_b/D_b D_b

Don't cry for me Ar - gen - ti - na, the truth is I nev - er

A_b B_b/D_b

left you. All through my wild days, my mad ex - ist - ence, I kept my



pro - mise, don't keep your dis - tance.____

And as for for - tune and as for fame, I



nev - er in - vit - ed them in, though it seemed to the world they were



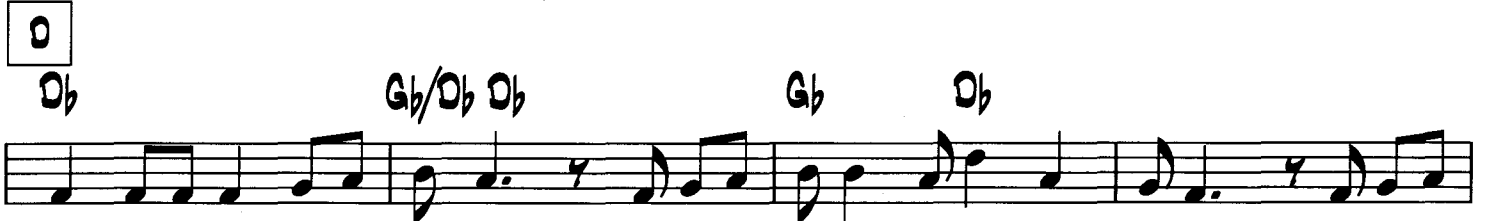
all I de - sired. They are ill - u - sions,____ they're



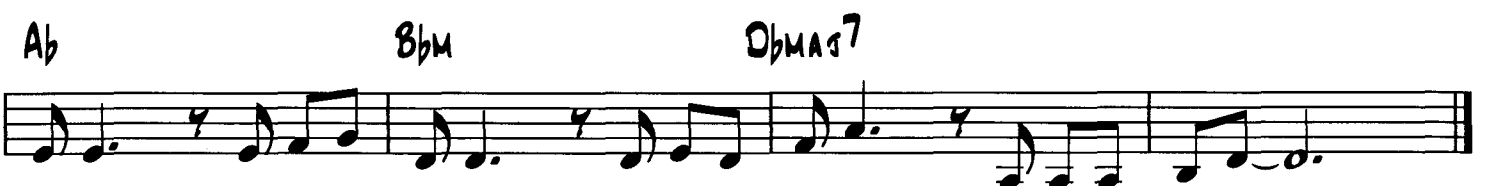
not the so - lu - tions they pro - mised to be. The an - swer was here all the



time. I love you and hope you love me.



Don't cry for me Ar - gen - ti - na. Hum:_____



DON'T GET AROUND MUCH ANYMORE

MUSIC BY DUKE ELLINGTON

LYRIC BY BOB RUSSELL

MEDIUM SWING

A (C6 Dm7 EbDm7 C/E)
CMA7

(C7 B7 Bb7 A7)
A7

Musical staff with lyrics: Missed the Sat-ur-day dance, heard they crowd-ed the floor.

Musical staff with lyrics: Could-n't bear it with-out you, don't get a-round much an-y - more.

Musical staff with lyrics: Thought I'd vis-it the club, got as far as the door.

Musical staff with lyrics: They'd have asked me a-bout you, don't get a-round much an-y - more.

B
F6 F#Dm7 C6/G C7

Musical staff with lyrics: Dar - ling, I guess my mind's more at ease, but

Musical staff with lyrics: nev - er-the - less, why stir up mem-o - ries? Been in - vit-ed on dates,

C (C6 Dm7 EbDm7 C/E) (C7 B7 Bb7 A7)
CMA7 A7

Musical staff with lyrics: might have gone but what for? Aw - f'ly dif-f'rent with-out

1 (A7 Dm7 G7) 2
Dm7 Dm9/G G13 C6 C9

Musical staff with lyrics: you, don't get a-round much an-y - more. more.

EAST OF THE SUN (AND WEST OF THE MOON)

WORDS AND MUSIC BY BROOKS BOWMAN

A MEDIUM SWING
GMA7

(C7(#11))

Bm7

E7

East of the sun, _____ and west of the moon, _____

Am7

Cm7

(F7)

we'll build a dream house _____ of love, dear.

Am7

D13

F#m7(b5)

B7(b9)

Em7

Near to the sun in the day near to the moon at night we'll

A13

Am6

D13

live in a lone - ly way, dear, liv - ing on love and pale moon - light.

B

(C7(#11))

GMA7

Bm7

E7

Just you and I _____ for - ev - er and a day, _____

Am7

Cm6

(F7)

love will not die, _____ we'll keep it that way, _____

Am7

Am/G

(F7)
F#m7

B7(b9)

G
Em7

(Em7)

A13

up a - mong the stars we'll find a har - mo - ny of life to a love - ly tune.

Am7

(Am7)
D7

D13

(Bm7)
G

(E7)

Bbm7

Eb7

East of the sun and west of the moon, dear,

Am7

D13 D13(b9)

G

1 Am7 D7

2

east of the sun and west of the moon. _____

EASY TO LOVE

MUSIC AND LYRICS BY COLE PORTER

FREELY
VERSE:

Bbm7 **Gm** **Bbm7** **Gm** **Cm7**

I know too well that I'm just wast-ing pre-cious time in think-ing such a

F13 **Bbm7** **Cm7** **F7sus** **F7** **Bbm7** **F7(b9)** **Bb**

thing could be, that you could ev-er care for me. I'm sure you hate to hear that I a-

Gm **E7(b9)** **Dm7** **Gm7** **Em7** **A13** **D** **Eb7**

dore you, dear, but grant me, just the same, I'm not en-tire-ly to blame, for:

A **SLOWLY**
CHORUS:
Am7 **Dm7** **E7(b9)** **Am7** **D7** **Gm7** **Cm7**

You'd be so eas-y to love, so eas-y to i-do-lize, all

G **Bb7** **Am7** **D9** **Gm7** **Bm7** **E7(b9)**

oth-ers a-bove, so worth the yearn-ing for,

Am7 **D7(b9)** **D9** **Bm7** **Bbdim7**

B **Am7** **Dm7** **E7(b9)** **Am7** **D7** **Gm7** **Cm7**

so swell to keep ev-'ry home fire burn-ing for.

Bm7 **E7sus** **E7(b9)** **Am11** **Cm7** **F9** **Gm7** **C7(b11)** **Bm7** **Bbdim7**

does seem a shame, that you can't see your fu-ture with me. 'Cause you'd be

Am7 **D13(b9)** **G** **Bm7** **E7(b9)** **G**

oh, so eas-y to love! love!

EBB TIDE

MUSIC BY ROBERT MAXWELL
LYRIC BY CARL SIGMAN

SLOWLY

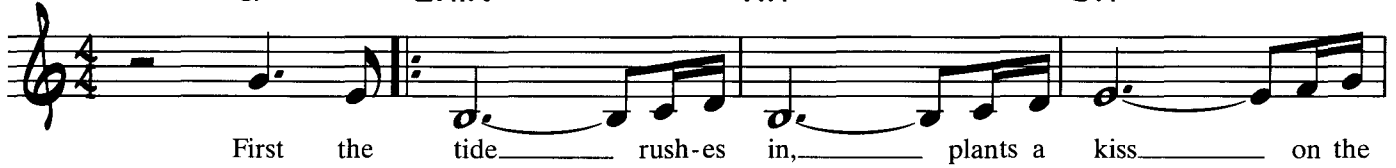
A

G7

CMA7

AM7

DM7



First the tide rush-es in, plants a kiss on the

G13

C

Bb6

A7



shore, then rolls out to sea, and the sea is ver - y

DM7(b9)

G7

CMA7

AM7

DM7



still once more. So I rush to your side like the on - com-ing

G13

C

Bb6

A7

A7/E A7/Eb



tide with one burn-ing thought; will your arms o-pen wide? At

B

DM

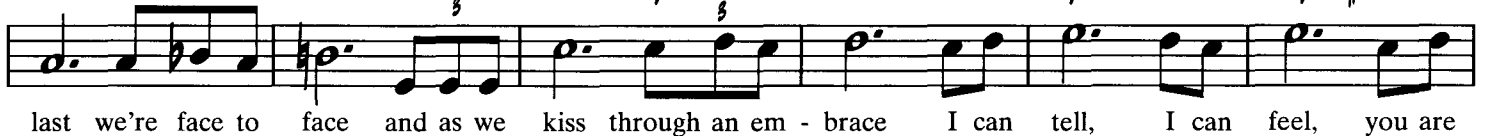
E7

AM AM/G

F#m6

C/G

C+/G#



last we're face to face and as we kiss through an em - brace I can tell, I can feel, you are

AM7

DM9 G13

C

AM7

F#m7

DM11 G13



love, you are real, real - ly mine in the rain in the dark, in the sun. Like the

C

CMA7

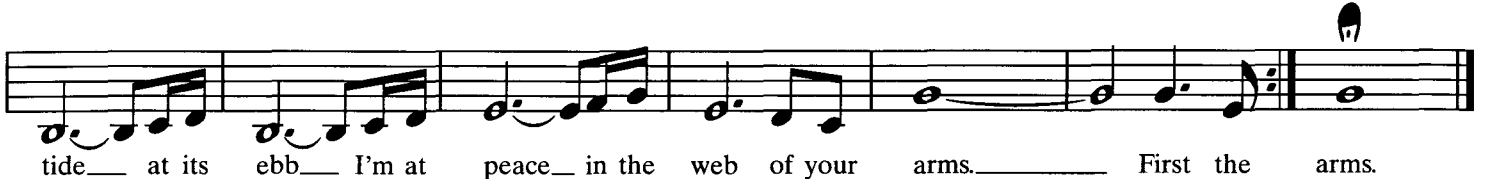
AM7

DM9

G13

1 C AM7 DM7 G7

2 C



tide at its ebb I'm at peace in the web of your arms. First the arms.

EMBRACEABLE YOU

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN

FREELY

VERSE:

G D7 G Am7 D7

Doz-ens of girls would storm_____ up, I had to lock my door.

EM7 D/A A7 D7 Eb9 D13 G/B Am7 D7

Some-how I could - n't warm - up to one be - fore.

G D7 G C#m F#9 BMA7

What was it that con - trolled_____ me? What kept my love - life lean?

C#m F9 BMA7 Bb AM7 D9 G

My in - tu - i - tion told_____ me you'd come on the scene. La-dy,

EM7 A9 AM7 D9

lis - ten to the rhy - thm of my heart - beat, and you'll get just what I mean.

SLOWLY

CHORUS:

G6

(Bb)im7

Gdim7

Am7

D7

C(9)/E

D7

Dm7(b5)/F

E7

D7/F#

Em - brace me, my sweet em - brace - a - ble you._____

(F#m7 B7(b9))

Am AM7(b5) D7 G6 D9sus G6

Em - brace me, you ir - re - place - a - ble you.

EM EM7/D C#m7(b5) F#7 Bm Bm(MA7) Bm7 E9

Just one look at you, my heart grew tip - sy in me;

D/A D#dim7 EM7 A9 D13 Am7 D7

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

B G6 (Bbdim7 Gdim7) Am7 D7 C(9)/E Dm7(b5)/F D7/F#

I love all the man - y charms a - bout you;

Am AM7(b5) D7 GMA7 Dm7 G7(#5)

a - bove all I want my arms a - bout you.

CMA7 F#m7(b5) B7 EM (EM/D) EM(MA7)

Don't be a naugh - ty ba - by, come to pa - pa, come to

(C#m7(b5) EM7) A9/C# Cm6 Bm7 G/D E7(b9) Am7(b5) D7(b9)

pa - pa, do! My sweet em - brace - a - ble

1 G6 Am7 D7 2 G6

you! you!

MODERATELY SLOW WALTZ
OR JAZZ WALTZ

EMILY

MUSIC BY JOHNNY MANDEL
LYRIC BY JOHNNY MERCER

Chords: Cmaj7, Am7, Dm9, G13, G13(b9), C6, Gm7/C, C7(b9), F#sus, F, Fmaj7, F#m6, Amaj7, A/C#, F#m7, Bm7, Bm7/E, E7(b9), Am7, D9, Dm7, G7(b9), Cmaj7, Am7, Dm9, G7, G7(#5), Cmaj9, Db9(b5), C13, C7(#5), Fmaj7, E7(b9), Am7, B7(#9), Em7, A9, C#dim7, Dm9, G13, (Em7(b5)), Em7, Bb7, A9, A7(#5), Dm9, Fm9, Fm6, Em7, A9, Dm9, G13, C6, Dm7, G7(b9), C6.

Em - i - ly, Em - i - ly, Em - i - ly _____ has the mur - mer - ing
 sound of May. _____ All sil - ver bells, cor - al shells, car - ou - sels, _____
 _____ and the laugh - ter of chil - dren at play say
 Em - i - ly, Em - i - ly, Em - i - ly. _____ And we fade to a
 mar - ve - lous view, two lov - ers a - lone and
 out of sight _____ see - ing im - ag - es _____ in the fire - light. _____
 _____ As my eyes vis - ual - ize a fam - i - ly, _____ they see
 dream - i - ly, Em - i - ly too. _____ too. _____



EVERGREEN

(LOVE THEME FROM 'A STAR IS BORN')

WORDS BY PAUL WILLIAMS
MUSIC BY BARBRA STREISAND

MODERATELY SLOW

Bm/A

INTRO: A

SING 2ND TIME Ah.

A B/A

I soft as an ea - sy chair;

Bm/A A A/G#

love, fresh as the morn - ing air.

F#m C#m7

One love that is shared by two

Bm7 G E Esus E7

I have found with you. Like a

A A D/E

rose under the Ap - ril snow,

Bm7 D/E A A/G#

I was al - ways cer - tain love would grow.

F#m C#m7

Love age - less and ev - er - green,

Dmaj7 Cmaj7 G/A A7

sel - dom seen by two.

B **DMA7** **D6** **C#7**

You and I will make each night a first

DMA7 **E/D** **C#7** **G/A** **A7**

ev - ry day a beg - in - ning.

DMA7 **G#sus** **G#7** **C#7** **C**

Spir - its rise and their dance is un - re - hearsd

A/B **B7** **D/E** **AMA7**

They warm and ex - cite us 'cause we have the bright - est love,

C **GMA7/A** **BM7**

two lights that shine as one, morn - ing

D/E **A** **A/G#** **F#7**

glo - ry and the mid - night sun. Time

C#7 **G/A**

we've learned to sail a - bove; time

DMA7 **(G7)** **DM(MA7)** **A**

won't change the mean - ing of one love, age - less and

B/A **Bb/A** **A**

ev - er ev - er - green.

Bb/A **B/A** **C/A** **B/A** **Bb/A** **A**

EVERYTHING MUST CHANGE

WORDS AND MUSIC BY
BERNARD IGHNER

BALLAD

N.C. A FM9 C7/E FM9/Eb

Ev - 'ry-thing must change, spring, noth - ing stays the same.
a wound-ed heart will heal,

D7(b9) DbMA7⁹ CM7 Bbm7 Bbm7/Ab GM7(b5)

Ev - 'ry - one will change, soon, no one stays the same.
but nev - er much too yes, ev - 'ry - thing must change. }

C7(F#9) FM9 C7/E FM9/Eb

The young be - come the old, and mys - t'ries do un - fold,

D7(F#9) DbMA7⁹ CM7 Bbm7 Bbm7/Ab GbMA7⁹

'cause that's the way of time. Noth - ing and no one goes un - changed. _____

Db/Eb Eb13(b9) AbMA7⁹ GM7(b5) C7(F#9) FM9 Bb13(F#11)

B There are not man - y things in life you can be sure _____ of. Ex - cept

DbMA7⁹ AbMA7⁹/C ¹Bbm11

rain comes from the clouds, _____ sun lights up the sky, _____ and hum - ming - birds do

C7(F#9) N.C. ^{1 2}Bbm11 C7(b9)

fly. _____ Win - ter turns to hum - ming - birds do fly. _____

C DbMA7⁹ AbMA7⁹/C Bbm11 AbMA7⁹/C

Rain comes from the clouds, _____ sun lights up the sky, _____ and hum - ming - birds do fly. _____

DbMA7⁹ AbMA7⁹/C Bbm11 rit. GbMA7⁹(F#11)

Rain comes from the clouds, _____ sun lights up the sky, _____ and mu - sic makes me cry. _____

FIVE FEET TWO, EYES OF BLUE

WORDS BY SAM LEWIS AND JOE YOUNG
MUSIC BY RAY HENDERSON

A BRIGHT

C E7 A7 EM7 A7

Five foot two, eyes of blue, but oh, what those five foot could do. Has

D7 G7 G7(#5) C6/9 A7(b9) D9 G13

an - y - bod - y seen my gal? _____

C E7 A7

Turned up nose, turned down hose, nev - er had no oth - er beaus. Has

D7 G13 C G11 C

an - y - bod - y seen my gal? _____ Now if you

B

E7 EM7 A13

run in - to a five foot two, cov - ered with fur, _____

Am7 D9 G7 Dm7 G9 G9(#5)

dia - mond rings and all those things, bet - cha' life it is - n't her. But

C E7 A7

could she love, could she woo? Could she, could she, could she coo? Has

D7 G7 G7(#5) C6/9 (Dm7 G7)

an - y - bod - y seen my gal? _____

FALLING IN LOVE WITH LOVE

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS

MEDIUM

A (BbMA7) Bb

EbMA7 BbMA7

Dm7 Bb6

G7(b9) Bb

Fall - ing in love with love is fall - ing for

Cm7

F7

make be - lieve.

Cm7

F7

Fall - ing in love with love is play - ing the

BbMA7

Bb6

fool.

B

BbMA7

Bb6

Car - ing too much is such a ju - ve - nile

Am7

D7

fan - cy.

Gm7

C7

Learn - ing to trust is just for chil - dren in

Cm7

F7

school.

C (BbMA7) EbMA7 Dm7 G7(b9)

Bb BbMA7 Bb6 Bb

I fell in love with love one night when the

CM7 F7

moon was full.

CM7 F7

I was un - wise with eyes un - ab - le to

BbMA7 Bb6

see.

D BbMA7 Bb6 (EbMA7) BbMA7

I fell in love with love, with

Bb6 (Ab9(#11)) AM7 D7 (G7(b9)) GMA7

love ev - er - last - ing.

G7 CM7 BbDm7 CM7

But love fell out

1 F7(b9) Bb GM7 CM7 F7(b9)

with me.

2 F7 BbMA7 Bb6 BbMA7 Bb6 Bb

with me.

FASCINATING RHYTHM

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN

MEDIUM

VERSE: (EbM/Db Cm7(b5) B7 EbM/Bb ADim7)
EbM EbM7 Ab7 AbM7 Gb6 Bb7sus

Got a lit-tle rhy - thm, a rhy - thm, a rhy - thm that pit - a - pats through my

(Ab9 Gb6 Bb7/F) (EbM/Db Cm7(b5) B7)
EbM Ab9 EbM EbM7 Ab7 AbM7

brain. So darn per - sis - tent, the day is - n't dis - tant

(EbM/Bb) (Bbm/Ab)
Gb6 Bb7(b5) EbM F7 Bbm Bbm7

when it - 'll drive me in - sane. Comes in the morn - ing with -

(Gm7(b5) Gb7 Bbm/F EDim7 Eb9 Db6 F7/C)
Eb7 EbM7 Db6 F7sus Bbm Eb9

out an - y warn - ing, and hangs a - round all day.

(Bbm/Ab) Gm7(b5) Gb7)
Bbm Bbm7 Eb7 EbM7 F7

I'll have to sneak up to it, some - day, and speak up to it, I hope it lis - tens when I

CHORUS:
A Bb7 FM7 Bb7 FM7 Bb7 FM7 Bb7

say: "Fas - ci - nat - ing rhy - thm, you've got me on the go! Fas - ci - nat - ing rhy - thm, I'm all a -

Fm7
Bb7
Bbm7
Eb7
Bbm7
Eb7

qui - ver. What a mess you're mak-ing! The neigh-bors want to know why I'm

Bbm7
Eb7
Bbm7
Eb7
8
Ab6
Ab/G
Fm7
Bb6
Bb9(#5)

al - ways shak-ing just like a fliv - ver. Each morn - ing I get up_ with the

Eb6
(Dm7(b5) EbMaj7)
G7(#9)
Cm7
F7

sun, (start a hop-ping, nev-er stop-ping,) to find at night, no work_ has been

(Fm7 Bb7)
Gm7
C7(b9)
C
Fm7
Bb7
Fm7
Bb7

done. I know that once it did-n't mat-ter but now you're do-ing wrong; when you

Fm7
Bb7
Fm7
Bb7
Bbm7
Eb7

start to pat-ter, I'm so un - hap - py. Won't you take a day off? De -

Bbm7
Eb7
Bbm7
Eb7
Bbm7
Eb7
Ab6

cide to run a-long some-where far a - way off, and make it snap - py! Oh, how I

Dm7(b5)
G7
Cm7
F7
Fm7
Bb7

long to be_ the man I used to be! Fas-ci-nat-ing rhy-thm, oh,

Fm7
F7
Bb13
Eb6
Gm7
C7
Eb6

won't you stop pick - ing on me!" me!"

A FOGGY DAY

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN

FREELY
VERSE:

F
GM7/F
FMA7 F7
GM7
C9

I was a strang-er in the cit - y. Out of town were the peo-ple I knew.

F
E7
AM
AM7
D9

I had the feel-ing of self - pi - ty. What to do? What to do? What to do? The

GM7
C7(b9)
C7(#9)
FMA7
F6
F
AM
AM6

out - look was de - cid - ed - ly blue. But as I walked through the fog - gy

AM7
D13
D7(b9)
AM
A7im7
GM7
C13
F
GM7/C
F
C7

streets a - lone, it turned out to be the luck - iest day I've known. A

A MODERATELY
CHORUS:

F
(D7(#9))
CM7(b5)/Gb
GM7
C13
C7(b9)

fog - gy day in Lon - don town

F
FM7/Eb
(D7(#9))
DM7(b5)
G13
G7(#5)
C9

had me low, and had me down.

FMA7 **C7(b5)** **F9** **BbMA7** **Bbm6**

I viewed the morn - ing with a - larm, the

FMA7 **D9** **G13** **G9(b5)** **C9**

Brit - ish Mu - se - um had lost it's charm. How

B
F **CM7(b5)/Gb** **GM7** **C13** **C13(b9)**

long, I won - dered, could this thing last? But the

F **Fm7/Eb** **DM7(b5)** **G13** **G7(b5)** **C9**

age of mir - a - cles had - n't passed, for,

CM7/F **F13** **F13(b9)** **BbMA7** **GM7(b5)**

sud - den - ly, I saw you there and through

F/A **Bb6** **FMA7/C** **Bb6** **DM7** **G9**

fog - gy Lon - don town the sun was shin - ing

GM7/C **C7** **1. F** **FMA7** **C7** **F7** **Bb7** **GM7(b5)** **C7**

ev - 'ry - where. A

2. F **FMA7** **C7** **F7** **Bb7** **GM7(b5)** **BbMA7** **GM7(b5)** **FMA7**

where.

(I LOVE YOU) FOR SENTIMENTAL REASONS

MED. SWING

WORDS BY DEEK WATSON
MUSIC BY WILLIAM BEST

A

FMaj7 DM7 GM7 C7 FMaj7 DM7

I love you _____ for sen-ti-men-tal rea-sons. _____

GM7 C13 F DM7 G13 C7 F D7(b9) GM9 C13

I hope you do be-lieve me. _____ I'll give you my heart. _____ I

F DM7 GM7 C7 FMaj7 DM7 GM7 C7

love you _____ and you a-lone were meant for me. _____ Please give your lov-ing

F DM7 GM7 C7 F GM7 G#dim7 F/A

heart to me, _____ and say we'll nev-er part. _____ I

B
GM7 C13 FMaj7 F#dim7 GM7 C13 FMaj7

think of you ev-'ry morn-ing, _____ dream of you ev-'ry night.

EM7(b5) A7(b9) DM7 G9 C13 C9(b5)

Dar-ling, I'm nev-er lone-ly when-ev-er _____ you're in sight. I

C
FMaj7 DM7 GM7 C7 FMaj7 DM7 GM7 C13 F DM7

love you _____ for sen-ti-men-tal rea-sons. _____ I hope you do be-lieve me. _____

GM7 C7 ¹ F DM7 GM7 C9(b5) ² F C11 F

I've giv-en you my heart. _____ I heart. _____

FORTY-SECOND STREET

WORDS BY AL DUBIN
MUSIC BY HARRY WARREN

A MEDIUM SWING
EM7

(F#m7(b5)

B7(b9)

Come and meet _____ those danc - ing feet, _____ on the

(D/F# G6 Am7)

EM7

C7

F#m7(b5) B7(b9)

EM7 B7(b9)

av - e - nue I'm tak - ing you to, _____ For - ty - Sec - ond Street.

(F#m7(b5)

B7(b9)

EM7

Hear the beat of those danc - ing feet, _____ it's the

(D/F# G6 Am7)

EM7

C7

F#m7(b5) B7(b9)

EM7

song I love the mel - o - dy of, _____ For - ty - Sec - ond Street.

B

C7

A9

Lit - tle "nif-ties" from the Fif-ties, inn - o - cent and sweet;

Eb7

B7(b9)

sex - y lad - ies from the eight - ies who are in - dis - creet. _____ They're

C

EM7

(F#m7(b5)

B7(b9)

side by side, _____ they're glo - ri - fied _____ where the

(D/F# G6 Am7)

C7

F#m7(b5) B7(b9)

EM7

un - der - world can meet the e - lite, _____ For - ty - Sec - ond Street.

FROM A DISTANCE

LYRICS AND MUSIC BY JULIE GOLD

SLOWLY

G² D/G C/G G C² G/B D EM⁷ G/B C G/B AM G D

1. From a



VERSE:

G² C²/G D/G G² C D

dis-tance, the world looks blue and green, and the snow-capped moun-tains

2. SEE ADDITIONAL LYRICS

G D/G C²/G G² C² C/E D/F# G G/B,

white. From a dis-tance the o-cean meets the stream, and the

C D G D/G G CMA⁷ D

ea-gle takes to flight. From a dis-tance, there is har-

EM C G/B G/D D

mo-ny and it ech-oes through the land. It's the

C G/B C G/B TO CODA C D

voice of hope, it's the voice of peace. It's the voice of ev-'ry

¹ G D/G C/G G C G/B D ² G D/G G G/B

man. 2. From a man. God is

8 CHORUS:
 CMA7 C6 D GMA7⁹ EM7 AM7 C/D D

watch - ing us. God is watch - ing us. God is watch - ing us from a

G G/B C D

dis - tance.

D.S. AL CODA
 EM7 G/B C G/B AM G D G D/F# C/E G/D C AM EM D EM D/F# N.C.

3. From a



C D7 D/E EM Bm/D C G/B

heart of ev - 'ry man. It's the hope of hopes, it's the

C G/B C D7 G G/B

love of loves. This is the song of ev - 'ry man. And God is

CMA7 C6 D GMA7⁹ EM7 AM7 C/D D7 G G/B

watch - ing us. God is watch - ing us. God is watch - ing us from a dis - tance. Oh, God is

² AM7 C/D G EM7 G/B C G/B AM7 D G

watch - ing us from a dis - tance. rit.

VERSE 2:

From a distance, we all have enough,
 And no one is in need.
 There are no guns, no bombs, no diseases,
 No hungry mouths to feed.
 From a distance, we are instruments
 Marching in a common band;
 Playing songs of hope, playing songs of peace,
 They're the songs of every man.
 God is watching...

VERSE 3:

From a distance, you look like my friend
 Even though we are at war.
 From a distance I just cannot comprehend
 What all this fighting is for.
 From a distance there is harmony
 And it echoes through the land.
 It's the hope of hopes, it's the love of loves.
 It's the heart of every man.
 It's the hope...

FROSTY THE SNOW MAN

WORDS AND MUSIC BY STEVE NELSON
AND JACK ROLLINS

MEDIUM

A

C_{Maj7} G_{13} $C_{6/9}$ C_{13} F $F\#dim7$ $C_{6/9}$ $C_{6/9}$

Fros - ty the snow man was a jol - ly hap - py soul, _____ with a
Fros - ty the snow man knew the sun was hot that day, _____ so he

F $F\#dim7$ C/G $A7(b9)$ $Dm7$ G_{13} C $G_{13}(b9)$

corn cob pipe and a but - ton nose _____ and two eyes made out of coal.
said "Let's run and we'll have some fun _____ now be - fore I melt a - way."

C_{Maj7} G_{13} $C_{6/9}$ C_{13} F $F\#dim7$ $C_{6/9}$ $C_{6/9}$

Fros - ty the snow man is a fair - y tail they say, _____ he was
Down to the vil - lage, with a broom - stick in his hand, _____ run - ning

F $F\#dim7$ C/G $A7(b9)$ $Dm7$ G_{13} C $Gm7$ $C7$

made of snow but the chil - dren know _____ how he came to life one day. There
here and there all a - round the square, _____ say - in', "catch me if you can." He

B

F_{Maj7} $F\#dim7$ $C_{6/9}$ $A7(b9)$ $Dm7$ G_{13} C $Am7$

must have been some mag - ic in that old silk hat they found. For
led them down the streets of town right to the traf - fic cop. And he

G E7(b9) Am11 D13(b9) Dm11 G13

when they placed it on his head he be - gan to dance a - round. Oh,
 on - ly paused a mo - ment when he heard him hol - ler "Stop!" For

C

CMA7 G13 C6 C13 F F#dim7 C6/G C6

Fros - ty the snow man was a - live as he could be, and the
 Fros - ty the snow man had to hur - ry on his way but he

F F#dim7 C/G A7(b9) Dm7 G7(b9) C G13(b9)

chil - dren say he could laugh and play just the same as you and me.
 waved good - bye say - in', "Don't you cry, I'll be back a - gain some

2 C CMA7

day." Thump - e - ty thump thump thump - e - ty thump thump look at Fros - ty

Dm7 G7 CMA7 Dm7 G13 C

go. Thump - e - ty thump thump thump - e - ty thump thump ov - er the hills of snow.

GEE BABY, AIN'T I GOOD TO YOU

MEDIUM/SLOW SWING

MUSIC BY DON REDMAN
LYRIC BY DON REDMAN AND ANDY RAZAF

A C7 A \flat 13 G13 C9

Love _____ makes me treat you the way _____ that I do,

F7(b9) B \flat 7 E \flat 6 DM7 G7(#5) C7 A \flat 13

gee ba-by, ain't I good to you. There's noth - in' too good for a

G13 C9 F7(b9) B \flat 7 E \flat 6 B \flat M7 E \flat 7

girl _____ that's so true, gee ba-by, ain't I good to you.

B A \flat AoiM7 E \flat /B \flat B \flat M7 E \flat 7

Bought you a fur coat for Christ - mas, a dia - mond ring, _____

C A \flat AoiM7 DM7(b5) G7(b9) C7 A \flat 13

a Cad-il - lac car, an' ev - 'ry - thing, _____ Love _____ makes me treat you the

G13 C9 F7(b9) B \flat 7 ¹E \flat 6 DM7 G7(#5) ²E \flat 6

way _____ that I do, gee ba-by, ain't I good to you. you.

THE GIRL

BOSSA NOVA

FROM IPANEMA

MUSIC BY ANTONIO CARLOS JOBIM
ORIGINAL WORDS BY VINICIUS DE MORAES
ENGLISH WORDS BY NORMAN GIMBEL
G13

A FMA7

Tall and tan and young and love - ly the girl from I - pa - ne -

(Am7 Ab13 Db13 Gb13)
FMA7 Gb7(b5)

ma goes walk - ing, and when she pass - es, each one she pass - es goes "aah!"

FMA7

G13

When she walks she's like a sam - ba that swings so cool and sways so gen - tle that when

GM7 Gb7(b5) FMA7 B GbMA7

she pass - es, each one she pass - es goes "aah!" Oh,

but I watch her so sad - ly. How can I tell her I

D9 GM9 Eb13

love her? Yes, I would give my heart glad - ly, but each

AM7 D7(b9) GM7 C7(b9) C FMA7

day when she walks to the sea, she looks straight a-head not at me. Tall and tan and young

and love - ly, the girl from I - pa - ne - ma goes walk - ing, and when she pass - es I smile,

Gb7(b5) FMA7 Gb7(b5) Gb7(b5) FMA7 Gb7(b5) FMA7

but she does - n't see. She just does - n't see. No, she does - n't see.

GOLDFINGER

MUSIC BY JOHN BARRY

LYRICS BY LESLIE BRICUSSE AND ANTHONY NEWLEY

SLOWLY

A F D \flat CM F B \flat E

Gold - fin-ger, he's the man, the man with the Mi-das touch,
cold - fin-ger beck-ons you to en-ter his web of sin

1 C C7 || 2 AM AM(\sharp 5) AM \flat AM(\sharp 5)

a spi-der's touch. Such a but don't go in. Gold-en

B EM AM B7 EM B7(\sharp 9)

words he will pour in your ear, but his lies can't dis-guise what you fear, for a

E CM(MA \sharp 7) G \flat 6 D \flat oiM7

gold - en girl knows when he's kissed her; it's the kiss of death from Mis - ter

C F D \flat CM F B \flat E

Gold - fin-ger. Pret - ty girl, be - ware of this heart of gold, this heart is

1 AM AM(\sharp 5) AM \flat AM(\sharp 5) || 2 AM AM(\sharp 5) AM \flat AM(\sharp 5) **D** AM AM(\sharp 5) AM \flat AM(\sharp 5)

cold. Gold-en cold. He loves on - ly gold, on - ly

AM AM(\sharp 5) AM \flat AM(\sharp 5) AM AM(\sharp 5) AM \flat AM(\sharp 5) || 2 AM \flat AM(\sharp 5) AM \flat

gold. He loves gold, he loves on - ly he loves gold.

THE GOOD LIFE

WORDS BY JACK REARDON
MUSIC BY SACHA DISTEL

SLOW / MED

A

E \flat 7(b9)

A \flat MA \flat 7



Oh, the good life _____ full of fun _____ seems to be _____ the i - deal, _____

C7

F \sharp M7

DM7(b5)



yes, the good life _____ let's you hide _____ all the sad - ness you feel. _____

G7

(D \flat MA \flat 7)

B \flat M7

G \flat 9

A \flat MA \flat 7



— You won't real - ly _____ fall in love _____ for you can't take the chance, _____

G \sharp M7(b5) C7(b9)

(F \sharp M7)

F \sharp M(A \sharp 7)

F \sharp M7

B \flat 7

B \flat M7

E \flat 7



so be hon - est _____ with your - self, don't try to fake ro - mance. _____ It's the

B

A \flat MA \flat 7

GMA \flat 7

C7



good life _____ to be free _____ and ex - plore _____ the un - known, _____ like the

F \sharp M7

DM7(b5)

G7



heart - aches _____ when you learn _____ you must face _____ them a - lone. _____ Please re -

(D \flat MA \flat 7)

B \flat M7

G \flat 9

(C \sharp M7)

A \flat

F7(b9)



mem - ber _____ I still love you, _____ and in case you _____ won - der why, _____ well just

B \flat M7

E \flat 11

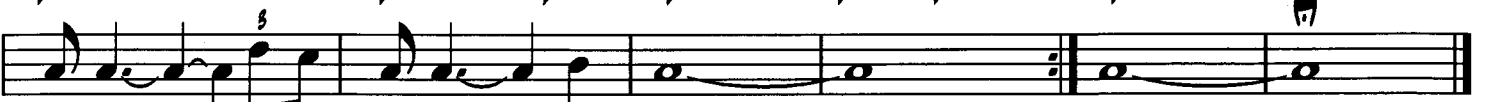
E \flat 7(b9) 1

A \flat

B \flat M7

E \flat 7(b9)

A \flat 2



wake up, _____ kiss the good life _____ good - bye. _____ bye. _____

THE GREATEST LOVE OF ALL

WORDS BY LINDA CREED
MUSIC BY MICHAEL MASSER

BALLAD
VERSE:

A

A

A+



1. I be - lieve that chil - dren are our fu - ture;
be. 2. Ev - 'ry - bod - y's search - ing for a he - ro;

A6

A7

D

D+



teach them well and let ___ them lead ___ the way. Show them all the beau - ty they pos - sess in -
peo - ple need some-one ___ to look ___ up to. I ne - ver found an - y - one who ful-filled my

D6

D+

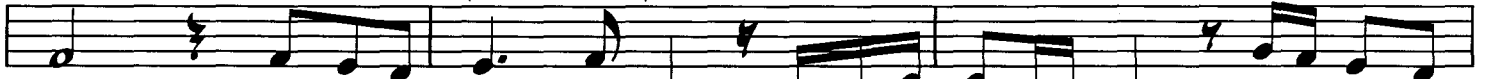
C#m7

F#m7

1, 3 Bm7

E

E7/D



side. Give them a sense of pride, to make it eas - i - er; ___ let the chil-dren's
need. A lone - ly place to be and so I

1ST TIME D.C. 3RD TIME TO NEXT STRAIN | 2

C#m7

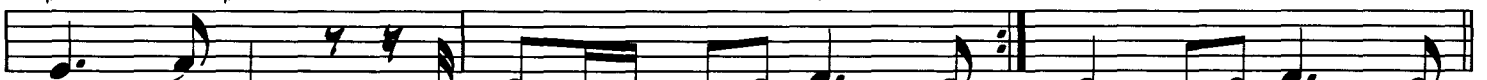
F#m7

Bm7

D/E

Bm7

D/E



laugh - ter re - mind us how ___ we used to learned to de-pend on

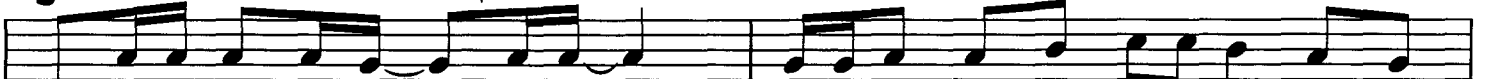
B

D

A/C#

Bm7

Bm7/E



me. I de - cid - ed long ___ a - go ___ nev - er to walk in an - y - one's shad - ow.
be.

D

A/C#

Bm7

Bm7/E



If I fail, if I suc - ceed, ___ at least I lived ___ as I be - lieve. No

D

A/C#

Bm7

Bm7/E



mat - ter what they take from me, they can't take a - way my dig - ni - ty.

CHORUS:

C C#m7 F#m7 Bm7 E E7/D

Be - cause the great - est love of all is hap - pen - ing to

C#m7 F#m7 Bm7 E E7/D C#m7 F#m7

me. I found the great - est

Bm7 D/E A A(9)/G# F#m7 Bm7

love of all in - side of me. The great - est love of all

Em7 A A7/G F#m7 Bm7 Em7 A A7/G

is eas - y to a - chieve. Learn - ing to

F#m7 Bm7 Em7 G/A D

love your - self is the great - est love of all.

D E E7/D C#m7 F#m7

all. And if by chance that spe - cial place

Bm7 E E7/D C#m7 F#m7 Bm7 E E7/D

that you've been dream - ing of leads you to a

C#m7 F#m7 Bm7 D/E D A/C# Bm7 Bm7/E A

lone - ly place, find your strength in love. *rit.*

HAPPY DAYS ARE HERE AGAIN

MEDIUM

WORDS BY JACK YELLEN
MUSIC BY MILTON AGER

A C Dm7 G7(#5) Cmaj9 Dm7

Hap - py days are here a - gain!

G13(b9) C6 Dm7 G7(#5) Em7

The skies a - bove are clear a - gain.

A7(b9) Dm7 G13 Dm7 G7

Let us sing a song of cheer a - gain.

G7(b9) Cmaj7 Fmaj7 Cmaj7/E Eb9

Hap - py days are here a - gain!

B Dm7 G13 C Dm7 G7(#5) Cmaj9 Dm9

Al - to - geth - er shout it now,

G13(b9) C6 Dm7 G7(#5) Em7

There's no one who can doubt it now,

A7(b9) DM7 G13 DM7 G7

So let's tell the world a - bout it now,

G7(b9) CMAs7 FMA7 C6/9

hap - py days are here a - gain!

C EMAs7 F#M7 B13(b9) EMAs7

Your cares and trou - bles are gone.

CM6/Eb GMAs7/D AM7 D13 DM7/G

There'll be no more from now on.

D G7(b9) C DM7 G7(#5) CMAs7 DM7

Hap - py days are here a - gain!

G13(b9) C6/9 DM7 G7(#5) EM7 A7(b9)

The skies a - bove are clear a - gain. Let us

DM7 G13 DM7 G7 G7(b9) CMAs7

sing a song of cheer a - gain. Hap - py days are

FMA7 CMAs7/E Eb9 DM7 G13 C6/9

here a - gain! gain!

HAVE YOU MET MISS JONES?

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS

FREELY VERSE:

C7 FMA7 Abdim7 Gm7 C7 Am7 Abdim7

It hap-pened, I felt it hap-pen. I was a - wake, I was-n't

Gm7 C7 FMA7 Abdim7 Gm7 C7

blind. I did - n't think, I felt it hap - pen. Now I be -

Gm7 C13(b9) F F7 BbMA7 Eb9

lieve in mat - ter o - ver mind. And now, you see, we must - n't

Am7 D7(b9) Bb G13 Gm7 C7

wait. The near - est mo - ment that we mar - ry is too late.

A MED. SWING
CHORUS:

(FMA7) FMA7 Bb9 (F#dim7) Am7 D7(b9) Gm7

"Have you met Miss Jones?" some - one said as

C7sus C9 Am7 (FMA7) Dm7 G9

we shook hands. She was just Miss Jones to

(Abm7 GM7) Db7 GM7 C7(b9) FMA7

me. _____ Then I said "Miss

(F#dim7 AM7) D7(b9) GM7 C7sus C7

Jones, you're a girl who un - der - stands,

AM7 Dm7 G9 (GM7 C7) (CM7 F7(b9)) F7

I'm a man who must be free." And all at

8 Bbm7 Abm7 Db7 Gbm7 EM7 A7

once I lost my breath, and all at once was scared to death, and all at

(Bm7) Dm7 Abm9 Db7 Gbm7 GM7 C7

once I owned the earth and sky. _____

(FMA7) FMA7 Bb9 (F#dim7) AM7 D7(b9) GM7

Now I've met Miss Jones, and we'll go on

C7sus (Bb9) C9 AM7 D7 GM7 C7(b9)

meet - ing till we die, _____ Miss Jones and

1 F GM7 C7(b9) 2 F

I. I. _____

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

SLOWLY

VERSE:

WORDS AND MUSIC BY HUGH MARTIN AND RALPH BLANE

C/E G7/D C⁶ G/B F/A C/G D7 G7

Christ-mas fu-ture is far a - way, Christ-mas past is past.

C/E G7/D F#m7(b5) B7 EM G/D AM7 D9 G7sus G7

Christ-mas pre-sent is here to - day, bring - ing joy that will last.

CHORUS:

A C⁶ AM7 DM7 F/G G7 C⁶ AM7 DM7 G7 C⁶ AM7

Have your - self a mer - ry lit - tle Christ-mas, let your heart be light. From now on our

DM7 G7 E7 A7 D7 G7 C⁶ AM7 DM7 F/G G7

trou-les will be out of sight. Have your - self a mer - ry lit - tle Christ-mas.

C⁶ AM7 DM7 G7 C⁶ AM7 Bm7(b5) E7 AM7 Gm7 C7

B Fm7(b9) Fm7(b9) EM7 Ebdim7 DM7 G7(b9) Cm7 F#m7(b5) B7(b9)

Here we are as in old-en days, hap-py gold-en days of yore. Faith-ful friends who are

EM7 Eb7 G/D D7 DM7 G7 C C⁶ AM7 DM7 F/G G7

dear to us gath-er near to us once more. Through the years we all will be to - geth - er

C⁶ AM7 DM7 G7 C⁶ AM7 Bm7(b5) E7 AM7

if the fates al - low. Hang a shin - ing star up-on the high - est bough,

Gm7 C7 Fm7(b9) C/E DM7 F/G G7 C⁶

and have your - self a mer - ry lit - tle Christ-mas now.

HEY THERE

WORDS AND MUSIC BY RICHARD ADLER
AND JERRY ROSS

SLOW / MED

A Eb Cm7 Fm7 Bb7 Eb Cm7 Fm7 Bb7

Hey there, you with the stars in your eyes. Love nev-er made a

C7(b9) Fm7 Bb7 Ebmas7 Am11 D13(b9) G Em7

fool of you, you used to be too wise. Hey there,

Am11 D7 G Em7 Am11 D7 G7

you on that high fly-ing cloud, Though she won't throw a crumb to you, You

C7 Fm7 B13 Bb7 Bb7(b9) B Eb Cm7

think some-day she'll come to you. Bet-ter for - get her,

Fm7 Bb7 Eb Cm7 Fm7 Bb7 C7(b9)

her with her nose in the air. She has you danc - ing on a string.

Fm7 Bb7 Bbm9 Eb13 Eb11 Eb9 Abmas7

Break it and she won't care. Won't you take this ad - vice I

Aoim7 Ebmas7/Bb Db13 C7(b9) Fm7

hand you like a broth - er? Or are you not see - ing things too

Abm6 Gm7 C7(b9) Fm7

clear? Are you too much in love to hear? Is it all go - ing in one

Fm7/Bb Bb7(b9) Bb7(b9)/Eb Eb Fm9 Bb13 Bb7(b9)/Eb Ebmas7

ear and out the oth - er? oth - er?

HIGH NOON

(DO NOT FORSAKE ME)

LYRIC BY NED WASHINGTON
MUSIC BY DIMITRI TIOMKIN

MODERATE

A

Chords: Eb, FM7 Bb13, Eb, Bb11

Do not for - sake me, oh my dar - lin'

Eb

Eb7

Ab

FM7

on this our wed - ding day.

Bb7

Eb

CM7

Do not for - sake me, oh my dar - lin'

G

Bb13

Wait wait a - long!

B ~~S~~

Eb

FM7 Bb13

Eb

Bb11

I do not know what fate a - waits me.
Do not for - sake me, oh my dar - lin'.

Eb

Eb7

Ab

C7/G

I on - ly know I must be brave.
You made that prom - ise as a bride.

FM7

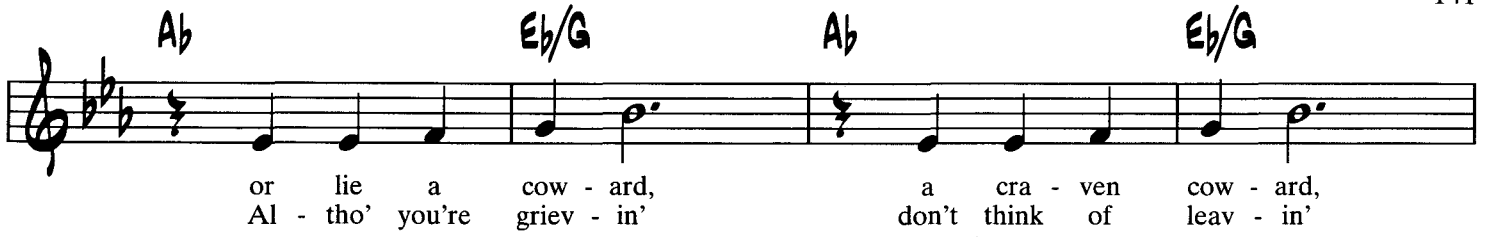
F#dim7

Eb/G

Eb7

And I must face a man who hates me.
Do not for - sake me, oh my dar - lin'.

Ab Eb/G Ab Eb/G

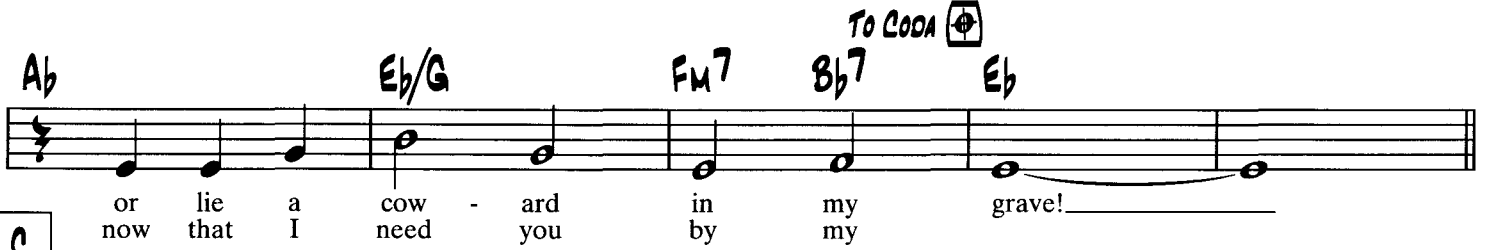


or lie a cow - ard,
Al - tho' you're griev - in'

a cra - ven cow - ard,
don't think of leav - in'

Ab Eb/G FM7 Bb7 Eb

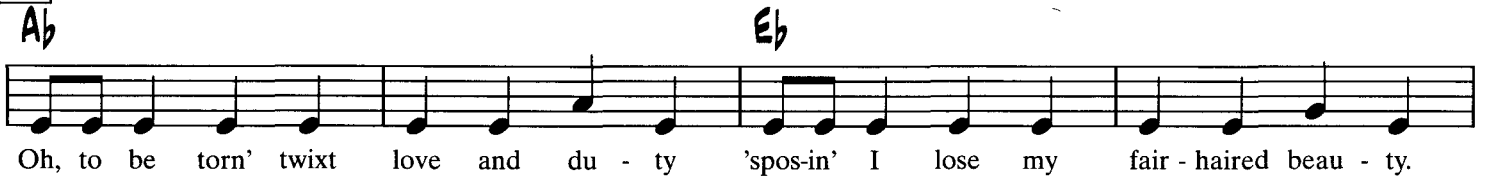
TO CODA



or lie a cow - ard you in by my my grave!


C

Ab Eb



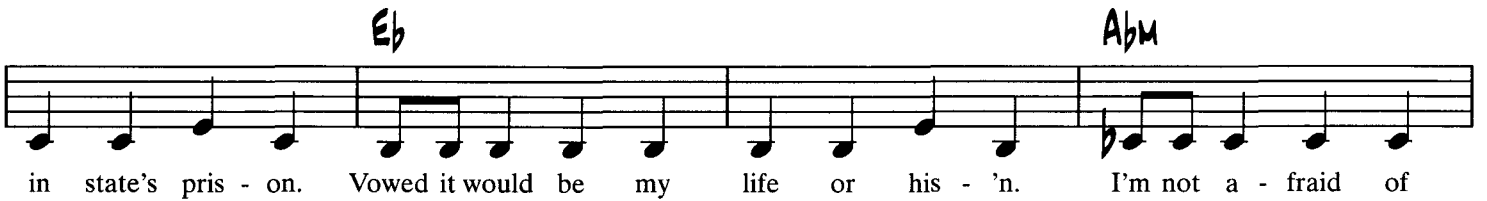
Oh, to be torn' twixt love and du - ty 'spos-in' I lose my fair - haired beau - ty.

Ab Eb Ab



Look at that big hand move a - long near - in' high noon. He made a vow while

Eb AbM



in state's pris - on. Vowed it would be my life or his - 'n. I'm not a - fraid of

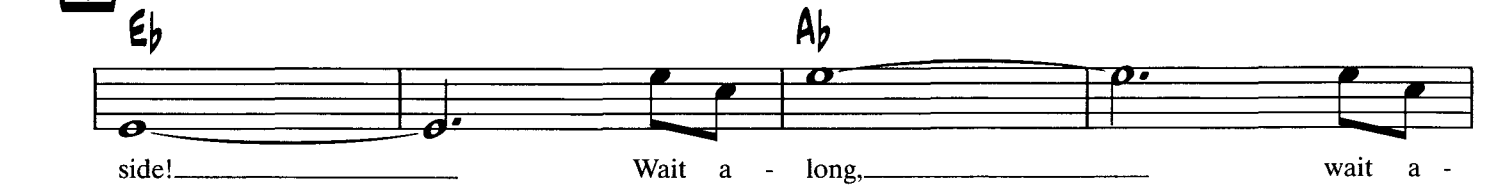
Eb Bbdim7 FM7 Bb7 Bb7(#5) D.S. AL CODA



death but, oh what will I do if you leave me?

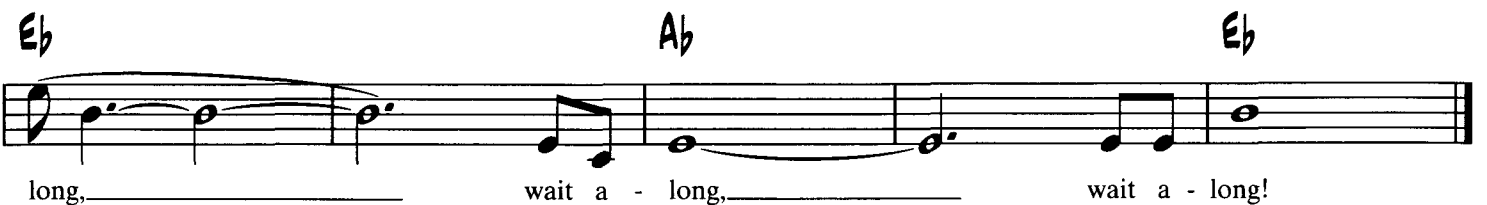
CODA

Eb Ab



side! Wait a - long, wait a -

Eb Ab Eb



long, wait a - long, wait a - long!

HOLD ME, THRILL ME, KISS ME

SLOW SWING

WORDS AND MUSIC BY HARRY NOBLE

A C AM DM7 G7 C AM7 DM7 G7

Hold me, hold me. Nev-er let me go un-til you've told me, told me what I want to know. And then just

AM AM(MA7) AM7 DM9 G13 C AM7 DM7 G7

hold me, hold me, make me tell you I'm in love with you. (Hold me tight, nev-er let me go.)

C AM DM7 G7 C AM7 DM7 G7

Thrill me, thrill me. Walk me down the lane where shad-ows will be, will be, hid-ing lov-ers just the same as

AM AM(MA7) AM7 DM9 G13 C AM DM7 G13 C

we'll be, we'll be, when you make me tell you I love you. (Will you take me in your arms.) They

B F6 FM6 C C+ C DM7 G7 C

told me, "Be sen-si-ble with your new love, don't be fooled think-ing this is the last you'll find." But

F#m7(b5) B7 EM EM(MA7) AM9 D13

they nev-er stood in the dark with you, love, when you take me in your arms and drive me slow-ly out of my mind.

C C AM7 DM7 G7 C AM7 DM7 G7 E7

Kiss me, kiss me and when you do, I know that you will miss me, miss me if we ev-er say a-dieu, so

AM AM(MA7) AM7 DM7 G7 C AM7

kiss me, kiss me. Make me tell you I'm in love with you. (Hold me tight,

1 DM7 G13 C G11 2 DM7 G13 C

nev - er let me go.) nev - er let me go.

HOW ABOUT YOU?

MUSIC BY BURTON LANE
WORDS BY RALPH FREED

FREELY

VERSE:

G G⁶ AM⁷/G G Bm⁷ AM⁷ D⁷ G

When a girl meets a boy, life can
True hearts we are told, kin - dred

CMA⁷ C⁶ Bm⁷(b⁵) E⁷ Bm⁷(b⁵) E⁷ A⁹

be a joy, but the note they end on, will de - pend on
wish - es hold. That's the rea - son, dear - ie, why I quer - y

AM⁷(b⁵) AM⁹(b⁵) G/D Goin⁷/D AM⁷/D D⁷

lit - tle plea - sures they will share; so let us com - pare.
while our fan - cies we dis - cuss, if that's true of us?

A MED. SWING
CHORUS:

G GMA⁷ G/B B^boim⁷ AM⁷ D¹³ G GMA⁷ G/B F[#]7/A[#]

I like New York in June. How a - bout you? I like a Gersh - win tune,

Bm⁷(b⁵) E⁷(b⁹) A⁹ Cm⁶ AM⁷(b⁵) D⁶ G Goin⁷G

how a - bout you? I love a fire - side when a storm is due,

B/F[#] B^b/F[#] C[#]M⁷/F[#] F[#]7 B AM⁷ D¹³(b⁹)

I like po - ta - to chips, moon - light and mo - tor trips, how a - bout you?

G GMA⁷ G/B B^boim⁷ AM⁷ D¹³ G⁹ DM⁹ G⁹ DM⁷

I'm mad a - bout good books, can't get my fill. And Frank - lin Roose - velt's looks,

CMA⁷ C⁶ AM⁷(b⁵) G/D E^b7/D^b AM⁷

give me a thrill. Hold - ing hands in a mov - ie show, when all the lights are low may not be

B⁷(b⁵) EM⁷ EM⁷/D CMA⁷ D⁷ G EM⁷ AM⁷ D⁹ G AM⁷/D G

new, but I like it. How a - bout you? you?

HOW HIGH THE MOON

WORDS BY NANCY HAMILTON
MUSIC BY MORGAN LEWIS

MEDIUM/BRIGHT A

Chords: $GMA\sharp 7$ $G\flat 7 (D\flat 1\sharp 3)$ $C7$

Some-where there's mu - sic, how faint the tune! Some-where there's

Chords: $FMA\sharp 7$ $FM7 (B1\sharp 3)$ $B\flat 7$ $E\flat MA\sharp 7$ $AM7(\flat 5)$ $D7$

heav - en, how high the moon! There is no moon a-bove when love is far a-way

Chords: $G\flat 7$ $AM7(\flat 5)$ $D7$ $GMA\sharp 7$ $AM7$ $D1\sharp 3$ $B\flat 7$ $B\flat 1\sharp 3$ $AM11$ $AM7/D$ $D7(\flat 9)$

too, 'till it comes true that you love me as I love you. Some-where there's

Section B
Chords: $GMA\sharp 7$ $G\flat 7 (D\flat 1\sharp 3)$ $C7$ $FMA\sharp 7$

mu - sic it's where you are. Some-where there's heav - en, how near, how

Chords: $FM7 (B1\sharp 3)$ $B\flat 7$ $E\flat MA\sharp 7$ $AM7(\flat 5)$ $D7(\flat 9)$

far! The dark - est night would shine if you would come to me

Chords: $GMA\sharp 7 (E7(\flat 9))$ $AM7$ $D1\sharp 3$ $B\flat 7$ $B\flat 1\sharp 3$ $AM11$ $AM7/D$ $D7(\flat 9)$

soon. Un - til you will, how still my heart, how high the

1 G $AM7$ $AM7/D$ $D7(\flat 9)$ 2 G

moon! Some - where there's moon!

(HOW LITTLE IT MATTERS) HOW LITTLE WE KNOW

WORDS BY CAROLYN LEIGH
MUSIC BY PHILIP SPRINGER

MEDIUM

(C7) **A** (F⁶₉) FMA⁷ GM⁷ AM⁷ DM⁷ GM⁹ (C13) G^{b7} C⁷

How lit-tle we know _____ how much to dis - cov - er _____ what chem - i - cal

(F⁶₉) FMA⁷ GM⁷ AM⁷ DM⁷ B^{b9} E^{b13} F⁶₉

forc - es flow _____ from lov - er to lov - er? _____ How lit - tle we un - der-stand what

AM⁷ A^{b7} GM⁷ C⁷ F⁶₉

touch - es of that tin - gle _____ that sud - den ex - plo - sions when two

B^{b9} AM⁹ A^{b9} D^{b9} GM⁷ C⁷(^{b9}) **B** (F⁶₉) FMA⁷ GM⁷ A^{b9} DM⁷

tin - gles in - ter - min - gle. Who cares to de - fine _____ what chem-is - try

(C13) GM⁹ G^{b7} C⁷ (F⁶₉) FMA⁷ GM⁷ AM⁷ DM⁷ B^{b9}

this is? _____ Who cares with your lips on mine _____ how ig - no-rant bliss is? _____

E^{b13} C^{M9} F¹³ F⁷(^{b9}) (B^{b9}MA⁷) DM⁷ E^{b13}

— So long as you kiss me and the world a - round us shat-ters _____ how lit - tle it

(F/A A^{b9}DM⁷) GM⁷ C⁷ sus ¹ F⁶₉ DM⁷ GM⁷ C⁷(^{b9}) ² F⁶₉

mat - ters _____ how lit - tle we know. know. _____

I CAN'T GIVE YOU ANYTHING BUT LOVE

MUSIC BY JIMMY McHUGH,
WORDS BY DOROTHY FIELDS

A MEDIUM SWING

The musical score is written in G major, 4/4 time, with a medium swing feel. It consists of ten staves of music with lyrics underneath. Chord symbols are written above the notes. The score is divided into sections A, B, and C. Section A covers the first two staves. Section B covers the third and fourth staves. Section C covers the fifth through tenth staves. The lyrics are: "I can't give you an - y - thing but love, ba - by. That's the on - ly 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. Gee I'd like to see you look - ing swell, ba - by. 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. love."

A MEDIUM SWING

G Am7 G/B B \flat oim7 Am7

I can't give you an - y - thing but love,

Am7/D D13(\flat 9) G Am7(\flat 9) Bm7 E7(\flat 9) Am11

ba - by. That's the on - ly thing I've plen - ty of,

B

Am7/D D7(\flat 9) G13 C \flat 9 CMa7

ba - by. Dream a - while, scheme a - while. We're sure to find

A13 D13 Am7 D7 D7(\flat 9)

hap - pi - ness, and I guess all those things you've al - ways pined for.

C

G Am7 G/B B \flat oim7 Am7 Am7/D D13(\flat 9)

Gee I'd like to see you look - ing swell, ba - by.

G \flat CMa7

Dia - mond brace - lets Wool - worth does - n't sell, ba - by.

C C \flat oim7 GMa7/D E7 Am7

Till that luck - y day, you know darned well, ba - by, I can't give you

D13 D13(\flat 9) \sharp G C/D \sharp C \flat 9

an - y - thing but love. love.


I CAN'T GET STARTED

LYRICS BY IRA GERSHWIN
MUSIC BY VERNON DUKE

MEDIUM OR BALLAD


VERSE:

CMA7 AM7 DM7 G7 CMA7 AM7 DM7 G7 F7



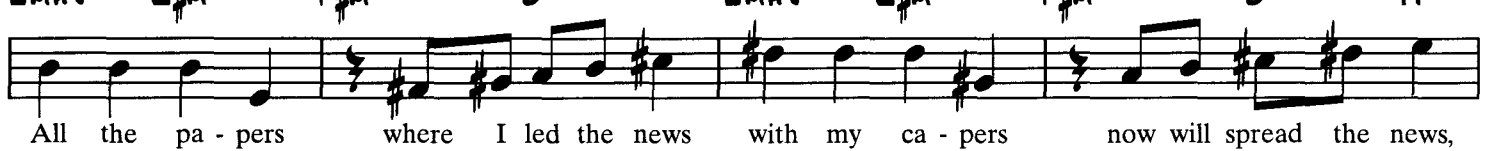
I'm a glum one it's ex-plain-a-ble: I met some-one un-at-tain-a-ble;

EM7 EbDIM7 DM7 G7 CMA7 AM7 F#M7(b5) B7(b9)




life's a bore, the world is my oy-ster no more.

EMAS7 C#M7 F#M7 B7 EMAS7 C#M7 F#M7 B9 A9



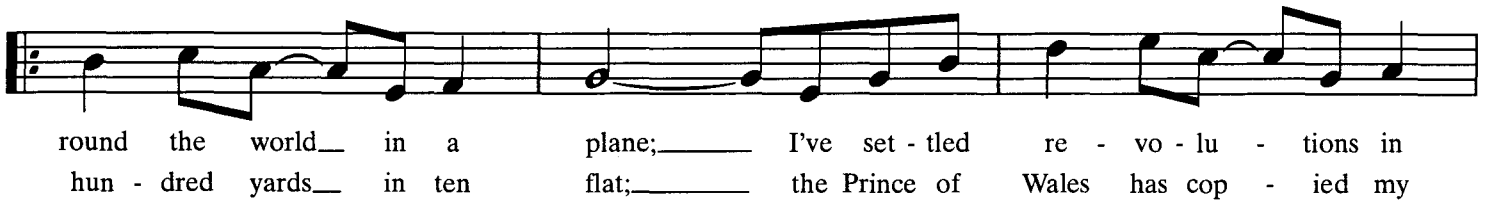
All the pa-pers where I led the news with my ca-pers now will spread the news,

G#M7 C#M7 G7sus EM7 AM7 C#DIM7 DM7 G7sus



"Su-per-man Turns Out To Be Flash In The Pan!" I've flown a -

A CHORUS:
CMA7 AM7 DM7 G7 (Bm7 E7 EbM7 Eb7) AM7




round the world in a plane; I've set-tled re-vo-lu-tions in hun-dred yards in ten flat; the Prince of Wales has cop-ied my

(Am7 D7 Abm7 Db7) D13 G7sus CMA7 AM7 DM7 G7(b9)



Spain; the North Pole I have char-ted but can't get start-ed with hat; with queens I've a la cart-ed but can't get start-ed with

(Bb7(#11) A7 Ab7(#5) G7(b9)) E7(#5) A7(b9) D9 G7(b9) CMA7 AM7 DM7 G7



you. A-round the golf course I'm un-der par, and all the you. The lead-ing tai-lors fol-low my styles, and tooth-paste

(Bm7 E7 Bbm7 Eb7 Am7 D7 Abm7 Db7)
 E7 AM7 D13 G7sus CMAs7 AM7

I get no place with you. You're so su -
 say what is it with you? When first we

DM7 G7(b9) CMAs7 FM6 CMAs7

preme, ly - rics I write of you, scheme just for a sight of you,
 met, how you e - la - ted me Pet, you dev - as - tat - ed me!

B
 EM7 A7 EM7 A7 DMAs7 (G9 F#m7 EM7 A7sus)

dream both day and night of you and what good does it do? In nine-teen
 Yet, now you've de - flat - ed me till you're my Wa - ter - loo. I've sold my

DM7 G9 DM7 G7 (CMAs7 A9 D9 G7sus) EM7 EbDIM7 DM7 G7sus

twen - ty nine I sold short; in En - gland I'm pre - sen - ted at
 kiss - es at a ba - zaar, and af - ter me they've named a ci -

C
 CMAs7 AM7 DM7 G7 (Bm7 E7 Bbm7 Eb7) E7 AM7

court, but you've got me down - heart - ed 'cause I can't get start - ted with
 gar; but late - ly how I've smart - ed 'cause I can't get start - ed with

(Am7 D7 Abm7 Db7)
 D13 G7sus CMAs7 A7(b9) DM9 G7

you. I do a you.

1 C9 A7(b9) DM7 G7 2 C9

I CONCENTRATE ON YOU

BALLAD OR MED. UP TEMPO

MUSIC AND LYRICS BY COLE PORTER

A EbMAs7

(Ab7(#11))
EbM(MAs7)

When - ev - er skies look grey to me_____

Ebm7 (Dbm7 Gb7 (Cb6) AbM6)

and trou - bles be - gin to brew,_____

Fm7(b5) (Bb7(b9) EbM7 (Gb7))

when - ev - er the win - ter winds be - come too strong,

Cm7(b5) Bb7(#9) Bb7(b9) Eb6 Fm7 Bb7

I con - cen - trate on you._____

EbMAs7 (Ab7(#11))
EbM(MAs7)

When for - tune cries "nay nay" to me_____

Ebm7 (Dbm7 Gb7 Cb6)

and peo - ple de - clare "you're through,"_____

Db7 Abm7 Db7 GbMAs7

when - ev - er the blues be - come my on - ly song

Fm7(b5) Bb7(#9) Bb7 Eb6

I con - cen - trate on you._____ On your

B Am7(b5) Abm7 Abm6 Cb/Eb EbMA7

smile so sweet, so ten - der, when at

Fm7 Bb7(b9) EbMA7 Eb7

first (my kiss you) de - cline, on the

AbMA7 Db7sus Cb/Gb GbMA7

light in your eyes when (you I) sur - ren - der and once a -

Cm7(b5) F7(b9) BbMA7 Bb7

gain our arms in - ter - twine.

C

Ebb Gm7 Am7(b5)

And so when wise men say to me

Fm7 Bb7 Eb7 Dm7 G7

that love's young dream nev - er comes true,

Gm7(b5) C7(#9) C7(b9) Fm7

to prove that ev - en wise men can be wrong,

B7(#11) Bb7(#9) Bb7

I con - cen - trate on you.

OPT. ENDING

Ebb9 Bb7sus

you. I con - cen - trate and

Bb13(b9) Eb9

con - cen - trate on you.

RPT. FOR SOLOS

I COULD HAVE DANCED ALL NIGHT

MODERATELY BRIGHT

VERSE:

LYRICS BY ALAN J. LERNER
MUSIC BY FREDERICK LOEWE

Gsus G7 G11

Bed! bed! I

DM7 G7 DM7/A CMas7/G DM6/F C6/E D9/A

could - n't go to bed, my head's too light to try to set it

G7 C

down.

D13/A DM6/A D13/A Bb9 G11 G6 G11 G6 G11 G7

Sleep! sleep! I could-n't sleep to - night, Not for all the jew - els

G11 G7 C **A** CHORUS: CMas7

in the crown. I could have danced all night!

C6 CMas7 C G11 CMas7

I could have danced all night! And still have begged

C6 G11 G7 DM DM(Mas7)

for more. I could have spread my wings

DM7 DM6 DM7 G11

and done a thou sand things I've nev

G7 G11 G9(11b5) CMaj7 C6 CMaj7 C6

er done be fore. I'll nev er

B

E F#M7 B7 E EMaj7

know what made it so ex cit ing,

E6 E G/D Am7/D CoM7/D G9

Why all at once my heart took flight.

F CMaj7 DM7 C CMaj7

I on ly know when he be gan to

F6 G11 G9 DM7/G

dance with me, I could have danced, danced, danced,

G7 C¹ C²

all night. I could have night.

CMaj7 C6 Db/G CMaj9

I COULD WRITE A BOOK

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS

FREELY

VERSE:

G G/F# G/F C/E Cm/Eb G/D C#dim7 D/C D

A B C D E F G I nev - er learned to spell, at least not

GMA7 AM7 BM7 AM7 G G/F# G/F C/E

well. One, two, three, four, five, six, sev - en, I

Cm/Eb G/D C#dim7 D/C D GMA7 AM7 BM7 AM7

nev - er learned to count a great a - mount.

GM7 C9sus C9 FMA7 EM7 A7

But my bus - y mind is burn - ing to use what learn - ing I've got.

D7 GMA7 DM7 G7

I won't waste an - y time, I'll strike while the i - ron is hot. If they

A MEDIUM
CHORUS:

CMA7 AM7 DM7 G13 CMA7 AM7 DM7 G7

asked me I could write a book, a - bout the

CMA7 **Am7** **Dm11** **G7** **G7/F**

way you walk and whisper and look. I could

8
C/E **Ebm7** **Dm7** **G7** **F#m7(b5)** **B7(b9)** **Em7**

write a preface on how we met, so the

(Am7 **D7sus)**
G/B **Bbm7** **Am7** **D7** **Dm11** **G7**

world would never forget. And the

C
CMA7 **Am7** **Dm7** **G13** **CMA7** **Am7** **Dm7** **G7**

simple secret of the plot is just to

CMA7 **Am7** **Dm11** **G7** **G7/F**

tell them that I love you a lot. Then the

D
C/E **Ebm7** **Dm7** **G7** **Gm7** **C7(b9)** **FMA7** **Bb13** **Em7** **A7(b9)**

world discovers as my book ends, how to make two

Dm7 **G7(b9)** **C6/9** **Dm7** **G7** **C6/9**

lovers of friends. If they friends.

I COVER THE WATERFRONT

WORDS BY EDWARD HEYMAN
MUSIC BY JOHN GREEN

FREELY

VERSE:

G Dm7 G Dm7 G Dm7

A - way from the cit - y that hurts and mocks, I'm stand - ing a - lone by the

G⁹sus Dm7 GMA7 D7sus G^b Dm7

des - o - late docks, in the still and the chill of the night. I

G Dm7 G Dm7 G Dm7

see the hor - i - zon, the great un - known, My heart has an ache; it's as

G⁹sus Dm7 GMA7 D7sus G^b (E7(b9))

heav - y as stone. Will the dawn com - ing on make it light?

MEDIUM BALLAD

A (A13) (D13sus) (A13) (D13(b9)) GMA7 CMA7 BM7 Bbdim7

EM7 A7(♯5) AM7

I cov - er the wat - er - front, I'm watch - ing the sea. Will the

AM7 D13sus D13(b9) GMA7 BM7 E7(b9)

one I love be com - ing back to me?

(A13) EM7 A7(#5) (D13sus) AM7 D13(b9) GMA7 CMA7 Bm7 Bbm7

I cov - er the wat - er - front, in search of my love, and I'm

AM7 D13sus D13(b9) G6 (F7 F#7) G6 E7(b9)

cov - ered by a star - less sky a - bove.

B
AM7 D7 G6 EM7 AM7 D7 G6

Here I am, pa - tient - ly wait - ing, hop - ing and long - ing. Oh how I yearn!

Bm7 E7 A6 F#m7 Bm7 E13 Am7 (D9) D9 B7

Where are you? Are you for - get - ting? Do you re - mem - ber? Will you re - turn?

C
(A13) EM7 A7(#5) (D13sus) AM7 D13(b9) GMA7 CMA7 Bm7 Bbm7

I cov - er the wat - er - front, I'm watch - ing the sea, for the

AM7 D13sus D13(b9) G6 (Bm7(b5) E7(b9)) G6

one I love must soon come back to me. me.

I DIDN'T KNOW ABOUT YOU

MUSIC BY DUKE ELLINGTON
LYRIC BY BOB RUSSELL

FREELY

VERSE:

FMA7 **D7(b9)** **DM7** **G7** **Gm7** **C13(b9)** **F6**

If they would ask me I would say, I have had a thrill or so, but

DM7 **G13** **Gm7** **C7(#5)**

that goes back to yes - ter - day, a long time a - go.

A MEDIUM
CHORUS:

Gm9 **C7(b9)** **FMA79** **F6** **Bb7** **A7**

I ran a - round with my own lit - tle crowd, the u - su - al laughs, not

Eb9 **D7(b9)** **G7(#11)** **G9** **Gm7** **C13**

of - ten but loud, and in the world that I knew I did - n't know a - bout

Am7 **Eb9(#11)** **D7(b9)** **Gm7** **C7(b9)** **FMA79** **F6**

you. Chas - ing af - ter the ring on the mer - ry - go - round, just

Bb7 **A7** **Eb9** **D7(b9)** **G7(#11)** **G9**

tak - ing my fun where it could be found, and yet what else could I do;

GM7 C7sus C7(b9) F6 GM7 Abdim7 F/A

I did - n't know a - bout you. Dar - ling,

8

CM9 F13 CM9 F13(b9) Bbmaj7 F9(#5) Bbmaj7 Bb6

now I know I had the lone - li - est yes - ter - day, ev - 'ry day.

Bbm7 Eb9 Bbm9 Eb13 Ab6 (Am7(b5) D7(b9)) G7(#5) C7(b9)

In your eyes I know for once in my life I'm liv - ing.

C

GM9 C7(b9) Fmaj9 F6 Bb7 A7

Had a good time ev - 'ry time I went out. Ro - mance was a thing I

Eb9 D7(b9) G7(#11) G9 GM7 C7sus C13(b9)

kid - ded a - bout. How could I know a - bout love? I did - n't know a - bout

1 F GM7 AM7 D7(b9) 2 F

you. you.

I DIDN'T KNOW WHAT TIME IT WAS

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS

FREELY
VERSE:

G D C/G D G D

Once I was young yes - ter - day, per - haps. Danced with Jim and Paul and

C/G D G D C/G D

kissed some oth - er chaps. Once I was, young, but nev - er was na - ive. I

G D7 G/B B7(#5) E7(#5)

thought I had a trick or two up my im - ag - i - nar - y sleeve.

E7 A7(b5)/Eb D9 Dm11 G13

— And now I know I was na - ive!

A CHORUS:

F#m7 B7 Em7 F#m7 B7

I did - n't know what time it was, then I met

(Em11)

A Am Em D6

you. Oh, what a love - ly time it was,

Cmaj7 Bm7 Am7 Dm7 D7 F#m7 B7 Em7

How sub - lime it was, too! I did - n't know what day it was.

(Em11)
 F#m7 B7 A Am
 You held my hand, Warm like the

Em D6 Cmaj7 Bm7 Am11 Dm7 D7
 month of May it was. And I'll say it was grand.

B
 Gmaj7 Cmaj7 B7 Am7 B7 Em
 Grand to be a - live, to be young, to be mad, to be yours a - lone!

Cmaj7 D9 Gmaj7 Em11 A7 Am11 Dm7 D7
 Grand to see your face, feel your touch, hear your voice say I'm all your own!

C
 F#m7 B7 Em7 F#m7 B7
 I did - n't know what year it was, life was no

Amaj7 Am Em D6
 prize. I want - ed love and here it was

Cmaj7 Bm7 Am11 Am7(b5) Gmaj7/D B7
 Shin - ing out of your eyes. I'm wise and I

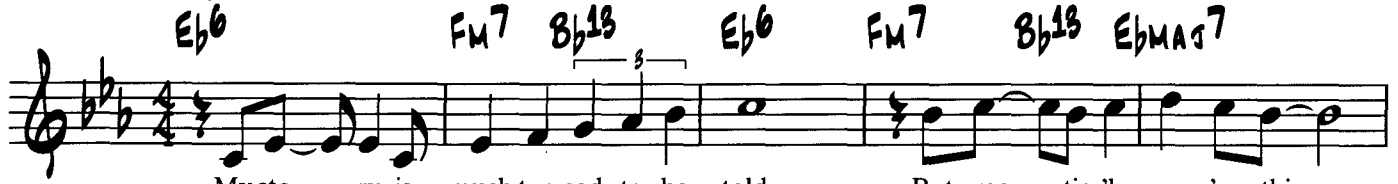
C D11 G F#m7(b5) B7(b9) G D11 G
 know what time it is now! now.

I GET A KICK OUT OF YOU

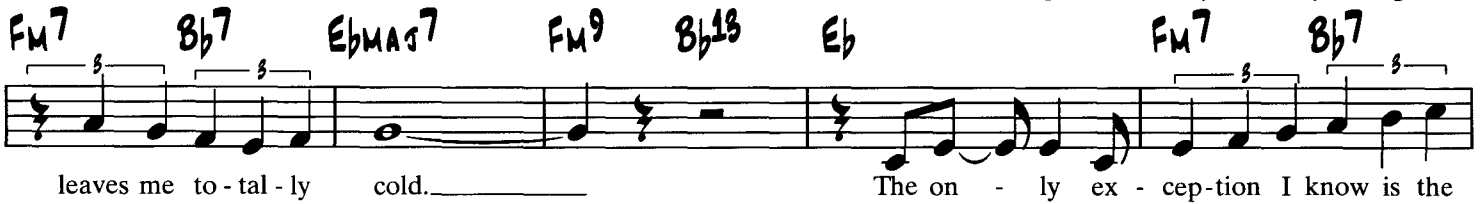
FREELY
VERSE:
E \flat 6

MUSIC AND LYRICS BY COLE PORTER

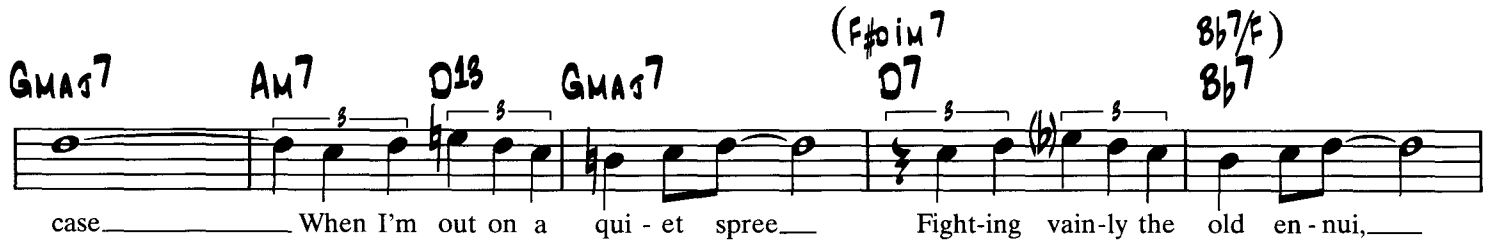
FM7 B \flat 13 E \flat 6 FM7 B \flat 13 E \flat MA \flat 7



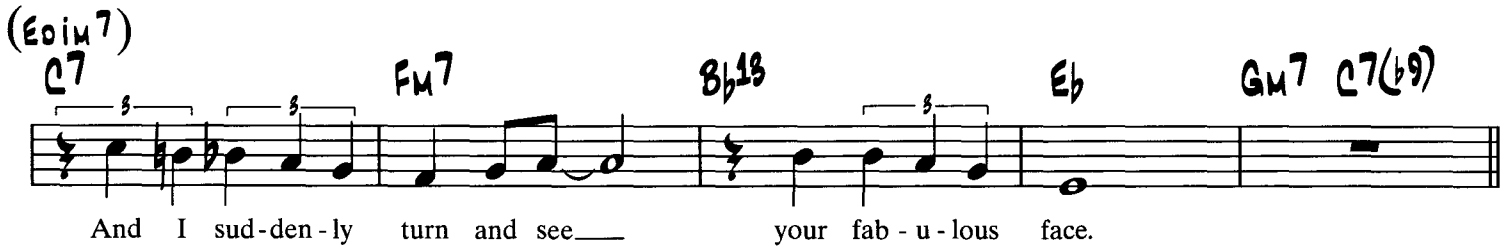
FM7 B \flat 7 E \flat MA \flat 7 FM9 B \flat 13 E \flat FM7 B \flat 7



GMA \flat 7 AM7 D13 GMA \flat 7 (F \sharp dim7 D7) (B \flat 7/F) B \flat 7

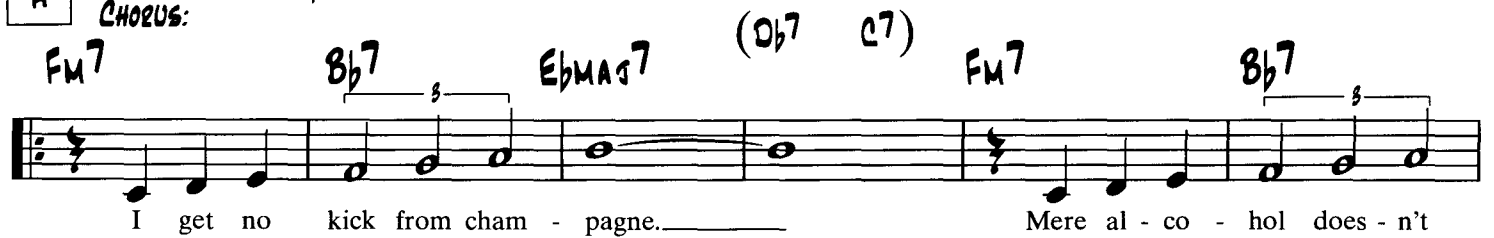


(E \flat dim7) C7 FM7 B \flat 13 E \flat GM7 C7(b9)



A MEDIUM SWING
CHORUS:

FM7 B \flat 7 E \flat MA \flat 7 (D \flat 7 C7) FM7 B \flat 7




E \flat GM7 C7(b9) FM7 B \flat 7 E \flat MA \flat 7



GM7(b5) C7 FM7 B \flat 13 E \flat GM7(b5) C7(b9)



FM7 B \flat 7 E \flat MA \flat 7 (D \flat 7 C7) FM7 B \flat 7



GM7 C7 FM7 Bb7 (Db7(#11) Eb)

ev - en one sniff That would bore me ter - rif - ic - ly too.

(C7(b9)) GM7 C7 FM7 Bb7 Eb

Yet I get a kick out of you.

8 Eb7 Ab/Eb Eb7 Db/Ab Ab Db/Ab Ab Eb6 Eb7

I get a kick ev - 'ry time I see you stand - ing

Eb6 Eoim7 C7/E FM

there be - fore me. I get a kick tho' it's

GM7(b5)/F FM GM7(b5)/F FM F7 Bb11 Bb9

clear to me you ob - vious - ly don't a - dore me.

C FM7 Bb7 EbMA7 (Db7) (C7) FM7 Bb7

I get no kick in a plane. Fly - ing too high with some

Eb G7 CM7 FM7 Bb7 (Ab9) (G7) (Db7 C7)

(gal) in the sky is my i - dea of noth - ing to do. Yet

FM7 Bb7 Eb GM7(b5) C7 Eb Bb11 Eb

I get a kick out of you. you

I GOT RHYTHM

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN


LIVELY
VERSE:

GM CM/G GM6 Eb7/G




Days can be sun - ny, with nev - er a sigh;

GM Eb/G GM6 CM7(b9)/G GM DM7 GM DM7 GM



don't need what mon - ey can buy.

CM/G GM6 Eb7/G



Birds in the tree sing their day - ful of song,

GM GM7 CM7 F13 Bb FM7 Bb FM7 Bb



why should - n't we sing a - long?

D7 A7(#5) D7 CM7 Eb7 D7




I'm chip - per all the day, hap - py with my lot. How do I

A7(#5) D7 CM7 F7 Gb7 F7



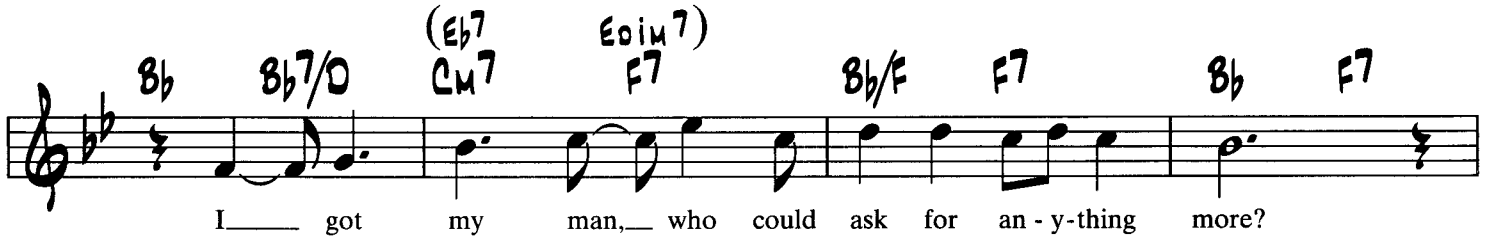
get that way? Look at what I've got:

A CHORUS:
Bb GM7 CM7 F7 (DM7) Bb GM7 CM7 F7



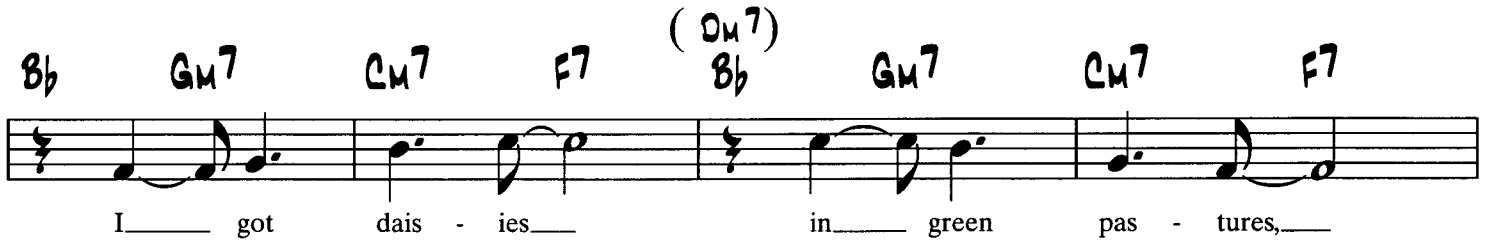
I got rhy - thm, I got mu - sic,

Bb Bb7/D (Eb7 CM7 Eoim7) F7 Bb/F F7 Bb F7



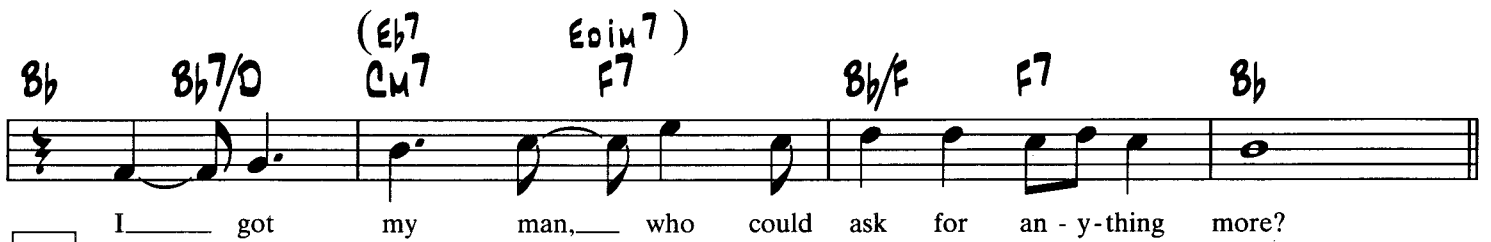
I got my man, who could ask for an - y-thing more?

Bb GM7 CM7 F7 (DM7) Bb GM7 CM7 F7



I got dais - ies in green pas - tures,

Bb Bb7/D (Eb7 CM7 Eoim7) F7 Bb/F F7 Bb



I got my man, who could ask for an - y-thing more?

B

D7

G7



Old Man Trou - ble, I don't mind him,

C7

F7



you won't find him 'round my door.

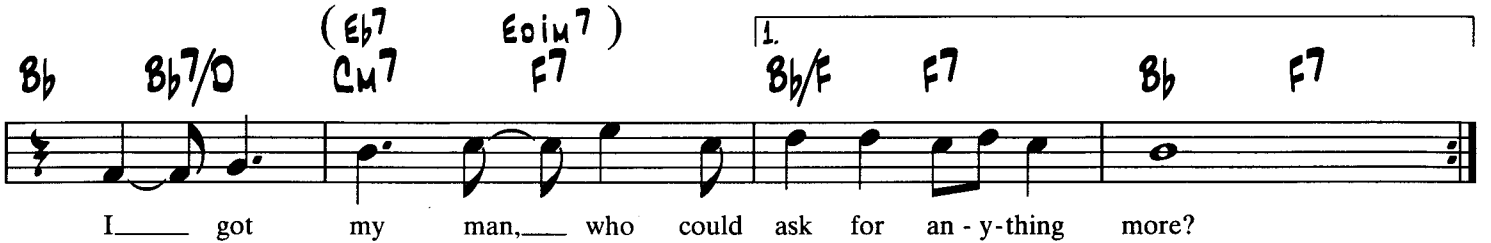
C

Bb GM7 CM7 F7 (DM7) Bb GM7 CM7 F7



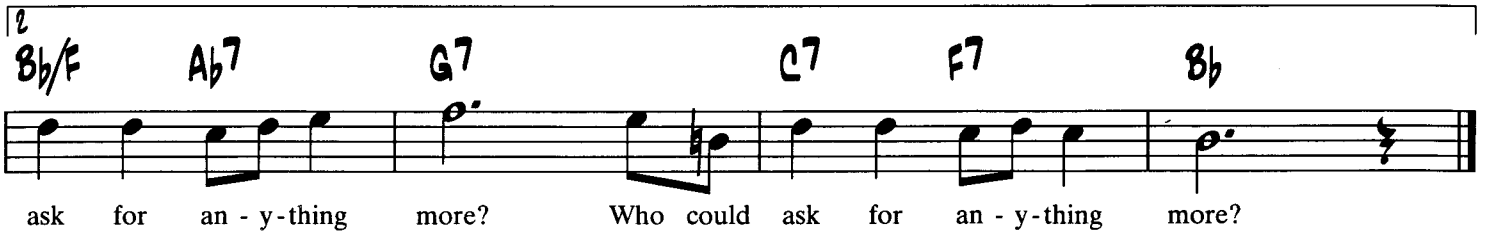
I got star - light, I got sweet dreams,

Bb Bb7/D (Eb7 CM7 Eoim7) F7 Bb/F F7 Bb F7



I got my man, who could ask for an - y-thing more?

Bb/F Ab7 G7 C7 F7 Bb



ask for an - y-thing more? Who could ask for an - y-thing more?

I HAD THE CRAZIEST DREAM

WORDS BY MACK GORDON
MUSIC BY HARRY WARREN

MODERATELY SLOW

A CMA7 EM7(b5) A7(b9) DM7 A7(b9) DM7

I had the craz - i est dream_____ last night, yes I did;_____

G11 G7(b9) CMA7/E EbDIM7 DM9 G13

I nev - er dreamt_ it could be,_____ yet there you were_____ in love with me._____

B EM7(b5) A7(b9) EM7(b5) A7(b9) DM7

I found your lips_____ close to mine,_____ so I kissed_____ you, and you did - n't mind it at all_____

DM7 F#m7(b5) B7 F#m7(b5) B7

_____ When I'm a - wake_____ such a break_____ nev - er hap - pens How

EM7 EbDIM7 DM9 G7(b9) **C** CMA7

long can a guy_____ go on dream - ing?_____ If there's a chance_____ that you care,_____

EM7(b5) A7(b9) DM7 A7(b9) DM7 Bb7(#11) C E7(b9) Am7

_____ then, please say you do;_____ [Ba-by] say it and make_____ my craz -

D13 DM7 G7(b9) C AM7 DM7 G13 C Ab7 Db7 C6

i - est dream_ come true._____

I LET A SONG GO OUT OF MY HEART

MEDIUM SWING

BY DUKE ELLINGTON, IRVING MILLS,
HENRY NEMO AND JOHN REDMOND

(EbMA7/Bb)

A Eb9 Ab13 Eb9 Ab9 GM9 C13 GM9 C13

I let a song go out of my heart. It was the sweet-est mel-o-dy.

(FM7/Ab GM FM7 F#dim7 Eb/Bb Bb11)
FM7 Bb11

Eb9 C7(#5) FM7 Bb13 Eb9 Ab13

I know I lost heav-en 'cause you were the song. Since you and I have

(EbMA7/Bb Ab9)
Eb9

GM9 C13 GM9 C13 (FM7/Ab GM FM7 F#dim7 Eb/Bb Bb13)
FM7 Bb13

drift-ed a-part, life does-n't mean a thing to me. Please come back, sweet mu-sic, I

(Ab9 Aodim7 Eb/Bb)

B

Eb GM7 F#dim7 FM7 Bb7 EbMA7

know I was wrong. Am I too late to make a-mends?

Dm7 G7(b9) Cm7

Dbm7 Gb13

(F#m7 B9 FM7 Bb7(#5))
Bb11 B9 Bb7(#5)

You know that we were meant to be more than just friends, just friends.

C

(EbMA7/Bb Ab9)

Eb9 Ab13 Eb9 GM9 C13 GM9 C13

I let a song go out of my heart. Be-lieve me, dar-ling, when I say

(FM7/Ab GM FM7 F#dim7 Eb/Bb Bb11)
FM7 Bb11

Eb Bb7(b9) Eb Bb11 Eb9

I won't know sweet mu-sic un-til you re-turn some day. day.

I LOVE PARIS

MUSIC AND LYRICS BY COLE PORTER

VERSE:

FREELY

C

F6

Ev - 'ry time I look down on this time - less town, wheth - er

DM7

G13

C

DM7

G13

blue or grey be her skies, wheth - er

EM7(b5)

A7

Am11

D7

loud be her cheers, or wheth - er soft be her tears, more and

DM7(b5)

G13

C

G7(b9)

more do I re - al - ize, that,

A

MED / BRIGHT

CHORUS:

CM

I love Par - is in the spring - time.

DM7(b5)

G7(b9)

I love Par - is in the fall.

DM7(b5)

G7(b9)

DM7(b5)

G7(b9)

I love Par - is in the win - ter, when it driz - zles.

DM7(b5) G7(b9) Cm G7

I love Paris in the summer, when it sizzles.

8 C DM7 G13 CMaj7 C6

I love Paris every moment,

DM7 G13 C EM7 Eboim7

ev - 'ry mo - ment of the

DM11 G13 FMaj7 F#oim7

year. I love Paris.

C/G EM7 A7 DM7

Why, oh why, do I love Paris? Be - cause my

G13 C DM7(b5) G7(b9) DM7

love is near. Be - cause my

EM7 A7 DM11 DM7/G

love be - cause my love is

C

near.

I LOVES YOU PORGY

FROM PORGY AND BESS ©

BY
GEORGE GERSHWIN,
DUBOSE AND DOROTHY HEYWARD
AND IRA GERSHWIN

BALLAD

A

FMA7 **BbMA7** **GM7** **C11**

I wants to stay here, but I ain't wor-ty. You is too de-cent to un-der-

FMA7 **AM7** **D9** **GM9** **C9** **D9** **C9**

stan', for when I see him, he hyp - no - tize me when he take hol' of me with his hot

F **B** **AM6** **Eb9(b5)** **E7(b9)**

han'. Some - day I know he's com - in' back to call me.

AM6 **Ab7(#5)** **D7(b5)** **CM6**

He's goin' to han - dle me an' hol' me so. It's goin' to be like dy - in',

F#9(b5) **G9** **C9** **D7+** **DM7(b5)** **G7(#5)** **C11**

Por-gy, deep in - side me. But when he calls, I know I have to go. I loves you,

C **FMA7** **BbMA7** **GM7** **C11**

Por - gy, don' let him take me, don' let him han-dle me { an' drive me with his hot

FMA7 **AM7** **D9** **GM9**

mad. } If you kin keep me, I wants to stay here wid you for -
han'. }

C13 **1. F** **C11** **2. F6**

ev - er, { an' I'd be glad. I loves you, man.
I got my

I THOUGHT ABOUT YOU

WORDS BY JOHNNY MERCER
MUSIC BY JIMMY VAN HEUSEN

MEDIUM

A **FMA \flat 7**

B \flat 9(#11)

A+ D7(#5)

G9

A \flat 13

G9



I took a trip on a train_____ and I thought a-bout you._____

GM7

GM7/F

EM7(b5) A7(b9)

DM7

(D \flat 7)

CM11 F7(b9)



I passed a shad - ow - y lane_____ and I thought a-bout you._____

B \flat MA \flat 7

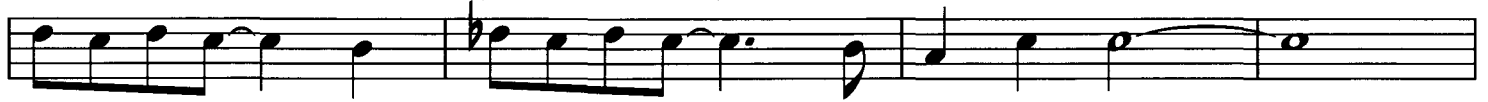
B \flat m7

E \flat 13

FMA \flat 7

C11

FMA \flat 7



Two or three cars_ parked un - der the stars,_ a wind - ing stream,_____

Bm7(b5) E7(#5)

E7 Bm7(b5) E7(#5)

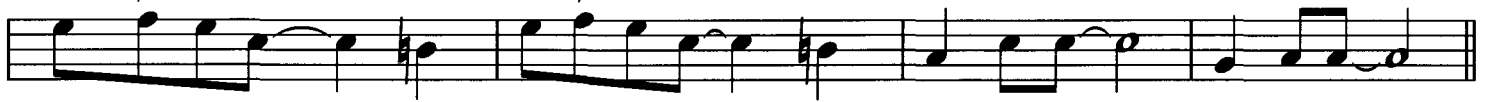
E7

AM7

A \flat 13

GM7

C13(b9)



moon shin - ing down_ on some lit - tle town_ and with each beam,_ same old dream...

B **(Bm7(b5) B \flat 13)**

FMA \flat 7

B \flat 9(#11)

A+ D7(#5)

G9

A \flat 13

G9



At ev - 'ry stop that we made,_____ Oh, I thought a - bout you._____

GM7

GM7/F

EM7(b5) A7(b9)

DM7

(D \flat 9)

CM11 F7(b9)



But when I pulled down the shade,_____ then I real - ly felt blue._____ I

B \flat MA \flat 7

B \flat m7

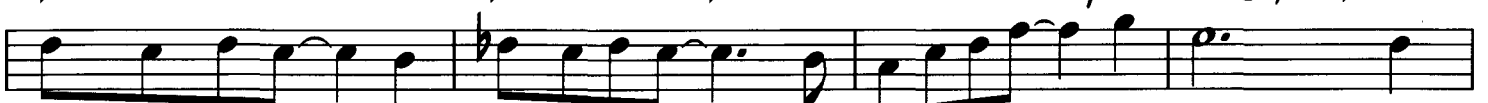
E \flat 13

F

DM7/C

Bm7(b5)

B \flat 13



peeked through the crack_ and looked at the track,_ the one going back_ to you. And

AM7

A \flat 13

GM7

C13(b9)

¹ **F**

GM7 C13(b9)

² **F**



what did I do?_____ I thought a-bout you._____

I ONLY HAVE EYES FOR YOU

WORDS BY AL DUBIN
MUSIC BY HARRY WARREN

FREELY
VERSE:

C AM7 DM7 G13 CMAS7 DM11 G13

My love must be a kind of blind love,

C AM7 DM7 G13 CMAS7 F#m7(b5) B7(b9)

I can't see any one but you.

EM EM7/D A7/C# Coim7 G/B EM7

And dear I wonder if you find love

AM7 D7sus D7(b9) G7sus G9

An op - ti - cal il - lu - sion too? Are the

A SLOW/MED
CHORUS:

DM7 A7(b9) DM7 G7 DM7 G7 DM7 G7

stars out to - night? I don't know if it's cloud - y or bright. 'Cause I

CMAS7 F9 EM7 Ebm7 Ab13

on - ly have eyes for you, dear. The

DM7 A7(L#9) DM7 G7 DM7 G7 DM7 G7

moon may be high, but I can't see a thing in the sky. 'Cause I

CMAS7 E7(L#9) A7

on - ly have eyes for you.

8

DM7 G11 G13/F EM7 Eb9

I don't know if we're in a gar - den,

DM7(Lb5) (G7(Lb9) Aboim/G Foim7) EM7 Ebm7 Ab13

or on a crowd - ed av - e - nue. You are

C

DM7 A7(L#9) DM7 G7 DM7 G7

here, so am I. May - be mil - lions of peo - ple go

DM7 G7 CMAS7 F9(#11) F9 Bb9(#11)

by. But they all dis - ap - pear from view.

A7(Lb9) A7(L#9) DM7 FM6/G G7(Lb9)

And I on - ly have eyes for

1 C DM7 G7(Lb9) 2 C G11 C

you. Are the you.

I REMEMBER IT WELL

LYRICS BY ALAN JAY LERNER
MUSIC BY FREDERICK LOEWE



MODERATELY

A Eb

Ebmaj7



(He:) We met at nine. (She:) We met at eight. (He:) I was on
ride. (She:) You walked me home. (He:) You lost a

Eb6

Ebmaj7

Fm7

Gm7

Bbdim7

Fm7



time. (She:) No, you were late. (He:) Ah yes! I re - mem - ber it well.
glove. (She:) I lost a comb. (He:) Ah yes! I re - mem - ber it well.

Bb13

Fm7

Bb9

Fm7



We dined with friends. (She:) We dined a - lone. (He:) A ten - or sang. (She:) A ba - ri -
The bril - liant sky. (She:) We had some rain. (He:) Those Rus - sian songs. (She:) From sun - ny

Bb9

Fm7

Bb7

Ebmaj7

Eb7



tone. (He:) Ah yes! I re - mem - ber it well. That
Spain. (He:) Ah yes! I re - mem - ber it well. You

B

Ab

Ab+

Ab6

Abm6

Db7



dazz - ling A - pril moon! (She:) There was none that night.
wore a gown of gold. (She:) I was all in blue.

Ebmaj7

Bbm6/Db C7(b9)

Fm7

Bb7



And the month was June. (He:) That's right! That's right! (She:) It warms my
(He:) Am I get - ting old? (She:) Oh no! Not you. How strong you



E_b

E_bM₇A₇

E_b7

A_b

A_b6

B_b7



heart to know that you re - mem - ber still the way you do. (He:) Ah
were, how young and gay; a prince of love in ev - 'ry way. (He:) Ah

E_b

F_M7 B_b13

To CODA



E_b

F_M7 B_b7



yes! I re - mem - ber it well. How
yes! I re - mem - ber it



E_bM

B_b7/F

G_boim7

B_b7/F



of - ten I've thought of that Fri - day, (She:) Mon - day (He:) night. when

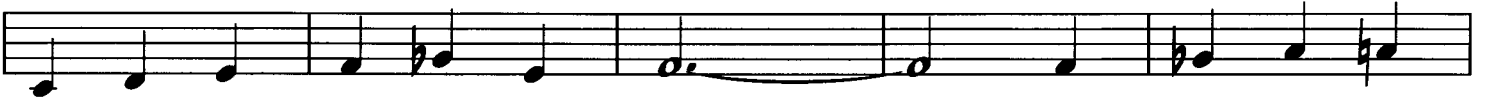
E_bM

F7

B_b7sus

B_b7

G_bM



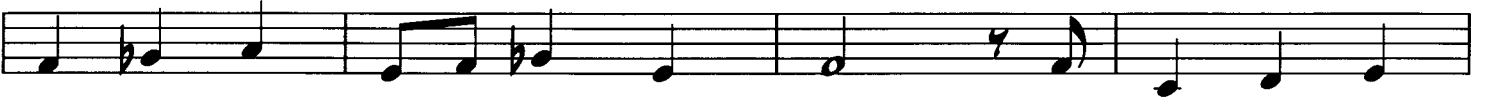
we had our last ren - dez - vous. And some - how I've

D_b7/A_b

A_oim7

B_b7

C_M7



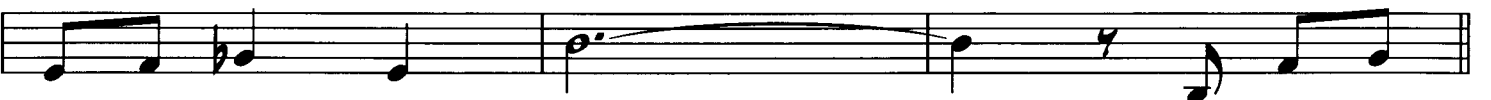
fool - ish - ly won - dered if you might by some chance be

F7

F_M11

B_b13

D.S. AL CODA



think - ing of it too? That car - riage

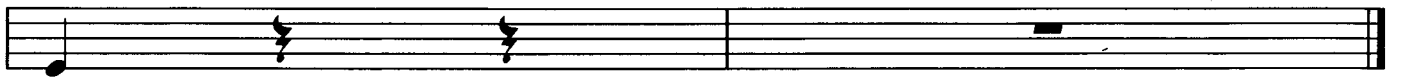


CODA

E_b

B_b7

E_b



well.

I WANNA BE AROUND

WORDS AND MUSIC BY JOHNNY MERCER
AND SADIE VIMMERSTEDT

A MED. SLOW

Chords: $CMA7$ $C6$ $EM7$ $E\flat DIM7$ $DM7$

I wan-na be a-round to pick up the piec - es, when some - bod - y breaks your heart;

Chords: $G13$ $DM7$ $G13$ $CMA7$ $(E\flat MA7)$ $C\sharp DIM7$ $DM11$ $G13$

some some - bod - y twice as smart as I, a

Chords: $EM7(b5)$ $A7(b9)$ $EM7(b5)$ $A7(b9)$ $DM7$ $A7(\sharp 5)$ $DM7$

some-bod - y who will swear to be true, like you used to do with me, who'll

Chords: $AM7/D$ $D9$ $AM7/D$ $D13$ $DM7/G$ $G9(\sharp 5)$

leave you to learn that mis-'ry loves com - pa - ny, wait and see! I

B

Chords: $CMA7$ $C6$ $EM7$ $E\flat DIM7$ $DM7$ $G13$

wan-na be a-round to see how she does it when she breaks your heart to bits. Let's

Chords: $DM7$ $G13$ $F9$ $E7$ $F\sharp M7$ $G DIM7$ $E7/G\sharp$ $EM7(b5)$ $A7(b9)$

see if the puz-zle fits so fine. And that's when I'll dis-cov-er that re -

Chords: $EM7(b5)$ $A7(b9)$ $AM7$ $D9$ $AM7$ $D9$ $DM7$ $C\sharp DIM7$

venge is sweet as I sit there ap-plaud-ing from a front row seat, when some-bod-y breaks your heart like

Chords: $DM7$ $G13(b9)$ $C6$ $DM11$ $G13$ $C6$

you broke mine. mine.

I WISH I KNEW

WORDS BY MACK GORDON
MUSIC BY HARRY WARREN

FREELY VERSE:

E7(b9) AM7

D9

GMA7 E7(b9)

AM7 D7sus D13(b9)



Is this the night I've wait-ed oh so long for?___ Is this my dream___ at last come

GMA7 E7(b9) AM7

D9

GMA7 F#7(#5)

F#7

Bm7

Em7

A7

AM7

D7



true? Are you the one my heart has saved its song for?___ How can I tell?___ I wish I knew.

A SLOW / MED
CHORUS:

AM9

D13

AM9

D7sus D7(b9) GMA7

C13(#11)



I wish I knew some - one like you could love me. I wish I knew you

GMA7 AM9 Bm7 E9 AM7

D13 C7(#11) Goin7 G

F9



placed no one a - bove me. Did I mis - take this for a real ro - mance?

EM7

A7sus

A7(b5) A7

D9

C

Bm7

Bb7/E



I wish I knew, but on - ly you can an - swer.

AM9

D13

AM9

D7sus D7(b9) GMA7

C13(#11)

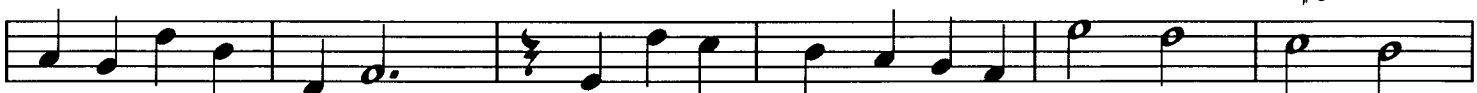


If you don't care, why let me hope and pray so? Don't lead me on. If

GMA7 AM9 Bm7 E9 AM7

D13 C7(#11) Bm7(b5)

E7(b9) E7(b9)



I'm a fool just say so. Should I keep dream-ing on, or just for - get you?

AM9

D7sus D7(b9)

¹ G

Bm7 E7(b9)

² G

FMA79

GMA79



What shall I do, I wish I knew.

knew._____

I WILL WAIT FOR YOU

ENGLISH LYRIC BY NORMAN GIMBEL

MUSIC BY MICHEL LEGRAND

ORIGINAL FRENCH TEXT BY JACQUES DEMY

MEDIUM

(B^b7 A7(b9))

A

DM7

(E^b9 D7(b9))

D7

GM7

If it takes for - ev - er, I will wait for you, for a

(D^b9 C7(b9))

(B^b9 A7(b9))

C7sus

C9

B^b/F FMA^b7

EM¹¹

A7

thou - sand sum - mers, I will wait for you. 'Til you're

(E^b9 D7(b9))

DM7

D7

GM7

EM7(b5) A7(b9)

back be - side me, 'til I'm hold - ing you, 'til I

(B^b7 A7(b9))

DM/A

B^bM7(b5)

EM7(b5)

A7

DM

EM7(b5)

A

hear you sigh here in my arms. An - y -

(E^b9 D7(b9))

DM7

D7

GM7

where you wan - der, an - y - where you go. Ev - 'ry

(D^b9 C7(b9))

(B^b9 A7(b9))

C7sus

C9

B^b/F FMA^b7

EM¹¹

A

day re - mem - ber how I love you so. In your

(E^b9 D7(b9))

DM7

D7

GM7

EM7(b5) A7(b9)

heart be - lieve what in my heart I know, that for

Chords: **DM/A** **Bm7(b5)** **EM7(b5)** **A7** **DM**

8 ev - er more I'll wait for you. The

Chords: **Gm7** **DM7**

clock will tick a - way the hours one by one and then the time will come when all the

Chords: **EM7(b5)** **A7(b9)**

wait - ing's done. The time when you re - turn and find me here and run,

Chords: **Bm7(b5)** **E7(b9)** **Gm6/A** **A7(b9)** **(Bb9 A7(b9))**

straight to my wait - ing arms. If it

Chords: **DM7** **D7** **Gm7** **C7sus**

takes for - ev - er, I will wait for you, for a thou - sand

Chords: **C9** **(Db9 C7(b9))** **Bb/F FmAs7** **EM11** **(Bb9 A7(b9))** **A** **DM7** **(Eb9 D7(b9))** **D7**

sum - mers, I will wait for you. 'Til you're here be - side me, 'til I'm

Chords: **Gm7** **EM7(b5)** **A7(b9)** **DM/A** **Bm7(b5)** **EM7(b5)** **A7**

touch - ing you, and for - ev - er more shar - ing your

Chords: **DM** **EM7(b5)** **(Bb7 A7)** **A** **DM** **Gm7** **DM**

1 love. If it love. 2

I WISH YOU LOVE

MUSIC AND FRENCH LYRICS BY CHARLES TRENET
 ENGLISH LYRICS BY ALBERT A. BEACH

FREELY VERSE:

Ebm Ebm/D_b Cm7^{b5} Fm7^{b5} C_b⁶/Eb

Good - bye, _____ no use lead - ing with our chins,

B_b7/D B_b7 Ebm Ebm/D_b Cm7^{b5} C_b7 Abm⁶/B_b B_b7^{b9}

this is where our sto-ry ends, nev - er lov-ers, ev-er friends. _____ Good -

Ebm Ebm/D Ebm/D_b Ab/C Eboim7/C D_b B_b7^{b9} Abm7

bye, _____ let our hearts call it a day, but be - fore you walk a -

E_b Cm7^{b5} C_b7 Abm⁶/B_b B_b13 Eoim7

way, I sin - cere - ly want to say: _____ I wish you

A LATIN OR SWING
 CHORUS:

Fm9 B_b13 Ebm7^{b9} (Ab13) Gm7 Gboim7

blue - birds _____ in the spring to give your heart a song to sing, and then a

Fm7 B_b7 Eb Fm7 Gm7^{b5} C7^{b9}

kiss, but more than this I wish you love. _____ And in Ju -

Fm9 B_b13 Ebm7^{b9} (Ab13) Gm7 Gboim7

ly, a lem - on - ade, to cool you in some leaf - y glade; I wish you

FM7 Bb7 (Bbm7/Eb Eb7) A DIM7 Eb9 Eb7/Bb Eb7

health and more than wealth, I wish you love. My break-ing

B
 Ab (Db7) Abm6 Eb/G (Bbm6/Db) C7(b9)

heart and I agree that you and I could nev-er be, so with my

FM7 F9 Bb7 GM7(b5) C7(b9)

best, my ver-y best, I set you free. I wish you

C
 FM9 (E7(#9) Bb13) EbMA79 (Ab13)

shel-ter from the storm, a co-zy fire to keep you

GM7 Gbdim7 FM7 Bb7 Bb13(b9) Eb FM7

warm; but most of all, when snow-flakes fall I wish you love.

GM7(b5) C7(b9) Bb13 (Bb7(b9) E7) Eb Bb11 Eb

I wish you fall, I wish you love.

I WON'T DANCE

MED / BRIGHT

MUSIC BY JEROME KERN
 WORDS BY OSCAR HAMMERSTEIN AND OTTO HARBACH
 SCREEN VERSION BY DOROTHY FIELDS AND JIMMY McHUGH

A B (EM7) (EM7)

He: I won't dance! Don't ask me. I won't dance!
 He: You know what? You're love - ly. She: And so what?
 I won't dance! Why should I? I won't dance!

(EM7)

Don't ask me. I won't dance! ma - dame, with you.
 I'm love - ly! He: But oh, what you do to me.
 How could I? I won't dance! Mer - ci beau - coup!

TO CODA C

My heart won't let my feet do things they should do!
 I'm like an o - cean wave that's bumped on the shore;
 I know that mu - sic leads the way to ro - mance,

2

I feel so ab - so - lute - ly

(DM7) DM7(b5)/G B

stumped on the floor! She: When you dance you're

(Ebm7) (Ab7)

charm - ing and you're gen - tle. 'spec - ially when you

(Abm7) (Db7)

do the 'Con - ti - nen - tal.' He: But this feel - ing

(F#m7) (B7) (Bm7) (E7)

is - n't pure - ly men - tal for hea - ven rest us,

D.S. AL CODA

I'm not as - bes - tos. And that's why

⊕ CODA

(Em7 Eb13)

so if I hold you in my arms I won't dance.

I'LL REMEMBER APRIL

WORDS AND MUSIC BY DON RAYE,
GENE DE PAUL AND PAT JOHNSTON

MED / BRIGHT

A $GMA\sharp7$ G^6 $GMA\sharp7$ G^6 $GM7$

This love - ly day will leng - then in - to ev - 'ning, we'll sigh good -

GM^6 $GM7$ GM^6 $AM7(b5)$ (Eb^9) $D7$ $Bm7(b5)$

bye to all we've ev - er had. _____ A - lone, where we have walked to - geth - er, _____

$E7$ $AM7$ $D7$ G $(Dm7 G7(b9))$ $G7(b9)$

I'll re - mem - ber A - pril _____ and be glad. _____ I'll

B $CM7$ $F7$ $BbMA\sharp7$ $GM7$ $CM7$

be con - tent _____ you loved me once in A - pril, your lips were warm, _____

$F7$ $BbMA\sharp7$ Bb^6 $AM\sharp$ $D7$

_____ and love and Spring were new. _____ But I'm not a - fraid of Au - tumn and her

$GMA\sharp7$ G^6 $F\sharp M\sharp$ $B1\sharp$ $EM\sharp7$ $AM7$ $D7$

sor - row, _____ for I'll re - mem - ber _____ A - pril and you. _____

C $GMA\sharp7$ G^6 $GMA\sharp7$ G^6 $GM7$ GM^6

The fire will dwin - dle in - to glow - ing ash - es, for flames and love live such a

$GM7$ GM^6 $AM7(b5)$ $D7$ $Bm7(b5)$ $E7$

lit - tle while. _____ I won't for - get, _____ but I won't be lone - ly, _____ I'll re -

$AM7$ $D7$ G $AM7$ $D7$ G $D\sharp$ G

mem - ber A - pril, _____ and I'll smile. _____ smile. _____

I'LL SEE YOU IN MY DREAMS

MED. SWING

WORDS BY GUS KAHN
MUSIC BY ISHAM JONES

C7 **A** **BbMA7** **BbM6** **Eb7**

I'll see you in my dreams, _____

FMA7 **Foim7** **F6**

hold you in my dreams. _____

D7 **Am7** **D9**

Some - one took you out of my arms. _____

G13 **Gm7** **C9**

Still I feel the thrill of your charms. _____

B **BbMA7** **BbM6** **Eb7**

Lips that once were mine, _____

FMA7 **Foim7** **F6**

ten - der eyes that shine, _____

Am7(b5) **D7(b9)** **Em7(b5)** **A7** **Dm7** **C** **BbMA7**

they will light my way to - night. I'll see you

Gm7(b5) **C13(b9)** **F** **C11** **F** **C7** **F** **C11** **F**

in my dreams. _____ I'll dreams. _____

I'M IN THE MOOD FOR LOVE

WORDS AND MUSIC BY JIMMY McHUG AND DOROTHY FIELDS

MELODY BALLAD

Handwritten chords: A, C6, AM7, DM7, G7, DM7, G7, Coim7, C6

I'm in the mood for love, sim- ply be- cause you're near me.

Handwritten chords: EM7, Eboim7, DM7, A7(9), DM7, G7, EM7, Eb7, DM11, G13

Fun-ny, but when you're near me, I'm in the mood for love.

Handwritten chords: C6, AM7, DM7, G7, DM7, G7, Coim7, C6, EM7, Eboim7

Heav-en is in your eyes, bright as the stars we're un- der. Oh! Is it an - y

Handwritten chords: DM7, A7(9), DM7, G7, C6, DM7, G7, EM7(b5), A7(b9), DM7, G7

won- der? I'm in the mood for love. Why stop to think of wheth- er this lit- tle dream might

Handwritten chords: CMA7, F#m7(b5), B7(b5), B7, EM7, AM9, D13, DM7, Ab13, G9

fade? We'll put our hearts to - geth-er. Now we are one: I'm not a - fraid!

Handwritten chords: C, C6, AM7, DM7, G7, DM7, G7, Coim7, C6, EM7, Eboim7

If there's a cloud a - bove, if it should rain we'll let it. But for to-night, for -

Handwritten chords: DM7, A7(9), DM7, G7, C6, G7, C6, G

NOTES: A7, D7, G7

get it! I'm in the mood for love. love.

I'M THRU WITH LOVE

WORDS BY GUS KAHN
MUSIC BY MATT MALNECK AND FUD LIVINGSTON

MEDIUM

CHORUS:

A

FMA7 Abom7 GM7 C7



I'm thru with love, I'll nev - er fall a - gain. Said, "A -
locked my heart, I'll keep my feel - ings there. I have

F F+ Bb9 Bbm6 FMA7 D7(b9)



dieu" to love. "Don't ev - er call a - gain." For I must have you or
stocked my heart with i - cy, frig - i - daire. And I mean to care for

GM7 C7 | 1 FMA7 | 2 FMA7



no one, and so I'm thru with love. I've love.
no one, be - cause I'm thru with

B

Am Am(#5) Am6 Am(#5) Am Am(#5) D7



Why did you lead me to think you could care? You did-n't need me, for you had your share

C6 C6 G13 GM7 C7



of slaves a-round you to hound you and swear, with deep e - mo-tion, de - vo-tion to you. Good -

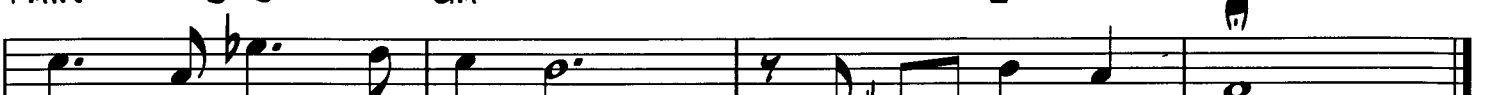
C

FMA7 Abom7 GM7 C7 F F+ Bb9 Bbm6



bye to spring, and all it meant to me. It can nev - er bring the thing that used to be. For I

FMA7 D7(b9) GM7 C7 FMA7



must have you or no one, and so I'm thru with love.

I'VE GOT A CRUSH ON YOU

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN

MODERATE

VERSE:



He: How glad the man - y mil - lions of An - na - belles and Lill - ians would
 She: How glad a mil - lion lad - dies from mill - ion - aires to cad - dies would



be _____ } to cap - ture me! _____ But you had such per - sist - ence, you
 be _____ }



wore down my re - sist - ance: I fell, _____ and it was swell.



You're my big and brave and hand - some Ro - me - o. How I won you I shall



nev - er, nev - er know. It's not that you're at - trac - tive, but oh my heart grew ac - tive when



you _____ came in - to view. _____ { I've got a
 { I've got a

CHORUS:

(Dm7 BbmAs7) (Dbm7 Bbm7) Cm7 F13 (Dm7 BbmAs7) (Dbm7 Bbm7)

crush on you, Sweet-ie Pie. All the day and night-time
 crush on you, Sweet-ie Pie. All the day and night-time

Cm7 F13 Bb BbmAs7 GM7 C9

hear me sigh. I nev - er had the least no - tion that I could
 hear me sigh. This is - n't just a flir - ta - tion: we're prov - ing

GM9 C7 Cm7 F7 (Dm7 BbmAs7) (Dbm7 Bbm7)

fall with so much e - mo - tion. Could you coo,
 that there's pre - des - ti - na - tion. I could coo,

Cm7 F13 (Dm7 BbmAs7) (Dbm7 Bbm7) Cm7 (Ab9) D7(b9)

could you care for a cun - ning cot - tage we could share? The
 I could care for that cun - ning cot - tage we could share. Your

(BbmAs7 GM7) GM7 C7 (C13) BbmAs7

world will par - don my mush, 'cause I've got a
 mush I nev - er shall shush, 'cause I've got a

C9 F13 1 Bb Cm7 F7 2 Bb

crush, my ba - by, on you. I've got a you.
 crush, my ba - by, on you. I've got a you.

I'VE GOT THE WORLD ON A STRING

MUSIC BY HAROLD ARLEN
WORDS BY TED KOEHLER

MED. SWING

(Am7(b5))
A F Eb7 D7 Gm7 Bbm6 Fmaj7 Bb7(#11)

I've got the world on a string, sit-tin' on a rain-bow, got the string a-round my fin -

(Am7 D7 Abm7 Db7)

Am7 Abm7 Gm7 C7 F#dim7 Gm7 C13 A7(#5) D7(#9) Gm7 C7

ger, what a world, what a life I'm in love. I've got a

(Am7(b5))

(Am7 D7 Abm7 Db7)

F Eb7 D7 Gm7 Bbm6 Fmaj7 Bb7(#11) Am7 Abm7 Gm7 C7 F#dim7

song that I sing, I can make the rain go, an-y time I move my fin - ger, luck - y me, can't you -

Gm7 C13 F Bb Bdim7 F 8 EM7 A9 D13

see I'm in love. Life is a beau-ti - ful thing, as long as I hold the string, -

G9

Gm9 C13

I'd be a sil - ly so - and - so if I should ev - er let go. I've got the

C (Am7(b5))

(Am7 D7 Abm7 Db7)

F Eb7 D7 Gm7 Bbm6 Am7 Bb7 Am Abm7

world on a string, sit-tin' on a rain - bow, got the string a-round my fin - ger,

Gm7 D7 Gm7 C13 1 F Dm7 Gm7 C7 2 F Eb9 F

what a world, what a life, I'm in love. I've got the love.

I'VE GROWN ACCUSTOMED TO HER FACE

LYRICS BY ALAN J. LERNER
MUSIC BY FREDERICK LOEWE

SLOW

A EbMA7 (Ab13) GM7 CM7

I've grown ac - cus-tomed to her face. She al - most
cus-tomed to her face. She al - most

makes the day be - gin. I've grown ac - cus-tomed to the tune, she
makes the day be - gin. I've got - ten used to hear her say: "Good

whist - les night and noon, her smiles, her frowns, her ups, her downs are se - cond
morn - ing" ev - 'ry day, her joys, her woes, her highs, her lows are se - cond

na - ture to me now; like breath - ing out and breath - ing in
na - ture to me now; like breath - ing out and breath - ing in

I was se - rene - ly in - de - pen - dent and con - tent be - fore we met;
I'm ver - y grate - ful she's a wo - man and so eas - y to for - get;

sure - ly I could al - ways be that way a - gain and yet, I've grown ac - cus-tomed to her looks; ac -
rath - er like a ha - bit one can al - ways break and yet, I've grown ac - cus-tomed to the trace of

cus - tomed to her voice ac - cus-tomed to her face. I've grown ac - face.
some - thing in the air; ac - cus-tomed to her

I'VE GOT YOU UNDER MY SKIN

MUSIC AND LYRICS BY COLE PORTER

MEDIUM

A

$B\flat 7$
 $F\sharp M 7$
 $B\flat 13$
 $E\flat M A\sharp 7$
 $G M 7$
 $C 7(\flat 9)$

I've got you un-der my skin. I've

$F\sharp M 7$
 $B\flat 13$
 $E\flat M A\sharp 7$
 $G M 7$
 $C 7(\flat 9)$

got you deep in the heart of me. So

$F\sharp M 7$
 $B\flat 7$
 $E\flat M A\sharp 7$
 $G M 7$
 $C 7(\sharp 5)$

deep in my heart, you're real-ly a part of me. I've

$F\sharp M 7$
 $B\flat 11$
 $B\flat 7$
 $E\flat M A\sharp 7$
 $G M 7$
 $C 7(\flat 9)$

got you un-der my skin. I

$F\sharp M 7$
 $B\flat 13$
 $E\flat M A\sharp 7$
 $E\flat 6$

tried so not to give in. I

$F\sharp M 7(\flat 5)$
 $F\sharp M 7(\flat 5)/B\flat$
 $B\flat 7$
 $D/E\flat$
 $E\flat M A\sharp 7$
 $E\flat 6$

said to my-self, "This af-fair nev-er will go so well." But

$D M 7$
 $G 7$
 B/C
 $C M A\sharp 7$
 $C 6$

why should I try to re-sist when, dar-ling, I know so well, I've

Fm7 **Bb11** **EbmAs7** **Eb6**

got you un-der my skin. I'd

(Fm7) **(Bb7(b9))** **(Gm7)** **(C7(b9))**
Fm7/Eb **Bb7/Eb** **EbmAs7** **Eb7**

sac-ri-fice an-y-thing, come what might, for the sake of hav-ing you near. In spite of a

(Fm7) **(Bb7(b9))** **Gm7** **Gb7** **Fm11** **Bb13**
Fm7/Eb **Fm7(b5)/Eb**

warn-ing voice that comes in the night and re-peats and re-peats in my ear: "Don't you

C **Cm7** **Fm7** **Bb7(#5)** **EbmAs7** **Gm7** **Gboim7**

know, lit-tle fool, you nev-er can win. Use your men-

Fm11 **Bb13** **EbmAs7**

tal-i-ty. Wake up to re-al-i-ty."

Bbm7 **Eb7(b9)** **Ab6** **Abm6**

But each time I do, just the thought of you makes me

Eb6/Bb **Gm7(b5)** **C7(b9)** **Fm9** **Bb13**

stop, be-fore I be-gin, 'cause I've got you un-der my

¹ **Eb** **Gm7** **C7(b9)** ² **Eb** **Bb11** **Eb**

skin. I've skin.

IF EVER I WOULD LEAVE YOU

WORDS BY ALAN JAY LERNER
MUSIC BY FREDERICK LOEWE

A
Cm7

SLOW

F13



If ev - er I would leave you _____ it would-n't be in

BbMA7

Bb6

Cm7



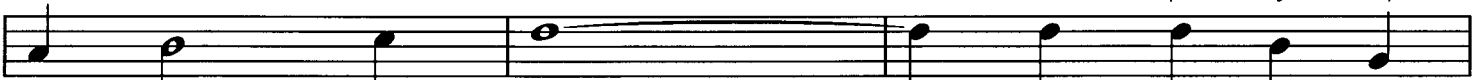
sum - mer. _____ See - ing you in sum - mer I

F7

BbMA7

Bb6

Bb13



nev - er would go. _____ Your hair streaked with

EbMA7

Fsus

F7

BbMA7

Gm7



sun - light, _____ your lips red as flame, _____ your face with a

Cm7

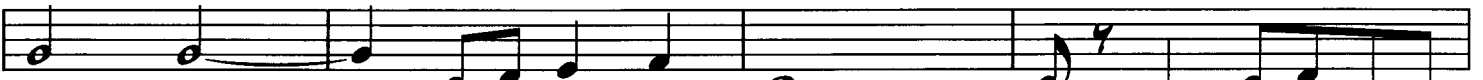
G7/D

Cm7

G7(b9)

Cm7

F9



lus - tre _____ that puts gold to shame! _____ But if I'd ev - er

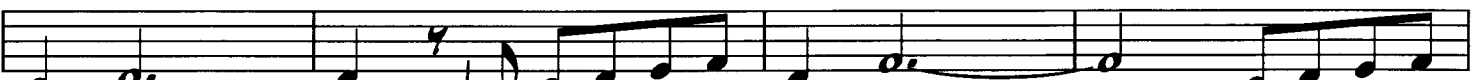
B

Cm7

F13

BbMA7

Bb6



leave you, _____ it could-n't be in au - tumn. _____ How I'd leave in

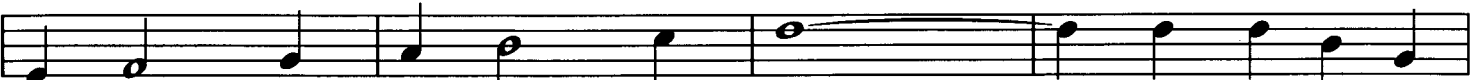
Cm7

F7

BbMA7

Bb6

Bb13



au - tumn I nev - er will know. _____ I've seen how you

Ebm7 **Fsus** **F7** **Bbm7** **Gm7**

spar - kle, when fall nips the air. I know you in

Cm7 **G7(b9)** **Cm7** **F7(b9)** **Bb**

au - tumn and I must be there. And could I

C

D **Bm7** **Em7** **Asus** **A7** **Dm7** **D6**

leave you run - ning mer - ri - ly through the snow, or on a

F# **F#** **G#m7** **Em7** **A13** **Dm7** **F13**

win - try eve - ning when you catch the fi - re's glow? If ev - er I would

Cm7 **F13** **Bbm7** **Bb6**

leave you, how could it be in spring - time, knowing how in

Cm7 **F7** **Am11** **Gm7** **Bb13**

spring I'm be - witched by you so? Oh, no! not in

Ebm7 **Ab9** **Gm7**

spring - time, sum - mer, win - ter or fall!

C9 **Cm9** **F13** **F7(b9)** **Bb6**

No, nev - er could I leave you at all!

IN A SENTIMENTAL MOOD

BALLAD

BY DUKE ELLINGTON, IRVING MILLS
AND MANNY KURTZ

A7(#5) A DM DM(MA57) DM7 DM6 GM GM(MA57)

In a sen - ti - men - tal mood _____ I can see the stars come thru my room _____

GM7 E7 A7(#5) DM (Am7 D7) D9 GM7 Gb7 (C7(b9))

_____ while your lov - ing at - ti - tude _____ is like a flame that lights the

FMA59 (EM7 A7(#5)) DM DM(MA57) DM7 DM6 GM GM(MA57)

gloom. On the wings of ev - 'ry kiss _____ drifts a mel - o - dy so strange and sweet. _____

GM7 E7 A7(#5) DM Am7 D7 GM7 C7(b9) F EbM7 Ab7

_____ In this sen - ti - men - tal bliss _____ you make my par - a - dise com - plete.

B
DbMA57 Bbm7 EbM9 Ab7 Db Bb7(b9) EbM9 Ab13

Rose pet - als seem to fall. It's all like a dream to call you mine.

DbMA57 Bbm7 EbM9 Ab7 GM11 GM(MA57) GM7/C C7 A7(#5)

My heart's a light - er thing since you made this night a thing di - vine. In a sen - ti - men - tal

C
DM DM(MA57) DM7 DM6 GM GM(MA57) GM7 E7 A7(#5) DM

mood _____ I'm with - in a world so heav - en - ly _____ for I nev - er dreamt that you'd _____ be lov - ing

(Am7 D7) (C7(b9)) 1 2
D9 GM7 Gb7 F EM7(b5) A7(#5) F EbMA59 FMA59

sen - ti - men - tal me. In a sen - ti - men - tal me. _____

IT WAS A VERY GOOD YEAR

MEDIUM BALLAD

WORDS AND MUSIC BY ERVIN DRAKE

DM7 AM7 A7

(INSTR.)

1. When I was

A VERSE:

DM7 EbMA7

sev - en - teen, _____ it was a ver - y good year, _____ it was a
 twen - ty - one, _____ it was a ver - y good year, _____ it was a

DM7 FMA7 EbMA7

ver - y good year for small town girls and soft sum-mer nights. _____ We'd
 ver - y good year for cit - y girls who lived up the stair, _____ with

DM7 EbMA7 CM7

hide from the lights _____ on the vil - lage green, _____ when I was
 per - fumed hair _____ that came un - done, _____ when I was

DM7 B DM9

(INSTR.)

sev - en - teen. _____
 twen - ty - one. _____

1.2.3. AM7 A7 4. AM7 A

rit.

2. When I was

VERSE 3:

When I was thirty-five,
 It was a very good year,
 It was a very good year
 For blue-blooded girls of independent means
 We'd ride in limosines
 Their chauffeurs would drive
 When I was thirty-five.

VERSE 4:


But now the days are short
 I'm in the Autumn of the year
 And now I think of my life
 As vintage wine from fine old kegs
 From the brim to the dregs
 It poured sweet and clear,
 It was a very good year.

IN THE STILL OF THE NIGHT

WORDS AND MUSIC BY COLE PORTER

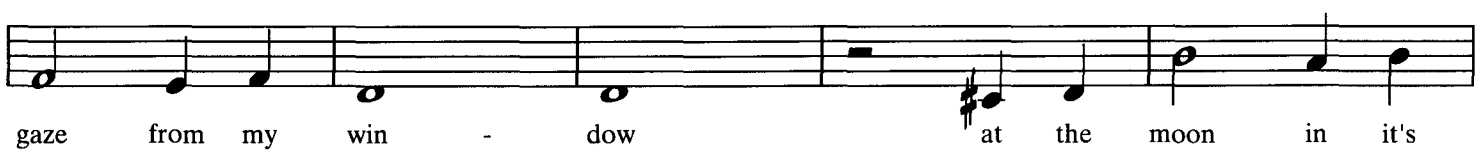
A MODERATELY

F **Fm6** **F**



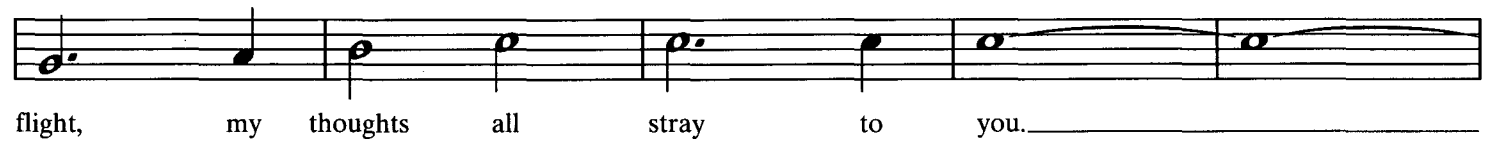
In the still of the night, _____ as I

Fm6 **Gm7**



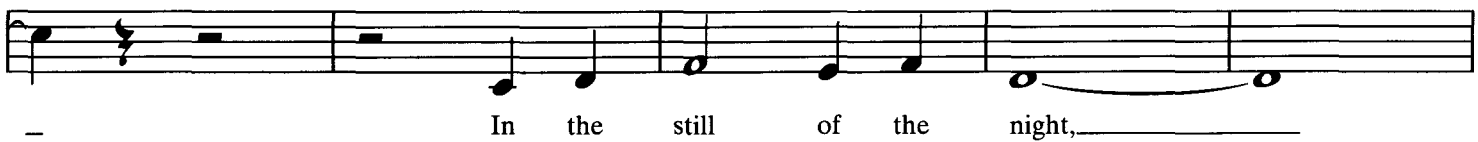
gaze from my win - dow at the moon in it's

Gm7/C **C7** **Am7** **D7(b9)** **Gm11**




flight, my thoughts all stray to you. _____

C11 **C7** **F** **Fm6**



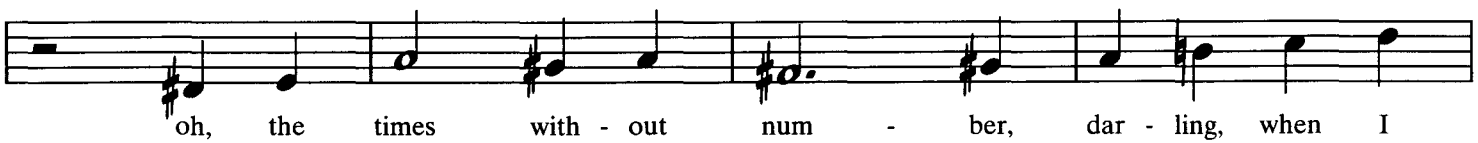
- In the still of the night, _____

F **Fm6** **E7**




while the world is in slum - ber,

Am **Bm7** **E7** **E7(b9)**



oh, the times with - out num - ber, dar - ling, when I

Am9 **D13** **Gm9** **C7**



say to you; _____

F A7(#5) C/Bb Bbmaj7 Gm7 C13

"Do _____ you love me as I love

Fmaj7 C11 F A7(#5) C/Bb

you? _____ Are you my life - to -

Bbmaj7 C7 C13 Am7(b5) Eb13 D7(b9)

be, _____ my dream come true? _____

Am7 Am7(b5)/D D7(b9) Gm11 Gm7

Or will this dream of mine

Eb9 Fmaj7 Bm7(b5)

fade _____ out of sight _____ like the moon, _____

C9/Bb Fmaj7/A

— grow - ing dim, _____ on the rim _____ of the

Aboim7 Gm7 C7

hill _____ in the chill, _____ still _____

C7(b9) Fmaj7 (Gm7) C13

— of the night?" _____

IS YOU IS, OR IS YOU AIN'T

(MA' BABY?)

MEDIUM BLUESY

WORDS AND MUSIC BY BILLY AUSTIN AND LOUIS JORDAN

A FM7 FM/Eb Db7 C7 FM7 FM/Eb

I got a {gal
man} who's al - ways late, — an - y time we

Db7 C7 Bbm9

have a date. — But I love {her,
him, — } yes, I

Eb13 C7 FM7 FM/Eb Db7 C7

love {her,
him, — } I'm gon - na walk up to {her
his} gate, —

FM7 FM/Eb Db7 C7 Bbm9

and see if I can get it straight, — 'cause I want {her,
him, — }

Eb13 C7

{her:
him: — } I'm gon - na ask {her:
him: — }

B FM7 EM7(b5)/G FM7/Ab EM7(b5)/G FM7

is you is — or is you ain't — my ba - by? The

Bb7 Eb7 Ab9

way you're act - ing late - ly makes me doubt. —

FM7 FM7/Ab EM7(b5)/G FM7

you'se is still my ba - by, ba - by.

Bb7 Eb7 Ab9 Ebm7 Ab7(#5)

Seems my flame in your heart's done gone out.

A

C
Dbmaj7 Dbm7 Ab9

{ wo - man is } a crea - ture that has al - ways been strange. Just
{ man is just }

Db9 Ab/C Gm7(b5) C7(#9)

when you're sure of one you find { she's } gone and made a change.
{ he's }

D
FM7 EM7(b5)/G FM7/Ab EM7(b5)/G FM7

Is you is or is you ain't my ba - by?

Bb7 Eb7 Gb7(#11)

May be ba - by's found some - bod - y new;

F7 Bbm9 Eb7 Ab9 Db7 C7

or is ma' ba - by still ma' ba - by true?

²
Eb7 Ab9

still ma' ba - by true?

IT AIN'T NECESSARILY SO

BY
 GEORGE GERSHWIN,
 DUBOSE AND DOROTHY HEYWARD
 AND IRA GERSHWIN

MEDIUM

A GM7 C9 GM7 C9 GM7 C9

It ain't ne-ces-sa-ri-ly so, it ain't ne-ces-sa-ri-ly
 Jo-nah, he lived in de whale, oh, Jo-nah, he lived in de

GM7 C9 Db9 C9 Db9 A7(b9) D7(b9)

so. De t'ings dat yo' li'-ble to read in de Bi-ble, it ain't ne-ces-sa-ri-ly
 whale, fo' he made his home in dat fish-'s ab-do-men. Oh, Jo-nah, he lived in de

GM7 C9 Eb7 D11 GM7 C9 GM7 C9

so. Li'l Da-vid was small, but oh my! Li'l
 whale. Li'l Mo-ses was found in a stream, li'l

GM7 C9 GM7 C9 Db9 C9 Db9

Da-vid was small, but oh my! He fought big Go-li-ath who lay down an' di-eth! Li'l
 Mo-ses was found in a stream. He float-ed on wat-er till ole Phar-aoh's daugh-ter, she

A7(b9) D7(b9) GM7 GM7/F **B** UP TEMPO Eb7 Db/F F#m Eb7/G

Da-vid was small, but oh my! Wa - doo, wa - doo,
 fished him, she says, from that stream.

Ab Eb7/Bb Bdim7 Ab/C D7 EM7 Fm6 D7/F#

zim bam bod - dle-oo, zim bam bod - dle-oo, hoo-dle ah da wa da, hoo-dle ah da wa da,

GM 1. D rit. 2. D rit.

scat - ty wah, scat - ty wah, Yeah! Oh, Yeah! It

A TEMPO 1

GM7 C9 GM7 C9 GM7 C9 GM7

ain't ne-ces-sa-ri-ly so, it ain't ne-ces-sa-ri-ly so. Dey

C9 Db9 C9 Db9 A7(b9) D7(b9) GM7 C9

tell all you chil-lun de deb-ble's a vil-lun, but 'tain't ne-ces-sa-ri-ly so. To

C (Bbm7 Eb7 Abmaj7 Fm7) Eb7 Abmaj7 AM7(4) D7 GMaj7

get in - to Heb-ben don' snap for a seb-ben! Live clean! Don' have no fault. Oh,

(GM7 C7 Fmaj7 Bb9 Em11 Eb9(#11)) C7 F6 A7sus A7(b9) D7(b9)

I takes dat gos-pel when - ev - er it's pos'-ble, but wid a grain of salt. Me -

A GM7 C9 GM7 C9 GM7 C9 GM7

thus - lah lived nine hun-dred years, Me - thus - lah lived nine hun-dred years, but

C9 Db9 C9 Db9 A7(b9) D7(b9) GM7 C9

who calls dat liv - in' when no gal 'll give in to no man what's nine hun-dred years? _____

F#7 Eb7 (Am7(b5) D7(b9)) Cm6 GMaj7 CMaj7 B9

I'm preach-in' dis ser-mon to show, it ain't nes-sa, ain't nes-sa,

Em7 Am9(b5) GMaj7 D9(b5) G6

ain't nes - sa, ain't nes - sa, ain't ne - ces - sa - ri - ly so. _____

IT HAD TO BE YOU

WORDS BY GUS KAHN
MUSIC BY ISHAM JONES

FREELY

VERSE:

GMA7

E6

G9

E6

C6

CM6

Why do I do just as you say, why must I just
Seem like dreams like I always had could be, should be

give you your way? Why do I sigh, why don't I try to for-
mak-ing me glad. Why am I blue? It's up to you to ex-

get? plain. It must have been that some-thing lov-ers call fate.
I'm think-ing may-be, ba-by, I'll go a-way

Kept on say-ing I had to wait. I saw them all,
some day, some way you'll come and say, 'It's you I need,'

just could-n't fall 'til we met. and you'll be plead-ing in vain. } It had to be you,

A MEDIUM CHORUS:

it had to be you. I wan-dered a-round

and fin-ally found the some-bod-y who

A9 F D7(b9) F#m7(b5) B7(b9)

could make me be true, could make me be blue.

EM7 B7(b9) EM7 Bb7(#11) A7 EM7

and e - ven be glad, just to be sad,

A7 AM7 D9 D9(b5)

think - ing of you. Some oth - ers I've seen.

8 GMaj7 D7(b5) GMaj7 F9 E9 Bm7 E9

might nev - er be mean. Might nev - er be cross,

A9 EM7 A9 EM7 A9 EM7 A9 Dm7 G7

or try to be boss, but they would - n't do. For no - bod - y else.

CMaj7 F9 GMaj7 B7(b9)

gave me a thrill. With all your faults, I love you still.

EM7 Bb7(b9) F#m7 D7/A Bb7(b9) D7/A Fm7(b5)

It had to be you, won - der - ful you, had to be you.

1 G Bb13 D9 Bb7 D9(b5) 2 G D11 GMaj7

It had to be you,

IT'S BEEN A LONG, LONG TIME

WORDS BY SAMMY CAHN
MUSIC BY TULE STYNE

FREELY
VERSE:

F F#dim7 Gm7 C7 Cm7 F9

Nev-er thought that you would be stand-ing here so close to me. There's so much I feel that I should

Bb Bbm F Dm Gm9 C11 C13(b9) F Dm7 Gm7 C13(b9)

say but words can wait un - til some oth - er day. Just

A SLOWLY
CHORUS:
F FMA7 F6 F#dim7 C9/G C9

kiss me once, then kiss me twice, then kiss me once a-gain, it's been a long, long time.

Gm Gm(MA7) Gm7 C7 Gm7 C7(#5) FMA7 F6

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

B
F AM7(b5) Cm6/Eb D7 Gm Gm7(b5)

know how man-y dreams I dreamed a - bout you or just how emp - ty they all seemed with -

Bbm6/Db C7 F FMA7 AM7 D7

out you so, kiss me once, then kiss me twice, then kiss me once a-gain, it's been a

Gm7 C7 F Dm7 Gm7 C13 F C13(b9) F

long, long time. Just time.

IT'S ONLY A PAPER MOON

MED / BRIGHT

WORDS BY BILLY ROSE AND E.Y. HARBURG
MUSIC BY HAROLD ARLEN

A

(G#dim7)

GMA7 E7 AM7 D7 AM7 D7 GMA7 D11

Say, it's on-ly a pa-per moon, sail-ing o-ver a card-board sea.

DM7 G7 CMA7 AM7(b5) D7 G D11

But it would-n't be make be-lieve if you be-lieved in me.

GMA7 (G#dim7) E7 AM7 D7 AM7 D7 GMA7 D11

Yes, it's on-ly a can-vas sky, hang-ing o-ver a mus-lin tree.

DM7 G7 CMA7 AM7(b5) D7 G G7

But it would-n't be make be-lieve if you be-lieved in me. With -

B

CMA7 C#dim7 GMA7/D E7(b5) AM11 D13 G G13

out your love, it's a hon-ky-tonk pa-rade; With -

CMA7 C#dim7 GMA7/D BM7(b5) E7 AM7 D13

out your love, it's a mel-o-dy played in a pen-ny ar-cade.

C (G#dim7)

GMA7 E7 AM7 D7 AM7 D7 GMA7 D11 DM7 G7

It's a Bar-num and Bai-ley world, just as phon-y as it can be. But it would-n't be

CMA7 AM7(b5) D7 G D11 D7 G6

make be-lieve if you be-lieved in me. be-lieved in me.

THE JAMES BOND THEME

MUSIC BY MONTY NORMAN

MODERATELY

EM EM(♯5) EM6 EM(♯5) EM EM(♯5) EM6 EM(♯5)

A EM EM(♯5) EM6 EM(♯5) EM EM(♯5) EM6 EM(♯5)

EM EM(♯5) EM6 EM(♯5) EM EM(♯5) EM6 EM(♯5) TO CODA

B EM EM(♯5) EM6 EM(♯5) EM EM(♯5) EM6 EM(♯5)

SWING

C EM EM(♯5) EM6 EM(♯5) EM EM(♯5) EM6 EM(♯5)

EM EM(♯5) EM6 EM(♯5) EM EM(♯5) EM6 EM(♯5)

D EM6 87/E EM6 87/E EM6 87/E EM6 87/E

TEMPO 1

EM6 EM EM(♯5) EM6 EM(♯5) D.S. AL CODA

CODA

N.C.

EM6

BUILD PYRAMID STYLE.

JINGLE-BELL ROCK

MEDIUM ROCK

WORDS AND MUSIC BY JOE SEAL AND JIM BOOTHE

A C CMA7 C6 C C6 C#dim7 DM7 G7

Jin-gle-bell, jin-gle-bell, jin-gle-bell rock jin-gle-bell swing and jin-gle-bells ring

DM7 G7 DM7 G7 DM7 G7(G#5)

snow-in' and blow-in' up bush-els of fun. Now the jin-gle-hop has be-gun.

C CMA7 C6 C C6 C#dim7 DM7 G7

Jin-gle-bell, jin-gle-bell, jin-gle-bell rock; jin-gle-bells chime in jin-gle-bell time,

DM7 G7 DM7 G7 D7 G7 C C7 **B**
F

dan-cin' and pran-cin' in jin-gle-bell square in the fros-ty air. What a bright time, it's the

F#dim7 C/G C AM7 D7

right time to rock the night a-way. Jin-gle-bell time is a swell time

G7 DM7 G7 DM7 G7 C CMA7 C6 C

to go glid-in' in a one-horse sleigh. Gid-dy-ap, jin-gle horse pick up your feet,

C Bb13 A13 F Fm6

jin-gle a-round the clock. Mix and min-gle in a jin-gl-in' beat;

D7 G7 C DM7 G7 D7 G7 D7 G7 C

that's the jin-gle-bell rock. that's the jin-gle-bell, that's the jin-gle-bell rock.

JUST A GIGOLO

(SCHÖNER GIGOLO)

MUSIC BY LEONELLO CASUCCI
 ENGLISH LYRICS BY IRVING CAESAR
 GERMAN TEXT BY JULIUS BRAMMER

SLOWLY

A G

GMA7⁹

Just a Gi - go - lo, ev - 'ry - where I go,

G/B

B^boim⁷

Am⁷

D⁷

peo - ple know the part I'm play - ing.

Am⁷

Paid for ev - 'ry dance, sell - ing each ro - mance,

D⁷

D⁷(^b9)

C/G

G

ev - 'ry night some heart be - tray - ing.

8

D^boim⁷

There will come a day, youth will pass a - way,

E⁷

E⁷(^b9)

Am

then what will they say a - bout me. When the

Cm⁶

G

A¹³

end comes I know they'll say, "Just A Gi - go - lo," as

Am⁷

D⁷

D¹³

G

life goes on with - out me.

JUST IN TIME

MEDIUM/FAST

MUSIC BY JULE STYNE
WORDS BY BETTY COMDEN AND ADOLPH GREEN

A $BbMA7$ $AM7$ $D7$

Just in time _____ I found you just in time, _____ be - fore you

$G7$ $C9$ $F13$

came, my time _____ was run - ning low. _____ I was lost, _____

$Bb9$ $EbMA7$

_____ the los - ing dice were tossed, _____ my bridg - es all were crossed, _____ no - where to

$AbMA7$ $AM7(b9)$ $D7(b9)$ **B** GM $GM/F\#$ GM/F

go. _____ Now you're here. _____ and now I know just where I'm

$C7$ $C\#dim7$ Bb $Ab7$ $G7$

go - ing, no more doubt or fear _____ I've found my way. _____ For love came

C $C9$ $F13$ $(Bb13)$ $A13$ $Ab13$ $G13$ $GM7$ $C13$

just in time _____ you found me just in time _____ and changed my lone - ly life, that

1 $Cm7$ $F7(b9)$ Bb $Cm7$ $F7$ Bb 2

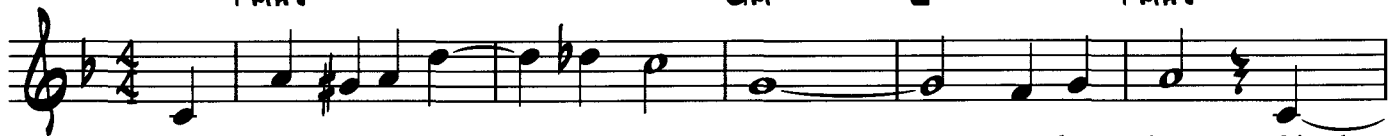
love - ly day. _____ day. _____

JUST ONE OF THOSE THINGS

MUSIC AND LYRICS BY COLE PORTER


FREELY VERSE:

FMA \sharp 7 **GM7** **C7** **FMA \sharp 7**



As Dor - o - thy Par - ker once said _____ to her boy - friend, _

C7 **F $\frac{6}{9}$** **Csus** **FMA \sharp 7**




- "Fare thee well" _____ As Co - lum - bus an - nounced _____ when he

DM7 **G7(b9)** **CMA \sharp 7** **G7** **C $\frac{6}{9}$** **DM7** **E \flat oim7** **C/E**



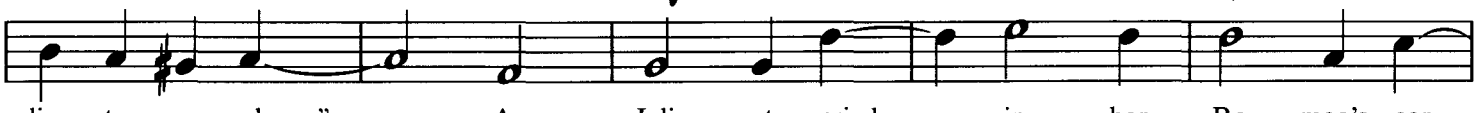
knew he was bounced, _____ "It was swell, Is - a - belle, swell," _____ As

GM7 **C7** **FMA \sharp 7** **DM7** **EM7(b5)** **A7(b9)**




Ab - e - lard _____ said to El - o - ise, _____ "Don't for - get _____ to drop a

DM7 **F7** **B $\frac{6}{9}$** **Boim7** **F $\frac{6}{C}$**



line to me please." _____ As Juli - et cried _____ in her Ro - meo's ear, _

E \flat 13 **D7** **GM7** **A7sus** **A7(b9)**




- "Ro - meo, why _____ not face the fact, my dear?" _____ It was

A ALLEGRO

CHORUS: **DM7**

EM7(b5) **A7(b9)** **F7**



just one _____ of those { things, _____ } just one _____ of those

Bbm7(b5) **Bbm6** **Am7** **Ab9** **Gm7** **C7**

cra - zy flings, one of those bells that now and then rings,
fab - u - lous flights, a trip to the moon on gos - sa - mer wings,

F6/9 **(D7(b9) F#dim7)** **C7** **EM7(b5) A7(b9)** **Fm7** **Bb7**

just one of those things. It was things. If we'd

B **BRIDGE:** **EbmA7** **Fm7** **Bb7**

thought a bit of the end of it when we

EbmA7 **Dm7** **G7** **C6**

start - ed paint - ing the town, we'd have been a - ware that our

F#m7(b5) **Fm6** **EM7** **Ebdim7** **Dm7** **EM7(b5) A7(b9)**

love af - fair was too hot not to cool down. So good -

C **Dm7** **EM7(b5)** **A7(b9)** **F7**

bye dear, and a - men, here's hop -

Bdim7 **Bbm6** **Am7** **D7**

ing we meet now and then, it was great fun, but it was

Gm7 **C7sus** **C13(b9)** **F6/9**

just one of those things.

LA VIE EN ROSE

ORIGINAL FRENCH LYRICS BY EDITH PIAF
 ENGLISH LYRICS BY MACK DAVID
 MUSIC BY LOUIGUY

A SLOW
 C



Hold me close and hold me fast. The mag - ic spell you



cast, this is la vie en rose. When you kiss me heav - en



sighs. And tho' I close my eyes, I see la vie en rose.

B
 C



When you press me to your heart, I'm in a world a - part, a world where ros - es



bloom; And when you speak, an - gels sing from a - bove;



ev - 'ry - day words seem to turn in - to love songs. Give your heart and soul to



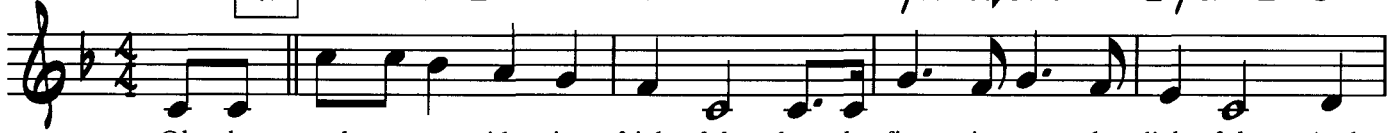
me, and life will al - ways be la vie en rose.

LET IT SNOW! LET IT SNOW! LET IT SNOW!

WORDS BY SAMMY CAHN
MUSIC BY JULE STYNE

MEDIUM

A F C¹³ C7(b9) F F/A A^boim7 C7/G C7 D7



Oh the weath - er out - side is fright - ful, but the fire is so de - light - ful. And

G^M7 D7(C^b9) D7(b9) G^M7 A^boim7 G^M11 C¹³ F G^M11 C7



since we've no place to go, Let it snow! Let it snow! Let it snow! It

F C¹³ C7(b9) F F/A A^boim7 C7/G C7 D7



does - n't show signs of stop - ping, and I brought some corn for pop - ping. The

G^M7 D7(C^b9) D7(b9) G^M7 A^boim7 G^M11 C¹³ F G^M11 C7



lights are turned 'way down low. Let it snow! Let it snow! Let it snow! When we

B

C C[#]oim7 D^M7 G7 C



fin - al - ly kiss good - night, how I'll hate go - ing out in the storm! But if

E^M7 A7 D7 G7 C7 C^oim7 C7



you'll real - ly hold me tight, all the way home I'll be warm. The

C

F C¹³ C7(b9) F F/A A^boim7 C7/G C7 D7



fi - re is slow - ly dy - ing, and my dear, we're still good - by - ing. But as

G^M7 D7(C^b9) D7(b9) G^M7 A^boim7 G^M11 C¹³ F (G^M11 C7)



long as you love me so, Let it snow! Let it snow! Let it snow!

THE LADY IS A TRAMP

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS

A IN STRICT TEMPO

VERSE:

C DM7 C/E G11 C B+ GM/Bb A7

I've wined and dined on mul-li-gan stew and nev - er wished for tur - key, as I

D EM7 D/F# A11 D G# AM/C B7

hitched and hiked and grift - ed, too,* from Maine to Al - bu - quer - que. A -

E13 E13(b9) A13 A7 D13 D13(b9) G13 G+

las, I missed the Beaux - Arts Ball, and what is twice as sad, I was

C DM7 C/E G11 C B+ GM/Bb A7(b9) D7

nev - er at a par - ty where they hon - ored No - el Ca - 'ad. But so - cial cir - cles

AM7 D7 G7 EbMA7 DM7 G7

spin too fast for me, my Ho - bo - hem - ia is the place to be.

B MEDIUM SWING

CHORUS:

C Eb9 DM7 G7(b9) C Eb9

I get too hun - gry for din - ner at eight. I like the thea - ter, but
I go to Co - net, the beach is div - ine. I go to ball games, the

DM7 G7(b9) C6 GM7 C9 FMA7 Bb9

nev - er come late. I nev - er both - er with peo - ple I hate.
bleach - ers are fine. I fol - low Winch - ell and read ev' - ry line.

C A7(b9) DM7 G7(b9) C⁶ A7(L^{b9}) DM7 G¹³ C E^{b9}

That's why the la - dy is a tramp. I don't like crap-games with
That's why the la - dy is a tramp. I like a prize-fight

DM7 G7(b9) C E^{b9} DM7

Bar - ons and Earls, won't go to Har - lem in er - mine and pearls,
that is - n't fake. I love the row - ing on Cent - ral Park Lake.

G7(b9) C⁶ GM7 C⁹ FMA⁷ B^{b9}

won't dish the dirt with the rest of the girls.
I go to ope - ra and stay wide a - wake.

C A7(b9) DM7 G7(b9) C⁶ G¹¹ C⁶

That's why the la - dy is a tramp. I like the
That's why the la - dy is a tramp. I like the

(DM7) FMA⁷ G¹³ EM7 (AM7) A7 DM7 G7

free, fresh wind in my hair, life with-out care.
green grass un - der my shoes, what can I lose?

EM7 A7 DM7 G7(b9) C E^{b9} DM7 DM7/C

I'm broke, it's oke. Hate Cal - i - for - nia, It's cold and it's damp.
I'm flat! That's that! I'm all a - lone when I low - er my lamp.

Bm7(b5) E7(b9) AM7 DM7 G7 C⁶ (A7(L^{b9}) DM7 G¹³)

That's why the la - dy is a tramp.
That's why the la - dy is a tramp.

REFRAIN 3 (reprise)

Don't know the reason for cocktails at five.
I don't like flying - I'm glad I'm alive.
I crave affection, but not when I drive.
That's why the lady is a tramp.
Folks go to London and leave me behind,
I'll miss the crowning, Queen Mary won't mind.
I don't play Scarlett in Gone With The Wind.
That's why the lady is a tramp.
I like to hang my hat where I please,
Sail with the breeze.
No dough - heigh-ho!
I love La Guardia and think he's a champ.
That's why the lady is a tramp.

REFRAIN 4 (reprise)

Girls get massages, they cry and they moan.
Tell Lizzie Arden to leave me alone.
I'm not so hot, but my shape is my own.
That's why the lady is a tramp.
The food at Sardi's is perfect, no doubt.
I wouldn't know what the Ritz's is about.
I drop a nickel and coffee comes out.
That's why the lady is a tramp!
I like the sweet, fresh rain in my face,
Diamonds and lace,
No got - so what?
For Robert Taylor I whistle and stamp.
That's why the lady is a tramp!
**Alternative version: and drifted, too*

LAURA

LYRICS BY JOHNNY MERCER
MUSIC BY DAVID RAKSIN

FREELY

VERSE:
GMA7

Am7 D7 GMA7

You know the feel - ing of some - thing half re -

Am7 D7 GMA7 Abdim7

mem - bered, of some - thing that nev - er hap - pened, yet

Am7 D7 GMA7 Bbm7

you re - call it well. You know the

CM7 C#dim7 Bb/D EM7(b5) A7(b9)

feel - ing of rec - og - niz - ing some - one that

D6 A7(#5) Am7/D D7 Bbm7/Eb Eb7

you've nev - er met as far as you could tell, well.

A SLOW / MED
CHORUS:

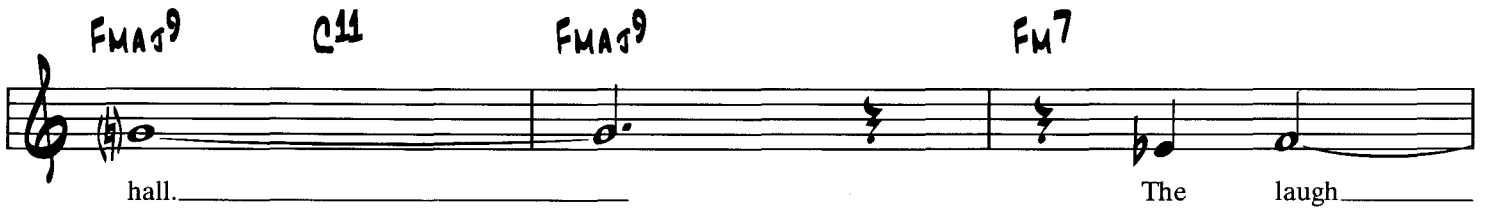
Am9 D7(b9) GMA7 Am7/D

Lau - ra is the face in the mist - y light.

GMA7 GM9 C7(b9)

Foot - steps that you hear down the

FMA⁹ C¹¹ FMA⁹ FM⁷



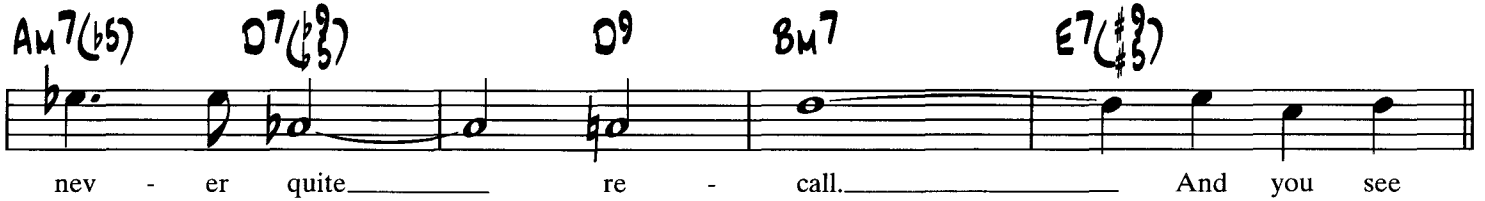
hall. The laugh

B^b11 B^b7(b⁹) EbMA⁷ CM⁷



that floats on a summer night, that you can

AM⁷(b⁵) D⁷(b⁹) D⁹ BM⁷ E⁷(b⁹)



nev - er quite re - call. And you see

8 AM⁹ D⁷(b⁹) GMA⁷ AM⁷/D



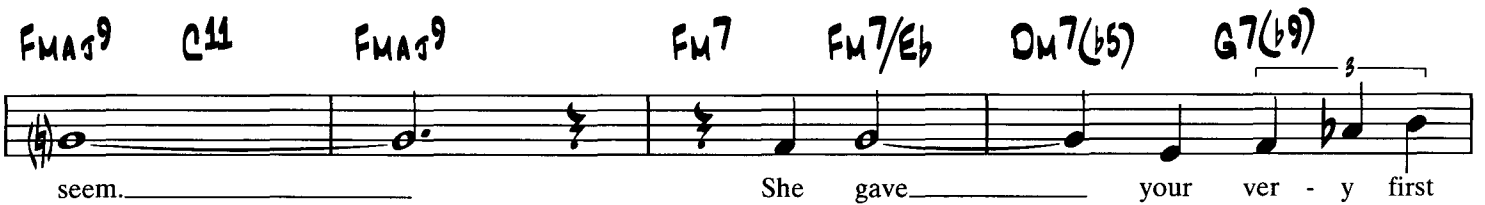
Lau - ra on the train that is pass - ing thru.

GMA⁷ GM⁹ C⁷(b⁹)



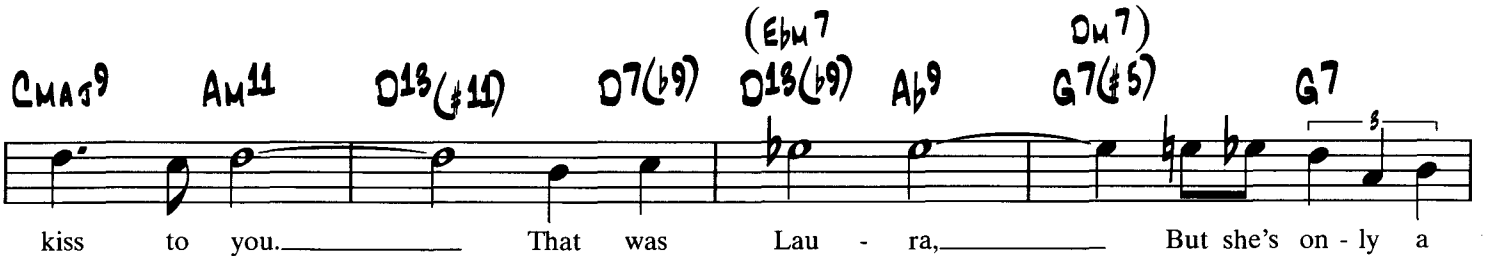
Those eyes, how fa - mil - iar they

FMA⁹ C¹¹ FMA⁹ FM⁷ FM⁷/Eb DM⁷(b⁵) G⁷(b⁹)



seem. She gave your ver - y first

CMAT⁹ AM¹¹ D¹³(b¹¹) D⁷(b⁹) (EbM⁷) D¹³(b⁹) Ab⁹ G⁷(b⁵) G⁷



kiss to you. That was Lau - ra, But she's on - ly a

1 C BM⁷(b⁵) E⁷(b⁹) 2 C G¹¹ C



dream. dream.

LET'S CALL THE WHOLE THING OFF

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN

FREELY

VERSE:

D EM7 A7 D

Things have come to a pret - ty pass, — our ro - mance is grow - ing

G9(#11) C#7(#5) F#9 B13 B7(#5) E11 E7(b9)

flat, for you like this and the oth-er while I go for this and

A13 D EM7 A7 D

that. Good - ness knows what the end will be; — oh, I don't know where I'm

G9(#11) A6 F#m7 Bm7 E7(b9) A6

at... It looks as if we two will nev-er be one,

EM7(b5) A7(b9) D AM7 D7

some - thing must be done. _____

A BRIGHTLY

CHORUS: (G/B) G Bboim7) EM9 AM7 D7(b9) (G/B) G Bboim7) EM9

You say ee - ther and I say eye - ther, you say nee - ther and
You say laugh - ter and I say lawf - ter, you say af - ter and

AM7 D7(b9) G G7/F C/E Cm/Eb

I say ny - ther; ee - ther, eye - ther, nee - ther, ny - ther,
I say awf - ter; laugh - ter, lawf - ter, af - ter, awf - ter,

G/O EM7 A7 D7 (G/B G Bbdim7) AM7 D7(b9)

let's call the whole thing off! You like po-ta-to and I like po-tah-to,
 let's call the whole thing off! You like va-nil-la and I like va-nel-la,

(G/B G Bbdim7) AM7 D7(b9) G G7/F

you like to-ma-to and I like to-mah-to; po-ta-to, po-tah-to, to-
 you, sa's' - pa-ril-la and I sa's' - pa-rel-la; va-nil-la, va-nel-la,

C/E AM7(b5) G/B C D7 C/E G

ma-to, to-mah-to! } Let's call the whole thing off! But
 choc'-late, straw-b'ry! }

B

C#m7(b5) F#7 Bm7 E7(b9) AM7 D9

oh! If we call the whole thing off, then we must part. And

C#m7(b5) F#7 Bm7 E7(b9) AM7 D9

oh! If we ev-er part, then that might break my heart! { So, if
 So, if

C

(G/B G Bbdim7) AM7 D7(b9) (G/B G Bbdim7) AM7 D7(b9)

you like pa-ja-mas and I like pa-jah-mas, I'll wear pa-ja-mas and give up pa-jah-mas.
 you go for oyst-ers and I go for erst-ers, I'll or-der oyst-ers and can-cel the erst-ers. }

G G7/F C/E AM7(b5) G/O AM7 D7

For we know we need each oth-er, so we bet-ter call the call-ing off

B7(#5) E7 AM7 D13 ¹G D9(#5) ²G G6/9

off. Let's call the whole thing off! off!

LET'S DO IT

(LET'S FALL IN LOVE)

MUSIC AND LYRICS BY COLE PORTER

FREELY

A VERSE:
Bb6 F7 Bb Cm7 F7

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, starts to ring: "Ding, ding"; when the

lit-tle blue clerk, in the mid-dle of his work, starts a tune to the moon up a-

bove, it is na-ture, that's all, sim-ply

tell-ing us to fall in love. And that's why

MEDIUM

CHORUS:

Birds do it, bees do it, ev-en ed-u-ca-ted spon-ges they say, do it, oy-sters, down in Oy-ster

fleas do it, let's do it, Bay do it, let's do it

let's fall in love. In Spain the
let's fall in love. Cold Cape Cod

best up - per sets do it, Lith - u - a - ni - ans and Letts do it,
clams, 'gainst their wish, do it, ev - en la - zy jel - ly - fish do it,

let's do it, let's fall in love. The Dutch in
let's do it, let's fall in love. El - ec - tric

old Am - ster - dam do it, not to men - tion the Finns.
eels, I might add, do it, though it shocks 'em I know.

Folks in Si - am do it, think of Si - am - ese twins. Some Ar - gen -
Why ask if shad do it, wait - er bring me shad roe. In shal - low

tines with - out means do it, peo - ple say, in Bos - ton, ev - en
shoals, Eng - lish soles do it, gold - fish in the pri - va - cy of

beans do it, let's do it, let's fall in
bowls, do it, let's do it, let's fall in

love. _____
love. _____

Ro - man - tic

LI'L DARLIN'

SLOW AND RHYTHMIC

MUSIC BY NEAL HEFTI

(G⁹ Dm7 D^b7(♯11))

A G⁹ C7sus C7(♭9) (Am7 FMA[♯]7) D7(♭9) Am7(♭5) D7

(G⁹ Dm7 D^b7(♯11))

G⁹ C7sus C7(♭9) F13 F7(♯5) (A6)

B B^b6 B^bm6 F6 F9 (A6) B^b6 B^bm6 Am7(♭5) D7(♭9)

(G⁹ Dm7 D^b7(♯11) Dm7 G⁹)

G⁹ GM7 C⁹ Am7 D7(♭9)

(G⁹ Dm7 D^b7(♯11))

C G⁹ C7sus C7(♭9) (Am7 FMA[♯]7) D7(♭9) Am7(♭5) D7 (G⁹ Dm7 D^b7(♯11))

C7sus C7(♭9) F13 F7(♯5) **D** B^b6 B^bm6 F6

B^b6 B^bm6 Am7(♭5) D7(♭9) (G⁹ Dm7 D^b7(♯11))

G⁹ C7sus C7(♭9)

¹ F6 Am7 D7(♭9) ² F6 Ebm11 Ab13 DbMA⁹ GbmA⁹ C⁹sus FMA[♯]7

LIMEHOUSE BLUES

WORDS BY DOUGLAS FURBER
MUSIC BY PHILIP BRAHAM

MED/BRIGHT

A D^b9



Oh! Lime-house kid,___ Oh! Oh! Oh! Lime-house kid,___

B^b9



go - ing the way___ that the rest of them did.____

(Eoim⁷)

A^b

C⁷

F^M7



Poor bro - ken blos - som and no - bod - y's child,___

B^b7

E^b7



haunt - ing and taunt - ing, you're just kind o' wild.____ Oh! Oh!

B

D^b9

B^b7



Oh! Lime-house blues,___ I've the real Lime-house blues.____ Can't seem to shake___ off those

A^b

F⁷

B^bM⁷

B^bM⁷(^b5)



sad Chi - na blues.____ Rings on your fin - gers and tears for your crown,___ that is the sto -

1

B^b7

A^b

E^b7

D⁷



ry of old Chi - na - town.____

LITTLE BOY LOST

(PIECES OF DREAMS)

MUSIC BY MICHEL LEGRAND
 LYRICS BY ALAN AND MARILYN BERGMAN

MODERATELY

A

Chords: Eb FM11 Eb/G CM7 FM7

Lit - tle boy lost _____ in search of lit - tle boy found. _____

Chords: Bb7 EbMA7 FM7 GM7 (AbMA7) CM7/G

You go a - won - der - ing, wan - der - ing, stum - bl - ing, tum - bl - ing,

Chords: Bbm7 (Bb7 Boim7) CM CM7/Bb AM7(b5) D7(b9)

round, round. When will you find _____ what's on the

Chords: GM GM7 GM6 AbMA7

tip of your mind? _____ Why are you blind _____

Chords: Ab6 GM7 C7(b9) FM7 Bb7

_____ to all you ev - er were, nev - er were, real - ly are, near - ly are?

B

Chords: Eb FM11 Eb/G CM7 FM7

Lit - tle boy false _____ in search of lit - tle boy true. _____

B \flat 7 **E \flat M \flat A \flat S \flat 7** **F \flat M \flat 7** **G \flat M \flat 7** **(A \flat M \flat A \flat S \flat 7)**
C \flat M \flat 7/G

Will you be ev - er done trav - el - ing, al - ways un - rav - el - ing,

B \flat M \flat 7 **B \flat oim \flat 7** **C \flat M** **A \flat /C**

you, you? Run - ning a - way_____

A \flat M \flat 6/C \flat **E \flat M \flat A \flat S \flat 7/B \flat** **A \flat M \flat 7(b5)**

- could lead you fur - ther a - stray._____ And as for

E \flat /B \flat **E \flat +/B \flat** **F \flat M \flat 7/B \flat** **B \flat M \flat 7** **E \flat M \flat A \flat S \flat 7/B \flat** **E \flat 7/B \flat**

fish - ing in streams_____ for piec - es of dreams,_____

F \flat M \flat 7/B \flat **B \flat 7(b9)** **E \flat M \flat A \flat S \flat 7/B \flat** **C \flat M \flat 7** **F \flat M \flat 7** **B \flat 7**

- those piec - es will nev - er fit. What is the sense of it?

C
E \flat **F \flat M \flat 7** **E \flat /G** **C \flat M \flat 7** **F \flat M \flat 7**

Lit - tle boy lost_____ don't let your lit - tle sheep roam._____

B \flat 7 **E \flat M \flat A \flat S \flat 7** **F \flat M \flat 7** **G \flat M \flat 7** **(A \flat M \flat A \flat S \flat 7)**
C \flat M \flat 7/G

It's time, come blow your horn, meet the morn, look and see, can you be

B \flat M \flat 7 **(B \flat 7)** **B \flat oim \flat 7** **E \flat**

far from home?_____

THE LITTLE DRUMMER BOY

MODERATELY SLOW MARCH

WORDS AND MUSIC BY KATHERINE DAVIS,
HENRY ONORATI AND HARRY SIMEONE

A **F**

Come, they told me, pa - rum pum pum pum, _____
Lit - tle Ba - by, pa - rum pum pum pum, _____

our new born King to see, pa - rum pum pum pum, _____
I am a poor boy too, pa - rum pum pum pum, _____

C

Our fin - est gifts we bring pa - rum pum pum pum, _____ to lay be -
I have no gift to bring, pa - rum pum pum pum, _____ that's fit to

F7 **Bb** **F** **C**

fore the King, pa - rum pum pum pum, _____ rum pum pum pum, _____ rum pum pum pum, _____
give our King, pa - rum pum pum pum, _____ rum pum pum pum, _____ rum pum pum pum, _____

F

— so to hon - our Him pa - rum pum pum pum, _____
— Shall I play for you, pa - rum pum pum pum, _____

1 **C7** **F**

— when we come, _____
—

2 **C7** **F** **C (NOB2D)**

on my drum? _____

8 F

Ma - ry nod - ded pa - rum pum pum pum, _____

the ox and lamb kept time pa - rum pum pum pum, _____

C

I played my drum for him pa - rum pum pum pum, _____

F Bb F7 Bb F

I played my best for him, pa - rum pum pum pum, rum pum pum pum, _____

C

F(NOB20)

C(NOB20)/G

C(NOB20)

rum pum pum pum, _____

A TEMPO (A LITTLE SLOWER)

F

Then he smiled at me pa - rum pum pum pum; _____

C7

F

me and my drum, _____

LOVE FOR SALE

WORDS AND MUSIC BY COLE PORTER

A RUBATO
VERSE

Bb *Ab* *Gb*

When the on - ly sound in the emp - ty street is the hea - vy tread of the

Fm6 *Ebm7* *Ab7* *Dbmaj7* *F7* *F7(b9)*

hea - vy feet that be - long to a lone - some cop, I _____ o - pen

Bbm *Cm7(b5)* *F7* *Bb7* *Ab7*

shop. When the moon so long has been gaz - ing down on the

Gb7 *E7* *A* *Ab7*

way - ward ways of this way - ward town that her smile be - comes a smirk,

B CHORUS

F13 *Bb* *Ebmaj7* *Bbm9*

I _____ go to work. Love _____ for sale, _____

Ebmaj7 *Bbm9* *Ebm9*

ap - pe - tiz - ing young love for sale. _____ Love that's fresh and

Ab9 *Dbmaj7* *Gb13* *(Cm7(b5)) Cm11* *F7(#5)*

still un - spoiled. Love that's on - ly slight - ly soiled. Love _____ for

C

Bbm6 *Ebmaj7* *Bbm9*

sale. _____ Who _____ will buy? _____

Ebm7 **Bbm9**

Who would like to sam - ple my sup - ply?_____

Ebm7 **Ab9** **Db9** **Gb13** **(Cm7(b5))**
Cm11

Who's pre - pared to pay the price for a trip to par - a - dise? Love_____

F7(#5) **Bbm6** **Ebm7** **Ab7(b9)**

— for sale. Let the po - ets pipe of love

Dbm7(b9) **(Fm7 Bb7(b9))** **Ebm7** **Ab7(b9)** **Dbm7(b9)**

in their child - ish way. I know ev - 'ry type of love bet - ter far than

Bb7 **B7** **Bb7(b9)** **Ebm6**

they. If you want the thrill of love I've been thru the mill of love;

Gm7(b5) **C7(b9)** **Fm7(b5)** **Bb7(b9)** **Ebm7**

old love, new love. Ev - 'ry love but true love. Love_____

Bbm9 **Ebm7**

— for sale. Ap - pe - tiz - ing young love for

Bbm9 **Ebm7** **Ab9** **Db9**

sale. If you want to buy my wares, fol - low me and

Gb13 **Cm7(b5)** **F7(b9)** **Bbm6** **Bb7** **Bbm6**

climb the stairs. Love_____ for sale._____ sale._____

LOVE IS A MANY-SPLENDORED THING

MUSIC BY SAMMY FAIN
LYRIC BY PAUL FRANCIS WEBSTER

FREELY

VERSE:

B_b7
 E_b
 B_b7
 E_b6
 (B_b11)
 F_M7/B_b

I walked a - long the streets of Hong Kong town, up and down,

B_b7
 E_b6
 B_b7
 E_b
 B_b7
 E_b
 C_M7
 $F7$

up and down. I met a lit - tle girl in Hong Kong town, and I said, "Can you

B_b6
 C_M7
 $F7$
 B_b
 F_M7
 B_b7

tell me, please, where's that love I've nev - er found? Un - rav - el me this rid - dle what is

F_M7
 B_b7
 B_b11
 B_b7
 B_bdim7
 F_M7
 B_b11
 B_b7

love? What can it be?" And in her eyes were but - ter - flies as she re - plied to me.

A MEDIUM CHORUS:

$(B_bM7$
 $E_b7)$

E_bMAs7
 C_M7
 G_M7
 B_bM7
 E_b7
 A_bMAs7

Love is a man - y - splen - dored thing, it's the A - pril rose that

$(D_M7(b5)$
 $G7(\sharp5)$

F_M6
 C_M6
 F_M7
 F_M7/E_b

on - ly grows in the ear - ly Spring. Love is na - ture's way of giv - ing a

Fm6/Ab

G7sus(b9) G7(b9)

Cm7

Cm7/Bb

D7/A

D9



rea - son to be liv - ing, the gold - en crown that makes a man a



king. Once on a high and wind - y hill,



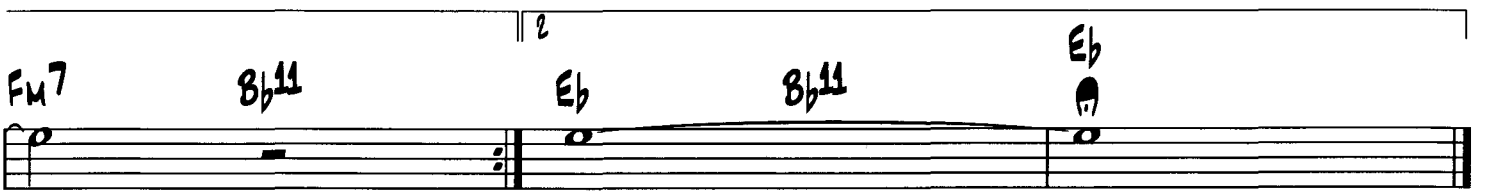
in the morn - ing mist two lov - ers kissed and the world stood



still. Then your fin - gers touched my sil - ent heart and taught it how to



sing. Yes, true love's a man - y - splen - dored thing.



thing.

LOVE IS HERE TO STAY

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN

FREELY

VERSE:

F^b G[#]dim/C FMA^b7 F^b D⁹ Ddim⁷ D⁹

The more I read the pa - pers the less I com - pre - hend the

GM⁷ F[#]dim⁷ C⁹/G C⁹ F^b/A A^bdim⁷ GM⁷ C⁷

world and all its ca - pers and how it all will end.

B^bMA^b7 AM⁷ GM⁷ F(9)/A G⁹ C⁷

Noth - ing seems to be last - ing, but that is - n't our af - fair;

B^bMA^b7 AM⁷ GM⁷ FMA^b7 EM⁷(^b5) A⁷ D

we've got some - thing per - ma - nent, I mean in the way

G⁷ C⁹ (D⁷)

we care. It's ver - y

MODERATE SWING

A CHORUS:

G⁹ GM⁷ C⁷ F AM⁷ D⁷

clear our love is here to stay; not for a

G13 GM7/C C7 Eb9(+11) D9 (Bm7(b5) E7) G7

year but ev - er and a day. The ra - di -

(Am7) C7 D7 GM7 C7 FMA7 Bb EM7(b5) A7

o and the tel - e - phone and the mov - ies that we know may just be

Dm G7 GM7/C C7 (D7)

pass - ing fan - cies, and in time may go. But, oh my

8 G9 GM7 C7 F Am7 D7

dear, our love is here to stay; to - geth - er

G13 GM7 C7 Eb9(+11) D9 (Bm7(b5) E7) G7

we're go - ing a long, long way. In time the

(Am7) C7 D7 GM7 C7 Eb9 D7

Rock - ies may crum - ble, Gib - ral - tar may tum - ble, they're on - ly made of

Bb Bdim7 F/C D7 GM7 C9

clay, but our love is here to

1. F6 Am7 D7 2. F6

stay. It's ver - y stay.

LOVER MAN (OH, WHERE CAN YOU BE?)

WORDS AND MUSIC BY JIMMY DAVIS,
ROGER "RAM" RAMIREZ AND JIMMY SHERMAN

SLOW AND BLUESY

Am7 D7 Am7 D7 Dm7 G7 Dm7 G7

I don't know why but I'm feeling 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

C7(#9) F7 Ab7 G7 C6 Bm7(b5) E7(b9)

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 lov-er man, oh where can you be?

A EM7 A7 Dm7 C7(#11) Bm7 EM7 A13

I've heard it said that the thrill of ro-mance can be like a heav-en-ly dream;

Dm7 Dm7(b5) G7 Cmaj7 Bb7(#11) Bm7(b5) E7(b9)

I go to bed with a pray'r that you'll make love to me strange as it seems.

B AM7 D7 Am7 D7 Dm7 G7 Dm7 G7

Some day we'll meet and you'll dry all my tears and whis-per sweet lit-tle things in my ears.

C7(#9) F7 Ab7 G7 C6 (Bm7(b5) E7(b9))

Hug-gin' and a kiss-in', oh, what I've been miss-in'; lov-er man, oh where can you be?



LULLABY OF BROADWAY

WORDS BY AL DUBIN
MUSIC BY HARRY WARREN

MEDIUM SWING

A C⁶ C^{#dim7} D^{M7} G⁷ C⁶ (G^{7sus})

Come on a-long and lis-ten to_____ the lul-la-by of Broad-way.

C⁶ C^{#dim7} D^{M7} G⁷ C⁶ C⁷

The hip hoo-ray and bal-ly hoo,_____ the lul-la-by of Broad-way.

F⁶ F^{#dim7} G^{M7} C⁷ F⁶ C^{7sus}

The rum-ble of the sub-way train,_____ the rat-tle of the tax-is.
The band be-gins to go to town,_____ and ev-'ry one goes cra-zy,

F⁶ F^{#dim7} G^{M7} C⁷ F⁶ G⁷

The daf-fy-dils who en-ter-tain_____ at An-ge-lo's and Max-ie's. When a
you rock-a-bye your ba-by 'round_____ 'til ev-'ry-thing gets ha-zy. Hush-a-

B
C⁶ C^{#dim7} D^{M7} G⁷ C⁶ G^{7sus}

Broad-way ba-by says 'Good-night,'_____ It's ear-ly in the morn-ing.
bye, I'll buy you this and that,_____ you hear a dad-dy say-ing,

C⁶ C^{#dim7} D^{M7} G⁷ C^{7sus} C^{7(b9)}

Man-hat-tan ba-bies don't sleep tight_____ un-til the dawn.
and ba-by goes home to her flat_____ to sleep all day.

C (F#m7^{b7} F^b) Gbm7^{b7} GM7/F F#m7^{b7} F^b Ebm7^{b7} C7/F

Good - night, ba - by.

(F#m7^{b7} F^b) Gbm7^{b7} GM7/F F^b C7(b9) F^b C7(b9)

Good - night, milk - man's on his way.

(F#m7^{b7} F^b) Gbm7^{b7} GM7/F F#m7^{b7} F^b Ebm7^{b7} C7/F

Sleep tight, ba - by.

(F#m7^{b7} F^b) Gbm7^{b7} GM7/F 1 F^b C7(b9) F^b G7

Sleep tight, let's call it a day. Hey!

2 F^b (Gm7 G#dim7 F/A) Abm7 Db7 (Gm7 GM7) C7 AM7 Dm7

let's call it a day! Lis - ten to the lu - la - by of

Db9 C13 F^b9

old Broad - way.

MACK THE KNIFE

ENGLISH WORDS BY MARC BLITZSTEIN
 ORIGINAL GERMAN WORDS BY BERT BRECHT
 MUSIC BY KURT WEILL

MEDIUM SWING A

G13 S **C6** **DM7**

Oh, the shark has pret - ty teeth, dear
 side - walk Sun - day morn - ing
 Mil - ler dis - ap - peared, dear

G7 **DM7** **G7** **C6** **DM7** **Ebdim7**

— and he shows them pearl - y white.
 — lies a bod - y ooz - ing life;
 — af - ter draw - ing out his cash;

CMaj9/E **CMaj7** **AM11** **AM7** **DM7**

— Just a jack - knife has Mac - heath, dear
 — some - one's sneak - ing 'round the cor - ner.
 — And Mac - heath spends like a sail - or.

G7 **DM7/G** **G9** **DM7/G** **G7** **C6** **DM7** **G13**

— and he keeps it out of sight. When the
 — Is the some - one Mack the knife? From a
 — Did our boy do some - thing rash? Su - key

B

C6 **DM7** **G7** **DM7**

shark bites with his teeth, dear scar - let bil - lows
 tug - boat by the riv - er a ce - ment bag's
 Taw - dry, Jen - ny Div - er, Pol - ly Peach - um,

G7 C6 DM7 EbDM7 CMaj9/E CMaj7 AM11 AM7

start to spread. Fan - cy gloves, though.
 drop - ping down. The ce - ment's just.
 Lu - cy Brown. Oh the line forms.

DM7 G7 TO CODA DM7/G G9 DM7/G G7

wears Mac-heath, dear. so there's not a trace of.
 for the weight dear. Bet you Mack - ie's back in.
 on the right dear. now that.

1 C6 DM7 G13 2 C6 DM7 D.S. AL CODA G13

red. On the town. Lou - ie.

CODA

DM7 G7/D DM7 G7/D DM7 G7/D G7, C6, F7

Mack - ie's back in town.

C6, F7, C6, F7, 3, 3, C9

(speak) Look out old Mack-ie is back.

A MAN AND A WOMAN

MODERATELY
VERSE:

MUSIC BY FRANCIS LAI
ORIGINAL WORDS BY PIERRE BAROUH
ENGLISH WORDS BY JERRY KELLER

DM7

When hearts are pass - ing in the night, in the lone - ly night _____ then they must
si - lence of the mist, of the morn - ing mist _____ when lips are

3. 4. SEE ADDITIONAL LYRICS

C#7

CM7

hold each oth - er tight, oh so ver - y tight. _____ And take a chance that in the light in to -
wait - ing to be kissed, long - ing to be kissed. _____ Where is the rea - son to re - sist and de -

TO CODA
(4TH TIME) **F#M7**

B7

mor - row's light _____ they'll stay to - geth - er _____ so much in
ny a kiss _____ that holds a prom - ise _____ of hap - pi -

1, 3 EM7 **N.C.** **2 EM7**

love. And in the ness. Tho' yes - ter -

A
DM7 **G7(b9)** **CM7**

day _____ still sur - rounds you _____ with a

DM7 **G7** **C6**

warm and pre - cious mem - o - ry. _____

F#M7 **B7** **EM7**

May - be _____ for to - mor - row _____ we can build a

EM7 A7 DMAS7 N.C. D.S. AL CODA

new dream for you and me. This glow we

CODA

F#M7 B7 EMAS7

geth - er so much in love, to -

F#7 B7 EMAS7

geth - er so much in love. So

F#M7 EMAS7

tell me you're not a - fraid to take the chance, real - ly take a chance
mu - sic of a glance of a fleet - ing glance

EbmAS7 DMAS7

let your heart be - gin to dance, let it sing and dance
to the mu - sic of ro - mance, of a new ro - mance

1 EbmAS7 2 DMAS7 EbmAS7 EMAS7

to the take a chance.

VERSE 3

This glow we feel is something rare,
Something really rare.
So come and say you want to share,
Want to really share
The beauty waiting for us there,
Calling for us there
That only loving can give the heart.

VERSE 4

When life is passing in the night,
In the rushing night,
A man a woman in the night,
In the lonely night
Must take a chance that in the light,
In tomorrow's light
They'll be together so much in love.

THE MAN I LOVE

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN

FREELY

VERSE:

E_b **B_b7** **E_b/G** **E_b+/G**

When the mel - low moon be - gins to beam, ev - 'ry night I

A_b6 **B_b9** **E_b** **C7** **F_M7** **B_b7(♯5)**

dream a lit - tle dream, and, of course, Prince Charm - ing is the theme, the

E_b **C+** **F9** **B_b7** **E_b**

he for me. Al - though I re - al -

B_b7 **G_M** **A_M7(♭5)** **D7(♭9)**

lize as well as you, it is sel - dom that a dream comes true.

B_b/F **F7(♭9)** **B_b/F** **B_bdim7/F** **F_M7** **B_b7**

To me it's clear that he'll ap - pear.


A **BALLAD**
E_b **CHORUS:** **E_bM** **(G_M7(♭5))**
B_bM

Some - day he'll come a - long the man I love. And he'll be big and strong,

C7(♯5) **F_M7(♭5)** **B_b7**

the man I love. And when he comes my way, I'll do my best to

(G7(#5) Eb) C9 AbMA7 F9(#5) GM Bb7 Eb




make him stay. He'll look at me and smile;

Ebm (GM7(b5) Bbm) C7(#5)



I'll un-der-stand. And in a lit-tle while, he'll take my hand.

Fm7(b5) Bb13 Eb Ab



And though it seems ab-surd, I know we both won't say a

Eb G7(#5) B CM CM7 D7(b9) G7(#9)



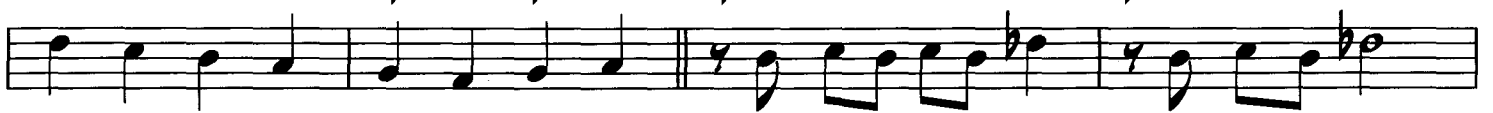
word. May-be I shall meet him Sun-day, may-be

CM G7(#5) CM CM7 D7(b9) G7(#9)




Mon-day, may-be not. Still I'm sure to meet him one day, may-be

CM7 (C7(#5) Goin7) Fm7) Ab Bb7 C Eb Ebm




Tues-day will be my good news day. He'll build a lit-tle home, just meant for two,

(GM7(b5) Bbm) C7(#5) Fm7(b5)



from which I'll nev-er roam, who would; would you? And so all else a-bove,

Bb7 Fm7 Bb13 Eb Ab6 Eb Bb7 Eb



I'm wait-ing for the man I love. love.

SLOWLY THE MAN THAT GOT AWAY

WORDS BY IRA GERSHWIN
MUSIC BY HAROLD ARLEN

(C7) **A** (Bb9) F⁶₉ F⁶₉ (C7) G⁶₇ C7

The night is bit-ter, the stars have lost their glit-ter, the winds grow cold-er, and

(G⁶₇ B⁹) (C7) (E⁶₇(#11)) (G⁶₉) O⁷(#9)

sud - den - ly you're old - er, and all be - cause of the man that got a - way.

G⁶₇ C¹³ (A⁶₇(b5)) F⁹ O⁷(b9)

No more his ea - ger call; the writ - ing's on the wall, the

G⁶₇ C¹³ (A⁷(#5)) O⁷(b9) G⁶₉ C¹³(b9) C⁷

dreams you dreamed have all gone a - stray. The

B F⁶₉ (Bb9) F⁶₉ G⁶₇ C⁷ G⁶₇ B⁹ B⁹ C⁹ C⁷

man that won you has run off and un-done you. That great be - gin - ning has seen the fi - nal in - ning. Don't

(B^bM⁷A⁷) E^b₉ D^M₇ B^M₇ E⁷(b9) A^M₇ O⁷(b9)

F⁶₉ A^M₁₁ O¹³

know what hap - pened, it's all a cra - zy game! No

G⁶₇ C⁹ F⁶₉ O⁷(b9) O⁷(b9)

more that all - time thrill for you've been through the mill, and

(Am7) (BbmAs7) GM C11(b9) F6₉

nev - er a new love will be the same. Good rid - dance? Good -

C

(A7(L#5)) D7(L#5) G7 C7

bye! Ev - 'ry trick of his you're on to; but

F6₉ AbM7 Db9 (Gm9) C7(L#5)

fools will be fools and where's he gone to? The

D

F6₉ (Bb9) F6₉ GM7 C7 Gm7 Bb9 B9 C9

road gets rough-er, it's lone-li - er and tough-er. With hope you burn up, to - mor - row he may turn up. There's

F6₉ (BbmAs7) Eb9 Dm7 Bm7 E7(b9) Am7 D7(b9)

just no let up the live - long night and day! Ev - er

(Gm7) Bb6 G#dim7 Bdim7 Am7) F6/C D7(L#5) D7(b9)

since this world be - gan there is no - thing sad - der than a

GM7 C7sus F6 " C7

one man wom-an look-ing for the man that got a - way. The

C7 GM7 C7 GM7 C7(L#5) F6₉ Bb13 F6₉

The man that got a - way.

MEDITATION

BOSSA NOVA TEMPO

MUSIC BY ANTONIO CARLOS JOBIM
ORIGINAL WORDS BY NEWTON MENDONCA
ENGLISH WORDS BY NORMAN GIMBEL

INTRO

F#m7(b5) B7sus Bbmaj7 A7sus

Dm7(b5) G7(b9) Cmaj7 G7(b9)

A

(F#m7) B7sus B7

In my lone - li - ness when you're
Though you're far a - way I have

(Dm7 Ebmaj7 Em7 A7sus) Em9 A7(b9)

gone and I'm all by my - self and I need your ca - ress,
on - ly to close my eyes and you are back to stay.

Dm7 Fm6 Bb9

I just think of you, and the
I just close my eyes, and the

Em7 A7(b5) Dm11 G9(b5)

thought of you hold - ing me near makes my lone - li - ness soon dis - ap - pear.
sad - ness that miss - ing you brings soon is gone and this heart of mine sings.

B F_9^6 B_9^b

Yes, _____ I love you so, _____ and that

$EM7$ E_9^b $DM7$ $G_9^b(\#5)$

_____ for me _____ is all _____ I need _____ to know.

C C_9^6 $(F\#M7)$ B_7^s US B_7

I _____ will wait _____ for you _____ 'til the

C_9^6 $(DM7)$ E_9^b $EM7$ A_7^s US $EM7$ A_7^s $(\#9)$

sun falls from out of the sky for what _____ else can _____ I do? _____

$DM7$ F_9^b B_9^b

I _____ will wait _____ for you, _____ Me - di -

$EM7$ A_7^s $(\#9)$ $DM7$ G_9^b $(\#9)$ C_9^6 (G_7^s) $(\#9)$

ta - ting how sweet life will be _____ when you come back to me. _____

D OPTIONAL TAG

$F\#M7^b$ B_7^s US B_9^b M_7^s A_7^s US

$DM7^b$ G_7^b C_9^s M_7^s

MISTY

WORDS BY JOHNNY BURKE
MUSIC BY ERROLL GARNER

A
SLOW/MEDIUM

Ebm7 **Bbm9** **Eb7(b9)** **Abmaj9**

Look at me, I'm as help-less as a kit-ten up a tree, and I feel like I'm
way, and a thou-sand vi - o-lins beg-in to play. It might be the

Abm9 **Dbb13** **Ebmaj7** **Cm7** **Fm7** **Bb7**

cling - ing to a cloud; I can't un - der - stand, I get mist - y just hold - ing your
sound of your hel - lo, that mu - sic I hear; I get mist - y the mo - ment you're

¹ **G13** **C7(b9)** **F13** **Bb13(b9)** **Ebmaj7** **Cm7** **Fm7** **Bb7** **Eb** **(Db D Eb)**

hand. Walk my near. You can say that you're

B **Bbm7** **Eb7(b9)** **Abmaj7** **Ab**

lead-ing me on, but it's just what I want you to do; Don't you no-tice how

Am11 **D7** **Gm7** **C7** **Fm7** **Bb7(b9)**

hope - less - ly I'm lost, that's why I'm fol - low - ing you. On my

C **(Ebdim7 Ebmaj7)** **Bbm9** **Eb7(b9)** **Abmaj9** **Abm9** **Dbb13**

own, would I wan-der thru this won-der-land a - lone, ney - er know-ing my right foot from my left, my

Ebmaj7 **Cm7** **Fm7** **Bb7** ¹ **Eb** **Cm7** **Fm9** **Bb13** **D.S.**

hat from my glove, I'm too mist - y and too much in love. Look at

² **G13** **G7(#5)** **Gm7/C** **C7(b9)** **Fm7 rit.** **Dbb7(b9)** **Ebb6**

love, too mist - y and too much in love.

MOMENT TO MOMENT

MUSIC BY HENRY MANCINI
 WORDS BY JOHNNY MERCER

SLOWLY

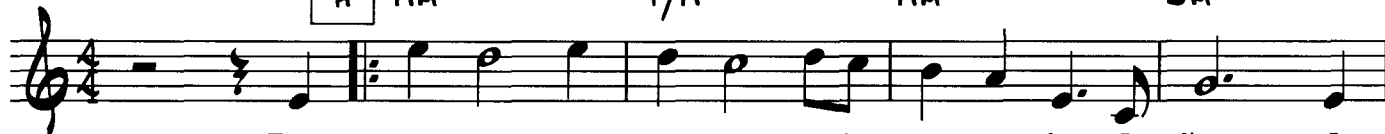
A

Am

F/A

Am6

Dm11



From mo - ment to mo - ment ev - 'ry mo - ment that I live, I

Am

Am/G

F#m7(b5) F7

Bm7/E

E7

Am

F/A



live for ev - 'ry mo - ment with you. To see you, to touch you, to i -

Am6

Fm9

C/G

G13

Em7(b5) A7(b9)



ma - gine this will be the mo - ment when a dream comes true. Just an or - di - nar - y

B

Dm11

Bm7(b5)

E7

Am

Am/G



day be - comes ad - ven - ture, Such sweet ad -

F#m7(b5)

F7

Bm7/E

E7



ven - ture I nev - er knew. And

C

Am

F/A

Am6

Fm9



life will be rain - bows as I learn the 'se - cret of the

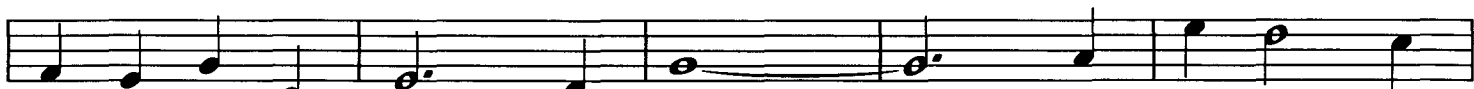
C/G

G13

G7/F Em7(b5)

A7(b9)

Dm7



mir - a - cle that love can do. From mo - ment to

G9

¹ C

Bm7(b5)

E7

² C

G11

Cmaj7



mo - ment with you. From you.

MOONGLOW

WORDS AND MUSIC BY WILL HUDSON,
EDDIE DELANGE AND IRVING MILLS

SLOW / MED

(CM(MA57))
F9(#11)

A CMAS7 G A13

It must have been moon-glow, way up in the blue,

AM7 D13 G Goim7 (Eb7) (CM) AM7(b5)/G Goim7 G6

It must have been moon-glow, that led me straight to you...

CMAS7 F9(#11) G A13

I still hear you say - ing, 'Dear one, hold me fast.'

AM7 D13 G Goim7 (Eb7) (CM) AM7(b5)/G Goim7 G6

And I start in pray - ing, 'Oh Lord, please let this last.'—

B G7 Gb7 F7 E7 Bm7 E7

We _____ seemed to float right through the air. _____

A13 A9(#5) A9 D13 Eb9 D9 (Db7) G13

Heav - en - ly songs _____ seemed to come from ev - 'ry - where.

C CMAS7 (CM(MA57)) F9(#11) G A13 AM7

And now when there's moon-glow, way up in the blue, I al-ways re -

1 || LAST TIME (X3) ||

D13 G Goim7 AM7(b5)/G Goim7 G6 G Goim7 AM7(b5)/G Goim7 G6

mem - ber, that moon-glow gave me you. _____ that moon-glow gave me you. _____

MOONLIGHT IN VERMONT

BALLAD

MUSIC BY KARL SUSSDORF

LYRIC BY JOHN BLACKBURN

A Eb6 Cm7 Fm9 Bb7 Eb6 Cm7 Db7(#11)



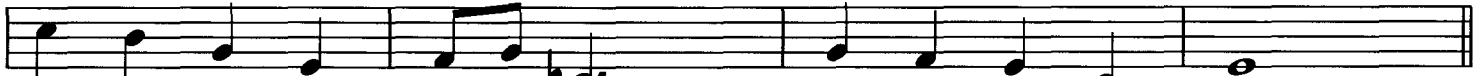
Pen-nies in a stream, fall - ing leaves of sy - ca-more,

Fm9 Bb7sus Eb6 Eb6 Cm7 Fm9 Bb7



moon - light in Ver - mont. I - cy fin - ger waves,

Eb6 Cm7 Db7(#11) Fm9 Bb7sus Eb6



ski trails on a moun-tain-side, snow - light in Ver - mont.



Tel - e - graph ca - bles, they sing down the high - way and



trav - el each bend in the road. Peo - ple who meet in this



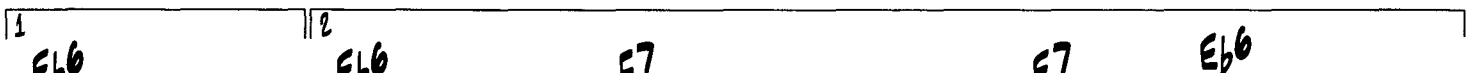
ro - man - tic set - ting are so hyp - no - tized by the love - ly



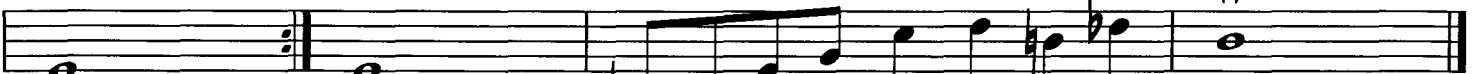
Eb6 Cm7 Fm9 Bb7 Eb6 Cm7 Db7(#11) Fm9 Bb7sus



eve - ning sum - mer breeze, warb - ling of a mead - ow - lark, moon - light in Ver -



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



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

MOONLIGHT SERENADE

MUSIC BY GLENN MILLER
LYRIC BY MITCHELL PARISH

SLOW MED.

A F6 Aboim7 GM7

I stand at your gate and the song that I sing is of

C7(b5) C7 C7(#5) FMA7 F6 FMA7 F6

moon - light. I stand and I wait for the

FMA7 F7 D7(b9) Bbm6 AM7 D11 D7

touch of your hand in the June night. The roses are

GM7(b5) GM7 C13 C7(#5) FMA7 GM7 C7(b9)

sigh - ing a moon - light ser - e - nade. The

B F6 Aboim7 GM7

stars are a - glow and to - night how their light sets me

C7(b5) C7 C7(#5) FMA7 F6 FMA7 F6

dream - ing. My love, do you know that your

FMA7 F7 D7(b9) Bbm6 AM7 D11 D7

eyes are like stars bright - ly beam - ing? I bring you and

GM7(b5) GM7 C13 C7(#5) FMA7 F7

sing you a moon - light ser - e - nade.

C

BbMA7 Eb13 A7(#5) A7(b9)

Let us stray till break of day in love's val - ley of

D7(b9) D7 D7(#5) BbM7(b5) E7(b9)

dreams. Just you and I, a sum - mer sky, a

AM7(b5) D7(b9) GM7 C7(b9)

heav - en - ly breeze kiss - ing the trees. So

D

F6 Abdim7 GM7

don't let me wait, come to me ten - der - ly in the

C7(b5) C7 C7(#5) FMA7 F6 FMA7 F6

June night. I stand at your gate and I

FMA7 F7 D7(b9) Bbm6 AM7 D11 D7

sing you a song in the moon - light; a love song, my

GM7(b5) GM7 C13 C7(#5) FMA7 F6

dar - ling, a moon - light ser - e - nade.

THE MORE I SEE YOU

WORDS BY MACK GORDON
MUSIC BY HARRY WARREN

FREELY VERSE:

$Bb7$ $EbMA7$ $F9$ $Bb7(\sharp 5)$ Eb $Eoim7$ $Fm7$ $Bb11$

Each time I look at you is like the first time, — Each time you're near me, — the thrill is

$EbMA7$ $Bb13$ Eb $Am7(b5)$ $D7(b9)$ $Gsus$ G $G\sharp oim7$ $Am11$ $D11$ $D9$

new. And there is noth-ing that I would-n't do for — the rare de - light of — the sight of

MED. SWING **A** $G13$ $C9$ $F13$ $Bb9$ $Bb11$ **CHORUS:** $(Ab9$ $Gm7)$
 $EbMA7$ $Fm7$ Eb/G $C7(b9)$ $Fm11$ $Bb9$ $Bb11$

you. For; — The more I see you, — The more I want you. — Some-how this

$(Ab9$ $Gm7)$
 Eb $Fm7$ Eb/G $C7(b9)$ $Fm7$ $Bb7$ **B** $Ebm7$ $Bb7/D$ $Dbm7$ $Gb9$

feel - ing — just grows and grows. With ev - 'ry sigh I be - come more mad a -

$CbMA7$ $Bb7(\sharp 5)$ $Ebm7$ $Ebm7/Db$ $Cm7$ $F7$ $Bb11$ $Bb7$ $Bb11$

bout you, — more lost with - out you, — And so it goes. Can you im -

C $(Ab9$ $Gm7)$
 $EbMA7$ $Fm7$ Eb/G $C7(b9)$ $Fm11$ $Bb7$ $Bb11$ Eb $Fm7$ Eb/G $Bb7(\sharp 5)$

a - gine — how much I'll love you, — The more I see you — as years go

$Bbm9$ $Eb9$ **D** $AbMA7$ $Db9$ $Gm7$ $Cm7$ $F7$

by? I know the on - ly one for me can on - ly be you. — My arms won't

Eb/Bb $Bb11$ $Bb9$ Eb $Fm7$ $Bb11$ Eb

free you, — my heart won't try. The more I try. —

MORE THAN YOU KNOW

WORDS BY WILLIAM ROSE AND EDWARD ELISCU
MUSIC BY VINCENT YOUMANS

SLOWLY

G7(#5) A C6 G7(#5) GM9/C C7(b9) FMA7 A7(b9)

More than you know, more than you know, {man / girl} of my heart, I love you

F6 (Bb9) FM6 G13 D7 DM9/G G7 C

so. Late - ly I find you're on my mind, more than you know.

G7(b5) G7 G7(#5) C6 G7(#5) GM9/C C7(b9) FMA7 A7(b9)

— Wheth - er you're right, wheth - er you're wrong, {man / girl} of my heart, I'll string a -

F6 (Bb9) FM6 C A7 D9 G7 C F6 C F#m7(b5) B7

long. You need me so, more than you'll ev - er know. Lov-ing you the

B EM AM Bm11 EM AM7(b5) D7

way that I do, there's noth-ing I can do a - bout it. Lov-ing may be

G EM7 A7 D7sus D7 G7 Gdim7 G7 G7(#5)

all I can give, but hon-ey, I can't live with - out it. Oh, how I'd

C C6 G7(#5) GM9/C C7(b9) FMA7 A7(b9) F6 (Bb9) FM6

cry, oh, how I'd cry if you got tired and said "good - bye", more than I'd

EM7 A7 D9 G13 C A7(b9) DM9 G7(#5) C F6 CMA7

show, more than you'd ev - er know. More than you know.

MOUNTAIN GREENERY

MUSIC BY RICHARD RODGERS
 LYRICS BY LORENZ HART

FREELY
VERSE:

C6 F6 Dm7 G7 C6 Em7 Am7 D7

On the first of May it is mov - ing day. Spring is here so blow your job,
 Sim - ple cook - ing means more than French cui - sines. I've a ban - quet planned which is

Gmaj7 Cmaj7 F#m7(b5) B7(b9) G6 C6 Am7 D7 G6

throw your job a - way. Now's the time to trust to your wan - der - lust.
 sand - wick - es and beans. Cof - fee's just as grand with a lit - tle sand.

Bm7 E7 Am7 (G6) Dm7 G/D Em7 Dm7/G G7

In the cit - y's dust you wait, must you wait? Just you wait!
 Eat and you'll grow fat - ter, boy. S'mat - ter, boy? At - ta boy!

MEDIUM OR BRIGHT
CHORUS:

A C6 Am7 Dm7 G7 C6 Am7 Dm7 G7

In a moun - tain green - e - ry where God paints the scen - e - ry,

(C6) Dm7 G7 Em7 A7 Dm7 G7
 C6 F D7 G Am7 Bbm7 G7/B

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

C6 AM7 DM7 G7 C6 AM7 DM7 G7

While you love your lov - er, let blue skies be your cov - er-let,
How we love se - que - ster-ing where no pests are pest - er-ing,

(C6 AM7 D7 G7 GM7 C7)
C6 F D7 G AM7 Bb9 G/B C7(#5)

when it rains we'll laugh at the weath - er. And if you're good
no dear ma - ma holds us in teth - er! Mos - qui - toes here

B (GM7 C7) (Bb9 F#6)

F6

I'll search for wood, so you can cook
won't bite you here. I'll let them sting

AM7)
CMAS7/E D7 DM7 G7

while I stand look - ing.
me on the fing - er.

C C6 AM7 DM7 G7 C6 AM7 DM7 G7

Beans could get no keen - er re - cep - tion in a bean - e - ry,
We could find no clean - er re - treat from life's ma - chin - er - y,

1 C6 AM7 DM7 G7 C6 AM7 DM7 G7 (OPTIONAL D.C.) 2 C6

1 bless our moun - tain green - e - ry home!
2 than our moun - tain green - e - ry home!

MY FUNNY VALENTINE

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS

FREELY

VERSE:

Chords: Cm Bb7 Eb G7

Be - hold the way our fine-feath-ered friend his vir - tue doth pa - rade. Thou

Chords: Cm Bb7 Eb G7

know - est not, my dim - wit - ted friend, the pic - ture thou hast made. Thy

Chords: C7 Fm G

va - cant brow and thy tou - sled hair con - ceal thy good in - tent. Thou

Chords: Cm Bb7 Eb Cm7(b5) G7(#5)

no - ble, up - right, truth - ful, sin - cere and slight - ly dop - ey gent, you're:

A SLOW / MED
CHORUS:

Chords: Cm Cm(MA57) Cm7 Cm6

My fun - ny val - en - tine, sweet com - ic val - en - tine,

Chords: AbMA57 Fm11 Cm7(b5) G7(b9)

You made me smile with my heart.

Chords: Cm Cm(MA57) Cm7 Cm6

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

Abmaj7 Gm7 Fm7 (Db7) Abm6 Bb11 Bb13(b9)
 yet you're my fav - 'rite work of art. Is your

8

Ebmaj7 Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7
 fig - ure less than Greek? Is your mouth a lit - tle weak? When you

(Ab7 G7 Cm7 B7 Bbm7 A7)
 Ebmaj7 G7(b9) G7(b9) Cm7 Bbm7 Eb7(b9) Abmaj7 Dm7(b5) G7(b9)
 o - pen it to speak, are you smart? But

C

Cm Cm(maj7) Cm7
 don't change a hair for me, not if you

Cm6 Abmaj7 Dm7(b5) G7(b9)
 care for me. Stay, lit - tle Val - en - tine,

Cm7 B7 Bbm11 A7(b5) Abmaj7 Gm7 C7(b9) Fm7 Bb7(b9)
 stay. Each day is Val - en - tine's

1 Eb Dm7(b5) G7(b9) 2 Eb Bb13(b9) Ebmaj7
 day. day.

MY KIND OF TOWN (CHICAGO IS)

WORDS BY SAMMY CAHN
MUSIC BY JAMES VAN HEUSEN

FREELY VERSE:

Ab Ab7 Ab

Don't ev - er, ev - er ask me what Chi - ca - go is, _____ un - less you've got an

Abom7 Eb/G

hour or two or three. _____ 'Cause I need time to tell you what Chi -

(Abm7 D7) G7(b9) Cm Bom7 Bbm9 A9 G7

ca - go is, _____ all the things Chi - ca - go is to me. Gee! It's

A MED/FAST CHORUS:

Ab G7 Gb9(+11) F13 F7(b9) F13 Bbm7

my kind of town Chi - ca - go is, my

Eboim7 Eb7 Ab Abom7 Ab7 C7(b5) Dbmaj7 Doim7

kind of town Chi - ca - go is, my kind of

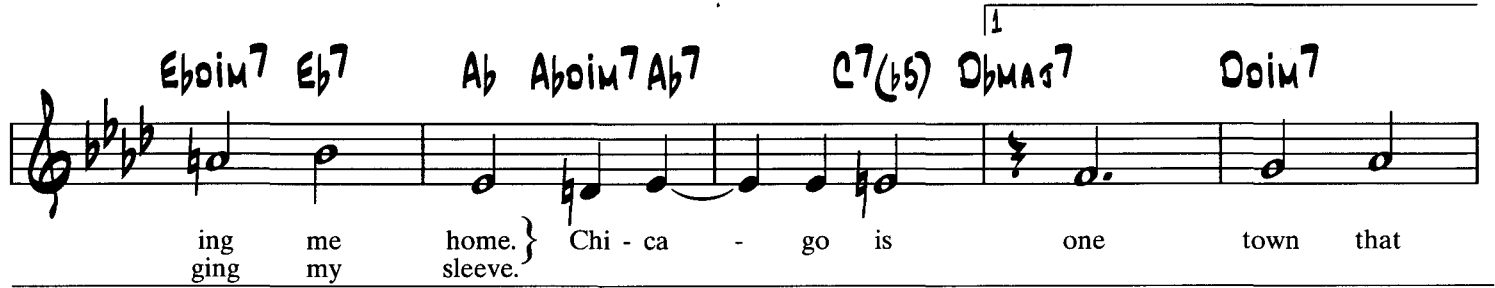
Ab/Eb Eoim7 Fm7 Bb13 Eb9 Eboim7 Eb9 G7

{ peo - ple, too, _____ peo - ple who _____ smile at you. And
razz - ma - tazz, _____ and it has _____ that there jazz. And

B Abmaj7 G7 Gb9(+11) F13 F7(b9) F13 Bbm7

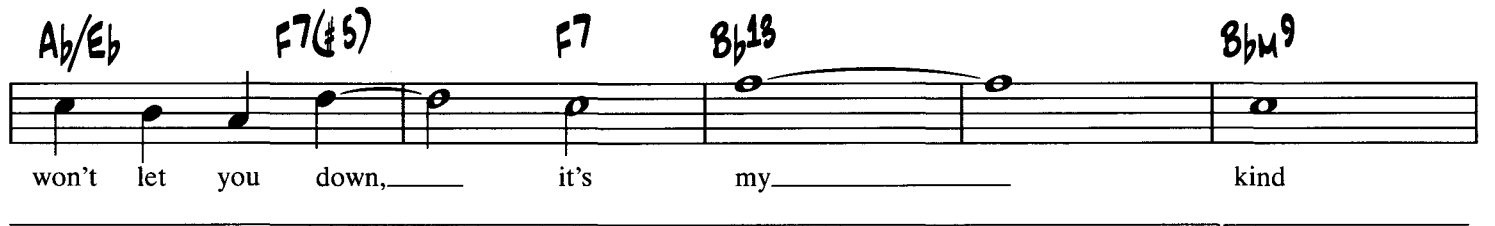
each time I roam, Chi - ca - go is, call -
each time I leave, Chi - ca - go is, tag -

E_boim⁷ E_b⁷ A_b A_boim⁷A_b⁷ C⁷(_b5) D_bMAs⁷ Doim⁷



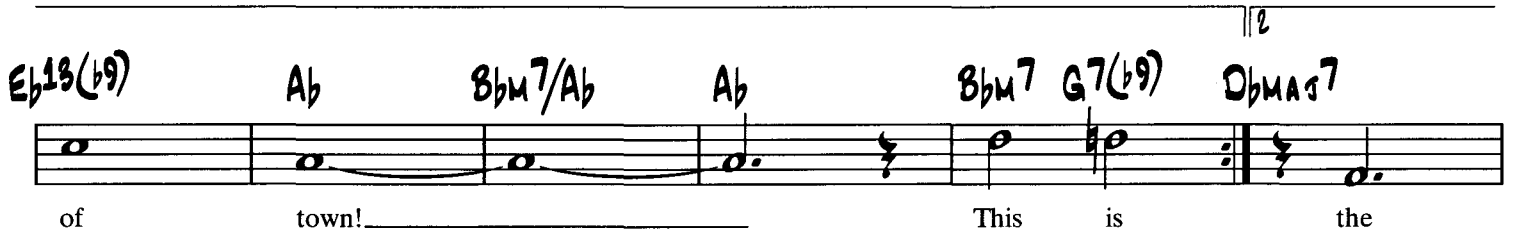
ing me home. } Chi - ca - go is one town that
ging my sleeve.

A_b/E_b F⁷(_b5) F⁷ B_b¹³ B_bM⁹



won't let you down, it's my kind

E_b¹³(_b9) A_b B_bM⁷/A_b A_b B_bM⁷ G⁷(_b9) D_bMAs⁷



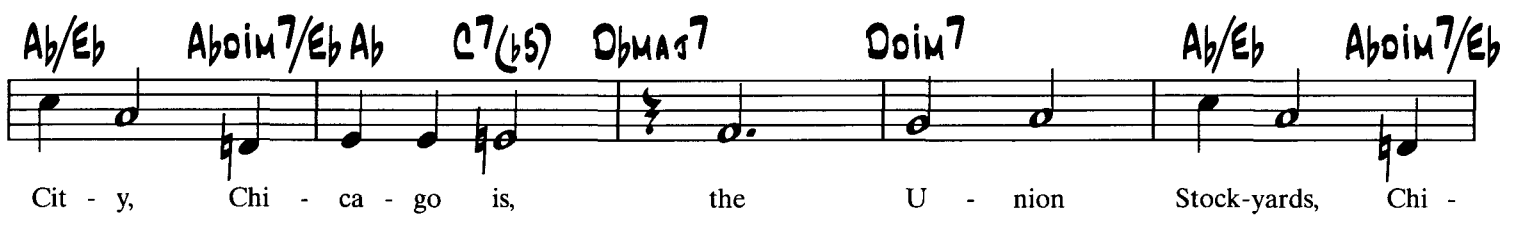
of town! This is the

Doim⁷ A_b/E_b A_boim⁷/E_bA_b C⁷(_b5) D_bMAs⁷ Doim⁷



Wrig - ley build - ing, Chi - ca - go is, the Wind - y

A_b/E_b A_boim⁷/E_bA_b C⁷(_b5) D_bMAs⁷ Doim⁷ A_b/E_b A_boim⁷/E_b



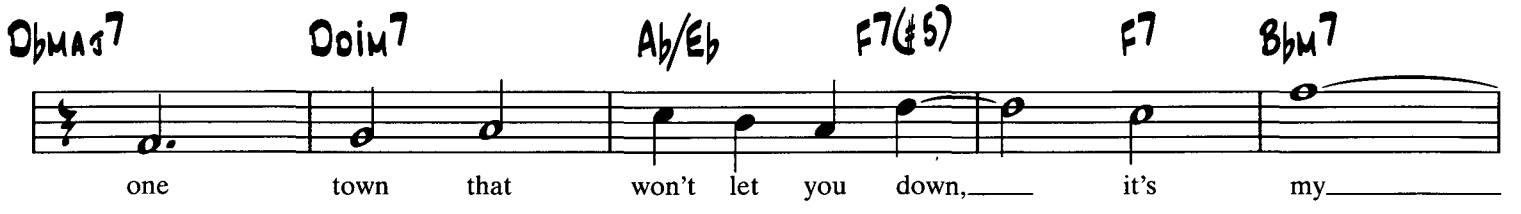
Cit - y, Chi - ca - go is, the U - nion Stock-yards, Chi -

A_b C⁷(_b5) D_bMAs⁷ Doim⁷ A_b/E_b A_boim⁷/E_bA_b C⁷(_b5)



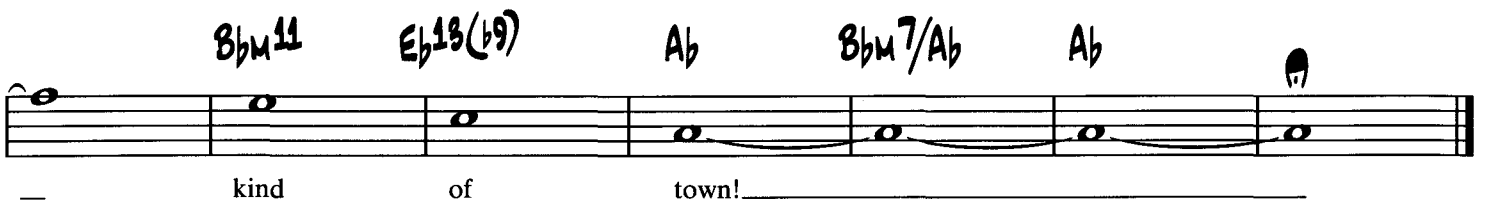
ca - go is, Com - isk - ey Ball - park, Chi - ca - go is,

D_bMAs⁷ Doim⁷ A_b/E_b F⁷(_b5) F⁷ B_bM⁷



one town that won't let you down, it's my

B_bM¹¹ E_b¹³(_b9) A_b B_bM⁷/A_b A_b



kind of town!

MY WAY

WORDS BY PAUL ANKA

MUSIC BY JACQUES REVAUX AND CLAUDE FRANCOIS

MODERATELY SLOW

A **C** **EM/B** **Gm6/Bb** **A7**

And now the end is near and so I face the fi-nal cur-tain. My
grets, I've had a few, but then a-gain, too few to men-tion. I

Dm **Dm7** **G7** **C**

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 through, with-out ex-emp-tion. I

C7 **F** **Fm**

lived a life that's full, I trav-elled each and ev-'ry high-way, and
planned each char-tered course, each care-ful step a-long the by-way, and

C **G7** **F6** **C**

more, much more than this, I did it my way. Re-
more, much more than this, I did it

F6 **C** **B** **C7**

my way. Yes there were times, I'm sure you knew, when I bit

F **Dm7** **G7**

off more than I could chew, but through it all, when there was doubt, I ate it

EM7 **AM7** **Dm7** **G7**

up and spit it out. I faced it all, and I stood tall, and did it

Gsus G7 C C Em/B

my way. I've loved, I've laughed and cried, I've had my

Gm6/Bb A7 Dm Dm7

fill, my share of los - ing. And now, as tears sub - side, I find it

G7 C C7

all so a - mus - ing. To think I did all that, and may I

F Fm C G7

say "Not in a shy way." Oh no, oh no not me, I did it

F6 C D C7

my way. For what is a man, what has he got, if not him -

F Dm7 G7

self, then he has not to say the things he tru - ly feels, and not the

Em7 Am7 Dm7

words of one who kneels. The re - cord shows I took the

G7 (Dm7(b9)/G) F6 C

blows, and did it my way.

NEVER ON SUNDAY

MUSIC BY MANOS HADJIDAKIS
LYRIC BY BILLY TOWNE

MED. CHA CHA

A

(FM7 Bb7) Bb7 FM7 Bb7

Oh, you can kiss me on a Mon - day, a Mon - day, a Mon - day is ver - y, ver - y

Eb6 (FM7 Bb7) Bb7

good. Or you can kiss me on a Tues - day, a Tues - day, a

(FM7 Bb7) Eb6

Tues - day, in fact I wish you would. Or you can kiss me on a

(FM7 Bb7) Bb7 FM7 Bb7 Eb6

Wednes-day, a Thurs - day, a Fri - day and Sat - ur - day is best. But nev - er, nev - er on a

(FM7 Bb7) Bb7 FM7 Bb7 Eb6 (Eb/G F#dim7 Bb7/F) FM7 Bb7

Sun - day, a Sun - day, a Sun - day, 'cause that's my day of rest. Come an - y

8 Eb6 Bb7

day _____ and you'll be my guest, _____ an - y day you

FM7 Bb13 EbMA7

say, _____ but my day of rest.

Eb6 (Eb/G F#dim7 Bb7/F) FM7 Bb7 Eb6

Just name the day _____ that you like the

Bb7 *F#m7*

best, on - ly stay a - way

Bb7 *Eb6*

on my day of rest. Oh, you can kiss me on a

C *(F#m7 Bb7)* *Bb7* *F#m7* *Bb7* *Eb6*

cool day, a hot day, a wet day, which ev - er one you choose.

(F#m7 Bb7) *Bb7* *F#m7* *Bb7*

Or try to kiss me on a gray day, a May day, a pay day, and see if I re -

Eb6 *(F#m7 Bb7)*

fuse. And if you make it on a bleak day, a freak day, a

(F#m7 Bb7) *Eb6*

week - day, why you can be my guest. But nev - er, nev - er on a

(F#m7 Bb7) *Bb7* *F#m7* *Bb7* *Eb6*

Sun - day, a Sun - day, the one day I need a lit - tle rest.

N.C *Eb6*

Oh, you can kiss me on a rest.

NEVERTHELESS

(I'M IN LOVE WITH YOU)

MODERATELY

WORDS AND MUSIC BY BERT KALMAR AND HARRY RUBY

VERSE:

8 \flat 6 F#dim7 8 \flat 6 D \flat dim7 Cm7 F7(#5)

I know the time had to come, when I'd be held un - der your
In spite of all I could do, I went a - head fall - ing for

8 \flat 6 F7 8 \flat 6 F#dim7 8 \flat 6 C#dim7

thumb. I'm like a pawn in your hand, moved and com -
you. So if I laugh or I cry, I made my

Cm7 F7(#5) 8 \flat 6 E \flat 7(b5) A9

pelled at your com - mand. Whe - ther it's for bad or for
bed, that's where I'll lie. For what hap - pens there's no ex -

DMA \flat 7 F/C C7 F7sus F9

good, I would nev - er change if I could.
cuse, I put my own head in I the noose. }

CHORUS:

A 8 \flat 6 D \flat dim7 Cm6 F7

May - be I'm right, ___ and may - be I'm wrong, ___ and may - be I'm weak, ___ and

D \flat 7(b5) G7(#5) Cm7 ..

may - be I'm strong: ___ but nev - er - the - less ___ I'm in

C7 F7 B \flat MA \flat 7 GM7 C7 F7

love with you.

Bb9 **Dboim7** **CM6** **F7**

May - be I'll win, and may - be I'll lose, and may - be I'm in; for

DM7(b9) **G7(#5)** **CM7** **C7** **F7**

cry - in' the blues: but nev - er - the - less I'm in love with

B
BbMA7 **A7** **Bb7** **EM7** **FM7** **Bb7** **FM7** **Bb7**

you. Some - how, I know at a glance, the ter - ri - ble chan - ces I'm

EbMA7 **GM7** **C7**

tak - ing: fine at the start, then

GM7 **C7** **CM7** **F7**

left with a heart that is break - ing.

C **Bb9** **Dboim7** **CM6** **F7**

May - be I'll live a life of re - gret and may - be I'll give much

DM7(b9) **G7(#5)** **CM7**

more than I'll get; but nev - er - the - less I'm in

C7 **F7** **BbMA7** **(GM7 C7 F7)** **BbMA7**

1 (OPTIONAL D.C.) 2

love with you. you.

NEW YORK, NEW YORK

WORDS BY BETTY COMDEN AND ADOLPH GRE
MUSIC BY LEONARD BERNSTEIN

MEDIUM

A G Am7 D7 G

New York, New York, a hell-uv - a town, the Bronx is up but the

D7 G6 D7 G6 F7 Bb

Bat-ter-y's down, and peo - ple ride in a hole in the ground; New York, New York,

D7 G D7 **B** G Am7 D7 G

it's a hell-uv - a town! New York, New York, a vis - it - or's place, where

D7 G6 D7 G6 F7

no one lives on ac - count of the pace, but sev - en mil - lion are scream - ing for space; New

Bb D7 G D7 **C** G Am7 D7 G

York, New York, is a vis - it - or's place! New York, New York, a hell-uv - a town, the

D7 G6 D7 G6 F7

Bronx is up but the Bat-ter-y's down, and peo - ple ride in a hole in the ground; New

Bb D7 G C7 G

York, New York, it's a hell-uv - a town!

ONCE IN A WHILE

MUSIC BY MICHAEL EDWARDS
WORDS BY BUD GREEN

SLOW MED

A Eb Ab13 EbMA7 GM7 D7(#5) GM7 C9

Once in a while, _____ will you try to give one lit-tle thought to me?

F#M7 C7 F#M7 Bb7 GM7 C7 F#M9 Bb13

Though some - one else may be near - er your heart. _____

Eb Ab13 EbMA7 GM7 D7(#5) GM7 C9

Once in a while, _____ will you dream of the mo-ments I shared with you?

F#M7 C7 F#M7 Bb7 Eb Bb11 Eb Am11 D7

Mo-ments be - fore we two drift - ed a - part. _____ In

B GMAs7 EM7 AM7 D7 BM7 BbDim7 AM7 D7

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

GMAs7 EM7 AM7 D7 G C7(b9) F#M7 Bb13

love still can re - mem - ber, the spark may burn a - gain.

C Eb Ab13 EbMA7 GM7 D7(#5) GM7 C9 F#M7 C7

I know that I'll _____ be con-ten-ted with yes-ter-day's mem - o - ry, know-ing you think of

F#M7 Bb7 Eb F#M9 Bb13 Eb DbMA9 Eb

me once in a while. _____ while. _____

NICE WORK IF YOU CAN GET IT

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN

MODERATELY

VERSE:

G **EM7 EM6 AM7 D7** **G**

The man who on - ly lives for mak - ing mon - ey lives a life that is - n't

EM7 **AM7 D7** **B7(#5)** **EM** **AM7 D7** **GMA7 G6**

nec - es - sar - i - ly sun - ny. Like - wise the man who works for fame,

D/F# **FoIM7** **EM7** **A7** **D9**

There's no guar - an - tee that time won't e - rase his name.

D7(#5) **G** **EM7 EM6 AM7 D7**

The fact is, the on - ly work that real - ly brings en - joy - ment

G **G/F#** **EM6** **F#7** **Bm** **Bm7** **BoIM7** **C#M7(b5)/B**

is the kind that is for girl and boy meant, fall in love you won't re - gret it,

Bm7 **E7(b9)** **AM9** **D7(b9)** **G6** **(C9)**

that's the best work of all if you can get it.

A **CHORUS:** **B7(#5)** **E9** **A7(#5)** **D9** **G7** **C9** **A13** **(BboIM7)**
A7(b9)

Hold - ing hands at mid - night 'neath a star - ry sky,

(Bm7 G6/D) (Em7) Am7 (D7) G/B (Am7 C6) G/B Eoim7 D11 G (C9)

nice work___ if you can get it, and you can get it if you try.____

B7(#5) E9 A7(#5) D9 G7 C9 A13 A7(b9) (Bboim7)

Stroll - ing with the one girl, sigh - ing sigh af - ter sigh,

(Bm7 G6/D) (Em7) Am7 (D7) G/B (Am7 C6) G/B Eoim7 D11 G B7(#5)

nice work___ if you can get it, and you can get it if you try.____

8 EM7 C9(#11) C9 EM EM7 A13

Just im - ag - ine some - one___ wait - ing at the cot - tage door,

Dm Bm7(b5) EM7 A7(#5) D F#7(b5)

where two hearts be - come one.____ Who could ask for an - y - thing more?

C B7(#5) E9 A7(#5) D9 G7 C9 A13 A7(b9) (Bboim7)

Lov - ing one who loves you, and then tak - ing that vow,

(Bm7 G6/D) (Em7) Am7 (D7) G/B B7(b5) E7 Am9 D11

nice work___ if you can get it, and if you get it,____ won't you tell me

1 G C9 2 G G6/9

how? how?_____

NIGHT AND DAY

MUSIC AND LYRICS BY COLE PORTER

FREELY

VERSE:

$Bb7$ $Bb\text{dim}7$ $Bb7$ $C\text{M}7(b5)/Bb$ $D\text{b}\text{dim}7/Bb$

Like the beat, beat, beat, of the tom-tom when the jungle shadows

$Bb7$ $Bb\text{dim}7$ $Bb7$ $C\text{M}7(b5)/Bb$ $Bb7$

fall. Like the tick, tick, tock, of the state-ly clock as it stands against the

$C\text{M}7(b5)/Bb$ $Bb7$ $F\#M11$ $B13$ $E\text{M}7$ $G\text{M}11$ $C13$ $F\text{M}7$ $B\text{dim}7$

wall. Like the drip, drip, drip, of the rain-drops when the summer show'r is through. So a

Eb/Bb $Bb+$ Bbm $C7/Bb$ B/Bb Bb A/Bb Ab/Bb A/Bb $Bb7$

voice within me keeps repeating "You, you, you." Night and day—

BALLAD/MED. LATIN

A

CHORUS:

$B\text{M}7$ $Bb7(\#5)$ $Eb\text{M}7$ $Eb6$

you are the one. Only you—

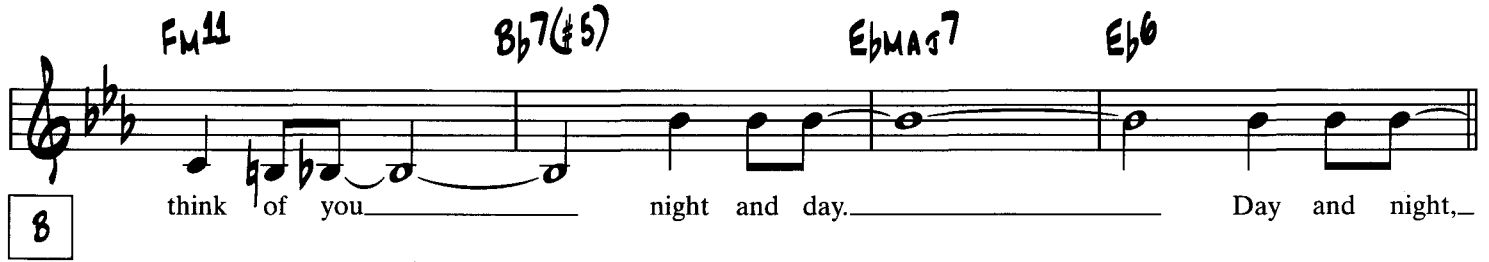
$B\text{M}7$ $Bb7(\#5)$ $Eb\text{M}7$ $Eb6$

— beneath the moon and under the sun. Whether

$A\text{M}7(b5)$ $Ab\text{M}7$ $G\text{M}7$ $G\text{b}\text{dim}7$

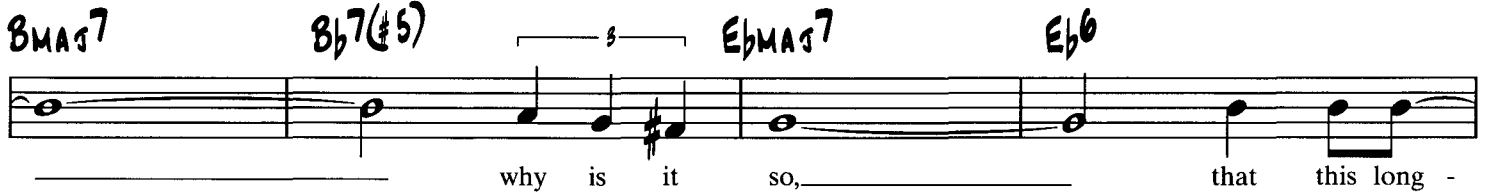
near to me or far, it's no matter, darling, where you are I

F#m11 **Bb7(#5)** **EbmAs7** **Eb6**



8 think of you night and day. Day and night, _

BmAs7 **Bb7(#5)** **EbmAs7** **Eb6**



why is it so, that this long -

BmAs7 **Bb7(#5)** **EbmAs7** **Eb6**



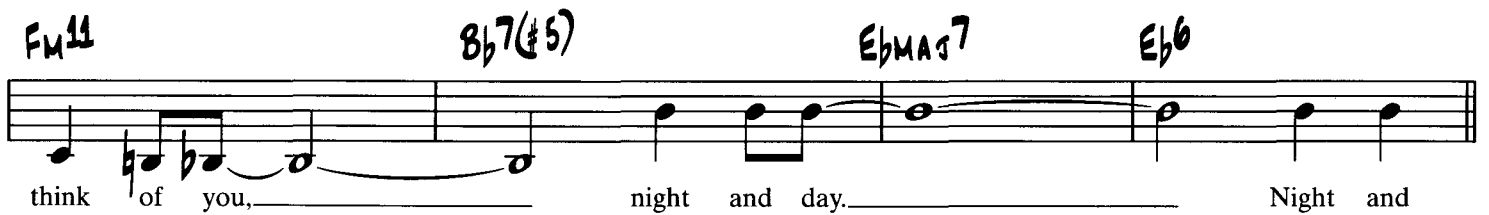
ing for you fol - lows wher - ev - er I go? In the

Am7(b5) **Abm7** **Gm7** **Gboim7**



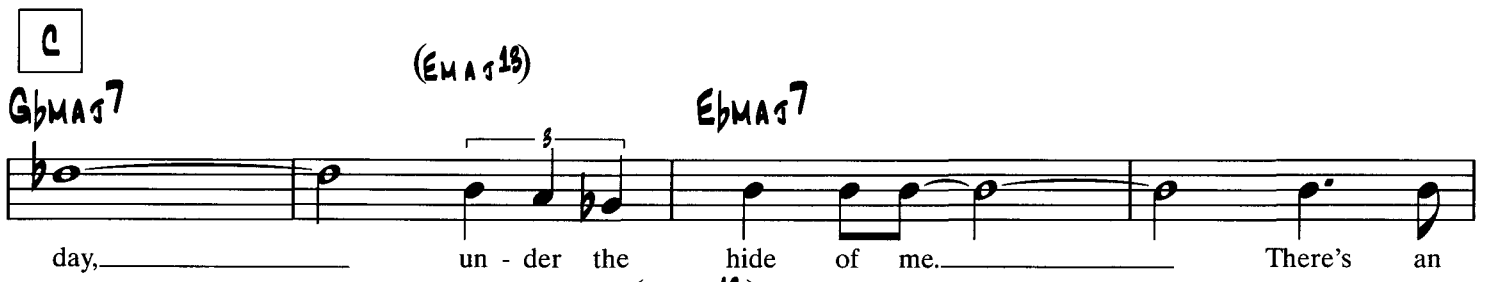
roar - ing traf - fic's boom, in the si - lence of my lone - ly room I

F#m11 **Bb7(#5)** **EbmAs7** **Eb6**



think of you, night and day. Night and

C **(EbmAs7)** **EbmAs7**



9 day, un - der the hide of me. There's an

GbmAs7 **(EbmAs7)** **EbmAs7**



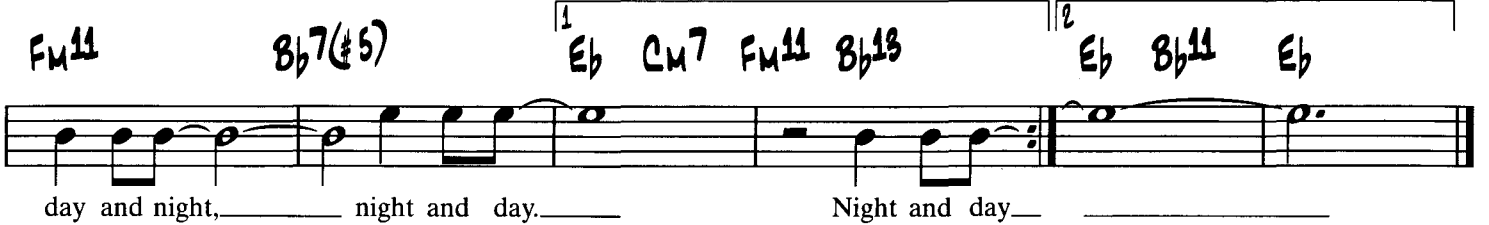
oh, such a hun - gry year - ing burn - ing in - side of me. And it's

Am7(b5) **Abm7** **Gm7** **Gboim7**



tor - ment won't be through 'til you let me spend my life mak - ing love to you,

F#m11 **Bb7(#5)** **Eb Cm7 F#m11 Bb13** **Eb Bb11 Eb**



10 day and night, night and day. Night and day

ON THE STREET WHERE YOU LIVE

LYRICS BY ALAN J. LERNER
MUSIC BY FREDERICK LOEWE

MEDIUM A $BbMA7$ $GM7$ $CM7$ $F13$ $BbMA7$ $GM7$ $CM7$ $CM7/F$ $F7(b9)$

I have of - ten walked down this street be - fore, but the

$BbMA7$ $Dboim7$ $CM7$ $F13$ $CM7/F$ $G7(b9)$

pave - ment al - ways stayed be - neath my feet be - fore. All at

$CM9$ $Ebm(MA7)$ $Bb(9)/D$ $GM7$

once am I sev - 'ral stor - ies high, know - ing

$C7$ $C13$ $F9$ $Bb6$ $Boim7$ $CM7$ $CM7/F$ $F7(b9)$

I'm on the street where you live. Are there

B $BbMA7$ $GM7$ $CM7$ $F13$ $BbMA7$ $GM7$ $CM7$ $CM7/F$ $F7(b9)$

li - lac trees in the heart of town? Can you

$BbMA7$ $Dboim7$ $CM7$ $F13$ $CM7/F$ $G7(b9)$

hear a lark in an - y oth - er part of town? Does en -

$CM9$ $Ebm(MA7)$ $Bb(9)/D$ $GM7$

chant - ment pour out of ev - 'ry door? No, it's

$C7$ $C13$ $F9$ $CM7/F$ $F7(b9)$ Bb $CM7$ $C#oim7$ Bb/D $Eb9$

just on the street where you live. And

C D7 C/E Fm6 D7/F# Eb6 Fm7 F#dim7 Eb/G

oh, _____ the tow - er - ing feel - ing, _____ just to

Ebm6 Ebm6/Gb Gdim7 Bb Cm7 C#dim7 Bb/D

know _____ some - how you are near! _____ The

Gb7 Bb/F Em7(b5) Em11/A A9

o - ver - pow - er - ing feel - ing _____ that an - y

D A/C# Am/C Gm7 C7(b9) F13 F7(#5) F7 Cm7/F F7(b9)

se - cond you may sud - den - ly ap - pear! _____ Peo - ple

D Bbm7 Gm7 Cm7 F13 Bbm7 Gm7 Cm7 Cm7/F F7(b9)

stop and stare, _____ they don't both - er me. _____ For there's

Bbm7 Dbdim7 Cm7 F13 Cm7/F G7(b9)

no - where else on earth that I would rath - er be. _____ Let the

Cm9 Ebm(M7) Bb(9)/D Gm7 C7 C13

time go by, _____ I won't care if I _____ can be here on the

F9 Cm7/F F7(b9) Bb6 Gm7 Cm7 Cm7/F F7(b9) Bb F11 Bb

street where you live. _____ I have live. _____

FREELY

OVER THE RAINBOW

MUSIC BY HAROLD ARLEN
LYRIC BY E.Y. HARBURG

VERSE:

(Cm7)
Fm7 Ab/Eb
Bb7)
Eb6
Cm7

When all the world is a hope-less jum-ble and the rain-drops tum-ble all a-

Fm7
Bb7
Eb6
Eoim7
Fm9
Bb7(b9)
Eb6
Cm7
Fm7
Bb7

round, heav-en o-pens a mag-ic lane.

Eb6
(Cm7)
Fm7 Ab/Eb
Bb7)
Eb6

When all the clouds dark-en up the sky-way there's a rain-bow high-way to be

Dm7
G7
Cm7
/Bb
(F7sus)
Ab7
F7
Fm11
Bb7sus

found, lead-ing from your win-dow pane to a place be-hind the

Fm11
Bb7sus
Coim7/Bb
Fm7
Bb7

sun, just a step be-yond the rain.

A BALLAD
(Ebmas7 A7(b9))
(Am7(b5) D7)

Eb6
Cm7
Gm7
Eb7
Abmas7
Bb7sus
Gm7
C7

Some-where o-ver the rain-bow, way up high,

(Db7)
(Gm7)

Abmas7
Abm6
Ebmas7/Bb
C7(b9)
F7
Bb7
Eb6
Fm7 Bb7(b9)

there's a land that I heard of once in a lul-la-by.

(Ebmas7 A7(b9))
(Am7(b5) D7)

Eb6
Cm7
Gm7
Eb7
Abmas7
Bb7sus
Gm7

Some-where o-ver the rain-bow skies are blue,

AbMA7 D \flat 7 (GM7) EbMA7/B \flat C7(b9) F7 B \flat 7 Eb \flat B \flat 7sus

8 and the dreams that you dare to dream real-ly do come true. Some

(Eb/B \flat) Eb \flat FM7/B \flat FM7 B \flat 7

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

GM11 C7 FM7 B \flat 7 (Eb/B \flat) Eb \flat

hind me. Where trou - bles melt like lem - on drops a -

AM7(b5) D7(b9) GM7 G \flat dim7 FM7 B \flat 9

way, a - bove the chim - ney tops that's where you'll find me.

C Eb \flat CM7 GM7 Eb7 AbMA7 B \flat 7sus (AM7(b5) D7) GM7 C7

Some - where o - ver the rain - bow, blue - birds fly,

AbMA7 D \flat 7 (GM7) EbMA7/B \flat C7(b9) F7 B \flat 7 Eb \flat B \flat 7

birds fly o - ver the rain - bow why then, oh why can't I?

Eb \flat B \flat 7sus (Eb/B \flat) EbMA7

I? If hap - py lit - tle blue - birds fly be -

(FM7/Eb) FM7 FM7 GM7 AbMA7 B \flat 9 (B \flat 13(b9)) Eb \flat

yond the rain - bow why oh why can't I? rit. -----

THE PARTY'S OVER

MEDIUM BALLAD

MUSIC BY JULE STYNE
 WORDS BY BETTY COMDEN AND ADOLPH GREEN

A $Bb7sus$ $EbmAs7$ $Fm7$ $Bb7sus$ $EbmAs7$

The par - ty's o - ver, it's time to call it a day.

$Fm7$ Ab/Bb $Bb7(b9)$ $EbmAs7$ $Fm7$ Eb/G

They've burst your pret - ty bal - loon and tak - en the moon a -

$Bbm7$ $Eb7$ $Eb7(b9)$ $Ab6$ $Db9$ $EbmAs7$

way. It's time to wind up the mas - que - rade. Just make your

$Dm7$ $G7$ $C7$ $F7$ $Bb7$ Ab/Bb $Bb7$

mind up the pi - per must be paid. The par - ty's

B $(Fm7/Eb)$ G/Eb $Eb6$ $(Fm7/Eb)$ G/Eb
 $EbmAs7$ $Fm7$ Ab/Bb $Bb7(b9)$ $EbmAs7$ $Cm7$

o - ver, the can - dles flick - er and dim.

$(Eb6)$ $Fm7$ Ab/Bb $Bb7(b9)$ $EbmAs7$ $Fm9$ $(F#dim7)$ Eb/G Eb/G

You danced and dreamed through the night, it seemed to be right just

$Bbm7$ $Eb7$ $(A7(\sharp 11))$ $Ab6$ $Bb7$

be - ing with him. Now you must wake up, all dreams must

$Gm7(b5)$ $C7$ $Fm7$ $Bb7$

end. Take off your make - up, the par - ty's

$EbmAs7$ $Cm7$ $Fm7$ $Bb7$ $^1 Eb6$ $Bb7sus$ $^2 Eb6$

o - ver. It's all o - ver my friend. The par - ty's friend.

PENNIES FROM HEAVEN

WORDS BY JOHN BURKE
MUSIC BY ARTHUR JOHNSTON

A MODERATE SWING

C DM7 EM7 Eboim7 DM7 G13

Ev - 'ry time it rains it rains pen-nies from heav - en.

C (F9) DM7 EM7 Eboim7 DM7 G13

Don't you know each cloud con - tains pen-nies from heav - en.

C7 C13 FMA7

You'll find your for - tune fall - ing all o - ver town.

D7 Am7 D7 G7 DM9 G13

Be sure that your um - brel - la is up - side - down.

B
C DM7 EM7 Eboim7 DM7 G13 C6/9

Trade them for a pack - age of sun - shine and flow - ers. If you want the

Gm7 C13 FMA7 FMA7 Bb7(#11)

things you love, you must have show - ers. So when you hear it thun - der,

EM7 A13 DM7 D13 G13(b9)

don't run un - der a tree, there'll be pen - nies from heav - en for you and

¹ C6/9 A7(#9) DM11 G13 || ² C6/9

me. me.

PEOPLE

WORDS BY BOB MERRILL
MUSIC BY JULE STYNE

MED. BALLAD

A $B\flat M A S^7$ $C M^9$ F^7 $B\flat M A S^7$ $C M^7/F$ $F^7(b^9)$

Peo - ple, peo - ple who need peo - ple are the

$E\flat^6/B\flat$ $B\flat M A S^7$ $A M^{11}$ $D^7(b^5)$ D^7

luck - i - est peo - ple in the world. We're

$G M(M A S^7)$ $G M^6$ $G M(M A S^7)$ $G M/D D^7$

chil - dren need - ing oth - er chil - dren and yet

$G M^7(b^5)$ C^13 $F M A S^7$ F^6 G/B $B\flat M^6$ F/A $A\flat o M^7$

let - ting our grown up pride hide all the need in - side, act - ing

$G M^7$ C^{11} C^7 E/F F^{11} $C M^7$ $F^7(b^5)$

more like chil - dren than chil - dren.

B $B\flat M A S^7$ $C M^9$ F^7 $B\flat M A S^7$ $C M^7/F$ $F^7(b^9)$

Lov - ers are ver - y spe - cial peo - ple, they're the

E_b6/B_b *B_bM₇A₇* *F_M7* *B_b13* *B_b7(_b9)*

luck - i - est peo - ple in the world. With one

E_bM₇A₇ *E_bM₆* *B_b* *F_M7* *F_M7/B_b* *B_b7(_b9)*

per - son, one ver - y spec - ial per - son, a feel - ing

E_bM₇A₇⁹ *C_M7/F* *F₇/E_b* *B_b/D* *E_M7(_b5)* *A₇(_b9)*

deep in your soul says: you were half now you're whole. No more

B_b/D *G_M7* *C_M7* *F₁₃* *B_bM₇A₇*

hun - ger and thirst, but first, be a per - son who needs peo - ple.

F_M7 *F_M7* *B_b7* *E_bM₇A₇* *A_b⁹* *E_bM₆* *E_b/F* *B_b/F*

Peo - ple who need peo - ple are the luck - i - est peo - ple

C_M7/F (*B_bM₇A₇*) *B_b* *G_M7* *C_M7* *F₇* *B_b*

in the world. world.

THE PINK PANTHER

MUSIC BY HENRY MANCINI

SWING  EM C7

EM F7

EM C7

EM N.C. TO CODA \oplus EM

C EM D.S. $\frac{3}{4}$ AL CODA

\oplus CODA EM C

EM EM(MA7⁹)

Detailed description: The musical score is written on a single treble clef staff in 4/4 time. It begins with a key signature of one sharp (F#) and a tempo/style marking of 'SWING'. The first measure contains a circled 'D.S.' symbol and the chord 'EM'. The melody consists of eighth and quarter notes, with some triplets. Chords 'C7' and 'F7' are indicated above the staff. The score includes several 'CODA' sections, some marked with a circled cross symbol. The final measure ends with the chord 'EM(MA7⁹)' and a fermata over the final note.

PRELUDE TO A KISS

BY DUKE ELLINGTON,
IRVING MILLS AND IRVING GORDON

BALLAD

A D⁹ G⁹(^b5) C⁷ F^MA⁷ B⁹ E⁹ A⁷ D^M7

If you hear a song in blue, like a flow - er cry - ing for the dew,

D^M11 G¹³ (A^M7) C D¹³ D^M7 G⁷(^b9) C⁶ E^M7 A⁷

that was my heart ser - e - nad - ing you, my pre - lude to a kiss.

D⁹ G⁹(^b5) C⁷ F^MA⁷ B⁹ E⁹ A⁷ D^M7

If you hear a song that grows from my ten - der sen - ti - men - tal woes,

D^M11 G¹³ (A^M7) C D¹³ D^M7 G⁷(^b9) C^MA⁷ (F[#]M⁷(^b5) B⁷)

that was my heart try - ing to com - pose a pre - lude to a kiss.

B E^MA⁷ C[#]M⁷ F[#]M⁷(^b5) B⁷(^b9) E^MA⁷ C[#]M⁷ F[#]M⁷ B⁷

Though it's just a sim - ple mel - o - dy with noth - ing fan - cy, noth - ing much,

E^MA⁷ C[#]M⁷ F[#]M⁷(^b5) B⁷(^b9) E⁷ A⁷ D^M11 E^bM¹¹ E^M11 (E^b9) A⁷(^b9)

you could turn it to a sym - pho - ny, a Schu - bert tune with a Gersh - win touch. Oh,

C D⁹ G⁹ C⁷ F^MA⁷ B⁹ E⁹ A⁷ D^M7

how my love song gent - ly cries for the ten - der - ness with - in your eyes, my

D^M11 G¹³ (A^M7) C D¹³ D^M7 G⁷(^b9) C^MA⁷ E⁹ A⁷(^b9) C

love is a pre - lude that nev - er dies, a pre - lude to a kiss.

QUANDO, QUANDO, QUANDO

(TELL ME WHEN)

ENGLISH WORDS BY PAT BOONE
 ITALIAN WORDS BY A. TESTA
 MUSIC BY TONY RENIS

SAMBA A $B\flat$ $B\text{dim}7$ $C\text{M}7$ $F7$ $C\text{M}7$ $F7$

Tell me when will you be mine? _____ Tell me,

$C\text{M}7/F$ $F7$ $B\flat$ $B\flat6$ $B\flat\text{M}\text{A}\text{S}7$ $B\flat$ $B\text{dim}7$

quan - do quan - do quan - do? _____ We can share a love di -

$C\text{M}7$ $F7$ $C\text{M}7$ $F7$ $C\text{M}7/F$ $F\text{II}$

vine. _____ Please don't make me wait a -

$B\flat6$ $B\flat\text{M}\text{A}\text{S}7$ $B\flat6$ $B\flat\text{M}\text{A}\text{S}7$ $B\flat$ $B\text{dim}7$

gain. _____ When will you say 'Yes' to

$C\text{M}7$ $F7$ $C\text{M}7$ $F7$ $C\text{M}7/F$ $F7$ $B\flat$

me? _____ Tell me, quan - do, quan - do quan -

$B\flat6$ $B\flat\text{M}\text{A}\text{S}7$ $B\flat$ $B\text{dim}7$ $C\text{M}7$ $F7$ $C\text{M}7$ $F7$

do? _____ You mean hap - pi - ness for me. _____ Oh, my

CM7/F F11 Bb6 BbMA7 Bb6 BbMA7 Bb BbMA7

love, please tell me when? Ev - 'ry mo - ment's a

8

Fm7/Bb Bb7 Fm7/Bb Bb7 Bb7 Bb13 Bb9 Eb

day. Ev - 'ry day seems a life -

Eb6 Eb GM7 GM7/C C7 GM7/C C7 GM7/C

time. Let me show you the way to a

GM7 C9 CM7/F F7 CM7/F F7 Bb BbDM7

joy be - yond com - pare. I can't wait a mo - ment

C

CM7 F7 CM7 F7 CM7/F F7 Bb

more. Tell me, quan - do quan - do quan -

Bb6 BbMA7 Bb BbDM7 CM7 F7 CM7 F7

do? Say it's me that you a - dore, and then

CM7/F F11 Bb6 BbMA7 Bb6 BbMA7 Bb

dar - ling tell me when. Tell me when will you be

Bb Bb6 BbMA7 Bb6 CM9 Bb

when.

QUIET NIGHTS OF QUIET STARS (CORCOVADO)

ENGLISH WORDS BY GENE LEES
ORIGINAL WORDS AND MUSIC BY ANTONIO CARLOS JOBIM

BOSSA NOVA

Am Aboim7 Gm7 C7

Fmaj7 Bb7 Am Am/G D/F# F#m7

A

D7/A Aboim7

Qui - et nights of qui - et stars, — qui - et chords from my —

Gm7 C7sus

— gui - tar — float - ing on the si - lence that — sur - rounds —

F#m7 Fmaj7 Fm7

— us. — Qui - et thoughts and qui -

Bb13 (E13(b9)) E7(b9) A7(#5) Em7

et dreams, — qui - et walks by qui - et streams,

D7 **DM7**

and a win-dow look - ing on the moun - tains and the sea.

8

Aboim7 **D7/A**

How love - ly! This is where I want to be.

Aboim7 **GM7**

Here, with you so close to me un - til the fin - al

C7sus **Foim7** **FMA7**

flick - er of life's em - ber.

FM7 **FM6** **EM7**

(Bb9(#11) Bb9)

I, who was lost and lone - ly, be - liev - ing life was

AM7 **DM7** **G7(b9)**

on - ly a bit - ter tra - gic joke, have found with you,

(Bb13) **EM7** **A7** **DM7** **G7**

the mean - ing of ex - ist - ence. Oh, my love.

¹ **C** **A7(#5)** **DM9** **G13** || ² **C** **G11** **CMAs7**

ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY

FREELY
VERSE:

MUSIC BY JEAN SCHWARTZ
WORDS BY SAM M. LEWIS AND JOE YOUNG

CMA7 **C#dim7 Dm7** **G7** **C**

Mam-my mine, your lit-tle roll-in' stone that rolled a-way,
An-y time, I hear a Mam-my sing her babe to sleep,

G7(#5) **EbmA7** **Eoim7** **Bb7**

strolled a-way; slum-ber deep; Mam-my mine, that's the time, your roll-in' stone is roll-in' the shad-ows 'round my heart be -

Eb **G7** **C** **C/E Eboim7**

home to-day, gin to creep, there and I stay, weep. Just Won-der see why I

Dm7 **G13** **C** **Coim7** **Dm11** **G13**

smil-in' face, went a-way, smile what a fool I've wel-come sign, been,

Eb **Eboim7** **Fm7** **Bb13** **G** **D7** **Dm11** **G7**

when I'm in your fond em-brace, take me back to yes-ter-day, lis-ten Mam-my mine. in your arms a-gain.

A SLOW / MED.
CHORUS:

C **Dm7** **Eboim7** **C/E** **Em7** **Eboim7** **Dm7** **G7**

Rock-a-bye your ba-by with a Dix-ie mel-o -

Dm7 **G7** **Dm7** **G7** **Dm7** **G7**

-dy, when you croon, croon a tune,

C Am7 D9 G7 DM7 G7

from the heart of Dixie; just hang my cradle,

DM7 G7 C A9 G Am7 G

Mammy mine, right on that Mason Dixon Line, and swing it

Am7 D13 G/B Gm/Bb F/A Fm/Ab G7 D7 G7

from Virginia, to Tennessee with all the love that's in yer.

8

C DM7 Eb DM7 C/E EM7 Eb DM7 G7 DM7 G7

"Weep No More My Lady" sing that song again for me. And

DM7 G7 DM7 G7 F7 E7

"Old Black Joe," just as though, you had me on your

A7

knee, a million baby kisses I'll deliver,

D9 D#dim7 C/E C7 F/A Ab7

the minute that you sing the "Swanee River," rock-a-bye your

C/G G7 C Cm/Eb D9 G7 C G7 (OPTIONAL D.C.) C

rock-a-bye baby with a Dixie melody.

'S WONDERFUL

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN

MEDIUM OR UP TEMPO

VERSE:

Fm7
Fm7(b9)
Bb9
Gm7
Bb7
(C7(b9))

Ebm7

(He:) Life has just be - gun; Jack has found his Jill.
(She:) Don't mind tell - ing you, in my hum - ble fash,

(Am7(b9))
D7(b9)
Gm7
Bbm7
Eb7
Fm7
Bb7(b9)
Ebmas7
Bb7(b9)
Ebmas7

Don't know what you've done, but I'm all a - thrill.
that you thrill me through with a ten - der pash.

(Abmas7)
D7(b9)
Gm7
Gm7(b9)
C7(b9)
Am7(b9)

How can words ex - press your di - vine ap - peal?
When you said you care, 'mag - ine my e - mosh;

Fm7
Fm7(b9)
Bb7(b9)
Ebmas7
Gm7(b9)
C7(b9)

You can nev - er guess all the love I feel.
I swore then and there per - ma - nent de - vosh.

Bb6/F
Ebmas7/F
F9
Bb6/F
(Gb9)

From now on, la - dy, I in - sist, _____
You made all oth - er boys seem blah; _____

Bb6/F
Ebmas7/F
F9
Fm7
Bb9sus
Bb7(b9)

for me no oth - er girls ex - ist. _____
just you a - lone filled me with aah! _____

A CHORUS:
E \flat 6

1. 'S won - der - ful! _____ Eoim7 'S mar - vel - ous! _____

F \sharp m11 B \flat 13 E \flat 6 (C7(#5) Cm7 F9) F \sharp m7 B \flat 7

You should care _____ for me! _____

E \flat 6 Eoim7 F \sharp m11

'S aw - ful nice! _____ 'S par - a - dise! _____ 'S what I love _____

B \flat 13 E \flat 6 A \flat 7 D7(b9) **B** G \sharp m \sharp 7 E \flat 7

_____ to see! _____ { You've made
My dear,

A \flat 7 D7 (B \flat 7 B \flat 7) G \sharp m \sharp 7 A \flat 7 D7 G7

my life so glam - or - ous, _____ you can't blame
it's four - leaf clo - ver time, _____ from now on

C9 F13 B \flat 9 B \flat 7(b9) **C** E \flat 6

me for feel - ing am - o - rous. _____ Oh! 'S won - der - ful! _____
my heart's work - ing o - ver - time. _____

(C \sharp 7 F \sharp dim7) F9 F \sharp m7 B \flat 7sus B \flat 13

_____ 'S mar - vel - ous! _____ That you should care _____ for

1. E \flat 6 C \sharp 7 F \sharp m7 B \flat 7 (OPTIONAL D.C.) || 2. E \flat 6

me! _____ me! _____

SATIN DOLL

WORDS AND MUSIC BY
JOHNNY MERCER, DUKE ELLINGTON
AND BILLY STRAYHORN

MEDIUM SWING

C/G

A

Chords: $DM7$ $G7$ $DM7$ $G7$ $EM7$ $A7$ $EM7$ $A7$ $D7$ $(Am7(b5) D7)$

Cig-a-rette hold - er which wigs me o-ver her shoul - der, she digs me, out cat-tin',

Chords: $(Abm9 D7)$ $D7$ $(Cmaj7 B9)$ $B9$ $Bb9$ $A9$ $A7$ $DM7$ $G7$ $DM7$ $G7$

that sat - in doll. Ba - by, shall we go out skip-pin'.

Chords: $EM7$ $A7$ $EM7$ $A7$ $(Am7(b5) D7)$ $D7$ $(Abm9 D7)$ $D7$ $(Abm9 D7)$ $D7$ $(Cmaj7)$

Care-ful a - mi - go, you're flip-pin'; speaks Lat - in, that sat - in doll.

Chords: $GM7$ $C7$ $GM7$ $C7$ $Fmaj7$

She's no - bod-y's fool so I'm play - ing it cool as can be.

Chords: $Am7$ $D7$ $Am7$ $D7$ $G7$

I'll give it a whirl but I ain't for no girl catch-ing me;

Chords: $DM7$ $G7$ $DM7$ $G7$ $EM7$ $A7$

switch - e - roo - ney. Tel - e - phone num - bers; well, you know, do-ing my rhum - bas

Chords: $EM7$ $A7$ $(Am7(b5) D7)$ $D7$ $Abm7$ $D7$ $Abm7$ $D7$ $(C9)$ $B9$ $Bb9$ $A9$ $(Cmaj7)$ $EM7$ $A7$

with u - no and that 'n', my sat - in doll.

Chords: $(C9)$ $B9$ $Bb9$ $A9$ $Am7$ $D7$ $Abm7$ $D7$ $(Cmaj7)$

And that 'n' my sat - in doll.

THE SECOND TIME AROUND

WORDS BY SAMMY CAHN
MUSIC BY JAMES VAN HEUSEN

MED. SWING

G7(b9) **A** **CMAS7** **DM7** **EM7** **E^bDM7** **DM7**

Love is love - li - er the sec - ond time a - round,

G7 **F#7** **G7** **CMAS7** **C^b** **B^M7(b5)**

— just as won - der - ful with both feet on the ground.

E7 **AM** **C7** **F^MAS7**

— It's that sec - ond time you hear your love song sung,

F^b **AM¹¹** **D7** **G¹³** **F#¹³** **G¹³** **F#¹³** **G¹³** **G7(b9)**

— makes you think per - haps, that love like youth is wast - ed on the young. Love's more

B

CMAS7 **DM7** **EM7** **E^bDM7** **DM7** **G7** **F#7** **G7** **CMAS7**

comf - ta - ble the sec - ond time you fall, like a friend - ly home the

C^b **B^M7(b5)** **E7** **AM** **C7** **F^MAS7** **E^b9(#11)**

sec - ond time you call. Who can say what led us to this mir - a - cle we

D¹³ **E^bDM7** **DM¹¹** **G⁹** **EM7(b5)** **B^b7(#11)** **A7(b9)**

found? There are those who'll bet love comes but once, and yet, I'm oh so

D7sus **D7** **G7sus** **F^M/G** **C** **AM7** **DM7** **G¹³** **C** **G¹¹** **C**

glad we met the sec - ond time a - round. Love is round.

SECRET LOVE

WORDS BY PAUL FRANCIS WEBSTER
MUSIC BY SAMMY FAIN

FREELY

VERSE: $Bb7$ Eb $Bb7$ Eb

No - bod-y knew, not e-ven you, when I first start-ed walk-ing on wings,

$Bb7$ $Bb7/Ab$ Eb/G $Gboim7$ $Fm9$ $Bb7(b9)$ $Ebmaj7$ $Fm7$ $Bb7$

but how long can a man or wom-an ev-er hope to hide love that's locked up in -

Eb $D7(b9)$ Gm $Cm6$ $F7sus$ $F9$ $Bb7sus$ $Bb9$

side? Ev-'ry sto-ry worth the spin-ning must have a be-gin-ning.

A MED. SWING CHORUS:
 $Ebmaj7$ ($Fm7$ $Bb7$ $Ebmaj7$) $Fm7$ $Bb13$

Once I had a se-cret love_____ that

$Ebmaj7$ ($Gm7$ $C7(b9)$) $Eboim7$ $Fm7$ $Bb7$

lived with - in the heart of me_____

$Fm7$ $Bb7$ $Fm11$ $Bb13$

All too soon my se-cret love_____ be

($Fm6$ $Bb7(b9)$) Eb $Fm9$ $Bb13$

came im - pa - tient to be free.

8 EbMA7 Fm7 Bb7 EbMA7 (Fm9 Bb13)

So I told a friend - ly star, the

(Eb GM7 EbDm7 Fm7 Bb7)

way that dream - ers oft - en do,

Fm7 Bb7 Fm11 Bb13

just how won - der - ful you are and

(Fm6 Bb7 Eb Dm7(b5) G7(b9 #5))

why I'm so in love with you.

C Cm7 F7 BbMA7 BbMA7 Bb6

Now I shout it from the high - est hills,

Bbm7 Eb7 AbMA7 AbM7 (Db9)

e - ven told the gold - en daf - fo - dils. At

D Eb (Fm7) GM7(b5) C7(b9) Fm7

last my heart's an o - pen door, and my se-cret love's no

Bb7 Eb C7(#9) Fm9 Bb13 Eb Bb11 Eb

se - cret an - y more. more.

SEND IN THE CLOWNS

MUSIC AND LYRICS BY STEPHEN SONDHEIM

SLOWLY

Bb7sus

A Eb

Bb7sus

Eb



Is - n't it rich?
bliss?

Are we a pair?
Don't you ap - prove?

Me here at
One who keeps

Abmaj7

Ab9

¹ Bb/Eb Ab/Eb Bb/Eb Ab/Eb



last on the ground, you in mid - air...
tear-ing a - round, one who can't move...

Send in the clowns.
Where are the

Is-n't it

² Bb/Eb Fm/Eb

Eb

B

Gm

Cm7

Gm7

Cm7



clowns? Send in the clowns. Just when I'd stopped o-pen-ing doors, fi-nal-ly

Gm

Cm7 G

Bbsus

F7/A

Ab6

G7sus

Fm7(b5)



know-ing the one that I want-ed was yours, mak-ing my en-trance a-gain with my u-su-al flair, sure of my

Gm/Bb Bbsus Ebmaj7

Ab Ebmaj7 Bbsus

C

Eb

Bb7sus

Eb



lines, no-one is there.

Don't you love farce?
rich,

My fault I fear.
is - n't it queer,

I thought that
los - ing my

Abmaj7

Ab9

Bb13/Eb



you'd want what I want. Sor-ry my dear.
tim - ing this late in my ca - reer?

But where are the clowns?
And where are the clowns?

Quick send in the
There ought to be

1

Bb9/Eb

Eb Ebsus Eb Bbsus

2

Bb9/Eb

Eb Ebsus Eb



clowns. Don't both-er, they're here.

Is-n't it clowns. Well, may-be next year...

THE SEPTEMBER OF MY YEARS

WORDS BY SAMMY CAHN
MUSIC BY JAMES VAN HEUSEN

BALLAD

A A

F/A

A

One day you turn a-round and it's sum-mer; next day you turn a-round

F/A

A

E/G#

F#m7

B7

and it's fall, and the Springs and the Win-ters of a life-time, what - ev - er hap-pened to them

Bm7

E7

B

A

E/G#

all? As a man who has al - ways had the wand-'ring way, now I'm
man who has nev - er paused at wish - ing wells, now I'm

C#m7(b5)/G

D/F#

Dm6/F

reach - ing back for yes - ter - days till the long for - got - ten love ap -
watch - ing child-ren's car - ou - sels. And their laugh-ter's mu - sic to my

A/E

Ebm7(b5)

Dm7

Ebm7

Ama7F#m7

¹Bm9

pears, and I find that I'm sigh - ing sof - tly as I near Sep - tem - ber,
ears, and I find that I'm smil - ing gent - ly as I near Sep -

E

E/D

A/C# Bm7

A..

²Bm9

the warm Sep - tem - ber of my years. As a tem - ber,

E

E/D

C#m7(b5)

F#7(b9)

Bm7

Bb7

A6
9

the warm Sep - tem-ber of my years, the gold-en warm Sep - tem-ber of my years.

SEPTEMBER IN THE RAIN

WORDS BY AL DUBIN
MUSIC BY HARRY WARREN

FREELY
VERSE:

E_bMaj7 **C^M7** **F^M7** **B^b7(b9)** **C^M7** **F9**

My day-dreams lie buried in autumn leaves. They're covered with autumn

B^b11 **B^b7(b9)** **E_bMaj7** **G^M7** **G^bM7** **F^M7**

rain. The time is sweet September,

B^b7sus **A^bM/B^b** **B^b7(b9)** **E_bMaj7** **B^b13** **E_bMaj7** **C^M7**

the place, a shady lane. I'm riding the wings of

F^M7 **B^b7(b9)** **C^M7** **F9** **B^b11** **B^b7**

an autumn breeze, back to my memories. The

A MEDIUM SWING
CHORUS:

E_b **B^bM7** **E_b9** **A^b6**

leaves of brown came tumbling down, remember?

D^b9 **F^M7** **B^b13(b9)**

In September in the

E_b **C7(#9)** **F^M9** **B^b13(b9)** **E_b**

rain. The sun went out just

Bbm7 Eb9 Ab6

like a dy - ing em - ber, that Sep -

Db9 Fm7 Bb13(b9) Eb

tem - ber, in the rain. To

B

Bbm7 Eb7 Bbm7 Eb7

ev - 'ry world of love I heard you

Ab6 AbMA7 Cm7 F7

whis - per, the rain - drops seemed to

Cm7 F7 Fm11 Bb13

play a sweet re - frain. Though

C

Eb Bbm7 Eb9 Ab6

Spring is here to me it's still Sep - tem - ber,

Db9 Fm7 Bb13(b9)

that Sep - tem - ber, in the

1 Eb C7(F#9) Fm9 Bb13(b9) 2 Eb Bb11 Eb

rain. The rain.

SEPTEMBER SONG

WORDS BY MAXWELL ANDERSON
MUSIC BY KURT WEILL

FREELY

VERSE:

F7 F#dim7 Gm7 EM7(b5) F7 F#dim7

When I was a young man court-ing the girls I played me a wait - ing

Gm7 EM7(b5) F11 F#dim7 Gm7 Abdim7

game; if a maid re - fused me with toss - ing curls I

Am7(b5) F9(#5) Bb Gm Ebm6 F7

let the old earth take a cou - ple of whirls, while I plied her with tears in

Gm EM7(b5) F11 F#dim7 Gm EM7(b5)

lieu of pearls. And as time came a - round she came my way, as

F11 F7 Bb

time came a - round she came. But it's a

MED. BALLAD

CHORUS:

A (Eb9 Bbm6 Ebm7 Gb/Bb Ab7 BbmAs7 Cm7)

long, long while from May to De - cem - ber, _____

Dm7 Gm7 C11 C9 F7sus(b9) F7

but the days grow short _____ when you reach Sep -

Bbm7 **F11** **Bbm7** **(Eb9)**
Bbm6

tem - ber. And the Au - tumn wea - ther

(EbM7) **Gb/Bb** **Bbm7** **Cm7** **Dm7** **Gm7**

turns the leaves to flame, and I have - n't got

C11 **C7** **(Cm7(b5))** **F7** **Bbm7** **F11**

time for the wait - ing game;

Bbm7 **8** **Ebm6**

for the days dwin - dle down, to a

Eoim7 **Ebm6**

pre - cious few Sep - tem - ber,

Eoim7 **Bbm7/F**

No - vem - ber, and these few

(Eb9) **C** **Bbm6** **Gb/Bb** **(Gbm7)** **(CbM7)** **Bbm7** **Cm7**

pre - cious days I'd spend with you,

Dm7 **Gm7** **C11** **C7** **(EbM7)** **Ab9** **(CbM7)**

these gold - en days I'd spend with

1 **Bb** **F11** **Bb** **2** **Bb**

you. But it's a you.

THE SHADOW OF YOUR SMILE

MUSIC BY JOHNNY MANDEL
LYRIC BY PAUL FRANCIS WEBSTER

FREELY VERSE:

A C⁶₉ Dm¹¹ G¹¹ G¹¹ G⁷(b⁵) Cmaj⁷C⁶ C[#]7 F[#]7

One day we walked a - long the sand, one day in ear - ly spring. You held a pip - er

Bm¹¹ E¹¹ E⁷ D⁶/A A⁶₉ Gm⁷ A⁷(b⁹) Dm Dm⁷ Bm⁷(b⁵) E⁷B^b₉

in your hand to mend its bro - ken wing. Now I'll re - mem - ber man - y a day and man - y a lone - ly

Am⁹ Am Am⁷ C⁶im⁷ Bm⁷ Em⁷ Am⁷ D¹¹D⁷ C/G G

mile. The ech - o of a pip - er's song the shad - ow of your smile. The sha - dow of your

B MED. BOSSA
CHORUS:
F[#]7 B⁷ Em⁷ A⁷ Am⁷ D⁷ Gmaj⁷ Cmaj⁷

smile when you are gone will col - or all my dreams and light the dawn. Look in - to my

F[#]7(b⁵) B⁷ Em Em/D C[#]7(b⁵) F[#]7 F[#]7/B B⁷

eyes, my love, and see all the love - ly things you are to me. Our wist - ful lit - tle

C F[#]7 B⁷ Em⁷ A⁷ Am⁷ D⁷ D⁷/C Bm⁷(b⁵)

star was far too high a tear - drop kissed your lips and so did I.

E⁷(b⁹) Am⁷ Cm⁷ F¹³ Bm⁷ F⁷([#]11) E⁷ A¹³ A⁷([#]5)

Now when I re - mem - ber spring, all the joy that love can bring, I will be re - mem - ber - ing

D¹¹ D⁷(b⁹) ¹G⁶₉ ²G⁶₉

the sha - dow of your smile. The sha - dow of your smile.

SKYLARK

WORDS BY JOHNNY MERCER
MUSIC BY HOAGY CARMICHAEL

MED. BALLAD

A

E_b6 F^M7 E_b/G A^bM^AS⁷

(G^M7 C^M7 B^bM⁷ E_b7 A^bM^AS⁷ G^M7 G^b13)
E^bM^AS⁷ A⁷ A^bM^AS⁷ E_b/G



Sky - lark, have you an-y-thing to say to me? Won't you tell me where my

(F⁷ A^bM^AS⁷ E_b/G F^M7) B^b7 E_b6 C^M7 (F^M7 A^bM^AS⁷ B^b7 F^M7 B^b7)



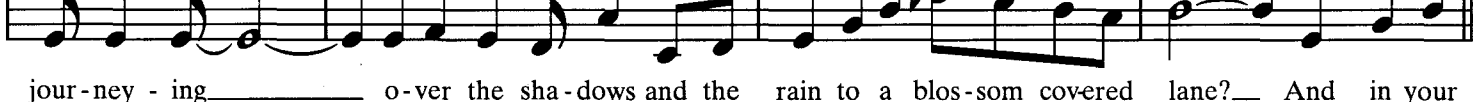
love can be? Is there a mead-ow in the mist, where some-one's wait-ing to be kissed?

E_b6 F^M7 E_b/G A^bM^AS⁷ (G^M7 C^M7 B^bM⁷ E_b7 A^bM^AS⁷ G^M7 G^b13) E^bM^AS⁷ A⁷ A^bM^AS⁷ E_b/G



Sky - lark, have you seen a val-ley green with spring where my heart can go a

A^bM^AS⁷ E_b/G F⁷ B^b7 E_b6 B^b7(♯9) E_b6



jour-ney - ing o-ver the sha-dows and the rain to a blos-som covered lane? And in your

B (C^M7 A^bM^AS⁷ B⁷) A^oim⁷ B^bM⁷ E_b7 A^bM^AS⁷ G^M7(b5) C⁷



lone-ly flight, have-n't you heard the mu-sic in the night, won - der - ful mu-sic

F^M7 D^b7 F^M7 E_b9(♯5) A^bM^AS⁷ G⁶ E^M7 A⁷ D⁷ G⁶ B^b7



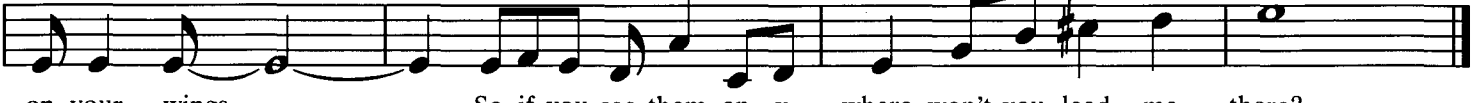
faint as a will - o'-the-wisp, cra-zy as a loon, sad as a gyp - sy ser - e - nad - ing the moon? Oh,

C (G^M7 C^M7 B^bM⁷ E_b7 A^bM^AS⁷ G^M7 G^b13) E_b6 F^M7 E_b/G A^bM^AS⁷ E^bM^AS⁷ A⁷ A^bM^AS⁷ E_b/G



sky - lark, I don't know if you can find these things, but my heart is rid-ing

A^bM^AS⁷ E_b/G F⁷ B^b7 E_b6 (D^b13 B^b7 D¹³) E_b6



on your wings. So if you see them an - y - where, won't you lead me there?

(I GOT A WOMAN, CRAZY FOR ME)
SHE'S FUNNY THAT WAY

WORDS BY RICHARD A. WHITING
 MUSIC BY NEIL MORET

FREELY
 VERSE: Eb FM7/Eb EbMA7 FM7/Bb EbMA7 FM7/Eb Bbm7 Eb7

Once she dressed in silks and lace, owned a Rolls Royce car;
 She should have the ver - y best, an - y - one can see;

Ab EbMA7/Bb GM7 FM7 Bb13 EbMA7 Eb6

now she seems quite out of place, like a fall - en star.
 still she's dif - f'rent from the rest, sat - is - fied with me.

Eb FM7/Eb EbMA7 FM7/Bb Eb FM7 Bb7 GM7 Eb/G

Draped a - round a kitch - en sink, hap - py as can be,
 While I wor - ry, plan and scheme, o - ver what to do,

Eb/G Gb7(b5) Bb/F Bb/D Cm7 F13(b9) Bb7 Bb7(#5)

I just have to stop and think, why she fell for me. I'm
 can't help feel - ing it's a dream, too good to be true.

A SLOW / MED

CHORUS:

Eb Bb7(#5) Eb Bb7(#5) Eb Bb7(#5)

not much to look at, noth - in' to see, just glad I'm liv - in' and
 nev - er had noth - in', no one to care, that's why I seem to have

GM7(b5) C7(#5) C7 Ab Abm (Db7(#11))


luck - y to be, I got a wo - man, cra - zy for me,
 more than my share, I got a wo - man, cra - zy for me,

E_b6 F¹³ F^{M11} B_b¹³ B_b7(♯5) E_b B_b7(♯5) E_b B_b7(♯5)



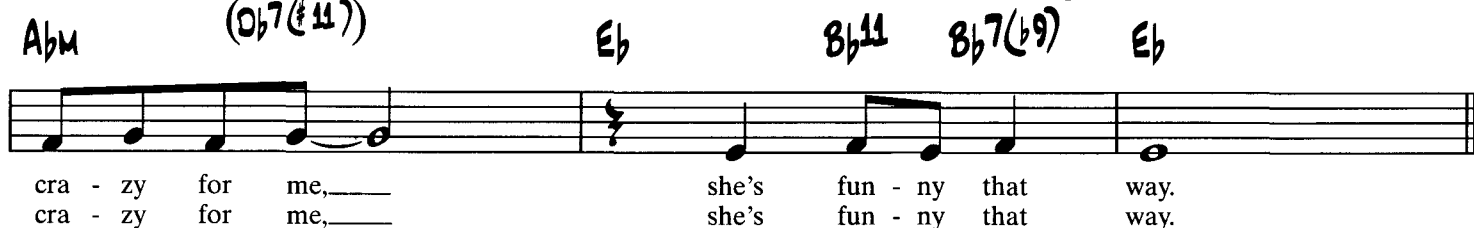
she's fun-ny that way. I can't save a dol - lar, ain't worth a cent,
she's fun-ny that way. When I hurt her feel - ings, once in a while, _

E_b B_b7(♯5) G^{M7(b5)} C7(♯5) C7 A_b



She does - n't hol - ler she'd live in a tent, I got a wo - man,
Her on - ly ans - wer is one lit - tle smile, I got a wo - man,

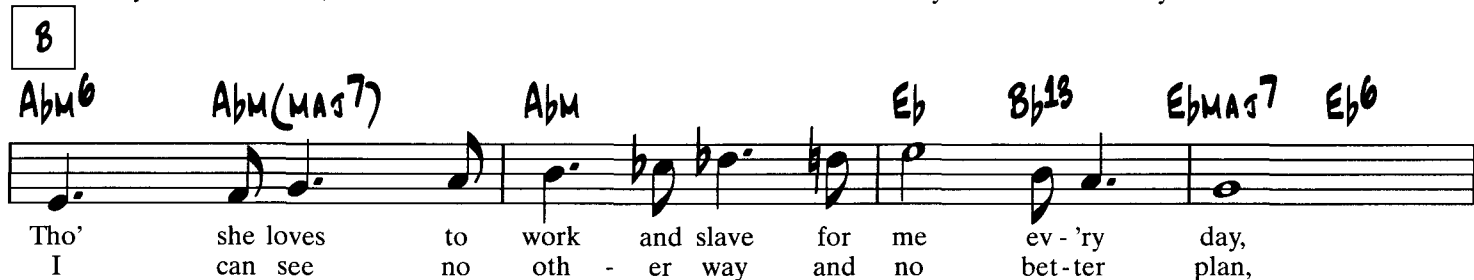
A_bM (D_b7(♯11)) E_b B_b¹¹ B_b7(♭9) E_b



cra - zy for me, she's fun - ny that way.
cra - zy for me, she's fun - ny that way.

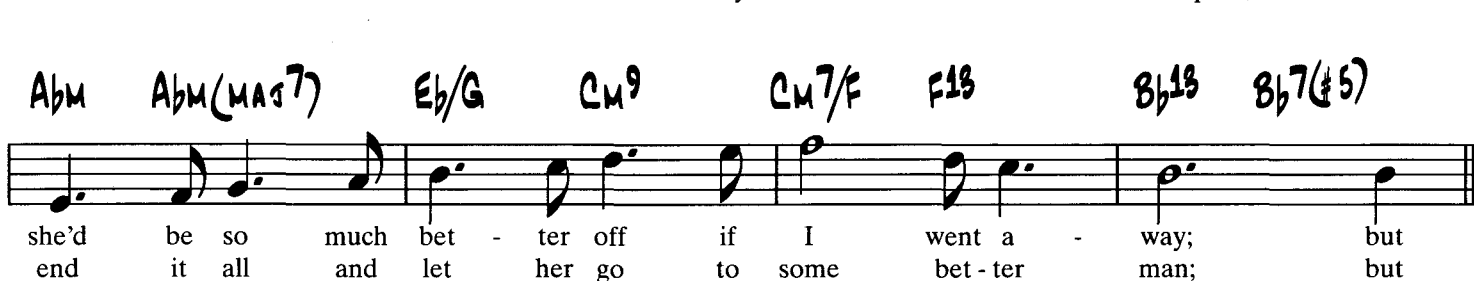
B

A_bM⁶ A_bM(MA⁵7) A_bM E_b B_b¹³ E_bMA⁵7 E_b6



Tho' she loves to work and slave for me ev - 'ry day,
I can see no oth - er way and no bet - ter plan,

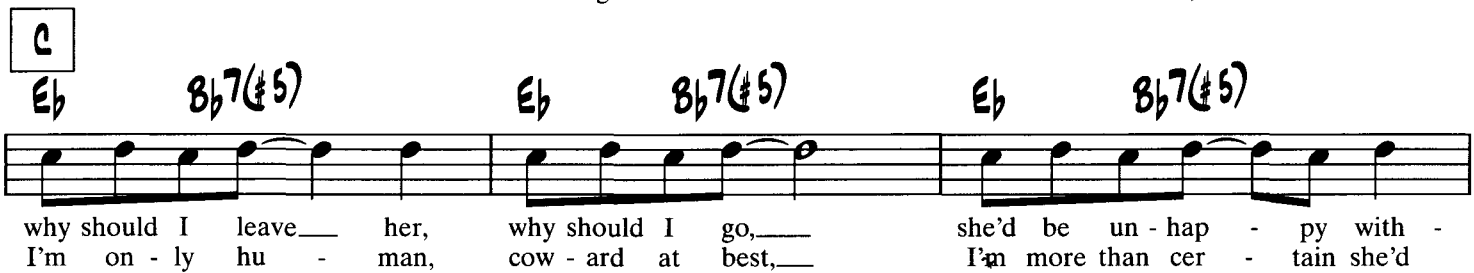
A_bM A_bM(MA⁵7) E_b/G C^{M9} C^{M7/F} F¹³ B_b¹³ B_b7(♯5)



she'd be so much bet - ter off if I went a - way; but
end it all and let her go to some bet - ter man; but

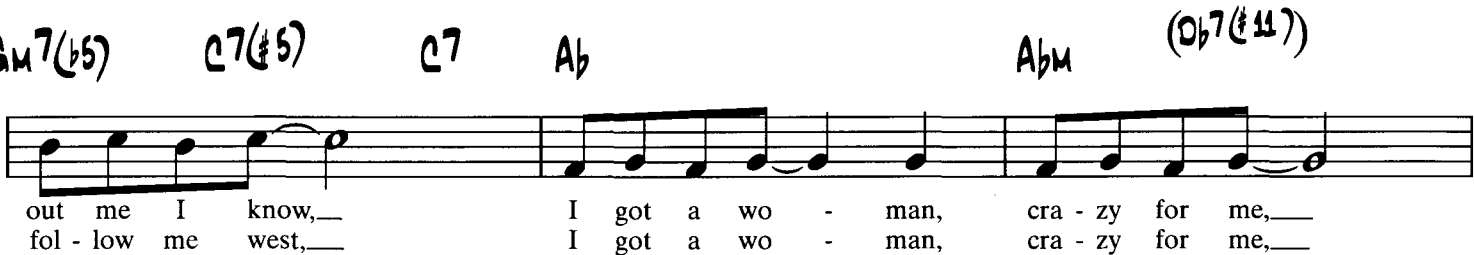
C

E_b B_b7(♯5) E_b B_b7(♯5) E_b B_b7(♯5)



why should I leave her, why should I go, she'd be un - hap - py with -
I'm on - ly hu - man, cow - ard at best, I'm more than cer - tain she'd

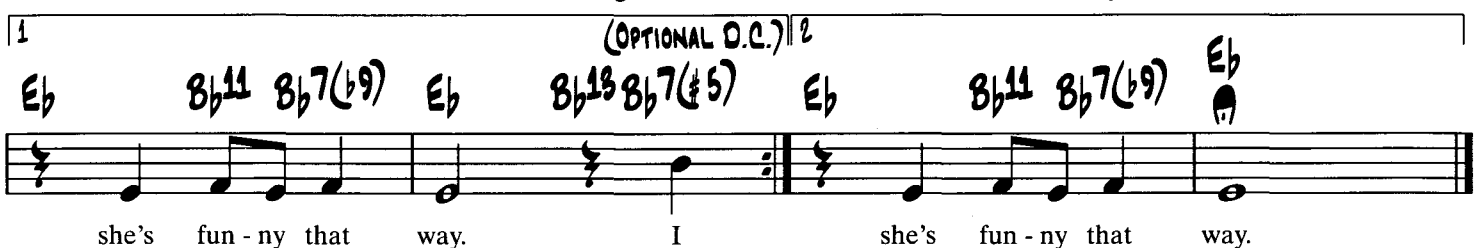
G^{M7(b5)} C7(♯5) C7 A_b A_bM (D_b7(♯11))



out me I know, I got a wo - man, cra - zy for me,
fol - low me west, I got a wo - man, cra - zy for me,

1 (OPTIONAL D.C.) 2

E_b B_b¹¹ B_b7(♭9) E_b B_b¹³ B_b7(♯5) E_b B_b¹¹ B_b7(♭9) E_b



she's fun - ny that way. I she's fun - ny that way.

SINCE I FELL FOR YOU

* FREELY

WORDS AND MUSIC BY BUDDY JOHNSON

E_bM₇A₇ **C_M7** **F_M7** **B_b7**

When you just give love, and nev - er get love,

E_bM₇A₇ **C_M11** **F_M9** **B_b7** **B_bM₇** **E_b13**

you'd bet - ter let love _____ de - part _____ I know it's so and

A_bM₇A₇ **D_b7** **C_M7(b5)** **B_b9** **B_b9sus** **B_b9**

yet I know _____ I can't get you out of my heart. _____

A BLUESY BALLAD

E_bM₇A₇ **C_M7** **F_M7** **B_b7(♯9)** **E_bM₇A₇** **C_M7**

You _____ made me leave my hap - py home,

F_M7 **B_b9** **A_b9** **G₉** **G_b9** **F₉** **B_b9**

you took my love and now _____ you're gone since I _____ fell for

G7(♯5) **C7(b9)** **F7** **B_b7sus** **E_bM₇A₇** **C_M7** **F_M7** **B_b7(♯9)**

you. _____ Love _____ brings such mis - er - y _____ and

E_bM₇A₇ **C_M7** **F_M7** **B_b9** **A_b9** **G₉** **G_b9**

pain. I know I'll nev - er be _____ the same

* THE TEMPO IS OFTEN PERFORMED IN A 12/8 BLUESY STYLE

F⁹ B^{b9} E^{b6} A^{b7} E^{b7} B^{bM7} E^{b7}

since I _____ fell for you. _____ It's

8

A^{b9} D^{b9} E^{b7}

too bad, it's too sad _____ but I'm in love with _____ you.

B^{bM7} E^{b7} A^{b9} D^{b9}

_____ You love me _____ then snub me, _____ oh

(G^{M7})

E^{b6}/B^b C⁷(#5) F^{M7} B^{b7}

what can I do? _____ I'm still in love with you.

C

E^{bMAs7} C^{M7} F^{M7} B^{b7}(#9) E^{bMAs7} C^{M7}

I _____ guess I'll nev - er see _____ the light,

F^{M7} B^{b9} A^{b9} G⁹ G^{b9} F⁷ B^{b9}

I get the blues most ev - 'ry night since I _____ fell for

1 E^{b6} C⁷(b9) F⁷ B^{b7}sus 2 E^{b6} D^{b7} E^{b6}

you. _____ you. _____

SLEIGH RIDE

MUSIC BY LEROY ANDERSON
WORDS BY MITCHELL PARISH

MODERATELY BRIGHT

D7 **GMA7** **AM7** **D7** **GMA7** **G6**

Just hear those sleigh bells jin-gle-ing, ring, ting, tin-gle-ing, too;

AM7 **D7** **GMA7** **AM7** **D7sus**

- come on, it's love - ly weath-er for a sleigh ride to - geth - er with

GMA7 **G6** **Bb6** **D7** **GMA7**

you. Out - side the snow is fall - ing and

AM7 **D7** **GMA7** **G6** **AM7** **D7**

friends are call - ing, 'Yoo - hoo.' Come on it's

GMA7 **AM7** **D7sus** **GMA7** **G6** **G**

love - ly weath-er for a sleigh ride to - geth - er with you. Gid - dy -

A

C#m7 **C#m7/F#** **F#7** **BMA7**

yap, gid - dy - yap, gid - dy - yap, let's go; let's look at the

Bb6 **C#m7** **F#7**

show. We're rid - ing in a won - der - land of

BMA7 **Bb6** **BMA7** **Bb6** **BM7**

snow. Gid - dy - yap, gid - dy - yap, gid - dy -

BM7/E E7 AM7 A6

yap, it's grand, just hold - ing your hand.

AM7 D7

We're glid - ing a - long with a song of a win - ter - y fair - y - land. Our cheeks are

8

GM7 AM7 D7 GM7 G6

nice and ros - y, and com - fy co - zy are we.

AM7 D7 GM7 AM7 D7sus

We're snug - gled up to - geth - er like two birds of a feath - er would

GM7 G6 Bb6 D7 GM7

be. Let's take that road be - fore us and

AM7 D7 GM7 G6 AM7 D7

sing a chor - us or two. Come on, it's

1

GM7 AM7 D7sus GM7 G6 AM7 D7

love - ly weath - er for a sleigh ride to - geth - er with you. Just hear those

2

GM7 G6 GM7 G6 GM7 G6 GM7

you.

SLOW HOT WIND

MUSIC BY HENRY MANCINI
 WORDS BY NORMAN GIMBEL

SLOW LATIN

A

Am⁹

(Eb⁹(#11))

(His) gaze swept o - ver me like a
 (Her)

Dm⁹

(Bm7(b5) E7(b9))

Am⁹

slow hot wind.

(Eb⁹(#11))

Some days it's too warm to fight a

Dm⁹

(Bm(b5) E7(b9))

Am⁹

Gb⁹(#11)

slow hot wind.

B

Fm⁷

Em⁷

Ebm⁷

There in the shade, like a cool drink wait - ing, (he) sat with
 (she)

Ebm⁹

Ebm⁹/Ab

Dbm⁷

Cm⁷

Bm⁷

E7(b9)

slow fire in (his) eyes, just wait - ing.
 (her)

C

Am⁹

(Eb⁹(#11))

Dm⁹

Some - days it's too warm to fight a slow

(Bm7(b5) E7(b9))

Am⁹

Bm7(b5) E7(b9)

Am⁹

hot wind. wind.

SMALL WORLD

WORDS BY STEPHEN SONDHEIM
MUSIC BY JULE STYNE

SLOWLY

A Eb Ab⁶/Eb Eb Ab/Eb Eb B7(#11) Bb7

Fun - ny, you're a stran - ger who's come here, come from an - oth - er town.

Fun - ny, I'm a stran - ger my - self here. Small world, is - n't it?

Fun - ny, you're a (girl) who goes trav' - ling, rath - er than set - tling down.
(man)

Fun - ny, 'cause I'd love to go trav' - ling. Small world, is - n't it?

B FM7 Bb7 Eb GM7 Gbm7 FM7 Bb13 Bb13(b9) EbMA7

We have so much in com - mon, it's a phe - nom - e - non.

Abm7 Ab7 DbMA7 FM7 EM7 Ebm7 C7(#5) C7 Bb7

We could pool our re - sourc - es by join - ing forc - es from now on.

Ab⁶ Eb Ab⁶/Eb Eb Ab/Eb Eb B7(#11) Bb7 Eb

Luck - y, you're a (man) who likes chil - dren, that's an im - por - tant sign. Luck - y, 'cause I'd
(girl)

Ab⁶ Eb Bb/D Dbom7 FM7/C Bb7 EbMA7 C7(#5) C7

love to have chil - dren. Small world, is - n't it? Fun - ny, is - n't it?

F13 Bb11 Eb Cm7 FM9 Bb13 Eb Bb11 EbMA7

Small and fun - ny and fine. fine.

SMOKE GETS IN YOUR EYES

BALLAD

MUSIC BY JEROME KERN
LYRICS BY OTTO HARBACH

CHORUS:

A Eb⁶₉ Gm⁷ Gb^{oim}⁷ Fm⁷ B^b₁₃ Eb⁶₉ G⁷(#5)

They asked me how I knew my true love was true? _____
They said some-day you'll find, all who love are blind. _____

Ab^{mas}⁷ A^{oim}⁷ (Gm⁷) Eb/G Cm⁷ Fm⁷ B^b⁷

— I of course re - plied, "Some-thing here in - side, can - not be de -
— When your heart's on fire, you must re - al - ize, smoke gets in your

¹ G⁷ C⁷ Fm⁷ B^b⁷ || ² Eb⁶₉

nied" _____ eyes. _____

B B^{mas}⁷ G#m⁷ C#m⁷ C^{oim}⁷ C#m⁷ F#⁷

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

B^{mas}⁷ G#m⁷ B^b⁷_{sus} B^b₁₃ Eb^{mas}⁷ C⁷(b9) Fm⁷ B^b₉

Yet to - day, my love has flown a - way, I am with - out my love.

C Eb⁶₉ Gm⁷ Gb^{oim}⁷ Fm⁷ B^b₁₃ Eb⁶₉ G⁷(#5) Ab^{mas}⁷ A^{oim}⁷

Now laugh-ing friends de - ride tears I can-not hide. _____ So I smile and

(Gm⁷) Eb/G Cm⁷ Fm⁷ B^b⁷ Eb^{mas}⁷ D^b⁶ D⁶ Eb⁶₉

say, "When a love-ly flame dies, smoke gets in your eyes". _____

SOFTLY AS I LEAVE YOU

MUSIC BY A. SEVITA
ENGLISH LYRIC BY HAL SHAPER

SLOWLY

Soft - ly, I will leave you soft - ly, for my heart would
break if you should wake and see me go. So I leave you
soft - ly long be - fore you miss me, long be - fore your
arms can beg me stay for one more hour or one more
day. Af - ter all the years I can't bear the
tears to fall so soft - ly, as I leave you
there, there, as I leave you
there, as I leave you there.

Chords: C, Dm7, G7, C, Dm7, G7, Cmaj7, C6, Fmaj7, F6, Em7, Am7, Dm7, G13, Eb, Fm9, Bb13, Ebmaj7, Fm7, Bb13, Ebmaj7, Abmaj7, Ab6, Gm7, Cm7, Fm7, Bb13, Cmaj7, Dm7, G13, Cmaj7, Dm7, G7, Am, Am7/G, Fmaj7, Abmaj7, Fm7, Dm7/G, G13, G7(b9), Cmaj7, Dm7, G7, Cmaj7, Dm7, G7, C, G11, C.

SOFTLY, AS IN A MORNING SUNRISE

FREELY
VERSE:

WORDS BY OSCAR HAMMERSTEIN II
MUSIC BY SIGMUND ROMBERG

CM FM6 CM

Love came to me, gay and ten - der. Love came to me,

FM6 CM/G G7(b9)

sweet sur - ren - der. Love came to me in bright ro -

CM Ab13 G7(b9) CM FM

man - tic splen - dor. Fick - le was she, faith - ful nev - er;

Eb/Bb Bb11 Eb

fick - le was she and clev - er, so will it be

D7 G7 G7(b9)

for - ev - er, for - ev - er:

A MED / BRIGHT
CHORUS:

CM DM7(b5) G7 CM7

Soft - ly as in a morn - ing sun - rise,

DM7(b5) G7(b9) CM7 DM7(b5) G7(b9)

the light of love comes steal - ing in - to a new - born

CM DM7(b5) G7(L#9) CM DM7(b5) G7

day, oh! Flam - ing with all the glow of

CM7 DM7(b5) G7(L#9) CM7

sun - rise, a burn - ing kiss is seal - ing

DM7(b5) G7(L#9) CM FM7 Bb7(b9)

the vow that all be - tray. For the pas - sions that

B EbMAs7 Eoim7

thrill love and lift you high to heav - en, are the pas - sions that

FM7 F#oim7 G7(b9) DM7(b5) G7(L#9) G7(b9)

kill love and let you fall to hell! So ends each sto - ry.

C CM DM7(b5) G7 CM7

Soft - ly, as in an eve - ning sun - set,

DM7(b5) G7(L#9) CM7 DM7(b5) G7(L#9)

the light that gave you glo - ry will take it all a -

1 CM DM7(b5) G7(L#9) 2 CM

way. way.

SOMEONE TO WATCH OVER ME

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN

MODERATELY

VERSE:

E_b
 G
 E_bMA7
 E_b^9
 $AbMA7$
 CM^9

There's a say - ing old says that love is blind. Still we're of - ten told, "Seek and

$F13$
 $FM7$
 $Bb7sus$
 $Bb13$
 E_b
 $Eoim7$

ye shall find." So, I'm going to seek a cer - tain lad I've had in

$FM7(b5)$
 $Bb7$
 E_b
 E_bMA7
 E_b^9
 $AbMA7$
 CM^9

mind. Look - ing ev - 'ry - where; have - n't found him yet. He's the big af - fair I can -

$F13$
 $FM7$
 $Bb7sus$
 $Bb13$
 E_b6
 $AM7(b5)$
 $D7(b9)$

not for - get. On - ly man I ev - er think of with re - gret.

Gm
 C
 Gm
 $Gm7$
 $C7$

I'd like to add his in - i - tial to my mon - o - gram.

Bb
 $Gm7$
 $CM7$
 $F7$
 Bb
 Ab
 Gm
 $Bb7$

Tell me, where is the shep - herd for this lost lamb?

START
A
CHORUS:
 E_b
 G
 E_b13
 $(F7/A)$
 $Ab6$
 $Abom7$
 E_b/G
 $F\#om7$
 $Bb7/F$
 $Eoim7$

There's a some - bod - y I'm long - ing to see. I hope that he turns out to be

Handwritten chords: A , $Fm7$, $C7/G$, $A\flat6$, $Am7(\flat5)$, $B\flat7sus$, $B\flat7$, $(G7(\sharp5))$, $C9$, $E\flat$, $G7(\sharp5)$, $Fm7$, $AbMaj7$, $B\flat7$

some - one who'll watch o - ver me.

Handwritten chords: $E\flat G$, $E\flat13$, $(F7/A)$, $A\flat6$, $Abom7$, $E\flat/G$, $F\sharp oim7$, $B\flat7/F$, $Eoim7$

I'm a lit - tle lamb who's lost in the wood. I know I could al - ways be good

Handwritten chords: $Fm7$, $C7/G$, $A\flat6$, $Am7(\flat5)$, $B\flat7sus$, $B\flat7$, $E\flat$, $E\flat7$, $A\flat$, $B\flat9$, $E\flat$, $E\flat7$

to one who'll watch o - ver me. Al - though he

Section marker **B**
Handwritten chords: Ab , $E\flat/G$

may not be the man some girls think of as hand - some, to

Handwritten chords: $(Am7(\flat5))$, $D7$, $D7$, F , $G7$, C , $C7$, $F9$, $B\flat7$

my heart, he car - ries the key.

Section marker **C**
Handwritten chords: $E\flat$, $E\flat13$, $(F7/A)$, $A\flat6$, $Abom7$, $E\flat/G$, $F\sharp oim7$

Won't you tell him, please, to put on some speed, fol - low my lead.

Handwritten chords: $B\flat7/F$, $Eoim7$, $Fm7$, $C7/G$, $A\flat6$, $Am7(\flat5)$, $B\flat7sus$, $B\flat7$

Oh, how I need some - one to watch o - ver

Handwritten chords: $E\flat$, $E\flat7$, $A\flat$, $G7(\sharp5)$, $Fm9$, $B\flat7(\sharp5)$, $E\flat$, $E\flat7$, $A\flat$, AbM , $E\flat$

me. me.

SOMEWHERE, MY LOVE

LARA'S THEME FROM "DOCTOR ZHIVAGO"

MUSIC BY MAURICE JARRE
LYRIC BY PAUL FRANCIS WEBSTER

FREELY

VERSE: G M

Where are the beau - ti - ful days?

Where are the sleigh - rides 'til dawn?

Where are the ten - der mo - ments of splen - dor?

Where have they gone? Where have they gone?

A MODERATELY
CHORUS:

G

Some - where my love, there will be

G/B B \flat oim7 Am7 D7 Am7

songs to sing, al - though the

D7 Am7 D7 G

snow cov - ers the hope of spring.

B

Some - where a hill blos - soms in

G/B B \flat oim7 Am7 D7 Am7

green and gold, and there are

D7 Am7 D7 G

dreams all that your heart can hold.

C

Some - day_____ we'll meet a - gain my

G Bb

love,_____ some - day_____ when -

F Bb D7

ev - er the spring breaks through_____

D

G G/B Bbom7

You'll come to me_____ out of the long a -

Am7 D7 Am7 D7

go,_____ warm as the wind_____

Am7 D7 G

soft as the kiss of snow._____ Till then my

G/B Bbom7 Am7 D7

sweet_____ think of me now and then,_____

Am7 D7 Am7 D7

God - speed my love_____ till you are mine_____

D7(b9) G C G

a - gain_____

THE SONG IS YOU

MUSIC BY JEROME KERN
 WORDS BY OSCAR HAMMERSTEIN II

BRIGHT

A Cmaj7

E^bdim7

Dm7

G⁹

I hear mu - sic when I look at you, _____ a beau - ti - ful

Cmaj7

A7

Dm7

G7

theme of ev - 'ry dream I ev - er knew, _____ down deep in my

E^m7

A7

Dm¹¹

G7

heart _____ I hear it play, _____ I feel it

F^m7

B^b7

E^m7

A7(b9)

Dm¹¹

G¹³

start, _____ then melt a - way. _____

B

Cmaj7

E^bdim7

Dm7

G⁹

I hear mu - sic when I touch your hand, _____ a beau - ti - ful

Cmaj7

A7

Dm7

G7

mel - o - dy from some en - chant - ed land, _____ down deep in my

E^m7

A7

Dm7

G¹³

heart _____ I hear it say, _____ "Is this the

C⁶

F¹³

C⁶

F^{#m}7(b5)

B7

day?" _____

C

EM7 F#m7 B7

I a - lone have heard this love - ly strain.

EM7 * (Bbm7(b5) A#m7(b5) Eb7 D#7

I a - lone have heard this glad re - frain.

G#m7 C#9

Must it be for - ev - er in - side of me. Why can't I

F#13 B13

let it go, why can't I let you know. Why can't I

D

CM7 EbDm7 DM7 G7

let you know the song my heart would sing? That beau - ti - ful

CM7 GM7 C13 F#m7 Bb13

rhap - so - dy of love and youth and spring. The mu - sic is

EM7 A7 DM7 G13

sweet, the words are true. The song is

1 C F7 EM7 DM11 G13

you.

2 C G11 C CM7

you.

* ENHARMONIC CHORD LABELING.

SPEAK LOW

WORDS BY OGDEN NASH
MUSIC BY KURT WEILL

LATIN OR SWING

A $G M^9$ (C^13) C^9 $G M^9$ (C^13) C^9

Speak low _____ when you speak, love _____ Our sum-mer

$G M^9$ C^9 (C^13) $G M^9$ C^9 $A M^11$ F^6 $D7$

day with - ers a - way too soon, too soon. Speak

$B^b M^9$ (E^b13) E^b9 $B^b M^9$ (E^b13) E^b9

low, _____ when you speak, love _____ Our mo - ment is

$D M^7$ G^13 $G M^7/C$ $C^7(b9)$ F^6 $A M^7$ $D7$

swift, like _____ ships a - drift, we're _____ swept a - part too soon. Speak

B $G M^9$ (C^13) C^9 $G M^9$ (C^13) C^9

low _____ dar - ling, speak low _____ Love is a

$G M^9$ C^9 (C^13) $G M^9$ C^9 $A M^11$ F^6 $D7$

spark lost in the dark too soon, too soon. I

$B^b M^9$ (E^b13) E^b9 $B^b M^9$ (E^b13) E^b9

feel _____ wher - ev - er I go _____ that to-mor - row is

DM7 G13 GM7/C C7(b9) F6

near, to - mor - row is here and al - ways too soon.

C FM7 Db7(#11)

Time is so old and love so brief.

EbmA7 Db7 C7

Love is pure gold and time a thief. We're

D GM9 (C13) GM9 (C13) GM9 (C9)

late dar - ling, we're late. The cur - tain de -

GM9 (C9) GM9 (C9) Am11 F6

scends, ev - 'ry - thing ends too soon, too

D7 Bbm9 (Eb13) Eb9 Am7

soon. I wait, dar - ling, I wait.

D7(b9) G9 C7(#5)

Will you speak low to me, speak love to me and

1 F6 GM7 C7(#5) 2 F

soon. Speak soon.

STAR DUST

MUSIC BY HOAGY CARMICHAEL
WORDS BY MITCHELL PARISH

FREELY

VERSE:

CMA7 F7(#11) E7(b9) A7

And now the pur-ple dusk of twi-light time steals a-cross the mea-dows of my heart.

DM7 G9 EM7 AM7 F#m7 B7 DM11 G13

High up in the sky the lit-tle stars climb, al-ways re-mind-ing me that we're a-part.

CMA7 F7(#11) E7(b9) A7

You wan-dered down the lane and far a-way leav-ing me a song that will not die.

DM7 G9 EM7 AM7 DM7 G7 C

Love is now the star-dust of yes-ter-day, the mu-sic of the years gone by. Some-times I

MED. BALLAD

A CHORUS:

FMA7 FM(MA7) FM6 Bb7 CMA7

won-der why I spend the lone-ly night dream-ing of a song. The mel-o-dy

EM7 A9 DM7 A7 DM7

haunts my rev - er - ie, and I am once a - gain with you, _____ when our

G13 DM7 G7 (CMAS7 DM7 D#dim7 EM7 AM7)
C6

love was new, and each kiss an in - spir - a - tion. _____ But

D9 AM9 D7 G7 DM7 (G13 C7)
G7 Gdim7 G7 C7(#5)

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

8
FMAS7 FM(CMAS7) FM6 Bb7 CMAS7 (C6 DM7 D#dim7 C/E)

side a gar - den wall, when stars are bright, you are in my arms. The night - in - gale

EM7 A9 DM7 A7 DM7 FM7

tells his fair - y tale of par - a - dise where ros - es grew. _____ Though I dream in vain, _____

Bb13 (C6 G/B AM7 C/G F#m11 F13(#11).E9(#5) F6 A13 A7(#5))
CMAS7 AM7 EM7 DM7

_____ in my heart it will re - main: My star-dust mel - o - dy, _____

(DM7 G7)
G7 C GM7 C7 C BbMAS9 CMAS7

_____ the mem - o - ry of love's re - frain. Some-times I frain. _____

STARS FELL ON ALABAMA

MED. SWING

MUSIC BY FRANK PERKINS
WORDS BY MITCHELL PARISH

VERSE:

DM7 G7 C/E A7(b9) DM7 F/G G7 C C#dim7

Moon-light and mag - no - lia, star-light in your hair, all the world a dream come true,

DM7 G7 C/E AM AM7 D7 G7sus G7

did it real - ly hap - pen, was I real - ly there, was I real - ly there with you?

8 CHORUS:

CMA7 A7(b9) D7 G7(#5) CMA7 DM7 EM7 A7(b9) DM7 G13

We lived our lit - tle dra - ma, we kissed in a field of white. And stars fell on Al - a - bam - a last

(Bb13 (#11)) CMA7 A7(b9) DM9 G13 CMA7 A7(b9) D7 G7(#5) CMA7 DM7 EM7 A7(b9)

night. I can't for - get the glam - our, your eyes held a ten - der light, and

DM7 G13 C Bb13 C A7(b9) DM7 G7 EM7 Ebdim7

stars fell on Al - a - bam - a last night. I nev - er planned in my im - ag - i - na - tion... a sit - u -

DM11 G13 CMA7 A7(b9) DM7 G7 AM7 AM7/G

a - tion... so heav - en - ly, a fair - y land where no - one else could en - ter, and in the

F#m11 B13 EM7 DM11 G13 CMA7 A7(b9) D7 G7(#5) CMA7 DM7

cen - ter... just you and me, dear. My heart beats like a ham - mer, my arms wound a - round you

EM7 A7(b9) DM7 G13 C AM7 DM11 G13 C Bb13 C

tight. And stars fell on Al - a - bam - a last night. night.

STRANGERS IN THE NIGHT

MEDIUM
A FMA⁷

WORDS BY CHARLES SINGLETON AND EDDIE SNYDER
MUSIC BY BERT KAEMPFERT



Stran - gers in the night _____ ex - chan - ging glanc - es won - d'ring in the night _____

F/A Aboim⁷ GM⁷ GM(#5) GM^b GM(#5)



_ what were the chan - ces we'd be shar - ing love _____ be - fore the night was through _____

GM⁷



Some - thing in your eyes _____ was so in - vi - ting, some - thing in your smile _____ was so ex - cit - ing,

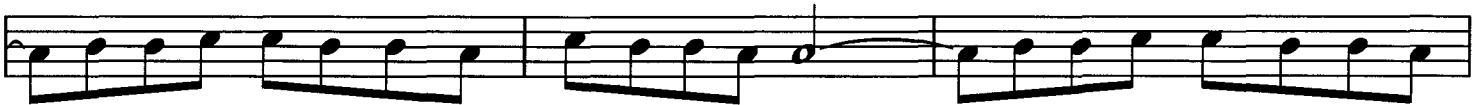
C7sus C7(b9) FMA⁷

B AM⁷(b5)



some - thing in my heart _____ told me I must have you _____ Stran - gers in the night, _____

D7(b9)



_ two lone - ly peo - ple we were stran - gers in the night _____ up to the mo - ment when we

GM⁷

~~Sk~~ Bbm^b

F

Dm⁷

GM⁷

C⁷



said our first hel - lo. Lit - tle did we know love was just a glance a - way, a warm em - brac - ing dance a - way and

C

FMA⁷

F/A Aboim⁷



ev - er since that night _____ we've been to - geth - er. Lov - ers at first sight, _____ in love for - ev - er.

GM⁷

C7(b9)

G7sus C7(b9) F^b



It turned out so right _____ for stran - gers in the night _____

SUMMER WIND

ENGLISH WORDS BY JOHNNY MERCER
 ORIGINAL GERMAN LYRICS BY HANS BRADTKE
 MUSIC BY HENRY MAYER

SLOW

A

Chords: Eb, EbMA7, FM7, Bb7

1. The sum-mer wind came blow-ing in a - cross the sea,
 pain-ted kites, the days and nights went fly - ing by,

Chords: FM7, Bb7, FM7, Bb7, FM7, Bb7, Eb7sus, Eb6

it lin - gered there to touch your hair and walk with me.
 the world was new be - neath a blue um - brel - la sky.

Chords: EbMA7, Eb6, Bbm, Eb9, AbMA7, Db9

All sum-mer long we sang a song and strolled the gold - en sand,
 Then soft - er than a pip - er man one day it called to you,

Chords: Eb/Bb, C7(b9), FM7, Bb7, Eb6, 1. Bb11, Bb7, 2. Bb11, Bb7

two sweet - hearts and the sum-mer wind. 2. Like 3. The
 I lost you to the sum-mer wind.

Chords: Eb, EbMA7, FM7, Bb7, FM7, Bb7

au-tumn wind, the win-ter winds have come and gone, and

Chords: FM7, Bb7, FM7, Bb7, Eb7sus, Eb, EbMA7, Eb6

still the days, the lone-ly days go on and on. And

Chords: Bbm, Eb9, AbMA7, Db9

guess who sighs his lull - a - bies through nights that nev - er end,

Chords: Eb/Bb, C7(b9), FM7, Bb7, Eb6

my fick - le friend, the sum-mer wind.

SUMMERTIME

BY GEORGE GERSHWIN,
DUBOSE AND DOROTHY HEYWARD AND IRA GERSHWIN

A SLOWLY

(Am7) E7(#5) (Am7) AM6 E7/B (Bm7(b5)) AM6 E7/B (Am7) AM6 E7/B (Am6) A7(#5)

Sum - mer - time _____ and the li - vin' is eas - y. _____ Fish are

(Dm7) DM7 F (Dm7/A) (Am7) AoiM7 E/G# (B7) E7 (Bb9(#11))

jump - in' _____ and the cot - ton is high. _____ Oh, your

(Am7) AM6 E7/B (Bm7(b5)) AM6 E7/B (Am7) AM6 E7/B (D9) AM G13(b9)

dad - dy's rich _____ and your ma - ma's good look - in'. _____ So

(Cmaj7) C/G (Am7) AM6 (Bm7(b5)) D7 (E7(#5)) G11 (Am6) AM7 (Bm7(b5)) E7(#5)

hush lit - tle ba - by don't_ you cry. _____ One of these

B (Am7) AM6 E7/B (Bm7(b5)) AM6 E7/B (Am7) AM6 E7/B (Am6) A7(#5)

morn - in's you're goin' to rise_ up sing - in', _____ then you'll

(Dm7) DM7 F (Dm7/A) (Am7) AoiM7 E/G# (B7) E7 (Bb9(#11))

spread your wings_ and you'll take to the sky. _____ But till that

(Am7) AM6 E7/B (Bm7(b5)) AM6 E7/B (Am7) AM6 E7/B (D9) AM G13(b9)

morn - in' _____ there's a noth - in' can harm you _____ with

(Cmaj7) C/G (Am7) AM7 (Bm7(b5)) D (E7(#5)) G11 (Am6)

Dad - dy and Mam - my stand - in' by. _____

A SUNDAY KIND OF LOVE

MODERATELY SLOW

WORDS AND MUSIC BY BARBARA BELLE, LOUIS PRIMA,
ANITA LEONARD AND STAN RHODES

A F6 F#dim7 GM7 C7(b9) (Am7 F6) D7(b9)

I want a Sun-day kind of love, a love to last past Sat-ur-day night.
love that's on the square, can't seem to find some - bod - y to care.

GM7 Bbm6 Eb7 F6 (Am7 D7) F#dim7 GM7 C7(#5) C11

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. I need a Sun-day kind of love.

¹ F D7(#9) GM7 C7(b9) C13(b9) ² F GbmA7 FMA7 F6

8 Cm7 F9 Cm7 F13(b9) Bb6 Cm7 F13

do my Sun - day dream - ing and all my Sun - day schem - ing ev - 'ry min - ute, ev - 'ry hour, of ev - 'ry

Bb6 (Ab7(#11)) G9 Dm7 G9 (Db7(#9)) G7(b9)

day. I'm hop - ing to dis - cov - er a cer - tain kind of lov - er.

C9 F#dim7 C13 Gb7 **C** F6 F#dim7

Who will show me the way? My arms need -, some - one to en - fold

GM7 C7(b9) (Am7 F6) D7 GM7 Bbm6 Eb7

to keep me warm when Mon - days are cold. A love for all my life to

F6 F#dim7 GM7 C7(#5) C11 F GbmA7 FMA7

have and to hold. I want a Sun-day kind of love.

SUNNY

WORDS AND MUSIC BY BOBBY HEBB

MODERATE ROCK

A AM C7 F7 Bm7(b5) E7(9)

Sun - ny, yes - ter - day my life was filled with rain.____
Sun - ny, thank you for the truth you've let me see.____

AM C7 F7 Bm7(b5) E7(9)

Sun - ny, you smiled at me and real - ly eased the pain.____ Oh, the
Sun - ny, thank you for the facts from A to Z.____ My

AM AM/G F#m7(b5) Fmaj7

dark days are done,____ and the bright days are here.____ My sun - ny one____ shines
life____ was torn____ like____ wind____ blown sand.____ Then a rock was formed____ when

Bb7(11) Bm7(b5) E7 AM E7(9)

so sin - cere,____ oh, Sun - ny, one so true,____ I love you.____
we held hands.____ Sun - ny, one so true,____ I love you.____

8

AM C7 F7 Bm7(b5) E7(9) AM

Sun - ny, thank you for the sun - shine bou - quet.____ Sun - ny,
Sun - ny, thank you for that smile upon your face.____ Sun - ny,

C7 F7 Bm7(b5) E7(9) AM

thank you for the love you've brought my way.____ You gave____ to me____ your____
thank you for that gleam that flows with grace.____ You're____ my spark____ of____

AM/G F#m7(b5) Fmaj7 Bb7(11) Bm7(b5)

all____ and all____ Now I feel____ ten feet tall.____ Sun - ny, one so true,____
na - ture's fire.____ You're my sweet____ com - plete des - ire.____ Sun - ny, one so true,____

E7 AM E7(9) E7(9) AM E7 (REPEAT AND FADE)

____ I love you.____
____ I love you.____ I love you.____ I love you.____

SWEET GEORGIA BROWN

MEDIUM
VERSE:

WORDS AND MUSIC BY BEN BERNIE, MACEO PINKARD
AND KENNETH CASEY

DM6 EM7(b5) A7 DM6 EM7(b5) A7

She just got here yes-ter-day,___ things are hot here now they say,___
Brown-skin Gals, you'll get the blues,___ Brown-skin Pals, you'll sure - ly lose,___

DM6 EM7(b5) A7(#5) A7(b9) DM6 Bb9 A9

there's_____ a big change in town._____
and_____ there's but one ex - cuse._____

DM6 EM7(b5) A7 DM6 EM7(b5) A7

Gals are jeal - ous, there's no doubt,___ still the fel - lows rave a - bout___
Now I've told you who she was,___ and I've told you what she does.____

G13 G7(#5) G7 G13 C7

sweet,_____ Sweet Geor - gia Brown._____ And
Hand_____ this gal her dues,_____ this

Bb/O D#dim7 C7/E A7

ev - er since she came_____ the col - ored folks all claim: Say:
col - or'd maid - en's pray'r_____ is an - swer'd an - y - where.

A CHORUS:
D7 (Ab7(b5))

No gal made has got a shade___ on Sweet Geor - gia Brown._____

G7 (Db7(b5))

Two left feet but oh so neat is Sweet Geor-gia Brown.

C7 C9

They all sigh and wan-na die for Sweet Geor-gia Brown, I'll tell you just

F Gm7 C7(b5) F Em7(b5) A7(b9)

why, you know I don't lie, not much!

8 D7 (Ab7(b5))

{It's been said she knocks 'em dead when she lands in town.
All those tips the por-ter slips to Sweet Geor-gia Brown,

G7 A7 Dm

Since she came why it's a shame how she cools 'em down. Fel-lers
They buy clothes at fash-ion shows with one dol-lar down, oh, boy,

Em7(b5) A7 Dm Em7(b5) A7 F7 E7

she can't get are fel-lers she ain't met. Geor-gia claimed her
tip your hats, oh, joy, she's the 'cats.' Who's that, mis-ter?

Eb7 D7 G7 C7 1 (OPTIONAL D.C.) 2 F A7 F

Geor-gia named her }
T'ain't her sis-ter, } Sweet Geor-gia Brown

T'AIN'T NOBODY'S BIZ-NESS IF I DO

MODERATE BLUES TEMPO

WORDS AND MUSIC BY PORTER GRAINGER AND EVERETT ROBBINS

VERSE:

A Bb_9 $D7$ $Gm7$ $D7$

There ain't noth - ing I can do, nor noth - ing I can say,
Af - ter all the way to do is do just as you please,

$G13(\#11)$ $Dm7$ $G7$ $Cm7$ $G7$

that folks don't cri - ti - cize me;
re - gard - less of their talk in'.

$Cm7$ $G7$ $Cm7$ C

but I'm gon - na do just as I want to an - y - way.
Of - ten - times the ones that talk will get down on their knees,

$C7$ $Gb7$ $F7$

I don't care if they all des - pise me.
and beg your par - don for their squawk in'.

B *CHORUS:* Bb_9 $D7$ $Gm7$ Bb/F

If I should take a no - tion to jump in -
If I dis - like my lov - er and leave her

$Eb7$ $Eoim7$ Bb $F7$

to the o - cean, } t'ain't no - bod - y's biz - ness if I
for an - oth - er, }

Bb $G7$ $C7$ $F7(\#5)$ Bb_9

do. } Rath - er than
If I go to

D7 **Gm7** **Bb/F** **Eb7** **Eoim7**

per church se - cute me, on Sun - day I choose then ca - ba - ret that you would shoot me; on Mon - day, }

Bb **F7** **Bb** **CM7** **C#oim7** **Bb/O**

t'ain't no - bod - y's biz - ness if I do.

Bb6 **D7** **Gm7** **Bb/F**

{ If I should get the fee - lin' to dance up - If a friend ain't got no mon - ey and I say

Eb7 **Eoim7** **Bb** **F7**

on the cei - lin' t'ain't no - bod - y's biz - ness if I do. "take all mine, hon - ey" }

Bb **G7** **C7** **F7(#5)** **Bb6**

{ If I let give my If I give her

D7 **Gm7** **Bb/F** **Eb7** **Eoim7**

best com - pan - ion drive me right in - to the can - yon, my last nick - el and it leaves me in a pick - le, }

Bb **F7**

t'ain't no - bod - y's biz - ness if I

1 Bb **F7** (OPTIONAL D.C.) **2 Bb**

do. do.

TAKING A CHANCE ON LOVE

MUSIC BY VERNON DUKE
 WORDS BY JOHN LATOUCHE
 AND TED FETTER

MEDIUM SWING

A $CMA7$ $C\#dim7$ $DM7$ $G7$ $Fm6/C$ $C6$

1. Here I go a - gain. I hear those trum-pets blow a - gain.
 2. Here I come a - gain. I'm gon - na make things hum a - gain.
 3. Here I slip a - gain, a - bout to take that dip a - gain.

$AM7$ $D9$ $DM7$ $G7$ $(A7(\#9) Eb9 Ab13)$ $EM7$ $Eb7$ $DM7$ $G7$

All a - glow a - gain, tak - ing a chance on love.
 Act - ing dumb a - gain, tak - ing a chance on love.
 Got my grip a - gain, tak - ing a chance on love.

$CMA7$ $C\#dim7$ $DM7$ $G7$

Here I slide a - gain, a - bout to take that
 Here I stand a - gain, a - bout to beat the
 Now I prove a - gain, that I can make life

$Fm6/C$ $C6$ $AM7$ $D9$ $DM7$ $G7$ $C6$

ride a - gain. Star - ry eyed a - gain, tak - ing a chance on love. I
 band a - gain. Feel - ing grand a - gain, tak - ing a chance on love. I
 move a - gain. In the groove a - gain, tak - ing a chance on love. I

B $Gm7$ $C9$ $F6$ $F\#dim7$ $Gm7$ $C7(b9)$ $FMA7$

thought the cards were a frame - up I nev - er would try. But
 nev - er dreamed in my slum - bers and bets were ta - boo. But
 walk a - round with a horse - shoe, in clo - ver I lie. And

FM7 Bb9 (Eb6 Eb6) Edim7 Eb9 FM7 Db9 Ab7 Dm11 G7(#5) G13)

now I'm tak - ing the game up___ and the ace of hearts is high.
 now I'm play - ing the num - bers___ on a lit - tle dream for two.
 broth - er rab - bit, of course you___ bet - ter kiss your foot good - bye.

C

CMas7 C#dim7 Dm7 G7 FM6/C C6

Things are mend - ing now.____ I see a rain - bow bend - ing now.____
 Wad - ing in a - gain,____ I'm lead - ing with my chin a - gain.____
 On the ball a - gain,____ I'm rid - in' for a fall a - gain.____

Am7 D9 Dm7 G7 C6 Dm7 G7 C6

We'll have our hap - py end - ing now,____ tak - ing a chance on love. love.
 I'm start - in' out to win a - gain,____ tak - ing a chance on love.
 I'm gon - na give my all a - gain,____ tak - in' a chance on

TEA FOR TWO

WORDS BY IRVING CAESAR
MUSIC BY VINCENT YOUMANS

FREELY

VERSE:

AbMA7 Eb7sus AbMA7 Eb7sus AbMA7 Eb7sus

I'm dis-con-ten-ted with homes that are rent-ed so I have in-ven-ted my

AbMA7 GM7(b5) C7(b9) FM C7(b9) FM C7(b9)

own. Dar-ling, this place is a lov-er's o-a-sis, where

FM C7(b9) FM7 Bb7 Bbm7 Eb7

life's wea-ry chase is un-known. Far from the cry of the

CM7 FM7 Bbm7 Eb7 Bb9 Eb7(b9) AbMA7 Eb7sus

cit-y where flow-ers pret-ty ca-ress the streams, co-zy to hide in, to

AbMA7 Eb7sus AbMA7 Eb7sus Ab Eb7 E7 F7(b5)

live side by side in, don't let it a-bide in my dreams.

A SWING OR CHA CHA
CHORUS:

Bbm7 Eb7 Bbm7 Eb7 AbMA7 Db7 CM7 Bbm7

Pic-ture you up-on my knee, Just tea for two and two for tea. Just

Bbm7 Eb7 Bbm7 Eb7 AbMA7 Ab6

me for you and you for me a-lone.

8

DM7 G7 DM7 G7 CMaj7 F7 EM7 EbDm7

No - bod - y near us to see us or hear us, No friends or re - la - tions on week - end va - ca - tions. We

DM7 G7 DM7 G7 CMaj7 Eb9

won't have it known, dear, that we own a tel - e - phone, dear.

C

Bbm7 Eb7 Bbm7 Eb7 AbMaj7 Db7 CM7 BbDm7

Day will break and you'll a - wake and start to bake a su - gar cake for

Bbm7 Eb7 Bbm7 Eb7 CM7(b5) F7(b9)

me to take for all the boys to see. _____

D

Bbm7 CbDm7 Gb9 F7(b9) Bbm7

We will raise a fam - i - ly, a boy for you, a

Gb9 Ab6/C BbDm7 Bbm7 Eb7

girl for me. (Oh,) Can't you see how hap - py we would

be. _____ be. _____

TEACH ME TONIGHT

WORDS BY SAMMY CAHN
MUSIC BY GENE DEPAUL

SLOW / MED

A

FM7 B^b13 B^b7(♯5) E^b (A^b9) GM7 C7(♯5) FM7 B^b7

Did you say I've got a lot to learn? Well, don't think I'm try-ing not to learn.

GM7(♭5) C7(♭9) FM7 FM7/B^b B^b7(♭9) GM7 C7(♭9)

Since this is the per-fect spot to learn, teach me to - night.

FM7 B^b13 B^b7(♯5) E^b (A^b9) GM7 C7(♯5) FM7 B^b7

Start-ing with the 'A, B, C' of it, right down to the 'X, Y, Z' of it.

GM7(♭5) C7(♭9) FM7 FM7/B^b B^b13(♭9) E^b B^b11 E^b GM7 F[♯]M7

Help me solve the mys-ter - y of it. Teach me to - night. The sky's a

B

FM7 B^b13 GM7 C7(♭9) FM7 B^b7 E^bM7⁹ E^b

black-board high a - bove you. If a shoot - ing star goes by, I'll use that

AM7(♭5) D7(♭9) GM7 C7 CM9 F9 FM7/B^b FM7 B^b13 B^b7(♯5)

star to write, "I love you," a thou-sand times a-cross the sky. One thing is - n't ver - y

C

E^b (A^b9) GM7 C7(♯5) FM7 B^b7 GM7(♭5) C7(♭9)

clear, my love, should the teach-er stand so near, my love? Grad-u - a-tion's al-most

FM7 FM7/B^b B^b13(♭9) E^b B^b11 E^b FM7 B^b13 B^b7(♯5) E^b B^b11 E^b

here, my love. Teach me to - night. Did you say I've got a - night.

TEMPTATION

MUSIC BY NACIO HERB BROWN

LYRIC BY ARTHUR FREED

MODERATELY

A C D^b C D^b C

You came, I was a - lone, I should have known

D^b C D^b C

you were temp - ta - tion. You smiled, lur - ing me on.

D^b C D^b C

My heart was gone, you were temp - ta - tion. It would be

B B^bM D⁹

thrill - ing if you were will - ing. If it can

D^b9 C⁹ B⁹ B^b9 A⁹ G7(#5) G7

nev - er be, pit - y me. For

C C D^b C D^b C D^b

you were born to be kissed. I can't re - sist you are temp -

B^bM/D^b C7 F B^bM F B^b

ta - tion and I am yours. Here is my heart, take it and

F G^b F D^b C D^b C

say we'll nev - er part. I'm just a slave, on - ly a slave

D^b C F M^b C M^b G7(#5) G7 C M^b A

to you, temp - ta - tion. ta - tion.

THAT'S LIFE

SLOW AND BLUESY

WORDS AND MUSIC BY
DEAN KAY AND KELLY GORDON



A

Chords: G⁶₉, B⁷, EM⁷

That's life, that's what peo-ple say, you're rid-in' high in A-pril,

A⁹

G⁶₉

B⁷

shot down in May. But I know I'm gon - na change that

EM⁷

A⁹

AM⁷

D⁷(b⁹)

tune, when I'm back on top in June. That's

B

G⁶₉

B⁷

EM⁷

life, fun - ny as it seems. Some peo - ple get their kicks,

A⁹

G⁶

B⁷

EM⁷

step - pin' on dreams; but I don't let it get me down, 'cause this

A⁹

D¹³

G⁶₉

ol' word keeps_ going a - round. I've been a

C

G⁷

C⁶

pup-pet, a pau-per, a pi-rate, a po-et, a pawn and a king. I've been up and down and o-ver and out and

A⁷

TO CODA

I know one thing:_ each time I find my-self flat on my face,_ I

D13

pick my - self up and get back in the race. That's

D **G⁶₉** **B⁷** **E^M₇**

life, I can't de - ny it, I thought of quit - ting, but my

A⁹ **G⁶₉** **B⁷** **E^M₇**

heart just won't buy it. If I did - n't think it was worth a try, I'd

A⁹ **D13** **G⁶₉** **E⁷(b⁹)** **A⁹** **D.S. AL CODA** **D13**

roll my - self up in a big ball and die. That's

CODA **D13** **E^b₁₃**

pick my - self up and get back in the race. That's

A^b₉ **C⁷** **F^M₇**

life, I can't de - ny it, I thought of quit - ting, but my

B^b₉ **A^b₉** **C⁷** **F^M₇**

heart just won't buy it. If I did - n't think it was worth a try, I'd

MOLTO RIT. **B^b₉** **E^b₁₃** **A^b₉** **A^b₇/C** **D^b₇** **A^b₇**

A TEMPO

roll my - self up in a big ball and die. My, my.

(THEME FROM) A SUMMER PLACE

WORDS BY MACK DISCANT
MUSIC BY MAX STEINER

SLOWLY

A B \flat GM7 CM7 F7 B \flat GM7 CM7 F7

B \flat MA7 CM7 F7 B \flat MA7 CM7 F7 TO CODA Φ

B \flat GM7 CM7 F7 B \flat GM7 CM7 F7

B \flat MA7 CM7 F7 B \flat MA7 CM7 F7 B \flat GM7

CM7 F7 B \flat GM7 CM7 F7 **B** GM B \flat /F E \flat CM7 B \flat /D GM7

C11 E \flat M \flat B \flat /F CM7/F C13 F9 D.C. AL CODA

Φ CODA B \flat GM7 CM7 F7 B \flat GM7 CM7 F7 B \flat GM7 CM7 F11 B \flat 9

THUNDERBALL

MUSIC BY JOHN BARRY
LYRIC BY DON BLACK

MODERATELY

A $B\flat m$ $E\flat m7$ $B\flat m$ $B\flat m7$ $B\flat m6$ $B\flat m$

He al - ways runs while oth - ers walk. He
He knows the mean - ing of suc - cess. His

$C\flat$ $F7$ $B\flat m$ $B\flat m7$ $B\flat m6$ $B\flat m$ $Cm7(\flat 5)$

acts while oth - er men just talk. He looks at this
needs are more, so he gives less. They call him the

$Fm7$ Dm $Dm(\sharp 5)$ $Dm6$ $Dm(\sharp 5)$ $E\flat m$

world and wants it all, so he strikes like
win - ner who takes all, and he strikes like

$C7(\flat 5)$ $F7$ $F7(\sharp 9)$ $F7(\flat 9)$ $F7$ $B\flat m$ $B\flat m7$ $B\flat m6$ $B\flat m$

Thun - der - ball. Thun - der - ball.

B $E\flat m$ $A\flat m7$ $B\flat$ $C\flat m A\flat 7$ $A\flat m7$ $Fm7(\flat 5)$ $F7$

An - y wom-an he wants he'll get. He will break an - y heart with - out re -

$B\flat m$ $Cm7(\flat 5)$ $F7$ **C** $B\flat m$ $E\flat m7$ $B\flat m$ $B\flat m7$ $B\flat m6$ $B\flat m$

gret. His days of ask - ing are all gone. His

$C\flat$ $F7$ $B\flat m$ $B\flat m7$ $B\flat m6$ $B\flat m$ $Cm7(\flat 5)$ $F7$

fight goes on and on and on, but he thinks the fight is worth it

Dm $Dm(\sharp 5)$ $Dm6$ $Dm(\sharp 5)$ $E\flat m$ $F7$ $B\flat m$

all, so he strikes like Thun - der - ball.

THEME FROM NEW YORK, NEW YORK

MUSIC BY JOHN KANDER
WORDS BY FRED EBB

MEDIUM SWING

F GM7 GM7/C A F

Start spread-in' the news,

GM7 C7 GM7 C7 F F6

I'm leav-ing to - day, I wan - na be a part__ of it New York, New

GM7 C7sus C7 F GM7

York. These vag - a - bond shoes are long - ing to stray,

C7 GM7 C7 F F6 F7

and step a - round the heart__ of it New York, New York. I wan - na

B C7sus C7 F GM7 F#m7 AM7

wake up in the cit - y that does - n't sleep to find I'm king of the hill,___

D7 GM7 C7sus C7 C F

__ top of the heap. My lit - tle town blues are melt-ing a -

GM7 C7 GM7 C7 F F6 CM7

way, I'll make a brand new start__ of it in old New York.

F7 Bb Bbm6 F/C D7(45)

If I can make it there, I'd make it an - y - where, it's up to

GM7 AM7 Bbm7 C#11 F GM7 C7 GM7C7

you, New York, New York.

D F Fb F7 Bbm7

New York, New York. I wan - na wake up in the

Bbm6 Fb/C Fm7 GM7 Fm7 AM7 D7

cit - y that does - n't sleep to find I'm king of the hill, head of the list,

Bbm7 Db7 rit. E SLOWER Gb

cream of the crop at the top of the heap. My lit - tle town blues

Abm7 Db7 Gb Abm7 Db7 Gb Gb6

are melt - ing a - way, I'll make a brand new start of it in old New

Dbm7 Gb7 Cb Cbm6 Gb/Db Eb7(45)

York. If I can make it there I'd make it an - y - where, come on, come

A TEMPO Abm7 Bbm7 Cb Db7 sus Gb GM7 Gb6

through New York, New York.

THERE'S A SMALL HOTEL

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS

MEDIUM OR FREELY

CHORUS:

AM7 F#D G6 AM7 F#D G6

She: I'd like to get a - way, Jun-ior, some-where a-lone with you.

AM7 D7 F#G F#D AM7 D7 G6

It could be oh, so gay, Jun-ior! You need a laugh or two.

AM7 F#D G6 AM7 D7(#5) G6

He: A cer-tain place, I know, Frank-ie, where fun-ny peo-ple can have fun.

AM7 D7 B7/F# F7(#11) E7(#9) A7(b9) D7sus Ddim7 D9sus D13(b9)

That's where we two will go, Dar-ling, be-fore you can count up one, two, three. For

A MEDIUM BALLAD
CHORUS:

GMA7 G6 GMA7 G6 GMA7 (C9) BM7 A#dim7

there's a small ho - tel with a wish - ing well; I

AM7 (G#dim7 AM7) D7 BM7 EM7 AM7 D7

wish that we were there to - geth - er.

(G6 G9 GMA7) G(#5) G6 GMA7 G7 G6 D/C GMA7 (CMA7) C9 BM7 A#dim7

There's a bri - dal suite; one room bright and neat, com -

Am7 (G#dim7) D7 G9 C#7

plete for us to share to - geth - er.

8

Cmaj7 Dm7 G7 Cmaj7 Bm7 E7

Look - ing through the win - dow you can see a dis - tant stee - ple;

Am6 Bm7 E7 E7(b9) Am7 Am7(b5) D7

not a sign of peo - ple, who wants peo - ple?

C

(G9) G#5 G6 G7 D/C Cmaj7 (C9) Bm7 A#dim7

Gmaj7 G6 Gmaj7 G6 Gmaj7 C9

When the stee - ple bell says 'Good - night, sleep well,' we'll

1 Am7 (G#dim7 Am7) D7 G6 (Am7 D7)

thank the small ho - tel to - geth - er.

2 Am7 D7 Bbmaj7 Cm7 F7

thank the small ho - tel. We'll creep in - to our lit - tle shell and we will

Gmaj7 Am7 D7 Gmaj7

thank the small ho - tel to - geth - er.

THEY CAN'T TAKE THAT AWAY FROM ME

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN

FREELY

VERSE: (Gm7(b5) C7(b9))

E_b Eoim7 Fm7 B_b7 E_b6

Our ro - mance won't end on a sor - row - ful note,

(Gm7(b5) C7(b9))
B₇ B_b7 E_b B_b7 E_b Eoim7 Fm7 B_b7

though by to - mor - row you're gone. The song is end - ed, but as the song-writ - er

Gm7 Cm7/B_b Am7 D7 G_b Am7 D7

wrote, the mel - o - dy lin - gers on. They may take you from

G_b Am7 D7 Gm_b A_b C7(#5)

me, I'll miss your fond ca - ress. But though they take you from

Fm7 C7(b9) F7 (B⁹(b5)) A_b/B_b

me, I'll still pos - sess: The way you wear your hat, —

MODERATELY

CHORUS:

(E_bMA₇ Fm7 Gm7 C7(#9))

A E_b6 E_bMA₇ E_b/G G_boim7 Fm7 A_b/B_b

— the way you sip your tea, — the mem - r'y of all that. —

B_bM7 E_b7 A_bMA₇ Fm7 (Gm7 C7(b9)) Fm7 A_b/B_b

— no, no! They can't take that a - way from me! The way your smile just beams, —

(EbMA7 FM7 GM7 C7(#9))

Eb6 EbMA7 Eb/G GbDm7 FM7 Ab/Bb



the way you sing off key, the way you haunt my dreams,

Bbm7 Eb7 AbMA7 FM7 Bb7 Eb6 AM7(b5) D7(b9)



no, no! They can't take that a-way from me. We may

GM7 AM7(b5) D7(b9) GM7 AM7(b5) D7(b9) GM7 EM7(b5) A7 AM11 D7



nev - er, nev - er meet a - gain on the bump - y road to love. Still I'll

GM7 AM7(b5) D7(b9) GM7 C7 F7 Ab/Bb



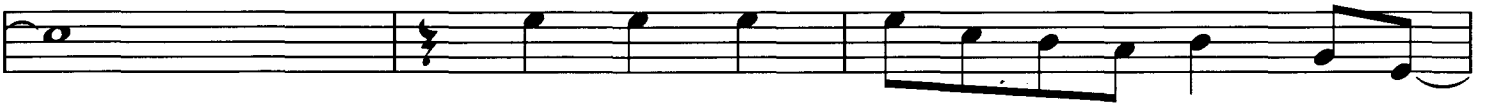
al - ways, al - ways keep the mem - r'y of the way you hold your knife,

GM7 AM7(b5) D7(b9) GM7 C7 F7 Ab/Bb



the way we danced till three, the way you've changed my life,

Bbm7 Eb7 AbMA7 FM7 Bb7

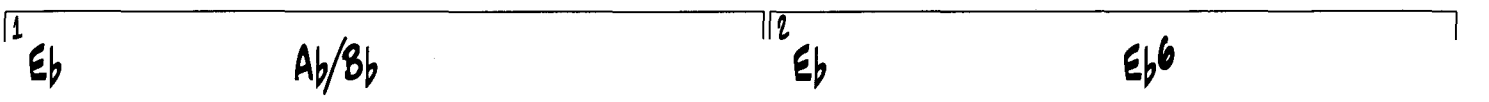


no, no! They can't take that a - way from me!

(Eb6 AbM9 GM7 C7(#9))
Eb6 EbMA7 Eb/G GbDm7 FM7 Ab/Bb
CM FM7(b5) Eb/Bb F7) FM7/Bb Bb13



No, they can't take that a - way from



me! The way you wear your hat, me!

TOO MARVELOUS FOR WORDS

FREELY

WORDS BY JOHNNY MERCER
MUSIC BY RICHARD A. WHITING

VERSE:

D7sus D7 G6 Am7 D7 GMA7

I search for phras - es, to sing your prais - es, but there

EM7 F#m7(b5) EM7 /D C#m7(b5) B/F# F#/E D7

aren't an - y mag - ic ad - jec - tives to tell you all you are; You're

A MODERATELY

CHORUS:

AM7 D13 AM7 D13 GMA7 C9

just too mar - vel - ous, too mar - vel - ous for words, like glo - ri - ous, — glam - our - ous, — and
all too won - der - ful, I'll nev - er find the words, that say e - nough, — tell e - nough. — I

¹ GMA7 AM7 BM7 E7 ² BM7 C#m7 F#m7 B6

that old stand - by am - or - ous. It's mean, they just aren't swell e - nough. You're

B
DM7 G7sus G7 DM7 G7sus G7

much too much and just too ver - y ver - y to

CMA7 F7 EM7 A7 AM7 D7

ev - er be in Web - ster's Dic - tion - a - ry. And

C
AM7 D13 GMA7 F9 E7(b9) AM7

so I'm bor - row - ing a love song from the birds, to tell you that you're

F9 AM7 D7sus D7(b9) ¹ G6 D.S. ² G6

mar - vel - ous, — too mar - vel - ous for words. You're words.

TOOT, TOOT, TOOTSIE!

BRIGHTLY

(GOOD-BYE)

WORDS AND MUSIC BY GUS KAHN, ERNIE ERDMAN,
TED FIORITO AND DAN RUSSO

A

C₉ D7 G13

Toot, toot, Toot-sie good - bye! _____ Toot, toot, Toot-sie don't

C₉ CM7 C#dim DM7 G7

cry. _____ The choo choo train that takes me,

DM7 G9(#5) C₉ Ebdim DM7 G9(#5)

a - way from you, no words can tell how sad it makes me.

B

C₉ D7 G13 C₉

Kiss me Toot-sie and then, _____ do it o - ver a - gain. _____

F7 (Em7 C7)

Watch for the mail, _____ I'll ne - ver fail. _____ If you don't get a

A7(b9) DM7 G13 C₉

let - ter then you'll know I'm in jail, _____ Toot, toot, Toot - sie don't

(Eb13(#11) D7(b9) G13 C₉)

cry, _____ Toot, toot, Toot-sie good - bye. _____

TRY TO REMEMBER

MUSIC BY HARVEY SCHMIDT
WORDS BY TOM JONES

MEDIUM WALTZ

A G (EM7 G/B) AM7 C D7 (BM7) G

Try to re - mem - ber the kind of Sep - tem - ber when life was
 Try to re - mem - ber when life was so ten - der that no one

(EM7 G/B) AM7 C D7 G (EM7) G/B

slow and oh, so mel - low.____ Try to re - mem - ber the
 wept ex - cept the wil - low.____ Try to re - mem - ber when

(AM7) C D7 BM7 G EM7 G/B (AM7) C D7

kind of Sep - tem - ber when grass was green and grain was yel - low.____
 life was so ten - der that dreams were kept be - side your pil - low.____

B

BM7 EM7 AM7 D7 GMA7

Try to re - mem - ber the kind of Sep - tem - ber when you were a
 Try to re - mem - ber when life was so ten - der that love was an

CMA7 F FMA7 D7 G (EM7) G/B (AM7) C

ten - der and cal - low fel - low.____ and Try to re - mem - ber and if you re -
 em - ber a - bout to bil - low.____ Try to re - mem - ber and if you re -

D7 1. 2 G G/B CMA7 D11

mem - ber, then fol - low.____ Fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low

mem - ber, then (OPT.ECHO)

3 G G/B CMA7 D11

fol - low.____ Fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low.____ (OPT.ECHO)

VERSE 3

Deep in December it's nice to remember
 Although you know the snow will follow.
 Deep in December it's nice to remember
 The fire of September that made us mellow.
 Deep in December it's nice to remember and follow.

TWO FOR THE ROAD

MUSIC BY HENRY MANCINI
WORDS BY LESLIE BRICUSSE

SLOWLY

G13

A

F#m7(b5)

B7(b5)

B7

EM

EM/D

If you're feel-ing fan - cy free, _____ come wan-der through the world with me, _____

C C/B AM AM/G D/F# AoiM7/G G Bm/F#

_____ and an - y place we chance to be _____ will be our ren - dez-vous. _____ Two for the

EM Eb+ G/D C#m7(b5) DM Db+ F/C Bm7(b5)

road, we'll trav-el down the years, col - lect-ing pre-cious mem - o - ries, _____ se - lect-ing sou - ven -

Gm6/Bb A7(b9) Fm6/Ab G7(b9) C C/B AM7 C/G

irs, _____ and liv - ing life _____ the way we please. _____ In sum-mer-time the

B

F#m7(b5) B7(b5) B7 EM EM/D C C/B

sun will shine; _____ in win - ter we'll drink sum - mer wine. _____ And ev - 'ry day that

AM AM/G D/F# AoiM7/G G G7/F

you are mine _____ will be a love - ly day. _____ As long as

EM EM7/D C#m7(b5) Cm6 G/B C

love still wears a smile, I know that we'll be two for the road, and

Bm7 Bb7 AM11 Ab7(b9) ¹G DM11 G13 ²G

that's a long, long while. _____ If you're feel-ing while. _____

WATCH WHAT HAPPENS

BOSSA NOVA

MUSIC BY MICHEL LEGRAND
ENGLISH LYRICS BY NORMAN GIMBEL

A EbMA7 F13

Let some-one start be-liev-ing in you. Let him hold out his

FM9 Bb13 FM9 Bb13 EbMA7 EMA7 FMA7 EMA7

hand, let him touch you and watch what hap-pens.

B EbMA7 F13

One some-one who can look in your eyes and see in-to your

FM9 Bb13 FM9 Bb13 EbMA7 EMA7 FMA7 GbMA7

heart, let him find you and watch what hap-pens.

C GM7 GM7 C7

Cold, no, I won't be-lieve your heart is cold. May-be

FMA7 FM7 Bb7

just a-fraid to be brok-en a-gain.

C EbMA7 F13

Let some-one with a deep love to give, give that deep love to

FM9 Bb13 FM9 Bb13 Eb6 E6 D6 Eb6

you and what mag-ic you'll see. Let some-one give his heart. Some-

E6 D6 Eb6 1 FM9 Bb13 2

one who cares like me.

WHAT A WONDERFUL WORLD

WORDS AND MUSIC BY

GEORGE DAVID WEISS AND BOB THIELE

SLOWLY

A F AM B♭MA7 AM7 GM7 F A7 DM

I see trees of green, red ros-es too, I see them bloom for me and you, and I

think to my-self what a won-der-ful world. I see

F AM7 B♭MA7 AM7 GM7 F A7 DM

skies of blue and clouds of white, the bright bless-ed day, the dark sac-red night, and I

think to my-self what a won-der-ful world. The

B C7 F C7 F

col-ors of the rain-bow, so pret-ty in the sky are al-so on the fac-es of peo-ple go-in' by. I see

DM C DM C DM F#dim7 GM7 F#dim7 GM7 C7

friends shak-in' hands, say-in', "How do you do!" They're real-ly say-in' "I love you." I hear

C F AM B♭MA7 AM7 GM7 F A7 DM

ba-bies cry, I watch them grow. They'll learn much more 'than I'll ev-er know, and I

Db GM7/C C7 F AM7(b9)/Eb D7 GM7

think to my-self what a won-der-ful world. Yes, I think to my-self

GM7/C C7(b9) 1 F DM7 GM7 C7 2 F Bb F

what a won-der-ful world. I see world.

THE WAY YOU LOOK TONIGHT

MUSIC BY JEROME KERN
 WORDS BY DOROTHY FIELDS

MEDIUM OR FAST

E \flat 6 CM7 FM9 B \flat 7 E \flat 6 CM7 FM9 B \flat 7

A

E \flat MA7 CM7 FM7 B \flat 7

Some love - day ly when I'm aw - f'ly low, with your smile so warm

E \flat MA7 (D \flat 13) C7 FM7 B \flat 7

when the world is cold, I will feel a glow just think - ing and your cheek is soft. There is noth - ing for me but to

(A7(#11) B \flat M11) E \flat 7 A \flat MA7 FM7 B \flat 7

of love you you and the way you look to - and the way you look to -

E \flat 6 CM7 FM9 B \flat 7 E \flat 6 CM7 FM9 B \flat 7 A \flat M7 D \flat 7

night. Oh but you're

B

G \flat MA7 G \flat DM7 A \flat M7 D \flat 7

With each word your ten - der - ness grows

G \flat MA7 B \flat M7 A \flat DM7 A \flat M7 D \flat 9

tear - ing my fear a - part.

G_bMAs7 *G_om7* *A_bm7* *D_b7*

And the laugh that wrin - kles your nose.

G_bMAs7 *(B7(#11))* *E_bm7* *F_M7* *B_b7*

touch - es my fool - ish heart.

C *E_bMAs7* *C_M7* *F_M7* *B_b7*

Love - ly, nev - er ev - er change,

E_bMAs7 *(D_b13)* *C7* *F_M7* *B_b7*

keep that breath - less charm. Won't you please ar - range it 'cause I

B_bM11 *(A7(#11))* *E_b7* *A_bMAs7* *F_M7* *B_b7*

love you, just the way you look to -

E_b6 *C_M7* *F_M9* *B_b7* *E_b6* *C_M7* *F_M9* *B_b7*

night.

F_M7 *B_b7* *E_b6* *(C_M7)* *F_M9* *B_b7*

Just the way you look *rit.* to - night.

WE'VE ONLY JUST BEGUN

WORDS BY PAUL WILLIAMS
MUSIC BY ROGER NICHOLS

SLOW ROCK

A Eb AbMA7 GM7 CM7

We've on - ly just be - gun _____ to live; _____ white lace and

FM9 CM9 FM9

prom - is - es; _____ a kiss for luck_ and we're on _____ our way. _____

Bb7sus Bb7 Eb AbMA7 GM7

_____ Be - fore the ris - ing sun _____ we fly. _____

CM7 FM9 CM9

_____ So man - y roads to choose, _____ we start out walk - ing and

FM9 Bb7sus EbMA7 AbMA7 EbMA7 AbMA7 Bb

learn to run. _____ And yes, we've just be - gun. _____

B

C FMA7 C FMA7 C FMA7

Shar - ing hor - i - zons that are new to us, _____ watch - ing the signs a - long the

CM7 FMA7 E AMA7 E AMA7

way. _____ Talk - ing it o - ver just the two of us,

E AMA7 Bb7sus

work - ing to - geth - er day to day, _____ to - geth - er. _____

C Eb AbMA7 GM7

And when the eve - ning comes _____ we smile, _____

CM7 FM9 CM9

so much of life a - head. We'll find a place_ where there's

FM9 Bb7sus EbMA7 AbMA7 EbMA7 AbMA7 Bb

room to grow. _____ And yes, we've just be - gun. _____

D C FMAS7 C FMAS7 C FMAS7

Shar - ing hor - i - zons that are new to us, watch - ing the signs a - long the

CMAS7 FMAS7 E AMAS7 E AMAS7

way. Talk - ing it o - ver just the two of us,

E AMAS7 Bb7sus

work - ing to - geth - er day to day, to - geth - er, _____ to - geth - er. _____

E Eb AbMA7 GM7 CM7

And when the eve - ning comes _____ we smile, _____ so much of

FM9 CM9 FM9 Bb7sus

life a - head. We'll find a place_ where there's room to grow. _____ And yes, we've just be -

EbMA7 AbMA7 EbMA9 AbMA7 G

gun. _____

WHAT ARE YOU DOING THE REST OF YOUR LIFE?

LYRICS BY ALAN AND MARILYN BERGMAN
MUSIC BY MICHEL LEGRAND

SLOW/MED. BALLAD

E7(b9)

A

Am

Am/G#

Am/G

F#m7(b5)

Fmaj9



What are you do - ing the rest of your life?__ North and south and east and west of your life?_

Dm9

Dm9/C

Bm7(b5)



_ I have on - ly one re - quest of your life,_____ that you spend it all with me._____

E7(b5)

Am

Am/G#

Am/G

F#m7(b5)

Fmaj9



_ All the sea-sons and the times of your days,_____ all the nick-els and the dimes of your days,_____

Dm9

Dm9/C

Ama7



_ let the rea-sons and the rhymes of your days_____ all be-gin and end with me. I want to

8

Bm7(b5)

E7

Ama7

F#m7

Bm7(b5)

E7

Ama7



see your face in ev-'ry kind of light, in fields of dawn and for-ests of the night. And when you

G#m11 C#7 F#MA7 GM11 C7

stand be-fore the can-dles on a cake, oh, let me be the one to hear the si-lent wish you

FMA7 E7(#5) C AM A/G# A/G F#M7(b5)

make. Those to - mor - rows wait - ing deep in your eyes, _____ in the world of love you

FMA7 9 DM 9 DM 9/C

keep in your eyes, _____ I'll a-wak-en what's a - sleep in your eyes, _____ it may take a kiss or

Bm7 E7 E7(#5) F6 Bm7(b5) E7 FMA7 F7(b5)

two. _____ Through all of my life, _____ Sum - mer, Win - ter, Spring and Fall of my life, _____ all I ev - er will re -

A/E C7/E Bm7(b5) E7(#5) ¹ AM Bm7(b5) E7(#5) ² AM

call of my life is all of my life with you. What are you do - ing the you. _____

WHAT IS THIS THING CALLED LOVE?

FREELY

MUSIC AND LYRICS BY COLE PORTER

VERSE:

C Eoim7/C Coim7 Fm6/C Boim7/C CMA7 C7

I was a hum-drum per - son, lead - ing a life a - part, when
 You gave me days of sun - shine, you gave me nights of cheer, you

F7 Bb7 EbMA7 Eb7 Fm6 F#oim7 G

love flew in through my win - dow wide and quick - ened my hum - drum heart.
 made my life an en - chant - ed dream, till some - bod - y else came near.

A7/G Cm6/G D7/G GMA7 G7

Love flew in through my win - dow, I was so hap - py then. But
 Some - bod - y else came near you, I felt the win - ter's chill. And

C7 F7 Dm7(b5) Fm6/Ab G7(b9) C C7

af - ter love had stayed a lit - tle while, love flew out a - gain. }
 now I sit and won - der night and day why I love you still. } What

A BALLAD OR MEDIUM SWING
 CHORUS:

Gm7(b5) C7(b9) Fm6

is this thing _____ called love, this

Dm7(b5) G7(b5) CMA7 C7

fun - ny thing _____ called love? Just

GM7(b5) **C7(b9)** **F#6**

who can solve _____ its mys - ter - y? Why

DM7(b5) **G7(#5)** **C**

should it make _____ a fool of me? I

8

CM7 **F7** **BbMA7**

saw you there _____ one won - der - ful day. You

A#9 **DM7(b5)** **G7**

took my heart _____ and threw it a - way. That's why I

C

GM7(b5) **C7(b9)** **F#6** **DM7(b5)**

ask the Lord _____ in Heav-en a - bove, what is this thing _____

G7(#5) **C** **DM7(b5)** **G7(#9)** **C** **G11** **C**

1 (OPTIONAL D.C.) 2

_____ called love? What love? _____

WHAT'S NEW?

WORDS BY JOHNNY BURKE
MUSIC BY BOB HAGGART

BALLAD

A

G7(b9) C6 Bbm9 Eb9 AbMA7⁹ DM7(b5) G7(b5) G7



What's new?___ How is the world treat-ing you?___ You have-n't changed a

CM9 AM7(b5) DM7(b5) G7(#5) G7 C6₉ AM7 DM7 G7(b9)



bit; love-ly as ev - er, I must ad - mit.___ What's new?___

C6 Bbm9 Eb9 AbMA7⁹ DM7(b5) G7(b5) G7



How did that ro-mance come through?___ We have-n't met since

CM9 AM7(b5) DM7(b5) G7(#5) G7 C6₉ GM7 C7(b9)



then, gee, but it's nice to see you a - gain.___ What's new?___

B

Fb Ebm9 Ab13 DbMA7 GM7(b5) C7(b5) C7



Prob-ab - ly I'm bor - ing you,___ but see - ing you is

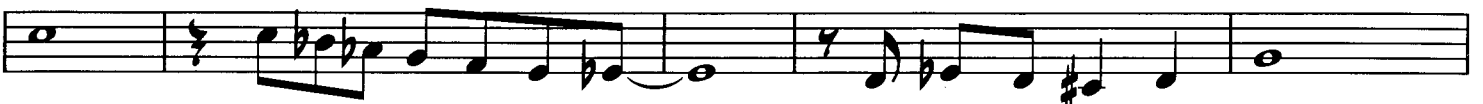
Fm7 DM7(b5) GM7(b5) C7(#5) C7 Fm DM7(b5) G7



grand, and you were sweet to of - fer your hand, I un - der - stand.. A -

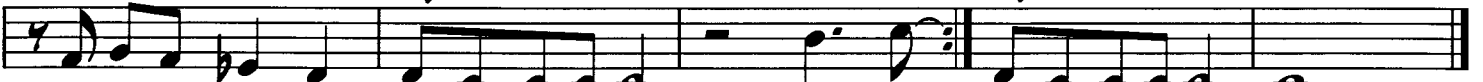
C

C6 Bbm9 Eb9 AbMA7⁹ DM7(b5) G7(b5) G7 CM9 AM7(b5)



dieu, par-don my ask - ing what's new?___ Of course you could - n't know

DM7(b5) G7(#5)G7 C6₉ AM7 DM7 G7(b9) C6₉



I have-n't changed, I still love you so.___ What's new?___ still love you so.---

WHEN YOU'RE SMILING

FREELY

WORDS AND MUSIC BY MARK FISHER,
JOE GOODWIN AND LARRY SHAY

VERSE:

8^b F7 8^b F7 8^b/D D^boim7 F7/C

{ I heard a tramp say, Up - on the high - way, as he was tramp -
I used to wor - ry, I used to hur - ry. Each time it start -

F7 8^b EM7(b5) A7(b9) DM D^b+ F/C F

ing a - long; "Life is worth - while, each time you
ed to rain; now I see light, learn'd wrong from

G⁹/D G7/D^b F/C F[#]oim7 GM7 C7 F7 CM7 F7

smile," then he start - ed sing - ing this song.
right, and you'll nev - er hear me com - plain. } When you're

MED/BRIGHT

CHORUS:

8^b 8^bMA7 G7 AM7 8^boim7 G7/B

smil - ing, when you're smil - ing the whole world smiles with

CM CM7

you. When you're laugh - ing, when you're laugh - ing

F7 F7(b5) 8^b CM7 C[#]oim7 8^b/D

the sun comes shin - ing through. But when you're

B

FM7 8^b7 Eb GM7 C7

cry - ing you bring on the rain, so stop your sigh - ing, be

CM7/F F7 8^b G7 Ab7(b11) G7(b9) G7

hap - py a - gain. Keep on smil - ing 'cause when you're smil - ing, the

1 (OPTIONAL D.C.) 2

CM7 F13 F13(b9) 8^b 8^boim7 CM7 F7 8^b Ab9 8^b

whole world smiles with you. you.

WHEN I FALL IN LOVE

WORDS BY EDWARD HEYMAN
MUSIC BY VICTOR YOUNG

MED. BALLAD

VERSE:

A

E_b

F_oIM⁷

E_bMA₇⁷

B_bM⁷ E_b⁹



May - be I'm old fash - ioned, feel - ing as I do.

A_b

A_bM

E_b



May - be I am liv - ing in the past, _____ but

F_oIM⁷

E_bMA₇⁷

B_bM⁷

E_b⁹



when I meet the right one I know that I'll be true. My

A_b

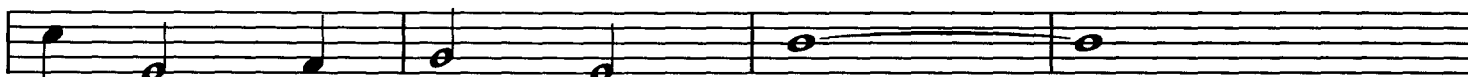
C_M⁷

F⁹

F_M⁷

B_b⁷ (F_M⁷)

B_b⁷



first love will be my last. _____

B

CHORUS:

(C₇(^b9)_{F#5})

F_M⁷

B_b⁷

E_b

C₇(^b9)_{F#5})

E_b
C

A_bM⁶/E_b
F

E_b
C

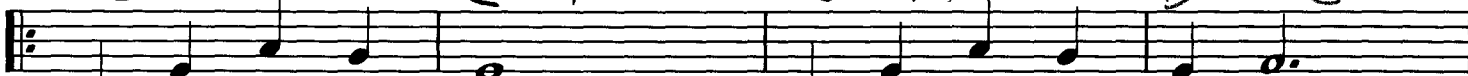
A_bM⁶/E_b
F

E_b
C

C₇(^b9)_{F#5})
A

F_M⁷
D

B_b⁷
G



When I fall in love it will be for - ev - er,

E_b

(A_bM⁷)

D_b⁹

C₇(^b9)_{F#5})

F_M⁷

B_b⁷(^b9)

G⁷



or I'll nev - er fall in love. _____ In a

Handwritten chords: Eb, (A7(b5)), AbM A7, FM7, Db7, EbM A7, GM7, Db7, C7

rest - less world like this is, love is end - ed be - fore it's be - gun, and too

Handwritten chords: FM, (Db7), C7(b9), A7, FM7, Db7

man - y moon - light kiss - es seem to cool in the warmth of the sun.

Handwritten chords: C, Eb, (C7(b9)), AbM6/Eb, FM7, Eb, Bb7, AbM6/Eb, Eb, C7(b9), C7(#9), C7(b9), FM7, Bb7

When I give my heart it will be com - plete - ly

Handwritten chords: Eb, (AbM A7), Db9, Bb, C7(#5), A7, FM7, Db7

or I'll nev - er give my heart. And the

Handwritten chords: Eb, (A7(b5)), AbM A7, Ab, GM7, C7, FM7, Db9, Eb, C7(b9)

mo - ment I can feel that you feel that way too, is when I fall in

Handwritten chords: FM7, Bb7, Eb, CM7, FM7, Bb13(b9), Eb

love with you. you.

WHERE OR WHEN

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS

FREELY
VERSE:

Chords: Cm9 F13 Cm9 F13 Fm7 Bb9 Bbm9 Eb13

When you're a-wake the things you think come from the dreams you dream.

Chords: Abmaj7 Fm9 Fm7(b5) Bb7sus Bb13 Eb

Thought has wings, and lots of things are sel-dom what they seem.

Chords: Cm9 F13 Cm9 F13 Fm7 Bb9 Bbm9 Eb13 Abmaj7

Some-times you think you've lived be-fore all that you live to-day. Things you do

Chords: Fm9 Fm7(b5) Bb7sus Bb13 Eb Fm7 Eoim7 Fm7 Bb7

come back to you, as though they knew the way. Oh, the tricks your mind can play!

A BALLAD OR MEDIUM
CHORUS:

Chords: Eb Eb6 Ebmaj7

It seems we stood and talked like this be-fore. We

Chords: Abmaj7 Abmaj7/G Fm9 Fm7/Eb Abmaj7 Abmaj7/G Fm7 Bb7sus

looked at each oth-er in the same way then, but I can't re-mem-ber where or

Chords: Gm7 C7(b9) Fm9 Bb13 Eb Eb6

when. The clothes you're wear-ing are the

E \flat M \flat A \flat S \flat 7 **A \flat M \flat A \flat S \flat 7** **A \flat M \flat A \flat S \flat 7/G** **F \flat M \flat 9** **F \flat M \flat 7/E \flat**

clothes you wore. The smile you are smil-ing you were smil - ing then,

A \flat M \flat A \flat S \flat 7 **A \flat M \flat A \flat S \flat 7/G** **F \flat M \flat 7** **B \flat 7sus** **E \flat M \flat A \flat S \flat 7** **D \flat M \flat 7(b \flat 5)** **G7(b \flat 9)**

but I can't re - mem - ber where or when.

B

C \flat M \flat 7 **F \flat M \flat 7** **D \flat M \flat 11** **G7**

Some things that hap - pen for the first time,

C \flat M \flat 7 **F \flat M \flat 7** **C \flat M \flat 7** **F7** **F \flat M \flat 7** **B \flat 13**

seem to be hap - pen - ing a - gain.

C

E \flat **E \flat 6** **E \flat M \flat A \flat S \flat 7** **G7(b \flat 9)**

And so it seems that we have met be - fore, and

A \flat 6 **G \flat M \flat 7** **C7(b \flat 9)** **F \flat M \flat 7** **G \flat M \flat 7(b \flat 5)** **C7(b \flat 9)**

laughed be - fore, and loved be - fore, but

¹
F \flat M \flat 7 **B \flat 7** **E \flat 6** **F \flat M \flat 9** **B \flat 13**

who knows where or when!

²
F \flat M \flat 7 **B \flat 7** **E \flat**

who knows where or when!

WHO'S SORRY NOW?

FREELY

MUSIC BY TED SNYDER

WORDS BY BERT KALMAR AND HARRY RUBY

VERSE:

8b C9 F7 8b 8b/D D9dim7

You smiled when we part - ed, it hurt me some - how, I
tho' I for - give you, I can - not for - get, how

CM7 F7 F7(#5) 8b6 8b9dim7 8b6 C7 F7

thought there was noth - ing worth - while; the ta - bles are turn - ing and
you shat - tered all my i - deals; you smiled when I told you that

8b/D 8bm/D6 F/C C7 C9dim7 C7 F7 CM7 F7 CM7 F7

you're cry - ing now, while I am just learn - ing to smile. _____ }
you would re - gret, and now you know just how it feels. _____ }

A CHORUS: 8b 8bMA7 8b6 D7 G7(#5) G7

Who's sor - ry now? Who's sor - ry now? Whose heart is

D7 G7 C7 C13 F7 CM7 F7

ach - ing for break - ing each vow? Who's sad and blue?

8b 8b9dim7 F/C F#9dim7 Gm7 C13 CM7 F7

Who's cry - ing too? Just like I cried ov - er you. _____

B 8b 8bMA7 8b6 D7 G7(#5) G7 G7(#5) G7

Right to the end, Just like a friend, I tried to warn you some -

CM7 G7/D CM7 CM7 Ebm6 8bMA7 G7(b9)

how. _____ You had your way, now you must pay,

C7 CM7/F F13(b9) 1 8b 8b9dim7 CM7 F7 8b 8b 2 8b

I'm glad that you're sor - ry now. Al - now. _____

WINTER WONDERLAND

MEDIUM SWING

WORDS BY DICK SMITH
MUSIC BY FELIX BERNARD

A $Bb13$ $EbmA57$ $Bb11$ $EbmA57$ $EOIM7$ $FM11$ $Bb7$

Sleigh bells ring, are you lis-t'nin'? In the lane, snow is glis-t'nin'. A -

$Bb7/F$ $FM7$ $Bb13$ $Bb7$ $F9$ $Bb7$ $EbmA57$ $Bb11$

beau-ti-ful sight, we're hap-py to - night, walk-in' in a win-ter won-der - land! Gone a -

B $EbmA57$ $Bb11$ $EbmA57$ $EOIM7$ $FM11$ $Bb7$

way is the blue bird, here to stay is a new bird; he

$Bb7/F$ $FM7$ $Bb13$ $Bb7$ $F9$ $Bb7$ $EbmA57$ $AM7(b5)$ $D7(b9)$

sings a love song, as we go a - long, walk-in' in a win-ter won-der - land! _____

C $GMA57$ $AM7$ $D7(b9)$ $GMA57$ C/O $GMA57$ $AM7$ $D7(b9)$ $GMA57$ $G6$

In the mea-dow we can build a snow-man, then pre-tend that he is Par-son Brown. _____

$BbmA57$ $CM7$ $F7(b9)$ $BbmA57$ $GM7$ $C13$ $F9$ $Bb13$ $Bb9(\sharp5)$ $Bb9$ $Bb13$

He'll say, "are you mar-ried?" We'll say, "no, man! But you can do the job wherf you're in town!" Lat-er

D $EbmA57$ $Bb11$ $EbmA57$ $EOIM7$ $FM11$ $Bb7$ $Bb7/F$ $FM7$

on, we'll con - spire, as we dream by the fire, to face un - a - fraid, the

$Bb13$ $Bb7$ $F9$ $Bb7$ $Eb6$ $Bb11$ $Eb6$

plans that we made, walk-in' in a win-ter won-der - land! Sleigh bells land!

WHY CAN'T I?

MODERATELY

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS

VERSE:

GM7 C7 FMA7/A DM7 GM11 C7(#5) FMA7

Dar-ling, don't leave me, I'm so lone-some to-night. Noth-ing is right with me.

GM7 C7 FMA7/A DM7 GM11 C7 EM11 A11

You can't de-ceive me, what you need is ro-mance, some-thing in pants, said she!

D D/F# G6 A7 D/F# D B7 D#dim7

You're so cle-ver but I nev-er thought you ev-er knew.

GM7 C7 FMA7/A E7 AM DM G7 C7

My maid-en's prayer leaves me as weak as a cat, for I am that way too!

A CHORUS:

FMA7 Bb11 FMA7 F#dim7 GM7 C7(b9) F11

Feel-ing the way— I do I'd like to say, — "I do," { heav-ing a heav-en-ly sigh. }
na-ture is hard— to de-ny. }

BbMA7 GM7(b5) AM7 DM7 GM7 C9 F6 C7

Ev-er-y-bod-y has some-one; why can't I?

FMA7⁷ B^b11 FMA7⁷ F[#]dim7 GM7 C7(b9) F11

{ Creep-ing to bed_ a-lone, rest-ing my head_ a-lone; on - ly the pil - low near by,
 { If love brings mer - ri-ment, I must ex - per - i-ment with some e - lec - tri - cal guy.

B^bMA7⁷ GM7(b5) AM7 DM7 GM7 C9 F6

Some have a rea - son for dream - ing; } why can't I?
 E - ven old maids_ find a bur - glar; }

8 FM7 B^bMA7⁷ E^bMA7⁷ E^b6 FM7 B^bMA7⁷ E^bMA7⁷

{ I feel_ for - sak en_ on nights_ like this.
 { Should girls_ be good girls?_ I think_ they should.

GM7 C7 FMA7⁷ F6 GM7 C7 F/A A^bdim7 GM7 C7

Can't I_ a - wak - en_ to some - one's kiss?
 I need_ a good man_ to make me be good.

C C FMA7⁷ B^b11 FMA7⁷ F[#]dim7 GM7 C7 F11

On - ly my book_ in bed knows how I look_ in bed. No-bod-y hears_ when I cry,
 Two feet are ev - er cold; four feet are nev - er cold. I on - ly mean_ to im - ply:

B^bMA7⁷ GM7(b5) AM7 DM GM7 C9 F6 GM7 C7 F6

ev - er - y-bod - y has some - one; } why can't I? I?
 Ev - er - y-bod - y does some - thing; }

WILLOW, WEEP FOR ME

WORDS AND MUSIC BY ANN RONELL

FREELY

VERSE:

Oh Lord, _____ why did you send the dark - ness to me? _____
 Oh Lord, _____ is that sweet spell of rap - ture di - vine. _____

_ Are the shad - ows for - ev - er to be? Where's the light I'm long - ing to
 _ that I thought would for - ev - er be mine nev - er more up - on me to

see? Oh love, _____ once we met by the old wil - low
 shine? Oh love, _____ here I wait by the wil - low a -

tree, _____ now you've gone and left noth - ing to me,
 gain _____ with a heart that knows noth - ing but pain,

noth - ing but a sweet mem - o - ry. _____ Oh,
 but I know I'm wait - ing in vain! _____

A MED. BALLAD
CHORUS:

will - ow weep for me, _____ wil - low weep for me, _____ bend your branch - es 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 _____

_ 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 me. _____

1 (OPTIONAL D.C.) 2

G C7 G D7(♯5) G Dm11 G13

8

CM CM6 GM G13 CM B♭7

Whis-per to the wind and say that love has sinned to leave my heart a-break-ing and

A♭7 G7 CM CM6 GM G13

mak - ing a moan. Mur-mur to the night to hide her star-ry light, so

CM B♭7 A♭7 Am11 D7(♯5)

none will find me sigh - ing and cry - ing all a - lone. Oh,

C

G C9 G C9 G Am7 D7

weep-ing wil-low tree, weep in sym-pa - thy, bend your branch-es down a - long the ground

G Am7 B♭dim7 G/B C9

and cov - er me. When the sha - dows fall,

Am7(♭5) D7(♯5) G C7 G

bend, oh, wil - low and weep for me.

THE WIND BENEATH MY WINGS

WORDS AND MUSIC BY LARRY HENLEY AND JEFF SILBAR

GENTLE ROCK

INTRO: $Bb, 9$

$Eb(9)$

1 F/A 2

A **VERSE 1:**

Bb $Eb(9)$ Bb

1. It must have been cold there in my shad - ow, to nev - er have sun -

$Eb(9)$ $CM7$ $F7sus$

light on your face. You were con - tent to let me shine,

F $CM7$ $F7sus$ F

that's your way, you al - ways walked a step be - hind.

VERSES 2+3:

Bb Eb/Bb Bb $Eb(9)$ Bb

2. So, I was the one with all the glo - ry, while you were the
3. It might have ap - peared to go un - no - ticed but I've got it

Eb/Bb Bb $Eb(9)$ $CM7$ Bb/C $CM7$

one with all the strength. A beau - ti - ful face with - out a name -
all here in my heart. I want you to know I know the truth,

$F7sus$ F $CM7$ Bb/C $CM7$

of course I know it, a beau - ti - ful smile to hide the
I would be noth - ing with - out

B **CHORUS:**

$F7sus$ F $D/F\#$ GM F/Eb Eb Bb

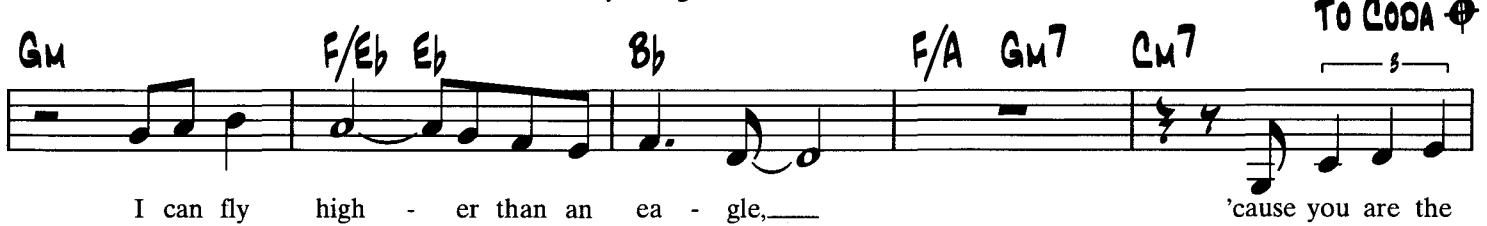
pain. }
you. } Did you ev - er know that you're my he - ro,

F/A GM F/Eb Eb Bb F D/F#



and ev - 'ry-thing I would like to be?

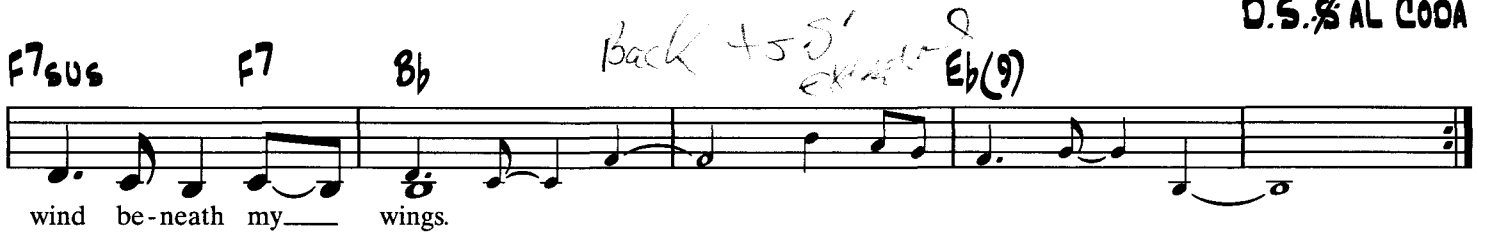
GM F/Eb Eb Bb F/A GM7 CM7 TO CODA



I can fly high - er than an ea - gle, 'cause you are the

D.S. AL CODA

F7sus F7 Bb *back to 5' extend Eb(9)*



wind be-neath my wings.

CODA Bb/F

F Bb




wind be - neath my wings.

Eb9/Bb C Bb(9) F7sus/Eb



Fly, fly,

Bb/C Bb/D F7sus/Eb F/A



fly a - way you let me fly so high Oh,

Bb/C Bb/D F7sus/Eb Bb/C



fly, fly, so high a - gainst the sky,

Bb/D F7sus/Eb F/A Bb/C



so high I al - most touch the sky, thank you thank

Bb/D Eb/Bb Fsus rit. Bb



you thank God for you, the wind be - neath my wings.

WITCHCRAFT

WORDS BY CAROLYN LEIGH
MUSIC BY CY COLEMAN

A MEDIUM SWING

Those fin - gers in my hair, that sly, come-hith-er stare that strips my
con-science bare; it's witch - craft. And I've got no de-fense for it, the heat is
too in-tense for it. What good would com - mon sense for it do? 'Cause it's

B

witch - craft, wick - ed witch - craft, and al-though I know it's strict-ly ta -
boo, when you a - rouse the need in me my heart says
"Yes, in - deed" in me. Pro-ceed with what you're lead - in' me to!

C

It's such an an-cient pitch, but one I would-n't switch,
'cause there's no nic-er witch than you.

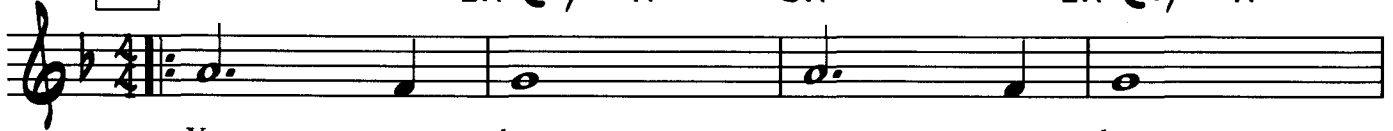
YESTERDAYS

383
MUSIC BY JEROME KERN
WORDS BY OTTO HARBACH

MED. SWING

A

(Bm7(b5)) (Bb13) (Bm7(b5)) (Bb13)
 DM7 EM7(b5) A7 DM7 EM7(b5) A7



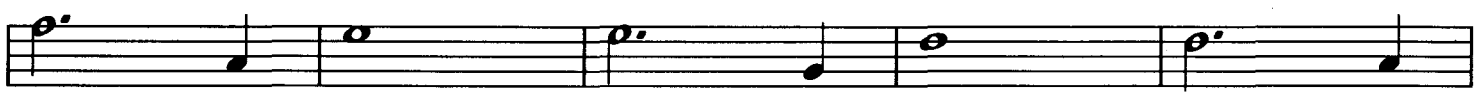
Yes - ter - days, yes - ter - days,

(A7/C# DM7/C G/B) (Bb7 DM/A G#MA7 C7/G)
 DM C# DM7/C Bm7(b5) Eb13



days I knew as hap - py, sweet se - ques - tered days,

A7(#5) D13 G13 C13 F13



old - en days, gold - en days, days of

BbMA7 9 GM7 EM7(b5) A7(#5) A7 B DM7 (Bm7(b5)) (Bb13)
 EM7(b5) A7



mad ro - mance and love. Then gay youth was mine,

(Bm7(b5)) (Bb13) (A7/C# DM7/C G/B) (Bb7 DM/A G#MA7 C7/G)
 DM EM7(b5) A7 DM C# DM7/C Bm7(b5)



truth was mine, joy - ous, free and flam - ing life, for - sooth, was

E13 A7(#5) D13 G13 C13 F13



mine, sad am I, glad am I, for to -

BbMA7 9 GM7 EM7(b5) A7(#5) A7 A7(#5) A7 DM
 1 (Eb9(#11)) 2 (Eb9(#11))



day I'm dream - ing of yes - ter - yes - ter - days.

WITH A SONG IN MY HEART

WORDS BY LORENZ HART
MUSIC BY RICHARD RODGERS

FREELY

VERSE:

Though I know that we meet ev-'ry night, and we could-n't have changed since the
last time, to my joy and de-light it's a new kind of love at first
sight. Though it's you and it's I all the
time ev-'ry meet- ing's a mar- vel- ous pas- time, you're in -
creas - ing - ly sweet, so when - ev - er we hap - pen to meet I greet you

A CHORUS: (BALLAD)

with a song in my heart, I be - hold your a -
dor - a - ble face, just a song at the start,
but it soon is a hymn to your grace. When the mu - sic

Am7(b5) AbMA7 FM7 (CM7/G) Eb6

swells _____ I'm touch - ing your hand; _____

Am7(b5) D7(b9) G13 C7(b9) FM9 Bb13(b9)

It tells that you're stand - ing near, and

C EbMA7 (C7(b9 #5)) FM7 Bb7 EbMA7 (C7(b9 #5))

at the sound of your voice _____ Hea - ven op - ens it's

FM11 (G7(b9 #5)) Bb7 (CM7) EbMA7 DM7(b5) G7

por - tals to me. Can I help but re - joice _____

CM7 DM7(b5) G7 CM7 CM/Bb

that a song such as ours came to be? But I al - ways

Am7(b5) (F7) (GM7) Eb6 CM7 F9 F#dim7

knew _____ I would live life through _____

Eb/G Gbdim7 FM7 Bb7(b9)

with a song in my heart for

¹ Eb Eoim7 FM9 Bb13(b9) ² Eb Bb11 Eb

you. you. _____

YOU ARE SO BEAUTIFUL

WORDS AND MUSIC BY BILLY PRESTON
AND BRUCE FISCHER

BALLAD

A

F FMA7 F7 BbMA7 Eb9 F

You are so beau-ti - ful_____ to me.

FMA7 F7 BbMA7 Eb9 F CM7 F7

You are so beau-ti - ful_____ to me. Can't you see?

B

BbMA7 A7(b9) DM (DM(MA7)) DM7

You're ev - 'ry - thing that I hope for._____ You're ev - 'ry - thing I

G9 C7sus(b9) F FMA7 F7 BbMA7 Eb9 F Bb/F

need._____ You are so beau-ti - ful_____ to me.

C

F FMA7 F7 BbMA7 Eb9 F

You are so beau-ti - ful_____ to me.

FMA7 F7 BbMA7 Eb9 F CM7 F7

You are so beau-ti - ful_____ to me. Can't you see?

D

BbMA7 A7(b9) DM (DM(MA7)) DM7 G9 C7sus(b9)

You're ev - 'ry - thing that I hope for._____ You're ev - 'ry - thing I need._____

F FMA7 F7 BbMA7 Eb9 F FMA7 F7 BbMA7 Eb9 F

You are so beau-ti - ful_____ to me._____ rit.

YOU LIGHT UP MY LIFE

SLOW WALTZ

WORDS AND MUSIC BY JOE BROOKS

A

VERSE:

So man - y nights I'd sit by my win - dow wait - ing for
 Roll - in' at sea, a - drift on the wa - ters, could it be
 some - one to sing me his song. So man - y dreams I kept deep in -
 fi - n'ly I'm turn - ing for home. Fi - n'ly a chance to say, "Hey! I
 side me, a - lone in the dark, but now you've come a - long. } And
 love you" Nev - er a - gain to be all a - lone.

B

CHORUS:

you light up my life. You give me hope, to car - ry
 on. You light up my days and fill my nights with
 song. nights with song.

COODA

nights with song. It can't be wrong when it feels so
 right, 'cause you, you
 light up my life.

YOU DO SOMETHING TO ME

MUSIC AND LYRICS BY COLE PORTER

FREELY
VERSE:

EbmAs7 **Fm7** **Eb** **Eb7** **AbmAs7** **Eb/G**

 I was might - y blue, thought my life was

Fm7 **Bb7** **A9** **Bb9** **Eb** **Bb7**

 through, till the heav - ens o - pened and I gazed at

Eb **Bb13** **Ebm** **Bb7/F** **Ebm/Gb** **Eb7/G**

 you. Won't you tell me, dear,


Abm **Ebm/Gb** **F7** **Gm** **Gm/F**


 why, when you ap - pear, some - thing hap - pens

Em7(b5) **Eboim7** **Dm7(b5)** **C7** **Fm7** **B7** **Bb13**

 to me, and the strang - est feel - ing goes through me?

A **MEDIUM SWING**
CHORUS:

Eb **D7** **Ebb**

 You do some - thing to me,

Gm7 **C7(b9)** **Fm11**

 some - thing that sim - ply mys - ti - fies

B^b7 **F_M7** **C7(b9)**

me. Tell me,

F_M7 **C7(b9)** **F7**

why should it be you have the

F13 **F_M7** **B^b13**

pow'r to hyp - no - tize me?

8 **G_M7** **G^boim7** **F_M7** **(Eoim7)** **C7**

Let me live 'neath your spell,

(F_M7) **B7** **F_M7** **B^b7** **(F_M7)** **B7**

B/D# **B^b/D** **A^b/C**

Do do that voo - doo that you do so

(F_M9) **B^b7** **B^b13(b9)** **E^b6** **O7** **E^b6**

well. For you do some - thing to

G_M7 **C7** **F9** **B^b11** **B^b13(b9)**

me that no - bod - y else could

1 **E^b** **F_M9** **B^b13(b9)** **2** **E^b** **B^b11** **E^b**

do. do.

YOU GO TO MY HEAD

MEDIUM OR BALLAD

WORDS BY HAVEN GILLESPIE
MUSIC BY J. FRED COOTS

A

$Bb7$ $EbMA7$ $GM7$ $AbM7$ $Db7(b9)$ $GbMA7$

You go to my head___ and you lin-ger like a haunt-ing re - frain,___

$F#M7(b5)$ $B7(\sharp5)$ $Bb7(b9)$ $Ebm9$ $CM7(b5)$ $F#M7(b5)$ $Bb7(\sharp5)$ $Bb7(b9)$

and I find you spin - ning 'round in my brain___ like the bub - bles in a

$EbMA7$ $CM7$ $F#M9$ $Bb13(b9)$ $EbMA7$ $GM7$ $AbM7$ $Db7(b9)$ $GbMA7$

glass of cham-pagne._____ You go to my head___ like a sip of spark-ling bur-gun-dy brew___

$F#M7(b5)$ $B7(\sharp5)$ $Bb7(b9)$ $Ebm9$ $CM7(b5)$ $F#M7(b5)$ $Bb7(\sharp5)$ $Bb7(b9)$

and I find the ver - y men - tion of you___ like the kick - er in a

(A_{dim}7)

D7

$EbMA7$ $Bbm7$ $Eb7$ **B** $Ab6$

ju-lep or two._____ The thrill of the thought___ that you might give a thought___ to my

E \flat M Δ 7/B \flat F Δ 9 B \flat 13 E \flat M Δ 7 AM7 D9 B Δ 7 E7(\flat 9)

plea casts a spell o-ver me._____ Still I say to my-self, "Get a hold of your-self, can't you

AM7 D7 C G Δ 7 F Δ 9 B \flat 13 E \flat M Δ 7 G Δ 7 A \flat M7 D \flat 7(\flat 9)

see that it nev-er can be." You go to my head_____ with a smile that makes my

G \flat M Δ 7 F Δ 7(\flat 5) B7(\sharp 5) B \flat 7(\flat 9) E \flat M9 CM7(\flat 5) F Δ 7(\flat 5) B \flat 7(\sharp 5) B \flat 7(\flat 9)

tem-p'ra-ture rise,_____ like a sum-mer with a thou-sand Ju - lys,_____ you in - tox - i - cate my

E \flat M Δ 9 B \flat M7 E \flat 7(\flat 9) A \flat M Δ 7 D \flat 9 E \flat M Δ 7 B \flat /D

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

CM7 G \flat oim7 F Δ 11 B \flat 13 E \flat M Δ 7 (F Δ 9 B \flat 13(\flat 9))

chance in this cra - zy ro - mance,_____ you go to my head. (You)

YOU MAKE ME FEEL SO YOUNG

WORDS BY MACK GORDON
MUSIC BY JOSEF MYROW

FREELY

VERSE:

$BbMA7$ $C7$ $CM7$ $F7$ $DM7$ $Boim7$ $CM7$ $F7$

Do I seem as cheer - ful as a school - boy play - ing hook - ey? _____

$BbMA7$ $C7$ $CM7$ $F7$ $Bb7$ $A7(\sharp 5)Ab13$ $G7(b9)$

Do I seem to gur - gle like a ba - by with a cook - ie? _____

$CM7$ $(EbM6)$ $EbMA7$ Bb/D $Dbom7$ $C11$ $C13$ $F11$ $F7$

If I do the cause of it all _____ is you.

A MEDIUM SWING
CHORUS:

$BbMA7$ $Boim7$ $CM7$ $F7$ $BbMA7$ $Boim7$ $Fm7/C$ $F7$

You make me feel so young, _____ you make me feel like spring has sprung, _____

$BbMA7$ $Bb13$ $Bb7(\sharp 5)$ $EbMA7$ $(CM7)$ $Eb6$ $DM7$ $Dbom7$ $CM7$ $F7$

and ev - 'ry time I see you grin, _____ I'm such _____ a hap - py in - di - vid - u - al.

$BbMA7$ $Boim7$ $CM7$ $F7$ $BbMA7$ $Boim7$ $Fm7/C$ $F7$

The mo - ment that you speak, _____ I wan - na go play hide and seek, _____

$BbMA7$ $Bb13$ $Bb7(\sharp 5)$ $EbMA7$ $(CM7)$ $Eb6$ $DM7$ $Dbom7$ $CM7$ $F7$

I wan - na go and bounce the moon _____ just like _____ a toy _____ bal - loon. _____

B *Fm11* *Bb7* *Fm11* *Bb7*

You and I are just like a coup-le of tots,____

Am7(b5) *D7(b9)* *Gm7* *CM7* *F7*

run-ning a-cross a mead-ow,____ pick - ing up lots____ of for - get - me - nots.____

C *Bbmaj7* *Bdim7* *CM7* *F7* *Bbmaj7* *Bdim7*

You make me feel so young,____ you make me feel there are

Fm7/C *F7* *Bb13* *Ebmaj7* *(CM7 Ebm6)* *Dm7(b5)* *Dm7* *G7(b9)*

songs to be sung, bells to be rung, and a won-der - ful fling to be flung.

CM7 *F7* *(Dm7(b5)) Dm7* *G7(b9)* *CM7* *F7*

And e - ven when I'm old and gray I'm gon - na feel the way I

D7(#5) *Ab9(#11)* *G7* *G7(b9)* *CM7* *CM7/F* *F7(b9)*

do to - day, 'cause, you make me feel so

1 *Bb* *G7(b9)* *CM9* *F13(b9)* **2** *Bb* *Ab9(#11)* *Bbmaj7*

young. young.____

YOU MUST HAVE BEEN A BEAUTIFUL BABY

WORDS BY JOHNNY MERCER
MUSIC BY HARRY WARREN

MEDIUM

A C7

C7(#5)

You must have been a beau - ti - ful ba - by. You

F9 Cm7 F9 Bb11 Bb13

must have been a won - der - ful child. When you were on - ly start - in' to

Bb11 Bb13 EbMA7 GM7 F#dim7 Fm11 Bb13 G7

go to kin - der - gar - ten, I bet you drove the lit - tle boys wild. And

B

C7 C7(#5) F9 Cm7

when it came to win - ning blue rib - bons, you must have shown the oth - er kids how.

F9 Eb Eb7(#5) Eb6 Eb7(#5)

I can see the jud - ge's eyes as they hand - ed you the prize. I

Eb F13 F#dim7 Eb/G G7

bet you made the cut - est bow. Oh! you must have been a beau - ti - ful ba -

C7(#5) F9 Bb11 Bb13(b9) Eb G7 Eb

by 'cause ba - by look at you now. You

YOU STEPPED OUT OF A DREAM

FREELY
VERSE:

MUSIC BY NACIO HERB BROWN
WORDS BY GUS KAHN

C9 **Bb7** **A9** **Ab13**

I've had a mil - lion dreams that nev - er came true,

Ab9 **G13** **F#dim7** **G7(b5)**

un - til the luck - y day I dis - cov - ered you.

A MED. SWING OR LATIN
CHORUS:

CMAS7 **DbMAS7** **Bbm7**

You _____ stepped out of a dream. _____ You are too won - der - ful _____

Eb7 **AbMAS7** **GM7** **C7**

_____ to be what you seem. _____ Could there be eyes like yours? _____ Could there be

FMAS7 **Am7** **D7** **Ebm7** **Ab7** **Dm9** **G13**

lips like yours? _____ Could there be smiles like yours. _____ hon - est and tru - ly?

B

CMAS7 **DbMAS7** **Bbm7** **Eb7**

You _____ stepped out of a cloud. _____ I want to take you a - way _____ a - way from the

(Cm7(b5) F9) **Bbm9** **Dm7(b5) G7(b9) CMAS7** **F7(#11)** **Em7** **Am7)**
Gb9(#11) **F9** **Dm7(b5)** **G13** **CMAS7** **Am9**

crowd, and have you all to my - self, a - lone and a - part, _____ out of a

Dm11 **G13** **1 C** **Am7** **Dm11** **G13** **2 C** **G11** **CMAS7**

dream, _____ safe in my heart. _____ heart. _____

DISCOGRAPHY *Discography*

Following are some suggested recordings of the songs contained in this book.

AFTER YOU

The Complete Helen Merrill on Mercury (Box) Mercury

AIN'T MISBEHAVIN'

Louis Armstrong (Okeh), Fats Waller (Victor), Nat King Cole (Capitol), Stephane Grappelli (Vanguard)

AIN'T SHE SWEET

The Beatles (Atco), Erroll Garner (Columbia), Stephane Grappelli (Classic Jazz)

AL DI LA

Emilio Pericoli (Warner Bros.), Connie Francis (MGM), Ray Charles (Command), Jerry Vale (Columbia)

ALICE IN WONDERLAND

Bill Evans/Sunday at the Village Vanguard (Fantasy), Dave Brubeck/Dave Digs Disney

ALL OF YOU

Dionne Warwick Sings Cole Porter (ARI), Fred Astaire at MGM (RHI), Sammy Davis Jr./The Decca Years (MCA), Frank Sinatra (Reprise)

ALL OR NOTHING AT ALL

The Complete Reprise Studio Recordings (Reprise)

ALL THE THINGS YOU ARE

Thelonious Monk/Live at the It Club—Complete, Paul Desmond/Gerry Mulligan

ALL THE WAY

Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

ALL THROUGH THE NIGHT

Ella Fitzgerald/Cole Porter Songbooks Vols. 1 & 2 (DHL), The Music of Johnny Mathis: A Personal Collection (Box) (Legacy)

ALMOST LIKE BEING IN LOVE

Brigadoon/Original Cast (RVC)
Frank Sinatra/The Capitol Years (Capitol)

AM I BLUE

Ray Charles/Genius & Soul: The 50th Anniversary Collection (Box) (Rhino)

ANYTHING GOES

Ella Fitzgerald Sings the Cole Porter Songbook (Verve), Tony Bennett With the Count Basie Orchestra

APRIL IN PARIS

Count Basie/April in Paris (Verve), Ultimate Charlie Parker (VRV), Sinatra Sings His Greatest Hits (Legacy)

AS TIME GOES BY

Cigar Classics: Vol. 1—The Standards—Dooley Wilson (HIPO)

AT LAST

20th Century Masters: The Millennium Collection: The Best of Etta James (MCA), Nat King Cole/Love Is the Thing (Capitol)

AT LONG LAST LOVE

Frank Sinatra/The Complete Reprise Studio Recordings (Box) (Reprise)

A-TISKET, A-TASKET

Ella Fitzgerald/First Lady of Song

AUTUMN IN NEW YORK

Ella Fitzgerald/The Best Is Yet to Come (OJC), The Capitol Years (Capitol)

BE A CLOWN

American Songbook Series: Cole Porter, Judy Garland and Gene Kelly (SMC)

BEGIN THE BEGUINE

Ella Fitzgerald Sings the Cole Porter Songbook (Verve), Tony Bennett/The Beat of My Heart (TNK)

BEI MIR BIST DU SCHON

The Andrews Sisters Greatest Hits: The 60th Anniversary Collection (MCA)

BESS, YOU IS MY WOMAN NOW

The Complete Ella Fitzgerald & Louis Armstrong on Verve (Verve)

THE BEST IS YET TO COME

The Very Best of Frank Sinatra (Reprise)

THE BEST THINGS IN LIFE ARE FREE

Ink Spots/Sincerely Yours (MSP)

BETWEEN THE DEVIL AND THE DEEP

BLUE SEA

Benny Goodman/The King of Swing (MSM), Louis Armstrong/Portrait of the Artist as a Young Man (Legacy), Tony Bennett/Who Can I Turn To (TNK)

BEWITCHED (Bothered and Bewildered)

Frank Sinatra/The Complete Reprise Studio Recordings (Box) (Reprise)

BIDIN' MY TIME

Ella Fitzgerald/Gershwin Songbook (Verve), Johnny Hartman/Unforgettable (GRP)

BILL BAILEY, WON'T YOU PLEASE

COME HOME?

Duke Ellington/Live at Newport (Legacy)
The Bobby Darin Story (Atlantic)

BIRTH OF THE BLUES

Sinatra Sings His Greatest Hits (Legacy)

BLUE MOON

Ella Fitzgerald/Rodgers & Hart Songbook Vol. 2 (Verve)

THE BLUE ROOM

Ella Fitzgerald/Rodgers & Hart Songbook Vol. 1 (Verve)

BLUES IN THE NIGHT

(My Mama Done Tol' Me)

Dinah Shore (Bluebird), Bobby Bland (MCA), Billie Ekstine/Billie May and His Orchestra (Capitol), Judy Garland/The Complete Decca Masters (MCA)

BODY AND SOUL

Carly Simon/Torch (WBR), Billy Ekstine (MGM), Bill Evans (WB), Billie Holiday (Columbia, Verve)

BOOGIE WOOGIE BUGLE BOY

The Andrews Sisters Greatest Hits: The 60th Anniversary Collection (MCA), Bette Midler/The Divine Miss M (Atlantic)

THE BOULEVARD OF BROKEN DREAMS

Tony Bennett/All-Time Greatest Hits (TNK), Diana Krall/All for You (GRP)

BUT NOT FOR ME

Linda Ronstadt/For Sentimental Reasons (ELK), Frank Sinatra/Trilogy: Past, Present & Future (Reprise)

BYE BYE BLACKBIRD

Ink Spots/Encore of Golden Hits (Jukebox), Miles Davis/Ballads (TNK)

CANDY

Manhattan Transfer/Very Best Of, John Pizzarelli/One Night With You (Chesky)

CAN'T HELP LOVIN' DAT MAN

Show Boat/Original Soundtrack (Rhino)
Lena Horne/The Lady & Her Music: Live on Broadway (QWT)

CHARADE

Henry Mancini/All-Time Greatest Hits, Vol. 1 (RCA)

CHERRY PINK AND APPLE

BLOSSOM WHITE

Perez "Prez" Prado & His Orchestra (Rhino)

COME BLOW YOUR HORN

Frank Sinatra/The Complete Reprise Studio Recordings (Box) (Reprise)

COME FLY WITH ME

Frank Sinatra/The Complete Reprise Studio Recordings (Box) (Reprise)

COME RAIN OR COME SHINE

Ray Charles/Genius & Soul: The 50th Anniversary Collection (Rhino)

CRY ME A RIVER

Time for Love: The Best of Julie London (Rhino)

DANCING IN THE DARK

Frank Sinatra/Come Dance With Me! (Capitol), Forty Years: The Artistry of Tony Bennett (Legacy)

DANCING ON THE CEILING

Ella Fitzgerald/Rogers & Hart Songbook Vol. 1 (Verve), Frank Sinatra Sings the Select Rodgers & Hart (Capitol)

DAY IN, DAY OUT

Frank Sinatra/Come Dance With Me! (Capitol)

DAY IN THE LIFE OF A FOOL

Vince Guaraldi/Greatest Hits (Fantasy), Frank Sinatra/My Way (Reprise)

DAYS OF WINE AND ROSES

Henry Mancini (RCA), Tony Bennett/Bill Evans (Fantasy), Frank Sinatra (Reprise)

DEEP PURPLE

Greatest Hits (RCV), Sweet and Lovely: The Best of Nino Tempo & April Stevens (Varesevi)

DO NOTHIN' TILL YOU HEAR FROM ME

Tony Bennett Sings Ellington (Columbia)

(Sittin' on The) DOCK OF THE BAY

The Very Best of Otis Redding (Atlantic)

DON'T BLAME ME

Nat King Cole/The Complete Early Transcriptions (Vintage), Etta James/These Foolish Things (MCA), Charlie Parker/Best of Bird (WBR)

DON'T CRY FOR ME ARGENTINA

Evita/Soundtrack

DON'T FENCE ME IN

Bing Crosby/Andrews Sisters: Stardust: The Classic Decca Hits & Standards Collection (Decca)

DON'T GET AROUND MUCH ANYMORE

Tony Bennett Sings Ellington (Columbia)

EAST OF THE SUN (And West of the Moon)

Louis Armstrong/I've Got the World on a String/Louis Under the Stars (Verve), Stan Getz/West Coast Jazz (Verve)

EASY TO LOVE

Charlie Parker (Verve), Billie Holiday (Verve), Frank Sinatra (Reprise)

EBB TIDE

Righteous Brothers/Unchained Melody, The Very Best of (Verve)

EMBRACEABLE YOU

Frank Sinatra/Duets/Duets II (Capitol), Nat King Cole (Capitol), Charlie Parker (Prestige)

EMILY

Tony Bennett/Forty Years: The Artistry of (Legacy)

EVERGREEN

(Love Theme From "A Star Is Born")

Barbra Streisand: The Concert (TNK)

EVERYTHING MUST CHANGE

Quincy Jones/20th Century Masters:

The Millennium Collection (A&M), George Benson/Best Of (WBR), Randy Crawford/Best Of (WBR)

FALLING IN LOVE WITH LOVE

Julie Andrews/Best Of (Rhino), Tony Bennett/If I Ruled the World: Song for the Jet Set (TNK)

FASCINATING RHYTHM

Ella Fitzgerald/Gershwin Songbook (Verve), Rosemary Clooney/Sings the Lyrics of Ira Gershwin (CCJ)

A FINE ROMANCE

Ella Fitzgerald/The Jerome Kern Songbook (Verve)

FIVE FOOT TWO, EYES OF BLUE

Harry Connick, Sr./All of Me (Studio A)

A FOGGY DAY

Frank Sinatra/The Complete Reprise Studio Recordings (RPS)

(I Love You) FOR SENTIMENTAL REASONS

Ella Fitzgerald and the Delta Rhythm Boys (Decca/MCA), The King Cole Trio (Capitol), Linda Ronstadt (Asylum)

FORTY-SECOND STREET

Mel Tormé/The Mel Tormé Collection: 1944-1986 (Rhino)

FROM A DISTANCE

Bette Midler/Experience the Divine, Nancy Griffith/The MCA Years (MCA)

FROSTY THE SNOWMAN

Gene Autry/Sing Cowboy Sing (Rhino)

GEE BABY, AIN'T I BEEN GOOD TO YOU

Nat King Cole/The Best Of (Capitol), Ella Fitzgerald/Compact Jazz (Verve),

Diana Krall/All for You (GRP)

GIRL FROM IPANEMA

Astrud Gilberto/Girl From Ipanema (Verve), Getz/Gilberto (Verve)

GOLDFINGER

Monty Norman Orchestra/The Best Of Bond (Capitol)

THE GOOD LIFE

Tony Bennett/The Artistry of (Legacy)

THE GREATEST LOVE OF ALL

Whiney Houston (ARI), The George Benson Collection (WBR)

HAPPY DAYS ARE HERE AGAIN

Barbra Streisand/Just for the Record (TNK)

HAVE YOU MET MISS JONES

Louis Armstrong/I've Got the World on a String/Louis Under the Stars (Verve)

HAVE YOURSELF A MERRY LITTLE**CHRISTMAS**

Judy Garland/The Best Of (MCA), Frank Sinatra/The Columbia Years (Legacy)

HEY THERE

Rosemary Clooney/16 Most Requested Songs (Verve), Bill Evans/Conversations With Myself (Verve)

HIGH NOON (Do Not Forsake Me)

Frankie Lane (TNK)

HOLD ME, THRILL ME, KISS ME

The Orioles Sing Their Greatest Hits (CTB), Gloria Estefan/Hold Me, Thrill Me, Kiss Me (Epic)

HOW ABOUT YOU?

Frank Sinatra/Songs for Swingin' Lovers (Capitol)

HOW HIGH THE MOON

Les Paul & Mary Ford/Sentimental Journey: Pop Vocal Classics (Rhino)

HOW INSENSITIVE

Frank Sinatra/Francis Albert Sinatra & Antonio Carlos Jobim (Reprise)

HOW LITTLE WE KNOW

Frank Sinatra/The Best of the Capitol Years (Capitol)

I CAN'T GET STARTED

Billie Holiday/The Legacy 1933-58 (Legacy), Frank Sinatra/Concepts (Capitol)

I CAN'T GIVE YOU ANYTHING BUT LOVE

Judy Garland/All-Time Greatest Hits (CUR) Bobby Darin/Darin at the Copa (BBG) Duke Ellington/The Best of Big Bands (Legacy)

I CONCENTRATE ON YOU

Frank Sinatra (Capitol), Ella Fitzgerald (Verve)

I COULD HAVE DANCED ALL NIGHT

Julie Andrews/The Best Of (Rhino)

I COULD WRITE A BOOK

Ella Fitzgerald/Rodgers and Hart Songbook Vol. 2 (Verve)

I COVER THE WATERFRONT

Billie Holiday/At Carnegie Hall Vol. 6 (Verve), Sarah Vaughan/At Mr. Kelly's (EMR), George Shearing (Concord Jazz), Clifford Brown (Prestige)

I DIDN'T KNOW ABOUT YOU

Duke Ellington/Black, Brown & Beige (The 1944-46 Band Recordings) (Bluebird), Ella Fitzgerald/Ella & Duke (Verve)

I DIDN'T KNOW WHAT TIME IT WAS

Ella Fitzgerald/Rodgers and Hart Songbook Vol. 2 (Verve), Bobby Darin/Mack the Knife: Best of Bobby Darin, Vol. 2 (ACO)

I GET A KICK OUT OF YOU

Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

I GOT RHYTHM

Lena Horne/Love Is the Thing (RCA)

I HAD THE CRAZIEST DREAM

Frank Sinatra/Trilogy: Past, Present & Future (Reprise)

I LET A SONG GO OUT OF MY HEART

Tony Bennett/Jazz (TNK), Kenny Burrell/Ellington Is Forever (Fantasy), Erroll Garner/Jazz 'Round Midnight (Verve)

I LOVE PARIS

Frank Sinatra (Capitol), Charlie Parker (Verve)

I LOVES YOU PORGY

Billie Holiday/Greatest Hits (Decca), Bill Evans/The Village Vanguard Sessions

I ONLY HAVE EYES FOR YOU

Best of the Flamingos (Rhino) Spotlight on Dinah Shore (Capitol)

I REMEMBER IT WELL

Gigi Soundtrack (Rhino)

I THOUGHT ABOUT YOU

Frank Sinatra/The Capitol Years (Capitol)

I WANNA BE AROUND (To Pick Up the Pieces)

Tony Bennett/The Artistry Of (Legacy)

I WILL WAIT FOR YOU

Michel Legrand (SOC)

I WISH I KNEW

Best of Dick Haymes (MCA)

I WISH YOU LOVE

Natalie Cole/Take a Look (ELK), Nancy Wilson/Spotlight (Capitol), Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

I WON'T DANCE

Fred Astaire & Ginger Rogers at RKO (Rhino), Ella Fitzgerald/The Best Of: First Lady of Song (Verve), Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

IF EVER I WOULD LEAVE YOU

Robert Goulet/Greatest Hits (TNK)

I'LL REMEMBER APRIL

Chet Baker (Verve), Wynton Marsalis/Standard Time Vol. 2 (TNK), Charlie Parker/With Strings (Verve), Frank Sinatra/The Complete Capitol Single Collection (Capitol)

I'LL SEE YOU IN MY DREAMS

Chet Atkins/Neck and Neck (TNK), Django Reinhardt/Best Of (BLN)

I'M IN THE MOOD FOR LOVE

Tommy Dorsey/Greatest Hits (RCA), Flamingos/Flamingo Serenade (CTB), Charlie Parker/The Complete Charlie Parker on Verve (Verve)

I'M THRU WITH LOVE

Tony Bennett/Tony Sings for Two (CBS), Nat King Cole/The Best Of (Capitol)

IN A SENTIMENTAL MOOD

Tony Bennett Sings Duke Ellington (Columbia)

IN THE STILL OF THE NIGHT

Ella Fitzgerald/Cole Porter Songbook Vol. 1 (Verve), Vic Damone/Best Of (RAN)

IS YOU IS OR IS YOU AIN'T (My Baby)

Louis Jordan/Greatest Hits (MSP), Nat King Cole/Tri Recordings (LLT), Diana Krall/Only Trust Your Heart (GRP)

IT AIN'T NECESSARILY SO

Ella Fitzgerald/The Complete Ella and Louis Armstrong (Verve), Aretha Franklin/This Is Jazz (TNK)

IT HAD TO BE YOU

Count Basie (Dove), Isham Jones/Swinging Down the Lane (Memphis)

IT WAS A VERY GOOD YEAR

Frank Sinatra/Greatest Hits Vol. 1 (Reprise)

IT'S BEEN A LONG, LONG TIME

Louis Armstrong/Hello Dolly (MCA Jazz), Ink Spots/Java Jive (LLT), Frank Sinatra/From the Top (DRV)

IT'S ONLY A PAPER MOON

Rosemary Clooney/70: A Seventieth Birthday Celebration (CCJ), Nat King Cole/The Best of: The Vocal Classics (BLN)

I'VE GOT A CRUSH ON YOU

Linda Ronstadt/'Round Midnight : The Nelson Riddle Sessions (ELK), Frank Sinatra/Duets (Capitol)

I'VE GOT THE WORLD ON A STRING

Louis Armstrong/More Greatest Hits (RCA), Frank Sinatra/The Best of the Capitol Years (Capitol), Tony Bennett Sings a String of Harold Arlen (CBS)

I'VE GOT YOU UNDER MY SKIN

Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

I'VE GROWN ACCUSTOMED TO HER FACE

Tony Bennett/Esquire: The Voice of the Soul (BLN)

THE JAMES BOND THEME

Monty Norman Orchestra/The Best Of Bond (Capitol)

JINGLE BELL ROCK

Bobby Helms/Jingle All the Way (TVT)

JUST A GIGOLO

Louis Prima (Compact Classics), David Lee Roth (WBR), Django Reinhart (Capitol)

JUST IN TIME

Tony Bennett/All-Time Greatest Hits (TNK)

JUST ONE OF THOSE THINGS

Frank Sinatra/Songs for Young Lovers/Swing Easy (Capitol)

LA VIE EN ROSE

Edith Piaf (Columbia), Bette Midler (Atlantic), Louis Armstrong (Decca), Audrey Hepburn/Sabrina Soundtrack

THE LADY IS A TRAMP

Frank Sinatra With Count Basie & Quincy Jones/Duets (Capitol)

LAURA

Frank Sinatra/Sings His Greatest Hits (Legacy), Charlie Parker/Big Band (Verve), Dave Brubeck/Greatest Hits From the Fantasy Years (Fantasy)

LET IT SNOW! LET IT SNOW! LET IT SNOW!

Bing Crosby (ARA), Dean Martin (Reprise), Ella Fitzgerald (MGM)

LET'S CALL THE WHOLE THING OFF

Ella Fitzgerald & Louis Armstrong/The Complete Gershwin Songbooks (Verve)

LET'S DO IT (Let's Fall in Love)

Ella Fitzgerald/The Complete Ella Fitzgerald Song Books (Verve)

L'I' DARLIN'

Count Basie/Atomic Swing (BLN), Kenny Burrell (Concord Jazz), George Benson (Atlantic), Oscar Peterson (Verve)

LIMEHOUSE BLUES

Cannonball Adderley/Ultimate (Verve)
Duke Ellington/1931-1932 (CCS), Benny Goodman/On the Air 37-38 (Legacy)

Lionel Hampton/The Legendary Decca Recordings (GRP)

LITTLE BOY LOST (Pieces of Dreams)

Maureen McGovern/Music Never Ends (Sterlin), Michel Legrand/Michel Plays Legrand (LLT)

THE LITTLE DRUMMER BOY

Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

LOVE FOR SALE

Ella Fitzgerald/Best of the Songbooks: The Collection (Verve), Bobby Darin/At the Copa (Atlantic)

LOVE IS A MANY-SPLENDORED THING

The Four Aces/Greatest Hits (MCA),
20th Century Fox: Music From the Golden Age (VSI)

LOVE IS HERE TO STAY

Nat King Cole (Capitol), Harry Connick Jr. (Columbia), Ella Fitzgerald & Louis Armstrong (Verve)

LOVER MAN

Billie Holiday/Back to Back (Ember)

LULLABY OF BROADWAY

Bette Midler (Atlantic), Tony Bennett (Columbia)

MACK THE KNIFE

Bobby Darin/At the Copa (Atlantic), Ella Fitzgerald (Verve), Louis Armstrong (Columbia)

A MAN AND A WOMAN

Herbie Mann/The Best Of (Rhino), Ferrante & Teicher/All-Time Favorite Hits (EMI Spec)

THE MAN I LOVE

Peggy Lee/Spotlight (Capitol), Billie Holiday (Columbia), Charlie Parker (Verve)

THE MAN THAT GOT AWAY

Judy Garland/The Best Of (TCM), Rosemary Clooney (Concord Jazz)

MEDITATION

Antonio Carlos Jobim/Jazz 'Round Midnight (Verve), Charlie Byrd/The Bossa Nova Years (CJP), Astrud Gilberto/The Silver Collection (Verve)

MISTY

Johnny Mathis/The Ultimate Hits Collection (Legacy)

MOMENT TO MOMENT

Henry Mancini /The Days of Wine and Roses (RCA), Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

MOONGLOW

Tony Bennett/MTV Unplugged (TNK)
Benny Goodman/The Benny Goodman Story (MCA)

MOONLIGHT IN VERMONT

Tony Bennett/Here's to the Ladies (TNK), Mel Torme/In Hollywood (Decca), Billie Holiday/All or Nothing at All (Verve)

MOONLIGHT SERENADE

Glenn Miller/Falling in Love With Glenn Miller (RCA), Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

THE MORE I SEE YOU

Nat King Cole/If I Give My Heart to You (EMI), Chet Baker (Riverside), Dick Haymes/Best Of (Curb), Chris Montez/Bachelor Pad Pleasures (CHRO)

MORE THAN YOU KNOW

Ella Fitzgerald/Ella and Oscar (Pablo), Billie Holiday/Billie Holiday (Gold Sound)

MOUNTAIN GREENERY

Ella Fitzgerald/The Complete Song Books (Verve)

MY FUNNY VALENTINE

Frank Sinatra (Capitol), Tony Bennett/The Good Life (CBS), Miles Daves/My Funny Valentine (Prestige)

MY KIND OF TOWN (Chicago Is)

Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

MY WAY

Frank Sinatra/Greatest Hits Vol. 2 (Reprise), Paul Anka/30th Anniversary Anthology (Rhino)

NEVER ON SUNDAY

Herb Alpert/Greatest Hits (A&M), Henry Mancini/The Academy Award Collection (PAI)

NEVERTHELESS (I'm in Love With You)

Frank Sinatra/Swing & Dance (TNK)

NEW YORK, NEW YORK (On the Town)

Mel Torme, Original Cast Album

NICE WORK IF YOU CAN GET IT

Ella Fitzgerald Sings the Gershwin Songbook (Verve), Sinatra (Reprise), Billie Holiday (Columbia)

NIGHT AND DAY

Dionne Warwick Sings Cole Porter (ARI), Frank Sinatra/Greatest Hits (RCA)

ON THE STREET WHERE YOU LIVE

My Fair Lady/Original Cast (TNK), Vic Damone/16 Most Requested Songs (Legacy)

ONCE IN A WHILE

The Chimes/13 of the Best Doo Wop Love Songs Vol. 2 (OSR), Tommy Dorsey/The 17 Number Ones (Bluebird)

OVER THE RAINBOW

Absolutely everyone has recorded this song! But check out Judy Garland's version for inspiration.

THE PARTY'S OVER

Mel Torme (Atlantic), Nat King Cole (Capitol), Willie Nelson (Columbia)

PENNIES FROM HEAVEN

Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

PEOPLE

Barbra Streisand/The Concert (TNK)

THE PINK PANTHER

Henry Mancini

PRELUDE TO A KISS

Tony Bennett/Sings Duke Ellington (Columbia)

QUANDO, QUANDO, QUANDO

(Tell Me When)

Engelbert Humperdinck, Pat Boone

QUIET NIGHTS OF QUIET STARS

(Corcovado)

Stan Getz & João Gilberto/Getz, Gilberto (Verve), Francis Albert Sinatra & Antonio Carlos Jobim (Reprise)

ROCK-A-BYE YOUR BABY WITH A**DIXIE MELODY**

Al Jolson/Best of Al Jolson (MCA), Judy Garland/All-Time Greatest Hits (CUR), Count Basie/Atomic Swing (BLN), Sammy Davis Jr./Greatest Hits Live (CUR)

'S WONDERFUL

Ella Fitzgerald Sings the Gershwin Songbook (Verve)

SATIN DOLL

Ella Fitzgerald & Duke Ellington/Ella & Basie (Verve)

THE SECOND TIME AROUND

Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

SECRET LOVE

Doris Day/The Essence of (Legacy), Ahmad Jamal (Argo), Joe Pass (Pablo), Johnny Mathis (Columbia)

SEND IN THE CLOWNS

Judy Collins, Frank Sinatra, Johnny Mathis

SEPTEMBER IN THE RAIN

Dinah Washington/Complete on Mercury, Vol. 6 (Mercury), Frank Sinatra/Concepts (Capitol)

SEPTEMBER OF MY YEARS

Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

SEPTEMBER SONG

Frank Sinatra/The Complete Reprise Studio Recordings (Reprise)

THE SHADOW OF YOUR SMILE

Johnny Mandel/The Sandpiper (Verve), Tony Bennett/All-Time Greatest Hits (TNK)

SHE'S FUNNY THAT WAY

Frank Sinatra/A Lovely Way to Spend an Evening (ASV)

SINCE I FELL FOR YOU

Lenny Welch/Anthology (1958-1966) (TARA),
Bobby Bland (MCA), Nancy Wilson (Capitol),
Bonnie Raitt (Warner Bros.)

SKYLARK

Linda Ronstadt/Lush Life (ELK), Bette Middler
(Atlantic), Paul Desmond (CBS), Jim Hall
(Concord Jazz)

SLEIGH RIDE

Leroy Anderson/The Best Of (Decca)

SLOW HOT WIND

Sarah Vaughan/The Complete...on Mercury Vol.
4: 1963-1967(Mercury), Monica Mancini (Warner
Bros.)

SMALL WORLD

Johnny Mathis/All-Time Greatest Hits (TNK)

SMOKE GETS IN YOUR EYES

The Platters/Always (MCA)

SOFTLY AS I LEAVE YOU

Frank Sinatra/Greatest Hits Vol. 1 (Reprise)

SOFTLY, AS IN A MORNING SUNRISE

John Coltrane/Live at the Village Vanguard
(GRP), Jim Hall/Alone Together (OJC), Sonny
Rollins/A Night at the Village Vanguard (BLN)

SOMEONE TO WATCH OVER ME

Linda Ronstadt/Round Midnight/The Nelson
Riddle Sessions (ELK), Willie Nelson
(Columbia), Charlie Parker (Verve)

**SOMEWHERE MY LOVE (Lara's Theme
From "Dr. Zhivago")**

Ray Coniff/The Essence of... (Legacy),
Frank Sinatra/The Complete Reprise Studio
Recordings (Reprise)

THE SONG IS YOU

Tommy Dorsey/Greatest Hits (RCA Victor),
Frank Sinatra Sings His Greatest Hits (Legacy)

SPEAK LOW

Tony Bennett/MTV Unplugged (TNK)

STARDUST

Hoagy Carmichael/Ole Buttermilk Sky
(CollChoi), Duke Ellington/The Complete Capital
Recordings (Mosaic)

STARS FELL ON ALABAMA

Ella Fitzgerald and Louis Armstrong/The
Complete Ella Fitzgerald & Louis Armstrong on
Verve (Verve), Harry Connick Jr./20 (TNK), Joe
Pass/Songs for Ellen (Pablo)

STRANGERS IN THE NIGHT

Frank Sinatra/The Complete Reprise Studio
Recordings (Reprise)

SUMMER WIND

Frank Sinatra/The Complete Reprise Studio
Recordings (Reprise)

SUMMERTIME

Ella Fitzgerald/Pure Ella (Verve), Paul Desmond,
Bill Evans, Willie Nelson

A SUNDAY KIND OF LOVE

Ed Bickert, Louis Prima, Kenny Rankin, Dinah
Washington

SUNNY

Bobby Hebb/Better Days (Rhino)

SWEET GEORGIA BROWN

Bing Crosby/16 Most Requested Songs (Legacy),
Oscar Peterson, Ella Fitzgerald, Django Reinhardt

TAIN'T NOBODY'S BUSINESS (If I Do)

Billie Holiday/The Complete Decca Recordings
(GRP)

TAKING A CHANCE ON LOVE

Frank Sinatra/Concepts (Capitol), Tony Bennett/I
Left My Heart in San Francisco (Sony/Columbia)

TEA FOR TWO

Doris Day/Que Sera Sera (Pegasus),
The Dinah Shore Collection: Columbia & RCA
Recordings 1942-1948, Frank Sinatra/The
Columbia Years: The Complete Recordings
1943-1952 (Legacy)

TEACH ME TONIGHT

Al Jarreau/Breakin' Away (Warner Bros.), Nat
King Cole/The Billy May Sessions (Capitol),
Natalie Cole/Stardust (Elektra), Etta James/Time
After Time (PVM)

TEMPTATION

Bing Crosby/Love Songs (MSP), Charlie Parker
With Strings: The Master Takes (Verve), Billy
Ekstine/Everything I Have Is Yours (Verve)

THAT'S LIFE

Frank Sinatra/The Complete Reprise Studio
Recordings (GRP), Van Morrison/How Long Has
This Been Going On (Verve)

THEME FROM "A SUMMER PLACE"

Percy Faith/Hits of the 60s (ECL)

THEME FROM NEW YORK, NEW YORK

(Start Spreading the News)

Frank Sinatra/The Very Best Of (Reprise)

THERE'S A SMALL HOTEL

Ella Fitzgerald Sings the Rodgers/Hart Song Book
(Verve), Frank Sinatra Sings the Select Rodgers &
Hart (Capitol)

THEY CAN'T TAKE THAT AWAY FROM ME

Ella Fitzgerald & Louis Armstrong/The Complete
Gershwin Songbooks (Verve), Frank Sinatra/Duets
& Duets II (Capitol)

THUNDERBALL

Monty Norman Orchestra/The Best of Bond
(Capitol)

TOO MARVELOUS FOR WORDS

Frank Sinatra/Sings the Select Johnny Mercer
(Capitol)

TOOT, TOOT, TOOTSIE! (GOODBYE)

Al Jolson/Best of Al Jolson (MCA), Tony
Bennett/40 Years, The Artistry Of (Legacy)

TRY TO REMEMBER

Ed Ames/Who Will Answer (CTB), The Brothers
Four/Best Of (Vanguard)

TWO FOR THE ROAD

Henry Mancini (TND), Marian McPartland/Piano
Jazz (TJA)

WATCH WHAT HAPPENS

Michel Legrand/Michel Plays Legrand (LLT),
Tony Bennett/If I Ruled the World (TNK)

THE WAY YOU LOOK TONIGHT

Dave Brubeck and Paul Desmond (Fantasy), Wes
Montgomery/Complete Riverside Recordings
(Riverside), Mel Torme/A Special Time (AVE)

WE'VE ONLY JUST BEGUN

Carpenters (A&M)

WHAT A WONDERFUL WORLD

Louis Armstrong/20th Century Masters: The
Millennium Collection: The Best of Louis
Armstrong (MCA)

**WHAT ARE YOU DOING THE REST OF
YOUR LIFE?**

Barbra Streisand/Just for the Record (TNK),
Michel Legrand/Michel Plays Legrand (LLT), Bill
Evans/At Half Moon Bay (Milestone), Pat
Martino (Footprints)

WHAT IS THIS THING CALLED LOVE?

Frank Sinatra/In the Wee Small Hours
(EMI-CAP)

WHAT'S NEW?

Linda Ronstadt/Round Midnight: The Nelson
Riddle Sessions (ELK)

WHEN I FALL IN LOVE

Nat King Cole/Love Is the Thing (Capitol)

**WHEN YOU'RE SMILING (The Whole World
Smiles With You)**

Louis Armstrong/An American Icon (HIPO), Judy
Garland/All-Time Greatest Hits (CUR)

WHERE OR WHEN

Frank Sinatra/Sings the Select Rodgers & Hart
(Capitol), Dick Haymes/Best Of (MCA), Dion &
the Belmonts/Best of Doo Wop Ballads (Rhino)

WHO'S SORRY NOW?

Connie Francis/Greatest Hits (POL)

WHY CAN'T I

Sarah Vaughan/Rodgers/Hart Songbook (EMR)

WILLOW WEEP FOR ME

Tony Bennett/On Holiday (TNK)

Billie Holiday/The Complete (Verve)

THE WIND BENEATH MY WINGS

Bette Midler/Experience the Divine (Atlantic)

WINTER WONDERLAND

Ray Charles/When Harry Met Sally Soundtrack
(Columbia), Bing Crosby (Warner Bros.)

WITCHCRAFT

Frank Sinatra/The Complete Reprise Studio
Recordings (Reprise)

WITH A SONG IN MY HEART

Ella Fitzgerald Sings the Rodgers/Hart Song Book
(Verve), Perry Como/Yesterday and Today (RCA)

YESTERDAYS

Miles Davis/The Blue Note and Capitol
Recordings (BLN), Billie Holiday/At Carnegie
Hall Vol. 6 (Verve), Wynton Marsalis/Standard
Time Vol. 2 (TNK)

YOU ARE SO BEAUTIFUL

Billy Preston/Best Of (A&M), Joe Cocker/
Greatest Hits (A&M)

YOU DO SOMETHING TO ME

Ella Fitzgerald Sings the Cole Porter Songbook
(Verve), Frank Sinatra Sings Select Cole Porter
(Goldrush)

YOU GO TO MY HEAD

Frank Sinatra/Nice 'n' Easy (Goldrush)

YOU LIGHT UP MY LIFE

Debby Boone/Best Of (CUR), LeAnn Rimes/You
Light Up My Life: Inspirational Songs (CUR)

YOU MAKE ME FEEL SO YOUNG

Frank Sinatra/Songs for Swingin' Lovers (Capitol)

YOU MUST HAVE BEEN A**BEAUTIFUL BABY**

Bobby Darin/As Long as I'm Singing (Rhino)

YOU STEPPED OUT OF A DREAM

Dave Brubeck/24 Classic Original Recordings
(Fantasy), Nat King Cole/Lush Life (Capitol),
John Pizzarelli/Naturally (NVS)

COMMON CHORD VOICINGS

Common chord voicings

Included here are some common piano voicings all based on a C root. Occasionally, we have displayed more than one inversion of the same chord that may be particularly useful. Of course, as with all fakebooks, you should use the voicing best suited to your needs.

Major

C C⁶ C⁹ C(9)

Musical notation for Major chords: C, C⁶, C⁹, and C(9). The notation shows the treble and bass clefs with the notes for each chord.

Minor

C^m C^{m6} C^{m9} C^{m(9)}

Musical notation for Minor chords: C^m, C^{m6}, C^{m9}, and C^{m(9)}. The notation shows the treble and bass clefs with the notes for each chord.

Augmented/Diminished

C⁺ C^{oim} C^{oim7}

Musical notation for Augmented/Diminished chords: C⁺, C^{oim}, and C^{oim7}. The notation shows the treble and bass clefs with the notes for each chord.

Minor

C⁷ C⁹ C¹¹ C¹³

Musical notation for Minor chords with extensions: C⁷, C⁹, C¹¹, and C¹³. The notation shows the treble and bass clefs with the notes for each chord.

Maj 7th

C^{Maj7} C^{Maj9} C^{Maj13}

Musical notation for Major 7th chords: C^{Maj7}, C^{Maj9}, and C^{Maj13}. The notation shows the treble and bass clefs with the notes for each chord.

Extended/Altered Maj 7th

C^{Maj7(#11)} C^{Maj7(#9)} C^{Maj9(+11)} C^{Maj13(+11)}

Musical notation for Extended/Altered Major 7th chords: C^{Maj7(#11)}, C^{Maj7(#9)}, C^{Maj9(+11)}, and C^{Maj13(+11)}. The notation shows the treble and bass clefs with the notes for each chord.

Minor

C^{m7} C^{m9} C^{m11} C^{m13}

Musical notation for Minor chords with extensions: C^{m7}, C^{m9}, C^{m11}, and C^{m13}. The notation shows the treble and bass clefs with the notes for each chord.

CHORD SUBSTITUTIONS

Chord substitutions

The chord names used in this fakebook are, for the most part, either the original chords used by the composer or variations that are so common that they supercede the original. Sometimes we have also listed widely used substitutions or reharmonizations based on the original "changes" displayed in parentheses above the main changes. These substitutions can vary greatly in complexity, ranging from a simple adding of chord tones (Ex. 1) to wholesale reharmonization of an entire phrase. The variations you choose to use are entirely personal, and in this way you can often make your arrangement of a song quite unique.

Displayed below are a few examples of some commonly used chord substitutions.

Added Extensions

Adding or extending chord tones changes the harmony.

C7 becomes C13

Tritone Substitution

Where a dominant 7th or minor 7th chord is replaced by a dominant 7th chord whose root is a tritone away from the original. A tritone is defined as the interval of the augmented 4th or diminished 5th (three whole tones.) The example shown below uses both the original chords and their tritone substitutions.

F#M7 (Bb13) Bbm7 (Eb13) Eb7 (A7(#11)) AbMA7

Relative Major/Minor Substitution

Quite simply, it's where a major chord is replaced by its relative minor. Conversely, the minor chord can be replaced by its relative major.

F#M7 Bb13 Bb7(#5) Eb Ab9 GM7

Becomes:

Eb (F#M7) GM7

CHORD THEORY

Chord theory

All chords are built from the major scale. You can figure out the notes in any major scale by applying this pattern of whole- and half-steps: W W H W W W H.

For example, the A major scale:

A B C[#] D E F[#] G[#] A
 W W H W W W H

The scale tones can be numbered:

A	B	C [#]	D	E	F [#]	G [#]	A	B	C [#]	D	E	F [#]
1	2	3	4	5	6	7	8	9	10	11	12	13

Any chord can be built from its corresponding major scale by applying the appropriate chord pattern.

Chord Patterns	Examples (Key of A)
Major: 1 3 5	A: A C [#] E
Minor: 1 b3 5	Am: A C E
Dominant 7: 1 3 5 b7	A7: A C [#] E G
Major 7: 1 3 5 7	A ^{ma} 7: A C [#] E G [#]
Major 6: 1 3 5 6	A6: A C [#] E F [#]
Minor 7: 1 b3 5 b7	Am7: A C E G
Add 9: 1 3 5 9	A(9): A C [#] E B
Suspended 4: 1 4 5	Asus: A D E
Dominant 9: 1 3 5 b7 9	A9: A C [#] E G B
Dominant 13: 1 3 5 b7 13	A13: A C [#] E G F [#]
Dominant 7(b9): 1 3 5 b7 b9	A7(b9): A C [#] E G B ^b
Minor 9: 1 b3 5 9	Am9: A C E B
Minor 7(b5): 1 b3 b5 b7	Am7(b5): A C E ^b G
Diminished 7: 1 b3 b5 b7*(6)	A ^o 7: A C E ^b F [#]
Augmented: 1 3 #5	A+: A C [#] E [#]
Dominant 7(#5): 1 3 #5 b7	A7(#5): A C [#] E [#] G
Dominant 7(#9): 1 3 5 b7 #9**(b3)	A7(#9): A C [#] E G C [#]

* bb7 = 6
 ** #9 = b3

COMMON GUITAR CHORD

Common guitar chord

GUITAR CHORDS

Standard Jazz Chord Voicings (The root is circled.)

Maj7

1 3 2 4

Maj7

1 3 4 2

Maj7

4 2 1 1

7

1 2 3

7

2 1 3

M7

1 3 1 2

M7

2 3 3 3

M7

3 1 4 1

9

1 3 2 4

9

2 1 3 4

6

1 3 2 4

6

2 1 1 4

M7(b5)

2 3 4 1

M7(b5)

1 3 2 4

13

1 2 3 4

13

1 2 3 1

6/9

2 1 1 3

6/9

2 1 1 3

7(b9)

2 1 3 1

7(b9)

1 3 2 4

9(#11)

2 1 3 4 1

7(#11)

2 3 4 1

7(#5)

1 2 3 4

7(#5)

1 2 1 1

dim7

2 1 3 1

dim7

2 3 1 4

* Do not play the root.