

100 Jazz & Blues Greats

One hundred of the world's favourite jazz and blues classics,
arranged for piano with full lyrics and chord symbols.



100 Jazz & Blues Greats

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Caravan

By Duke Ellington, Irving Mills & Juan Tizol

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Moderato Quasi Misterioso

mp - mf

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

E|dim C7 E|dim C7 E|dim C7 E|dim C7 E|dim C7

Five guitar chord diagrams are shown, corresponding to the E|dim and C7 chords in the system above. Each diagram shows the fretting pattern on a six-string guitar.

Night _____ and stars a - bove that shine so

p - f

The piano accompaniment for the first vocal line features a complex texture with many beamed notes in both hands, creating a shimmering effect.

E|dim C7 E|dim C7 E|dim C7 E|dim C7 E|dim C7

Five guitar chord diagrams are shown, corresponding to the E|dim and C7 chords in the system above.

bright _____ The mys-'try of their fad - ing light _____

The piano accompaniment for the second vocal line continues with a dense, rhythmic accompaniment of beamed notes.

E|dim C7 E|dim C7 E|dim C7 Fm 6

Five guitar chord diagrams are shown, corresponding to the E|dim, C7, and Fm 6 chords in the system above.

_____ that shines up - on our CAR - A - VAN; _____

The piano accompaniment for the third vocal line concludes the phrase with a final chord and melodic flourish.

E \flat dim C7 E \flat dim C7 E \flat dim C7

Sleep up - on my

E \flat dim C7 E \flat dim C7^v E \flat dim C7 E \flat dim C7 E \flat dim C7 E \flat dim C7

shoul-der as we creep A - cross the sands so I may

E \flat dim C7 E \flat dim C7 E \flat dim C7 E \flat dim C7

keep This mem -'ry of our CAR - A -

Fm 6

VAN

F7 F#dim F+

This is so ex - cit - - - ing

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line has a long note on 'This' followed by a melodic line for 'is so ex - cit - - - ing'. The piano accompaniment consists of chords and moving lines in both hands.

Bb7 Fm Bb7

You are so in - vit - - - ing

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'You' followed by 'are so in - vit - - - ing'. The piano accompaniment maintains the harmonic structure with chords and moving lines.

Eb7 Gdim

Rest - - - ing in my arms As I

The third system continues the vocal line and piano accompaniment. The vocal line has a long note on 'Rest - - - ing' followed by 'in my arms As I'. The piano accompaniment continues with chords and moving lines.

Ab C7 Fm6 Ebdim C7

thrill to the mag - ic charms of

The fourth system continues the vocal line and piano accompaniment. The vocal line has a long note on 'thrill' followed by 'to the mag - ic charms of'. The piano accompaniment includes a triplet in the bass line for 'of'.

E♭dim C7 E♭dim C7 E♭dim C7 E♭dim C7

you ————— Be - side me here be - neath the

Misterioso

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in G major, with lyrics 'you' and 'Be - side me here be - neath the'. Above the staff are eight guitar chord diagrams: E♭dim, C7, E♭dim, C7, E♭dim, C7, E♭dim, and C7. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a steady bass line. The tempo/mood is marked 'Misterioso'.

E♭dim C7 E♭dim C7 E♭dim C7 E♭dim C7

blue ————— My dream of love is com - ing

Detailed description: This system contains the third and fourth lines of the musical score. The vocal melody continues with the lyrics 'blue' and 'My dream of love is com - ing'. Above the staff are eight guitar chord diagrams: E♭dim, C7, E♭dim, C7, E♭dim, C7, E♭dim, and C7. The piano accompaniment continues with the same melodic and bass patterns as the first system.

E♭dim C7 E♭dim C7 E♭dim C7 E♭dim C7 F#6

true ————— With - in our des - ert CAR - A - VAN.

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal melody concludes with the lyrics 'true' and 'With - in our des - ert CAR - A - VAN.'. Above the staff are nine guitar chord diagrams: E♭dim, C7, E♭dim, C7, E♭dim, C7, E♭dim, C7, and F#6. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

1. 2.

Detailed description: This system contains the seventh and eighth lines of the musical score, which are piano accompaniment parts. The first line shows two first endings, labeled '1.' and '2.'. The piano accompaniment features a complex melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics.

Oh! Look At Me Now

Words by John DeVries

Music by Joe Bushkin

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Moderately $E\flat 9/6$

$B\flat 9$

$E\flat 7sus4$

$E\flat 7-9$

For I'm not the guy— who cared a - bout love, — And
(girl) —

$A\flat maj7$

$A\flat m6$

$D\flat 7-5$

$E\flat maj7$

$D\flat 7$

I'm not the guy— who cared a - bout for - tunes and such, — nev - er cared much, —
(girl) —

$C9$

$F7$

$B7$

$B\flat 9$

$E\flat 9$

$D9$

$D\flat 9$

$C9$

$B7+5$

$B\flat 9$

— But, look at me now. —

Eb9/6

Bb9

Eb7sus4

Eb7-9

A^o maj7

I nev-er knew— the tech-nique of kiss - in, I nev-er knew— the

A^b m6

D^b 7-5

E^b maj7

D^b 7

C9

F9

B^b 9

thrill I could get— from your touch,— nev-er knew much,— Oh! Look At Me

E^b

E^b 9/6

A7-9 D7

Gm

E^b 7

D7

Now. _____

I'm a new man, bet-ter than—
(girl) in a whirl.

Gm

D7+5

Gm

Gm7

C7

Fm

Cas - a - no - va at his best. —
nev - er knew love was like this. —

With a new heart,

Db7

C7

Fm

Fm7

Bb7

Bb7+5

brand new start,—

I'm so proud I'm bust-in' my vest.—
Gon-na be Mis - iz, not Miss.—

So,

Eb9/6

Bb9

Eb7sus4

Eb7-9

Abmaj7

I am the guy—
(girl)—

who turned out a lov - er,

So, I'm the guy,—
(girl)— who

Abm6

Db7-5

Ebmaj7

Db7

laughed at those blue— dia - mond rings,— one of those things,—

C9 F9

Bb9

1. Eb6

Fm7

Bb9

Bb7+5

2. Eb6

— Oh! Look At Me Now. —

Now. —

Swingin' Shepherd Blues

Words by Rhoda Roberts & Kenny Jacobson
Music by Moe Koffman

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Moderately slow

The musical score is written for piano and includes the following elements:

- Staff 1:** Treble and bass clefs. Treble clef has a key signature of two flats (Bb, Eb) and a common time signature. The piece begins with a *mf* dynamic. Chords Bb and Bb7 are indicated below the staff.
- Staff 2:** Treble and bass clefs. Treble clef has a *mp* dynamic. Chords Eb, Eb7, Bb, Cm7, C#dim, Bb, and G7 are indicated below the staff.
- Staff 3:** Treble and bass clefs. Chords Cm7, F9+5, Cm7, F7, Bb, Bb7, Eb, Gb7, F7, and Bb are indicated below the staff. A first ending bracket labeled "1." spans the final two measures of this system.
- Staff 4:** Treble and bass clefs. A second ending bracket labeled "2." spans the first two measures. Chords F7, Bb, and Bb are indicated below the staff.
- Staff 5:** Treble and bass clefs. Chords Eb7 and Bb are indicated below the staff.

The score features various musical notations including triplets, slurs, and dynamic markings. Chord diagrams are provided for several chords: Bb, Eb, Cm7, F9+5, F7, Bb7, Eb7, G7, F7, and Bb.

VERSE



1. A-long a moun-tain pass, there is a patch of grass where the swing-in' shep-herd plays his tune,
 2. (And down the) moun-tain pass, there lives a pret-ty lass who's wait-in' for the moon to shine a-bove,

mf




His sheep nev-er stray, danc-in' all day till they see the
 She dress-es with care, braid-in' her hair for her one and



pale and yel-low moon. And then he leads his flock and home-ward
 on-ly swing-in' love. And she knows he'll nev-er roam be-cause she



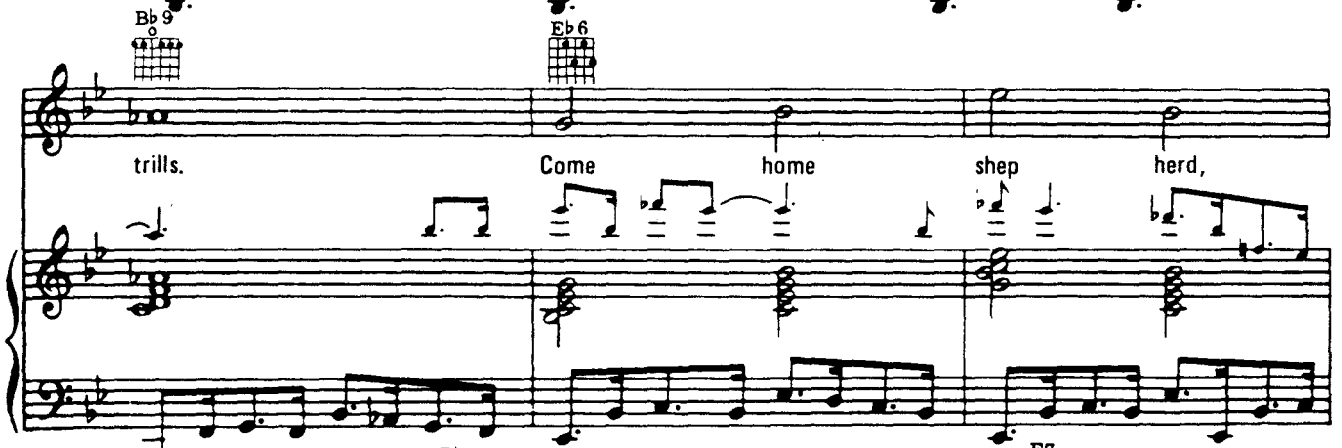
they all rock to the tune of The Swing-in' Shep-herd Blues.
 waits at home for the tune of The Swing-in' Shep-herd Blues.

CHORUS 

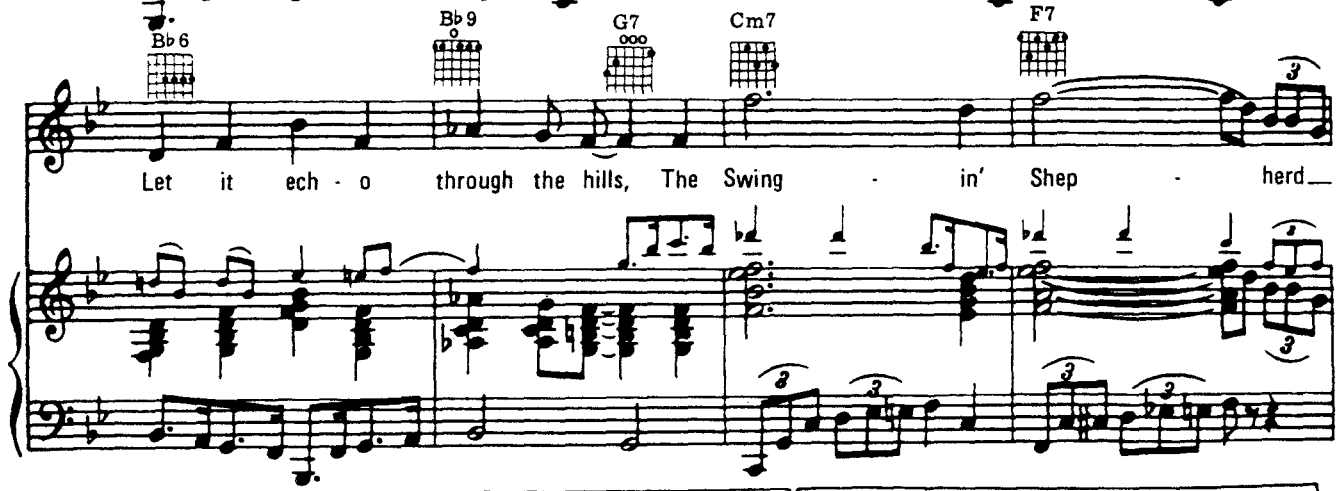
Come home shep - herd, Play those haunt - ing



trills. Come home shep herd,



Let it ech - o through the hills, The Swing in' Shep herd



1.       2.      

Blues. 2. And down the Blues.



Tuxedo Junction

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

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Medium swing

Bb
Eb
F7
Bb
Eb
F7

Bb
Eb
Edim
Bb
F7
Bb

F7
Bb
Eb9
F7
Bb

Eb9
F7
Bb
Eb9
Edim

Bb
F7
1. Bb
F7
2. Bb
Bb9

Feel-in' low, _____ Rock-in' slow, _____
 Want to go, _____ Right back _____ where I _____ be - long. _____
Chorus
 Way down South, drive in Bir - ming - ham, I mean South in Al -
 or walk _____ for miles to get jive that South -
 - a - bam's an old place where peo - ple go _____ to dance _____
 - ern style, S - low jive that makes _____ you want _____ to dance _____
 _____ the - night _____ a - way _____ They all _____ It's a
 _____ 'til break _____ of day. _____

Eb6 Eb7 Eb6
 junc - tion where the town folks meet.

Eb7 Eb9 Eb6 Eb7
 At each func - tion, in their

Eb6 Gm7 Cm7 F7 Bb Eb9 F7
 tux they greet you. Come on down, for - get your care. Come on

Bb Eb9 F7 Bb
 down, You'll find me there. So long town! I'm head -

Eb9 Edim Bb F7 Bb
 in' for Tux - e - do Junc - tion now.

Mean To Me

Words & Music by Roy Turk & Fred E. Ahlert

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Moderately

Piano introduction in 4/4 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. A triplet of eighth notes appears in the final measure of the introduction.

F Dm Gm7 C9 C7 Am Dm

Seven guitar chord diagrams are shown above the first system of lyrics, corresponding to the chords F, Dm, Gm7, C9, C7, Am, and Dm.

You're mean to me... Why must you be mean to me?

Piano accompaniment for the first system of lyrics, marked *mp*. The right hand plays chords and the left hand plays a bass line.

Bb Bb6 Db9 Fmaj7 Cm6 D+ D Gm7 C9

Eight guitar chord diagrams are shown above the second system of lyrics, corresponding to the chords Bb, Bb6, Db9, Fmaj7, Cm6, D+, D, Gm7, and C9.

Gee, hon - ey, it seems to me... You love to see - me

Piano accompaniment for the second system of lyrics. The right hand plays chords and the left hand plays a bass line.

Fmaj7 F6 Dm Dm7 G7 Gm7 C7 F Dm

cry - in' I don't know why. - I stay home -

Gm7 C9 C7 Am Dm Bb Bb6 Db9

each night - when you say you'll phone - You don't. and I'm

Fmaj7 Cm6 D+ D Gm7 C9 Fmaj7 F6

left a - lone - Sing - in' the blues - and sigh - in'.

Cm7 F7-9 Bbsus4 Bb F7-9 Bb

You treat me cold - ly each day - in the year, -

Eb9 D9+5 D7-9 Gm Gm6 Eb9 D9+5 D9 G7

— You al - ways scold me when - ev - er some - bod - y is

Gm7 (C Bass) C9+5 F Dm Gm7 C9 C7 Am Dm

near, dear. It must be — great fun — to be mean to me, —

Bb Bb6 Bbm7 Fmaj7 F Dm7 Gm7 C9

You should - n't, for can't you see — what you mean to

1. F Bb9 G7 Gm7 C7+5 2. F Bb9 F

me. ————— You're me. —————

Satin Doll

Words by Johnny Mercer
Music by Duke Ellington & Billy Strayhorn

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Moderately, with a beat

The first system of music features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part starts with a *mf* dynamic and includes a triplet of eighth notes in the bass line. The vocal line is a simple melody.

Chord diagrams for the first system:
Dm7: 0 2 0 2 1 0
G7: 0 0 0 0 2 3
Dm7: 0 2 0 2 1 0
G7: 0 0 0 0 2 3
Em7: 0 2 0 2 1 0
A7: 0 2 2 2 1 0

Cig - a-rette hold - er which wigs me ov - er her should - er,

The second system continues the piano accompaniment and vocal line. The piano part includes a triplet of eighth notes in the bass line. The vocal line continues the melody.

Chord diagrams for the second system:
Em7: 0 2 0 2 1 0
A7: 0 2 2 2 1 0
Cm: 0 3 0 3 1 0
D7: 0 2 0 2 1 0
Abm7: 0 2 0 2 1 0
Db7-9: 0 2 0 2 1 0

she digs me Out cat - tin' that Sat - in Doll...

The third system continues the piano accompaniment and vocal line. The piano part includes a triplet of eighth notes in the bass line. The vocal line continues the melody.

Chord diagrams for the third system:
C: 0 0 0 0 0 0
C#dim: 0 3 0 3 1 0
A7: 0 2 2 2 1 0
Dm7: 0 2 0 2 1 0
G7: 0 0 0 0 2 3

Ba - by shall we — go

The fourth system continues the piano accompaniment and vocal line. The piano part includes a triplet of eighth notes in the bass line. The vocal line continues the melody.

out skip-pin' care - ful a - mi - go, you're flip - pin'

Speaks Lat - in that Sat - in Doll.

She's no - bo - dy's fool, so I'm play - ing it cool as can be,

I'll give it a whirl, but I

Am7 D7 G7 Dm7 G7

ain't for no girl — catch-ing me. ————— (Spoken) Swich - e - Roo - ney

Dm7 G7 Dm7 G7 Em7 A7

Tel - e-phone num - bers well you know, do - ing my rhum - bas

Em7 A7 Cm D7 Abm7 Db 7-9

with u - no, And that 'n' my Sat - in Doll. —

1 C C#dim A7 2 C D9 G7-9 C

Sophisticated Lady

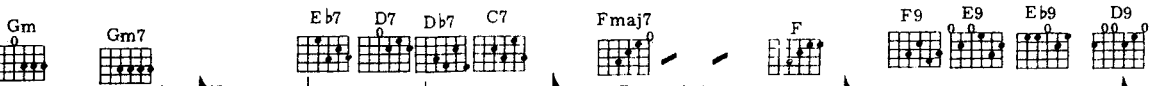
Words by Irving Mills & Mitchell Parish
Music by Duke Ellington

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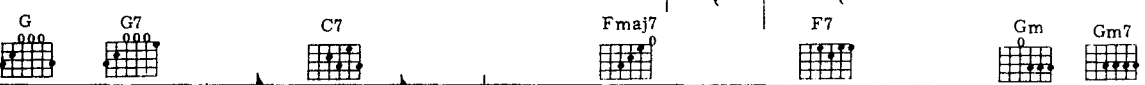
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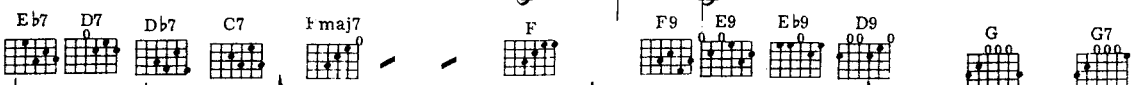
They



say in - to your ear - ly life ro - mance came And in this heart of yours burned a



flame A flame that flick - ered one day And died a - way, You were sweet and



love - ly, sim - ple and shy But then as time went hur - ry - ing by the years have

C7 F Am6 B7 E C#m
 changed you some - how I see you now Laugh - ing, dar - ing,

F#m7 B7 E Ddim F#m7 F#m7(Sb) B7(9b) E C#m
 ne - ver car - ing that you hurt me like you do, bright eyes shin - ing,

F#m7 B7 F Ddim Am C7 B7 Gm Gm7 ten. rit. dolce allarg. a tempo
 ne - ver pin - ing For a love that is fond and true, Tho' such love was meant for you Poor so - phis - ti - ten.

Eb7 D7 Db7 C7 Fmaj7 F9 E9 Eb9 D9 G G7
 - ca - ted la - dy, I know you miss the love you lost long a - go, And when no -

C7 F Bdim Bbdim Am6 Abm6 F Db7 F6 rit.
 - bo - dy is nigh you cry. They cry.

Detailed description: This is a musical score for piano and voice. It consists of seven systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated with diagrams. The piano part includes various performance markings such as 'marcato', 'r.h.', 'rit.', 'dolce', 'allarg.', 'a tempo', and 'ten.'. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are: 'changed you some - how I see you now Laugh - ing, dar - ing, ne - ver car - ing that you hurt me like you do, bright eyes shin - ing, ne - ver pin - ing For a love that is fond and true, Tho' such love was meant for you Poor so - phis - ti - ten. - ca - ted la - dy, I know you miss the love you lost long a - go, And when no - bo - dy is nigh you cry. They cry.'

B \flat B \flat 7 F7+5 B \flat m 7 E \flat 7 B \flat

blues _____ in the night, Now the rain's a-fall-in', hear the train a-call-in', whoo-ee, (My

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a steady bass line with chords and some melodic movement in the right hand.

E \flat 9 E \flat m 6 F7 B \flat

ma-ma done tol' me,) Hear dat lone-some whis-tle blow - in' cross the tres-tle, whoo-ee, (My

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with similar accompaniment patterns.

F7 C7 F7

ma-ma done tol' me,) A whoo-ee-duh-who-ee, O! click-e-ty clack's a-ech-o-in' back th'

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features triplets in the vocal line and corresponding accompaniment.

B \flat E \flat 9 E \flat m 6 F7

blues _____ in the night, The eve-nin' breeze - 'll start the trees to cry-in' and the

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part includes the instruction 'broadly' under the bass line.

D \flat 7 C+ C7 G+ G7 \flat 5 B \flat m6 C7 F7 E \flat m6

moon - 'll hide its light, when you get the blues in the night.

R.H.

A \flat m6 F7 E \flat 9 E \flat m6 F7 D \flat 7

Take my word, the mock - in' bird - 'll sing the sad - dest kind o'

C+ C7 G+ G-5 B \flat m6 C7 F7 E \flat m6

song, he knows things are wrong and he's right.

R.H.

A \flat m6 F7 B \flat 7 C7 F7 B \flat

(whistle) From Nat-chez to Mo-bile, from

Mem-phis to St. Joe, — where - ev - er the four winds blow; — I been in some big towns — an'

B \flat 7 E \flat 7

heard me some big talk, — but there is one thing I know, — { A wom-an's a two-face } A
 { A man is a two-face }

C7 F7 F+ B \flat F7

wor - ri - some thing who'll leave ya t' sing the blues — in the night. Hum —

C7 F7 B \flat

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

B \flat 7 C7 b9 F7 C7 F7 sus.4 B \flat

ppp

Opus One

Words & Music by Sy Oliver

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Moderate Jump Tempo

Piano introduction in G major, 4/4 time. The piece starts with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*). The melody is characterized by eighth-note patterns and syncopated rhythms. Chords are indicated by 'A' and 'V' above the notes.

REFRAIN



I'm wrack-in' my brain, to think of a name, To give to this tune, so Per - rycan croon, And

Piano accompaniment for the first line of the refrain. Dynamics range from piano (*p*) to mezzo-forte (*mf*). The bass line features a steady eighth-note accompaniment.

may-be Ol' Bing will give it a fling, And that -'ll start ev'-ry-one hum-min' the thing. The

Piano accompaniment for the second line of the refrain. The bass line continues with eighth-note accompaniment.

mel - o - dy's dumb, re-peat an' re-peat, But if you can swing, it's got a good beat, And

Piano accompaniment for the third line of the refrain. The bass line continues with eighth-note accompaniment.

A9 Am7/D D7 G C7 G

that's the main thing, to make with the feet, 'Cause ev-'ry-one is swing-in' to-day, So, I'll call it

Bb Gm7 Cm7 F7-9 Bb6 G7+5 C9 F7+5 Db Bbm7

O-PUS ONE! It's not for Sam-my Kaye, - Hey! - hey! - hey! - it's O-PUS ONE! It's

Ebm7 Ab7-9 Db6 Db6 D7 G

got to swing, not sway. — May - be, — if Mis-ter Les Brown could

C7 A9

make it re-nown And Ray An-tho-ny could swing it for me, - There's nev-er a doubt you'll

Am7/D D9 G C7

1. G#07 Am7 D7 2. G Eb9 G6

knock your-self out, - When - ev-er you can hear O-PUS ONE. - I'm

Solitude

Words by Eddie de Lange & Irving Mills
Music by Duke Ellington

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Moderately

The piano introduction consists of two staves. The right hand plays a series of chords: Bb7+5, Ebmaj7, Cm7, and Fm7. The left hand plays a simple bass line. Dynamics include *p marc.*, *rit.*, and *pp*.

Bb7+5 Ebmaj7
Slowly, (with expression)

Cm7 Fm7

In my SOL-I - TUDE you haunt me With

The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. Dynamics include *mp-mf*.

Ab/Bb Gm

Fm/Bb

Eb 3fr.

Bb7

Bb7+5

Ebmaj7

Cm7

re-ver-ies of days gone by In my SOL-I - TUDE you

F7

Ab/Bb Gm

Fm/Bb

Eb 3fr.

Ebmaj7

Eb7

taunt me With mem-o - ries that nev - er die I

Fm7 F#07 Eb 3fr. Bb7 Eb7

sit in my chair, I'm filled with de-spair, There's no one could be so sad — With

Fm7 F#07 Eb 3fr. E07 Bb7 Bb7+5

gloom ev-'ry-where, I sit and I stare, I know that I'll soon go mad In my

Ebmaj7 Cm7 Fm7 Ab/Bb Gm

SOL - I - TUDE — I'm pray - ing Dear Lord a - bove —

Fm/Bb 3fr. Eb 1 Eb 3fr. Eb07 Fm7 Bb7+5 2 Eb 3fr.

— Send back my love. In my love. —

pp

Mood Indigo

Words & Music by Duke Ellington, Irving Mills & Albany Bigard

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Very Slow

p *ad lib.*

With expression

You ain't been blue, — No, No, No, You ain't been blue, —

p

Ab Bb7 Ebm Eb+ Ab Ab Bb7

Till you've had — that mood in-di-go, That feel-in' goes — steal-in'

E7 Eb7 Ab7 dim dim Ab7

down to my shoes, While I sit and sigh: — "Go 'long, blues."

Bbm Gb7 Eb+ Ab Bb7 Ebm Eb+ Ab

CHORUS

Slow

Al-ways get that mood in-di-go, - Since my ba-by said good - bye,

mp

Ab Bb7 Bbm Eb7 Ab Eb7

In the eve - nin' when lights are low, - I'm so lone-some I could cry,

Ab Bb7 Eb7

'Cause there's no-bo-dy who cares a-bout me, - I'm just a soul who's blu-er than blue can be,

Ab7 Db7 Eb7

When I get that mood in-di-go, - I could lay me down and die. die.

1 2

Ab Bb7 Bbm Eb7 Ab dim Db Eb7 Ab dim Db Eb7

Blue And Sentimental

Words & Music by Count Basie, Jerry Livingston & Mack David

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Slowly with a beat

Piano introduction in B-flat major, 4/4 time. The piece begins with a *mf* dynamic, moving to *mp* and ending with a *rall.* and *p* dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

Verse Rubato

First system of the verse. The vocal line starts with the lyrics "The ro - mance is o - ver, you've bro - ken each vow." The piano accompaniment is marked *mp a tempo*. Chords Eb and D7 are indicated above the staff.

Second system of the verse. The vocal line continues with "You nev - er loved - me, I see it all now. - I should be glad - that we're through,". The piano accompaniment continues. Chords Eb, D7, Eb, Db9, and C9+5 are indicated above the staff.

Third system of the verse. The vocal line concludes with "but I'm still in love - with you." The piano accompaniment features a *rall.* section. Chords C7+5, C7, F9, Fm, Db7, and Bb7 are indicated above the staff.

Refrain Slowly with a beat

Refrain section. The vocal line says "Blue And Sen - ti - men - tal, my dreams are blue dreams,". The piano accompaniment is marked *mp*. Chords Eb, Db7, C9, C7, F7, Cb9+5, and Bb9 are indicated above the staff.

F7 Cb9+5 Bb9 Eb Bb9 Eb Db7 C9 C7
 just won't come true dreams, I find. Blue And Sen - ti - men - tal,

F7 Cb9+5 Bb9 F7 Cb9+5 Bb9 Cm7 D°7 Eb9
 I can't for-get you, my heart won't let you out of my mind. It

Ab6 A° Eb Bb7+5 Eb9 Ab6 A°
 rains all the time since you said "Good bye." The skies and my eyes and my

Eb E°7 Bb7 Eb Db7 C9 C7 F7 Cb9+5 Bb9 F7 Cb9+5 Bb9
 heart all cry. Blue And Sen - ti - men - tal, if you don't want me why do you haunt me and

Eb D9 E°7 C9 Db9 Bb7 1. Ebmaj9 Eb6 Bb7 2. Ebmaj9 Eb6 Cb7 Eb
 keep me feel - ing Blue And Sen - ti - men - tal? men - tal?

The musical score is written in a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of a vocal line and a piano accompaniment. The piano part includes a bass line and a right-hand line with chords and melodic fragments. The guitar part is indicated by chord diagrams above the vocal line. The lyrics are: "just won't come true dreams, I find. Blue And Sentimental, I can't forget you, my heart won't let you out of my mind. It rains all the time since you said 'Good bye.' The skies and my eyes and my heart all cry. Blue And Sentimental, if you don't want me why do you haunt me and keep me feeling Blue And Sentimental? Sentimental?" The score includes dynamic markings such as 'mf' and 'f'.

September Song

Words by Maxwell Anderson
Music by Kurt Weill

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Moderately slow

Oh, it's a long, long while from May to De - cem - ber, - but the days grow short, when you reach Sep - tem - ber. - When the au - tumn weath - er - turns the leaves to flame one has-n't got time for the wait - ing

Chord diagrams: Bb m6, Gb (Bb Bass), Bb, Bb (A Bass), Bb (Ab Bass), C7 (G Bass), Cm7-5 (Gb Bass), F7, Bb, Bb maj7, Bb m6, Gb (Bb Bass), Bb, Bb (A Bass), Bb (Ab Bass), C7 (G Bass), C7, Eb m (F Bass), F7

Performance markings: p, mp, mf, p, r.h., mp

Technical markings: 3

Bb Ebm

game. Oh, the days dwindle down to a

mp cresc. poco a poco

Edim Eb m6 Ebm Edim

pre-cious few, Sep-tem-ber, No-vern-ber!

f mf cresc. poco a poco f

Bb (F Bass) Tacet Bb m6 Gb (Bb Bass) Bb Bb (A Bass) Bb (Ab Bass)

And these few pre-cious days I'll spend with you, These pre-cious

pp r.h. mp r.h.

C7 (G Bass) Ab9 4 fr 1. Bb Bb maj7 2. Bb

days I'll spend with you. Oh, it's a you.

mf p rall. p

Fly Me To The Moon (In Other Words)

Words & Music by Bart Howard

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Moderately Slow

The piano introduction is in 3/4 time, marked *mf*. It consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment of quarter notes.

Cm7



Fm7



Bb7



Eb



Ebmaj7



Eb7



Fly Me To The Moon, and let me play a - mong the stars;

Ab



Dm7-5



G7



Cm



C7



Let me see what spring is like on Ju - pi - ter and Mars. In

Fm7



Fm7



Bb7



Eb



Fm7



Oth - er Words _____ hold my hand! _____ In Oth - er Words _____

Bb7 Ab6 Eb Dm7 G7 Cm7 Fm7

dar - ling kiss me! Fill my heart with song, and let me

Bb7 Eb Ebmaj7 Eb7 Ab Dm7-5 G7

sing for - ev - er more; You are all I long for all I wor - ship and a -

Cm C7 Fm7 Fm7 Bb7 Bbm6 C7 Em7

dore. In Oth - er Words please be true! In

Fm7 Bb7 Eb G7 2 Eb

Oth - er Words I love you! true!

Eb7 Ab6 Bb7 Eb

In Oth - er Words: I love you!


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
Round Midnight


Words & Music by Cootie Williams & Thelonious Monk

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
Moderately slow, in 2


Am 7-5  4fr


D7+9  4fr





mp


Gm 7-5 

C7+9 



Fm 7-5 

Bb 7+9 



Ebmaj7+11 +9  5fr

Bb 7-5 



Ebm



Ebm/D



Ebm/Db



Cm7-5



Fm7-5



Fb9



It be - gins to tell 'round mid - night, 'round mid - night.

Ebm



Ebm/D



Cm7-5



Bm7(add C#) E7(add C#) Bbm7(add C) Eb7(add C)



I do pret - ty well till af - ter sun - down.

Abm7



Sup - per - time, I'm feel - ing sad. But it

Cm7-5



F7+5



Cb9



Bb9



Fb7-5



real - ly gets bad

'round mid - night.

Ebm

Ebm/D

Ebm/Db

Cm7-5

Fm7-5

Fb9



Mem - 'ries al - ways start 'round mid - night, 'round mid - night.

Ebm

Ebm/D

Cm7-5

Bm7(add C#) E7(add C#) Bbm7(add C) Eb7(add C)



Have - n't got the heart to stand those mem - 'ries,

Abm7 4fr

Db9

Fb7

Ebm9 4fr

Ab9



when my heart is still with you, and old

Cm7-5

F7-5

Cb9 4fr

Ab/Bb Eb (add F) 4fr

3fr



mid - night

knows it too.

When some

F7+5



Cb9



Bb9



Fb7-5



Ebm7



3

quar - rel we had _____ needs mend - ing, does it

3

Cm7-5



F7+5



Cb9



Bb13



3

mean that our love _____ is end - ing?

3

3

Abm7



Bb7+5



Cm7-5



F7+5



Bb13



4fr

6fr

Dar - ling, I need you; late - ly I find _____ you're

Eb9+11



Db9+11



Abm7



Fm7-5



Bb7+5



Fb7




5fr

4fr

6fr

out of my arms and I'm out of my mind.

Ebm

Ebm/D








Ebm/Db

Cm7-5






Fm7-5

Fb9







Let our love take wing some mid - night, 'round mid - night.

Ebm

Ebm/D

Cm7-5

Bm7(add C#)

E7(add C#)

Bbm7(add C)

Eb7(add C)


Let the an - gels sing for your re - turn - ing.

Abm7

Db9

Fb7

Ebm9

Ab9


Let our love be safe and sound when old

Cm7-5

F7-5

Cb9

Ab/Bb

Eb(add F)

Tacet

mid - night comes a - round. —

The Very Thought Of You

Words & Music by Ray Noble

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Moderato

mf

poco rit.

L.H.

Ab Fm Bb13 Bbm7 Eb7 Abmaj7

I don't need your pho - to - graph, To keep by my bed;
I hold you re - spon - si - ble, I'll take it to law,

mp a tempo

Ab Ddim Bbm7 Eb7 Ab Eb7

Your pic - ture is al - ways in my head.
I nev - er have felt like this be - fore.

Ab Fm Bb13 Eb7 Edim Fm

I don't need your por - trait, dear, To call you to mind,
I'm su - ing for dam - ag - es, Ex - cus - es won't do,

Fm7

Abm6

Abmaj7/Bb

Bb7

Bbm7

Eb7

For sleep - ing or wak - ing, dear, I find;
I'll on - ly be sat - is - fied with you;

poco rit.

REFRAIN

Ab

Ab6

The ver - y thought of you, And I for - get to do,

p-mf

Ab

The lit - tle or - di - na - ry things that ev' - ry - one

Bb7

Db

Eb7

ought to do. I'm liv - ing in a kind of

Fm Fm7 G7+ G7 Cm Abm

day - dream, I'm hap - py as a king, And fool - ish tho' it

Bb7 Bbm7 Eb7

may seem, To me that's ev' - ry - thing. The mere i -

Ab Ab6

dea of you, The long - ing here for you,

Ab

You'll nev - er know how slow the mo - ments go 'till I'm

Bb7



Db



Eb7



near to you,

I see your face

in ev - ry

flow - er;

Your eyes

in stars

a - bove,

It's just the thought of you, — The ver - y thought of you,

my love.

The ver - y

love.

poco rit.



poco rit.

L.H.

The Wang Wang Blues

Words by Leo Wood
Music by Gus Mueller, Buster Johnson & Henry Busse

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Moderately

F C7 F

Wang, Wang. Wang Wang. Blues, _____ She's gone and left me with the Wang.
Wang. Wang. Blues, _____ I've got the ev - er - last - ing Wang.

C7 F G#dim C7

Wang Wang. Blues: _____ And let me tell you, mis - ter, I nev - er
Wang Wang. Blues: _____ I'm on - ly ask - ing that my Sweet Sweet - ie

F Gm7 G#dim F Bb F G#dim Gm7 | 1. G7 Db7 G7-9 Gm7

knew I'd be so blue un - til she went a - way.
will come back and chase a - way those

C7 2 G7 G7-5 C7 F

Wang. Wang. Blues. _____

Ain't Misbehavin'

Words by Andy Razaf
Music by Thomas Waller & Harry Brooks

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Moderato

Tho' it's a fic-kle age, With cheating all the rage, Here is one bird with self-con-trol,
Your type of man is rare, I know you real-ly care, that's why my conscience never sleeps,

Hap-py, in-side my cage. I know who I love best, Thumbs down for all the
When you're a-way some-where. Sure was a luck-y day, When fate sent you my

rest, My love was giv-en, heart and soul; So it can stand the test.
way, And made you mine a-lone for keeps, Dit-to to all you say.

CHORUS *Slowly, with expression*

No one to talk with, all by my-self, No one to walk with, but I'm hap-py on the shelf.

The first system of the chorus features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part begins with a dynamic marking of *mp-f*. The vocal line consists of two phrases: "No one to talk with, all by my-self," and "No one to walk with, but I'm hap-py on the shelf."

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

The second system continues the chorus with the vocal line and piano accompaniment. The vocal line has two phrases: "Ain't mis-be-hav-in'," and "I'm sav-in' my love for you." The piano accompaniment provides harmonic support with chords and melodic lines in both hands.

I know for cer-tain the one I love, I'm thro'with flirtin', it's just you I'm think-in' of,

The third system of the chorus features the vocal line and piano accompaniment. The vocal line has two phrases: "I know for cer-tain the one I love," and "I'm thro'with flirtin', it's just you I'm think-in' of,". The piano accompaniment continues with its rhythmic and harmonic accompaniment.

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

The fourth system concludes the chorus with the vocal line and piano accompaniment. The vocal line has two phrases: "Ain't mis-be-hav-in'," and "I'm sav-in' my love for you." The piano accompaniment ends with a final chord and a fermata over the final note.

Like Jack Horner in the cor-ner, don't go no-where, what do I care, Your kiss-es

are worth wait - in' for, be - lieve me, I don't stay out late,

don't care to go, I'm home a-bout eight just me and my ra - di - o, Ain't mis-be-hav-in'

1 I'm hav-in' my love for you. 2 you. *A* *f* *D.C.*

But Beautiful

Words by Johnny Burke
Music by Jimmy Van Heusen

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mf

Piano introduction in D major, 4/4 time. The melody is played in the right hand with a mezzo-forte dynamic, and the left hand provides a simple harmonic accompaniment.

Verse

D Bm7 Em A7 D

Who can say what love is? Does it start _____ in the mind _____

mp

First system of the verse, including vocal line and piano accompaniment. The piano part is marked mezzo-piano.

Bm7 G F#7>5 F#7 Bm7 E9>5 E9 Am7 A7

_____ or the heart? _____ When I hear dis - cus - sions on what

Second system of the verse, including vocal line and piano accompaniment.

D Gm D Em7 A7 A7>5 Am7 D7

love is _____ Ev'-ry-bod-y speaks a dif-f'rent part. _____

Third system of the verse, including vocal line and piano accompaniment. The piano part ends with a *p* (piano) dynamic marking.

Refrain (Slowly with expression)

G G#dim Am7 Bbdim

Love is fun - ny or it's sad Or it's qui - et or it's mad; It's a

p-mf

G Dm6 E7 A9

good thing or it's bad, But Beau - ti - ful! _____

L.H.

D7 F#dim G Em Am7 D7 G

Beau - ti - ful to take a chance and if you fall, you fall And I'm

Em6 Em7 A9 Am7 Cm D7

think - ing I would - n't mind at all. Love is

G G#dim Am7 B#dim

tear - ful or it's gay; It's a prob - lem or it's play; It's a

G Dm E7 A9

heart - ache ei - ther way, But Beau - ti - ful! _____ And I'm

D D7 G Em Am7 B+ B7 Em F9 G B:7

think - ing if you were mine I'd nev - er let you go And that would be But

Am7 A>7 1. G D7 2. G

Beau - ti - ful I know. _____ Love is know. _____

rall. L.H.

It Don't Mean A Thing (If It Ain't Got That Swing)

Words by Irving Mills
Music by Duke Ellington

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Lively

Piano introduction in G minor, 4/4 time. The piece starts with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Vamp

A vamp section consisting of a repeating eighth-note pattern in the right hand and a steady bass line in the left hand. The section begins with a piano (p) dynamic and includes a repeat sign.

Gm Gm7 Eb7 D7 Gm Gm7 Gm6 Eb7 Gm Gm7

Vocal line: What good is mel-o - dy, — what good is mu - sic, — If it ain't pos -
Piano accompaniment for the first phrase, corresponding to the chords Gm, Gm7, Eb7, D7, Gm, Gm7, Gm6, Eb7, Gm, Gm7.

Gm6 Eb7 D7 aug Gm Gm Gm7 Eb7 D7 Gm Gm7

Vocal line: sess-in' some - thing sweet, — It ain't the mel-o - dy, — it ain't the
Piano accompaniment for the second phrase, corresponding to the chords Gm6, Eb7, D7, aug, Gm, Gm, Gm7, Eb7, D7, Gm, Gm7.

Gm6 Eb7 Gm Gm7 Gm6 Eb7 A7 A7b5 D7

mu - sic, — There's some-thing else that makes the tune com - plete.

CHORUS Gm Gm7 Eb7 D7 Gm C7

It don't mean a thing, if it ain't got that swing, — (doo wah, doo wah,

C7+5 F7sus Bb D7aug Gm

doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah,) It don't mean a

Gm6 Eb7 D7aug Db7aug C7 C7b5

thing, — all you got to do is sing, (doo wah, doo wah, doo wah, doo wah, doo wah, —

F7sus Bb F#dim Fm Bb9 Bb7

— doo wah, doo wah, doo wah,) It makes no dif-f'rence if — it's sweet or

Eb F#dim C7 F#dim C7 F7 G7 D7

hot, ————— Just give that rhy-thm ev-'ry-thing you got, Oh, it

Gm Eb7 D7 Gm C7

don't mean a thing, if it ain't got that swing, — (doo wah, doo wah,

C7b5 F7sus 1. Bb D7 2. Bb

doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah.) It wah.)

Here's That Rainy Day

Words & Music by Johnny Burke & Jimmy Van Heusen

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Slowly, with expression

The piano introduction consists of two staves of music. The right hand plays a series of chords in a descending sequence, while the left hand provides a steady bass line. The tempo is marked 'mf' (mezzo-forte).

Broadly (with much feeling)

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "May-be I should have saved those left - ov - er dreams; Fun-ny, but". The piano part includes guitar chord diagrams for G, Bb, E+, and Am7. The dynamics are marked 'mp-mf'.

The second line of the song features a vocal melody and piano accompaniment. The lyrics are: "Here's that rain - y day. Here's that rain-y day they". The piano part includes guitar chord diagrams for D7, Gmaj7, G6, Cm7, and F9.

The third line of the song features a vocal melody and piano accompaniment. The lyrics are: "told me a - bout, And I laughed at the thought that it might turn out this". The piano part includes guitar chord diagrams for Bbmaj7, Bb+, Bb6, F#7, Bb6, Am7, D9, Am7, C#, and D9. The tempo is marked 'rit' (ritardando).

Gmaj7 G6 G Bb E7

way. _____ Where is that worn out wish that I threw a -

a tempo

Am7 D7 G7 G7+5-9 G9 Cmaj7

side, Af-ter it brought my lov-er near? _____ Fun-ny how

B9 D7 G B Em7 A7 Am7 D7 Am7 D7-9

love be-comes a cold rain-y day. Fun-ny that rain-y day is

rit

1 G Em7 Am7 D9 D7+5-9 2 G Bb6 Ebmaj7 Am7 G

here. _____ here. _____

a tempo

Don't Go To Strangers

Words by Redd Evans
Music by Arther Kent & Dave Mann

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Moderately

mf rit.

The piano introduction consists of two staves. The right hand features a melodic line with several triplet markings. The left hand provides a harmonic accompaniment with chords and single notes.

B^b E⁷ B^b Fm⁷ G⁷+ G⁷

Build your dreams to the stars a - bove_ but when you need_ some-one true to love,_

r.h.

This system includes the first line of lyrics. Above the staff, guitar chord diagrams are provided for B^b, E⁷, B^b, Fm⁷, G⁷+, and G⁷. The piano accompaniment continues with triplets and a right-hand section labeled 'r.h.'.

Cm E⁷m F⁷ B^b Gm C⁷ Cm⁷ F⁷ B^b

DON'T GO TO STRAN-GERS, dar-ling, come to me. _____ Play with fire_ till your

This system includes the second line of lyrics. Above the staff, guitar chord diagrams are provided for Cm, E⁷m, F⁷, B^b, Gm, C⁷, Cm⁷, F⁷, and B^b. The piano accompaniment continues with triplets.

E⁷ B^b Fm⁷ G⁷+ G⁷ Cm E⁷m

fingers burn,_ and when there's no_ place for you to turn,_ DON'T GO TO STRAN-GERS,

r.h.

This system includes the third line of lyrics. Above the staff, guitar chord diagrams are provided for E⁷, B^b, Fm⁷, G⁷+, G⁷, Cm, and E⁷m. The piano accompaniment continues with triplets and a right-hand section labeled 'r.h.'.

F7 Cm7 F7 Bb Eb Bdim Bb (Tacet) Fm7 Bb7

dar-ling, come to me. For, when you hear a call to

Fm7 Bb7 Eb Bb7 Adim E7 Gm7 C7

fol-low your heart, you'll fol-low your heart I know... I've been through it all, for

Gm7 C7 Gm7 C7 Cm7 F7-9 Bb

I'm an old hand, and I'll un-der-stand if you go! So, make your mark, for your

E7 Bb Fm7 G7+9 G7 Cm E7m

friends to see... but when you need more than com-pa-ny... DON'T GO TO STRANGERS,

r. h.

1. F7 Cm7 F7-9 Bb Bbdim Cm7 F7 2. F7 Cm7 F7-9 Bb Cm7 A7 Bb

dar-ling, come to me. dar-ling, come to me.

rit.

Just The Two Of Us

Words & Music by Ralph MacDonald, William Salter & Bill Withers

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Easily ♩ = 96

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The tempo is marked 'Easily' with a quarter note equal to 96 beats per minute. The score includes piano (p) and forte (f) dynamics. Chord diagrams for guitar are provided for various chords: Dbmaj7, C7, Fm, Ebm7, Ab7, Fm7, Dbmaj7, C7+, Fm, Ebm7, Ab7, 1.Dbmaj7, C7+, Fm7, Fm7, 2.3.Dbmaj7, C7+, and Fm7. The notation includes eighth and sixteenth notes, rests, and slurs. The bass line features a steady eighth-note accompaniment.

1. I see the crys - tal rain - drops fall, and the beau - ty of it
 2. 3. (see additional lyrics)

mf
p

all is when the sun comes shin - ing through; —

to make those rain - bows in my mind, when I think of you some -

time, and I want to spend — some time with you. — Just — the

mf

110 Chorus:

D^bmaj7
C7
Fm7
Em7
E^bm7
Ab7

two of us; we can make it if we try; just the
 3. - 9.; 12. 13. etc. (*Instr. solo ad lib*)

D^bmaj7
C7
Fm.

two of us; (*Bkgr.*) Just the two of us. Just the

D^bmaj7
C7
Fm7
Em7
E^bm7
Ab7

two of us; build - ing cas - tles in the sky; just the

D^bmaj7
C7
1. Fm7
D.S.
2.10. Fm7
To next strain
3. - 9.; 11. 12. 13. etc. (*fade*)
Fm

two of us, you and I. — — — (*Bkgr.*) Just the

D♭maj7



C7sus



C7



C♭maj7



B♭7sus



B♭7



Musical notation for the first system, including guitar chord diagrams and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mp*.

B♭♭maj7



A♭7sus



A♭7



1. 3.

D♭maj7



G♭7(add 13)



Musical notation for the second system, including guitar chord diagrams and piano accompaniment. The piano part continues the melody and bass line from the first system.

2.

D♭maj7



G♭7(add 13)



D.S.S.



4.

D♭maj7



G♭7(add 13)



D.C.

Musical notation for the third system, including guitar chord diagrams and piano accompaniment. The piano part continues the melody and bass line. The lyrics "(Bkgr.) Just the" are written below the staff.

Verse 2:

We look for love; no time for tears;
 Wasted water's all that is, and it don't make no flowers grow.
 Good things might come to those who wait,
 But not for those who wait too late;
 We've got to go for all we know.
 Just the ... (To Chorus:)

Verse 3:

I hear the crystal raindrops fall on the window down the hall,
 And it becomes the morning dew.
 And darling, when the morning comes, and I see the morning sun,
 I want to be the one with you.
 Just the ... (To Chorus:)

Misirlou

English Words by Fred Wise, Milton Leeds & S.K. Russell
Spanish Words by J. Pina Music by N. Roubanis

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Beguine tempo (not too fast)

Piano introduction in 2/4 time, key of B-flat major. The right hand plays chords in the upper register, and the left hand plays a rhythmic eighth-note pattern. Dynamics include *pp* and *ppp*.



Vocal line: Des - ert shad - ows creep a - cross pur - ple sands. _____
Piano accompaniment continues with the same rhythmic pattern. Dynamics include *p*.

Vocal line: Na - tives kneel in prayer by their car - a - vans. _____
Piano accompaniment continues. Dynamics include *p*.

Cm6



Vocal line: There, sil - hou - et - ted un - der an east - ern star, _____
Piano accompaniment continues, featuring triplets in both hands. Dynamics include *sfz*.

Cm6

D7

I see my long lost blos-som of Shal - i - mar

sfz

Gm

F

You, _____ Mi - sir - lou, _____ Are the

p

Eb

Eb7

D

moon and the sun, fair-est one.

ff

ped.

Old tem-ple bells are call-ing a-cross the sand.

Gm

We'll find our Kis - met, an - swer-ing love's com - mand.

p

Gm F

You, _____ Mi - sir - lou, _____ are a

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'You,' followed by a half note rest, then a quarter note 'Mi - sir - lou,' followed by a half note rest, and ends with a quarter note 'are a'. The piano accompaniment consists of a treble and bass clef. The treble clef has a melodic line with eighth notes and a sustained chord. The bass clef has a rhythmic accompaniment of eighth notes. Chord diagrams for Gm and F are shown above the vocal line.

Eb Eb7 D

dream of de - light in the night.

molto cresc. *ff*

The second system continues the vocal line with 'dream of de - light in the night.' The piano accompaniment features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Chord diagrams for Eb, Eb7, and D are shown above the vocal line. Performance markings include 'molto cresc.' and 'ff'.

To an o - a - sis, sprinkled by stars a - bove,

marc. *ped.*

The third system features a vocal line with 'To an o - a - sis, sprinkled by stars a - bove,'. The piano accompaniment includes triplets in both hands. Performance markings include 'marc.' and 'ped.'.

Gm

heav - en will guide us, Al - lah will bless our love.

p

The fourth system continues the vocal line with 'heav - en will guide us, Al - lah will bless our love.' The piano accompaniment includes triplets in both hands. Performance marking 'p' is present.

Eb7 D Gm

Ah, Ah, Mi - sir - lou

p *mf* *slower* *espr.* *sfz*

ped.

The fifth system features a vocal line with 'Ah, Ah, Mi - sir - lou'. The piano accompaniment includes triplets in both hands. Performance markings include 'p', 'mf', 'slower', 'espr.', 'sfz', and 'ped.'.

Moonglow

Words & Music by Will Hudson, Eddie de Lange & Irving Mills

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Slowly

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams above the staff and a dynamic marking of *mp-f* at the beginning. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Slowly'. The lyrics are: 'It must have been MOON - GLOW, Way up in the blue, It must have been MOON - GLOW that led me straight to you; I still hear you say - ing "Dear one, hold me'.

Chord diagrams shown above the vocal line:

- C
- Cm
- G
- A7
- C
- D7
- G
- Eb7
- G
- C
- Cm
- G

Lyrics:

It must have been MOON - GLOW,
Way up in the blue, It must have been
MOON - GLOW that led me straight to you;
I still hear you say - ing "Dear one, hold me

A7 C D7

fast." And I start in pray - ing

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with the lyrics "fast." and "And I start in pray - ing". Above the vocal line, three guitar chord diagrams are provided: A7, C, and D7. The piano accompaniment consists of chords and moving lines in both the right and left hands.

G E7 G G7

Oh _____ Lord, please let this last. _____ We _____

The second system continues the musical score. The vocal line has the lyrics "Oh _____ Lord, please let this last. _____ We _____". Above the vocal line, four guitar chord diagrams are shown: G, E7, G, and G7. The piano accompaniment continues with chords and moving lines.

F#7 F7 E9

_____ seemed to float right thru the air, _____

The third system of the musical score shows the vocal line with the lyrics "_____ seemed to float right thru the air, _____". Above the vocal line, three guitar chord diagrams are provided: F#7, F7, and E9. The piano accompaniment continues with chords and moving lines.

A7

_____ Hea - ven - ly songs _____

The fourth system of the musical score features the vocal line with the lyrics "_____ Hea - ven - ly songs _____". Above the vocal line, one guitar chord diagram is shown: A7. The piano accompaniment continues with chords and moving lines.

seemed to come from ev 'ry - where;

And now when there's MOON - GLOW Way up in the

blue, I al - ways re - mem - ber

that MOON - GLOW gave me you. gave me you.

Limehouse Blues

Words by Douglas Furber
Music by Phil Braham

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Medium bright  *p-f*






Oh! Lime-house kid — Oh! Oh! Oh! Lime-house kid —

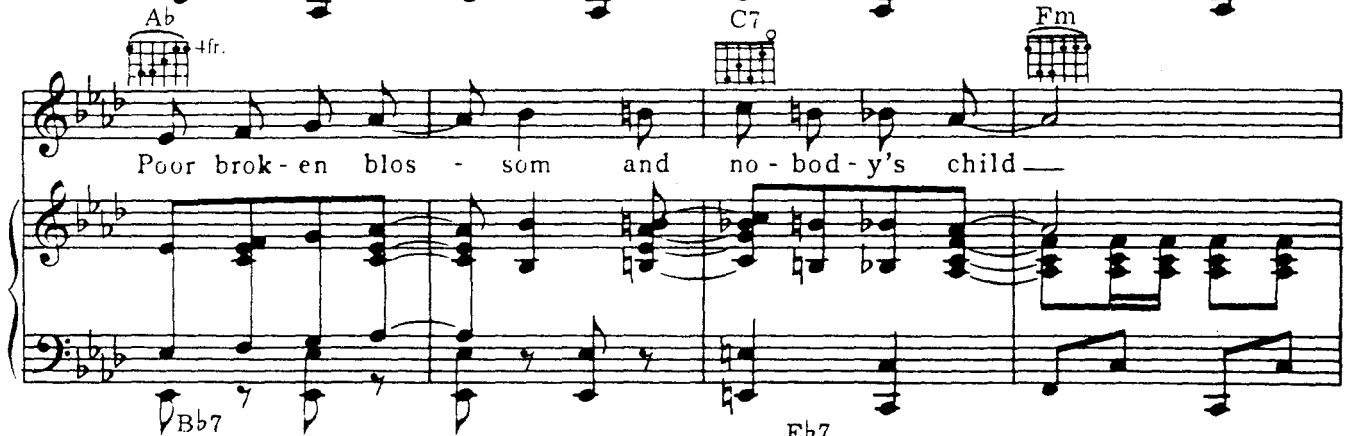
p-f







Go - ing the way — that the rest of them did —

 4fr.  



Poor brok - en blos - som and no - bod - y's child —







Haunt - ing and taunt - ing you're just kind o' wild — Oh! Oh!

Db9

Oh! Lime-house blues — I've the real Lime-house blues —

Bb7

Can't seem to shake — off those sad Chin - a blues —

Ab

F7

Bbm

Bbm7-5

Rings on your fin - gers and tears for your crown — that is the sto -

Eb7

Ab

Ab

Ab

- ry of old Chin - a - town.

Come Fly With Me

Lyrics by Sammy Cahn
Music by Jimmy Van Heusen

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Refrain (moderately, with a strong beat)

G7 **Cmaj9** **C6** **Cmaj9** **C6** **Eb07**

COME FLY WITH ME! _____ Let's fly! _____ Let's fly _____ a - way! _____

mp-mf

Dm **G7** **Cmaj7** **C6**

_____ If you can use _____ some ex -

Cmaj7 **C7** **Fmaj9** **F** **Bb7** **Bb7+5** **Bb7**

ot - ic booze _ there's a bar in far Bom - bay, COME

Cmaj7 C6 F9 Dm7 G7 E7+5 E7 A7

FLY WITH ME! — Let's fly! — Let's fly — a - way! —

D7 G7 Cmaj9 C6 Cmaj9 C6 Eb07

— COME FLY WITH ME! — Let's float — down to — Pe - ru! —

Dm G7 Cmaj7 C6

— In Lla - ma Land — there's a

Cmaj7 C7 Fmaj9 F Bb7/6 Bb7+5 Bb7

one - man band — and he'll toot his flute for you, COME

Cmaj7

C6

F9

Dm7

G7

C

F7sus4

F7

FLY WITH ME! — Let's take — off in — the blue! —

(Once I get you) Up there! — Where the air is

rar - i - fied, — We'll just glide, —

— star - ry - eyed. — (Once I get you)

Ab+ Ab6 Db G

Up there! _____ I'll be hold - ing you so near, —

G#0 G#07 Am7 D7 Am7 D7

_____ You may hear _____

G7 Bbm F G7 Bb7 Dm G7 Cmaj9 C6

An - gels cheer, 'cause _____ we're to - geth - er. Weath - er wise, _____ it's such —

poco rall *a tempo*

Cmaj9 C6 Eb07 Dm G7

_____ a love - ly day! _____ Just

Cmaj7 C6 Cmaj7 C7 Fmaj9 F
 say the words__ and we'll beat the birds__ down to A - ca - pul - co

Bb7 Bb7+5 Bb7 Cmaj7 C6 F9 Dm7 G7
 Bay. It's per - fect for__ a fly - ing hon - ey -

Em7-5 Bb7 A7 D9 D7
 moon, they say, COME FLY WITH ME!__ Let's fly! -

Dm7 G7 C6 C+ C
 __ Let's fly __ a - way! __

Angel Eyes

Words by Earl Brent
Music by Matt Dennis

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Freely, with expression

Verse

Gm $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ Gm6 $\begin{array}{|c|c|c|c|c|c|} \hline x & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ Am7 $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ D7 $\begin{array}{|c|c|c|c|c|c|} \hline 0 & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

Ev - er had the feel - in' that the world's gone and left you be -

mf

with pedal throughout

Gm $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ Am7-5 $\begin{array}{|c|c|c|c|c|c|} \hline x & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ 4 fr. G#7 $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ 4 fr. D9 $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ 4 fr. Gm $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ Gm6 $\begin{array}{|c|c|c|c|c|c|} \hline x & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$

hind? _____ Ev - er had the feel - in' that you're

accel. *poco rit.*

Am7 $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ Ab7-5 $\begin{array}{|c|c|c|c|c|c|} \hline x & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ 3 fr. Fmaj7/G $\begin{array}{|c|c|c|c|c|c|} \hline x & & & & 0 & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ Dm9 $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ Dm7 $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ G13-9 $\begin{array}{|c|c|c|c|c|c|} \hline x & & & & 0 & 0 \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$ Tacet

that close to los - in' your mind? _____ You

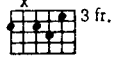
Medium Blues

Cm



3 fr.

D7-5



3 fr.

Gm



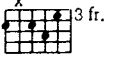
x 0

Am7-5



4 fr.

D7-5



3 fr.

Gm



x 0

look a - round_ each cor - ner,

hop - in' that she's there.

You

Bm7-5



E13-9



Am



Bm7-5



Bb9



Amaj7



try to . play it cool per - haps, _

pre - tend that you don't care.

rubato

rall.

Am7



Tacet

But it does - n't do a bit of

good, _

you got - ta

mf

pod accel.

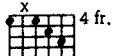
Slow Blues

Cm9



3 fr.

Ab13



4 fr.

Gm9



3 fr.

A7⁻⁹



+5

Dm



A7⁺⁹



+5

Dm



A7⁺⁹



+5

seek 'til you find, or you'll nev - er un-wind.

mf

rit.

mp

mf

* optional

Chorus

Dm B \flat 7 B \flat 7 Dm B \flat 9 A7-9 Dm Bm7-5

Try to think_ that love's not a - round,_ still it's un-com-fort-'bly near..

Em7 A7-5 A7 Dm B \flat 7 B \flat 7 Dm B \flat 9

My old heart_ ain't gain-in' no ground_ be -

Dm B \flat 9 A7-9 Dm B \flat 9(add G) A7-9 Dm B \flat 7 B \flat 7

cause my an - gel eyes ain't here._ An - gel eyes_ that

Dm B \flat 9 A7-9 Dm Bm7-5 Em7 A7-5 A7

old dev - il sent,_ they glow un-bear - a - bly bright._

Dm₀ B^o7 B^o7 Dm₀ B^b9 A7-9 Dm₀ Bm7-5

Par-don me, but I got-ta run, the fact's un-com-mon-ly clear..

Em7_{0 0 0} A7-5₀ A7₀ Dm₀ B^o7 B^o7 Dm₀ B^b9₀

Got-ta find who's now "Num-ber One" and

Dm₀ B^b9₀ A7-9_{0 +5} 1. Dm₀ C9/E₀ A7-9₀

why my an-gel eyes ain't here.

2. Dm₀ No chord B^b9₀ A7-9_{0 +5} 5 fr. Dm_{0 0 0} 2 fr. Dm(maj 9)₀

Slowly

'Scuse me while I dis-ap-pear.

Back To Earth

Words & Music by Dave Brubeck

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Moderately (♩ = 150)

The musical score is written for piano and bass. It consists of four systems of music. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderately' with a quarter note equal to 150 beats per minute. The score includes various chords and articulations:

- System 1:** Chords: Cm, Cm6. Articulations: *gracioso* (grac), *loco*. Fingerings: 5, 3, 2, 1, 3, 2, 1, 3, 1, 3, 1, 3.
- System 2:** Chords: Fm6, Cm6. Articulations: *gracioso* (grac).
- System 3:** Chords: Fm6, Cm. Articulations: *gracioso* (grac).
- System 4:** Chords: Fm6, G7(b9). Articulations: *gracioso* (grac).

The piano part features a complex melodic line with many triplets and slurs. The bass part provides a steady accompaniment with chords and single notes.

Cm6 **G7(b9)** **1st Improvisation** **Cm6**

C9

Fm6 **Cm6**

C6 **Dm7** **G7**

C6 **Fm7** **Bb** **2nd Improvisation**

3 4 2 3 2 1 3 1 2 1 2 3 4 3 4 1 3 1

4 5 5 4 5 4 5 5 4 5 5 4

E^b7 2 3 1 2 3 4 2 1 2 3 5 4 1 2 3 4

5 5 4 5 4 4 4 5 4 4 5 5

Cm7 4 3 2 1 1 2 5 5 4 3 2 1 2 4 1 2 3 4 3 4 3 1 2 3

4 5 5 4 5 5 4 5 5 4 5 5

B^b 1 **Cm** *sva* *loco* **Cm6**

4 5 3 3 3 3 3

Fm6 *sva* **Cm6** *sva*

3 3 3 3 3 3 3 3 3 3 3 3

Fm6 *gra* **Cm**

gra **Fm6** **G7(b13)** *gra*

Cm6 *loco* *mp* 5/3 1 3 1 3 1 3 4

G13(b9) **Cm6** **G13(b9)** **Cm7** *p slower to end*

G7 **Cm** **Fm7** **Gm** **Cm** *molto rit. pp* *gra*

Lullaby Of Birdland

Music by George Shearing
Words by George David Weiss

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Moderato, With A Rock

The piano introduction for the first system consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. Dynamics include *mp* and *mf*.

Em C#m7-5 F#7-9 B7-9 Em7 Cmaj7 Am7 D9

LUL-LA-BY OF BIRD-LAND that's what I — al-ways hear when you sigh.

The piano accompaniment for the first vocal line features a steady bass line and chords in the right hand. Dynamics include *mp*.

Bm7 Em7 Am7 D7-9 G C9 (b) F#m7-5 B7

Ne-v-er in my wordland could there be ways to re-veal, — in a phrase, How I feel! —

The piano accompaniment for the second vocal line continues with a steady bass line and chords. Dynamics include *mf* and *mp*.

Em C#m7-5 F#7-9 B7-9 Em7 Cmaj7 Am7 D9

Have you ev-er heard two tur-tle doves bill and coo — when they love?

The piano accompaniment for the third vocal line features a steady bass line and chords. Dynamics include *mp*.

Bm7 Em7 Am7 D7-9 G (b) D7 G

That's the kind of mag-ic mu-sic we make with our lips — when we kiss! —

The piano accompaniment for the final vocal line features a steady bass line and chords. Dynamics include *mf* and *mp*.

E9 E7-9 Am Am7 D9 D7-9 G

And there's a weep - y old wil - low; — He real - ly knows how to cry! —

E9 E7-9 Am Am7 D9 D7-9 G B7

That's how I'd cry in my pil - low — if you should tell me fare - well — and good-bye! —

Em C#m7-5 F#7-9 B7-9 Em7 Cmaj7 Am7 D9

LUL - LA - BY OF BIRD - LAND, whis - per low, — Kiss me sweet and we'll go —

Bm7 Em7 Am7 D7-9 1. G C9 F#m7-5 B7

fly - in' high in bird - land, High in the sky — up a - bove — all be - cause we're in love!

2. G Am7 D9 D7-9 G C9 Am7 Ab9 G6

all be - cause — we're in love.

Learnin' The Blues

Words & Music by Dolores Vicki Silvers

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With a solid beat

Piano introduction in B-flat major, 4/4 time. The melody starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The bass line consists of a steady eighth-note pattern: Bb3, G3, F3, E3, D3, C3, Bb2, A2. The piece concludes with a double bar line and a final chord of Bb7.

Refrain

The ta - bles are emp - ty,
you light

Two guitar chord diagrams are shown above the vocal line. The first is for Bb7 (B-flat dominant seventh) and the second is for Cm7 (C minor seventh).

Piano accompaniment for the first line of the refrain. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a double bar line and a final chord of Bb7.

The dance floor's de - sert - ed, You play the same
one af - ter the oth - er won't help you for -

Three guitar chord diagrams are shown above the vocal line: F7 (F dominant seventh), Bb (B-flat major), and Bb7 (B-flat dominant seventh).

Piano accompaniment for the second line of the refrain. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a double bar line and a final chord of Bb7.

Cm7

F7

Bb

love get song { her } him It's the tenth time you've heard it. and the way that you love { her } him

Bb7+5

Ebmaj7

Eb6

Ebm6

Ebm7 6fr.

That's the be - gin - ning, Just one of the You're on - ly burn - ing a torch you can't

Bb

Bb7

Cm7

clues, lose You've had your first les - son, but you're on the right track

F7

Eb7

Bb

1.

Bb7

In } LEARN - IN' THE BLUES. The cig - a - rettes For }

2. Bb7+5 Eb6 Ebm7 Eb6 Eb7

When you're out in a crowd, The blues will taunt you con - stant-

Bb Bb7+5 Eb6 Ebm7

ly, When you're out in a crowd, The

Eb6 Eb7 F7 Bb7 Cm7

blues will haunt your memo - ry. The nights when you don't sleep,

F7 Bb Bb7

The whole night you're cry - in', But you can't for -

Cm7

F7

Bb

get

her,
him,

Soon you e - ven stop try - in',

Bb7+5

Ebmaj7

Eb6

Ebm6

Eb7

You'll walk the floor And wear out your

Bb

Bb7

Cm7

shoes,

When you feel your heart break,

F7

Eb7

Bb

Bb7

Bb7

Bb7

Ebm6

Bb

You're LEARN - IN' THE BLUES.

Midnight Sun

Words by Johnny Mercer
Music by Sonny Burke & Lionel Hampton

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Slowly, with a beat

mf f mp

The piano introduction consists of two staves. The right hand features a melodic line with triplets and a bass line with chords. Dynamics are marked as *mf*, *f*, and *mp*.

CHORUS

Your lips were like a red and ru - by chal - ice, warm - er than the

The first system of the chorus includes a guitar chord diagram for C major (C) and piano accompaniment.

sum - mer night, The clouds were like an a - la - bas - ter

Cm7 3fr. F9 Cm7 3fr. Bb

The second system includes guitar chord diagrams for Cm7 3fr., F9, Cm7 3fr., and Bb, along with piano accompaniment.

pal - ace ris - ing to a snow - y height. Each

Bbm7 Eb9

The third system includes guitar chord diagrams for Bbm7 and Eb9, along with piano accompaniment.

star its own au - ro - ra bo - re - a - lis, sud - den - ly you

Ab 4fr.

The fourth system includes a guitar chord diagram for Ab 4fr. and piano accompaniment.

Abm7 Db9 Cmaj7 Am7

held me tight, I could see the MID-NIGHT SUN.

Dm7 G7 C

I can't ex-plain the sil-ver rain that found me, or was that a

Cm7 3fr. F9 Cm7 3fr. F9 Bb

moon-lit veil? The mu-sic of the u-ni-verse a-

Bbm7 Eb9

round me, or was that a night-in-gale? And

Ab 4fr.

then your arms mi-rac-u-lous-ly found me, sud-den-ly the

Abm7 Db9 Cmaj7 C6

sky turned pale, I could see the MID-NIGHT SUN.

F#m7 B7 Emaj7 E6 Em7 A7

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

Dmaj7 D6 Dmaj7 D6 Dmaj7 D6

lieve, But af-ter you were gone, there was

Dm7 G9 G+ Em7 Eb9 Dm7 Db7+9 3fr.

still some star-dust on my sleeve. The

C7

flame of it may dwindle to an ember, and the stars for -

Detailed description: This is a page of sheet music for the song 'Midnight Sun'. It features a vocal line and a piano accompaniment. The music is in a minor key (B-flat major / D minor) and 4/4 time. The piano part includes a complex bass line with many triplets and arpeggiated chords. The guitar chords are indicated above the vocal line. The lyrics are: 'sky turned pale, I could see the MID-NIGHT SUN. Was there such a night, it's a thrill I still don't quite believe, But after you were gone, there was still some star-dust on my sleeve. The flame of it may dwindle to an ember, and the stars for -'. The page number 98 is at the bottom.

The Glow-Worm

Composed by Paul Lincke

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Medium jump

Piano introduction in G major, 2/4 time. The piece begins with a forte (f) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

Chord diagrams for the first system:
 C: F#°: C: G7:

Original Chorus -
 Glow, lit-tle glow-worm, fly of fire, - Glow like an in-can-
 Glow, lit-tle glow-worm, glow and glim-mer, Swim - thru the sea of
 Glow, lit-tle glow-worm, turn the key on, You - are e-quipped with
 Shine, lit-tle glow-worm, glim-mer, (glim-mer) Shine, - lit-tle glow-worm,

mf-f

C:

G7:

desc - ent wire, Glow for the fe - male of the spe - cie,
 night, lit-tle swim-mer; Thou aer - o-nau-tic-al Boll Wee - vil,
 tail light - ne - on; You got a cute - vest pock - et Maz - da,
 glim - mer! (glim-mer!) Lead us, lest - too far we wan - der,

Dm7:

G7:

C:

F#°:

C:

Il - lu - mi-nate yon woods pri-me - val; See how the shad - ows
 Which you can make both slow or "faz - da;" I don't know who you
 Love's sweet voice is call - ing yon - der! Shine, lit - tle glow - worm,

G7 C

lit - tle bright-nin', Light — up, you li'l — ol' bug of light-nin',
 deep and dark - en, You — and your chick - should get to spark-in',
 took a shine to, Or — who you're out — to make a sign to,
 glim - mer, (glim-mer,) Shine, — lit - tle glow - worm, glim - mer! (glim-mer!)

D7 1 G7 Dm7 C

When you got-ta glow, you got - ta glow, — Glow, lit-tle glow-worm, glow.
 I got — a gal that I love so, — Glow, lit-tle glow-worm, glow.
 I got — a gal that I love so, — Glow, lit-tle glow-worm, glow.
 Light the path, be - low, a - bove, And lead us on to Love!

Fine for 3rd Chorus C Db9 C

Glow, lit-tle glow - worm, — Put on a show - worm, — Glow, lit - tle

Dm7 Db7 4fr. C | *Fine for 4th Chorus* G7 Dm7 C

glow - worm, glow. — lead us on to Love!

The Joint Is Jumpin'

Words by Andy Razaf & J C Johnson
Music by Thomas Waller

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Tempo di-sturb de neighbors

Piano introduction in B-flat major, 4/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line. The piece begins with a forte (*f*) dynamic.

Bb

Eb

Bb

F7

Bb

F7

They have a new ex - pres - sion a - long old Har - lem way — that

Piano accompaniment for the first vocal line, starting with a mezzo-forte (*mf*) dynamic. The right hand plays chords and moving lines, while the left hand continues the bass line.

Bb

Eb

Bb

F7

Bb

tells you when a par - ty is ten times more — than gay. — To

Piano accompaniment for the second vocal line, continuing the harmonic support for the melody.

D

A7

D

A7

D

A7

D

Bb m

say that things are jump - in' leaves not a sin - gle doubt — that

Piano accompaniment for the third vocal line, concluding the section with sustained chords in the right hand and a moving bass line in the left hand.

F

C7^o

F

F#dim

Gm7

C7^o

F7



ev - 'ry - thing is in full swing_ when you hear some - bod - y shout: (*Here 'tis*)



Bb

Bdim

Cm7

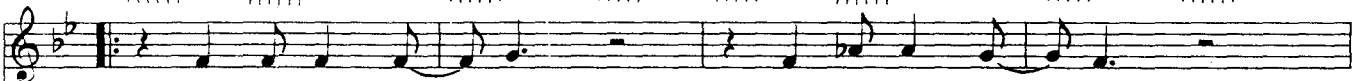
F7

Bb

Bdim

Cm7

F7



This joint is jump - in', it's real - ly jump - in'.
This joint is jump - in', it's real - ly jump - in'.



Bb

Bb7

Eb

Edim

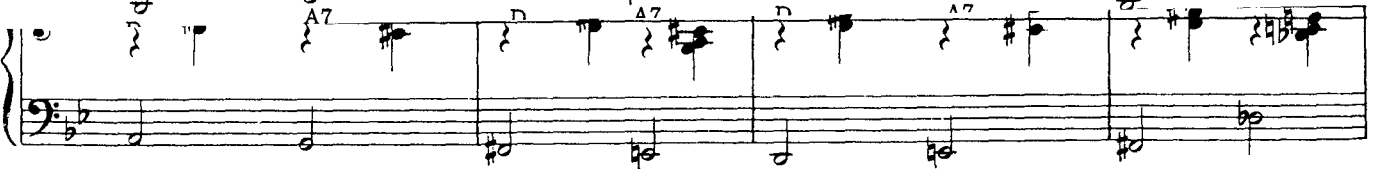
Bb

F7

Bb



Come in cats_ an' check_ your hats_ I mean_ this joint_ is jump - in'.
Ev - 'ry Mose_ is on_ his toes_ I mean_ the joint_ is jump - in'.



F C7 F F#dim C7 F7

This here spot is more than hot, in fact the joint is jump - in'.
 Grab a jug and cut the rug, I mean this joint is jump - in'.

Bb7 Edim Bb7 Eb Bb7 Eb

Check your weap - ons at the door, be sure to pay your quar - ter.
 Get your pig feet, beer and gin, there's plen - ty in the kitch - en.

C7 F9 C7+5 F7

Burn your leath - er on the floor, grab an - y - bod - y's daugh - ter.
 Who is that that just came in? Just look at the way he's switch - in'.

Bb Bdim Cm7 F7 Bb Bdim Cm7 F7

The roof is rock - in', the neigh - bor's knock - in'.
 Don't mind the hour, 'cause I'm in pow - er.

Bb

Bb7

Eb

Edim

1.

Bb

F7

Bb

F7



We're all bums_ when the wag-on comes_ I mean_ this joint is jump - in'. Let it beat!
I got bail_ if we go to jail_ I mean_

— this joint is jump - in'. This joint is jump - in', It's real - ly jump -

in. We're all bums_ when the wag-on comes_ I mean_ this joint is jump -

in'. Don't give your right name. NO, NO, NO!

The Old Piano Roll Blues

Words & Music by Cy Coben

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Ragtime Tempo

mf

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and single notes. The tempo is marked 'Ragtime Tempo' and the dynamic is 'mf'.

CHORUS

I wan-na hear it a - gain, - I wan-na hear it a - gain, -

mp mp-mf

C7 C dim C7

The first system of the chorus includes vocal lines and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The dynamic is 'mp' for the first part and 'mp-mf' for the second. Chords are indicated as C7, C dim, and C7.

The Old Pi - a - no Roll Blues. - We're sit - tin' at an up-right, My

(opt) 7

F C7

The second system continues the chorus. It includes an optional piano part marked '(opt) 7'. The piano accompaniment features a prominent bass line. Chords are indicated as F and C7.

sweet-ie and me, - Push-in' on the ped-als, mak-in' sweet har-mo-ny. When we hear

F (b) G7 C7 C dim

The third system concludes the chorus. The piano accompaniment includes a section with a bass line and chords. Chords are indicated as F, (b), G7, C7, and C dim.

rink-i - ty tink, And we hear plink-i - ty plink, We cud - dle clos - er, it seems,

C7 Cdim C7 F Cm6

— And while we kiss, kiss, kiss a - way all our cares, The play - er pi - a - nos play - in

D7 Gm Bbm F

razz - a - ma - tazz, - I wan - na hear it a - gain, - I wan - na hear it a - gain, -

D7 Cdim C7 Cdim C7

The Old Pi - a - no Roll Blues. — I wan - na —

F F#dim C7 F C7+ F

Time's A-Wastin'

Words & Music by Duke Ellington, Mercer Ellington & Don George

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Slow Blues

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, starting with a mezzo-forte (*mf*) dynamic. The left hand provides a steady accompaniment with chords and single notes.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Lis-ten, ba-by the TIME'S A - WAST - IN' - An' I'm tell-in' ya it's dis-grace - in' -". The piano accompaniment includes a mezzo-piano (*mp*) dynamic and a bass line with a chord labeled *E_b*.

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics "Miss - in' kiss - es we should be tast - in' Sug - ar child, - now I'm beg - gin your lips to hast -". The piano accompaniment features a bass line with chords labeled *A_b*, *Abm7*, *Bb7*, and *Bb*.

The third system concludes the vocal and piano accompaniment. The vocal line includes the lyrics "- en. I need 'em so 'Cause I got a feel-in' I got - ta glow." The piano accompaniment features a mezzo-forte (*mf*) dynamic and a bass line with chords labeled *Bb7*, *Bbm7*, *Bb7*, *E_b*, and *F_m*.

While there's a moon up Can't our song be more than just a tune up?

p

Ebdim Eb

Ab9

-ress-in' So, hast-en now 'Cause, ba-by, the time is a-wast-in' now.

Eb Bb7 Bb7 Eb

1 2

Eb Eb7 Ab B7 Eb Ebdim Fm7 Bb7 Eb Eb7 Ab B7 Eb Bb7b5 Eb

I Can't Give You Anything But Love

Words by Dorothy Fields
Music by Jimmy McHugh

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Moderately

Piano introduction in G major, 4/4 time. The music is marked *f* (forte). It consists of two staves of piano accompaniment. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

First line of the song. The vocal line is in G major, 4/4 time, with lyrics: "I Can't Give You An - y - thing But Love, Ba - by, —". The piano accompaniment is marked *mf* (mezzo-forte). Above the vocal staff, guitar chord diagrams are provided for G, G (B bass), B \flat dim, Am7, D7, and D9.

Second line of the song. The vocal line continues with lyrics: "That's the on - ly thing I've plen - ty of,". The piano accompaniment continues. Above the vocal staff, guitar chord diagrams are provided for G, G (B bass), B \flat dim, and Am7.

D9 G7 C#dim Dm7 G7

Ba - by. — Dream - in' a - while, — schem - in' a - while, —

C Dm7 D#dim C (E bass) A7

you're sure to find, Hap - pi - ness, — an' I guess, —

C (D bass) Ddim C (D bass) Ddim Am7 C (D bass) Ab7 G

all those things you've al - ways pined for. Gee, I'd like to

G (B bass) Bbdim Am7 D7 D9 G7

see you look - in' swell, Ba - by, — Dia - mond brace - lets

Cmaj7 C Cmaj7 Cmaj7

Wool - worth does - n't sell, Ba - by, Till that luck - y

C#dim G B7 (D# bass) Bm7 (E bass) E7

day you know darn well, Ba - by, —

1. Am7 A9 C (D bass) D7-9 G Bbdim Am7 D7

I Can't Give You An - y - thing But Love.

2. A7 D7 C (D bass) D7-9 G6

I Can't Give You An - y - thing But Love. —

Tain't Nobody's Biz-Ness If I Do

Words & Music by Porter Grainger & Everett Robbins

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Brightly

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, starting with a quarter rest followed by a series of eighth and quarter notes. The bass line consists of a steady eighth-note accompaniment. Dynamics include a forte (f) marking.

Bb

D7

Gm

Eb

Edim

If I should take a no - tion to jump in - to the o - cean,
 If I go to church on Sun - day, then cab - a - ret all day on Mon - day,

Musical notation for the first vocal line, including treble and bass staves with piano accompaniment. Dynamics include a mezzo-forte (mf) marking.

Bb

Cm7

F7

1. D7+5

G9

C7+5

F9

'Tain't No - bod - y's Biz - ness If I Do.
 'Tain't No - bod - y's Biz - ness If I

Piano accompaniment for the first vocal line, including treble and bass staves.

2.

Bb

Cm7

C#dim

Bb

Bb

D7

Do.

If my friend ain't got no mon - ey,
 If I give her my last nick - el,

Piano accompaniment for the second vocal line, including treble and bass staves.

Gm

Bb7

Eb7

Edim

Bb

Gm7

Cm7

F7



and I say, "Take all mine, hon - ey." 'Tain't No - bod - y's Biz - ness If ___ I
and that leaves me in a pick - le, 'Tain't No - bod - y's Biz - ness If ___ I

1.

D7+5

G9

C7+5

F9

2.

Bb

Cm7

C#dim

Bb



Do.

Do.

Bb

D7

Gm

D7



There ain't noth - in' I can do nor noth - in' I ___ can say

G7

Cm

G7



That folks don't crit - i - cize me.

Cm



G7



Cm



But I'm gon - na do just as I want to an - y - way, —

C9



Gb7



F7



And don't care if they all de - spise me.

Bb



D7



Gm



Bb7



Eb7



Edim



* If I work and come home drag - gin' then stay up all night rag - gin',
If I eat three tur - key din - ners and an - nounce that's just be - gin - ners,

Bb



Gm7



Cm7



F7



1. D7+5



G9



C7+5



F9



'Tain't No - bod - y's Biz - ness If I Do.
'Tain't No - bod - y's Biz - ness If I

*Show version

2. **Bb** **Cm7** **C#dim** **Bb** **F#7** **B** **D#7**

Do. If I date a real style set - ter,
If I par - ty, stay out drink-in',

G#m 4 fr. **B7** **E7** **Fdim** **B** **G#m7** **C#m7** **F#7**

but go home with some - one bet - ter, 'Tain't No - bod - y's Biz - ness If I
and buy me a ten - grand Lin - coln, 'Tain't No - bod - y's Biz - ness If I

1. **D#7+5** **G#9** 4 fr. **C#9+5** **F#9** 2. **B** **C#m7** **Ddim** **B** **G7**

Do. Do.

C **E7** **Am** **C7** **F7** **F#dim**

If I feed my wife ba - lo - ney, and don't pay my al - i - mo - ny,

C G7 E7+5 A9 D7+5 G9 C C

'Tain't No - bod - y's Biz - ness If ___ I Do. If I ball_ and

E7 Am C7 F7 F#dim C Cdim

dress up sport - y, 'n' live to die be - fore I'm for - ty, 'Tain't your biz - ness,

C Cdim C Cdim C Cdim C6 D7

'Tain't my biz - ness, 'Tain't her biz - ness, 'Tain't their biz - ness, 'Tain't No - bod - y's

cresc.

Dm7 G7-9 C F9 Ab7 C G7+5 C9

Biz - ness If ___ I Do. _____

f

Mercy, Mercy, Mercy

Words by Gall Fisher Levy & Vincent Levy
Music by Josef Zawinul

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Moderately slow with expression

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked 'Moderately slow with expression' and the dynamics are 'mf'.

Verse



It seems — life has played a game on me, I'm lost — in a
I wait — for you ev - 'ry sin - gle night, Hop - ing — you'll re -



sea of mis - er - y My love — has — turned {his} back on me
turn and make things right You don't — show and I'm left {her} all a - lone



heart - ache — why — won't you let me be. } Ba - by have some mer -
to pray — you'll call me on the phone. }

E⁷ A⁷ E^b A⁷ E⁷ A⁷

- cy please don't make me beg on bend - ed knees oh please -

E^b A⁷ B^b A⁷ E^b A⁷

Mer-cy, Mer-cy, Mer-cy, Please have mer-cy on me. Mer-cy, Mer-cy, Mer-cy

f

B^b Interlude F^{m7} G^{m7}

please. {How can I face life with - out you what would I
 {You know I love you I'm beg - ging for one more

mp

C^m B^b C^m B^b C^m (Tacet) (Tacet)

do chance, if we were through? more.
 one chance once

f

Verse E^b A⁷ E⁷ A⁷ E^b A⁷ E⁷

I know life has man - y a twist Lov - ing you is the

mp

A⁷ E^b A⁷ E⁷ A⁷

thing I can't re-sist, Your love— and un-der-stand - ing you've been giv - ing,

E^b A⁷ E⁷ A⁷ Chorus E^b A^b

With-out it — I — just can't go on liv-ing. Ba - by have some mer -

E⁷ A^b E^b A^b E⁷ A^b

- cy please don't make — me beg on bend - ed knees oh please —

E^b A^b B^b A^b E^b A^b

Mer-cy, Mer-cy, Mer-cy, Please have mer-cy on me, — Mer-cy, Mer-cy, Mer-cy,

B^b Fm⁷ Gm⁷ Cm B^b Cm B^b Cm

(Tacet) please.

I Should Care

Words & Music by Sammy Cahn, Axel Stordahl & Paul Weston

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Molto moderato e con espressione

The piano introduction consists of two staves. The right hand features a melodic line with triplets and a crescendo leading to a fortissimo (f) section. The left hand provides a harmonic accompaniment. The piece concludes with a ritardando (rit.) and a double bar line.

C Am Am7 Dm Dm7 G7

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "I know I should pit - y me, But I don't be - cause, you see,". The piano part includes a piano (p) section marked "a tempo".

Am G9 G7 C Cm

The second line of the song features a vocal melody and piano accompaniment. The lyrics are: "I have loved and I have learned". The piano part continues with harmonic support.

D9-5 D9 D9+ G9 Em B7 G7

The third line of the song features a vocal melody and piano accompaniment. The lyrics are: "And as far as I'm con - cerned;". The piano part includes a mezzo-piano (mp) section and concludes with a ritardando (rit.) and a double bar line.

Refrain *Tenderly*

Dm7 G9 C Dm7 G9 C

I Should Care, I should go a-round weep-ing.

p-mf
a tempo

Gm A7+ A7 D#dim A7 Dm7 Fm

I Should Care I should go with-out sleep-ing.

Am Bm7 E7 C7 Gm7 C9 Gm7 F

Strange-ly e-nough I sleep well 'Cept for a dream or two,

Dm G#dim E7 Am D7 D9 Dm7 G7 Dm7 G7

But, then, I count my sheep well. Fun-ny how sheep can lull you to sleep. So,

Dm7 G9 C Dm7 G9 C

I Should Care, I should let it up - set me.

Gm A7+ A7 D#dim A7 Dm7 Fm

I Should Care But it just does - n't get me.

Am Dm G#dim E7 Am E+ Am7 D7 F# Dm7

May-be I won't find some-one as love-ly as you, But, I Should

cresc. poco a poco

G7 G9+ 1. C F9 D9 Dm7 G7 2. C B>9 Fm7 C

Care and I do. do.

mf *rit.*

Nina Never Knew

Words by Milton Drake

Music by Louis Alter

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Slowly

Piano introduction in E-flat major, 4/4 time. The music is marked 'Slowly' and 'mf'. It features a series of chords in the right hand and a simple bass line in the left hand. The piece concludes with a 'rit.' (ritardando) marking.

Vocal line 1: "Girls were made to kiss, but Ni-na Nev-er Knew." The piano accompaniment is marked 'mp a tempo'. Chords above the vocal line are Eb, Db7, C7 sus4 C7, and Fm.

Vocal line 2: "Girls are born for this, but Ni-na Nev-er Knew." The piano accompaniment includes a '7' chord and a 'bd.' (basso continuo) marking. Chords above the vocal line are Fm, Bb7, Bb7b9, Eb7, and Eb7.

Vocal line 3: "Sweet sur-prise filled Ni-na's eyes; she did not un-der-stand," The piano accompaniment includes a '7' chord. Chords above the vocal line are Ab, Abm, Eb, Gm7, and C7.

Fm Am7 D7 Gm C7b9 Fm B7 sus4 Bb7

When I kissed her hand, why dreams be-gan to stir deep down in-side of her!

Eb Db7 C7 sus4 C7 Fm Fm

When I whis-pered things that Ni-na nev-er heard, Ni-na's heart took

Bb7 Bb7b9 Eb7 Bbm7 Eb7 Eb+ Ab Abm

wings with ev-ry ten-der word. Then sud-den-ly she clung to me; she

Eb Db7 C7+ C7 Fm Bb7

learned to love some - how. And I'm so glad that Ni - na Nev - er Knew till

1. Eb Fm7 Bb7 2. Eb Db7 Eb

now. now.

mf *rit.* *rit.*

Chances Are

Words by Al Stillman
Music by Robert Allen

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Moderately, with great warmth

Piano introduction in G major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is moderately, with great warmth. The dynamic is *mf*. The piece ends with a double bar line and the marking *8vb*.

G7+5 C6 G7+5 C Cm6 G Bm7

Chord diagrams for the first system: G7+5, C6, G7+5, C, Cm6, G, Bm7.

Chanc - es Are 'cause I wear a sil - ly grin, The mo - ment you come in - to

Piano accompaniment for the first system. The right hand plays the melody, and the left hand provides harmonic support. The dynamic is *mp - mf*.

E9 E7 Am7 A7 D7 Am7 D7 G

Chord diagrams for the second system: E9, E7, Am7, A7, D7, Am7, D7, G.

view, Chanc - es Are you think that I'm in love with you.

Piano accompaniment for the second system. The right hand plays the melody, and the left hand provides harmonic support. The dynamic is *mp - mf*. The piece ends with a double bar line and the marking *8va higher optional*.

Eb7 G G7+5 C6 G7+5 C Cm6 G Bm7

Chord diagrams for the third system: Eb7, G, G7+5, C6, G7+5, C, Cm6, G, Bm7.

Just be - cause my com - po - sure sort of slips, the mo - ment that your lips meet

Piano accompaniment for the third system. The right hand plays the melody, and the left hand provides harmonic support. The dynamic is *mp - mf*.

E9 E7 Am7 A7 D7 Am7 D7 D7-9

mine, Chanc - es Are you think my heart's your Val - en -

G Eb7 G Gmaj7 Cm

tine. In the mag - ic of moon - light,

8va higher optional

Cm6 Gm Gm6

When I sigh, "Hold me close, dear," Chanc-es Are you be - lieve the stars that

A7 Eb9 D9 G7+5 C6 G7+5

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

C Cm6 G Bm7 E9 E+

on - ly one for me And if you think you could, Well,

Am Bdim Am C#dim 1 Am7 D7 D7-9 G D7

Chanc - es Are your Chanc - es Are aw - f'ly good.

G G9 G7+5 2 Am7 D7 Dm6 E7

Chanc - es Are aw - f'ly good; The Chanc - es

Am Am7 D7 D7-9 G Eb G

Are your Chanc - es Are aw - f'ly good.

rall.

Polka Dots And Moonbeams

Words by Johnny Burke
Music by Jimmy Van Heusen

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Moderately

The piano introduction consists of two staves of music in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked 'Moderately'.

F Dm Gm7 C9 F Dm

A coun - try dance was be - ing held in a gar - den, I felt a bump and heard an

This system contains the first line of the song's lyrics. Above the vocal line, guitar chord diagrams are provided for F, Dm, Gm7, C9, F, and Dm. The piano accompaniment continues with a similar rhythmic pattern.

Gm7 A+ A7 Dm Bbm F Abm

"Oh, beg your par - don," Sud - den - ly I saw Pol - ka Dots And Moon - Beams

This system contains the second line of lyrics. Chord diagrams for Gm7, A+, A7, Dm, Bbm, F, and Abm are shown above the vocal line. The piano accompaniment includes some chromatic movement in the bass line.

Gm7 C7 F C9 F Dm

All a - round a pug - nosed dream - The mu - sic start - ed and was

This system contains the third line of lyrics. Chord diagrams for Gm7, C7, F, C9, F, and Dm are shown above the vocal line. The piano accompaniment features a triplet of eighth notes in the right hand.

Gm7 C7 C9 F Dm Gm7 A+ A7

I the per-plexed one, I held my breath and said "May I have the next one"

Dm Bbm F Abm Gm7 C9

In my fright-ened arms Pol-ka Dots And Moon-Beams spark-led on a pug-nosed dream.

F E7 A Gdim Bm7 E7

There were ques-tions in the eyes of oth-er danc-ers

A C#m F#m Bm7 E7 A Gdim

As we float-ed o-ver the floor. There were ques-tions but my

Bm7 Dm E7 F#m7 Cdim Gm7 C9 E

heart knew all the an - swers, And per - haps a few things more —

F Dm Gm7 C9 F Dm

Now in a cot - tage built of li - lacs and laugh - ter I know the mean - ing of the

Gm7 A+ A7 Dm Bbm F Cm

words "ev - er af - ter" And I'll al - ways see Pol - ka Dots And Moon - Beams

Gm7 C9

When I kiss the pug - nosed dream

1 F C9 2 F Eb F

Mississippi Mud

Words & Music by Harry Barris

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Moderately slow, with a beat

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately slow, with a beat' and the dynamics are marked 'mf'.

When the sun goes down, the tide goes out The peo - ple gath - er 'round and they

This system contains the first line of the song's lyrics. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). Chord diagrams are placed above the vocal staff: C, Ab7, C, C7, B7, and Bb7.

all be - gin to shout "Hey! Hey! Un - cle Dud - it's a

This system contains the second line of lyrics. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves. Chord diagrams are placed above the vocal staff: A7, D7, Gdim, G7, and G7+5.

treat to beat your feet on the Mis - sis - sip - pi Mud It's a treat to beat your feet on the

This system contains the third line of lyrics. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves. Chord diagrams are placed above the vocal staff: C, Cdim, C, Cdim, C, Cdim, C, Cdim, C, Cdim, C, and Cdim.

C **Cdim** **G7** **C** **Ab7**
 Mis - sis - sip - pi Mud'' What a dance_ do they do!_

C **C7** **B7** **Bb7** **A7** **Dm** **A7** **Dm**
 Lord - y, how I'm tell - in' you_ They don't need no band_ They keep

A7 **Dm** **F** **Fdim**
 time by clap - pin' their hand_ Just as hap - py as a cow

C **A7** **D7** **G7** **C** **Fine**
 Chew - on' on a cud When the peo - ple beat their feet on the Mis - sis - sip - pi Mud.

Am E7 Am E7 Am F7 Am E7 Am E7 Am F7

Lord - y, how they play it! Good - ness, how they sway it. Un - cle

D7 G7 C Cdim C Eb7 D7 G7

Joe, Un - cle Jim how they pound the mire_ with vi - gor and vim

Am E7 Am E7 Am F7 Am E7 Am E7 Am F7

Joy! that mu - sic thrills me Boy! it near - ly kills me What a

D7 G7 C Cdim C Eb7 D7 G G7+5

show when they go Say! they beat it up ei - ther fast_ or slow. When the

D.S. al Fine

It's A Raggy Waltz

Music by Dave Brubeck

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It's a raggy waltz, a raggy waltz, a raggy waltz
That I'm gonna dance with you.
Now that you've heard this very funny beat
Let me see if you can feel it in your feet.
Yeah, you've got it! Startin' to swing!
Just forget everything,
Raggy waltzin' with me.
It's not a waltz that's Viennese,
Johann Strauss 'twould never please.

It's a raggy waltz, a raggy waltz, a raggy waltz,
And no other dance will do.
And when the dance is through
You're gonna say,
"Never stop romancin', dancin' in this way
Makes me love you!"
Out on the floor you'll be askin' for more
Raggy waltzin' with me.
Come dance with me.

Waltz Tempo. with a swing

It's a raggy waltz, a raggy waltz, a raggy waltz that I'm gonna dance with you. Now that you've heard this very funny beat let me see if you can feel it in your feet. Yeah, you've got it!

A7 D7 G7 C

Start - in' to swing! Just for - get ev - 'ry-thing, rag - gy waltz - in' with

G C Bm

me. It's not a waltz that's

Bb7 Eb Ab Gm7(b5) C Em

Vi - en - nese, Jo - hann Strauss t'would

Em A7(b5) D7 G D7

nev - er please. It's a rag - gy waltz, a rag - gy

Gdim G7

waltz, a rag - gy waltz, and no oth - er dance will do. And when the

C7 C#dim G7

dance is through you'regon - na say, "Nev - er stop ro - manc - in', danc - in' in this

E7 A7 D7

way makes me love you." Out on the floor you'll be ask - in' for more, rag - gy

G7 C D11 G Coda D+ G7

waltz - in' with me. Come dance with me.

ff rit. *mf*

You've Changed

Words by Bill Carey
Music by Carl Fischer

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Moderately

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately' and the dynamics are 'mf'.

VERSE

The first system of the verse includes guitar chord diagrams for Eb, Fm7, Gm, and Ab. The vocal line begins with the lyrics: "I've an aw - f'ly fun - ny feel - in' that this thought that's been a - steal - in' thru my". The piano accompaniment is marked 'mp'.

The second system of the verse includes guitar chord diagrams for E>maj7, Cm, Gm7, C9, Gm, and Ebm6. The vocal line continues with: "brain is not to be ig - nored; But to real - ly tell the truth, though I'm". The piano accompaniment is marked 'mf'.

The third system of the verse includes guitar chord diagrams for Bb, Ebm6, Bb, Gm, Cm7, F7-9, Bb7, Fm7, and Bb7. The vocal line concludes with: "not a well-known sleuth, I hon - est - ly be - lieve that you are bored;". The piano accompaniment is marked 'p'.

CHORUS: *Slowly*



YOU'VE CHANGED, that spar - kle in your eyes is



gone, Your smile is just a care - less yawn, You're



break - ing my heart, — YOU'VE CHANGED; — YOU'VE



CHANGED, Your kiss - es now are so bla - se, You're

C7 C7+ F9 F9+ F9 B9 B9

bored with me in ev - 'ry way, I can't un - der - stand, YOU'VE CHANGED,

E7 Cm Db E7 E7+ Abmaj7

You've for - got - ten the words, "I love

Abm7 Gm7 E+ Bb7 E7 E7+

— you", each mem - o - ry — that we've shared. You ig -

Abmaj7 Abm7 Abm

nore ev - 'ry star — a - bove — you, I can't

E^b G^bm6 B^b7 B^b7- E^bma⁷7 E^b

re - a - lize you ev - er cared. — YOU'VE CHANGED, you're

D⁷ B^bm6 C⁷ C⁷-

not the an - gel I once knew, No need to tell me that we're

F⁹ B⁹ D^{dim} E^b6 B⁹

through, It's all o - ver now — YOU'VE CHANGED. —

E⁹ B^b7 B^b7- E^b6 A^bm7 E^bma⁷7 E^b6

— YOU'VE —

mf *poco rit.* *pp*

Everything Happens To Me

Words by Tom Adair
Music by Matt Dennis

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Slow Rhythm

Piano introduction in G minor, 4/4 time. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5. The bass line consists of a half note G2, followed by quarter notes F2, E2, D2, C2, Bb1, A1. Dynamics include a forte (f) marking.

Gm

Verse (*rubato*)

Eb9(b5)

Gm

Eb7

Black cats creep a - cross my path un - til I'm al - most mad, I

p

Gm

D+

Eb9

Gb7

F

must have 'roused the dev - il's wrath 'cause all my luck is bad.

rall.

Chorus Slowly

Cm9

F9

Cm7

Dm7

Bbdim

I make a date for golf and you can bet your life it rains, I

p-f

Cm7 F+ Fm6 G7 Ddim Ebm6

try to give a part-y and the guy up-stairs com-plains, I guess I'll go thru life just catch-in'

Dm7 G7 Cm7 B7 Bb


colds and miss - in' trains... EV - 'RY-THING HAP - PENS TO ME... I

Cm9 F9 Cm7 Dm7 Bbdim

nev - er miss a thing, I've had the meas - les and the mumps, and






Cm7 F+ Fm6 G7

ev - 'ry time I play an ace my part - ner al - ways trumps, I

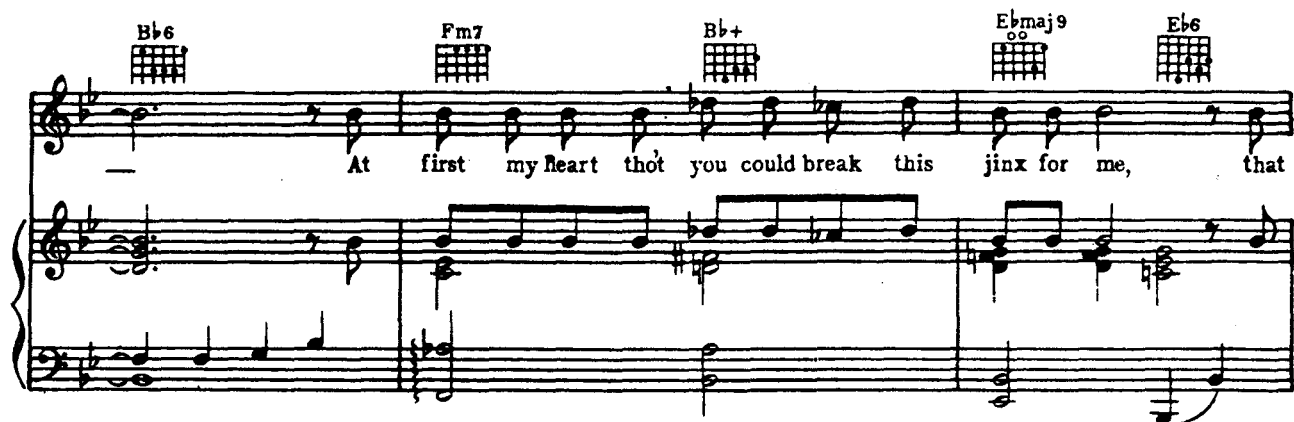
Ddim  Ebm6  Dm7  G7  Cm7  B7 







guess I'm just a fool who nev-er looks be-fore he jumps, EV-RY-THING HAP-PENS TO ME.



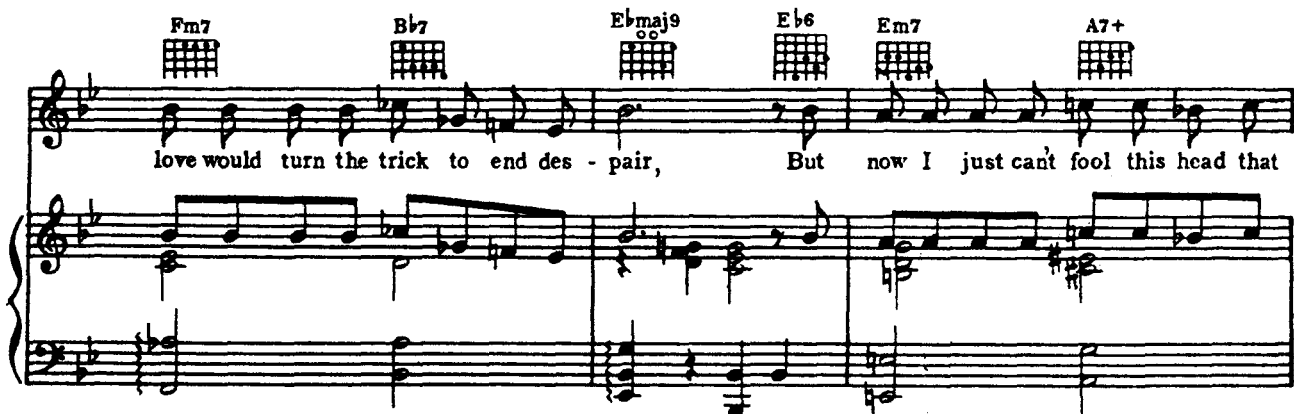
Bb6  Fm7  Bb+  Ebmaj9  Eb6 









At first my heart that you could break this jinx for me, that



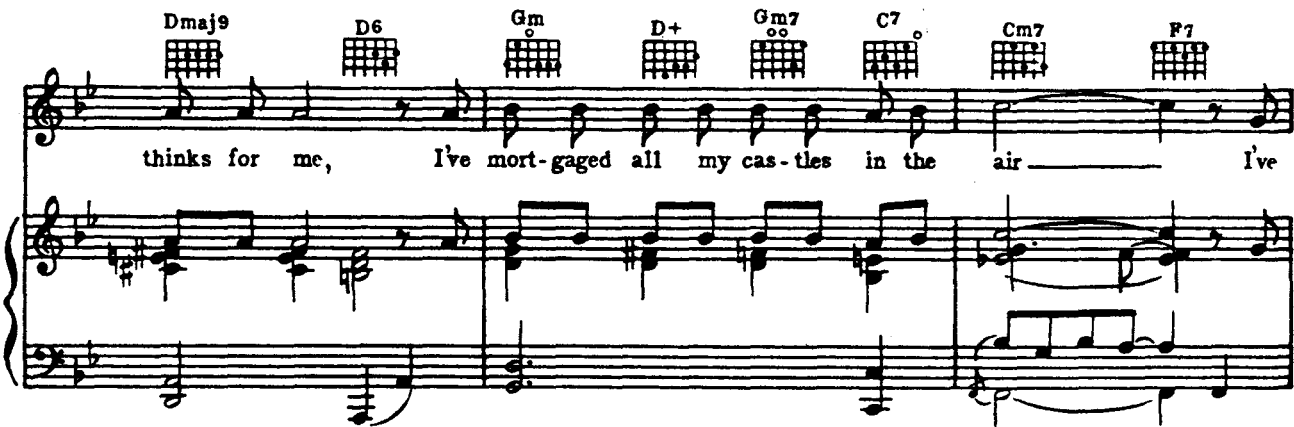
Fm7  Bb7  Ebmaj9  Eb6  Em7  A7+ 

love would turn the trick to end des - pair, But now I just can't fool this head that



Dmaj9  D6  Gm  D+  Gm7  C7  Cm7  F7 

thinks for me, I've mort-gaged all my cas-tles in the air I've



tel - e - graphed and phoned, I sent an "Air - mail Spec - ial" too, Your

ans - wer was "Good - by," And there was ev - en pos - tage due, I

fell in love just once and then it had to be with you —

EV - 'RY-THING HAP - PENS TO ME — I

Lover Man (Oh Where Can You Be)

Words & Music by Jimmy Davies, Roger Ram Ramirez & Jimmy Sherman

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Slowly

Piano introduction in 4/4 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat).

Am7 Bbm6 C6 Gdim Dm

I don't wish for rich - es,

The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part is marked *p* and *rit.* (ritardando).

G7 G7-5 C7+ Am7 Bbm6 C6 Gdim

I'll not take that chance. Don't want to be

The vocal line is in the upper staff, and the piano accompaniment is in the lower staff.

Dm C#dim Bb6 Dm Gm7 C7 F A7

fa - mous, I on - ly want ro - mance.

Dm G7 Dm G7 C9 Gm7

I don't know why but I'm feel-ing so sad. — I long to try some-thing

C9 C7 F7 Bb7

I've nev-er had, — Nev-er had no kiss-in' Oh, what I've been miss-in'.

E7 Bbm C9 Gm7 F A7 Dm G7

LOV-ER MAN, oh where can you be? The night is cold, and I'm

so all a - lone, _ I'd give my soul just to call you my own, _

Got a moon a - bove me, but no one to love me, LOV-ER MAN, oh where can you

be? I've heard it said that the thrill of ro - mance can

be like a heav - en - ly dream, I go to bed with a

C7 Ebm F Eb7 Gm6 A7+ A7

pray'r that you'll make love to me, Strange as it seems.

Dm G7 Dm G7 C9 Gm7

Some day we'll meet and you'll dry all my tears, — Then whis-per sweet lit - tle

C9 C7 F7 Bb7

things in my ears, — Hug-gin' and a kiss-in', Oh what we've been miss-in',

Eb7 Bbm C9 Gm7 F A7+ A7 F

LOV-ER MAN, oh where can you be? be?

The Lady Sings The Blues

Words by Billie Holiday
Music by Herbie Nichols

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Slow Blues

Piano introduction in G minor, 4/4 time. The melody is played in the right hand with triplets, and the bass line is in the left hand. The tempo is marked 'mp'.

Gm6 E₇ (G bass)

LA - DY SINGS THE BLUES, _____ she's got them bad, _____

_____ she feels so sad.

Wants _____ the world to

know _____ just what the blues is all a - bout. _____

Am7 D7(+9) Gm6 E7(G base)

LA - DY SINGS THE BLUES, she tells her

Gm6 Gm7 Gmaj7

side, no - thing to hide. Now the world will

Cmaj7 G F E Am7 D7(+9)

know just what the blues is all a - bout. The

G Fmaj7 E7-9 G7

blues ain't no - thin' but a pain in your heart, when you

get a bad start, when you and your man have to part.

I ain't gon-na just sit a-round and cry, and now I

know I won't die because I love him.

LA - DY SINGS THE BLUES, she's got 'em bad,

Gm6 Gm7

she feels so sad, But

Gmaj7 Cmaj7

now the world will know, she's

G F D7(+9) Gm D7(+9)

nev - er gon - na sing them no more.

Gm D7+ N.C. Gm(maj7)

no more.

The Girl From Ipanema (Garota De Ipanema)

Original Words by Vinicius De Moraes English Lyrics by Norman Gimbel
Music by Antonio Carlos Jobim

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Moderate Bossa Nova

Musical notation for the introduction of the song, featuring a piano accompaniment in G major with a moderate bossa nova feel. The melody is written in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Moderate Bossa Nova' and the dynamics are 'mf'.

Refrain

Fmaj.7

G7

Tall and tan and young — and { love - ly, THE GIRL — } FROM I - PA - NE -
hand - some, the boy — }

G7

Gm7

Gb7₉

- MA goes walk - ing, and when — { she pass - es, each one — she }
he pass - es, each girl — he } pass - es goes

Fmaj.7

Gb9

Fmaj.7

"a-a-h!"

When { she walks she's }
he walks he's } like —

Fmaj.7

G7

- a sam - ba that swings so cool and sways — so gen - tle, that when —

Gm7

Gb7_o

Fmaj7_o

— she pass - es, each one — she }
 — he pass - es, each girl — he } pass - es goes "a - a - h!"

Fmaj.7

G^b maj.7

Cb9

— Oh, — but I watch {her} {him} so sad - ly.

Cb9

F#m7

D9

— How — can I tell {her} {him} I love {her?} {him?}

D9

Gm7

E^b9

— Yes, — I would give my heart glad - ly,

E^b9

Am7

D7(b9)

— But each day when {she} {he} walks to the sea. {she} {he}

Gm7 C7(b9) Fmaj.7

looks straight a - head not at me. Tall and tan and young

Fmaj.7 G7

— and love - ly, THE GIRL — FROM I - PA - NE - MA goes walk - ing, and when —
hand - some, the boy —

Gm7 Gb7. Fmaj.7

— {she} pass - es I smile, — but {she} does - n't see.
{he}

Gb7. Fmaj.7 Gb7.

{She} just does - n't see. No, {she} does - n't
{He}

1. Fmaj.7 Gb7. 2. Fmaj.7 Gb7. Fmaj.7

see. see. —

rit.

Sweet Sue - Just You

Words by Will J. Harris
Music by Victor Young

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Moderately

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mf* and *sfz*.

VERSE

First system of the verse. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Chords are indicated above the vocal line: G, D7/G, G, and C/G. Dynamics include *mp*.

Sue, dry your pret-ty eyes of blue Tears were nev-er meant for
Why should you sit a-round and sigh When the sun up in the

Second system of the verse. The vocal line continues with lyrics. The piano accompaniment continues. Chords are indicated above the vocal line: G, Em7, Am, D7, F#, G, Bm/D, and D7+.

you Smile a-while please do, Sue,
sky Shines for you and I, My

Third system of the verse. The vocal line concludes with lyrics. The piano accompaniment concludes. Chords are indicated above the vocal line: G, D7/G, G, and C#7.

Dear, don't be-lieve the things you hear You know I'm
Sue, I have al-ways loved just you, Now that you

Bm/F# Em7 A7 Am7/D Cm7(7#) D7

lone - ly for on - ly sweet you: _____
 know it, to show it, I'll try: _____ Ev - 'ry

CHORUS

Am7 D7 Am7 D7 D13(b9) G6

star a - bove _____ knows the one I love _____ Sweet Sue, _____

D13(b9) G6 Am7 D7

_____ just you _____ And the moon up high _____ knows the

Am7 D7 D13(b9) G6 D13(b9) G6

rea - son why _____ Sweet Sue, _____ it's you _____

No-one else it seems _____ ev - er shares my dreams _____ And with -

out you, dear, I don't know what I'd do, _____ In this heart of mine _____

_____ you live all the time _____ Sweet Sue, _____ Just

You. _____ Ev - 'ry You. _____

poco rit.

Fever

Words & Music by John Davenport & Eddie Cooley

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Moderate jump beat
(snap fingers)

etc.

mf

Introduction for piano, featuring a moderate jump beat with snap fingers. The music is in 4/4 time and consists of a series of eighth notes in the right hand and a bass line in the left hand. The piece ends with a triplet of eighth notes in the right hand.

VERSE
Am

1. Nev - er know how much I love you, Nev - er know how much I care.
2. Sun lights up the day-time, Moon lights up the night.

mf

Verse of the song, featuring two vocal lines and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand. The lyrics are: "1. Nev - er know how much I love you, Nev - er know how much I care. 2. Sun lights up the day-time, Moon lights up the night."

E7 Am

When you put your arms a - round me, I get a fe - ver that's so hard to bear.
I light up when you call my name, And you know I'm gon - na treat you right.

Bridge of the song, featuring vocal lines and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand. The lyrics are: "When you put your arms a - round me, I get a fe - ver that's so hard to bear. I light up when you call my name, And you know I'm gon - na treat you right."

CHORUS
tacet

Am

F6

You give me FE - VER When you kiss me FE - VER when you hold me

Chorus of the song, featuring vocal lines and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand. The lyrics are: "You give me FE - VER When you kiss me FE - VER when you hold me"

Am E7

tight. FE-VER in the morn-ing, FE-VER all through the

1.2.3.4.5. Am Interlude - after 2nd Verse only
Am

night. Ev - 'ry-bod - y's got the FE - VER That is some-thing
(last time)

E7 Am

you all know FE-VER is - n't such a new thing FEVER start - ed long - a - go.

Additional Verses

Verse 3: Romeo loved Juliet,
Juliet she felt the same.
When he put his arms around her, he said,
"Julie, baby you're my flame."

Verse 4: Captain Smith and Pocahantas
Had a very mad affair
When her Daddy tried to kill him, she said,
"Daddy-o don't you dare."

Chorus: Thou givest fever, when we kisseth
FEVER with thy flaming youth.
FEVER - I'm afire
FEVER, yea I burn forsooth.

Chorus: Give me fever, with his kisses,
FEVER when he holds me tight.
FEVER - I'm his Missus
Oh Daddy won't you treat him right.

Verse 5: Now you've listened to my story
Here's the point that I have made.
Chicks were born to give you FEVER
Be it fahrenheit or centigrade.

Chorus: They give you FEVER, when you kiss them
FEVER if you live and learn.
FEVER - till you sizzle
What a lovely way to burn.

Take The 'A' Train

Words & Music by Billy Strayhorn

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Medium beat

mf

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Ab Adim Eb7 Eb9 Bdim Cm Abdim Eb9 Abdim/Eb

A row of ten guitar chord diagrams corresponding to the chords listed above: Ab, Adim, Eb7, Eb9, Bdim, Cm, Abdim, Eb9, and Abdim/Eb.

If you want to go to Har-lem, 'way up to Sug-ar Hill, —

The piano accompaniment for the first vocal line, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

Ab Adim Eb7 Eb9 Bdim Cm Abdim Eb9 Eb7(b9)

A row of ten guitar chord diagrams corresponding to the chords listed above: Ab, Adim, Eb7, Eb9, Bdim, Cm, Abdim, Eb9, and Eb7(b9).

Where those danc-ing feet you read of are nev-er, nev-er still, Then

The piano accompaniment for the second vocal line, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

Ab Bb9(b5)

A row of two guitar chord diagrams corresponding to the chords listed above: Ab and Bb9(b5).

You ——— must take the "A" train ———

The piano accompaniment for the third vocal line, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

Bbm Eb Cm Eb7 Ab

To go to Sug - ar Hill 'way up in Har - lem.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole note chord of Bbm, followed by a melodic phrase. The piano accompaniment provides harmonic support with chords Eb, Cm, Eb7, and Ab. The lyrics are: "To go to Sug - ar Hill 'way up in Har - lem."

Ab Bb9(b5)

If _____ you miss the "A" train,

The second system continues the musical score. The vocal line has a long rest followed by the lyrics "If _____ you miss the 'A' train,". The piano accompaniment features chords Ab and Bb9(b5). The lyrics are: "If _____ you miss the 'A' train,"

Bbm Eb Cm Eb7

You'll find you've missed the quick-est way to

The third system shows the vocal line with the lyrics "You'll find you've missed the quick-est way to". The piano accompaniment includes chords Bbm, Eb, Cm, and Eb7. The lyrics are: "You'll find you've missed the quick-est way to"

Ab Ab9 Db

Har - lem. _____ Hur - ry, _____ get on now it's

The fourth system concludes the musical score on this page. The vocal line has the lyrics "Har - lem. _____ Hur - ry, _____ get on now it's". The piano accompaniment features chords Ab, Ab9, and Db. The lyrics are: "Har - lem. _____ Hur - ry, _____ get on now it's"

Bb7

com - ing _____ Lis - ten _____ to those rails a -

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in a treble clef with a key signature of three flats (Bb, Eb, Ab). The lyrics are "com - ing _____ Lis - ten _____ to those rails a -". The bottom two lines are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a complex, flowing accompaniment with many beamed notes and rests.

Bbm7 E b9 Eb7(b9) Ab

thrum - ming _____ All 'board! _____ get on the

Detailed description: This system contains the third and fourth lines of the musical score. The top line is the vocal melody with lyrics "thrum - ming _____ All 'board! _____ get on the". The bottom two lines are the piano accompaniment. Chord diagrams for Bbm7, E b9, Eb7(b9), and Ab are shown above the vocal line. The piano accompaniment continues with similar complex textures.

Bb9(b5) Bbm Eb Cm Eb7

"A" train _____ Soon you will be on Sug - ar Hill in

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is the vocal melody with lyrics "'A" train _____ Soon you will be on Sug - ar Hill in". The bottom two lines are the piano accompaniment. Chord diagrams for Bb9(b5), Bbm, Eb, Cm, and Eb7 are shown above the vocal line. The piano accompaniment features more rhythmic activity.

1 Ab 2 Ab tacet

Har - lem. _____ Har - lem. _____

Detailed description: This system contains the seventh and eighth lines of the musical score. The top line is the vocal melody with lyrics "Har - lem. _____ Har - lem. _____". The bottom two lines are the piano accompaniment. Chord diagrams for Ab are shown above the first and second measures of the vocal line. The piano accompaniment concludes with a final cadence. A "tacet" instruction is present above the second measure of the vocal line.

Georgia On My Mind

Words by Stuart Gorrell
Music by Hoagy Carmichael

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Slowly

The piano introduction consists of two staves. The right hand plays a melodic line with a *mf* dynamic, while the left hand provides a steady bass accompaniment. The key signature is one flat (B-flat major) and the time signature is common time (C).

F A7 D7 D7+ D7 G9 C7

Diagram 1 (F): x33211
Diagram 2 (A7): x02020
Diagram 3 (D7): xx0232
Diagram 4 (D7+): xx0232
Diagram 5 (D7): xx0232
Diagram 6 (G9): xx0333
Diagram 7 (C7): xx3333

Mel-o-dies bring mem-or-ies that lin-ger in my heart, _____

Mel-o-dies bring mem-or-ies that lin-ger in my heart, _____

The piano accompaniment continues with a *p* dynamic. The right hand features chords and moving lines, while the left hand maintains a consistent bass line.

F A+ A7 Dm G7 Dbdim C13 F C7+

Diagram 1 (F): x33211
Diagram 2 (A+): x02020
Diagram 3 (A7): x02020
Diagram 4 (Dm): xx0232
Diagram 5 (G7): xx0333
Diagram 6 (Dbdim): xx0232
Diagram 7 (C13): xx3333
Diagram 8 (F): x33211
Diagram 9 (C7+): xx3333

Make me think of Geor-gia, Why did we ev-er part? _____

The piano accompaniment continues with a *p* dynamic. The right hand features chords and moving lines, while the left hand maintains a consistent bass line.

F A7 D7 D7+ D7 G9 C7

Diagram 1 (F): x33211
Diagram 2 (A7): x02020
Diagram 3 (D7): xx0232
Diagram 4 (D7+): xx0232
Diagram 5 (D7): xx0232
Diagram 6 (G9): xx0333
Diagram 7 (C7): xx3333

Some sweet day when blos-soms fall and all the world's a song, _____

The piano accompaniment concludes with a *p* dynamic. The right hand features chords and moving lines, while the left hand maintains a consistent bass line.

F A+ A7 Dm G7 Dbdim C13 F

I'll go back to Geor-gia 'cause that's where I be - long.

F A7 Dm Gm

Geor-gia, _____ Geor-gia, _____ the whole day through, Just an

F E7 Gm ~~Dm/C~~ ~~Dm7~~ ~~F#dim~~ ~~Bb/C~~ Gm7 C7+

old sweet song keeps Geor-gia on my mind _____ (Geor-gia on my mind)

F A7 Dm Gm ~~Bb/C~~ F E7

Geor-gia, _____ Geor-gia, _____ a song of you _____ Comes as sweet and clear as

B/C

Gm G3 C13 F Eb9 F A7 Dm Gm6 Dm Bb7

moon-light through the pines. Oth-er arms reach out to me;

Dm Gm6 Dm7 G7 Dm Gm6 Dm7 E7 Am F#dim Fm6-

Oth-er eyes smile ten-der - ly; Still in peace-ful dreams I see the road leads back to

F A7 Dm Gm Bb7

you, Geor-gia, Geor-gia, no peace I find, Just an

F Gm G9 C13 1 F Dm Gm7 C13 C7+ 2 F Bb13 C7+ F6

old sweet song keeps Geor-gia on my mind. mind.

One Note Samba (Samba De Uma Nota So)

Original Words by N. Mendonca English Lyrics by Jon Hendrick
Music by Antonio Carlos Jobim

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Bossa-Nova

In Bra - zil they have a sam - ba with a sim - ple mel - o - dy — Just one

Dm7 Db7 Cm7 B7(b5)

sin - gle note is sound - ed and re - peat - ed con - stant - ly, — Well my love is like that sam -

Dm7 D>7 Cm7 B7(b5) Fm7

- ba with that sim - ple mel - o - dy — Just one sin - gle stead - y feel - ing that's repeat -

E7(b5) Eb maj.7 Ab7 Dm7 Db7 Cm7

- ed con - stant - ly. — That's the way my love is like the sun that shines a - bove is ev - er

B7(b5) Bb Ebm7 A-7

burn - ing, A burn - ing fire — I will leave you never, for I know that you'll for - ev - er be re -

D: E \flat m7 D-maj7 C D:m7 G:7

- turn - ing My great de - sire — So my sin - gle note's a sym - bol Of the

Bmaj7 B \flat E:m \flat 6 B7(-5) Dm7 D:7

love I have for you — And my sin - gle note's re - peat - ed for my love is con - stant too.

Cm7 B7(-5) Dm7 D \flat 7 G:maj7

— Yes, if ev - er I should leave — you, I would cry a - while and then, — I'd re -

F7(b5) Fm7 E7(b5) E \flat maj7 A \flat 7

turn to you - my true love, and my sin - gle note a - gain. In Bra -

D \flat C7 Bmaj7 B \flat 6 F7+5 B:6

1 2

LH

Meditation (Meditacao)

Original Words by Newton Mendonca English Lyrics by Norman Gimbel
Music by Antonio Carlos Jobim

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Bossa nova

mf

B \flat G7 G \flat F7

In my lon - li - ness When you've

B \flat A7

gone and I'm all by myself and I need your car - ess I

B \flat Dm7 G7 Cm7

Just think of you And the thought of you hold - ing me

E \flat m Dm7

near makes the lone - li - ness soon dis - sa - pear. Though you're

G7+ Cm7 F9+ B \flat

far a - way I have on - ly to close my eyes and you are

A7 Bb

back to stay I just think of you

Dm7 G7 Cm7 Ebm

And the sad - ness that miss - ing you brings Soon is gone and this heart of mine

Dm7 G7+ Cm7

sings Yes I love you so And

F9+ Eb Ebm C°

that for me is all I need to know I

Bb D1° Cm7 F9+ Bb

will wait for you _____ 'till the sun falls from out of the

A7 Bb

sky. for what else could I do? I

Dm7 G7 Cm7

will wait for you _____ Med-i - ta - ting how sweet life will

Ebm D7 G7+

be when you come back to me _____ Med-i -

Cm7 F7b9 Bb Gb F7 Eb

-ta - ting how sweet life will be, when you come back to me.

D7 G7+ Cm7 F7b9 Bb

I'm Beginning To See The Light

Words & Music by Harry James, Duke Ellington, Johnny Hodges & Don George

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Medium bounce

The piano introduction consists of two systems of music. The first system features a treble clef staff with a whole rest and a bass clef staff with a rhythmic pattern of eighth notes. The second system shows a grand staff with a melody in the treble clef and accompaniment in the bass clef. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The accompaniment features a steady eighth-note bass line with chords in the right hand.

CHORUS

Four guitar chord diagrams are shown above the first system of the chorus. From left to right: G (000), Eb7 (2020), D7 (0202), and G (000). The diagrams show fingerings for the strings.

I nev - er cared much for moon-lit skies, — I nev - er wink back at

The piano accompaniment for the first line of the chorus. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The dynamics are marked *mp-f*. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5.

Five guitar chord diagrams are shown above the second system of the chorus. From left to right: Eb7 (2020), G (000), D7 (0202), G (000), Dm/F (0202), and E7 (0202). The diagrams show fingerings for the strings.

fire — flies, — But now that the stars are in your eyes, — I'm be -

The piano accompaniment for the second line of the chorus. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5.

Eight guitar chord diagrams are shown above the third system of the chorus. From left to right: A7 (0202), Am7 (0202), D7 (0202), G (000), G (000), D7 (0202), G (000), Eb7 (2020), and D7 (0202). The diagrams show fingerings for the strings.

gin - ning to see the light — I nev - er went in for

The piano accompaniment for the third line of the chorus. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5.

G Eb7 D7 Eb7

af - ter - glow, Or can - dle - light on the mis - tle - toe, But

G D7 G Dm/F E7 A7 Am7 D7

now when you turn the lamp down low I'm be - gin - ning to see the light.

G B7

Used to ram - ble thru the park

Bb7 A7

Sha - dow box - ing in the dark. Then you came and

caused a spark, That's a four a-larm fire now I

nev - er made love by lan - tern shine, I nev - er saw rain - bows

in my wine, - But now that your lips are burn - ing mine, I'm be -

gin - ning to see the light. - I

Chord diagrams: Eb7, Am7, D7, G, Eb7, D7, G, Eb7, D7, Eb7, G, D7, G, Dm/F, E7, A7, Am7, D7, G, G°, D9, G, D+, G.

Stars Fell On Alabama

Words by Mitchell Parish
Music by Frank Perkins

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Slowly

mf

Dm7 G7(b9)

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and a half note, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Slowly' and the dynamic is 'mf'.

Moon-light and mag - no - lia,

mp

The vocal line begins with the lyrics 'Moon-light and mag - no - lia,'. The piano accompaniment continues with a similar melodic and harmonic structure to the introduction, maintaining the 'Slowly' tempo and 'mp' dynamic.

star-light in your hair, all the world a dream come true, Did it real - ly hap - pen,

C A7(b9) Dm7 G7 C C#dim Dm7 G7(b9)

The vocal line continues with the lyrics 'star-light in your hair, all the world a dream come true, Did it real - ly hap - pen,'. The piano accompaniment features a variety of chords, including C, A7(b9), Dm7, G7, C, C#dim, Dm7, and G7(b9). The dynamic remains 'mp'.

was I real-ly there, was I real-ly there with you? We lived our lit - tle

C Am C+ Am7 D7 G7sus4 CHORUS C Gm A7

mf

The vocal line concludes with the lyrics 'was I real-ly there, was I real-ly there with you? We lived our lit - tle'. The piano accompaniment includes chords C, Am, C+, Am7, D7, G7sus4, and the 'CHORUS' section with C, Gm, and A7. The dynamic is 'mf'.

D9 G7+ C Cdim Ab9 Dm7

dra - ma, we kissed in a field of white, and stars fell on Al - a -

G13 G7+ C A7 Dm7 G13 G7+ C Gm A7

ba - ma last night. I can't for-get the

D9 G7+ C Cdim Ab9 Dm7

glam - our, your eyes held a ten - der light, and stars fell on Al - a -

G13 C Dm7 G13 C Dm7 G7

ba - ma last night. I nev - er planned in my im - a - gi -



 na - tion a sit - u - a - tion so hea - ven - ly, A fai - ry land where no one else could





 en - ter, and in the cen - tre just you and me, dear. My heart beat like a





 ham - mer, my arms wound a - round you tight, and stars fell on Al - a -





 ba - ma last night. night.



Violets For Your Furs

Words by Tom Adair
Music by Matt Dennis

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Slowly

The piano introduction consists of two staves. The right hand plays a series of chords: Bb major, C7, F, G, and D. The left hand provides a simple harmonic accompaniment. The tempo is marked 'Slowly' and the dynamic is 'mf'.

VERSE

rubato

It was win-ter in Man-hat-tan, Fall-ing snow-flakes filled the air, The streets were covered with a film of ice, But a lit-tle sim-ple mag-ic that I'd heard a-bout some-where, Changed the weath-er all a-round, just with-in a trice:

rall.

The sheet music includes guitar chord diagrams for the following chords: Bbm, C7, F, G, D, Dm7, G7, C, Am7, D7, G, A, E, Em7, A dim, Gm7, and C9. The piece concludes with a 'rall.' (rallentando) marking.

Fmaj7 C7(b9) Fmaj9 F6 Bbm7 Eb9 Fmaj9 F6

I bought you VI-O-LETS FOR YOUR FURS and there was blue in the win-try sky,
 (You) (Me) (My)

Fmaj7 C7(b9) Fmaj9 F6 Am7 D7 Gm Bb+ Gm7

You pinned the VI-O-LETS TO YOUR FURS and gave a lift to the crowds pass-ing by, You
 (My)

Bb Eb9 Cm G Eb7 Fmaj7 Cm6 D7 Bbm7 c7(b9)

smiled at me so sweet-ly, Since then one thought oc-curs, That we fell in love com-

F Gm7 C7(b9) Bb Bbdim F Fdim (Fsus) C7 F

plete-ly, The day that I bought you VI-O-LETS FOR YOUR FURS — FURS
 (You) (Me) (My)

rall.

Will You Still Be Mine?

Words by Tom Adair
Music by Matt Dennis

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Moderately

Bb



Bdim



Cm7



F7



When lov - ers make no ren - dez - vous

Bb



Bdim



Cm7



F7



Gm



To stroll a - long Fifth Av - en - ue

When this fa -

Bb+



Bb



Am



B7



C9



C7



Gb7



Bb6



mil - iar world is thru

Will You Still Be Mine?

Bbm7



Cm7



F7



Bb



Bdim



When cabs don't drive a - round the

Cm7



F7



D7



D9



F#dim



Gm



park

No win - dows light the sum - mer dark

Ped. 1

Gm



Bb+



Bb



Am



B7



C9



C7



When love has lost it's sec - ret spark

Gb7



Fm7



Bb7



Bb7+5



Ebmaj7



Eb



Will You Still Be Mine?

When moon - light on the Hud -

Ab9



Bb6



Gm



son's not ro - man - cy

And spring no lon - ger turns a

Gb7

Cm7 F7

Bb

Bdim

Cm7

young man's fan - cy When glam - our girl's have lost their charms

F7

Bb

Bdim

Cm7

F7

When si - rens just mean false a - larms

Gm

Bb+

Bb

Am

B7

C9

C7

Cm9

When lov - ers heed no call to arms Will You Still

B7

Bb6

Bb

Cm7

F7

Bb6

Be

Mine?

Mine?

Ped.

A Sunday Kind Of Love

Words & Music by Barbara Belle, Louis Prima, Anita Leonard & Stan Rhodes

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Moderately Slow

mf

F6 Am7 Abm7 Gm7 C7-9

I want a Sun - day kind of love, - a love to last past

mp-mf

Am7 D7-9 Gm7 Bbm6 Am7 D7

Sat - ur - day night, - I'd like to know it's more than love at first sight. -

Gm7 C7+5 Bb/C F6 Am7 Abm7 Gm7 Abm6 E7-5

I want a Sun - day kind of love. - I want a

F6



Am7



Abm7



Gm7



C7-9



Am7



D7-9



3

love that's on the square. — Can't seem to find some - bod - y to care. —

3

musical notation for piano accompaniment

Gm7



Bbm6



Am7



D7



Gm7



C7+5



Bb/C



I'm on a lone - ly road that leads me no - where. — I need a Sun - day kind of

musical notation for piano accompaniment

F6



Cm7



F9



love. — I do my Sun - day dream - ing and

musical notation for piano accompaniment

Cm7



F7-9



Bb6



Cm7



F7-9



Bb6



all my Sun - day schem - ing ev - 'ry min - ute, ev - 'ry hour, — ev - 'ry day. I'm

musical notation for piano accompaniment

G9

Dm7

G9

Dm7

G7-9

C9

F#dim



hop - ing to dis - cov - er a cer - tain kind of lov - er, who will show me the way. _

Gm7

F6

Am7 Abm7 Gm7

C7-9

Am7

D7-9

Guitar Tacet

3

My arms need some - one to en - fold, _ to keep me warm when Mon - days are cold, _

3

Gm7

Bbm6

Am7

D7

Gm7

C7+5

Bb/C



a love for all my life to have and to hold. _ I want a Sun - day kind of

1 F6

D7-9

Gm7

Guitar Tacet

2 F6

Gm7

Bbm6

Fmaj7

love. I want a love. _

rit.

A Taste Of Honey

Words by Ric Marlow
Music by Bobby Scott

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Moderately Slow

Piano introduction in 3/4 time, D minor. The melody is played in the right hand, and the bass line is in the left hand. The key signature has one flat (Bb).

Dm

Dm(+7)

Dm7

G7

Winds leave ne'er
 may be came
 blow hind back
 o'ver the my to his
 ic heart love
 y to so
 sea, wear fair
 I'll And And

Dm

Dm(+7)

Dm7

G7

take may so
 with it she
 me e'er died
 the re - dream - ing
 warmth mind of
 of you his
 thee, of kiss.
 A taste of
 His taste of
 kiss was

Dm

Bb

Am7

Dm

hon - ey,
 hon - ey,
 hon - ey,
 A taste much sweet - er than wine.
 A taste much sweet - er than wine.
 A taste much sweet - er than wine.

Dm7 **G6** **Dm7** **G6**

I will re - turn, I'll re - turn, I'll come

Bbmaj7 **Am7** **Dm** 1,2 3

back for the hon - ey and you. I'll He you,

G **Bb** **Am** **Dm** **Gm7**

I'll come back for the hon - ey and you, I'll come

Dm **A9+5** **A7** **Dm**

back for the hon - ey, hon - ey and you.

rit.

So Nice

Music & Original Lyrics by Marcos Valle & Paulo Sergio Valle
English Lyrics by Norman Gimbel

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Relaxed Bossa Nova

The piano introduction is in 4/4 time, marked *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

F



Bm7



Some - one to hold me tight, that would be ver - y nice Some - one to love me right,

E7



Bbmaj7



Bb6



that would be ver - y nice. Some - one to un - der - stand each lit - tle dream in - me,

Eb9



Am7



some - one to take my hand, to be a team with me. So nice,

D7-9



Gm7



Em7-5



A7+5



life would be so nice

if one day I'd

Dm



Dm7



G13



Gm7



find

some - one who would

take my hand and sam - ba thru life

Db9



C9



F



with me.

Some - one to cling to me,

stay with me right or wrong,

Bm7



E7



Bbmaj7



some - one to sing to me

some lit - tle sam - ba song.

Some - one to take my heart,

Bb6

Eb9

then give his heart__ to me. Some-one who's read - y to give love a start__ with me.

Am7

D7-9

Gm7

Oh yes, _____ that would be so nice. _____

C7-9

F

Bb9

Should it be you and me, I could see it would be

1 F6

Gm7

C7-9

2 F6

nice.

nice. _____

Imagination

Words by Johnny Burke
Music by Jimmy Van Heusen

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Moderately

Im - ag - i -

mf *f* *mf*

E_b Gm7-5 Fm7 B_b7 E_b B_bm C7 B_b C7

na - tion is fun - ny, It makes a cloud - y day sun - ny,

Fm C7+5 Fm7 B_b9 B_b+ Gm7 E_b Gdim

Makes a bee think of hon - ey. Just as I think of you

Fm7 B_b7 E_b Gm7 Fm7 B_b7 E_b B_bm

Im - ag - i - na - tion is cra - zy. Your whole per - spec - tive gets

C7 Bb C7 Fm C7+5 Fm7 Bb9 Bb+ Eb9

haz - y Starts you ask - ing a dai - sy, what to do — What to do? —

Bbm7 Eb9 A Ab Fm7 C D7

Have you ev - er felt a gen - tle touch and

Gm7 C7 Gdim Bb

then a kiss and then and then find it's on - ly your Im -

Cm7 F7 Bb Bb9 Bm Bb7

ag - i - na - tion a - gain? Oh, well, Im - ag - i -

Eb Gm7-5 Fm7 Bb7 Eb Bbm C7 Bb C7
 na - tion is sil - ly You go a - round wil - ly - nil - ly.

Fm C7+5 Fm7 Fm Gm G+ G7
 For ex - am - ple, I go a - round want - ing you.

C7 Fdim C7 Fm Abm Fm7 Fdim
 And yet, I can't im - ag - ine that you want me

1 Eb Fm7 Bb7 2 Eb Db Eb
 too. Im - ag - i - too.

Let's Get Away From It All

Music by Matt Dennis
Words by Tom Adair

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Lively

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line. The tempo is marked 'Lively' and the dynamics are 'mf'.

E_b **B_b7-9** **E_b7** **A_b** **A_{dim}** **E_b**

Let's take a boat _ to Ber - mu - da _ Let's take a plane _ to Saint Paul _

The first system shows the vocal melody and piano accompaniment for the first two phrases. The piano accompaniment includes chord diagrams for Eb, Bb7-9, Eb7, Ab, A dim, and Eb. The lyrics are: "Let's take a boat _ to Ber - mu - da _ Let's take a plane _ to Saint Paul _".

F_m **B_b7** **B_bdim 7** **C7** **F9** **B_b7**

Let's take a kay - ak to Quin - cy or Ny - ack, Let's Get A - way _ From It All _

The second system shows the vocal melody and piano accompaniment for the next two phrases. The piano accompaniment includes chord diagrams for Fm, Bb7, Bb dim 7, C7, F9, and Bb7. The lyrics are: "Let's take a kay - ak to Quin - cy or Ny - ack, Let's Get A - way _ From It All _".

E_b **B_b7-9** **E_b7** **A_b** **A_{dim}** **E_b**

Let's take a trip _ in a trail - er _ No need to come _ back at all _

The third system shows the vocal melody and piano accompaniment for the final two phrases. The piano accompaniment includes chord diagrams for Eb, Bb7-9, Eb7, Ab, A dim, and Eb. The lyrics are: "Let's take a trip _ in a trail - er _ No need to come _ back at all _".

Fm Bb7 Bbdim C7 F9 Bb7 Eb Eb7

Let's take a pow - der to Bos - ton for chow - der, Let's Get A - way - From It All - We'll

Ab Adim Eb C7 Fm Bb9 Bb+ Eb Edim

trav - el 'round from town to town, We'll vis - it ev - ry state

Bb G7-9 Cm F9 Bb7 Gdim Bb7 Bb+

I'll re - peat "I love you, Sweet!" In all the for - ty eight -

Eb Bb7-9 Eb7 Ab Adim Eb

Let's go a - gain - to Ni - a - g'ra - this time we'll look - at the "Fall".

Fm Bb7 G7-5 C7 Fm7 E9 Eb6

Let's leave our hut, - Dear, Get out of our rut, - Dear, Let's Get A - way - From It All -

rit.

A Night In Tunisia

Music by Frank Paparelli & John 'Dizzy' Gillespie
Words by Raymond Leveen

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Moderately Fast

Eb7

Dm(+7)

Eb7

Dm(+7)



3

3

Eb7

Dm(+7)

Cm6

A7-9

Dm(+7)



3

3

Eb7 **Dm(+7)** **Eb7** **Dm(+7)**
Eb7 **Dm(+7)** **Gm6** **A7-9** **Dm(+7)**
Adim **D7-9** **Gm6** **D7-9** **Gm(+7)** **Gm6** **Bbm6**
C7-9 **Fmaj7** **Fm7** **Edim** **A7-9**

This page of musical notation is organized into four systems, each consisting of a melody line (top staff) and piano accompaniment (bottom two staves). The key signature is one flat (Bb).

- System 1:** The melody line features two triplet markings. The piano accompaniment provides harmonic support with chords Eb7, Dm(+7), Eb7, and Dm(+7).
- System 2:** The melody line continues with triplet markings. The piano accompaniment includes chords Eb7, Dm(+7), Gm6, A7-9, and Dm(+7).
- System 3:** The melody line is more melodic. The piano accompaniment features chords Adim, D7-9, Gm6, D7-9, Gm(+7), Gm6, and Bbm6.
- System 4:** The melody line includes triplet markings. The piano accompaniment features chords C7-9, Fmaj7, Fm7, Edim, and A7-9.

Eb7 **Dm(+7)** **Eb7** **Dm(+7)**

Eb7 **Dm(+7)** **Gm6** **A7-9** **Dm(+7)** **Dm6** **Em7**

Eb7 **Dm7**

G9-5 **Gm(+7)**

Gm7



F#7(#9)



F6/9



First system of musical notation. It consists of a guitar staff (top) and a piano staff (bottom). The guitar staff has a treble clef and a key signature of one flat. The piano staff has a grand staff with treble and bass clefs. The music features eighth and sixteenth notes, with some triplets. Chord diagrams for Gm7, F#7(#9), and F6/9 are provided above the guitar staff.

Guitar Tacet

Bbm9



Eb9(#11)



Dm(+7) Dm6



Second system of musical notation. The guitar staff (top) has a treble clef and a key signature of one flat. It starts with a "Guitar Tacet" instruction. The piano staff (bottom) has a grand staff. The music includes a triplet of eighth notes in the guitar staff and various chords in the piano staff. Chord diagrams for Bbm9, Eb9(#11), Dm(+7), and Dm6 are provided above the guitar staff.

Eb9(#11)



Eb7



Dm6/9



Eb9(#11)



Dm6/9



Third system of musical notation. The guitar staff (top) has a treble clef and a key signature of one flat. It features a triplet of eighth notes. The piano staff (bottom) has a grand staff. The music includes various chords and melodic lines. Chord diagrams for Eb9(#11), Eb7, Dm6/9, and Eb9(#11) are provided above the guitar staff.

Fm7



Em7



A7-9



Dm(+7)



Bbm7



Fourth system of musical notation. The guitar staff (top) has a treble clef and a key signature of one flat. It features a triplet of eighth notes. The piano staff (bottom) has a grand staff. The music includes various chords and melodic lines. Chord diagrams for Fm7, Em7, A7-9, Dm(+7), and Bbm7 are provided above the guitar staff.

E♭7 B♭M9 E♭9 UM♭9/9



B♭M9



E♭9



E♭M♭



Melodic line in treble clef with various notes and rests.

Harmonic accompaniment in grand staff.

B♭m9



E♭9(#11)



Dm(+7)



Melodic line in treble clef with a triplet of eighth notes.

Harmonic accompaniment in grand staff.

Gm6



A7-9



Dm(+7)



Adim



D9



D7-9



Melodic line in treble clef.

Harmonic accompaniment in grand staff.

Gm6



D7-9



Gm6



Gm(+7)



B♭m6



D13



D♭13



Melodic line in treble clef with a triplet of eighth notes.

Harmonic accompaniment in grand staff.

C9



G♭13



F6/9



First system of musical notation. The top staff is a single treble clef with a melodic line. The bottom two staves are a grand staff with treble and bass clefs, providing harmonic accompaniment. A triplet of eighth notes is marked with a '3' in the first staff.

Edim



A7-9



B♭m7



E♭9(#11)



Dm(+7)



E♭9



Second system of musical notation. Similar to the first system, it features a single treble clef staff and a grand staff. Triplet markings are present in the single treble staff.

E♭9(#11)



Dm6/9



Third system of musical notation. The single treble staff contains a continuous triplet of eighth notes. The grand staff provides harmonic accompaniment.

E♭9(#11)



Dm6/9



E♭9(#11)



Edim



A7-9



Dm6/9



Dm(+7)



Fourth system of musical notation. The single treble staff features a melodic line with a triplet of eighth notes. The grand staff provides harmonic accompaniment.

I'll Remember April

Words & Music by Don Raye, Gene de Paul & Patricia Johnson

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Moderato

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of a single G3 note. The second system continues the melody with quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of a single G3 note. The dynamic marking *mp* is placed below the first system.

Refrain (with expression)

The first system of the refrain features a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The lyrics are: "This love - ly day will leng - then in to ev - 'ning, we'll sigh good -". The piano accompaniment has a grand staff with a treble clef and a key signature of one sharp (F#). The dynamic marking *mp - mf* is placed below the piano part. Chord diagrams for G, G6, Gmaj7, G6, and Gm7 are shown above the vocal line.

The second system of the refrain continues the vocal line and piano accompaniment. The lyrics are: "bye to all we've ev - er had. A - lone, where we have walked to -". The piano accompaniment continues with a steady bass line. Chord diagrams for Gm6, Gm7, Gm6, Cm6, and D7 are shown above the vocal line.

The third system of the refrain concludes the vocal line and piano accompaniment. The lyrics are: "geth - er, I'll Re - mem - ber A - pril and be glad." The piano accompaniment continues with a steady bass line. Chord diagrams for F9, E9, E7, Am7, D7-9, and Gmaj7 are shown above the vocal line. The dynamic marking *mf* is placed below the piano part.

G6 **Cm7** **F7** **Bbmaj7** **Bb6**

I'll be con - tent _____ you loved me once in A - pril. Your

mp

Cm7 **F7** **Bbmaj7** **Bb6** **Am7**

lips were warm _____ and love and Spring were new. _____ But I'm not a - fraid of

f

D7 **Gmaj7** **G6** **F#m7** **B9**

Au - tumn and her sor - row, _____ for I'll Re - mem - ber _____ A - pril and

mf

Emaj7 **E6** **Am7** **D7** **G** **G6** **Gmaj7**

you. _____ The fire will dwin - dle in - to glow - ing

mp

G6 Gm7 Gm6 Gm7 Gm6

ash - es, for flames and love live such a lit - tle while. I

Cm6 D7 F9 E9 E7

won't for - get, but I won't be lone - ly, I'll Re -

Am7 D7-9 1 G G6 Gmaj7

mem - ber A - pril, and I'll smile.

G6 2 G G6 G

smile.

p *pp* L.H.

I'll Be Around

Words & Music by Alec Wilder

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Moderately

Piano introduction for the song. The music is in G major, 4/4 time, and marked 'Moderately'. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The piece concludes with a *rit.* (ritardando) marking.

Chorus

--	--	--	--	--	--	--	--

I'LL BE A - ROUND — No mat-ter how — you treat me now,

Piano accompaniment for the first line of the chorus. The music is marked *p-mf a tempo*. The right hand continues the melodic line, and the left hand features a rhythmic pattern of eighth notes with triplets. The piece ends with a *p* dynamic marking.

--	--	--	--	--	--	--	--	--

I'LL BE A - ROUND from now on.

Piano accompaniment for the second line of the chorus. The music is marked *cresc.* (crescendo) and *dim.* (diminuendo). The right hand features a melodic line with accents, and the left hand provides a harmonic accompaniment. The piece concludes with a *fp* (fortissimo piano) dynamic marking.

C Dm7 Em Fmaj7 G7addE G#dim

Your lat - est love _____ can nev - er last, _____ And when it's

F G7 C Am Dm7 G7addE

past, I'LL BE A - ROUND when {He's} {She's}

cresc. *dim.*

C Dm7 C Dm7 C C#7 Gm7 C9 C7

gone. Good - bye a - gain, and

p *p* *cresc.*

C#7 Gm7 BbaddC C7 Fmaj7 F#6 G#7 Dm7

if you find a love like mine just now and

dim. *cresc.*

Dm7 addG G-9 C Am Dm7 G7
 then drop a line_ to say you're feeling fine, And

dim. *rit.*

C Dm7 Em Fmaj7 G7addE G#dim
 when things go wrong, per-haps you'll see you're meant for

Dm G7 C Am Dm7 G7addE
 me, so I'LL BE A - ROUND when {He's / She's}

1 C Eb9 Ab Dm7(b5) G 2 C Dm7 C Dm7 C
 gone. gone.

fp *p* *rit.*

8va⁻¹

Early Autumn

Words by Johnny Mercer
Music by Ralph Burns & Woody Herman

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Slowly, with feeling

The piano introduction consists of two measures in 4/4 time. The right hand features a continuous eighth-note arpeggiated pattern. The left hand has a bass line with a half-note chord in the first measure and a triplet of eighth notes in the second measure. Dynamics are marked *mp* for the right hand and *mf* for the left hand.

The vocal line begins with the lyrics "When an Ear - ly". The piano accompaniment continues with the same arpeggiated pattern in the right hand and a bass line with a half-note chord and a triplet in the left hand. A *mf* dynamic is indicated for the piano part. A guitar chord diagram for G7 is shown above the vocal line.

The vocal line continues with the lyrics "Au - tumn walks the land And chills the breeze And touch-es with her hand". The piano accompaniment remains consistent. Chord diagrams for Cmaj7, B7, and Bbmaj7 are placed above the vocal line.

The vocal line concludes with the lyrics "the sum-mer trees, Per - haps you'll un - der - stand What mem-o - ries I". The piano accompaniment continues. Chord diagrams for A7, Abmaj7, and G7 are placed above the vocal line.

Cmaj7 Eb7 Abmaj7 G7 Cmaj7

own. There's a dance pa - vil - ion in the rain

B7 Bbmaj7 A7

all shut - tered down A wind - ing coun - try lane all rus - set brown, A

Abmaj7 G7 Cmaj7 C6

frost - y win - dow - pane shows me a town grown lone - ly.

Cmaj7 C6 Dm7 G7 Cmaj7 Ebdim

That sprng of ours that start - ed so A - pril - heart - ed

Seemed made for just a boy and girl I nev - er dreamed, did you, an - y

Bb Eb7 Dmaj7 C#7 C9 B7 Bb7 Amaj7 Ab9-5 G9

fall could come in view so ear - ly ear - ly?

Cmaj7 B7 Bbmaj7

Dar - ling, if you care please let me know, I'll meet you an - y - where

A7 Abmaj7 G7

I miss you so, Let's nev - er have to share An - oth - er Ear - ly

Cmaj7 C6 Am7 Dm7 G7 Cmaj7 C6 Am7 Dm7 G7 Cmaj7

Au - tumn When an ear - ly Au - tumn

Snootie Little Cutie

Words & Music by Bob Troup

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Molto moderato

Piano introduction in 4/4 time, marked *Molto moderato*. The music features a melody in the right hand with triplet eighth notes and a bass line in the left hand. Dynamics include *mf* and *rit.*

Dm7 *mp* G7 C Gm+6 A7 Dm Fm+6 G7 Gaug

Vocal line for the first part of the song, marked *mp*. The melody consists of eighth and quarter notes with triplet markings.

(Boy) You're not a staid lit - tle maid, You're not a pris - sy lit - tle sis - sy; Not a
 (Girl) You're not a shy lit - tle guy, You're not a stu - pid lit - tle cu - pid; Not a

Piano accompaniment for the first part of the song, marked *mp a tempo*. It features a melody in the right hand and a bass line in the left hand, with triplet markings.

C Gm+6 A7 D7 Ab7 Dm7 *rit.* G7

Vocal line for the second part of the song, marked *rit.*. The melody consists of eighth and quarter notes with triplet markings.

pale lit - tle frail, — You're not a sick lit - tle chick; You're swell!
 frail lit - tle male, — You're not a smug lit - tle pug; You're swell!

Piano accompaniment for the second part of the song, marked *rit.*. It features a melody in the right hand and a bass line in the left hand, with triplet markings.

a tempo *p-mf*

(Boy) You're a Snoot-ie Lit - tle Cu - tie, _____ You're a pert lit - tle skirt; _____
 (Girl) You're a mel - low lit - tle fel - low, _____ You're a coy lit - tle boy; _____

a tempo *p-mf*

C Dm7 G7 Dm7 G7 C C7 Caug

_____ You're a knock-out, you're a beau-ty _____ You're a flirt; _____
 _____ You're ter - rif - ic, you're for me, "Joe," _____ You're a joy; _____

F Fm D7-5 C Gm+6 A7

You're a dap-per lit - tle flap-per, _____ You're just as cute as a trick; _____ You're a
 You're a read - y lit - tle stead - y, _____ You've swept this girl off her feet; _____ You're a

D7 Ab7 Dm7 Em B G7

kiss-y lit - tle miss-y, you're a vain lit - tle Jane, You're slick! _____ You're a
 shift - y' lit - tle nif - ty, you're a shrewd lit - tle dude, You're sweet! _____ You're a

Dm7 G7 Dm7 G7 C³ Gaug C

class-y lit-tle las-sie, _____ You're a keen lit-tle queen; _____ And al-
 hand-y lit-tle dan-dy, _____ You're a glad lit-tle lad; _____ You're a

Dm7 G7 Dm7 G7 C7 Am E C7 Gaug F

tho'some-times you're sass-y, _____ And you're mean; _____ I'm a fiend for ro-
 pick-up like good bran-dy, _____ You're not bad; _____ I go mad for ro-

Fm D7-5 C Gm+6³ A7 D7

mance with you, _____ Squirr-'lly lit-tle girl-ie, you're fine; _____ You're a knock-out, you're a beau-ty,
 mance with you, _____ Sooth-ie lit-tle smooth-ie, you're fine; _____ You're ter-rif-ic, you're for me, "Joe."

marcato

A7 Dm7 G7 1. C G7 *mf* 2. C

Snoot-ie Lit-tle Cu-tie, Snoot-ie Lit-tle Cu-tie mine. You're a mine.
 Mel-low lit-tle fel-low, Mel-low lit-tle fel-low, mine. You're a mine.

mf *sf*

Slightly Out Of Tune (Desafinado)

English Lyric by Jon Hendricks & Jessie Cavanaugh
Music by Antonio Carlos Jobim

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Moderately



1. Love is like a nev - er end - ing mel - o - dy,
2. Once your kiss - es raised me to a fev - er pitch.

mf



(b) Po - ets have com - pared it to a sym - pho - ny,
Now the orch - es - tra - tion does - n't seem so rich.



A sym - pho - ny con - duc - ted by the light - ing of the



moon. But out song of love is Slight - ly Out Of Tune

G7-5

C13

2

Gm

Bbm

F



Seems to me you've changed. the tune we used to sing.

Gm6

A

Bbdim

Bm7



Like the bos - sa no - va love should swing.

E7

A

Bbdim



we used to har - mo - nize two souls in

Bm7

E7

A

F#m7



per - fect time. Now the song is dif - f'rent and the

Bm7



E7



C



words don't e - ven rhyme.

'Cause you for - got the

C#dim



Dm7



G7



Gm7



mel - o - dy our hearts would al - ways croon

And so what good's a heart that's

F#dim



G7



C7



C7-5



F



Slight - ly Out Of Tune.

Tune your heart to

G7-5



Gm7



mine the way it used to be.

Join with me in

C7



Cm6



D7+5



D7



Gm7



har - mo - ny and sing a song of lov - ing. We're bound to get in

Bbm



Fmaj7



Dm7



G7



tune a - gain be - fore too long. There'll be no De - sa - fi - na - do

Eb9



When your heart be - longs to me com - plete - ly. Then you

G7



Gm7



F6



won't be Slight - ly Out Of Tune, — You'll sing a - long with me. —

Cute

Words by Stanley Styne
Music by Neal Hefti

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Moderately

The first system of the piano introduction features a treble clef staff with a melody starting on a quarter rest, followed by eighth and quarter notes. The bass clef staff provides a simple harmonic accompaniment with quarter notes. A dynamic marking of *mf* is present.

The second system continues the piano introduction with similar melodic and harmonic patterns in both staves.

Dm7 **Em7 A7 + 5(b9)** **Dm7** **G9** **C6** **A7** **Dm7** **Em7 A7 + 5(b9)**

Mind if I say you're Cute!... In ev - 'ry

The vocal line begins with a quarter rest, followed by the lyrics. The piano accompaniment continues with chords and a melodic line.

Dm7 **G9** **Gm7** **C7** **Gm7** **C7** **Fmaj7** **Em7** **F6**

way you're Cute!... Those big blue eyes,

The vocal line continues with the lyrics. The piano accompaniment features a mix of chords and melodic movement.

Fm6 **C** **F9** **E7** **Am7** **D7** **Am**

That turned - up nose, - That cool and

The vocal line concludes with the lyrics. The piano accompaniment provides a final harmonic setting for the phrase.

B7 **Emaj7** **Gm6** **A7-9** **Dm7** **Em7** **A7+5(b9)**
 care - free pose. — I mean I

Dm7 **G9** **C6** **A7** **Dm7** **Em7** **A7+5(b9)**
 like your style. — That sly in -

Dm7 **G9** **Gm7** **C7** **Gm7** **C9** **Fmaj7** **Em7** **F6**
 trigu - ing smile. — Your ev - 'ry mood,

Fm6 **C** **F9** **E7** **Am7** **Dm7** **Em7** **A7+5**
 Your at - ti - tude — just add up

Dm7 **G7-9** **C6** **Gm6** **A7+5** **C**
 to you're Cute! —

Adios

English Words by Eddie Woods
Music & Spanish Words by Enric Madriguera

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Moderately

Piano introduction in B-flat major, 4/4 time. The music is marked *f* (forte). The right hand (R.H.) features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord.

We were so hap - py dear - to - geth - er, — And ev - 'ry dream of joy we knew, —
 Ya la a - le - gri - a de — mi vi - da — Es co - moun sue - ño que — se vá —

Piano accompaniment for the first system, marked *f*. It features a melodic line in the right hand and a supporting bass line in the left hand.

A cas - tle in the air, — dear, for - ev - er, — A world of love for just we two —
 por - que al lle - gar de nue - vo el di - a con mi i - lu - sion me he de a - le - jar —

Piano accompaniment for the second system, marked *f*. It continues the melodic and harmonic development of the piece.

But ev - 'ry dream must have its end - ing, — Our cas - tle falls and we must part. —
 Por e so ven - go has - ta - tu re - ja — A des - pe - dir - me dul - ce a - mor —

Piano accompaniment for the third system, marked *f*. It concludes the piece with a final melodic flourish in the right hand and a sustained bass line in the left hand.

Bbm7 Eb7 Ab Db7 Gm7(b5)

So, dear, this mes-sage to you I'm send - ing, A word of hope, from my ach-ing
 por e - so mi al-ma tris - te se que - ja cuan-dôa-sí te can - ta su do -

pp *ff*

C7 Gm7 C7 F Gm7 C7 F

heart
lor.

Smoothly

pp

Gm7 C7 F Gm7 C7 C+ F6 C11 C7

A - dios, in leav-ing you, it grieves me to say a -
 A - dios, Me voy lin - da mo - re - na le - jos de

Gm7 C7 F Gm7 C7 C+ F6 C11 C7

dios.
ti

I'll be so lone-ly, for you on - ly I
 El al - mahe - chá una pe - na por - qué al par -

C7 Am C7 F Db9 C7 Gm7 C7 F

sigh and cry_ my a - dios, a - dios_ to you.
 lir te - mo_ que tú ol - vi - des nues - tró a mor.

Gm7 C7 F Gm7 C7 F

And in this heart,
 Her - mo - sa flor

Gm7 C7 C+ Dm D+ D7 Gm7 C6 C7 F

is mem - ry of what used to be_ dear for you and me_ set a - part
 mi al - ma cau - ti - vas - te con_ la fra - gan - cia de_ tu can - dor

Dm6 E7 Am Dm F Dm6 E7 Dm6

Moon watch - ing and wait - ing a - bove
 Tu e - res to - da_ mi i - lu - sión

E7 Am A7 D7 G9 Gm7/C

Soon it will be blessing our love.
Tu - *e-res mi dul-ce can-ción.*

marcato

C7 Gm7 C7 F Gm7 C7 C+ F6 C11 C7

A - dios for hap-py end-ings I'll re-turn, dear to
 A - dios *me voy lin-da mo-re-na me voy de a-*

Gm7 C7 Bb D7 Gm7 C6 C7 1 F Gm7 C7

you With a love true, no more to bid you a - dios.
qui A llo-rar mi tris-te-za le-jos de ti.

Gm7 C7 2 F Gm7 C7 Gm7 C7 F

A - dios a - dios.
 A - dios a - dios.

ff

Don't Worry 'bout Me

Words by Ted Koehler
Music by Rube Bloom

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Moderately

Piano introduction in B-flat major, 4/4 time. The piece begins with a forte (*f*) dynamic. The melody is characterized by a descending eighth-note line in the right hand, while the left hand provides a steady accompaniment. The introduction concludes with a *molto rit.* (very slow) marking and a piano (*p*) dynamic.

Vocal and piano accompaniment for the first line of lyrics. The piano part features triplet patterns in the right hand. The lyrics are: "This is the one mo-ment that I thought I nev-er could live thro', But now some-how, that it's here, my dear, that". The piano accompaniment includes a *mp colla voce* (mezzo-piano with the voice) marking.

Vocal and piano accompaniment for the second line of lyrics. The piano part continues with triplet patterns. The lyrics are: "fool-ish fear dis - ap - pears, And say - ing good - bye seems sweet.". The piano accompaniment includes a *mf* (mezzo-forte) marking.

Vocal and piano accompaniment for the third line of lyrics. The piano part continues with triplet patterns. The lyrics are: "It's plain that Fate did-n't want us on a one way street.". The piano accompaniment includes a *rit.* (ritardando) marking and a *a tempo* marking.

CHORUS

Ab Eb7(b9) Abmaj9 Ab6 Abmaj7 Ab6

Don't wor-ry 'bout me, I'll get a-long; For-

mf

Eb13(b9) Ab6 Bdim

get a-bout me, be hap-py, my love. Let's say that

Bbm7 Bbm7-5 Bbm6 Fm

our lit-tle show is ov-er and so, The sto-ry ends; Why not call it a day the

Bb7 Bbm7/Eb Db(add9) F#dim Eb7/G Eb7(b9)

sen-si-ble way, And still be friends. 'Look out for your-self' should

mf

Abmaj9 Ab6 Ab Eb7 Ab Ab7 Ab7+

be the rule; Give your heart and your love to who - ev - er you love, Don't

Dbmaj9 Db Dbm6

be a fool. Dar - ling, why should you cling to some fad - ing thing that

cresc.

Ab/C Eb7/Bb Ab/C Adim Bbm7 Eb7(b9)

used to be? If you can for - get, Don't wor - ry 'bout

f rit.

1 Ab6 Bdim Bbm7 Eb7 2 Ab Fm Db6 Eb7 Ab

me. Don't me.

a tempo *mf* *f* *mp* *molto rit.* *pp*

I Ain't Got Nobody (And There's Nobody Cares For Me)

Words & Music by Roger Graham & Spencer Williams

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Slow beat

Piano introduction in G major, 4/4 time. The music features a slow, steady beat with a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo is marked 'Slow beat'.

1. There's a say - ing go - ing 'round, and I be - gin to think it's true. It's
2. Wish I on - ly had some - one that I could real - ly call my own. For

Piano accompaniment for the first verse, continuing from the introduction. It features a steady harmonic accompaniment in the left hand and a melodic line in the right hand.

aw - ful hard to love some - one when they don't care 'bout you.
I would mar - ry him at once, and take him to my home;

Piano accompaniment for the second verse, continuing from the first verse. It features a steady harmonic accompaniment in the left hand and a melodic line in the right hand.

Once I had a lov - in' man, as good as an - y in this town, But
Ev - 'ry night I sigh and cry, no hap - pi - ness at all I find, I

Piano accompaniment for the third verse, continuing from the second verse. It features a steady harmonic accompaniment in the left hand and a melodic line in the right hand.

D G#dim D D#dim A7 A7-5 D7 C D7 D+

now I'm sad and lone - ly, for he's gone and turned me down. 'Cause
 have no one to love me, no one to con - tent my mind.

CHORUS G7 F#7 F7 E7 A7 A7-5

I ain't got no - bo - dy, And there's

p-f

G Gm A7 D7 G C Cm G Ddim D D+ G7

no - bo - dy cares for me. I'm

F#7 F7 E7 A7 A7

so sad and lone - ly, won't some-bo-dy come and take a chance with

me? _____ I'll sing sweet love songs, hon-ey, all the

D Gm G#dim D7 G7 C

time, if you'll come and be my sweet ba - by mine, 'Cause

E7 A7 C#dim D7 D+

I _____ ain't got no - bo - dy, And there's no - bo - dy

G7 F#7 F7 E7 A7 A7-5 G Gm

cares for me. _____ me. _____

A7 D7 1 G Bbdim D7 Ddim Am F#7 2 G C7 G

East Of The Sun (And West Of The Moon)

Words & Music by Brooks Bowman

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Slowly

mf

p

wish that we could live up in the sky, Where we could find a place a - way up

high, To live a - mong the stars, the sun, the moon, Just

Cm6 G Em A7

stars we'll find A har - mo - ny of life to a love - ly tune,

Am Cm6 D7 G

East of the sun and west of the moon,

Eb7 Am7 D7

dear, East of the sun and west of the

1 G Am/ D7 2 G C6 Bdim Am7 Abmaj7 Gmaj7

moon. moon.

Gmaj7
x000
 Em
0000
 Am
0000
 Eb7
0000
 D7
0000
 G
x000
 G dim
0000

lov-ers' meet-ings, ro-man-tic greet-ings, To my mis-for-tune, I

Am7
0000
 F#dim(B)
0000
 E maj 9
0000
 E6
0000

found this a lie, For it was night when you

E
0000
 F#+(b9)
0000
 Bm7
0000

whis-pered "Good-bye," A night of mad-ness

Eb9
0000
 D7
0000
 Gmaj7
x000
 D dim
0000
 G6
x000

that turned to sad-ness, much too soon:

CHORUS

Cm
F#m6
Cdim
Gmaj9
G6
D9
Cdim

There was a moon out in space, But a cloud drift-ed ov-er its'

G
Em7
Bbdim
Bm7
Bb7
Am7
Ab7

face, You kissed me and went on your way, THE NIGHT WE CALLED IT A

Gmaj7
G6
Cm
F#m6
Cdim
Gmaj9
G6
B7+
B7

DAY, I heard the song of the spheres, Like a min-or la-ment in my

Em
Em7
Bbdim
Bm7
Bb7
Am7
Ab7
G7
Fm
G7

ears, I had-n't the heart left to pray, THE NIGHT WE CALLED IT A DAY,

Cmaj7 Dm B Cmaj7 Cm6 B7 Em(maj7) Em6

Soft thru the dark, the hoot of an owl in the sky,

Am7 B7+ Em B7+ Em7 Gm Bbdim Bb D7 Cm F#m6 Cdim

Sad tho' his song, No bluer was he than I, The moon went down, stars were

Gmaj7 G6 B7+ B7 Em Em Em7

gone, But the sun didn't rise with the dawn, There wasn't a thing left to

A9 Gdim Bm Bbm Am Ab9 Gmaj9 G6 Gmaj9 G6 Fdim G6

say, THE NIGHT WE CALLED IT A DAY. There was a DAY

See See Rider

Words & Music by Gertrude 'Ma' Rainey

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Slow blues tempo

F Gm F Abdim Gm7 C7 F Abdim Gm7



F Abdim C7 F Fdim F Fdim

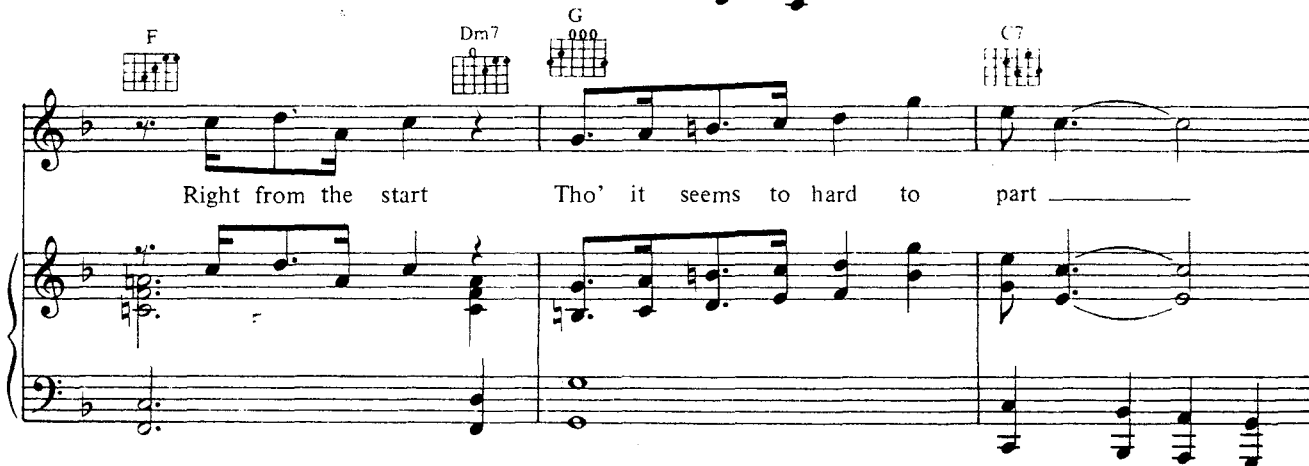
VERSE



I'm so un-hap-py I feel so blue



I al-ways feel so sad I made a mis-take



Right from the start Tho' it seems to hard to part

F Fdim G7

A - bout this let - ter That I will write I hope he will re - mem - ber

C Bb Ebdim C7 F

CHORUS

when he re - ceives it. See See Ri - der

F7

See what you have done Lawd, Lawd, Lawd,

Bb Bbm F Bb F Bb

Made me love you now your girl done come

You made me love you Now your girl done come...

CHORUS 2:

I'm goin' away baby, won't be back till Fall, Lawd, Lawd, Lawd.
 Goin' away baby, won't be back till Fall.
 If I find me a good man I won't be back at all.

CHORUS 3:

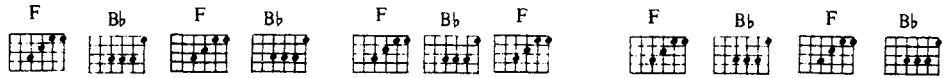
I'm gonna buy me a pistol just as long as I am tall, Lawd, Lawd, Lawd.
 Kill my man and catch the Cannon Ball.
 If he don't have me he won't have no girl at all.

Hey Lawdy Mama

Words & Music by Clive Reed

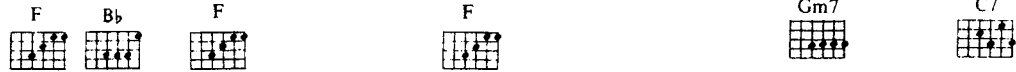
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Slow blues tempo

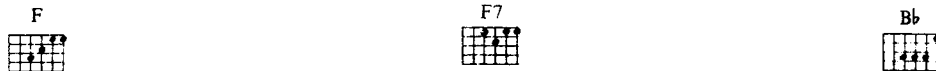


mf

VERSE



1. Now the man I love's_ got a mouth full_ of gold_



— Hey Law - dy Ma - ma, lit - tle pret - ty Ma - ma The man I love's_

F Bb F Bb

got a mouth full of gold

F Bb F Gm7 C11 C7

Ev - 'ry time he kiss me, makes my blood go

1 - 5. F Bb F Bb F Bb F

cold. Now the

6. F Bb F Bb F Bb F Bb F

door.

VERSE 2:

Now the man I love, the man I long to see
Hey Lawdy Mama, little pretty Mama
The man I love, the man I long to see
He's in Cincinnati and he won't write to me.

VERSE 3:

Now the man I love got his feet right on the ground
Hey Lawdy Mama, little pretty Mama
The man I love got his feet right on the ground
He's tailor made, he ain't no hand me down.

VERSE 4:

I'm down and out, ain't got a friend in the world
Hey Lawdy Mama, hey pretty Mama
I'm down and out, ain't got a friend in the world
I know I've been a fool for being someone else's girl.

VERSE 5:

When I had money, I had money to spend
Hey Lawdy Mama, little pretty Mama
When I had money, I had money to spend
Every time I left home, I had a brand new friend.

VERSE 6:

Soon this morning, about a quarter to four
Hey Lawdy Mama, little pretty Mama
Soon this morning, about a quarter to four
You brought your new girl right up to my door.

If I Had You

Words & Music by Ted Shapiro, Jimmy Campbell & Reg Connelly

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Moderately

Gm (a tempo) A7

I dream'd all my dreams And
(My) whole life would be, Just

(freely)

p (a tempo)

D7 G7 C7 F F7+ Bb D7

schem'd all my schemes, But some-how it just seem'd wrong; Un -
hea - ven to me, Dear, if you'd learn to care. To

Gm0 A7 D7 G7 G7 C11 C13

til I met you And then, dear, I knew, To me you must be -
know all the bliss Of your lov - ing kiss, Was wait - ing for me some -

F Cm6 Fdim F7 Bb **CHORUS** Bb7
(With expression)

long. where. I could show the world how to smile, I could be

glad all of the while I could change the grey skies to blue If I had

you. I could leave the old days be - hind, Leave all my

pals, I'd nev - er mind, I could start my life all a -

new If I had you. I could climb the snow capp'd

Em7(b5) A7(b9) Dm Em A Em A Dm

moun-tains, Sail the might-y o - cean wide, I could cross the burn-ing

Em7(b5) A7(b9) Dm Cm7 F7 Cm7 F7 Bb

des - ert, If I had you by my side. I could be a king, dear, un-

Bb7 Eb Ebm6 Bb Bbdim

crown'd, Hum-ble or poor, rich or re - nowned, There is no-thing I could - n't

F9 1 Bb Bbdim Cm7 Am7(b5) D7 2 Bb Bbdim C7 F+ Bb

do If I had you. (2) My you.

I'm Gettin' Sentimental Over You

Words by Ned Washington Additional Words by Reg Howard
Music by Geo. Bassman

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Very slowly

mf

F7 E7

I was just an-oth - er who
Nev - er was a dream - er un -

Eb7 D7+ D7 G7 C13 Fmaj7 F6 C7+ F7 E7

laughed at ro - mance, — I said it was not for me. — Then you made your en - trance and
til I met you, — Fun - ny how one gets that way. — Cu - pid's just a sche - mer and

Eb7 D7+ D7 G7 C7 Am E C7 F CHORUS

right at a glance, — I knew this was meant for me. — Nev - er thought I'd
I nev - er knew, — Now I'm dream - ing dreams all day. —

E E7 Am7(b5) D7 G7 C7

fall, But now I hear love call I'm get - ting sen - ti - men - tal ov - er

F Cdim C7 F E E7

you. Things you say and do Just

Am7(b5) D7 G7 C7+ C7 Bb6/F Db7

thrill me thro' and thro, I'm get - ting sen - ti - men - tal ov - er you.

F E7 Am F7 B7

I thought I was hap - py, I could live with - out

Bm7(b5) E7 C+ E7 Am Cdim

love, Now I must ad - mit that love is all I'm think - ing

C7 F E Am7(b5)

of Won't you please be kind, And just make up your

D7 G7 C7 C9+ F C7/E Cm6/Eb D+ D7

mind That you'll be sweet and gen - tle, Be gen - tle with me? — Be -

G7 C7+ Bb/F Db7 1 (opt. D%) 2 F F6

cause I'm sen - ti - men - tal ov - er you. — — —

The Lonesome Road

Words by Gene Austin
Music by Nathaniel Shilkret

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Moderately

Piano introduction in E-flat major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Moderately'. The dynamics start with a forte (*f*) marking.

E^b6

E^b7

A^bm6

Look down, look down that lone - some road, Be -
(True) love, true love, what have I - done, That

Piano accompaniment for the first vocal line. Dynamics include a mezzo-forte (*mf*) marking.

E^b

B^b7

E^b

A^o

Fm7

B^b9

B^b13

E^b6

fore you you should treat me so? Look up, look
you should treat me so? You caus - ed

Piano accompaniment for the second vocal line.

E^b7

A^bm6

E^b

B^b7

up me and seek yo' mak - er 'Fore Gabri - el blows his
me to walk and talk, like I nev - er did be -

Piano accompaniment for the third vocal line.

horn. _____
fore. _____

Chord diagrams: Eb, Am7(b5), D7(b9), Gm

Wear - y to - tin' such a

Chord diagrams: Am7(b5), D7(b9), Gm7, Gb7, Fm7 sus, Bb9

load, Tredg - ing down that lone - some road. Look

Chord diagrams: Eb6, Eb7, Abm6, Eb

down, look down that lone - some road — Be - fore you

Chord diagrams: Bb7, Eb, A°, Fm7, Bb9, Bb13, Eb, A°, Fm7, E7, Eb6

trav - el on. True on.

Good Time Flat Blues

Words & Music by Spencer Williams

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Moderato



Edim



Vamp

Miss

VERSE



Liz - zie

Green

from

New Or -

leans

E7 Eb7 Ab Ab Bdim Bbm7 Eb7

Runs a good time flat Sel - lin' booze— and

Ab F7 Eb Bb7 Bb7(b5) Eb

sing - in' blues — Down where she's at — The

Ab Db Eb Ab F7 E7 Eb7 Ab

oth - er day — I heard her say — things are get - ting tough

Eb Bb7 Eb Edim Bb7 Bb7(b5) Eb Eb11 Eb7

Now the cops — done made me stop — Oh my they treat me rough.

CHORUS

Fm Cm F7 F C7(b5) F7 Bb7

Can't sell no whis-ky I can't sell no gin,
 The snow is fall ing Ice is on the ground,
 Cops on the cor-ner got his eyes on me,
 I can't keep o - pen, gon - na close the shack,

Eb7 E7 Eb7

Can't sell no whis-key I can't sell no
 The snow is fall - in', Ice is on the
 Cop's on the cor - ner, got his eyes on
 I can't keep o - pen, gon - na close the

Ab Ab7 E7 Fm Cm F7

gin,
 ground.
 me,
 shack,

Ain't got no mo - ney
 If I ain't luck - y
 And my boot - leg - ger
 The Chief of Po - lice

F C7(b5) F7 Bb7

to buy my win - ter coal,
 I'm gon - na hit the trail,
 He keeps them all a way,
 done tore my play - house down,

Eb7 Edim Eb7 Ab

Can't make a dol - lar to save my dog - gone soul,
 I'll do some steal - in' and then I will land in jail.
 I'm so down-heart-ed I've got the blues to - day.
 No use in griev - in', I'm gon - na leave this town.

1 - 3. 4.

G7 C9 C7 Eb E7 Ab

The Mood I'm In

Words & Music by Pete King & Paul Francis Webster

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Brightly

Piano introduction in 3/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody is in the right hand, and the bass line is in the left hand. The piece begins with a series of chords and eighth notes, creating a bright and rhythmic atmosphere.

F

Cm7

F

Cm7

Vocal line for the first two lines of lyrics, starting with a treble clef and a key signature of one flat. The melody is in the right hand, and the bass line is in the left hand.

1. I like to feel fan - cy free, I like to live young,
2. I like to hear op - 'ra or I like to read Joyce,

Piano accompaniment for the first two lines of lyrics, continuing from the introduction. The right hand plays chords and the left hand plays a bass line.

F

Cm7

F

Eb9+

Vocal line for the next two lines of lyrics, continuing from the previous line.

I like the old mer - ry - go - round.
I'm not the pre - dict - a - ble kind.

Piano accompaniment for the next two lines of lyrics, continuing from the previous line.

Ab

Ebm7

Ab

Ebm7

Vocal line for the final two lines of lyrics, continuing from the previous line.

I like to play lov - er, But don't like to get stung,
What - ev - er the op - tion Is what - ev - er the choice

Piano accompaniment for the final two lines of lyrics, continuing from the previous line.

Ab Gm7-5 Gm7 C7

I like my two feet on the ground. I may
I like to make up my own mind. If the

F Gm7 F Gm7

date a girl light - ly and kiss her po - lite - ly But
choice were to break up or kiss her and make up I'll

F Dm7 G7+5-9

will she get un - der my skin. }
try not to lead with my chin. }

F Dm7 Gm7 C11

Well my friends it all de - pends on the

F Ab7 1 Gm7 C7+9-5

mood I'm in.

2 C7+9-5 C7 F Gm7 C7

I may change who can

Fmaj7 Dm7 Gm7 C7

tell, I may suffer the pangs of re -

F Dm7 E7 0 00

morse I may change 'neath the

Amaj7 F#m7 Bm7 E9

spell Of that old ir - re - sis - ta - ble

A C7 F Cm7

force But I'm gon - na root sin - gle Oh

F Cm7 F Em7

don't look to find me Caught up in that mar - i - tal

Eb9 D9 F

spin Yet some - day I may sight one who

F+ F6 Dm7

looks like the right one And waltz down the aisle with cha -

G7-5 G+7(b5) F/C F#dim

grin _____ You see my friends it

Gm7/C Fm6 F6/C Ab7/C C7 F

all _____ de - pends on the mood I'm in. _____

Cm7 1 F Cm7 F 2 F

I may _____

The Music Goes Round And Around

Words by Red Hodgson
Music by Edward Farley & Michael Riley

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Moderately

One
(She)

The musical score is presented in three systems. Each system includes a vocal line with lyrics, a piano accompaniment with dynamics like *f* and *mf*, and a guitar chord chart. The first system shows the beginning of the piece with the tempo marking 'Moderately'. The second system contains the first verse of lyrics. The third system contains the second verse and the start of the chorus, which is marked 'CHORUS'.

Verse 1:
 night, while play - ing and in the band, A girl came up; she
 smiled at me and said "You're fine." I an - swer'd "Miss, the

Verse 2:
 said, "You're grand." So But I re - plied in words low down, "Now,
 plea - sure's mine." mine." But when she ask'd "What's that thing for?" I

CHORUS:
 this is how the mu - sic goes 'round; I blow through here; The
 thought I'd bet - ter show her once more.

Guitar Chords:
 C, G+, Am, C+, C, G7, Em, G7, C, G7, C, G+, Gm, A7, D7, G, D7, G7, C, F, C.

C/E Cdim Dm7 C#dim G7 G9 Em

mu-sic goes 'round and a - round. Whoa - ho - ho - ho - ho - ho, and it comes up

C F G7 C Dm Cdim C

here. I push the first valve down. The

C/E Cdim Dm7 C#dim G7 G9 Em

mu-sic goes down and a - round, Whoa - ho - ho - ho - ho - ho, And it comes up

C Dm G7 C E7 Am E7 Am E7

here. I push the mid-dle valve down... The

Am E7 Am E7 Am E7 Am G D7

mu-sic goes down a - round be - low, be - low, be - low, Dee-dle-dee ho - ho - ho,

G9 C#dim Dm7 Em G7 C Dm Cdim C

Lis-ten to the no-tes come out. I push the oth-er valve down. The

C/E Cdim Dm7 C#dim G7 G9 Em

mu-sic goes 'round and a - round. Whoa - ho - ho - ho - ho - ho, and it comes out

1 C D7 D7(b5) G7 2 C G7 C Dm C

here. She here.

My Very Good Friend The Milkman

Words by Johnny Burke
Music by Harold Spina

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Moderato

p *f*

The piano introduction consists of two staves. The right hand starts with a series of eighth notes in a descending pattern, while the left hand plays a simple bass line. The tempo is marked 'Moderato'. Dynamics range from piano (*p*) to forte (*f*).

Gm Bbdim F/A G7

Cer-tain peo-ple of my ac-quaint-ance Seem ve-ry con-cern'd a-bout you and me. They're

p

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves. Chords Gm, Bbdim, F/A, and G7 are indicated above the vocal line. A triplet of eighth notes is marked with a '3' over it. The piano part includes a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamics include piano (*p*).

C7 F G7 C7 F G7 C7

try-ing to be nice. They're go-ing out of their way. They of-fer me ad-

The second system continues the vocal line and piano accompaniment. Chords C7, F, G7, C7, F, G7, and C7 are indicated above the vocal line. A triplet of eighth notes is marked with a '3' over it. The piano part continues with a bass line in the left hand and chords in the right hand. Dynamics include piano (*p*).

Dm G7 E7 Am C7 CHORUS Fmaj7 F6

vice; There must be some-thing in what they say. My ve-ry good friend the

The third system begins the chorus. Chords Dm, G7, E7, Am, C7, Fmaj7, and F6 are indicated above the vocal line. A triplet of eighth notes is marked with a '3' over it. The piano part continues with a bass line in the left hand and chords in the right hand. Dynamics include piano (*p*) and piano-forte (*p-f*).

Gm7 C7 Bbmaj7/C C7 Gm7 C7

milk-man, says that I've been los - ing too much sleep. He does - n't like the hours I keep; And

D/F# Gm Gm7 C7 F Abdim Gm7 C7 Fmaj7 F6

he sug - gests that you should mar-ry me. My ve - ry good friend the

Gm7 C7 Bbmaj7/C C7 Gm7 C7

post-man says that it would make his bur - den less If we both had the same ad - dress; And

D/F# Gm Gm7 C7 F Gm7 F Ab7

he sug - gests that you should mar-ry me. Then there's a ve - ry friend-ly fel - low

Ebm7 Ab7 Db6 Dbmaj7 Db6 Ab7

who prints All the lat-est real es-tate news _____ And ev-'ry day he sends me

Ebm7 Ab7 Db Gm7(b5) C13 C7 Fmaj7 F6

blue prints of cot-tag-es with coun-try views. _____ My ve-ry good friends and neigh-bours say that

Gm7 C7 Bb maj/C C7 Gm7 C7 D/F# Gm

they've been watch-ing things I do, And they be-lieve that I love you, so I sug-gest that

G7 C7 1 F Abdim Gm7 C7 2 F Bb9 Bb7 F6

you should mar-ry me. _____ My me. _____

Pennies From Heaven

Words by John Burke
Music by Arthur Johnston

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Freely

Piano introduction in C major, 4/4 time. The melody is marked *mf*. It features a series of chords: C, Gm/Bb, A, Dm7, G7, Cmaj9, and C. The right hand has a triplet of eighth notes in the final measure.

Freely

Vocal line: A long time a - go, a mil - lion years B. C.

Piano accompaniment: *mf*. Chords: C, Gm/Bb, A, Dm7, G7, Cmaj9, C.

Vocal line: The best things in life were ab - so - lute - ly

Piano accompaniment: *mf*. Chords: Cmaj7, C6, C, Gm/Bb, A, Dm7, G7.

Vocal line: free. But no one ap - pre - ci -

Piano accompaniment: *mf*. Chords: C9, C6, E/C, C7, Dm7, G7.

Cmaj9 Am Dm7 G7 Em7 Am7

a - ted a sky that was al - ways blue, and

F#7(b5) B7 Em(sus9) Em Am7(b5) D7

no one con - grat - u - la - ted a moon that was al - ways

Dm/G G7 C+7 Dm7

new. So it was planned that they would van - ish now and

Bm7(b5) G7 F7(b5) C Am7

then and you must pay be - fore you get them back a -

F7 E7 Eb7 D7 C#7 D7 C#7 D7 D D+7

gain; that's what storms were made for

Dm7 G13

and you should - n't be a - fraid, For

CHORUS (*a tempo*)

C Dm7 Em7 Cdim Dm7 G7

ev - 'ry time it rains, it rains pen - nies from hea - ven.

a tempo

Dm7 G9 C Dm7 Em7 Cdim

Don't you know each cloud con - tains

pen - nies from hea - ven? _____ You'll find your

for - tune fall - ing all ov - er town. Be sure that

your um - brel - la is up - side down. Trade them for a

pack - age of sun - shine and flow - ers. _____ If you want the

Gm7 C+7 F

things you love, you must have show - ers.

Dm7 Bb9 Em7 C9 B9 Bb9 A9

So when you hear it thun - der, don't run un - der a tree,

Dm7 D7 G13

there'll be pen - nies from hea - ven for you and

1. C Em7 Dm7 G9 2. C Bb13 Ab13 C6

me. me.

Perdido

Music by Juan Tizol
Words by Harry Lenk and Ervin Drake

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Medium beat

Piano introduction for the song "Perdido". It features a 7/8 time signature and a key signature of two flats (B-flat major/D-flat minor). The music is written for piano with treble and bass staves. It includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. The piece starts with a forte (*f*) dynamic.

Cm7

F7

Cm7

F7

Cm7

F7

Guitar chord diagrams for Cm7 and F7. Cm7 is shown as a C minor 7th chord with a flat sign over the C. F7 is shown as an F dominant 7th chord.

Guitar chord diagrams for Cm7 and F7. Cm7 is shown as a C minor 7th chord with a flat sign over the C. F7 is shown as an F dominant 7th chord.

Guitar chord diagrams for Cm7 and F7. Cm7 is shown as a C minor 7th chord with a flat sign over the C. F7 is shown as an F dominant 7th chord.

Per - di - do, —

I look for — my heart, it's — per-

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady bass line and chords in the right hand. The dynamic is marked *mf*. There is an 8-measure rest in the piano part before the vocal line begins.

B♭maj7

B♭6

B♭maj7

B♭6

B♭maj7

B♭6

Cm7

F7

Guitar chord diagrams for B♭maj7 and B♭6. B♭maj7 is shown as a B-flat major 7th chord with a flat sign over the B. B♭6 is shown as a B-flat major 6th chord.

Guitar chord diagrams for B♭maj7 and B♭6. B♭maj7 is shown as a B-flat major 7th chord with a flat sign over the B. B♭6 is shown as a B-flat major 6th chord.

Guitar chord diagrams for B♭maj7 and B♭6. B♭maj7 is shown as a B-flat major 7th chord with a flat sign over the B. B♭6 is shown as a B-flat major 6th chord.

Guitar chord diagrams for Cm7 and F7. Cm7 is shown as a C minor 7th chord with a flat sign over the C. F7 is shown as an F dominant 7th chord.

di - do, —

I lost it — 'way down in — Tor - ri - do, —

The

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady bass line and chords in the right hand.

Cm7

F9

B♭

B♭6

Guitar chord diagrams for Cm7, F9, and B♭. Cm7 is shown as a C minor 7th chord with a flat sign over the C. F9 is shown as an F dominant 9th chord. B♭ is shown as a B-flat major chord.

day the fi - es - ta start - ed. —

Bo -

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady bass line and chords in the right hand. There is a triplet of eighth notes in the piano part.

Cm7 F7 Cm7 F7 Cm7 F7 Bbmaj7 Bb6

le - ro, — I swayed as — they played a — bo - le - ro, — I

Bbmaj7 Bb6 Bbmaj7 Bb6 Cm7 F7 Cm7 F9

kissed 'neath a list - ing — som - bre - ro — And that's when my heart de -

Bb Ab6 A6 Bb6 D7 Ddim

part - ed. — High

D7 Bb9 G9 Cdim G9

was the sun when I held — {her} close, —
{him}

C7 Cdim C7 C7+/Gb F13(b9)

Low was the moon when we said _____

G9 F#7(#9) F7 Cm7 F7 Cm7 F7 Cm7 F7

"A - dios!" Per - di - do, _____ My heart ev - er since is _____ per-

Bbmaj7 Bb6 Bbmaj7 Bb6 Bbmaj7 Bb6 Cm7 F7

di - do. _____ I know I _____ must go to _____ Tor - ri - do _____ To

Cm7 F9 Bb6 Gm7 C9b5 F13 Bb6

find what I lost, Per - di - do! _____

f

Summertime Blues

Words & Music by Eddie Cochran & Jerry Capehart

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Moderately

Piano introduction in 4/4 time, featuring a steady bass line and a rhythmic melody in the right hand.

C F G C

I'm a - gon-na raise a fuss, I'm a - gon-na raise a hol - ler, A-bout a-

First system of musical notation including guitar chords (C, F, G, C) and piano accompaniment.

F G C

work-in' all sum-mer just to try to earn a dol - lar, Ev-ry

Second system of musical notation including guitar chords (F, G, C) and piano accompaniment.

F

tacet*

Spoken

time I call my Ba-by, Try to get a date, My boss says, "No dice, Son, you got-ta work late,"

Third system of musical notation including guitar chord (F), a 'tacet' instruction, a 'Spoken' instruction, and piano accompaniment.

F G7 C G7 C

Some-times I won-der what I'm a-gon-na do,— But there ain't no cure for the Sum-mer-time_ Blues.

F G C F G C

2. A well my
3. (I'm gon - na)

C F G C


Mom 'n' Pa-pa told me, "Son, you got - ta make some mo - ney, If you
take__ two__ weeks_ Gon - na have a fine va - ca - tion, I'm gon-na

F G C

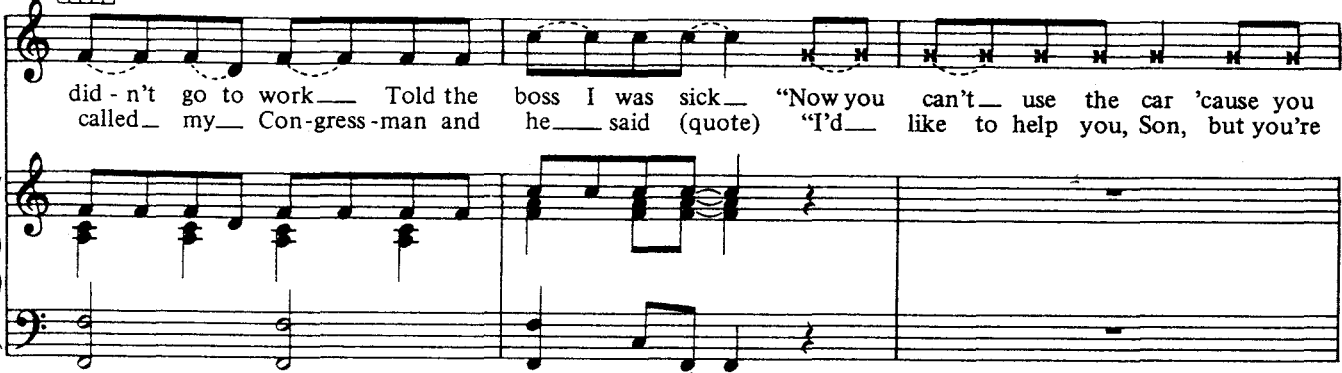
want-ta use the car to go a - rid - in' next__ Sun - day," Well, I
take__ my__ prob-lem to the U - ni-ted Na - tions! Well, I

tacet
Spoken


F



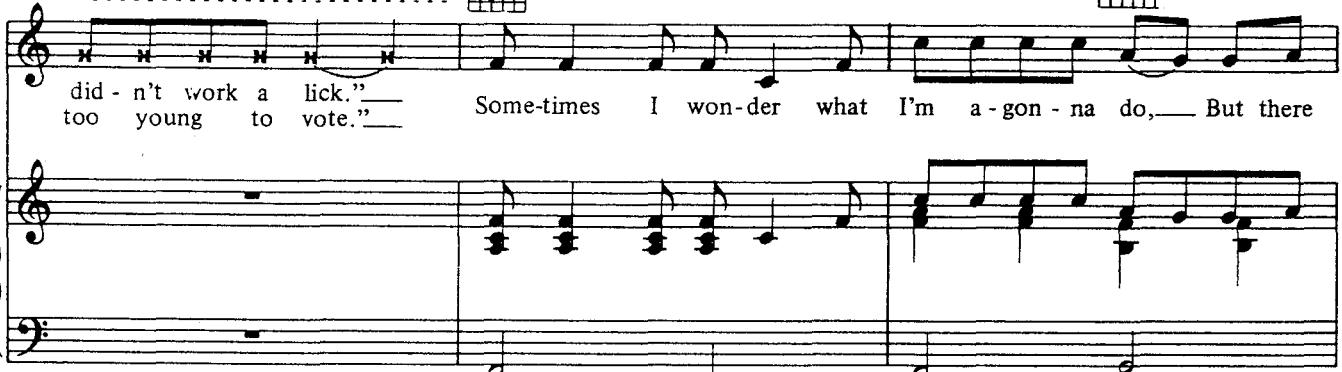
did - n't go to work___ Told the boss I was sick___ "Now you can't___ use the car 'cause you called___ my___ Con-gress-man and he___ said (quote) "I'd___ like to help you, Son, but you're




F



did - n't work a lick."___ Some-times I won-der what I'm a-gon-na do,___ But there too young to vote."___




C




ain't no cure for the Sum-mer-time Blues.

1


F



G



C



3. I'm gon-na



2

F



G



C



F



G



C



Sunny

Words & Music by Bobby Hebb

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Moderate rock

Am C7 F7

1. Sun - ny, — yes - ter - day my life was filled with rain...
2. Sun - ny, — thank you for the sun - shine — bou - quet...

E7 Am C7

Sun - ny, — you smiled at me and
Sun - ny, — thank you for the

F7 E7 Am

real - ly eased the pain. — Oh, the dark days are done, — and the
love you've brought my way. — You gave — to me — your —

Am7 Am6 Fmaj7 Fm

bright days are here my sun - ny one shines so sin - cere, Oh
 all and all Now I feel ten feet tall.

Bm7-5 E7 Am

Sun - ny one so true, I love you.

E7 Am C7

3. Sun - ny, thank you for the
 4. Sun - ny, thank you for that

F7 E7 Am

truth you've let me see. Sun - ny,
 smile up - on your face. Sun - ny,

C7 F7 E7

thank you for the facts from A to Z. My
 thank you for that gleam that flows with grace.

Am Am7 Am6

life was torn like wind - blown sand, Then a
 You're my spark of na - ture's fire,

Fmaj7 Fm Bm7-5

rock was formed when we held hands. } Sun - ny one so true,
 you're my sweet com - plete de - sire.

E7 Am E7

I love you.

*After Repeat
 D.C. and fade*

The Touch Of Your Lips

Words & Music by Ray Noble

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Moderately

mf When

C (Freely) G7/C Cmaj7 C7 C6 Fm(#7) Fm6 Em7 Dm7

trou - bles get me, cares be - set me and won't let me go, I turn to you

G7 C Am Dm7 G7 C G7/C

for con - so - la - tion There I find new peace of mind; to

Cmaj7 C7 C6 E7 E Am D13 D7 G7 C#dim

leave be - hind my woe I turn to you, as I shall al - ways

L.H. rall.

CHORUS

do. The touch of your lips up - on my brow; Your

L.H.
mf a tempo

lips that are cool and sweet; Such

mf a tempo

ten - der - ness lies in their soft ca - res, My

heart for - gets to beat. The touch of your hands

mf a tempo

G+ C6 G+ C

up - on my head, The love in your eyes

Em C#dim A7 Dm7-5 Fm6

a - shine; And now at last

Ab+ Fm C Am D7 Fm6 G7

the mo-ment di - vine, The touch of your lips on

1 C Ebdim G7 f C

mine. The mine.

Lazybones

Words & Music by Johnny Mercer & Hoagy Carmichael

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Slow Blues

mf

1. Long as there is chicken gravy on your rice, —
2. Nev-er in my life seen such a lazy- bones, —

3

p

D G Bb7E7b5 A7

ev - 'ry thing is nice. Long as there's a wa-ter-mel-on on the vine, — Ev-'ry-thing is
Sleep-ing all the day, Nev-er seen a fel-low who just sighs and moans. When work comes his

Bb7 E7b5 A7 D G D D G Bb7 E7b5 A7 Bb7 E7b5 A7

fine — You got no time to work, — you got no time to play, — Bus-y do - in' noth-in' all the
way; — Why ev-en Farm-er Brown — he had to turn you down, — Good for you you're not re-sid-ing

D G D B7 E7

live long day. You won't ever change no matter what I say, You're just made that way.
 in the town, Where they have to hustle till the day is thro' They can't shirk like you.

A7 F#° C# A+ D G Bb7 E7b5 A7 Bb7 E7b5 A7 D G D

REFRAIN Slowly and Drowsily

La - zy bones, Sleep-in' in the sun, How you 'spec' to get your day's work done?

p-mf
 D G D G D G A+ D D7

Nev-er get your day's work done, Sleep-in' in the noon-day sun. La - zy bones,

E° A° E7 Am Em E7b5 A7 G D A7 D G

sleepin' in the shade, How you 'spec' to get your corn meal made? Nev-er get your corn meal made

D G D G A+ D D7 E° A° E7 Am Em

Sleep-in' in the eve-nin' shade. — When 'taters need sprayin', I bet you keep prayin' the slugs fall off of the

E7b5 A7 G D G D G Em7 Bm Em7 D A7

vine — And when you go fish-in' I bet you keep wish-in' The fish won't grab at your line.

D G7 F7 E7 A7 E7 A7

La - zy bones, loafin' thru the day, How you 'spec' to make a dime that way? Nev-er make a dime that

D G D G D G A+ D D7 E° A° E7 Am

(Spoken or sung)

way (well looky here,) He never heard a word I say! say! —

Em E7b5 A7 G D A7 * D

rit. RH. D.C.

Basin Street Blues

Words & Music by Spencer Williams

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Moderato

The piano introduction consists of two staves. The right hand features a complex, syncopated melody with many beamed eighth and sixteenth notes. The left hand provides a steady bass line with chords and single notes. The piece begins with a forte (*f*) dynamic.

The first system of piano accompaniment continues the introduction. It includes a repeat sign and a section marked *ad lib.* (ad libitum). Dynamics include *fz* (forzando) and *p* (piano).

The second system of piano accompaniment continues the introduction. It includes a repeat sign and a section marked *ad lib.* (ad libitum). Dynamics include *fz* (forzando) and *p* (piano).

The third system of piano accompaniment continues the introduction. It includes a repeat sign and a section marked *ad lib.* (ad libitum). Dynamics include *fz* (forzando) and *p* (piano).

Won't cha

come a - long with me,

To the Mis - sis - sip - pi?

C G7 dim C C F6 Ab7 C G+ C G+

We'll take the boat... to the lan' of dreams. Steam down the riv - er down to New Or - leans;_ The

C G7 C C+ Em C

band's there to meet us, Old friends to greet us,

G7 dim C F6 Ab7 C G+ C G+

Where all the black and the white folks meet,— This is Ba - sin Street:

C Ab7 G7 G+ C F C D7 Ab7 G7 C

CHORUS

Ba - sin Street is the street— Where dark e - lite— al - ways meet,— in

p-f
C E7 A7

New Or - leans,— lan' of dreams, You'll nev - er know how nice it seems or just how much it real - ly means:

D7 Em G+ C9 C dim F6 G7 Dm G7

Glad to be, Yes, sir - ee, where wel - come's free, dear to me, Where

C E7 A7 Bb7 A7

I can lose, my Ba - sin Street Blues.

D7 G7 C dim F6 D7 G7 G7

2 Instrumental

C F Fm6 C fz f

fz

Repeat Chorus

That Ole Devil Called Love

Words & Music by Doris Fisher & Allan Roberts

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Medium Slow Blues Tempo

Piano introduction in B-flat major, 4/4 time. The melody features a series of eighth notes with triplet markings (3) and a descending line. The bass line consists of a steady eighth-note accompaniment.

VERSE

Fm7

E♭

E♭

Some - one's whis - prin' in my ear I say

Ad Lib Tempo Follow Voice

Fm7

E7 (+9)

E♭

Dm7

G7 (♭5)

no no go a - way but he don't hear, - He fol - lows me a - round, -

A♭ / C

Cm

Cm7

Cm6

Cm7

F9

Fm7

E♭ / B♭

builds me up - tears me down, - I try my best to shake him but he just hangs a - round.

CHORUS

a tempo



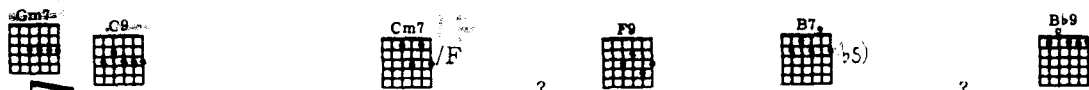
It's That Ole Dev - il Called Love a - gain. Gets be -

a tempo

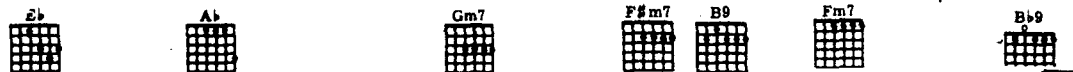
hind me and keeps giv-ing me that shove a-gain Put-ting rain — in my eyes,

Tears — in my dreams, and rocks in my heart. It's that

sly son - of - a - gun a - gain, He keeps tell-ing me that I'm the luck - y



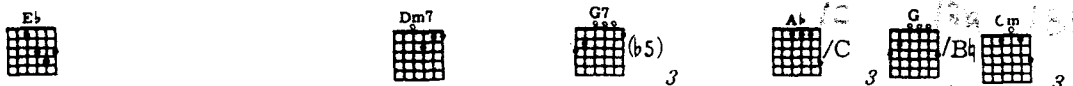
one a - gain But I still have the rain, Still have those tears and those



rocks in my heart. Sup - pose I did - n't stay,



ran a - way, would - n't play, that dev - il what a po - tion he would



brew Hed fol - low me a - round, build me up, tear me down, Til

I'd be so be-wil-dered, I would-n't know what to do. Might as well give up the

fight a-gain, I know darn well he'll con-vince me that he's right a-gain, When he

sings that si-ren song— I just got-ta tag a-long with That Ole Dev-il Called

Love. It's that Love.

Hit The Road Jack

Words & Music by Percy Mayfield

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Moderato

Chords: Cm, Ab7, G7, Cm, Ab7, G7

Hit the road — Jack, and don't you come back no more, no more, no

Chords: Cm, Ab7, G7+, Cm

more, no more. Hit the road — Jack and don't you come back no more.

Chords: Ab7, Cm

1 | 2

Hit the — Woo! Wo-man, Oh! Wo-man don't treat me so mean you're the

Chords: Ab7, G7+

mean-est old wo-man that I've ev - er seen — I guess if you said so — I'd

Chords: Cm, G7

have to pack my things_ and go *Opt.* (that's right) Hit the road — Jack and don't you come back no

Cm Cm A \flat 7 G7 +

more, no more, no more, no more, Hit the road — Jack and don't you come back no

Cm A \flat 7 Cm

1 | 2

more — Hit the Now ba - by lis - ten ba - by don't - a

(Cm)

treat me this er way — For I'll be back on my feet some day Don't care if you do 'Cause it's

A \flat 7 G7 Cm (Cm)

un - der - stood — you ain't got no - mo ney, You just ain't no good — Well I

guess if you say so — I'd have to pack my things and go ^{Opt.} (that's right) Hit the

Cm G7 Cm

road — Jack and don't you come back no more, no more, no more, no more, Hit the

Cm Ab7 G7+ Cm

1

road — Jack and don't you come back no more — Hit the

Ab7 Cm

2 *dim.*

don't you come back no more don't you come back no

Ab7 Cm Ab7 Cm

more

Bill Bailey Won't You Please Come Home

Traditional

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F D7 Gm7 C7 F D7 Gm7 C7

1. On one sum-mer's day the sun was shin - ing fine The
Wed a B.'N O brake-man that went and threw her down —
3. Bill drove by that door — in an au-to mo - bile A
holl-ered through that door — Bill Bail - ey are you sure —

F Dm7 Gm7 (sus 4) C7 F Dm7 Gm7 C7

la - dy love of old Bill Bail - ey was hang - ing clothes on the
Hol - ler - ing like a prune - fed calf with a big gang hang - ing
great big dia - mond coach and foot - man hear that big girl
stop a min - ute won't you lis - ten won't I see you no

F F7 Bb Bbm F Am (E♭ bass)

line in her back - yard And cry - ing hard 2. She
'round and to that crowd she'd yell out loud 4. She
squeal 'He's all a - lone" I heard her groan
more? Bill winked his eye as he heard her cry

D7 Gm7 C7 F D9 Gm7 C7

2

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

Gm7 C7 F C7

She moans the whole day long Ba - by

F F#° C7 Gm7

I'll do the cook-ing dar-ling I'll pay the rent I know I've

C7 Gm7 C7 C7 Dm7 D#° C7 C7 (E bass)

done you wrong_ Come on hon - ey 'mem - ber that

C7+ F Dm7 Gm7 C7 F

rain - y eve - ning I drove you out with noth - ing but a

F C7 F

fine tooth comb (a fine tooth comb) I know I'm to

F7 Bb

blame well ain't that a shame? Bill Bail - ey won't you

Bbm F F7 (Eb bass) D7 Gm7

please come home home.

C9 F6 C7 F6

D.S. *FINE*

Lonesome (Si Tu Vois Ma Mère)

Composed by Sydney Bechet

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Slowly

CLARINET
IN
B \flat PITCH

PIANO

The musical score is arranged in four systems, each with a Clarinet part (top staff) and a Piano part (bottom two staves). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Slowly'. The piano part includes chord symbols: Fm6, C6, Am7, Dm7, Fm6, G13, C, G7, C, Gm7, C7, F, Fm, C, G7, C, E7, Am, and D7. The clarinet part features various articulations such as slurs, accents, and a 'trill' marking. The piano part includes dynamic markings like 'p' and 'f', and a 'S' marking above the final measure of the third system. A double bar line with a repeat sign is present at the end of the first system.

G7 C G7 C

Gm7 C7 → F Fm C G7

C A7 Fm6 C Em7 A7

to Coda ⊕

1 2 *D. al ⊕ Coda*
 Fm6 Dm7 G7 C C#dim G7 C#dim G7 C Fm6 C

CODA
 D9 G7 C

Is You Is, Or Is You Ain't (Ma' Baby)

Words & Music by Billy Austin & Louis Jordan

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Fm C7 Fm C7 Fm (Tacet)

IS YOU IS, OR IS YOU AINT, ma' ba - by, - The

p-mf

Bb7 Eb7 Ab Db7 C7

way you're act-ing late-ly makes me doubt. -

Fm C7 Fm C7 Fm (Tacet)

You'se is still my ba-by, ba-by, -

Bb7 Eb7 Ab Eb7+5 Ab Ab+

Seems my flame in your heart's done gone out. - A

Db Dbm Ab Ab7 Ab+

wom-an is just a crea-ture that has al-ways been strange. - Just
man is just a crea-ture that has al-ways been strange. - Just

The musical score is written for voice and piano. It features a key signature of two flats (Bb) and a 4/4 time signature. The score is divided into six systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes various chords and rhythmic patterns, such as triplets and sixteenth notes. The lyrics are written below the vocal line, and the piano part includes dynamic markings like 'p-mf' and 'Tacet'.

Db Gb Gb9 F7 Bbm Gm7 C7

when you're sure of one you find {she's
he's} gone and made a change, —

Fm C7 Fm C7 Fm (Tacet)

IS YOU IS, OR IS YOU AINT, ma' ba - by. —

Bb7 Eb7 Gb9 F7

May - be ba - by's found some - bod - y new, — Or

1. Bb7 Eb7 Ab Db7 C7

is ma' ba - by, still ma' ba - by true. —

2. Bb7 Ab (Tacet)

still ma' ba - by true. —

How Ya Baby

Words by J C Johnson
Music by Thomas Waller

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Moderate Bounce (♩ = ♪)



How Ya Ba - by, How's a - bout a lit - tle dance? —

mf



When the band starts blow - in' I feel a - live, —



Feel like go - in' say, "What's your jive?" — How Ya Ba - by, Ba -



by are you in a trance? —

Say, I'm a

C (E bass) Eb dim Dm7 G7+5 C Dm7

kill - er - dill - er with noth - in' on my mind.

Eb dim C Fm7 Bb9

When they start to play - in' sweet songs, - it

Eb6 Am7

leaves me on the rocks, - When they start to play - in'

D9 G7

sweet songs, - it beats me to my socks. - (Spoken:) How Ya

C Dm7 C F C7 F C F6 Gm F Gm
 Ba - by, (Sung:) How's a - bout a lit - tle dance?—

F6 Fm C (E bass) Eb dim Dm7 G9
 You say you feel like truck - in', well, I'm in the groove, — You

C (E bass) Eb dim Dm7 G9 C C7
 feel like peck - in', come on, — let's move. — Ya like swing mu - sic?

A7 D9 G11 C
 Yes, yes! — How Ya Babe. —

All Or Nothing At All

Words & Music by Arthur Altman & Jack Lawrence

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Moderato

Piano introduction in C major, 4/4 time, marked Moderato. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The key signature has one sharp (F#).

Vocal line 1: "All Or Noth - ing At All!"
Accompanying piano accompaniment.
Chords: Am7, Am(+7), Am7, Am6, F.
The vocal line is in C major. The piano accompaniment features a consistent eighth-note pattern in the right hand and quarter notes in the left hand. A triplet of eighth notes is marked over the word "Noth".

Vocal line 2: "Half If it's a love, there is nev - er ap - pealed to me. In be - tween."
Accompanying piano accompaniment.
Chords: Am, Am6, Am(+7), Am7, Bb9, Bb6, Bb+, Bb7.
The vocal line is in C major. The piano accompaniment continues with the eighth-note pattern. A triplet of eighth notes is marked over the word "nev".

Vocal line 3: "If your heart nev - er - could yield to me, then I'd Why be - gin, then cry for some - thing that might have been. No. I'd"
Accompanying piano accompaniment.
Chords: Gm7, Gm6, Dm7.
The vocal line is in C major. The piano accompaniment continues with the eighth-note pattern. A triplet of eighth notes is marked over the word "nev".

G7 **Dm7** **G7** **G7+5** **Cmaj7** **Bm7** **E**
 rath - er have noth - ing at all.
 rath - er have noth - ing at all.

Cmaj7 **Bbm7** **Eb7** **Ab** **Ab+** **Ab6** **Ab+**
 all. But please don't bring your lips so close to my

Ab **Ab+** **Ab6** **Ab+** **Eb7** **Ab** **Ab+** **Db** **Ab**
 cheek. Don't smile or I'll be lost be - yond re -

Eb9 **Eb6** **Eb+** **Eb7** **Bbm7** **Eb7** **Bbm7** **Eb7**
 call. The kiss in your eyes, the touch of your hand makes me

Bbm7 **Eb7** **Gm7-5** **C7** **Fm7** **Db7**
 weak, And my heart may grow diz - zy and

Detailed description: This is a musical score for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment, and a series of guitar chord diagrams. The chords are labeled with letters and numbers (e.g., G7, Dm7, Cmaj7). The lyrics are: 'rath - er have noth - ing at all. rath - er have noth - ing at all. all. But please don't bring your lips so close to my cheek. Don't smile or I'll be lost be - yond re - call. The kiss in your eyes, the touch of your hand makes me weak, And my heart may grow diz - zy and'. The piano accompaniment features various rhythmic patterns, including triplets and sixteenth notes. The guitar part is indicated by chord diagrams above the vocal line.

C7-9

E7

Am7

Am(+7)

fall. And if I fell un - der the spell of your

Am7

Am6

F

Am7

Am6

Am(+7)

Am7

call, I would be caught in the

Bb9

Bb6

Bb+

Bb7

Gm7

Gm6

un - der - tow. So, you see I've got to say

Dm7

E7

Am

Fm6

G7

To Coda

no! No! All or Noth - ing At

C6

Bm7

E7

D.S. al Coda (with Repeat)

CODA C6

All!

All!



The Beatles



Enya



Phil Collins



Van Morrison



Bob Dylan



Sting



Paul Simon



Tracy Chapman



Eric Clapton



Pink Floyd



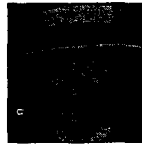
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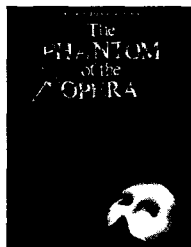
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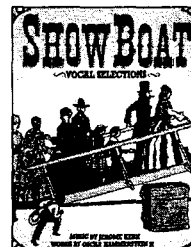
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- Bill Bailey Won't You Please Come Home
- Blue And Sentimental
- Blues In The Night (My Mama Done Tol' Me)
- But Beautiful
- Caravan
- Chances Are
- Come Fly With Me
- Cute
- Don't Go To Strangers
- Don't Worry 'bout Me
- Early Autumn
- East Of The Sun (And West Of The Moon)
- Everything Happens To Me
- Fever
- Fly Me To The Moon (In Other Words)
- Georgia On My Mind
- The Girl From Ipanema (Garota De Ipanema)
- Glow Worm
- Good Time Flat Blues
- Here's That Rainy Day
- Hey Lawdy Mamma
- Hit The Road Jack
- How Ya Baby
- I Ain't Got Nobody
- I Can't Give You Anything But Love, Baby
- If I Had You
- I'll Be Around
- I'll Remember April
- Imagination
- I'm Beginning To See The Light
- I'm Getting Sentimental Over You
- I Should Care
- Is You Is Or Is You Ain't (Ma' Baby)
- It Don't Mean A Thing (If It Ain't Got That Swing)
- It's A Raggy Waltz
- The Joint Is Jumpin'
- Just The Two Of Us
- Lady Sings The Blues
- Lazybones
- Learnin' The Blues
- Let's Get Away From It All
- Limehouse Blues
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- The Lonesome Road
- Lover Man (Oh Where Can You Be)
- Lullaby Of Birdland
- Mean To Me
- Meditation (Meditacao)
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- Midnight Sun
- Misirlou
- Mississippi Mud
- The Mood I'm In
- Mood Indigo
- Moonglow
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- The Night We Called It A Day
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- Violets For Your Furs
- The Wang Wang Blues
- Will You Still Be Mine
- You've Changed

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