

**JAZZ**  
**FAKEBOOK**

**JAZZ**  
**FAKEBOOK**

# SONG INDEX

In this SONG INDEX, the song titles are listed alphabetically, followed by the name of the well-known performer(s) associated with each song. The page on which each song can be found is the number to the left of the song title.

## A

- 31 A Felicidade — Antonio Carlos Jobim  
35 AC-DC Current — Benny Goodman Sextet  
34 Across The Alley From The Alamo — June Christy (with Stan Kenton)  
32 After Hours — Erskine Hawkins  
33 After You've Gone — Benny Goodman  
35 Afternoon In Paris — John Lewis  
36 Ah-Leu-Cha (Also known as Ah Lev Cha) — Charlie Parker  
36 Ain't Misbehavin' — Fats Waller/Louis Armstrong  
38 Air Mail Special — Benny Goodman Sextet  
37 Airegin — Sonny Rollins/Maynard Ferguson  
38 All About Ronnie — Chris Connor  
39 All Blues — Miles Davis  
39 All Of Me — Count Basie  
39 All Of You — Miles Davis  
41 All Or Nothing At All — Frank Sinatra (with Harry James)/Billie Holiday  
40 All The Things You Are — Ella Fitzgerald  
43 Along Came Betty — Benny Golson  
42 Alright, Okay, You Win — Count Basie and Joe Williams  
43 Amapola (Pretty Little Poppy) — Jimmy Dorsey  
44 Amazing Grace — Diane Schuur and Hubert Laws  
44 Among My Souvenirs — Art Tatum/Louis Armstrong  
46 And All That Jazz — Original Cast Album  
45 Angel Eyes — Matt Dennis/Frank Sinatra  
45 Another Hairdo — Charlie Parker  
47 Apple Core — Gerry Mulligan  
48 Apple Honey — Woody Herman  
48 Aren't You Glad You're You — Don Fagerquist  
49 As Catch Can — Gerry Mulligan  
50 Au Privave — Charlie Parker  
50 Autumn Leaves (Les Feuilles Mortes) — Oscar Peterson/Wynton Marsalis

## B

- 50 Baby, Won't You Please Come Home — Louis Armstrong  
51 Bags' Groove — Modern Jazz Quartet  
51 Bags' New Groove — Modern Jazz Quartet  
52 Ballad, A — Gerry Mulligan  
53 Ballin' The Jack — Eddie Condon  
52 Barbados — Charlie Parker  
54 Basin Street Blues — Louis Armstrong  
53 Beautiful Friendship, A — Four Freshman  
54 Be-Bop — Dizzy Gillespie  
55 Bernie's Tune — Gerry Mulligan & Art Pepper  
56 Bess You Is My Woman — Miles Davis (with Gil Evans)  
56 Best Is Yet To Come, The — Shirley Horn/Sarah Vaughan  
57 Best Things In Life Are Free, The — Frank Sinatra  
58 Bewitched — Frank Sinatra/June Christy  
58 Big P — Jimmy Heath

- 59 Bill Bailey — Louis Armstrong  
61 Billie's Bounce (Also known as Bill's Bounce) — Charlie Parker  
59 Bird Feathers — Charlie Parker  
60 Birdland — Weather Report/Buddy Rich/Manhattan Transfer  
61 Birds Of A Feather — Gene Krupa  
62 Blessing, The — Ornette Coleman  
62 Bloomdido — Charlie Parker  
62 Blue 'N Boogie — Dizzy Gillespie  
64 Blue In Green — Miles Davis/Bill Evans  
63 Blue And Sentimental — Count Basie  
64 Blue Champagne — Glenn Miller/Anita O'Day (with Bill Holman)  
65 Blue Haze — Miles Davis  
65 Blueberry Hill — Louis Armstrong/Herb Ellis/Barney Kessel  
66 Blues In The Closet — Oscar Pettiford  
66 Blues In The Night — Woody Herman  
68 Bluesette — Jean "Toots" Thielemans  
70 Blues For Pablo — Miles Davis  
67 Body And Soul — Coleman Hawkins  
68 Boogie Woogie (The Original) — Tommy Dorsey  
70 Boplicity (Bebop Lives) — Miles Davis Nonet  
71 Born To Be Blue — Mel Tormé  
72 Breeze And I, The — Jimmy Dorsey  
72 Bud's Blues — Sonny Stitt  
73 Budo — Miles Davis  
74 But Beautiful — Frank Sinatra  
73 Button Up Your Overcoat — Hi-Lo's  
74 Buzzy — Charlie Parker  
75 Bye Bye Blackbird — Miles Davis/John Coltrane  
75 Bye Bye Blues — Count Basie/Cal Tjader

## C

- 78 C.C. Rider — Jimmy Rushing  
76 Caldonia (What Makes Your Big Head So Hard?) — Woody Herman  
76 Can't Help Lovin' Dat Man — Billie Holiday/Ella Fitzgerald  
77 Candy — Johnny Mercer  
78 Cape Verdean Blues, The — Horace Silver  
79 Carioca — Artie Shaw  
79 Carolina Moon — Tommy Dorsey/Thelonious Monk  
80 Cat Walk, The — Gerry Mulligan/Ben Webster  
81 Champ, The — Dizzy Gillespie  
80 Charmaine — Tommy Dorsey/Jimmie Lunceford  
81 Chasing The Bird — Charlie Parker  
82 Chega De Saudade (No More Blues) — Stan Getz  
83 Chelsea Bridge — Duke Ellington  
83 Cherokee (Indian Love Song) — Charlie Barnet/Wynton Marsalis  
84 Cheryl — Charlie Parker  
84 Choo Choo Ch' Boogie — Louis Jordan

- 85 Christmas Song, The (Chestnuts Roasting On An Open Fire) — Mel Tormé /Nat King Cole  
 86 Close As Pages In A Book — Benny Goodman  
 86 Come Rain Or Come Shine — John Coltrane/  
 Woody Herman  
 87 Come Sunday — Duke Ellington  
 88 Comes Love — Benny Goodman  
 88 Confirmation — Charlie Parker/Tommy Flanagan  
 90 Cottage For Sale, A — Billy Eckstine  
 89 Count Every Star — Lester Young  
 91 Crazy Rhythm — Harry James/Coleman Hawkins  
 92 Cry Me A River — Ray Charles/Julie London  
 91 Cute — Count Basie

## D \_\_\_\_\_

- 93 D.C. Farewell — Richie Cole  
 93 Daahoud — Clifford Brown  
 94 Darn That Dream — Ella Fitzgerald  
 94 Day In The Life Of A Fool, A (Manha De Carnaval)  
 — Stan Getz  
 96 Dearly Beloved — Glenn Miller/June Christy  
 96 Deed I Do — Jimmie Lunceford  
 97 Desafinado (Slightly Out Of Tune)  
 — Stan Getz/Charlie Byrd  
 95 Dewey Square — Charlie Parker  
 98 Dinah — Fats Waller  
 98 Dizzy Atmosphere — Dizzy Gillespie  
 100 Django — Modern Jazz Quartet  
 99 Do Nothin' Till You Hear From Me — Duke Ellington  
 100 Do You Know What It Means To Miss New Orleans?  
 — Louis Armstrong & Jack Teagarden  
 102 Don't Explain — Billie Holiday  
 102 Don't Get Around Much Anymore — Duke Ellington  
 101 Don't Let The Sun Catch You Cryin' — Ray Charles  
 104 Don't Take Your Love From Me — John Coltrane/  
 Billy Eckstine/  
 Frank Sinatra  
 103 Donna Lee — Charlie Parker/Phil Woods  
 105 Doodlin' — Horace Silver  
 104 Down By The Riverside — Jimmy Smith &  
 Wes Montgomery  
 105 Doxy — Sonny Rollins  
 106 Duke, The — Dave Brubeck/Miles Davis

## E \_\_\_\_\_

- 106 Earl, The — Mel Powell/Benny Goodman  
 108 Early Autumn — Woody Herman  
 107 East Of The Sun (And West Of The Moon)  
 — Tommy Dorsey/Zoot Sims  
 107 Easy To Love — Frank Sinatra/Ella Fitzgerald  
 108 Ecaroh — Horace Silver  
 109 Elsa — Bill Evans  
 110 End Of A Love Affair, The — Art Blakey/Wes Montgomery  
 Frank Sinatra  
 110 Ev'ry Time We Say Goodbye — Benny Goodman/  
 Sarah Vaughan/  
 Four Freshmen  
 111 Everybody Loves My Baby (But My Baby Don't Love  
 Love Nobody But Me) — John Coltrane/Ella Fitzgerald  
 George Shearing  
 112 Everything Happens To Me — Tommy Dorsey/  
 Frank Sinatra/Tom Harrell

- 113 Everything's Coming Up Roses — Frank Sinatra/  
 Count Basie  
 114 Exactly Like You — Benny Goodman/Ben Webster

## F \_\_\_\_\_

- 114 Falling In Love With Love — Carmen McRae/  
 Frank Sinatra/  
 Keith Jarrett  
 117 Festive Minor — Gerry Mulligan  
 115 Fever — Peggy Lee  
 116 Fiesta In Blue — Count Basie  
 118 Fine And Mellow — Billie Holiday  
 117 Fine Romance, A — Count Basie/Billie Holiday  
 119 Flamingo — Duke Ellington  
 119 Fly Me to The Moon (In Other Words) — Frank Sinatra/  
 Count Basie  
 120 Flying Home — Lionel Hampton/Benny Goodman  
 120 Foggy Day, A — Frank Sinatra/Mel Tormé /Tal Farlow  
 121 Fool That I Am — Billy Eckstine  
 122 Footprints — Miles Davis/Pat Martino  
 122 For All We Know — Cal Tjader/Johnny Hartman  
 123 For Every Man There's A Woman — George Shearing  
 124 For Sentimental Reasons — Nat King Cole  
 124 For You, For Me, For Evermore — Ella Fitzgerald  
 123 Four — Miles Davis  
 125 Four Brothers — Woody Herman  
 125 Four Others (Lighthouse) — Woody Herman  
 126 Frankie And Johnny — Duke Ellington  
 126 Fried Bananas — Dexter Gordon  
 128 From This Moment On — Ella Fitzgerald/Lena Horne  
 Sarah Vaughan  
 127 Frosty The Snow Man — Ella Fitzgerald

## G \_\_\_\_\_

- 128 Gee Baby, Ain't I Good To You — Billie Holiday/  
 Nat King Cole  
 130 Get Out Of Town — Mel Tormé  
 130 Getting To Know You — Wayne Shorter  
 129 (I Don't Stand) Ghost Of A Chance, A (With You)  
 — Lester Young  
 132 Girl From Ipanema, The (Garota De Ipanema)  
 — Antonio Carlos Jobim/Stan Getz  
 133 Glory Of Love, The — Count Basie/Benny Goodman  
 134 Glow Worm, The — Sheila Jordan/Harvie Swartz/  
 Mills Brothers  
 131 God Bless' The Child — Billie Holiday/Kenny Burrell  
 134 Goin' Out Of My Head — Wes Montgomery  
 135 Gone With The Wind — Dave Brubeck/Art Tatum/  
 Ella Fitzgerald  
 136 Good Bait — Dizzy Gillespie/John Coltrane  
 136 Good Life, The — Woody Herman  
 137 Good Man Is Hard To Find, A — Les Brown  
 137 Goodbye Pork Pie Hat — Charles Mingus  
 138 Greensleeves — Coleman Hawkins/Wes Montgomery  
 138 Groovin' High — Dizzy Gillespie  
 139 Guess Who I Saw Today — Dinah Washington  
 140 Gypsy, The — Dizzy Gillespie

## H \_\_\_\_\_

- 140 Half Nelson — Miles Davis  
 141 Hallelujah I Love Him (Her) So — Ray Charles

- 143 **Happy Talk** — Nancy Wilson (with Cannonball Adderley)  
 144 **Harlem Nocturne** — Earl Bostic/Mel Tormé  
 142 **Harold's House Of Jazz** — Richie Cole  
 144 **Haunted Heart** — Bill Evans  
 143 **Have You Met Miss Jones?** — Ray Brown/Ella Fitzgerald/  
 Art Tatum  
 145 **Hello, Dolly!** — Louis Armstrong  
 146 **Hello, Young Lovers** — Wes Montgomery/Frank Sinatra  
 147 **Here's That Rainy Day** — Louis Bellson/Paul Desmond/  
 Stan Kenton  
 146 **Hi-Fly** — Randy Weston  
 147 **High Society** — Louis Armstrong/Bobby Hackett  
 148 **Honeysuckle Rose** — Thomas "Fats" Waller/Benny Carter  
 148 **Hooray For Love** — Bill Holman & David Allyn/  
 Benny Goodman  
 149 **How High The Moon** — Mary Ford & Les Paul/  
 Dizzy Gillespie & Charlie Parker  
 150 **How Insensitive** — Antonio Carlos Jobim/Charlie Byrd/  
 Frank Sinatra
- I** \_\_\_\_\_
- 150 **I Can't Get Started** — Bunny Berigan/  
 Maynard Ferguson/Woody Herman  
 151 **I Can't Give You Anything But Love** — Louis Armstrong/  
 Billie Holiday/  
 Joe Pass  
 152 **I Concentrate On You** — Oscar Peterson/Herb Ellis  
 153 **I Could Have Danced All Night** — Shelly Manne/  
 Johnny Richards/  
 André Previn  
 153 **I Could Write A Book** — Miles Davis & John Coltrane  
 154 **I Cover The Waterfront** — Billie Holiday  
 154 **I Cried For You** — Billie Holiday/Carmen McRae  
 155 **I Didn't Know What Time It Was** — Charlie Parker/  
 Artie Shaw/  
 Cleo Laine  
 156 **I Don't Know Why (I Just Do)** — Jo Stafford  
 156 **I Don't Want To Set The World On Fire**  
 — Benny Goodman  
 157 **I Got Plenty O' Nuttin'** — Ella Fitzgerald  
 158 **I Left My Heart In San Francisco** — Tony Bennett  
 158 **I Love Lucy** — Richie Cole  
 159 **I Love Paris** — Cal Tjader/Ella Fitzgerald/Oscar Peterson  
 160 **I Love You** — Art Pepper  
 159 **I Loves You Porgy** — Miles Davis with Gil Evans  
 160 **I Remember Clifford** — Benny Golson  
 161 **I Remember Duke** — Woody Herman  
 162 **I Remember When (Si Tu Vois Me Mere)** — Stan Getz  
 162 **I See Your Face Before Me** — Miles Davis  
 163 **I Should Care** — Gerald Wilson  
 164 **I Will Wait For You** — Bud Shank  
 164 **I Wish You Love** — Woody Herman  
 166 **I Won't Dance** — Frank Sinatra  
 163 **I'll Always Be In Love With You** — Jimmy Witherspoon/  
 Count Basie/  
 Benny Goodman  
 165 **I'll Be Around** — Mills Bros./Marian McPartland/  
 Frank Sinatra  
 167 **I'll Be Seeing You** — Tommy Dorsey with Frank Sinatra  
 167 **I'll Get By (As Long As I Have You)** — Harry James and  
 Dick Haymes  
 168 **I'll Never Smile Again** — Tommy Dorsey/Frank Sinatra  
 (with Tommy Dorsey and The  
 Pied Pipers)
- 168 **I'll Remember April** — Charlie Parker  
 170 **I'll Take Romance** — Art Farmer/Bud Shank  
 170 **I'll Walk Alone** — Margaret Whiting  
 169 **I'm Beginning To See The Light** — Duke Ellington  
 171 **I'm Confessin' That I Love You** — Louis Armstrong  
 172 **I'm Glad There Is You** — Ella Fitzgerald/  
 Joe Pass/  
 Sarah Vaughan  
 172 **I'm Gonna Sit Right Down And Write Myself A  
 Letter** — Thomas "Fats" Waller  
 173 **I'm Old Fashioned** — Glenn Miller  
 174 **I'm Sitting On Top Of The World** — Dizzy Gillespie  
 175 **I've Got You Under My Skin** — Frank Sinatra with  
 Nelson Riddle  
 174 **I've Grown Accustomed To Her Face** — Miles Davis  
 178 **I've Heard That Song Before** — Helen Forrest  
 (with Harry James)  
 176 **If Ever I Would Leave You** — Chuck Mangione  
 177 **If I Were A Bell** — Miles Davis  
 178 **Ill Wind** — Sarah Vaughan  
 179 **Imagination** — Frank Sinatra/Zoot Sims  
 180 **In A Little Spanish Town ("Twas On A Night Like  
 This)** — Glenn Miller/Tommy Dorsey/Lester Young  
 182 **In A Shanty In Old Shanty Town** — Dizzy Gillespie/  
 Johnny Long  
 180 **In A Silent Way** — Miles Davis and Weather Report  
 182 **In The Blue Of Evening** — Tommy Dorsey/  
 Frank Sinatra (with  
 Tommy Dorsey)/  
 David Allyn  
 181 **In The Mood** — Glenn Miller  
 183 **In The Still Of The Night** — Bill Evans (with  
 Cannonball Adderley)  
 184 **Indiana (Back Home Again In Indiana)** — Lester Young  
 184 **Infant Eyes** — Stan Getz  
 184 **Inner Space** — Chick Corea  
 185 **Intermission Riff** — Stan Kenton  
 188 **Is You Is, Or Is You Ain't** — Louis Jordan/Sonny Stitt  
 186 **It Ain't Necessarily So** — Art Farmer/Benny Golson  
 Jazztet/Miles Davis  
 189 **It Might As Well Be Spring** — Various Artists  
 187 **It Never Entered My Mind** — Miles Davis  
 190 **It's A Blue World** — Four Freshmen/Mel Tormé  
 190 **It's All Right With Me** — Count Basie/Ella Fitzgerald/  
 Sonny Rollins  
 192 **It's Magic** — Doris Day  
 191 **It's Not For Me To Say** — Shorty Rogers  
 192 **It's Only A Paper Moon** — Nat King Cole/  
 King Cole Trio  
 193 **It's Sand, Man** — Count Basie  
 194 **It's The Talk Of The Town** — Coleman Hawkins
- J** \_\_\_\_\_
- 195 **Jazz-Me Blues, The** — Bix Beiderbecke/Pete Fountain  
 197 **Jeannine** — Cannonball Adderley/Richie Cole  
 196 **Jelly Roll Blues** — "Jelly Roll" Morton  
 198 **Jersey Bounce** — Benny Goodman  
 197 **Jeru** — Miles Davis  
 198 **Jim** — Billie Holiday  
 199 **Jingle-Bell Rock** — Various  
 201 **Jive At Five** — Count Basie  
 200 **Johnny One Note** — Charlie Mariano  
 201 **Johnny's Theme** — Doc Severinson

- 203 Johnson Rag — Glenn Miller  
 202 Joint Is Jumpin', The — Thomas "Fats" Waller  
 203 Jor Du — Clifford Brown and Max Roach  
 204 Juke Box Saturday Night — Glenn Miller &  
 The Modernaires  
 204 Jumpin' With Symphony Sid — Lester Young  
 206 June Is Bustin' Out All Over — Clara Mae Turner  
 205 June Night — The Three Sounds  
 206 Just In Time — Sonny Rollins/Blossom Dearie/  
 Count Basie

## K \_\_\_\_\_

- 207 Killer Joe — Benny Golson  
 208 King Porter Stomp — Benny Goodman/Harry James  
 207 Ko Ko — Charlie Parker/Supersax

## L \_\_\_\_\_

- 209 Lady Is A Tramp, The — Frank Sinatra  
 210 Lands End — Clifford Brown and Max Roach  
 210 Last Time I Saw Paris, The — Bud Powell/Sonny Rollins  
 211 Laugh! Clown! Laugh! — Abbey Lincoln  
 212 Lazy Afternoon — Irene Kral/Herb Pomeroy/Sheila Jordan  
 212 Lennie's Pennies — Clare Fischer  
 211 Lester Left Town — Art Blakey and Stan Getz  
 213 Let It Snow! Let It Snow! Let It Snow!  
 — Woody Herman/Ella Fitzgerald  
 214 Let The Good Times Roll — Ray Charles/Helen Humes  
 214 Let There Be Love — Stan Getz/Eddie Duran/Dee Bell  
 215 Let There Be You — Various  
 216 Let's Call The Whole Thing Off — Michael Feinstein/  
 Billy Holiday  
 217 Let's Dance — Benny Goodman  
 218 Let's Fall In Love — Dave Brubeck/Stephane Grappelli/  
 Lester Young  
 218 Let's Get Away From It All — Frank Sinatra (with  
 Tommy Dorsey and  
 The Pied Pipers)  
 217 Life Is Just A Bowl Of Cherries — The Hi-Lo's  
 219 Like Someone In Love — Paul Desmond/Bill Evans/  
 Bud Powell/Dexter Gordon  
 209 L'il Darlin' — Count Basie  
 220 Limelight — Stan Kenton  
 220 Line For Lyons — Gerry Mulligan  
 221 Linger Awhile — Gerry Mulligan  
 221 Little Boat (O Barquinho) — Stan Getz  
 222 Little Brown Jug — Glenn Miller  
 222 Little Girl — Jimmy Rushing  
 223 Little Girl Blue — Les Brown  
 223 Little Niles — Randy Weston  
 224 Little Willie Leaps — Miles Davis  
 224 Lonely Woman — Horace Silver  
 225 Long Ago (And Far Away) — Art Pepper  
 225 Look For The Silver Lining — Paul Desmond/Herb Ellis  
 226 Lost In The Stars — Bill Evans  
 227 Lot Of Livin' To Do, A — Woody Herman  
 228 Louisiana — Count Basie/Bix Beiderbecke  
 229 Love For Sale — Ella Fitzgerald/Buddy Rich  
 230 Love Is A Simple Thing — Sonny Rollins  
 230 Love Is Here To Stay — Bill Evans/Billy Holiday  
 236 Love Walked In — Artie Shaw/George Shearing  
 233 Lover Man (Oh, Where Can You Be?) — Charlie Parker/  
 Billie Holiday/  
 Freddie Hubbard

- 234 Lullaby Of Birdland — George Shearing  
 231 Lullaby Of The Leaves — Dizzy Gillespie/  
 Gerry Mulligan/Art Tatum  
 232 Lush Life — Duke Ellington/John Coltrane

## M \_\_\_\_\_

- 235 Mad About Him, Sad Without Him, How Can I Be Glad  
 Without Him Blues — Dinah Shore  
 237 Mad About The Boy — Mel Tormé/Cleo Laine  
 238 Make Someone Happy — Bill Evans/Oscar Peterson  
 238 Malagueña — Stan Kenton  
 240 Man That Got Away, The — Modern Jazz Quartet  
 240 Manhattan — Tommy Dorsey  
 243 Maple Leaf Rag — Dick Zimmerman/Earl Hines  
 236 Margie — Jimmie Lunceford/Ray Charles  
 242 Marmaduke — Charlie Parker  
 244 Mean To Me — Sarah Vaughan  
 244 Meditation — Antonio Carlos Jobim  
 245 Memories Of You — Joe Williams (with Count Basie)/  
 Wynton Marsalis  
 246 Memphis In June — June Christy  
 242 Mercy, Mercy, Mercy — Cannonball Adderley  
 246 Merry Christmas, Baby — Charles Brown  
 247 Merry-Go-Round — Charlie Parker  
 248 Midnight Blue — Kenny Burrell  
 249 Midnight Sun — Lionel Hampton/June Christy  
 250 Milenberg Joys — "Jelly Roll" Morton  
 250 Miles Ahead — Miles Davis  
 249 Milestones — Miles Davis with Gil Evans/Gerald Wilson  
 251 Minor Swing — Django Reinhardt  
 252 Misty — Erroll Garner/Sarah Vaughan  
 252 Mohawk — Charlie Parker/Dizzy Gillespie  
 253 Moon Love — Glenn Miller/Frank Sinatra  
 253 Moon Rays — Horace Silver  
 254 Moonglow — Artie Shaw  
 255 Moonlight And Roses (Bring Mem'ries Of You)  
 — Vic Damone  
 254 Moonlight Bay — Claude Thornhill  
 256 Moonlight Cocktail — Glenn Miller  
 256 Moonlight In Vermont — Johnny Smith/Stan Getz  
 255 Moonlight On The Ganges — Tommy Dorsey  
 257 Moose The Mooche — Charlie Parker  
 258 More — Charlie Byrd/Lena Horne  
 258 More Than You Know — Benny Goodman/Sarah Vaughan  
 261 Moten Swing — Count Basie  
 260 My Favorite Things — John Coltrane  
 260 My Foolish Heart — Bill Evans/Singers Unlimited  
 259 My Funny Valentine — Miles Davis  
 262 My Heart Belongs To Daddy — Artie Shaw/  
 Ella Fitzgerald  
 262 My Little Suede Shoes — Charlie Parker  
 264 My Man's Gone Now — Miles Davis/Gil Evans  
 265 My Melancholy Baby — Harry James  
 263 My Monday Date — Earl Hines  
 266 My One And Only Love — McCoy Tyner/Oscar Peterson  
 267 My Prayer — Glenn Miller  
 268 My Romance — Bill Evans/Art Farmer  
 267 My Shining Hour — John Coltrane/Tal Farlow/  
 Frank Sinatra  
 268 My Ship — Miles Davis/Gil Evans  
 N \_\_\_\_\_  
 269 Nardis — Bill Evans  
 269 Nefertiti — Miles Davis

- 270 Nevertheless (I'm In Love With You) — Mel Tormé  
 270 New "Frankie And Johnnie" Song, The  
 — Duke Ellington/Harvey Brooks  
 272 New York Afternoon — Richie Cole  
 271 Nica's Dream — Horace Silver  
 272 Nice Work If You Can Get It — Stan Getz/  
 Bob Brookmeyer  
 275 Night In Tunisia, A — Dizzy Gillespie  
 274 Nightingale Sang In Berkeley Square, A  
 — Stan Getz/Manhattan Transfer  
 275 9:20 Special — Count Basie/Harry James  
 276 Nippon Soul — Cannonball Adderley  
 276 No Moon At All — Woody Herman  
 277 None But The Lonely Heart — Various  
 278 Now He Sings, Now He Sobs — Chick Corea  
 279 Now's The Time — Charlie Parker

## O

- 279 Oh! Look At Me Now — Frank Sinatra (with  
 Tommy Dorsey and  
 The Pied Pipers)  
 280 Oh! What It Seemed To Be — Frank Sinatra  
 282 Oh! You Beautiful Doll — Various  
 280 Oh, What A Beautiful Mornin' — Frank Sinatra  
 281 Ol' Man River — Tommy Dorsey/Frank Sinatra  
 282 Old Devil Moon — Miles Davis/Lena Horne  
 284 Oleo — Sonny Rollins/Miles Davis  
 283 On A Clear Day (You Can See Forever) — Illinois Jacquet/  
 Bud Shank  
 284 On A Little Street In Singapore — Harry James/  
 Frank Sinatra  
 286 On A Slow Boat To China — Phil Woods  
 285 On The Street Where You Live — Johnny Richards  
 286 On The Sunny Side Of The Street  
 — Peggy Lee (with Benny Goodman)/Lionel Hampton  
 287 Once Upon A Summertime — Stan Getz  
 292 One By One — Art Blakey  
 288 One Mint Julep — Ray Charles  
 289 One Note Samba — Stan Getz  
 290 Open Country — Gerry Mulligan & Bob Brookmeyer  
 291 Opus One — Tommy Dorsey  
 292 Orchids In The Moonlight — Glenn Miller  
 293 Organ Grinder, The — Woody Shaw  
 293 Ornithology — Charlie Parker  
 294 Out To Lunch — Eric Dolphy

## P

- 294 Paper Doll — Nat King Cole Trio/The Mills Brothers  
 294 Parker's Mood — Charlie Parker  
 295 Party's Over, The — Judy Holiday/Gerry Mulligan  
 296 Paul's Pal — Sonny Rollins/John Coltrane  
 297 Peacock, The — Stan Getz/Branford Marsalis  
 298 Peanut Vendor, The (El Manisero) — Stan Kenton  
 299 Peel Me A Grape — Anita O'Day (with Cal Tjader)/  
 Dave Frischberg/Blossom Dearie  
 296 Pennies From Heaven — Stan Getz/Stan Kenton  
 300 People — Oscar Peterson/Ella Fitzgerald  
 300 People Will Say We're In Love — Ella Fitzgerald/  
 Erroll Garner  
 301 Perdido — Duke Ellington  
 301 Perhaps — Charlie Parker  
 302 Pick Yourself Up — Benny Goodman/Nat King Cole/  
 Anita O'Day

- 302 Poinciana (Song Of The Tree) — Ahmad Jamal  
 304 Polka Dots And Moonbeams — Bud Powell/Frank Sinatra  
 303 Pompton Turnpike — Charlie Barnet  
 305 Pools — Steps Ahead/Woody Herman  
 306 Preacher, The — Horace Silver/Woody Herman  
 305 Put On A Happy Face — Oscar Peterson  
 306 Put Your Little Foot Right Out — Miles Davis/  
 Frank Sinatra

## Q

- 308 Quasimodo — Charlie Parker  
 309 Quiet Nights Of Quiet Stars (Corcovado) — Stan Getz  
 307 Quiet Now — Denny Zeitlin/Bill Evans

## R

- 310 Rain — Ella Fitzgerald/Jo Pass  
 310 Rain In Spain, The — André Previn  
 312 Raincheck — Duke Ellington  
 311 Random Thoughts — Steve Kuhn  
 314 Red Cross — Charlie Parker  
 312 Red Door, The — Zoot Sims/Gerry Mulligan  
 313 Red Sails In The Sunset — Nat King Cole  
 314 Red Top — Lionel Hampton/Woody Herman  
 316 Revelation — Gerry Mulligan  
 315 River, Stay 'Way From My Door — Frank Sinatra  
 316 Robbins' Nest — Count Basie/Illinois Jacquet/  
 Claude Thornhill  
 317 Rock-A-Bye Your Baby With A Dixie Melody  
 — Sonny Rollins  
 318 Rockin' Chair — Louis Armstrong/Roy Eldridge  
 317 Room 608 — Horace Silver  
 318 Rosetta — Earl Hines  
 322 'Round Midnight — Thelonious Monk  
 319 Route 66 — Nat King Cole/Bobby Troup/  
 Manhattan Transfer  
 320 Royal Garden Blues — Count Basie  
 322 Ruby, My Dear — Thelonious Monk/John Coltrane

## S

- 323 S.O.S. — Wes Montgomery  
 324 Sack Of Woe — Cannonball Adderley/Nat Adderley  
 357 St. Thomas — Sonny Rollins  
 324 Salt Peanuts — Dizzy Gillespie  
 326 Samba De Orfeu — Vince Guaraldi  
 324 Satin Doll — Duke Ellington/Woody Herman/Count Basie  
 326 Saturday Night Fish Fry — Louis Jordan  
 327 Scrapple From The Apple — Charlie Parker/Phil Woods  
 325 Second Hand Rose — Barbra Streisand  
 328 Señor Blues — Horace Silver/Anita O'Day  
 (with Gary McFarland)  
 329 Sentimental Journey — Les Brown  
 330 September Song — Frank Sinatra  
 331 Serenade To A Bus Beat — Clark Terry  
 330 Sermonette — Cannonball Adderley  
 332 Seven Come Eleven — Benny Goodman Sextet  
 332 Shake, Rattle And Roll — Joe Turner/Joe Williams  
 333 Shaw'nuff — Dizzy Gillespie/Freddie Hubbard  
 334 She's Funny That Way (I Got A Woman, Crazy For  
 Me) — Count Basie/Erroll Garner/Dizzy Gillespie  
 336 Sheik Of Araby, The — Dukes Of Dixieland  
 321 S-H-I-N-E — Count Basie  
 338 Shiny Stockings — Count Basie  
 335 Shivers — Benny Goodman Sextet

- 336 **Shoo Fly Pie And Apple Pan Dowdy** — Nat King Cole  
 337 **Side By Side** — Anita O'Day (with Gene Krupa)  
 338 **Sister Sadie** — Horace Silver/Woody Herman  
 339 **Skylark** — Frank Sinatra (with Tommy Dorsey)  
 340 **Skyliner** — Charlie Barnet/June Christy  
 (with Bill Holman)  
 340 **Small World** — Johnny Mathis  
 343 **Smoke Gets In Your Eyes** — Richie Cole/  
 Tommy Dorsey  
 342 **Smoke Rings** — Glen Gray & Casa Loma Orchestra  
 344 **Smooth One, A** — Benny Goodman Sextet  
 341 **Snowfall** — Claude Thornhill  
 344 **So Nice (Summer Samba)** — Stan Getz  
 345 **So What** — Miles Davis  
 346 **Soft Winds** — Benny Goodman  
 343 **Solar** — Miles Davis/Kenny Clarke  
 346 **Solitude** — Duke Ellington/Billy Eckstine  
 348 **Solo Flight** — Benny Goodman & Charlie Christian  
 348 **Some Day My Prince Will Come** — Miles Davis &  
 Bill Evans  
 347 **Some Enchanted Evening** — Frank Sinatra  
 350 **Some Of These Days** — Mills Bros./Ella Fitzgerald/  
 Django Reinhardt  
 350 **Something Everywhere** — Steve Kuhn  
 351 **Sometimes I'm Happy** — Oscar Peterson Trio/  
 Benny Goodman  
 353 **Song For My Father** — Horace Silver  
 352 **Song Is You, The** — Frank Sinatra/Wynton Marsalis  
 352 **Song Of The Islands** — Louis Armstrong/Count Basie/  
 Ben Webster  
 349 **Songbird (Thank You for Your Lovely Song)**  
 — Rob McConnell/Meredith d'Ambrosio  
 354 **Sonny Boy** — Woody Herman  
 353 **Soul Eyes** — Mal Waldron  
 355 **South Of The Border** — Wes Montgomery/  
 Frank Sinatra/John Coltrane  
 354 **Southern Comfort** — The Crusaders  
 357 **Spain** — Chick Corea/Woody Herman  
 356 **Speak Low** — Bill Evans/Cal Tjader/Ella Fitzgerald  
 323 **S'posin'** — Red Garland  
 358 **Spring Can Really Hang You Up The Most**  
 — Chris Conner with Maynard Ferguson  
 359 **Spring Will Be A Little Late This Year** — Carmen McRae  
 360 **Squeeze Me** — Thomas "Fats" Waller/Earl Hines  
 361 **Stay As Sweet As You Are** — Glenn Miller/  
 Modernaires  
 360 **Steeplechase** — Charlie Parker  
 362 **Stockholm Sweetnin'** — Quincy Jones/Oscar Peterson  
 362 **Stompin' At The Savoy** — Benny Goodman  
 363 **Stormy Weather (Keeps Rainin' All The Time)**  
 — Billie Holiday/Lena Horne/Charles Mingus  
 364 **Strange Fruit** — Billie Holiday  
 364 **Strangers In The Night** — Frank Sinatra  
 366 **String Of Pearls, A** — Glenn Miller  
 366 **Struttin' With Some Barbeque** — Louis Armstrong/  
 Charlie Byrd/  
 Clark Terry  
 365 **Stuffy** — Coleman Hawkins  
 368 **Sugar** — Benny Goodman  
 368 **Sugar Foot Stomp** — Benny Goodman  
 370 **Summertime** — Ella Fitzgerald/Frank Sinatra/Stan Getz  
 369 **Sunday Kind Of Love, A** — Claude Thornhill  
 367 **Sunny Side Up** — Sonny Stitt  
 370 **Sunrise Serenade** — Glenn Miller  
 372 **Surrey With The Fringe On Top, The**  
 — Ella Fitzgerald  
 372 **Sweet And Lovely** — Flip Phillips  
 374 **Sweet Eloise** — Glenn Miller  
 371 **Sweet Sue - Just You** — Benny Goodman/  
 Thomas "Fats" Waller  
 373 **Swing House** — Stan Kenton  
 374 **Swinging Shepherd Blues** — Moe Koffman/  
 Buddy Collette  
 376 **Swingin' The Blues** — Count Basie  
 375 **Swingin' Until The Girls Come Home**  
 — Oscar Pettiford/Eddie "Lockjaw" Davis
- T**
- 380 **Tailgate Ramble, The** — Dukes Of Dixieland  
 377 **T'aint Nobody's Biz-Ness If I Do** — Billie Holiday  
 378 **T'aint What You Do (It's The Way That Cha Do It)**  
 — Jimmie Lunceford  
 379 **Take The 'A' Train** — Duke Ellington  
 379 **Taste Of Honey, A** — Bobby Scott/Woody Herman/  
 Morgana King  
 381 **Tenderly** — Sarah Vaughan/Oscar Peterson/  
 George Shearing  
 380 **That's All** — Mel Tormé /Pepper Adams  
 382 **That's Entertainment** — Various Artists  
 383 **That's Life** — Frank Sinatra  
 384 **There Are Such Things** — Frank Sinatra (with  
 Tommy Dorsey &  
 The Pied Pipers)  
 386 **There Is No Greater Love** — Miles Davis  
 384 **There Will Never Be Another You** — Lester Young/  
 Marty Paich/  
 Scott Hamilton  
 386 **There'll Be Some Changes Made** — Benny Goodman  
 385 **There's A Boat Dat's Leavin' Soon For New York**  
 — Miles Davis/Gil Evans  
 387 **There's A Small Hotel** — Claude Thornhill  
 390 **Thermo** — Freddie Hubbard  
 388 **These Foolish Things** — Frank Sinatra  
 389 **They All Laughed** — David Allyn/Bill Holmes  
 390 **They Can't Take That Away From Me** — Ella Fitzgerald/  
 Billie Holiday/  
 Dizzy Gillespie  
 391 **They Didn't Believe Me** — Artie Shaw/Mel Tormé  
 392 **Things We Did Last Summer, The** —  
 Marian McPartland/Richie Cole  
 392 **This Can't Be Love** — Gerry Mulligan/Stan Getz  
 394 **This Love Of Mine** — Frank Sinatra (with  
 Tommy Dorsey)  
 394 **Thrill Is Gone, The** — Billie Holiday  
 393 **Thriving From A Riff** — Charlie Parker  
 395 **Tickle Toe** — Count Basie  
 395 **Time Remembered** — Bill Evans  
 396 **Tin Roof Blues** — Louis Armstrong/Tommy Dorsey/  
 Bobby Hackett  
 398 **'Tis Autumn** — Stan Getz  
 396 **Tishomingo Blues** — Jack Teagarden  
 397 **Together** — Artie Shaw  
 398 **Tones For Joan's Bones** — Chick Corea  
 400 **Too Darn Hot** — Mel Tormé /Marty Paich  
 400 **Touch Of Your Lips, The** — Irene Kral  
 404 **Trav'lin Light** — Billie Holiday/Carmen McRae



- 403 **Tune Up** — Miles Davis  
 399 **Tuxedo Junction** — Glenn Miller/Erskine Hawkins  
 401 **12th Street Rag** — The Dukes Of Dixieland  
 402 **Twisted** — Joni Mitchell

## U \_\_\_\_\_

- 404 **Un Poco Loco** — Bud Powell  
 405 **Undecided** — Harry Edison/Coleman Hawkins  
 406 **Under A Blanket Of Blue** — Four Freshman  
 406 **Unforgettable** — Nat King Cole  
 408 **Until The Real Thing Comes Along**  
 — Coleman Hawkins/Thomas "Fats" Waller  
 408 **Utter Chaos** — Gerry Mulligan

## V \_\_\_\_\_

- 410 **Valse Hot** — Sonny Rollins/Max Roach  
 407 **Van Lingle Mungo** — Dave Frishberg  
 410 **Very Early** — Bill Evans  
 409 **Violets For Your Furs** — Tommy Dorsey/Frank Sinatra/  
 John Coltrane

## W \_\_\_\_\_

- 412 **Wagon Wheels** — Sonny Rollins  
 411 **Wait Till You See Her** — Ella Fitzgerald/Jo Pass  
 411 **Walkin'** — Miles Davis  
 412 **Walkin' My Baby Back Home** — Nat King Cole/  
 Oscar Peterson  
 413 **Walkin' Shoes** — Gerry Mulligan  
 414 **Waltz For Debby** — Bill Evans/Oscar Peterson  
 414 **Watch What Happens** — Bud Shank  
 416 **'Way Down Yonder In New Orleans** — Louis Armstrong/  
 Jack Teagarden  
 415 **Way You Look Tonight, The** — Anita O'Day/  
 Charlie Parker/  
 Erroll Garner  
 418 **We Kiss In A Shadow** — Sonny Rollins  
 417 **Weary Blues** — Louis Armstrong/Tommy Dorsey/  
 Kid Ory  
 417 **Wee Dot** — J.J. Johnson/Al Cohn/Zoot Sims/Phil Woods  
 419 **Well You Needn't (It's Over Now)** — Miles Davis/  
 Thelonious Monk  
 420 **West End Blues** — Louis Armstrong  
 416 **Western Reunion** — Gerry Mulligan  
 418 **Westwood Walk** — Gerry Mulligan  
 422 **What A Difference A Day Made** — Dinah Washington  
 422 **What A Wonderful World** — Louis Armstrong  
 424 **What Kind Of Fool Am I?** — Victor Feldman  
 421 **What's New** — Maynard Ferguson/Frank Sinatra/  
 Milt Jackson  
 423 **When I Fall In Love** — Miles Davis/Bill Evans  
 421 **When My Sugar Walks Down The Street** — The Hi Lo's  
 424 **When Your Lover Has Gone** — The Four Freshman  
 425 **Where Flamingos Fly** — Gil Evans  
 426 **Where Is Love?** — Paul Desmond/Cal Tjader  
 427 **Where Or When** — Claude Thornhill

- 429 **While We're Young** — Wes Montgomery/Cal Tjader  
 426 **Whisper Not** — Benny Golson  
 428 **Who?** — Tommy Dorsey  
 430 **Who Can I Turn To? (When Nobody Needs Me)**  
 — Wynton Marsalis/Bill Evans  
 428 **Who's Got Rhythm** — Gerry Mulligan  
 430 **Why Do I Love You?** — Charlie Parker/Earl Hines/  
 Tommy Dorsey  
 431 **Will You Still Be Mine** — Matt Dennis/Bob Crosby  
 434 **Willow Weep For Me** — June Christy  
 (with Stan Kenton)  
 433 **Witchcraft** — Frank Sinatra  
 432 **With A Little Bit Of Luck** — Shelly Manne  
 429 **Woodchopper's Ball** — Woody Herman  
 434 **Work Song** — Cannonball & Nat Adderley  
 433 **World Is Waiting For The Sunrise, The** —  
 Benny Goodman with Mel Powell  
 436 **Wouldn't it Be Loverly** — Toshiko Akiyoshi,  
 Shelly Manne  
 436 **Wrap Your Troubles In Dreams (And Dream Your  
 Troubles Away)** — Dizzy Gillespie

## Y \_\_\_\_\_

- 435 **Yardbird Suite** — Charlie Parker  
 437 **Yes Indeed** — Tommy Dorsey  
 439 **Yesterdays** — Stan Getz  
 439 **You Better Go Now** — Billie Holiday/Gene Ammons  
 440 **You Call It Madness (But I Call It Love)** — Nat King Cole  
 438 **You Came A Long Way From St. Louis** — Pearl Bailey/  
 Anita O'Day  
 440 **You Made Me Love You (I Didn't Want To Do It)**  
 — Harry James  
 442 **You Turned The Tables On Me** — Benny Goodman  
 441 **You'd Be So Nice To Come Home To** — Art Pepper  
 446 **You'll Never Walk Alone** — Various Artists  
 442 **You're My Everything** — Miles Davis/Billy Eckstine/  
 Zoot Sims  
 443 **You're The Cream In My Coffee** — Nat King Cole/  
 King Cole Trio  
 444 **Young And Foolish** — Cleo Laine/Frank Sinatra  
 444 **Young At Heart** — Frank Sinatra  
 445 **Young Love** — Erroll Garner  
 447 **Younger Than Springtime** — Oscar Peterson

# PERFORMER INDEX

## A

### Pepper Adams

380 That's All

### Cannonball Adderley

197 Jeannine  
242 Mercy, Mercy, Mercy  
276 Nippon Soul  
324 Sack Of Woe  
330 Sermonette

### Cannonball & Nat Adderley

434 Work Song

### Nat Adderley

324 Sack Of Woe

### Toshiko Akiyoshi

436 Wouldn't It Be Loverly

### David Allyn

182 In The Blue Of Evening  
389 They All Laughed

### Gene Ammons

439 You Better Go Now

### Louis Armstrong

36 Ain't Misbehavin'  
44 Among My Souvenirs  
50 Baby, Won't You Please  
Come Home  
54 Basin Street Blues  
59 Bill Bailey (Won't You Please  
Come Home?)  
65 Blueberry Hill  
145 Hello, Dolly!  
147 High Society  
151 I Can't Give You Anything  
But Love  
171 I'm Confessin' That I  
Love You  
318 Rockin' Chair  
352 Song Of The Islands  
366 Struttin' With Some Barbeque  
396 Tin Roof Blues  
416 'Way Down Yonder In  
New Orleans  
417 Weary Blues  
420 West End Blues  
422 What A Wonderful World

### Louis Armstrong & Jack Teagarden

100 Do You Know What It Means To  
Miss New Orleans?

## B

### Pearl Bailey

438 You Came A Long Way From  
St. Louis

### Charlie Barnet

83 Cherokee (Indian Love Song)  
303 Pompton Turnpike  
340 Skyliner

### Count Basie

39 All Of Me  
42 Alright, Okay, You Win  
63 Blue And Sentimental  
75 Bye Bye Blues  
91 Cute  
113 Everything's Coming Up Roses  
116 Fiesta In Blue  
117 Fine Romance, A  
119 Fly Me To The Moon  
(In Other Words)  
133 Glory Of Love, The  
163 I'll Always Be In Love With You  
190 It's All Right With Me  
193 It's Sand, Man  
201 Jive At Five  
206 Just In Time  
209 L'il Darlin'  
228 Louisiana  
261 Moten Swing  
275 9:20 Special  
316 Robbins' Nest  
320 Royal Garden Blues  
324 Satin Doll  
334 She's Funny That Way (I Got A  
Woman, Crazy For Me)  
321 S-H-I-N-E  
338 Shiny Stockings  
352 Song Of The Islands  
376 Swingin' The Blues

### Bix Beiderbecke

195 Jazz-Me Blues, The  
228 Louisiana

### Dee Bell

214 Let There Be Love

### Louis Bellson

147 Here's That Rainy Day

### Tony Bennett

158 I Left My Heart In  
San Francisco

### Bunny Berigan

150 I Can't Get Started

### Art Blakey

110 End Of A Love Affair, The  
292 One By One

### Art Blakey and Stan Getz

211 Lester Left Town

### Earl Bostic

144 Harlem Nocturne

### Bob Brookmeyer

272 Nice Work If You Can Get It

### Harvey Brooks

270 New "Frankie And Johnnie"  
Song, The

### Charles Brown

246 Merry Christmas, Baby

### Clifford Brown

93 Daahoud

### Clifford Brown and Max Roach

203 Jor Du  
210 Lands End

### Les Brown

137 Good Man Is Hard To Find, A  
223 Little Girl Blue  
329 Sentimental Journey

### Ray Brown

143 Have You Met Miss Jones?

### Dave Brubeck

106 Duke, The  
135 Gone With The Wind  
218 Let's Fall In Love

### Kenny Burrell

131 God Bless' The Child  
248 Midnight Blue

### Charlie Byrd

97 Desafinado (Slightly Out -  
Of Tune)  
150 How Insensitive  
258 More  
366 Struttin' With Some Barbeque

## C

### Benny Carter

148 Honeysuckle Rose

### Ray Charles

92 Cry Me A River  
101 Don't Let The Sun Catch  
You Crying  
141 Hallelujah I Love Him (Her) So  
214 Let The Good Times Roll  
236 Margie  
288 One Mint Julep

### June Christy

58 Bewitched  
96 Dearly Beloved  
246 Memphis In June  
249 Midnight Sun

### June Christy (with Stan Kenton)

34 Across The Alley From  
The Alamo

**June Christy (with Bill Holman)**  
340 Skyliner

**June Christy (with Stan Kenton)**  
434 Willow Weep For Me

**Kenny Clarke**  
343 Solar

**Al Cohn**  
417 Wee Dot

**Nat King Cole**  
85 Christmas Song, The (Chestnuts  
Roasting On An Open Fire)  
124 For Sentimental Reasons  
128 Gee Baby, Ain't I Good To You  
302 Pick Yourself Up  
313 Red Sails In The Sunset  
319 Route 66  
336 Shoo Fly Pie And Apple  
Pan Dowdy  
406 Unforgettable  
412 Walkin' My Baby Back Home  
440 You Call It Madness (But I  
Call It Love)

**Nat King Cole-King Cole Trio**  
192 It's Only A Paper Moon  
294 Paper Doll  
443 You're The Cream In My Coffee

**Richie Cole**  
93 D.C. Farewell  
142 Harold's House Of Jazz  
158 I Love Lucy  
197 Jeannine  
272 New York Afternoon  
343 Smoke Gets In Your Eyes  
392 Things We Did Last  
Summer, The

**Ornette Coleman**  
62 Blessing, The

**Buddy Collette**  
374 Swinging Shepherd Blues

**John Coltrane**  
75 Bye Bye Blackbird  
86 Come Rain Or Come Shine  
104 Don't Take Your Love From Me  
111 Everybody Loves My Baby  
(But My Baby Don't Love  
Nobody But Me)  
136 Good Bait  
232 Lush Life  
260 My Favorite Things  
267 My Shining Hour  
296 Paul's Pal  
322 Ruby, My Dear  
355 South Of The Border  
409 Violets For Your Furs

**Eddie Condon**  
53 Ballin' The Jack

**Chris Connor**  
38 All About Ronnie  
358 Spring Can Really Hang You  
Up The Most

**Chick Corea**  
184 Inner Space  
278 Now He Sings, Now He Sobs  
357 Spain  
398 Tones For Joan's Bones

**Bob Crosby**  
431 Will You Still Be Mine

**The Crusaders**  
354 Southern Comfort

**D** \_\_\_\_\_  
**Meredith d'Ambrosio**  
349 Songbird (Thank You For  
Your Lovely Song)

**Vic Damone**  
255 Moonlight And Roses (Bring  
Mem'ries Of You)

**Eddie "Lockjaw" Davis**  
375 Swingin' Until The Girls  
Come Home

**Miles Davis**  
39 All Blues  
39 All Of You  
64 Blue In Green  
65 Blue Haze  
70 Blues For Pablo  
73 Budo  
75 Bye Bye Blackbird  
106 Duke, The  
122 Footprints  
123 Four  
140 Half Nelson  
162 I See Your Face Before Me  
174 I've Grown Accustomed To  
Her Face  
177 If I Were A Bell  
186 It Ain't Necessarily So  
187 It Never Entered My Mind  
197 Jeru  
224 Little Willie Leaps  
250 Miles Ahead  
259 My Funny Valentine  
264 My Man's Gone Now  
268 My Ship  
269 Nefertiti  
282 Old Devil Moon  
284 Oleo  
306 Put Your Little Foot Right Out  
345 So What  
343 Solar  
386 There Is No Greater Love  
385 There's A Boat Dat's Leavin' Soon  
For New York  
403 Tune Up  
411 Walkin'  
419 Well You Needn't  
(It's Over Now)  
423 When I Fall In Love  
442 You're My Everything

**Miles Davis & Bill Evans**  
348 Some Day My Prince Will Come

**Miles Davis with Gil Evans**  
56 Bess You Is My Woman  
159 I Loves You Porgy  
249 Milestones

**Miles Davis & John Coltrane**  
153 I Could Write A Book

**Miles Davis and Weather Report**  
180 In A Silent Way

**Miles Davis Nonet**  
70 Boplicity (Bebop Lives)

**Doris Day**  
192 It's Magic

**Blossom Dearie**  
206 Just In Time  
299 Peel Me A Grape

**Matt Dennis**  
45 Angel Eyes  
431 Will You Still Be Mine

**Paul Desmond**  
147 Here's That Rainy Day  
219 Like Someone In Love  
225 Look For The Silver Lining  
426 Where Is Love?

**Eric Dolphy**  
294 Out To Lunch

**Jimmy Dorsey**  
43 Amapola (Pretty Little Poppy)  
72 Breeze And I, The

**Tommy Dorsey**  
68 Boogie Woogie  
79 Carolina Moon  
80 Charmaine  
107 East Of The Sun (And West  
Of The Moon)  
112 Everything Happens To Me  
168 I'll Never Smile Again  
180 In A Little Spanish Town ('Twas  
On A Night Like This)  
182 In The Blue Of Evening  
240 Manhattan  
255 Moonlight On The Ganges  
281 Ol' Man River  
291 Opus One  
343 Smoke Gets In Your Eyes  
396 Tin Roof Blues  
409 Violets For Your Furs  
417 Weary Blues  
428 Who?  
430 Why Do I Love You?  
437 Yes Indeed

**Tommy Dorsey with Frank Sinatra**  
167 I'll Be Seeing You

**Dukes Of Dixieland**  
336 Sheik Of Araby, The  
380 Tailgate Ramble, The  
401 12th Street Rag

**Eddie Duran**  
214 Let There Be Love

## **E** \_\_\_\_\_

**Billy Eckstine**  
90 Cottage For Sale, A  
104 Don't Take Your Love From Me  
121 Fool That I Am  
346 Solitude  
442 You're My Everything

**Harry Edison**  
405 Undecided

**Roy Eldridge**  
318 Rockin' Chair

**Duke Ellington**  
83 Chelsea Bridge  
87 Come Sunday  
99 Do Nothin' Till You Hear From Me  
102 Don't Get Around Much Anymore  
119 Flamingo  
126 Frankie And Johnny  
169 I'm Beginning To See The Light  
232 Lush Life  
270 New "Frankie And Johnnie"  
Song, The  
301 Perdido  
312 Raincheck  
324 Satin Doll  
346 Solitude  
379 Take The 'A' Train

**Herb Ellis**  
65 Blueberry Hill  
152 I Concentrate On You  
225 Look For The Silver Lining

**Bill Evans**  
64 Blue In Green  
109 Elsa  
144 Haunted Heart  
219 Like Someone In Love  
226 Lost In The Stars  
230 Love Is Here To Stay  
238 Make Someone Happy  
260 My Foolish Heart  
268 My Romance  
269 Nardis  
307 Quiet Now  
356 Speak Low  
395 Time Remembered  
410 Very Early  
414 Waltz For Debby  
423 When I Fall In Love  
430 Who Can I Turn To? (When  
Nobody Needs Me)

**Bill Evans with  
Cannonball Adderley**  
183 In The Still Of The Night

**Gil Evans**  
264 My Man's Gone Now  
268 My Ship  
385 There's A Boat Dat's Leavin'  
Soon For New York  
425 Where Flamingos Fly

## **F** \_\_\_\_\_

**Don Fagerquist**  
48 Aren't You Glad You're You

**Tal Farlow**  
120 Foggy Day, A  
267 My Shining Hour

**Art Farmer**  
170 I'll Take Romance  
186 It Ain't Necessarily So  
268 My Romance

**Michael Feinstein**  
216 Let's Call The Whole Thing Off

**Victor Feldman**  
424 What Kind Of Fool Am I?

**Maynard Ferguson**  
37 Airegin  
150 I Can't Get Started  
421 What's New

**Clare Fischer**  
212 Lennie's Pennies

**Ella Fitzgerald**  
40 All The Things You Are  
76 Can't Help Lovin' Dat Man  
94 Darn That Dream  
107 Easy To Love  
111 Everybody Loves My Baby (But  
My Baby Don't Love Nobody  
But Me)  
124 For You, For Me, For Evermore  
128 From This Moment On  
127 Frosty The Snow Man  
135 Gone With The Wind  
143 Have You Met Miss Jones?  
157 I Got Plenty O' Nuttin'  
159 I Love Paris  
172 I'm Glad There Is You  
190 It's All Right With Me  
213 Let It Snow! Let It Snow!  
Let It Snow!  
229 Love For Sale  
262 My Heart Belongs To Daddy  
300 People  
300 People Will Say We're In Love  
310 Rain  
350 Some Of These Days  
356 Speak Low  
370 Summertime

372 Surrey With The Fringe  
On Top, The  
390 They Can't Take That Away  
From Me  
411 Wait Till You See Her

**Tommy Flanagan**  
88 Confirmation

**Mary Ford & Les Paul**  
149 How High The Moon

**Helen Forrest (With Harry James)**  
178 I've Heard That Song Before

**Pete Fountain**  
195 Jazz-Me Blues, The

**Four Freshmen**  
53 Beautiful Friendship, A  
110 Ev'ry Time We Say Goodbye  
190 It's A Blue World  
406 Under A Blanket Of Blue  
424 When Your Lover Has Gone

**Dave Frishberg**  
299 Peel Me A Grape  
407 Van Lingle Mungo

## **G** \_\_\_\_\_

**Red Garland**  
323 S'posin'

**Erroll Garner**  
252 Misty  
300 People Will Say We're In Love  
334 She's Funny That Way (I Got  
A Woman, Crazy For Me)  
415 Way You Look Tonight, The  
445 Young Love

**Stan Getz**  
82 Chega De Saudade (No More  
Blues)  
94 Day In The Life Of A Fool, A  
(Manha De Carnaval)  
97 Desafinado (Slightly Out  
Of Tune)  
132 Girl From Ipanema, The  
(Garota De Ipanema)  
162 I Remember When (Si Tu Vois  
Me Mere)  
184 Infant Eyes  
214 Let There Be Love  
221 Little Boat (O Barquinho)  
256 Moonlight In Vermont  
272 Nice Work If You Can Get It  
274 Nightingale Sang In  
Berkeley Square, A  
287 Once Upon A Summertime  
289 One Note Samba  
297 Peacock, The  
296 Pennies From Heaven  
309 Quiet Nights Of Quiet Stars  
(Corcovado)  
344 So Nice (Summer Samba)  
370 Summertime  
392 This Can't Be Love  
398 'Tis Autumn  
439 Yesterdays

**Dizzy Gillespie**  
 54 Be-Bop  
 62 Blue 'N Boogie  
 81 Champ, The  
 98 Dizzy Atmosphere  
 136 Good Bait  
 138 Groovin' High  
 140 Gypsy, The  
 174 I'm Sitting On Top Of  
 The World  
 182 In A Shanty In Old  
 Shanty Town  
 231 Lullaby Of The Leaves  
 252 Mohawk  
 275 Night In Tunisia, A  
 324 Salt Peanuts  
 333 Shaw'nuff  
 334 She's Funny That Way (I Got A  
 Woman, Crazy For Me)  
 390 They Can't Take That Away  
 From Me  
 436 Wrap Your Troubles In Dreams  
 (And Dream Your Troubles  
 Away)

**Dizzy Gillespie & Charlie Parker**  
 149 How High The Moon

**Benny Golson**  
 43 Along Came Betty  
 160 I Remember Clifford  
 207 Killer Joe  
 426 Whisper Not

**Benny Golson Jazztet**  
 186 It Ain't Necessarily So

**Benny Goodman**  
 33 After You've Gone  
 86 Close As Pages In A Book  
 88 Comes Love  
 106 Earl, The  
 110 Ev'ry Time We Say Goodbye  
 114 Exactly Like You  
 120 Flying Home  
 133 Glory Of Love, The  
 148 Hooray For Love  
 156 I Don't Want To Set The  
 World On Fire  
 163 I'll Always Be In Love With You  
 198 Jersey Bounce  
 208 King Porter Stomp  
 217 Let's Dance  
 258 More Than You Know  
 302 Pick Yourself Up  
 346 Soft Winds  
 351 Sometimes I'm Happy  
 362 Stompin' At The Savoy  
 368 Sugar  
 368 Sugar Foot Stomp  
 371 Sweet Sue-Just You  
 386 There'll Be Some Changes Made  
 442 You Turned The Tables On Me

**Benny Goodman &  
 Charlie Christian**  
 348 Solo Flight

**Benny Goodman with Mel Powell**  
 433 World Is Waiting For The  
 Sunrise, The

**Benny Goodman Sextet**  
 35 AC-DC Current  
 38 Air Mail Special  
 332 Seven Come Eleven  
 335 Shivers  
 344 Smooth One, A

**Dexter Gordon**  
 126 Fried Bananas  
 219 Like Someone In Love

**Stephane Grappelli**  
 218 Let's Fall In Love

**Glen Gray & Casa Loma Orchestra**  
 342 Smoke Rings

**Vince Guaraldi**  
 326 Samba De Orfeu

## H

**Bobby Hackett**  
 147 High Society  
 396 Tin Roof Blues

**Scott Hamilton**  
 384 There Will Never Be  
 Another You

**Lionel Hampton**  
 120 Flying Home  
 249 Midnight Sun  
 286 On The Sunny Side Of  
 The Street  
 314 Red Top

**Tom Harrell**  
 112 Everything Happens To Me

**Johnny Hartman**  
 122 For All We Know

**Coleman Hawkins**  
 67 Body And Soul  
 91 Crazy Rhythm  
 138 Greensleeves  
 194 It's The Talk Of The Town  
 365 Stuffy  
 405 Undecided  
 408 Until The Real Thing  
 Comes Along

**Erskine Hawkins**  
 32 After Hours  
 399 Tuxedo Junction

**Jimmy Heath**  
 58 Big P

**Woody Herman**  
 48 Apple Honey  
 66 Blues In The Night  
 76 Caldonia (What Makes Your Big  
 Head So Hard?)  
 86 Come Rain Or Come Shine  
 108 Early Autumn  
 125 Four Brothers  
 125 Four Others (Lighthouse)  
 136 Good Life, The  
 150 I Can't Get Started  
 161 I Remember Duke  
 164 I Wish You Love  
 213 Let It Snow! Let It Snow!  
 Let It Snow!  
 227 Lot Of Livin' To Do, A  
 276 No Moon At All  
 305 Pools  
 306 Preacher, The  
 314 Red Top  
 324 Satin Doll  
 338 Sister Sadie  
 354 Sonny Boy  
 357 Spain  
 379 Taste Of Honey, A  
 429 Woodchopper's Ball

**Hi-Lo's**  
 73 Button Up Your Overcoat  
 217 Life Is Just A Bowl Of Cherries  
 421 When My Sugar Walks Down  
 The Street

**Earl Hines**  
 243 Maple Leaf Rag  
 263 My Monday Date  
 318 Rosetta  
 360 Squeeze Me  
 430 Why Do I Love You?

**Billie Holiday**  
 41 All Or Nothing At All  
 76 Can't Help Lovin' Dat Man  
 102 Don't Explain  
 118 Fine And Mellow  
 117 Fine Romance, A  
 128 Gee Baby, Ain't I Good To You  
 131 God Bless' The Child  
 151 I Can't Give You Anything  
 But Love  
 154 I Cover The Waterfront  
 154 I Cried For You  
 198 Jim  
 216 Let's Call The Whole Thing Off  
 230 Love Is Here To Stay  
 233 Lover Man (Oh, Where Can  
 You Be?)  
 363 Stormy Weather (Keeps Rainin'  
 All The Time)  
 364 Strange Fruit  
 377 T'ain't Nobody's Biz-Ness  
 If I Do  
 390 They Can't Take That Away  
 From Me  
 394 Thrill is Gone, The  
 404 Trav'lin Light  
 439 You Better Go Now

**Judy Holiday**  
 295 Party's Over, The

**Bill Holman & David Allyn**  
148 Hooray For Love

**Bill Holmes**  
389 They All Laughed

**Shirley Horn**  
56 Best Is Yet To Come, The

**Lena Horne**  
128 From This Moment On  
258 More  
282 Old Devil Moon  
363 Stormy Weather (Keeps Rainin'  
All The Time)

**Freddie Hubbard**  
233 Lover Man (Oh, Where Can  
You Be?)  
333 Shawnuff  
390 Thermo

**Helen Humes**  
214 Let The Good Times Roll

## **J** \_\_\_\_\_

**Milt Jackson**  
421 What's New

**Illinois Jacquet**  
283 On A Clear Day (You Can  
See Forever)  
316 Robbins' Nest

**Ahmad Jamal**  
302 Poinciana (Song Of The Tree)

**Harry James**  
91 Crazy Rhythm  
208 King Porter Stomp  
265 My Melancholy Baby  
275 9:20 Special  
440 You Made Me Love You  
(I Didn't Want To Do It)

**Harry James and Frank Sinatra**  
284 On A Little Street In Singapore

**Harry James and Dick Haymes**  
167 I'll Get By (As Long As I  
Have You)

**Keith Jarrett**  
114 Falling In Love With Love

**Antonio Carlos Jobim**  
31 A Felicidade  
132 Girl From Ipanema, The (Garota  
De Ipanema)  
150 How Insensitive  
244 Meditation

**J.J. Johnson**  
417 Wee Dot

**Quincy Jones**  
362 Stockholm Sweetnin'

**Louis Jordan**  
84 Choo Choo Ch' Boogie  
188 Is You Is, Or Is You Ain't  
326 Saturday Night Fish Fry

**Sheila Jordan**  
134 Glow Worm, The  
212 Lazy Afternoon

## **K** \_\_\_\_\_

**Stan Kenton**  
147 Here's That Rainy Day  
185 Intermission Riff  
220 Limelight  
238 Malagueña  
298 Peanut Vendor, The  
(El Manisero)  
296 Pennies From Heaven  
373 Swing House

**Barney Kessel**  
65 Blueberry Hill

**Morgana King**  
379 Taste Of Honey, A

**Moe Koffman**  
374 Swinging Shepherd Blues

**Irene Kral**  
212 Lazy Afternoon  
400 Touch Of Your Lips, The

**Gene Krupa**  
61 Birds Of A Feather

**Steve Kuhn**  
311 Random Thoughts  
350 Something Everywhere

## **L** \_\_\_\_\_

**Cleo Laine**  
155 I Didn't Know What Time It Was  
237 Mad About The Boy  
444 Young And Foolish

**Peggy Lee**  
115 Fever

**Peggy Lee (with Benny Goodman)**  
286 On The Sunny Side Of  
The Street

**John Lewis**  
35 Afternoon In Paris

**Abbey Lincoln**  
211 Laugh! Clown! Laugh!

**Julie London**  
92 Cry Me A River

**Johnny Long**  
182 In A Shanty In Old  
Shanty Town

**Jimmie Lunceford**  
80 Charmaine  
96 'Deed I Do  
236 Margie  
378 T'ain't What You Do (It's The Way  
That Cha Do It)

## **M** \_\_\_\_\_

**Chuck Mangione**  
176 If Ever I Would Leave You

**Manhattan Transfer**  
60 Birdland  
274 Nightingale Sang In  
Berkeley Square, A  
319 Route 66

**Shelly Manne**  
153 I Could Have Danced All Night  
432 With A Little Bit Of Luck  
436 Wouldn't It Be Lovely

**Charlie Mariano**  
200 Johnny One Note

**Branford Marsalis**  
297 Peacock, The

**Wynton Marsalis**  
50 Autumn Leaves  
(Les Feuilles Mortes)  
83 Cherokee (Indian Love Song)  
245 Memories Of You  
352 Song Is You, The  
430 Who Can I Turn To? (When  
Nobody Needs Me)

**Pat Martino**  
122 Footprints

**Johnny Mathis**  
340 Small World

**Rob McConnell**  
349 Songbird (Thank You For Your  
Lovely Song)

**Marian McPartland**  
392 Things We Did Last  
Summer, The  
165 I'll Be Around

**Carmen McRae**  
114 Falling In Love With Love  
154 I Cried For You  
359 Spring Will Be A Little Late  
This Year  
404 Trav'lin Light

**Johnny Mercer**  
77 Candy

**Glenn Miller**

- 64 Blue Champagne
- 96 Dearly Beloved
- 173 I'm Old Fashioned
- 180 In A Little Spanish Town ('Twas On A Night Like This)
- 181 In The Mood
- 203 Johnson Rag
- 222 Little Brown Jug
- 253 Moon Love
- 256 Moonlight Cocktail
- 267 My Prayer
- 292 Orchids In The Moonlight
- 361 Stay As Sweet As You Are
- 366 String Of Pearls, A
- 370 Sunrise Serenade
- 374 Sweet Eloise
- 399 Tuxedo Junction

**Glenn Miller & The Modernaires**

- 204 Juke Box Saturday Night

**Mills Brothers**

- 134 Glow Worm, The
- 165 I'll Be Around
- 294 Paper Doll
- 350 Some Of These Days

**Charles Mingus**

- 137 Goodbye Pork Pie Hat
- 363 Stormy Weather (Keeps Rainin' All The Time)

**Modernaires**

- 361 Stay As Sweet As You Are

**Joni Mitchell**

- 402 Twisted

**Modern Jazz Quartet**

- 51 Bags' Groove
- 51 Bags' New Groove
- 100 Django
- 240 Man That Got Away, The

**Thelonious Monk**

- 79 Carolina Moon
- 322 'Round Midnight
- 322 Ruby, My Dear
- 419 Well You Needn't (It's Over Now)

**Wes Montgomery**

- 110 End Of A Love Affair, The
- 134 Goin' Out Of My Head
- 138 Greensleeves
- 146 Hello, Young Lovers
- 323 S.O.S.
- 355 South Of The Border
- 429 While We're Young

**"Jelly Roll" Morton**

- 196 Jelly Roll Blues (Original)
- 250 Milenberg Joys

**Gerry Mulligan**

- 47 Apple Core
- 49 As Catch Can
- 52 Ballad, A
- 80 Cat Walk, The
- 117 Festive Minor
- 220 Line For Lyons
- 221 Linger Awhile
- 231 Lullaby Of The Leaves
- 295 Party's Over, The
- 312 Red Door, The
- 316 Revelation
- 392 This Can't Be Love
- 408 Utter Chaos
- 413 Walkin' Shoes
- 416 Western Reunion
- 418 Westwood Walk
- 428 Who's Got Rhythm

**Gerry Mulligan & Bob Brookmeyer**

- 290 Open Country

**Gerry Mulligan & Art Pepper**

- 55 Bernie's Tune

**O \_\_\_\_\_****Anita O'Day (with Bill Holman)**

- 64 Blue Champagne

**Anita O'Day**

- 302 Pick Yourself Up
- 415 Way You Look Tonight, The
- 438 You Came A Long Way From St. Louis

**Anita O'Day (with Cal Tjader)**

- 299 Peel Me A Grape

**Anita O'Day (with Gary McFarland)**

- 328 Señor Blues

**Anita O'Day (with Gene Krupa)**

- 337 Side By Side

**Original Cast Album**

- 46 And All That Jazz

**Kid Ory**

- 417 Weary Blues

**P \_\_\_\_\_****Marty Paich**

- 384 There Will Never Be Another You
- 400 Too Darn Hot

**Charlie Parker**

- 36 Ah-Leu-Cha (Also known as Ah Lev Cha)
- 45 Another Hairdo
- 50 Au Privave
- 52 Barbados
- 61 Billie's Bounce (Also known as Bill's Bounce)
- 59 Bird Feathers
- 62 Bloomdidio
- 74 Buzzy
- 81 Chasing The Bird

## 84 Cheryl

- 88 Confirmation
- 95 Dewey Square
- 103 Donna Lee
- 155 I Didn't Know What Time It Was
- 168 I'll Remember April
- 207 Ko Ko
- 233 Lover Man (Oh, Where Can You Be?)
- 242 Marmaduke
- 247 Merry-Go-Round
- 252 Mohawk
- 257 Moose The Mooche
- 262 My Little Suede Shoes
- 279 Now's The Time
- 293 Ornithology
- 294 Parker's Mood
- 301 Perhaps
- 308 Quasimodo
- 314 Red Cross
- 327 Scapple From The Apple
- 360 Steeplechase
- 393 Thriving From A Riff
- 415 Way You Look Tonight, The
- 430 Why Do I Love You?
- 435 Yardbird Suite

**Joe Pass**

- 151 I Can't Give You Anything But Love
- 172 I'm Glad There Is You
- 310 Rain
- 411 Wait Till You See Her

**Art Pepper**

- 160 I Love You
- 225 Long Ago (And Far Away)
- 441 You'd Be So Nice To Come Home To

**Oscar Peterson**

- 50 Autumn Leaves (Les Feuilles Mortes)
- 152 I Concentrate On You
- 159 I Love Paris
- 238 Make Someone Happy
- 266 My One And Only Love
- 300 People
- 305 Put On A Happy Face
- 362 Stockholm Sweetnin'
- 381 Tenderly
- 412 Walkin' My Baby Back Home
- 414 Waltz For Debby
- 447 Younger Than Springtime

**Oscar Peterson Trio**

- 351 Sometimes I'm Happy

**Oscar Pettiford**

- 66 Blues In The Closet
- 375 Swingin' Until The Girls Come Home

**Flip Phillips**

- 372 Sweet And Lovely

**Herb Pomeroy**  
212 Lazy Afternoon

**Bud Powell**  
210 Last Time I Saw Paris, The  
219 Like Someone In Love  
304 Polka Dots And Moonbeams  
404 Un Poco Loco

**Mel Powell**  
106 Earl, The

**André Previn**  
153 I Could Have Danced All Night  
310 Rain In Spain, The

## R \_\_\_\_\_

**Django Reinhardt**  
251 Minor Swing  
350 Some Of These Days

**Buddy Rich**  
60 Birdland  
229 Love For Sale

**Johnny Richards**  
153 I Could Have Danced All Night  
285 On The Street Where You Live

**Max Roach**  
410 Valse Hot

**Shorty Rogers**  
191 It's Not For Me To Say

**Sonny Rollins**  
37 Airegin  
105 Doxy  
190 It's All Right With Me  
206 Just In Time  
210 Last Time I Saw Paris, The  
230 Love Is A Simple Thing  
284 Oleo  
296 Paul's Pal  
317 Rock-A-Bye Your Baby With  
A Dixie Melody  
357 St. Thomas  
410 Valse Hot  
412 Wagon Wheels  
418 We Kiss In A Shadow

**Jimmy Rushing**  
78 C.C. Rider  
222 Little Girl

## S \_\_\_\_\_

**Diane Schuur and Hubert Laws**  
44 Amazing Grace

**Bobby Scott**  
379 Taste Of Honey, A

**Doc Severinson**  
201 Johnny's Theme

**Bud Shank**  
164 I Will Wait For You  
170 I'll Take Romance  
283 On A Clear Day (You Can  
See Forever)  
414 Watch What Happens

**Artie Shaw**  
79 Carioca  
155 I Didn't Know What Time It Was  
236 Love Walked In  
254 Moonglow  
262 My Heart Belongs To Daddy  
391 They Didn't Believe Me  
397 Together

**Woody Shaw**  
293 Organ Grinder, The

**George Shearing**  
111 Everybody Loves My Baby (But  
My Baby Don't Love Nobody  
But Me)  
123 For Every Man There's  
A Woman  
236 Love Walked In  
234 Lullaby Of Birdland  
381 Tenderly

**Dinah Shore**  
235 Mad About Him, Sad Without  
Him, How Can I Be Glad  
Without Him Blues

**Wayne Shorter**  
130 Getting To Know You

**Horace Silver**  
78 Cape Verdean Blues, The  
105 Doodlin'  
108 Ecaroh  
224 Lonely Woman  
253 Moon Rays  
271 Nica's Dream  
306 Preacher, The  
317 Room 608  
328 Señor Blues  
338 Sister Sadie  
353 Song For My Father

**Zoot Sims**  
107 East Of The Sun (And West Of  
The Moon)  
179 Imagination  
312 Red Door, The  
417 Wee Dot  
442 You're My Everything

**Frank Sinatra**  
45 Angel Eyes  
57 Best Things In Life Are  
Free, The  
58 Bewitched  
74 But Beautiful  
104 Don't Take your Love From Me  
107 Easy To Love  
110 End Of A Love Affair, The

112 Everything Happens To Me  
113 Everything's Coming Up Roses  
114 Falling In Love With Love  
119 Fly Me To The Moon  
(In Other Words)  
120 Foggy Day, A  
146 Hello, Young Lovers  
150 How Insensitive  
166 I Won't Dance  
165 I'll Be Around  
179 Imagination  
209 Lady is A Tramp, The  
253 Moon Love  
267 My Shining Hour  
280 Oh! What It Seemed To Be  
280 Oh, What A Beautiful Mornin'  
281 Ol' Man River  
304 Polka Dots And Moonbeams  
306 Put Your Little Foot Right Out  
315 River, Stay 'Way From My Door  
330 September Song  
347 Some Enchanted Evening  
352 Song Is You, The  
355 South Of The Border  
364 Strangers In The Night  
370 Summertime  
383 That's Life  
388 These Foolish Things  
409 Violets For Your Furs  
421 What's New  
433 Witchcraft  
444 Young And Foolish  
444 Young At Heart

**Frank Sinatra**  
(with Tommy Dorsey)  
182 In The Blue Of Evening  
339 Skylark  
394 This Love Of Mine

**Frank Sinatra (with Tommy Dorsey  
and The Pied Pipers)**  
168 I'll Never Smile Again  
218 Let's Get Away From it All  
279 Oh! Look At Me Now  
384 There Are Such Things

**Frank Sinatra (with Harry James)**  
41 All Or Nothing At All

**Frank Sinatra (with Nelson Riddle)**  
175 I've Got You Under My Skin

**Singers Unlimited**  
260 My Foolish Heart

**Jimmy Smith & Wes Montgomery**  
104 Down By The Riverside

**Johnny Smith**  
256 Moonlight In Vermont

**Jo Stafford**  
156 I Don't Know Why (I Just Do)

**Steps Ahead**  
305 Pools



**Sonny Stitt**

- 72 Bud's Blues
- 188 Is You Is, Or Is You Ain't
- 367 Sunny Side Up

**Barbra Streisand**

- 325 Second Hand Rose

**Supersax**

- 207 Ko Ko

**Harvie Swartz**

- 134 Glow Worm, The

**T \_\_\_\_\_****Art Tatum**

- 44 Among My Souvenirs
- 135 Gone With The Wind
- 143 Have You Met Miss Jones?
- 231 Lullaby Of The Leaves

**Jack Teagarden**

- 396 Tishomingo Blues
- 416 'Way Down Yonder In  
New Orleans

**Clark Terry**

- 331 Serenade To A Bus Beat
- 366 Struttin' With Some Barbeque

**Jean "Toots" Thielemans**

- 68 Bluesette

**Claude Thornhill**

- 254 Moonlight Bay
- 316 Robbins' Nest
- 341 Snowfall
- 369 Sunday Kind Of Love, A
- 387 There's A Small Hotel
- 427 Where Or When

**The Three Sounds**

- 205 June Night

**Cal Tjader**

- 75 Bye Bye Blues
- 122 For All We Know
- 159 I Love Paris
- 356 Speak Low
- 426 Where Is Love?
- 429 While We're Young

**Mel Tormé**

- 71 Born To Be Blue
- 85 Christmas Song, The (Chestnuts  
Roasting On An Open Fire)
- 120 Foggy Day, A
- 130 Get Out Of Town
- 144 Harlem Nocturne
- 190 It's A Blue World
- 237 Mad About The Boy
- 270 Nevertheless (I'm In Love  
With You)
- 380 That's All
- 391 They Didn't Believe Me
- 400 Too Darn Hot

**Bobby Troup**

- 319 Route 66

**Clara Mae Turner**

- 206 June Is Bustin' Out All Over

**Joe Turner**

- 332 Shake, Rattle And Roll

**McCoy Tyner**

- 266 My One And Only Love

**V \_\_\_\_\_****Various Artists**

- 189 It Might As Well Be Spring
- 199 Jingle-Bell Rock
- 215 Let There Be You
- 277 None But The Lonely Heart
- 282 Oh! You Beautiful Doll
- 382 That's Entertainment
- 446 You'll Never Walk Alone

**Sara Vaughan**

- 56 Best Is Yet To Come, The
- 110 Ev'ry Time We Say Goodbye
- 128 From This Moment On
- 172 I'm Glad There Is You
- 178 Ill Wind
- 244 Mean To Me
- 252 Misty
- 258 More Than You Know
- 381 Tenderly

**W \_\_\_\_\_****Mal Waldron**

- 353 Soul Eyes

**Thomas "Fats" Waller**

- 36 Ain't Misbehavin'
- 98 Dinah
- 148 Honeysuckle Rose
- 172 I'm Gonna Sit Right Down And  
Write Myself A Letter
- 202 Joint Is Jumpin', The
- 360 Squeeze Me
- 371 Sweet Sue-Just You
- 408 Until The Real Thing  
Comes Along

**Dinah Washington**

- 139 Guess Who I Saw Today
- 422 What A Diff'rence A Day Made

**Weather Report**

- 60 Birdland

**Ben Webster**

- 80 Cat Walk, The
- 114 Exactly Like You
- 352 Song Of The Islands

**Randy Weston**

- 146 Hi-Fly
- 223 Little Niles

**Margaret Whiting**

- 170 I'll Walk Alone

**Joe Williams**

- 332 Shake, Rattle And Roll

**Joe Williams (with Count Basie)**

- 245 Memories Of You

**Gerald Wilson**

- 163 I Should Care
- 249 Milestones

**Nancy Wilson (with****Cannonball Adderley)**

- 143 Happy Talk

**Jimmy Witherspoon**

- 163 I'll Always Be In Love With You

**Phil Woods**

- 103 Donna Lee
- 286 On A Slow Boat To China
- 327 Scrapple From The Apple
- 417 Wee Dot

**Y \_\_\_\_\_****Lester Young**

- 89 Count Every Star
- 129 (I Don't Stand) Ghost Of A  
Chance, A (With You)
- 180 In A Little Spanish Town ('Twas  
On A Night Like This)
- 184 Indiana (Back Home Again  
In Indiana)
- 204 Jumpin' With Symphony Sid
- 218 Let's Fall In Love
- 384 There Will Never Be  
Another You

**Z \_\_\_\_\_****Denny Zeitlin**

- 307 Quiet Now

**Dick Zimmerman**

- 243 Maple Leaf Rag

# COMPOSER/LYRICIST INDEX

## A

### Tom Adair

112 Everything Happens To Me  
182 In The Blue Of Evening  
218 Let's Get Away From It All  
409 Violets For Your Furs  
431 Will You Still Be Mine

### Lee Adams

227 Lot Of Livin' To Do, A  
305 Put On A Happy Face

### Stanley Adams

384 There Are Such Things  
422 What A Difference A  
Day Made

### Harold Adamson

158 I Love Lucy

### Julian Adderley

276 Nippon Soul  
324 Sack Of Woe  
330 Sermonette

### Nathaniel Adderley

434 Work Song

### Fred E. Ahlert

156 I Don't Know Why (I Just Do)  
167 I'll Get By (As Long As I  
Have You)  
172 I'm Gonna Sit Right Down  
And Write Myself A Letter  
244 Mean To Me  
412 Walkin' My Baby Back Home

### Harry Akst

98 Dinah  
404 Trav'lin Light

### Lewis Allen

364 Strange Fruit

### Robert Allen

191 It's Not For Me To Say

### Louis Alter

100 Do You Know What It Means To  
Miss New Orleans?  
442 You Turned The Tables On Me

### Arthur Altman

41 All Or Nothing At All

### Ed Anderson

119 Flamingo

### Maxwell Anderson

226 Lost In The Stars  
330 September Song

### Paul Anka

201 Johnny's Theme

### Fernando Arbex

228 Louisiana

### Harold Arlen

66 Blues In The Night  
86 Come Rain Or Come Shine  
123 For Every Man There's  
A Woman  
148 Hooray For Love  
178 Ill Wind  
192 It's Only A Paper Moon  
218 Let's Fall In Love  
240 Man That Got Away, The  
267 My Shining Hour  
363 Stormy Weather (Keeps  
Rainin' All The Time)

### Louis Armstrong

366 Struttin' With Some Barbeque

### Gus Arnheim

154 I Cried For You  
372 Sweet And Lovely

### Billy Austin

188 Is You Is, Or Is You Ain't

### Gene Austin

421 When My Sugar Walks Down  
The Street

### Mack Avis

253 Moon Love

### Nat D. Ayer

282 Oh! You Beautiful Doll

## B

### Abel Baer

205 June Night  
384 There Are Such Things

### Fanny Baldrige

217 Let's Dance

### Marian Banks

238 Malagueña

### Eddie Barclay

287 Once Upon A Summertime

### Charlie Barnet

340 Skyliner

### Harry Barris

436 Wrap Your Troubles In Dreams  
(And Dream Your Troubles  
Away)

### Lionel Bart

426 Where Is Love?

### Count Basie

63 Blue And Sentimental  
136 Good Bait  
201 Jive At Five  
338 Shiny Stockings  
376 Swingin' The Blues

### Lue Baxter

246 Merry Christmas, Baby

### Albert A. Beach

164 I Wish You Love

### Joe Beal

199 Jingle-Bell Rock

### Sidney Bechet

162 I Remember When (Si Tu Vois  
Me Mere)

### Barbara Belle

369 Sunday Kind Of Love, A

### Bennie Benjamin

156 I Don't Want To Set The World  
On Fire  
280 Oh! What It Seemed To Be

### Dave Bennett

75 Bye Bye Blues

### Buddy Bernier

302 Poinciana (Song Of The Tree)

### William Best

124 For Sentimental Reasons

### Joe Bishop

429 Woodchopper's Ball

### Ben Black

255 Moonlight And Roses (Bring  
Mem'ries Of You)

### Johnny S. Black

294 Paper Doll

### John Blackburn

256 Moonlight In Vermont

### Eubie Blake

245 Memories Of You

### Luiz Bonfa

94 Day In The Life Of A Fool, A  
(Manha De Carnaval)  
326 Samba De Orfeu

### Joseph Bonime

217 Let's Dance

### Jim Boothe

199 Jingle-Bell Rock

### Ronaldo Boscoli

221 Little Boat (O Barquinho)

- George Boulanger**  
267 My Prayer
- Brooks Bowman**  
107 East Of The Sun (And West Of The Moon)
- Euday L. Bowman**  
401 12th Street Rag
- Elisse Boyd**  
139 Guess Who I Saw Today
- Tiny Bradshaw**  
198 Jersey Bounce
- Alan Brandt**  
380 That's All
- Earl Brent**  
45 Angel Eyes
- Leslie Bricusse**  
424 What Kind Of Fool Am I?  
430 Who Can I Turn To? (When Nobody Needs Me)
- Robert Brookmeyer**  
290 Open Country
- Harry Brooks**  
36 Ain't Misbehavin'
- John Benson Brooks**  
438 You Came A Long Way From St. Louis
- Shelton Brooks**  
350 Some Of These Days
- A. Seymour Brown**  
282 Oh! You Beautiful Doll
- C. Brown**  
93 Daahoud
- Les Brown**  
329 Sentimental Journey
- Lew Brown**  
57 Best Things In Life Are Free, The  
73 Button Up Your Overcoat  
88 Comes Love  
217 Life Is Just A Bowl Of Cherries  
321 S-H-I-N-E  
354 Sonny Boy  
367 Sunny Side Up  
394 Thrill Is Gone, The  
397 Together  
443 You're The Cream In My Coffee
- Oscar Brown, Jr.**  
434 Work Song
- Dave Brubeck**  
106 Duke, The
- Robert Bruce**  
32 After Hours
- Joe Burke**  
79 Carolina Moon
- Johnny Burke**  
48 Aren't You Glad You're You  
74 But Beautiful  
147 Here's That Rainy Day  
179 Imagination  
219 Like Someone In Love  
252 Misty  
296 Pennies From Heaven  
304 Polka Dots And Moonbeams  
421 What's New
- Sonny Burke**  
208 King Porter Stomp  
249 Midnight Sun
- Ernie Burnett**  
265 My Melancholy Baby
- Ralph Burns**  
108 Early Autumn
- Jim Burris**  
53 Ballin' The Jack
- Joe Bushkin**  
279 Oh! Look At Me Now
- C** \_\_\_\_\_
- Irving Caesar**  
91 Crazy Rhythm
- Sammy Cahn**  
163 I Should Care  
170 I'll Walk Alone  
178 I've Heard that Song Before  
192 It's Magic  
213 Let It Snow! Let It Snow!  
Let It Snow!  
392 Things We Did Last Summer, The  
408 Until The Real Thing Comes Along
- Charles Calhoun**  
332 Shake, Rattle And Roll
- Frankie Carle**  
280 Oh! What It Seemed To Be  
370 Sunrise Serenade
- Hoagy Carmichael**  
246 Memphis In June  
318 Rockin' Chair  
339 Skylark
- Richard Carpenter**  
411 Walkin'
- Michael Carr**  
355 South Of The Border
- June Carroll**  
230 Love Is A Simple Thing
- Johnny Carson**  
201 Johnny's Theme
- George Cates**  
417 Weary Blues
- Dave Cavanaugh**  
215 Let There Be You
- Jessie Cavanaugh**  
82 Chega De Saudade (No More Blues)  
97 Desafinado (Slightly Out Of Tune)
- Saul Chaplin**  
408 Until The Real Thing Comes Along
- Dick Charles**  
235 Mad About Him, Sad Without Him, How Can I Be Glad Without Him Blues
- Ray Charles**  
141 Hallelujah I Love Him (Her) So
- Charlie Christian**  
32 AC-DC Current  
38 Air Mail Special  
332 Seven Come Eleven  
335 Shivers  
348 Solo Flight
- Frank Churchill**  
348 Some Day My Prince Will Come
- Sidney Clare**  
404 Trav'lin Light
- Grant Clarke**  
325 Second Hand Rose
- Kenny Clarke**  
324 Salt Peanuts
- Richie Cole**  
93 D.C. Farewell  
142 Harold's House Of Jazz  
272 New York Afternoon
- Cy Coleman**  
56 Best Is Yet To Come, The  
433 Witchcraft
- Ornette Coleman**  
62 Blessing, The
- Russ Columbo**  
440 You Call It Madness (But I Call It Love)
- Betty Comden**  
206 Just In Time  
238 Make Someone Happy  
295 Party's Over, The
- Larry Conley**  
90 Cottage For Sale, A
- Con Conrad**  
236 Margie  
440 You Call It Madness (But I Call It Love)
- Eddie Cooley**  
115 Fever

**J. Fred Coots**  
122 For All We Know

**Bruno Coquatrix**  
89 Count Every Star

**Chick Corea**  
184 Inner Space  
278 Now He Sings, Now He Sobs  
357 Spain  
398 Tones For Joan's Bones

**George Cory**  
158 I Left My Heart In San Francisco

**Noel Coward**  
237 Mad About The Boy

**Henry Creamer**  
33 After You've Gone  
416 'Way Down Yonder In  
New Orleans

**Bing Crosby**  
129 (I Don't Stand) Ghost Of  
A Chance, A (With You)

**Douglass Cross**  
158 I Left My Heart In San Francisco

## **D** \_\_\_\_\_

**Ford Dabney**  
321 S-H-I-N-E

**D'Artega**  
182 In The Blue Of Evening

**Tadd Dameron**  
136 Good Bait

**Eliot Daniel**  
158 I Love Lucy

**Denver Darling**  
84 Choo Choo Ch' Boogie

**Julian Dash**  
399 Tuxedo Junction

**Doc Daugherty**  
171 I'm Confessin' That I Love You

**John Davenport**  
115 Fever

**Mack David**  
63 Blue And Sentimental  
77 Candy  
253 Moon Love  
277 None But The Lonely Heart  
374 Sweet Eloise

**Benny Davis**  
79 Carolina Moon  
236 Margie

**Jimmy Davis**  
233 Lover Man (Oh, Where Can  
You Be?)

**Miles Davis**  
39 All Blues  
65 Blue Haze  
64 Blue In Green  
70 Boplicity (Bebop Lives)  
73 Budo  
123 Four  
140 Half Nelson  
197 Jeru  
224 Little Willie Leaps  
250 Miles Ahead  
249 Milestones  
269 Nardis  
345 So What  
343 Solar  
403 Tune Up

**Eddie De Lange**  
94 Darn That Dream  
100 Do You Know What It Means  
To Miss New Orleans?  
254 Moonglow  
346 Solitude  
366 String Of Pearls, A

**Vincius De Moraes**  
31 A Felicidade  
82 Chega De Saudade (No  
More Blues)  
132 Girl From Ipanema, The  
(Garota De Ipanema)  
150 How Insensitive

**Gene De Paul**  
168 I'll Remember April

**Tom Delaney**  
195 Jazz-Me Blues, The

**Paul Denniker**  
323 S'posin'

**Matt Dennis**  
45 Angel Eyes  
112 Everything Happens To Me  
218 Let's Get Away From It All  
409 Violets For Your Furs  
431 Will You Still Be Mine

**Peter DeRose**  
284 On A Little Street In Singapore  
310 Rain  
412 Wagon Wheels

**B.G. DeSylva**  
57 Best Things In Life Are  
Free, The  
73 Button Up Your Overcoat  
225 Look For The Silver Lining  
354 Sonny Boy  
367 Sunny Side Up  
397 Together  
443 You're The Cream In My Coffee

**John DeVries**  
279 Oh! Look At Me Now

**Howard Dietz**  
144 Haunted Heart  
162 I See Your Face Before Me  
382 That's Entertainment

**Sacha Distel**  
136 Good Life, The

**Mort Dixon**  
75 Bye Bye Blackbird  
315 River, Stay 'Way From My Door  
442 You're My Everything

**Eric Dolphy**  
294 Out To Lunch

**Jimmy Dorsey**  
172 I'm Glad There Is You

**Ervin Drake**  
301 Perdido

**Gladys DuBois**  
440 You Call It Madness (But I Call  
It Love)

**Vernon Duke**  
150 I Can't Get Started

**Ed Durham**  
376 Swingin' The Blues

## **E** \_\_\_\_\_

**Jimmy Eaton**  
64 Blue Champagne

**Fred Ebb**  
46 And All That Jazz

**Harry Edison**  
201 Jive At Five

**Edward Eliscu**  
79 Carioca  
258 More Than You Know  
292 Orchids In The Moonlight

**Duke Ellington**  
87 Come Sunday  
99 Do Nothin' Till You Hear From Me  
102 Don't Get Around  
Much Anymore

169 I'm Beginning To See The Light  
324 Satin Doll  
346 Solitude

**Bill Engvick**  
275 9:20 Special  
429 While We're Young

**Bill Evans**  
64 Blue In Green  
269 Nardis  
395 Time Remembered  
410 Very Early  
414 Waltz For Debby

**Gil Evans**  
70 Blues For Pablo

**Reed Evans**  
276 No Moon At All

**Frank Eyton**  
67 Body And Soul

**F** \_\_\_\_\_

**Sammy Fain**  
167 I'll Be Seeing You

**Jane Feather**  
290 Open Country

**Leonard Feather**  
161 I Remember Duke  
224 Lonely Woman

**Mike Ferro**  
419 Well You Needn't  
(It's Over Now)

**Buddy Feyne**  
32 After Hours  
204 Jumpin' With Symphony Sid  
399 Tuxedo Junction

**Dorothy Fields**  
86 Close As Pages In A Book  
114 Exactly Like You  
117 Fine Romance, A  
151 I Can't Give You Anything  
But Love  
166 I Won't Dance  
286 On The Sunny Side Of  
The Street  
302 Pick Yourself Up  
415 Way You Look Tonight, The

**Ted Fiorito**  
211 Laugh! Clown! Laugh!

**Chet Forrest**  
190 It's A Blue World

**Arthur Freed**  
154 I Cried For You

**L.E. Freeman**  
408 Until The Real Thing  
Comes Along

**Cliff Friend**  
205 June Night

**David Frishberg**  
299 Peel Me A Grape  
407 Van Lingle Mungo

**G** \_\_\_\_\_

**Milton Gabler**  
84 Choo Choo Ch' Boogie

**Sammy Gallop**  
89 Count Every Star  
336 Shoo Fly Pie And Apple  
Pan Dowdy

**Albert Gamse**  
43 Amapola (Pretty Little Poppy)

**Kim Gannon**  
256 Moonlight Cocktail

**Joe Garland**  
181 In The Mood

**Erroll Garner**  
252 Misty  
445 Young Love

**Don George**  
169 I'm Beginning To See The Light

**George Gershwin**  
56 Bess You Is My Woman  
120 Foggy Day, A  
124 For You, For Me, For Evermore  
157 I Got Plenty O' Nuttin'  
159 I Loves You Porgy  
186 It Ain't Necessarily So  
216 Let's Call The Whole Thing Off  
230 Love Is Here To Stay  
236 Love Walked In  
264 My Man's Gone Now  
272 Nice Work If You Can Get It  
370 Summertime  
385 There's A Boat Dat's Leavin'  
Soon For New York  
389 They All Laughed  
390 They Can't Take That Away  
From Me

**Ira Gershwin**  
56 Bess You Is My Woman  
120 Foggy Day, A  
124 For You, For Me, For Evermore  
150 I Can't Get Started  
157 I Got Plenty O' Nuttin'  
159 I Loves You Porgy  
186 It Ain't Necessarily So  
216 Let's Call The Whole Thing Off  
225 Long Ago (And Far Away)  
230 Love Is Here To Stay  
236 Love Walked In  
240 Man That Got Away, The  
268 My Ship  
272 Nice Work If You Can Get It  
385 There's A Boat Dat's Leavin'  
Soon For New York  
389 They All Laughed  
390 They Can't Take That Away  
From Me

**Bob Gibson**  
270 New "Frankie And Johnnie"  
Song, The

**Eugene H. Gifford**  
342 Smoke Rings

**L. Wolfe Gilbert**  
298 Peanut Vendor, The  
(El Manisero)

**John "Dizzy" Gillespie**  
54 Be-Bop  
62 Blue 'N Boogie  
81 Champ, The  
98 Dizzy Atmosphere  
138 Groovin' High  
275 Night In Tunisia, A  
324 Salt Peanuts  
333 Shaw'nuff

**Norman Gimbel**  
68 Bluesette  
132 Girl From Ipanema, The  
(Garota De Ipanema)  
150 How Insensitive  
164 I Will Wait For You  
244 Meditation  
344 So Nice (Summer Samba)  
414 Watch What Happens

**Jimmie Giuffre**  
125 Four Brothers  
125 Four Others (Lighthouse)

**Benny Golson**  
43 Along Came Betty  
160 I Remember Clifford  
207 Killer Joe  
426 Whisper Not

**Benny Goodman**  
35 AC-DC Current  
38 Air Mail Special  
116 Fiesta In Blue  
120 Flying Home  
332 Seven Come Eleven  
344 Smooth One, A  
346 Soft Winds  
348 Solo Flight  
362 Stompin' At The Savoy

**Dexter Gordon**  
126 Fried Bananas

**Irving Gordon**  
406 Unforgettable

**Kelly Gordon**  
383 That's Life

**Mack Gordon**  
361 Stay As Sweet As You Are  
384 There Will Never Be  
Another You

**Robert Graham**  
439 You Better Go Now

**Steve Graham**  
185 Intermission Riff

**Porter Grainger**  
377 T'ain't Nobody's Biz-Ness  
If I Do

**Murray Grand**  
139 Guess Who I Saw Today

**Ian Grant**  
214 Let There Be Love

**Stephane Grapelli**

251 Minor Swing

**Chauncey Gray**

75 Bye Bye Blues

**Jerry Gray**

366 String Of Pearls, A

**Wardell Gray**

402 Twisted

**Adolph Green**

206 Just In Time

238 Make Someone Happy

295 Party's Over, The

**Bud Green**

163 I'll Always Be In Love With You

329 Sentimental Journey

**Eddie Green**

137 Good Man Is Hard To Find, A

**John Green**

67 Body And Soul

144 Haunted Heart

154 I Cover The Waterfront

**Joe Greene**34 Across The Alley From  
The Alamo

38 All About Ronnie

101 Don't Let The Sun Catch You  
Cryin'**Mort Greene**

417 Weary Blues

**Paul Gregory**440 You Call It Madness (But I Call  
It Love)**Maria Grever**

422 What A Difference A Day Made

**Clifford Grey**

351 Sometimes I'm Happy

**Dick Grolnick**

305 Pools

**Walter Gross**

381 Tenderly

**Ted Grouya**

119 Flamingo

**H****Earle Hagen**

144 Harlem Nocturne

**Bob Haggart**

421 What's New

**Albert Hague**

444 Young And Foolish

**Guy Hall**

203 Johnson Rag

**Arthur Hamilton**

92 Cry Me A River

**Nancy Hamilton**

149 How High The Moon

**Fred Hamm**

75 Bye Bye Blues

**Oscar Hammerstein II**

40 All The Things You Are

76 Can't Help Lovin' Dat Man

130 Getting To Know You

143 Happy Talk

146 Hello, Young Lovers

166 I Won't Dance

170 I'll Take Romance

189 It Might As Well Be Spring

206 June Is Bustin' Out All Over

210 Last Time I Saw Paris, The

260 My Favorite Things

280 Oh, What A Beautiful Mornin'

281 Ol' Man River

300 People Will Say We're in Love

347 Some Enchanted Evening

352 Song Is You, The

372 Surrey With The Fringe On  
Top, The

418 We Kiss In A Shadow

428 Who?

430 Why Do I Love You?

447 Younger Than Springtime

446 You'll Never Walk Alone

**Lionel Hampton**

35 AC-DC Current

120 Flying Home

249 Midnight Sun

314 Red Top

335 Shivers

**Bernie Hanighen**

322 'Round Midnight

**James F. Hanley**184 Indiana (Back Home Again  
In Indiana)

325 Second Hand Rose

**Otto Harbach**

166 I Won't Dance

343 Smoke Gets In Your Eyes

428 Who?

439 Yesterdays

**E.Y. Harburg**

192 It's Only A Paper Moon

282 Old Devil Moon

**Benny Harris**

293 Ornithology

**Will J. Harris**

371 Sweet Sue - Just You

**Lorenz Hart**

58 Bewitched

114 Falling In Love With Love

143 Have You Met Miss Jones?

153 I Could Write A Book

155 I Didn't Know What Time It Was

187 It Never Entered My Mind

200 Johnny One Note

209 Lady Is A Tramp, The

223 Little Girl Blue

240 Manhattan

259 My Funny Valentine

268 My Romance

387 There's A Small Hotel

392 This Can't Be Love

411 Wait Till You See Her

427 Where Or When

**Coleman Hawkins**

365 Stuffy

**Erskine Hawkins**

399 Tuxedo Junction

**Bob Haymes**

380 That's All

**Jimmy Heath**

58 Big P

**Neal Hefti**

91 Cute

209 L'il Darlin'

**Ray Henderson**57 Best Things In Life Are  
Free, The

73 Button Up Your Overcoat

75 Bye Bye Blackbird

174 I'm Sitting On Top Of  
The World

217 Life Is Just A Bowl Of Cherries

354 Sonny Boy

367 Sunny Side Up

394 Thrill Is Gone, The

397 Together

443 You're The Cream In My Coffee

**Wayne Henderson**

354 Southern Comfort

**Jon Hendricks**82 Chega De Saudade (No  
More Blues)97 Desafinado (Slightly Out  
Of Tune)

193 It's Sand, Man

330 Sermonette

395 Tickle Toe

**Francis Henry**

222 Little Girl

**Jerry Herman**

145 Hello, Dolly!

**Woody Herman**  
48 Apple Honey  
108 Early Autumn  
429 Woodchopper's Ball

**Arthur Herzog, Jr.**  
102 Don't Explain  
131 God Bless' The Child

**Edward Heyman**  
67 Body And Soul  
154 I Cover The Waterfront  
423 When I Fall In Love

**Dubose Heyward**  
56 Bess You Is My Woman  
157 I Got Plenty O' Nuttin'  
159 I Loves You Porgy  
264 My Man's Gone Now  
370 Summertime  
385 There's A Boat Dat's Leavin'  
Soon For New York

**Billy Higgins**  
386 There'll Be Some Changes Made

**Billy Hill**  
133 Glory Of Love, The  
284 On A Little Street In Singapore  
412 Wagon Wheels

**Earl Hines**  
263 My Monday Date  
318 Rosetta

**Walter Hirsch**  
96 'Deed I Do

**Johnny Hodges**  
169 I'm Beginning To See The Light

**Al Hoffman**  
277 None But The Lonely Heart

**Billie Holiday**  
102 Don't Explain  
118 Fine And Mellow  
131 God Bless' The Child

**Mann Holiner**  
408 Until The Real Thing  
Comes Along

**Ben Homer**  
329 Sentimental Journey

**Vaughn Horton**  
84 Choo Choo Ch' Boogie

**Arnold B. Horwitt**  
444 Young And Foolish

**Bart Howard**  
119 Fly Me To The Moon  
(In Other Words)

**Freddie Hubbard**  
390 Thermo

**Will Hudson**  
254 Moonglow

**Madeline Hyde**  
222 Little Girl

**J \_\_\_\_\_**

**Leroy Jackson**  
426 Whisper Not

**Milt Jackson**  
51 Bags' Groove  
51 Bags' New Groove

**Kenny Jacobson**  
374 Swinging Shepherd Blues

**"Illinois" Jacquet**  
316 Robbins' Nest

**Harry James**  
169 I'm Beginning To See The Light

**Antonio Carlos Jobim**  
31 A Felicidade  
82 Chega De Saudade (No  
More Blues)  
97 Desafinado (Slightly Out  
Of Tune)  
132 Girl From Ipanema, The  
(Garota De Ipanema)  
150 How Insensitive  
244 Meditation  
289 One Note Samba  
309 Quiet Nights Of Quiet Stars  
(Corcovado)

**Edward Johnson**  
198 Jersey Bounce

**J.C. Johnson**  
202 Joint Is Jumpin', The

**J.J. Johnson**  
417 Wee Dot

**Pat Johnson**  
168 I'll Remember April

**William Johnson**  
399 Tuxedo Junction

**Arthur Johnston**  
296 Pennies From Heaven

**Al Jolson**  
354 Sonny Boy

**Isham Jones**  
386 There Is No Greater Love

**Quincy Jones**  
362 Stockholm Sweetnin'

**Scott Joplin**  
243 Maple Leaf Rag

**Duke Jordan**  
203 Jor Du

**Louis Jordan**  
188 Is You Is, Or is You Ain't  
326 Saturday Nigh Fish Fry

**K \_\_\_\_\_**

**Bert Kaempfert**  
364 Strangers In The Night

**Irving Kahal**  
167 I'll Be Seeing You

**Donald Kahn**  
53 Beautiful Friendship, A

**Gus Kahn**  
79 Carioca  
292 Orchids In The Moonlight

**Roger Wolfe Kahn**  
91 Crazy Rhythm

**Bert Kalmer**  
270 Nevertheless (I'm In Love  
With You)

**John Kander**  
46 And All That Jazz

**Dean Kay**  
383 That's Life

**Buddy Kaye**  
221 Little Boat (O Barquinho)

**James Kennedy**  
425 Where Flamingos Fly

**Jimmy Kennedy**  
267 My Prayer  
313 Red Sails In The Sunset  
355 South Of The Border

**Jerome Kern**  
40 All The Things You Are  
76 Can't Help Lovin' Dat Man  
96 Dearly Beloved  
117 Fine Romance, A  
166 I Won't Dance  
173 I'm Old Fashioned  
210 Last Time I Saw Paris, The  
225 Long Ago (And Far Away)  
225 Look For The Silver Lining  
281 Ol' Man River  
302 Pick Yourself Up  
343 Smoke Gets In Your Eyes  
352 Song Is You, The  
391 They Didn't Believe Me  
415 Way You Look Tonight, The  
428 Who?  
430 Why Do I Love You?  
439 Yesterdays

**Chas. E. King**  
352 Song Of The Islands

**Henry Kleinkauf**  
203 Johnson Rag

**Ted Koehler**  
178 Ill Wind  
218 Let's Fall In Love  
363 Stormy Weather (Keeps Rainin'  
All The Time)  
436 Wrap Your Troubles In Dreams  
(And Dream Your Troubles  
Away)

**Moe Koffman**  
374 Swinging Shepherd Blues

**Joseph Kosma**  
50 Autumn Leaves  
(Les Feuilles Mortes)

**André Kostelanetz**  
253 Moon Love

**Alex Kramer**  
77 Candy

**Steve Kuhn**  
311 Random Thoughts  
350 Something Everywhere

**Ken Kynard**  
314 Red Top

## **L** \_\_\_\_\_

**Joseph Lacalle**  
43 Amapola

**David Lahm**  
142 Harold's House Of Jazz

**Dave Lambert**  
193 It's Sand, Man

**Harold Land**  
210 Lands End

**Fran Landesman**  
358 Spring Can Really Hang You  
Up The Most

**Burton Lane**  
282 Old Devil Moon  
283 On A Clear Day (You Can  
See Forever)

**John Latouche**  
212 Lazy Afternoon

**Jack Lawrence**  
41 All Or Nothing At All  
203 Johnson Rag  
370 Sunrise Serenade  
381 Tenderly

**J. Turner Layton**  
33 After You've Gone  
416 Way Down Yonder In  
New Orleans

**Ernesto Lecuona**  
72 Breeze And I, The  
238 Malagueña  
297 Peacock, The

**Leonard Lee**  
214 Let The Good Times Roll

**Gene Lees**  
309 Quiet Nights Of Quiet Stars  
(Corcovado)  
414 Waltz For Debby

**Michel Legrand**  
164 I Will Wait For You  
287 Once Upon A Summertime  
414 Watch What Happens

**Carolyn Leigh**  
56 Best Is Yet To Come, The  
433 Witchcraft  
444 Young At Heart

**Jules Lemare**  
372 Sweet And Lovely

**H.J. Lengsfelder**  
301 Perdido

**Anita Leonard**  
369 Sunday Kind Of Love, A

**Alan Jay Lerner**  
153 I Could Have Danced All Night  
174 I've Grown Accustomed To  
Her Face

176 If Ever I Would Leave You  
283 On A Clear Day (You Can  
See Forever)

285 On The Street Where You Live  
310 Rain In Spain, The  
432 With A Little Bit Of Luck  
436 Wouldn't It Be Lovely

**Edgar Leslie**  
44 Among My Souvenirs

**Al Lewis**  
65 Blueberry Hill

**Ed Lewis**  
193 It's Sand, Man

**John Lewis**  
35 Afternoon In Paris  
100 Django

**Morgan Lewis**  
149 How High The Moon

**Sam M. Lewis**  
98 Dinah  
122 For All We Know  
174 I'm Sitting On Top Of  
The World  
180 In A Little Spanish Town ('Twas  
On A Night Like This)  
211 Laugh! Clown! Laugh!  
317 Rock-A-Bye Your Baby With  
A Dixie Melody

**Jerry Lieber**  
55 Bernie's Tune

**Paul Lincke**  
134 Glow Worm, The

**Harry Link**  
388 These Foolish Things

**Little Jack Little**  
182 In A Shanty In Old  
Shanty Town

**Jerry Livingston**  
63 Blue And Sentimental  
194 It's The Talk Of The Town  
277 None But The Lonely Heart  
406 Under A Blanket Of Blue

**Eugene Lockhart**  
433 World Is Waiting For The  
Sunrise, The

**Frank Loesser**  
177 If I Were A Bell  
286 On A Slow Boat To China  
359 Spring Will Be A Little Late  
This Year

**Frederick Loewe**  
153 I Could Have Danced All Night  
174 I've Grown Accustomed To  
Her Face  
176 If Ever I Would Leave You  
285 On The Street Where You Live  
310 Rain In Spain, The  
432 With A Little Bit Of Luck  
436 Wouldn't It Be Lovely

**Ruth Lowe**  
168 I'll Never Smile Again

**Bert Lown**  
75 Bye Bye Blues

**Abe Lyman**  
154 I Cried For You

## **M** \_\_\_\_\_

**Ballard MacDonald**  
184 Indiana (Back Home Again  
In Indiana)

**Cecil Mack**  
321 S-H-I-N-E

**Edward Madden**  
254 Moonlight Bay

**Paul Madeira**  
172 I'm Glad There Is You

**Herb Magidson**  
135 Gone With The Wind

**Melissa Manchester**  
248 Midnight Blue

**Dave Mann**  
276 No Moon At All

**Wingy Manone**  
380 Tailgate Ramble, The

**Sol Marcus**  
156 I Don't Want To Set The World  
On Fire

**Paul Mares**  
250 Milenberg Joys

**Antonio Maria**  
326 Samba De Orfeu



**Larry Markes**  
235 Mad About Him, Sad Without  
Him, How Can I Be Glad  
Without Him Blues

**Gerald Marks**  
39 All Of Me

**Ric Marlow**  
379 Taste Of Honey, A

**Eddie Marnay**  
287 Once Upon A Summertime

**Holt Marvell**  
388 These Foolish Things

**Eric Maschwitz**  
274 Nightingale Sang In Berkele  
Square, A

**Artie Matthews**  
417 Weary Blues

**Joe McCarthy**  
440 You Made Me Love You (I Do  
Want To Do It)

**Loonis McGlohon**  
349 Songbird (Thank You For You  
Lovely Song)

**Paul McGrane**  
204 Juke Box Saturday Night

**Jimmy McHugh**  
114 Exactly Like You  
151 I Can't Give You Anything  
But Love  
166 I Won't Dance  
286 On The Sunny Side Of  
The Street  
421 When My Sugar Walks Down  
The Street

**Robert Mellin**  
266 My One And Only Love

**Walter Melrose**  
147 High Society  
250 Milenberg Joys  
368 Sugar Foot Stomp  
396 Tin Roof Blues

**Newton Mendonca**  
97 Desafinado (Slightly Out  
Of Tune)  
244 Meditation  
289 One Note Samba

**Roberto Menescal**  
221 Little Boat (O Barquinho)

**Johnny Mercer**  
66 Blues In The Night  
86 Come Rain Or Come Shine  
96 Dearly Beloved  
108 Early Autumn  
134 Glow Worm, The  
173 I'm Old Fashioned  
249 Midnight Sun  
267 My Shining Hour  
287 Once Upon A Summertime  
324 Satin Doll  
339 Skylark  
380 Tailgate Ramble, The

**Bob Merrill**  
300 People

**George W. Meyer**  
368 Sugar  
384 There Are Such Things

**Joseph Meyer**  
91 Crazy Rhythm

**Bernie Miller**  
55 Bernie's Tune

**Irving Mills**  
254 Moonglow  
346 Solitude  
421 When My Sugar Walks Down  
The Street

**Charles Mingus**  
137 Goodbye Pork Pie Hat

**Sidney D. Mitchell**  
442 You Turned The Tables On Me

**Billy Moll**  
436 Wrap Your Troubles In Dreams  
(And Dream Your Troubles  
Away)

**James V. Monaco**  
440 You Made Me Love You (I Didn't  
Want To Do It)

**Thelonious Monk**  
322 'Round Midnight  
322 Ruby, My Dear  
419 Well You Needn't (It's  
Over Now)

John L. (Wes) Montgomery  
323 S.O.S.

**Fleecie Moore**  
76 Caldonia (What Makes Your Big  
Head So Hard?)

**Johnny Moore**  
246 Merry Christmas, Baby

**Neil Moret**  
255 Moonlight And Roses (Bring  
Mem'ries Of You)  
334 She's Funny That Way (I Got A  
Woman, Crazy For Me)

**Larry Morey**  
348 Some Day My Prince Will Come

**Russ Morgan**  
374 Sweet Eloise

**Jerome Moross**  
212 Lazy Afternoon

**Ferdinand "Jelly Roll" Morton**  
196 Jelly Roll Blues (Original)  
208 King Porter Stomp  
250 Milenberg Joys

**Bennie Moten**  
261 Moten Swing

**Buster Moten**  
261 Moten Swing

**Gerry Mulligan**  
47 Apple Core  
50 Au Privave  
52 Ballad, A  
61 Birds Of A Feather  
80 Cat Walk, The  
117 Festive Minor  
220 Limelight  
220 Line For Lyons  
312 Red Door, The  
316 Revelation  
373 Swing House  
408 Utter Chaos  
413 Walkin' Shoes  
416 Western Reunion  
418 Westwood Walk  
428 Who's Got Rhythm

**Jimmy Mundy**  
38 Air Mail Special  
116 Fiesta In Blue  
348 Solo Flight

**Sherman Myers**  
255 Moonlight On The Ganges

## **N**

**Ogden Nash**  
356 Speak Low

**Al J. Neiburg**  
171 I'm Confessin' That I Love You  
194 It's The Talk Of The Town  
406 Under A Blanket Of Blue

**Steve Nelson**  
127 Frosty The Snow Man

**Henry Nemo**  
104 Don't Take Your Love From Me  
398 'Tis Autumn

**New Orleans Rhythm Kings**  
396 Tin Roof Blues

**Norman Newell**  
258 More

**Anthony Newley**  
424 What Kind Of Fool Am I?  
430 Who Can I Turn To? (When  
Nobody Needs Me)

**Horatio Nicholls**  
44 Among My Souvenirs

**Alberta Nichols**  
408 Until The Real Thing  
Comes Along

**Ray Noble**  
83 Cherokee (Indian Love Song)  
400 Touch Of Your Lips, The

**George A. Norton**  
265 My Melancholy Baby

**O** \_\_\_\_\_

**Ben Oakland**  
170 I'll Take Romance

**Joe Oliver**  
368 Sugar Foot Stomp  
420 West End Blues

**Sy Oliver**  
291 Opus One  
378 T'ain't What You Do (It's The Way  
That Cha Do It)  
437 Yes Indeed

**Nino Oliviero**  
258 More

**Riz Ortolani**  
258 More

**Will Osborne**  
303 Pompton Turnpike

**W. Benton Overstreet**  
386 There'll Be Some Changes Made

**Larry Owens**  
221 Linger Awhile

**P** \_\_\_\_\_

**Morty Palitz**  
429 While We're Young

**Jack Palmer**  
111 Everybody Loves My Baby  
(But My Baby Don't Love  
Nobody But Me)

**Frank Paparelli**  
62 Blue 'N Boogie  
275 Night In Tunisia, A

**Charlie Parker**  
36 Ah-Leu-Cha (Also known as  
Ah Lev Cha)  
45 Another Hairdo  
50 Autumn Leaves  
(Les Feuilles Mortes)  
52 Barbados  
61 Billie's Bounce (Also known as  
Bill's Bounce)  
59 Bird Feathers

62 Bloomdido  
74 Buzzy  
81 Chasing The Bird  
84 Cheryl  
88 Confirmation  
95 Dewey Square  
103 Donna Lee  
207 Ko Ko  
242 Marmaduke  
247 Merry-Go-Round  
252 Mohawk  
257 Moose The Mooche  
262 My Little Suede Shoes  
279 Now's The Time  
293 Ornithology  
294 Parker's Mood  
301 Perhaps  
308 Quasimodo  
314 Red Cross  
327 Scapple From The Apple  
333 Shawsnuff  
360 Steeplechase  
393 Thriving From A Riff  
435 Yardbird Suite

**Sol Parker**  
394 This Love Of Mine

**Avery Parrish**  
32 After Hours

**Duke Parson**  
197 Jeannine

**Ray Passman**  
70 Boplicity (Bebop Lives)

**Bernice Petkere**  
231 Lullaby Of The Leaves

**Caesar Petrillo**  
198 Jim

**Oscar Pettiford**  
66 Blues In The Closet  
375 Swingin' Until The Girls  
Come Home

**Bobby Plater**  
198 Jersey Bounce

**Lew Pollack**  
80 Charmaine

**Cole Porter**  
39 All Of You  
107 Easy To Love  
110 Ev'ry Time We Say Goodbye  
128 From This Moment On  
130 Get Out Of Town  
152 I Concentrate On You  
159 I Love Paris  
160 I Love You  
174 I've Got You Under My Skin  
183 In The Still Of The Night  
190 It's All Right With Me  
229 Love For Sale

262 My Heart Belongs To Daddy  
400 Too Darn Hot  
441 You'd Be So Nice To Come  
Home To

**Bud Powell**  
73 Budo  
404 Un Poco Loco

**Mel Powell**  
106 Earl, The

**Jacques Prevert**  
50 Autumn Leaves  
(Les Feuilles Mortes)

**Louis Prima**  
369 Sunday Kind Of Love, A

**R** \_\_\_\_\_

**Roger "Ram" Ramirez**  
233 Lover Man (Oh, Where Can  
You Be?)

**Lionel Rand**  
214 Let There Be Love

**Teddy Randazzo**  
134 Goin' Out Of My Head

**Erno Rapee**  
80 Charmaine

**Carol Raven**  
297 Peacock, The

**Don Raye**  
168 I'll Remember April  
366 Struttin' With Some Barbeque

**Andy Razaf**  
36 Ain't Misbehavin'  
128 Gee Baby, Ain't I Good To You  
148 Honeysuckle Rose  
202 Joint Is Jumpin', The  
245 Memories Of You  
323 S'posin'  
362 Stompin' At The Savoy

**Jack Reardon**  
136 Good Life, The

**Edward C. Redding**  
110 End Of A Love Affair, The

**Don Redman**  
128 Gee Baby, Ain't I Good To You

**Billy Reed**  
140 Gypsy, The

**Bickley Reichner**  
439 You Better Go Now

**Django Reinhardt**  
251 Minor Swing

**Harry Revel**  
361 Stay As Sweet As You Are

**Ellis Reynolds**  
171 I'm Confessin' That I Love You

- Herbert Reynolds**  
391 They Didn't Believe Me
- Stan Rhodes**  
369 Sunday Kind Of Love, A
- Johnny Richards**  
444 Young At Heart
- Everett Robbins**  
377 T'ain't Nobody's Biz-Ness  
If I Do
- Bruce Roberts**  
121 Fool That I Am
- Lucky Roberts**  
256 Moonlight Cocktail
- Rhoda Roberts**  
374 Swinging Shepherd Blues
- Leo Robin**  
123 For Every Man There's  
A Woman  
148 Hooray For Love  
351 Sometimes I'm Happy
- Sid Robin**  
208 King Porter Stomp  
263 My Monday Date  
405 Undecided
- J. Russel Robinson**  
236 Margie
- Lilla Cayley Robinson**  
134 Glow Worm, The
- Willard Robison**  
90 Cottage For Sale, A
- Richard Rodgers**  
58 Bewitched  
114 Falling In Love With Love  
130 Getting To Know You  
143 Happy Talk  
143 Have You Met Miss Jones?  
146 Hello, Young Lovers  
153 I Could Write A Book  
155 I Didn't Know What Time It Was  
189 It Might As Well Be Spring  
187 It Never Entered My Mind  
200 Johnny One Note  
206 June Is Bustin' Out All Over  
209 Lady Is A Tramp, The  
223 Little Girl Blue  
240 Manhattan  
260 My Favorite Things  
259 My Funny Valentine  
268 My Romance  
280 Oh, What A Beautiful Mornin'  
300 People Will Say We're In Love  
347 Some Enchanted Evening  
372 Surrey With The Fringe On  
Top, The  
387 There's A Small Hotel  
392 This Can't Be Love  
411 Wait Till You See Her
- 418 We Kiss In A Shadow  
427 Where Or When  
446 You'll Never Walk Alone  
447 Younger Than Springtime
- Dick Rogers**  
144 Harlem Nocturne  
303 Pompton Turnpike
- Jack Rollins**  
127 Frosty The Snow Man
- Sonny Rollins**  
37 Airegin  
105 Doxy  
284 Oleo  
296 Paul's Pal  
357 St. Thomas  
410 Valse Hot
- Sigmund Romberg**  
86 Close As Pages In A Book
- Ann Ronell**  
434 Willow Weep For Me
- Leon Roppolo**  
250 Milenberg Joys
- Billy Rose**  
192 It's Only A Paper Moon
- Fred Rose**  
96 'Deed I Do
- Vincent Rose**  
65 Blueberry Hill  
221 Linger Awhile
- William Rose**  
258 More Than You Know
- Annie Ross**  
402 Twisted
- Holli Ross**  
70 Boplicity (Bebop Lives)
- Harry Ruby**  
270 Nevertheless (I'm In Love  
With You)
- Herman Ruby**  
163 I'll Always Be In Love With You
- Bob Russell**  
99 Do Nothin' Till You Hear From Me  
102 Don't Get Around  
Much Anymore  
243 Maple Leaf Rag  
438 You Came A Long Way From  
St. Louis
- Frank Ryerson**  
64 Blue Champagne
- S** \_\_\_\_\_
- Carole Bayer Sager**  
121 Fool That I Am  
248 Midnight Blue
- Milton Samuels**  
198 Jim
- Edgar Sampson**  
362 Stompin' At The Savoy
- Henry Sanicola**  
394 This Love Of Mine
- Arthur Schwartz**  
162 I See Your Face Before Me  
382 That's Entertainment
- Jean Schwartz**  
317 Rock-A-Bye Your Baby With  
A Dixie Melody
- Bobby Scott**  
379 Taste Of Honey, A
- Eddie Seiler**  
156 I Don't Want To Set The World  
On Fire
- Ernest Seitz**  
433 World Is Waiting For The  
Sunrise, The
- Charles Shavers**  
405 Undecided
- Woody Shaw**  
293 Organ Grinder, The
- Nelson Shawn**  
198 Jim
- George Shearing**  
234 Lullaby Of Birdland
- Jimmy Sherman**  
233 Lover Man (Oh, Where Can  
You Be?)
- Manning Sherwin**  
274 Nightingale Sang In  
Berkely Square, A
- Wayne Shorter**  
122 Footprints  
184 Infant Eyes  
211 Lester Left Town  
269 Nefertiti  
292 One By One
- Arthur Siegel**  
230 Love Is A Simple Thing
- Carl Sigman**  
94 Day In The Life Of A Fool, A  
(Manha De Carnaval)
- Horace Silver**  
78 Cape Verdean Blues, The  
105 Doodlin'  
108 Ecaroh  
224 Lonely Woman  
253 Moon Rays  
271 Nica's Dream  
306 Preacher, The  
317 Room 608  
328 Señor Blues  
338 Sister Sadie  
353 Song For My Father

- Shel Silverstein**  
270 New "Frankie And Johnnie"  
Song, The
- Nat Simon**  
302 Poinciana (Song Of The Tree)
- Moises Simons**  
298 Peanut Vendor, The  
(El Manisero)
- Seymour Simons**  
39 All Of Me
- Jack "Zoot" Sims**  
312 Red Door, The
- Frank Sinatra**  
394 This Love Of Mine
- Charles Singleton**  
364 Strangers In The Night
- John Siras**  
182 In A Shanty In Old  
Shanty Town
- Chris Smith**  
53 Ballin' The Jack
- Clarence "Pine Top" Smith**  
68 Boogie Woogie (The Original)
- Harry B. Smith**  
336 Sheik Of Araby, The
- Eddie Snyder**  
364 Strangers In The Night
- Ted Snyder**  
336 Sheik Of Araby, The
- Stephen Sondheim**  
113 Everything's Coming Up Roses  
340 Small World
- Robert Sour**  
67 Body And Soul
- Larry Spier**  
306 Put Your Little Foot Right Out
- Mascha Spoliansky**  
425 Where Flamingos Fly
- Porter Steele**  
147 High Society
- Sam H. Stept**  
88 Comes Love  
163 I'll Always Be In Love With You
- Al Stillman**  
72 Breeze And I, The  
191 It's Not For Me To Say  
204 Juke Box Saturday Night
- Sonny Stitt**  
72 Bud's Blues
- Larry Stock**  
65 Blueberry Hill
- Mike Stoller**  
55 Bernie's Tune
- Gregory Stone**  
217 Let's Dance
- Alex Stordahl**  
163 I Should Care
- Jack Strachey**  
388 These Foolish Things
- Billy Strayhorn**  
83 Chelsea Bridge  
232 Lush Life  
312 Raincheck  
324 Satin Doll  
379 Take The 'A' Train
- Charles Strouse**  
227 Lot Of Livin' To Do, A  
305 Put On A Happy Face
- Jule Styne**  
113 Everything's Coming Up Roses  
170 I'll Walk Alone  
178 I've Heard That Song Before  
192 It's Magic  
206 Just In Time  
213 Let It Snow! Let It Snow!  
Let It Snow!  
238 Make Someone Happy  
243 Maple Leaf Rag  
295 Party's Over, The  
300 People  
340 Small World  
392 Things We Did Last Summer, The
- Stanley Styne**  
53 Beautiful Friendship, A  
91 Cute
- Karl Suessdorf**  
256 Moonlight In Vermont
- Marion Sunshine**  
298 Peanut Vendor, The  
(El Manisero)
- E.A. Swan**  
424 When Your Lover Has Gone
- Marty Symes**  
194 It's The Talk Of The Town  
386 There Is No Greater Love  
406 Under A Blanket Of Blue
- T \_\_\_\_\_**
- Clark Terry**  
331 Serenade To A Bus Beat
- Bob Thiele**  
422 What A Wonderful World
- Jean Thielemans**  
68 Bluesette
- Sir Charlies Thompson**  
316 Robbins' Nest
- Claude Thornhill**  
341 Snowfall
- Ruth Thornhill**  
341 Snowfall
- Juan Tizol**  
301 Perdido
- Charlie Tobias**  
88 Comes Love
- Harry Tobias**  
372 Sweet And Lovely
- Rudolph Toombs**  
288 One Mint Julep
- Mel Tormé**  
71 Born To Be Blue  
85 Christmas Song, The (Chestnuts  
Roasting On An Open Fire)
- Charles Trenet**  
164 I Wish You Love
- Lennie Tristano**  
212 Lennie's Pennies
- Bobby Troup**  
319 Route 66
- Roy Turk**  
156 I Don't Know Why (I Just Do)  
167 I'll Get By (As Long As I  
Have You)  
244 Mean To Me  
412 Walkin' My Baby Back Home
- V \_\_\_\_\_**
- Marcos Valle**  
344 So Nice (Summer Samba)
- Paulo Sergio Valle**  
344 So Nice (Summer Samba)
- Jimmy Van Heusen**  
48 Aren't You Glad You're You  
74 But Beautiful  
94 Darn That Dream  
147 Here's That Rainy Day  
179 Imagination  
219 Like Someone In Love  
304 Polka Dots And Moonbeams
- W \_\_\_\_\_**
- Mal Waldron**  
353 Soul Eyes
- Chester Wallace**  
255 Moonlight On The Ganges
- Thomas ("Fats") Waller**  
36 Ain't Misbehavin'  
148 Honeysuckle Rose  
202 Joint Is Jumpin', The  
360 Squeeze Me
- Ellis Walsh**  
326 Saturday Night Fish Fry
- Charles Warfield**  
50 Baby, Won't You Please  
Come Home
- Earl Warren**  
275 9:20 Special

**Harry Warren**  
 384 There Will Never Be  
 Another You  
 442 You're My Everything

**Ned Washington**  
 129 (I Don't Stand) Ghost Of A  
 Chance, A (With You)  
 260 My Foolish Heart  
 342 Smoke Rings

**Deek Watson**  
 124 For Sentimental Reason

**Grady Watts**  
 64 Blue Champagne

**Mayme Watts**  
 42 Alright, Okay, You Win

**Mabel Wayne**  
 180 In A Little Spanish Town ('Twas  
 On A Night Like This)

**Chick Webb**  
 362 Stompin' At The Savoy

**Paul Francis Webster**  
 246 Memphis In June

**Kurt Weill**  
 226 Lost In The Stars  
 268 My Ship  
 330 September Song  
 356 Speak Low

**Bobby Weinstein**  
 134 Goin' Out Of My Head

**George Weiss**  
 280 Oh! What It Seemed To Be

**George David Weiss**  
 234 Lullaby Of Birdland  
 422 What A Wonderful World

**Robert Wells**  
 71 Born To Be Blue  
 85 Christmas Song, The (Chestnuts  
 Roasting On An Open Fire)

**Percy Wenrich**  
 254 Moonlight Bay

**Paul Weston**  
 163 I Should Care

**Randy Weston**  
 146 Hi-Fly  
 223 Little Niles

**Ray Wetzel**  
 185 Intermission Riff

**Francis Wheeler**  
 336 Sheik Of Araby, The

**Richard A. Whiting**  
 334 She's Funny That Way (I Got A  
 Woman, Crazy For Me)

**Joan Whitney**  
 77 Candy

**Alec Wilder**  
 165 I'll Be Around  
 429 While We're Young

**Clarence Williams**  
 50 Baby, Won't You Please  
 Come Home  
 320 Royal Garden Blues  
 360 Squeeze Me  
 420 West End Blues

**Cootie Williams**  
 322 'Round Midnight

**Hugh Williams**  
 313 Red Sails In The Sunset

**Spencer Williams**  
 54 Basin Street Blues  
 111 Everybody Loves My Baby (But  
 My Baby Don't Love Nobody  
 But Me)  
 320 Royal Garden Blues  
 396 Tishomingo Blues

**Chuck Willis**  
 78 C.C. Rider

**Tommy Wolf**  
 358 Spring Can Really Hang You Up  
 The Most

**Guy Wood**  
 266 My One And Only Love  
 336 Shoo Fly Pie And Apple  
 Pan Dowdy

**Henri Wood**  
 318 Rosetta

**Harry Woods**  
 315 River, Stay 'Way From My Door  
 337 Side By Side

**Bob Wright**  
 190 It's A Blue World

**Robert R. Wright**  
 198 Jersey Bounce

**Allie Wrubel**  
 135 Gone With The Wind

**Sid Wyche**  
 42 Alright, Okay, You Win

**Y \_\_\_\_\_**

**Vincent Youmans**  
 79 Carioca  
 258 More Than You Know  
 292 Orchids In The Moonlight  
 351 Sometimes I'm Happy

**James Young**  
 378 T'ain't What You Do (It's The Way  
 That Cha Do It)

**Joe Young**  
 98 Dinah  
 172 I'm Gonna Sit Right Down And  
 Write Myself A Letter  
 174 I'm Sitting On Top Of  
 The World  
 180 In A Little Spanish Town ('Twas  
 On A Night Like This)  
 182 In A Shanty In Old  
 Shanty Town  
 211 Laugh! Clown! Laugh!  
 231 Lullaby Of The Leaves  
 317 Rock-A-Bye Your Baby With A  
 Dixie Melody  
 368 Sugar  
 442 You're My Everything

**Lester Young**  
 204 Jumpin' With Symphony Sid  
 395 Tickle Toe

**Vicki Young**  
 215 Let There Be You

**Victor Young**  
 129 (I Don't Stand) Ghost Of A  
 Chance, A (With You)  
 260 My Foolish Heart  
 371 Sweet Sue - Just You  
 423 When I Fall In Love

**Z \_\_\_\_\_**

**Josef Zawinul**  
 60 Birdland  
 180 In A Silent Way  
 242 Mercy, Mercy, Mercy

**Denny Zeitlin**  
 307 Quiet Now

**Earl Zindars**  
 109 Elsa

# A FELICIDADE

Copyright © 1959 by Les Nouvelles. Copyright Renewed.  
All rights administered by Chappell & Co., Inc. (Intersong Music, Publisher)

Words by Vinicius De Moraes  
Music by Antonio Carlos Jobim

Moderate Bossa Nova

§ Cm Ab9 Cm Cm#7 Cm7 Cm6 Gm/D D7b9 Gm Fm7 Bb7 EbM7  
 Tris - te \_\_\_\_\_ za não tem fim. \_\_\_\_\_ Fe - li - ci - da - de sim. \_\_\_\_\_ A \_\_\_\_\_  
 Eb6 C7b9 Fm7 Fm7/Eb Dm7b5 G7 Cm Fm Bbm7 Eb7 A7b5  
 \_\_\_\_\_ fe - li - ci - da - de' co - mo a go - ta. \_\_\_\_\_ Deor - val - ha - nu - ma pe - ta la de flor. \_\_\_\_\_  
 Ab G7 Cm Dm7b5 G7 Cm Dm7b5 G7 G7#5 Cm  
 To Coda ⊕  
 Bril - ha tran - qui - la de - pois de le - vos - cil - la. E cai co - mo u - na la - gri - ma \_\_\_\_\_ de a - mor. \_\_\_\_\_  
 Fm7 Bb7b9 Eb Ab7 Eb Bbm7 Eb7 Eb7#5  
 \_\_\_\_\_ A fe - li - ci - da - de do po - bre pa - re - ce. A gran - de ↑ lu são do car - na -  
 Ab6 Fm7 Bb7 Eb Am7b5 D7#5  
 val. \_\_\_\_\_ A gen - te tra - bal - ha o a - ho en tei - ro. Por un mo - men - to de -  
 Am7b5 D7#5 Gm7b5 C7b9 Fm7b5 Bb7 Eb Dm7b5  
 son - ho. \_\_\_\_\_ Pra - fa - zer a fan - ta - si - a. De rei \_\_\_\_\_ ou de pi - ra - ta ou jar - di - nei - ra. \_\_\_\_\_  
 G7 Cm Dm7b5 G7 G7#5 Cm D.S. al Coda Coda Cm  
 \_\_\_\_\_ E tu - do se a ca - bar na quar - ta fei - ra \_\_\_\_\_ Tris - rar. \_\_\_\_\_  
 Dm7b5 G7 G7#5 Cm Cm Dm7b5 G7 G7#5  
 \_\_\_\_\_ Pre - ci - sa que ha - ja ven - to sem pa - rar. \_\_\_\_\_ Pre - ci - sa que ha ja ven - to sem pa -  
 Cm Ab9 Cm Cm#7 Cm Cm6 Cm Cm#7 Cm7 Cm6 Cm  
 rar. \_\_\_\_\_ Tris - te - za não tem fim. \_\_\_\_\_

# AFTER HOURS

Copyright © 1946 by Popular Music Co.  
Copyright renewed, Assigned to Chappell & Co., Inc.

Words by Robert Bruce and Buddy Feyne  
Music by Avery Parrish

Slow blues C6 F9 C6

Af - ter Hours, \_\_\_\_\_ when it's time to close the doors and turn the light's down \_\_\_\_\_ low, \_\_\_\_\_

C7 F9 C6

\_\_\_\_\_ Af - ter Hours, \_\_\_\_\_ where the lone - ly shad - ows spend the night, that's where I \_\_\_\_\_ go! \_\_\_\_\_

Dm7 G7 Dm7 G7 C C7/E F F# dim7

\_\_\_\_\_ You can find me \_\_\_\_\_ walk - in' with those Af - ter Hours - blues, Af - ter Hours with the

C/G C#dim7 G7/DG7 C7

blues. Look - in' a - round for a place to for - get her, I keep com - in' back to the one where we met. It's

dark and de - sert - ed, but some - thing a - bout it still makes me a - ware that I care for her yet.

F7

Out of the past comes a dim rec - ol - lec - tion, she's sit - tin' with me at a ta - ble for two;

C7 C#dim7 Dm7 G7

Then in the dark of a win - dow's re - flec - tion, I see I'm a - lone and I know that we're thru. And I go on \_\_\_\_\_

Dm7 G7 C C7/E F F# dim7 C/G Ab 9 G9 C

walk - in' with those Af - ter Hours - blues, Af - ter Hours, just the blues and me. \_\_\_\_\_

F C

some peace of mind; a friend - ly voice, some - one who's kind. I close my eyes,  
the streets are bare; and like the blues, she's ev - 'ry - where. I close my eyes,

Dm7 G7# 5 C G7 C C#dim7 Dm7 G7

try not to think, oh, Lord, \_\_\_\_\_ got - ta have a drink, Oh, Lord, \_\_\_\_\_ please  
but mem - 'ries stay, oh, Lord, \_\_\_\_\_ make them go a - way. She's gone, \_\_\_\_\_ why

C C7

help me to for - get. — Oh, Lord, — my heart is heav - y yet. — Oh, Lord, — I've  
 can't she let me be? — She's gone — and yet she's here with me. — So on — I

F7 C C#dim7

got to find a place — } where I — won't see that haunt - ing face. — A place — where  
 go find a place — }

Dm7 G7 Dm7 G7 C C7/E F F# dim7 C/G G7 C6/9

I can go to lose — those mel - an - chol - y Af - ter Hours — blues.

## AFTER YOU'VE GONE

© 1918, 1987 MORLEY MUSIC CO.  
 © Renewed 1946 MORLEY MUSIC CO.  
 International Copyright Secured. All Rights Reserved.

By Creamer and Layton

Moderately

E♭M7 A♭9 Dm7 G7

Af - ter You've Gone, — and left me cry - ing; Af - ter You've Gone — There's no de - ny - ing  
 Af - ter I'm gone, — af - ter we break up; af - ter I'm gone, — You're gon - na wake up

C9 F9 B♭6 Fm7 B♭7

you'll feel blue, — you'll feel sad. — You'll miss the dear - est pal you've ev - er had. —  
 You will find, — you were blind — to let some - bod - y come and change your mind. —

E♭M7 A♭9 Dm7 G7

There'll come a time, — now don't for - get it. There'll come a time — when you'll re - gret it.  
 Af - ter the years — we've been to - geth - er. Their joy and tears, — all kinds of weath - er.

Cm G7 Cm7 A♭9 B♭ D7 Gm Gm/F Em7 A7♭9

Some - day when you grow lone - ly, your heart will break like mine and you'll want me on - ly.  
 Some - day blue and down heart - ed, you'll long to be with me right back where you start - ed.

Dm7 Gm7 Cm7 F7 B♭ 1. Fm7 B♭7 2. B♭M7

Af - ter You've Gone, Af - ter You've Gone a - way. —  
 Af - ter I'm gone, Af - ter I'm gone a - way. —



# ACROSS THE ALLEY FROM THE ALAMO

© Copyright 1947 by MICHAEL H. GOLDSSEN, INC.  
 © Renewed 1975. Assigned to MICHAEL H. GOLDSSEN, INC.

By Joe Greene

Moderately

F Bb/F F Bb/F F

A - cross The Al - ley From The Al - a - mo, \_ Lived a pin - to po - ny and a Na - va - jo, \_ {Who Who

C7 Cdim C7 Gm7 C7 sus C7b9 F

sang a sort of In - di - an Hi - de - ho \_ to the peo - ple pass - ing by. \_ The  
 used to bake fri - jol - es in corn - meal dough \_ for the peo - ple pass - ing by. \_ The

Bb/F F Fdim F Bb/F F

pin - to spent his time a - swish - in' flies \_ and the Na - va - jo watched the la - zy skies, \_ And  
 tho't that they would make some eas - y bucks \_ if they're wash-in' their fri - jo - les in Duz and Lux; \_ A

C7 Cdim C7 Gm7 C9 C7b9 F6 F7

ver - y rare - ly did they ev - er rest their eyes \_ on the peo - ple pass - ing by. \_ One  
 pair of ver - y con - sci - en - tious clucks \_ to the peo - ple pass - ing by. \_ Then they

Bb F F7 Bb Bb m6 F A7

day, they went a - walk - in' \_ a - long the rail - road track, \_ They were swish - in' not \_  
 took this cheap va - ca - tion, \_ their shoes were pol - ish'd bright. \_ No, they nev - er heard the

Dm G9 C7 F

look - in'. \_ Toot! Toot! \_ they nev - er came back. \_ A - cross The Al - ley From The  
 whis - tle. \_ Toot! Toot! \_ they're clear out of sight. \_ A - cross The Al - ley From The

Bb/F F Bb/F F C7 Cdim C7

Al - a - mo, \_ When the sum - mer sun de - cides to set - tle low, \_ A fly sings an In - di - an  
 Al - a - mo, \_ When the sun - light beams it's ten - der ten - der glow, \_ The beams go to sleep and there

Gm7 C9 C7b9 1. F6 Abdim Gm7 C7 2. F6

Hi - de - ho \_ to the peo - ple pass - ing by. \_ A -  
 ain't no dough \_ for the peo - ple pass - ing by. \_

# AC-DC CURRENT

Copyright © 1941 by Regent Music Corp.  
 Copyright renewed by Regent Music Corp. and Jewel Music Publishing Co., Inc.  
 Reprinted by permission.

By Benny Goodman, Lionel Hampton and Charlie Christian

Medium bounce

Musical score for 'AC-DC CURRENT' in G major, 4/4 time. The score consists of three staves of music. The first staff begins with a C9 chord and ends with a G6 chord. The second staff starts with a D7 chord and includes a first ending marked '1. G6'. The third staff starts with a second ending marked '2.' and includes an Am7/D chord and a G6 chord. The music features eighth and sixteenth notes with various rests and ties.

# AFTERNOON IN PARIS

Copyright © 1955 and Renewal of Copyright © 1983 by MJQ Music, Inc.

By John Lewis

Moderate swing

Musical score for 'AFTERNOON IN PARIS' in C major, 4/4 time. The score consists of five staves of music. The first staff has chords C6, Cm7, F7, Bb6, Bbm7, Eb7, and AbM7. The second staff has chords Dm7b5, G7, CM7, Am7, Dm7, G, C6, Cm7, and F7. The third staff has chords Bb6, Bbm7, Eb7, AbM7, Dm7b5, G7, C, Am7, Dm7, and G7b9. The fourth staff has chords C6, Am7, Dm7, G7b9, C#m7b5, F#7, Dm7, G7, C6, Cm7, and F7. The fifth staff has chords Bb6, Bbm7, Eb7, Ab, Dm7b5, G7, and C. The music features eighth and sixteenth notes with various rests and ties, and includes triplets.

# AH-LEU-CHA

(Also Known As AH LEV CHA)

© 1948 ATLANTIC MUSIC CORP  
 © Renewed and assigned 1976 ATLANTIC MUSIC CORP.

By Charlie Parker

**Bright tempo**  
 Gm7

Musical score for 'AH-LEU-CHA' in G minor, 4/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The tempo is marked 'Bright tempo' and the key signature is Gm7. The score includes various musical notations such as eighth and sixteenth notes, rests, and triplets. Chord changes are indicated above the staff: Gm7, C7, F, Em7, A7, D7, G7, Gm7, C7, Gm7, C7, F. The piece concludes with a double bar line.

# AIN'T MISBEHAVIN'

Copyright © 1929 by Mills Music, Inc.  
 Copyright Renewed, Waller's interest controlled by Chappell & Co.,  
 Inc. (Rightsong Music, Publisher)

Words by Andy Razaf  
 Music by Thomas Waller and Harry Brooks

**Slowly**

Musical score for 'AIN'T MISBEHAVIN'' in E-flat major, 4/4 time. The score is for a vocal line with piano accompaniment. The tempo is marked 'Slowly'. The key signature has three flats (Bb, Eb, Ab). The score includes lyrics and chord changes. The lyrics are: 'No one to talk with, all by my - self, 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. I know for cer - tain the one I love, I'm thru with flir - tin' it's just you I'm think - in' of. Ain't Mis - be - hav - in' I'm sav - in' my love for you. Like Jack Horn - er in the cor - ner,'. The chord changes are: Eb, Edim7, Fm7, F#dim7, Eb/G, G7#5, Ab6, Db9, Eb/G, C7, Fm7, Bb9, G7, C7, F7, Bb7, Eb, Edim7, Fm7, F#dim7, Eb/G, G7#5, Ab6, Db9, Eb/G, C7, Fm7, Bb9, Eb, Ab, Eb, D7b9, G7, Cm, Ab7/C.

F7/C C7 F6 Cm7 F9 G7#9 C7

don't go no - where, what do I care. Your kiss - es are worth wait - in' for, be -

F7 Bb7 Eb Edim7 Fm7 F#dim7 Eb/G G7#5

lieve me I don't stay out late, don't care to go. I'm home a - bout eight, just

Ab6 Db9 Eb/G C7 Fm7 Bb9 Ab9 Eb6/9

me and my ra - di - o, Ain't Mis - be - hav - in' I'm sav - in' my love for you.

## AIREGIN

© 1963 Prestige Music

By Sonny Rollins

Bright tempo

Fm7 Gb7 Fm7 Gb7 Fm7 Gb7

Fm7 Gb7 Fm7 Gb7 Fm7 Gb7

Fm7 Gb7 Fm7 Gb7 Fm7 C7b5#9

Fm7 F7 Bbm7 F#9 Bbm7

Dm7 G7 CM7 C#m7 F#7 BM7 Cm7 F7 BbM7 Bbm7 Eb7 AbM7

Gm7 C7 Fm7 Gb7 Fm7 Gb7 Fm7 Gb7 Fm7 Gb7 Bbm7 Eb7

Cm7 F7 Bbm7 Eb7,9 Ab

# AIR MAIL SPECIAL

Copyright © 1941 by Regent Music Corp.  
 Copyright renewed by Regent Music Corp., Jewel Music Publishing Co., Inc.  
 and Rytoc Music  
 Reprinted by permission

By Benny Goodman, Charlie Christian and Jimmy Mundy

Bright tempo

Bb 6

Musical score for 'AIR MAIL SPECIAL' in Bb major, 6/8 time. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of two flats. The second staff includes first and second endings. The third staff contains chord markings: Bb dim7, Adim7, and Ab dim7. The fourth staff contains chord markings: Gb 9, F9, and Bb 6. The fifth staff continues the melodic line.

# ALL ABOUT RONNIE

© Copyright 1951-1953 CRITERION MUSIC CORP.  
 © Renewed 1981 CRITERION MUSIC CORP.

By Joe Greene

Moderately with feeling

Musical score for 'ALL ABOUT RONNIE' in Bb major, 4/4 time. The score is a vocal line with lyrics and piano accompaniment. Chord markings include Eb9#11, Bb6, Cm7, F7, Bb6, A7 AbM7, A7 Bb6, Dm7b5, G7, Cm/Eb, G7/D, Cm, Gm7, C7, Gb9#11, F9, Eb9#11, Bb6, Cm7, F7, Cm6/Eb, D7, G7, Cm7, Ebm7, Bb6/F, Dm7b5, G7b9, C7b5, F7, Bb, C9, F7#5, N.C., Bb6, Gb, and Bb. The lyrics are: 'All A - bout Ron - nie, there's so much to tell, All A - bout Ron - nie, I know {her/him} so well. {Her/His} mag - i - cal fin - gers, their sense of em - brace. {Her per - fume/His whis - per} that lin - gers car - ess - ing your face. All A - bout Ron - nie, best told in a toast, Let me pro - pose it. {I'm her/he's my} fav' - rite host. We'll drink from dry glass - es, There's no need for wine, the cham - pagne is Ron - nie, And Ron - nie is mine. All A - bout mine.'

# ALL BLUES

© 1959 JAZZ HORN MUSIC CORP. & WARNER-TAMERLANE PUBLISHING CORP.  
 WARNER-TAMERLANE PUBLISHING CORP. administers on behalf of itself and  
 JAZZ HORN MUSIC CORP.

By Miles Davis

Moderately  
 G7

Musical notation for 'All Blues' in 9/8 time. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. Chords are indicated above the notes: G7, C7, G7, D7#9, Eb7#9, D7#5#9, G7.

# ALL OF ME

Copyright © 1931 Bourne Co. Copyright Renewed.

Words and Music by Seymour Simons and Gerald Marks

Moderately

Musical notation for 'All of Me' in 4/4 time. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. Chords are indicated above the notes: C, E7, A7, Dm7, E7, Am7, D7, Dm7, G7, C, E7, A7, A7, Dm7, Ebdim7, Em7, A9, Dm7b5, G13, Ebdim7, Dm7, G7, C, Fm6, C. Lyrics are written below the notes.

All Of Me why not take All Of Me, Can't you see  
 I'm no good with - out you. Take my lips I want to lose them.  
 Take my arms I'll nev - er use them. Your good - bye  
 left me with eyes that cry. How Can I go on dear with - out you?  
 You took the part that once was my heart. So why not take All Of  
 Me. Me.

# ALL OF YOU

Copyright © 1954 by Cole Porter  
 Copyright Renewed, assigned to Robert H. Montgomery, Trustee of  
 the Cole Porter Music & Literary Property Trusts. Chappell & Co.,  
 Inc., Publisher

Words and Music by Cole Porter

Moderately

Musical notation for 'All of You' in 4/4 time. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef. Chords are indicated above the notes: Ab/Eb, Eb, Fm7b5, Bb7b9, Ab/Eb, Eb, Abm7, Db7, Eb, C7b9, Fm7, Bb7, Bb7/Ab. Lyrics are written below the notes.

I love the looks of you, the lure of you, the sweet of  
 you the pure of you; the eyes, the arms, the mouth of you, the

Gm7 C7b9 Fm7 Bb7 Ab/Eb Eb

East, West, North and the South of you. I'd love to gain complete con-

Fm7b5 Bb7b9 Ab/Eb Eb Gm7 C7

trol of you, and handle even the heart and soul of you. So

Absus Am7b5 D7b9 G7#5 Db9 C7 Fm C7/G Fm/Ab Bb7

love, at least, a small per-cent of me, do, for I love All Of

1. Eb Fm7 Bb7 2. Eb Db6 D6 Eb 6/9

You. I love the You.

## ALL THE THINGS YOU ARE

From VERY WARM FOR MAY

Copyright © 1939 T.B. Harms Company. Copyright Renewed.  
 (c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Oscar Hammerstein II  
 Music by Jerome Kern

Moderately

Fm7 Bbm7 Eb7 AbM7 DbM7 G7

You are the prom-ised kiss of spring-time That makes the lone-ly win-ter seem

CM7 Cm7 Fm7 Bb7 EbM7

long. You are the breath-less hush of eve-ning That

AbM7 Am7b5 D7b9 GM7 E7#9 Am7

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

D7 GM7 CM7 F#m7b5 B7 EM7

that lights a star. The dear-est things I know are what you are.

C7#5 Fm7 Bbm7 Eb7 AbM7 DbM7 Dbm7 Gb9

Some day my hap-py arms will hold you, And some day I'll

AbM7 Bdim7 Bbm7 Eb9 AbM7

know that mo-ment di-vine, When All The Things You Are, are mine.

# ALL OR NOTHING AT ALL

Copyright © 1930, 1940 by MCA MUSIC PUBLISHING, A Division of MCA Inc.  
Copyright Renewed

Words by Jack Lawrence  
Music by Arthur Altman

Moderately Slow

Am Am7 Am6 Am Am6 Am

All, Or Noth - ing At All. Half a love nev - er ap -

Bb9 Bb6 Bb+ Bb7 Gm Em7b5 A7b9 Dm

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

G7 G7#5 CM7 Bm7b5 E7b9 Am Am7

rath - er have noth - ing at all! All Or Noth - ing At All!

Am6 Am Am6 Am Bb9 Bb6 Bb+ Bb7 Gm

If it's love, there is no in - be - tween. Why be - gin, then

Em7b5 A7b9 Dm G7 G7#5 CM7

cry for some - thing that might have been. No, I'd rath - er have noth - ing at all.

Bbm7 Eb7 Ab Ab+ Ab6 Ab+ Ab Ab+ Ab6 Ab+ Eb7 Ab Ab+

But, please, don't bring your lips so close to my cheek. Don't smile or I'll be

Db Ab Eb9 Eb+ Eb7 Bbm7 Eb7 Bbm7 Eb7

lost be - yond re - call. The kiss in your eyes, the touch of your hand makes me

Bbm7 Eb7 Gm7b5 C7 Fm Db7 C7 E7

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

Am Am7 Am6 Am

fell un - der the spell of your call. I would be caught in the

Bb9 Bb6 Bb+ Bb7 Gm Em7b5 A7b9 Dm Bm7b5 E7 Am

un - der - tow. So, you see, I've got to say: No! No! All

Dm7b5 G7sus C C6

Or Noth - ing At All!



# ALRIGHT, OKAY, YOU WIN

• 1955 CHERIO CORP.  
• Renewed 1983 CHERIO CORP.

Words and Music by Sid Wyche and Mayme Watts

## Moderate Boogie Woogie

Eb
Bb+
Eb
Bb+
Eb

Well Al - right, — O - kay, — You Win, — I'm in

Eb7
Ab
Eb

love with you — Well, Al - right, — O - kay, — You Win, — Ba - by,

Bb7
To Coda ⊕ Ab9
Eb
Ab7

what can I do? — I'll — do an - y - thing — you say, — { it's just got - ta be that way.. }  
 { as long as it's me and you.. }

1. Eb
2. Eb6

Well, Al - right — All that — I am ask - in,'

Eb
Ab9

all I want — from you, — just love — me like I love — you an' it

Eb
N.C.
Bb7
Eb
Bb7
Eb
Bb+

won't be hard to do! — Well, Al - right, — O - kay, — You win —

Eb
D.S. al Coda
⊕ CODA Ab9
Eb
Ab6
Ab9

I'm in — Sweet ba - by take me by the hand,

Eb
Ab
Eb
Ab
Eb
Ab
Eb
Ab
Cb7
Eb
E♭5
Eb6/9

Well, Al - right — O - kay, — You Win. —

# ALONG CAME BETTY

Copyright © 1958 (Renewed 1986) TIME STEP MUSIC (ASCAP)  
 All Rights Administered by MAYFLOWER MUSIC CORPORATION (ASCAP)  
 International Copyright Secured. Made in U.S.A. All Rights Reserved

By Benny Golson

Medium bounce

Musical score for 'Along Came Betty' in B-flat major, 4/4 time. The score consists of five staves of music. Chord progressions are indicated above the notes. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Medium bounce'. The score includes various chord types such as Bbm7, Bm7, E9, Bbm7, Bm7, E9, AM7, Ab7, GM7, Gb7, Gbm7, Gm7, C9, Gbm7, Gm7, C9, FM7, A7#5b9, Dm7, G13, G7#5, Cm7, F7b9, Am7b5, D7b9, Gm7, Em7b5, A7b9, Fm7, Bb7, Bbm7, Bm7, E9, Bbm7, Bm7, E9, Cm7b5, F7, Bbm7b5, Eb7#9, and AbM9. There are also triplets indicated by a '3' over the notes.

# AMAPOLA (Pretty Little Poppy)

Copyright © 1924 by Edward B. Marks Music Company. Copyright renewed.

By Joseph M. Lacalle  
 New English Words by Albert Gamse

With Pep Bb

Musical score for 'Amapola (Pretty Little Poppy)' in B-flat major, 4/4 time. The score consists of six staves of music with lyrics. Chord progressions are indicated below the lyrics. The key signature has two flats (B-flat and E-flat). The tempo is marked 'With Pep'. The lyrics are: 'A - ma - po - la my pret - ty lit - tle pop - py. You're like that love - ly flow'r so sweet and heav - en - ly since I found you, My heart is wrapped a - round you and lov - ing you, it seems to beat a rhap - so - dy. A - ma - po - la, the pret - ty lit - tle pop - py must cop - y its en - dear - ing charm from you. A - ma - po - la, A - ma - po - la, how I long to hear you say "I love you."' The chords include Bb/D, Dbdim7, F7/C, F7, F7#5, Bb, G7, Cm, G7, Ebm6, Bb/D, Dbdim7, and Bb.

# AMAZING GRACE

Copyright © 1988 HAL LEONARD PUBLISHING CORPORATION  
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.

Traditional

Moderately

G G/B C G D7sus D7 G

A - maz - ing Grace! How sweet the sound that saved a wretch like me! I once was

G7/B C G D7 Em G/B Am9 D7 1. G 2. G C/G G

lost, but now am found; was blind, but now I see. A - see.

# AMONG MY SOUVENIRS

Copyright © 1927 by DeSylva, Brown & Henderson, Inc.  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by Edgar Leslie  
Music by Horatio Nicholls

Moderately

E♭ C7♭9 Fm7 B♭7 B♭9#5 E♭ E♭/G G♭dim7

There's no - thing left for me; of days that used to be I live in

Fm7 B♭7 E♭ C7♭9 Fm7

mem - o - ry A - mong My Sou - ve - nirs. Some let - ters tied with blue,

B♭7 B♭9#5 E♭ E♭/G G♭dim7 Fm7 B♭9

a pho - to - graph or two, I see a rose from you A - mong My Sou - ve -

E♭ E♭7 A♭6 Fm7 B♭7 B♭9#5 E♭

nirs. A few more to - kens rest with - in my trea - sure chest, and tho' they

B♭7 Dm7♭5 G7 Cm7 F9 B♭7#5 E♭ C7♭9 Fm7

do their best to give me con - so - la - tion. I count them all a - part,

B♭7 B♭9#5 E♭ E♭/G G♭dim7 Fm7 B♭9

And as the tear drops start, I find a bro - ken heart A - moun - g My Sou - ve -

1. E♭ Cm7 Fm B♭7 2. E♭ A♭m6 E♭

nirs. nirs.

# ANGEL EYES

Copyright © 1946 (Renewed 1973) Dorsey Brothers Music

Words by Earl Brent  
Music by Matt Dennis

Slow Blues  
Cm7      A♭7/C      Cm6      A♭9/C      Cm9      Am7♭5      E♭13 A♭M7 G7♭5 Dm11

Try to think \_\_\_\_\_ that love's not a - round \_\_\_\_\_ still it's un - com - fort - bly near. \_\_\_\_\_  
An - gel Eyes \_\_\_\_\_ that old dev - il sent, \_\_\_\_\_ they glow un - bear - a - bly bright. \_\_\_\_\_

Cm9      A♭7/C      Cm6      A♭9/C      D7♭9      A♭9 G7♭9      1. Cm7 A♭9 G7♭9      2. Cm

My old heart \_\_\_\_\_ ain't gain - in' no ground \_\_\_\_\_ be - cause my An - gel Eyes ain't here. \_\_\_\_\_ So  
Need I say \_\_\_\_\_ that my love's mis - spent, \_\_\_\_\_ mis - spent with An - gel Eyes to - night. \_\_\_\_\_

B♭m9      E♭7♭9      A♭M9      F7♭9      B♭m9      E♭7♭9      A♭M9 D♭M9      Am9      D7♭9

drink up \_\_\_\_\_ all you peo - ple, \_\_\_\_\_ or - der an - y - thing you see. \_\_\_\_\_ Have fun, \_\_\_\_\_ you hap - py

GM7      CM9      C♯m7      F#7♯5      Dm7      G7♯5      Cm9      A♭7/C

peo - ple \_\_\_\_\_ the drink and the laugh's \_\_\_\_\_ on me. \_\_\_\_\_ Par - don me, \_\_\_\_\_ but

Cm6      A♭9/C      Cm9      Am7♭5      Dm7      G7♭5 G7      Cm9      A♭7/C

I got - ta run, \_\_\_\_\_ the fact's un - com - mon - ly clear. \_\_\_\_\_ Got - ta find \_\_\_\_\_ who's

Cm6      A♭9/C      D7♭9      A♭9 G7♯5      Cm      Cm/B♭ A♭9      G7♯5      Cm#7

now "Num - ber One" \_\_\_\_\_ and why my An - gel Eyes ain't here. \_\_\_\_\_ 'Scuse me while I dis - ap - pear. \_\_\_\_\_

# ANOTHER HAIRDO

© 1948 ATLANTIC MUSIC CORP.  
© Renewed and assigned 1976 ATLANTIC MUSIC CORP.

By Charlie Parker

Blues  
B♭7

E♭7

B♭7

G7      Cm7      F7      B♭7      F7

# AND ALL THAT JAZZ

Copyright © 1973 by Kander-Ebb, Inc. and Unichappell Music, Inc.  
All rights administered by Unichappell Music, Inc., Publisher

Words by Fred Ebb  
Music by John Kander

Quickly  
C

Come on, babe, — why don't we paint the town, — And All That Jazz! — I'm gon - na

C

rouge my knees — and roll my stock - ings down — And All That Jazz! — Start the car, — I know a

Ab 7

whoop - ee spot — where the gin is cold — but the pi - an - o's hot. — It's just a

C

Em7b5/Bb

A7

Ab 7

G7

C

G7# 5

Db

Ab 7# 5

nois - y hall — where there's a night - ly brawl — And All That Jazz!

Db

Ab 7# 5

Slick your hair — and wear your buck - le shoes — And All That Jazz! — I hear that

Db

Ab 7

Fa - ther Dip — is gon - na blow the blues — And All That Jazz! — Hold on hon, — were gon - na

A7

bun - ny hug, — I bought some as - pi - rin — down at U - nit - ed Drug — in case we

Db

Fm7b5

Bb 7

Eb 7b 9

Ab 7

Db

A7

shake a - part — and want a brand new start — to do that jazz! —

D

A7# 5

D

Oh, — I'm gon - na see my She - ba shim - my shake — (And All That Jazz!) — Oh, —

A7

— she's gon - na shim - my till her gar - ters break. — (And All That Jazz!) — Show —

Bb 7

D

— her where to park her gir - dle. — Oh, — her moth - er's blood - d' cur - dle if she'd hear — her

B7

E7b 9

A7

D

G7

C

ba - by's queer — for all that jazz! — Find a flask, — we're play - ing

G7#5 C

fast and loose — And All That Jazz! — And All That Jazz! — Right up here — is where I

G7

store the juice, — And All That Jazz! — And All That Jazz! — Come on babe — we're gon - na

Ab 7

brush the sky. — I bet - cha luck - y Lin - dy nev - er flew so high, — 'cause in the

C Em7b5/Bb A7 Ab 7 G7 C

stra - to - sphere — how could he lend an ear — to all that jazz!

G7#5 C

G7 Ab 7 C

No, I'm

C7 A7 Dm7 G7sus C C7/Bb F/A Fm/Ab C/G G7 C

no - one's wife, — but oh, I love my life — And All — That — Jazz! — That jazz!

### APPLE CORE

• Copyright 1956 CRITERION MUSIC CORP.  
• Renewed 1985 CRITERION MUSIC CORP.

By Gerry Mulligan

Medium Fast

Fm G7 C7 Fm G7 C7

Ab Fm7 Bb7 Eb7 1. Ab C7 2. Ab

F7b9 Bbm9#7 Eb7 Ab C7 Fm G7 C7

Fm G7 C7 Ab Fm Bb7 Eb7 Ab To Coda

D.C. al Coda

AbM7/C B6 Bb7 A7 AbM7

# APPLE HONEY

© 1944, 1945, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 © Renewed 1972, 1973 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved.

By Woody Herman

## Medium Jump

Musical score for 'Apple Honey' in B-flat major, 4/4 time. The score consists of seven staves of music with various chords and melodic lines. The chords are: Bb6, Gm7, C9, F9, Gm7, Dbdim7, C7b9, F13, Bb6, Gm7, C9, F9, Bb6, Gm7, Gb9#5, F13, Bb6, Gm7, C9, F13, Gm7, Dbdim7, C7b9, F13, Bb6, Gm7, Cm9, F13, Bb6, Gm7, Gb9#5, F13, Bb6, D9, Eb9, D9, Gm6, C9, F13, B7b5, Bb6, Gm7, C9, Gb7#5, F9#5, Bb6, Gm7, C9, F9, Bb6, Gm7, C9, F13, Bb6, Gm7, Gb7#5, F13, Bb6, D9, Gm6, C7, Db7, C7, C9, F13, F7#5, Bb6, Gm7, Cm7, Gb7, F7, Gm7, Dbdim7, Cm7, F13, BbM9, Bb7/Ab, Eb6/G, Gb9, F13, C7, F7, Bb6.

# AREN'T YOU GLAD YOU'RE YOU

Copyright © 1945 by Bourne Col and Dorsey Bros. Music Inc.  
 Copyright Renewed.

Words by Johnny Burke  
 Music by James Van Heusen

## Moderately

Musical score for 'Aren't You Glad You're You' in F major, 4/4 time. The score consists of two staves of music with lyrics and chords. The chords are: F, F/A, Bb6, Bdim7, C, C7, F, Gm7/C, F, C7, F, Abdim7, C/G, G7, C7sus, C7, F, F/A, Bb6, G#dim7, A, Bm7, E7.

Ev - 'ry time you're near a rose, aren't you glad you've got a nose? And if the dawn is  
 fresh with dew, aren't you glad you're you? When a mead - ow - lark ap - pears, aren't you glad you've

A F#m7 Bm7 E7 A F#m7 Bm7 E7 A C7

got two ears? And if your heart is sing - ing, too, Aren't You Glad You're You? You can

Cm9 F7 Cm7 F7 Bb Bbm7 Eb7 AbM9 Gm7 C7

see a sum - mer sky or touch a friend - ly hand or taste an ap - ple pie.

F Dm7 Gm7 C7 F F/A Bb6 Bdim7 C C7

Par - don the gram - mar but ain't life grand?. And when you wake up each morn, aren't you glad that

F Gm7/C F C7 F D7#5 D7 Gm7 C9 1. F Gm7 C7 2. F

you were born? Think what you've got the whole day through, Aren't You Glad You're You? You?

## AS CATCH CAN

© Copyright 1959-1964 CRITERION MUSIC CORP.

By Gerry Mulligan

Fast D $\flat$  E $\flat$ m D $\flat$  E $\flat$ m D $\flat$

E $\flat$ m D $\flat$  E $\flat$ m D $\flat$  E $\flat$ m D $\flat$  E $\flat$ m D $\flat$  E $\flat$ m D $\flat$  A $\flat$ 7 D $\flat$  E $\flat$ m D $\flat$  C7 F B7 E B7 E B $\flat$ 7 E $\flat$  A7 D A $\flat$ 7 D $\flat$  E $\flat$ m D $\flat$



# AU PRIVAVE

© 1956 ATLANTIC MUSIC CORP.  
 © Renewed 1985 ATLANTIC MUSIC CORP.

By Charlie Parker

**Fast**

F7 F#dim7 Gm7 C7b9 F7 Cm7 B9

Bb7b9 Bb7 F7 Gm7 Am7 D7b9 Gm7

C7sus F7 D7 1. Gm7 C7b9 2. G7 C7b9

(Solos)

Musical notation for 'AU PRIVAVE' in G major, 4/4 time. The piece is marked 'Fast'. It consists of three staves of music. The first staff has chords F7, F#dim7, Gm7, C7b9, F7, Cm7, and B9. The second staff has chords Bb7b9, Bb7, F7, Gm7, Am7, D7b9, and Gm7. The third staff has chords C7sus, F7, D7, a first ending with Gm7 and C7b9, a second ending with G7 and C7b9, and ends with '(Solos)'. The key signature has one sharp (F#) and the time signature is 4/4.

# AUTUMN LEAVES (LES FEUILLES MORTES)

© 1947, 1950, 1987 ENOCH ET CIE  
 © Renewed 1975, 1978 ENOCH ET CIE  
 Sole Selling Agent for U.S.A. (including its territories and possessions)  
 and Dominion of Canada: MORLEY MUSIC CO., by arrangement with Enoch Et Cie  
 International Copyright Secured. All Rights Reserved.

English Lyric by Johnny Mercer  
 French Lyric by Jacques Prevert  
 Music by Joseph Kosma

**Medium Swing**

Am7 D7 GM7 CM7 F#m7b5 B7 Em

Am7 D7 GM7 CM7 F#m7b5 B7 Em Am Em F#m7b5

B7 Em Am7 D7 GM7 E7b9 F#m7b5

B7b9 Em Em/D C#m7b5 CM7 F#m7b5 B7b9 Em Am Em

The fall - ing leaves \_\_\_\_\_ drift by the win - dow, \_\_\_\_\_ the Au - tumn Leaves, \_\_\_\_\_ of red and gold. I see your

lips, \_\_\_\_\_ the sum - mer kiss - es, \_\_\_\_\_ the sun - burned hands \_\_\_\_\_ I used to hold. Since you went a - way \_\_\_\_\_

\_\_\_\_\_ the days grow long, \_\_\_\_\_ and soon I'll hear \_\_\_\_\_ old win - ter's song. \_\_\_\_\_ But I miss you most of

all my dar - ling, \_\_\_\_\_ when Au - tumn Leaves start to fall. \_\_\_\_\_

Musical notation for 'AUTUMN LEAVES' in G major, 4/4 time. The piece is marked 'Medium Swing'. It consists of four staves of music. The first staff has chords Am7, D7, GM7, CM7, F#m7b5, B7, and Em. The second staff has chords Am7, D7, GM7, CM7, F#m7b5, B7, Em, Am, Em, and F#m7b5. The third staff has chords B7, Em, Am7, D7, GM7, E7b9, and F#m7b5. The fourth staff has chords B7b9, Em, Em/D, C#m7b5, CM7, F#m7b5, B7b9, Em, Am, and Em. The lyrics are: 'The fall - ing leaves \_\_\_\_\_ drift by the win - dow, \_\_\_\_\_ the Au - tumn Leaves, \_\_\_\_\_ of red and gold. I see your lips, \_\_\_\_\_ the sum - mer kiss - es, \_\_\_\_\_ the sun - burned hands \_\_\_\_\_ I used to hold. Since you went a - way \_\_\_\_\_ the days grow long, \_\_\_\_\_ and soon I'll hear \_\_\_\_\_ old win - ter's song. \_\_\_\_\_ But I miss you most of all my dar - ling, \_\_\_\_\_ when Au - tumn Leaves start to fall. \_\_\_\_\_'. The key signature has one sharp (F#) and the time signature is 4/4.

# BABY, WON'T YOU PLEASE COME HOME

© Copyright 1919 by MCA MUSIC PUBLISHING, A Division of MCA INC., New York, NY  
 Copyright Renewed  
 © 1980 Great Standards Music Publishing Company pursuant to sections  
 304(c) and 401(b) of the U.S. Copyright Act

Words and Music by Charles Warfield and Clarence Williams

**Medium Bounce tempo**

G6 F#m7 F9 E9 A7 Em7 A7

D7 Em7 Gm6/Bb A7 Eb7 D9 D7b9

Ba - by, Won't You Please Come Home, 'cause your mam - ma's all a lone. \_\_\_\_\_

I have tried \_\_\_\_\_ in vain, nev - er no more to call your name. \_\_\_\_\_

Musical notation for 'BABY, WON'T YOU PLEASE COME HOME' in G major, 4/4 time. The piece is marked 'Medium Bounce tempo'. It consists of two staves of music. The first staff has chords G6, F#m7, F9, E9, A7, Em7, and A7. The second staff has chords D7, Em7, Gm6/Bb, A7, Eb7, D9, and D7b9. The lyrics are: 'Ba - by, Won't You Please Come Home, 'cause your mam - ma's all a lone. \_\_\_\_\_ I have tried \_\_\_\_\_ in vain, nev - er no more to call your name. \_\_\_\_\_'. The key signature has one sharp (F#) and the time signature is 4/4.

G F#m7 B7 E7 Am7 Am7/G F#m7b5 C7 B7

When you left you broke my heart \_\_\_\_\_ be - cause I nev - er thought we'd part. Ev' - ry

C6 C#dim7 G7 F7 E7 A7 D7

hour in the day, — you will hear me say, — Ba - by Won't You Please Come Home.

1. G A7 Ab9

2. G B7 *s* E7 Am7 D7 Ab7 G6

Home, Dad - dy needs mam - ma, Ba - by Won't You Please Come Home. \_\_\_\_\_

### BAGS' GROOVE

© Copyright 1958 WEMAR MUSIC COPR.

By Milt Jackson

Medium Swing  
Am

Musical notation for 'BAGS' GROOVE' in G major, 4/4 time, medium swing. The piece consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth-note patterns. The second and third staves continue the melody. The fourth staff features two first endings, each marked with a '1.' and ending with a repeat sign.

### BAGS' NEW GROOVE

Copyright © 1960 by MJQ Music, Inc.

By Milt Jackson

Moderately bright

Musical notation for 'BAGS' NEW GROOVE' in G major, 4/4 time, moderately bright. The piece consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features triplets and eighth-note patterns. The second and third staves continue the melody. The fourth and fifth staves feature a bass line with eighth-note patterns. The fifth staff ends with a final cadence in C major.

# A BALLAD

© Copyright 1956 CRITERION MUSIC CORP.  
 © Renewed 1985 CRITERION MUSIC CORP.

By Gerry Mulligan

Very slow

C A7b9 Dm7 Db7#11 CM7 C6 F#m7 C7b9 BM7

Em7 A7#5b9 D Am6 B7 Em7 A7 D B7

Em D7 D/A F#/A GM7 A7 § Dm7 G7#5

CM7 C6 F#m7 C7b9 BM7 Em7 A7#5b9 D B7

Dm7/G G7 C A7 Dm Fm C Ebdim7

Dm7 G7b9 CM7 *Fine* Cm7 Fm7 Bb13b9 EbM7 B7b5

Fm7 Bb7b9 Eb Bbm7

Ebm7 Ab9 Ab7b9 Fm7 Bb7b9

Ebm7 Ab7b9 Db A7 D. S. al Fine

# BARBADOS

© 1948 ATLANTIC MUSIC CORP.  
 © Renewed and assigned 1976 ATLANTIC MUSIC CORP.

By Charlie Parker

Fast

F Gm7 C7 F7 Cm7 F7 Bb7

F Gm7 C7b9 F Gm7 C7

# BALLIN' THE JACK

Copyright © 1913 CHRISTIE-MAX MUSIC and JERRY VOGEL MUSIC COMPANY, INC.  
Pursuant to Sections 304(c) and 401(b) of the U.S. Copyright Law.

Words by Jim Burris  
Music by Chris Smith

Moderately

G7 C7

First you put your two knees close up tight, — then you sway 'em to the left, then you sway 'em to the right.

F7 Bb D7 Eb7 D7

Step a-round the floor kind of nice and light, — then you twis' a-round and twis' a-round with all — your might. —

G7 C7

Stretch your lov - in' arms straight out in space, — then you do the Ea- gle Rock with — style and grace. — Swing your

Gb7 Bb/F F#dim7 Gm G7 Cm G Cm Cm7b5 F7 Bb

foot way 'round then bring it back, — now that's what I call "Ball - in' The Jack." —

# A BEAUTIFUL FRIENDSHIP

Copyright © 1956 Bibb Music Publishers. Copyright renewed. (c/o The Walk Music Group, Santa Monica, CA 90401)

Lyric by Stanley Styne  
Music by Donald Kahn

Moderately

CM7 F#7 FM7 Bb7 A7 Am7 D7 Dm7/G G9 G9#5 CM7

This is the end of A Beau - ti - ful Friend - ship, it end - ed a mo - ment a - go. — This is the

F#7 FM7 Bb7 A7 Am7 D7 Dm7 G7 Gm9 C9

end of A Beau - ti - ful Friend - ship, I know for your eyes told me so. — We were al - ways like

FM7 Fm7 Bb7 Em7 A7 Am7 Ab7 G7#5 CM7 F#7

sis - ter and bro - ther, un - til to - night when we looked at each oth - er. That was the end of A

FM7 Em7b5 A7 Dm7 Dm7/G G7b9 1. C Bb7 A7 Ab7 G7#5 2. C

Beau - ti - ful Friend - ship and just the be - gin - ning of love. — love. —

# BASIN STREET BLUES

© 1928, 1929, 1933, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 © Renewed 1956, 1957, 1961 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved

Words and Music by Spencer Williams

Moderately

## VERSE

Won't-cha come - long with me to the Mis - sis - sip - pi?  
 We'll take the boat \_ to the lan' of dreams. \_ Steam down the riv - er down to New Or - leans. \_ The  
 band's there to meet us, old friends to greet us. We'll see the place the

## CHORUS

folks all meet, \_ this is Ba - sin Street. \_ Ba - sin Street \_ is the street \_ where  
 the e - lite \_ al - ways meet \_ in New Or - leans, \_ lan' of dreams. \_ You'll  
 nev - er know how nice it seems or just how much it real - ly means.  
 Glad to be, \_ yes, sir - ee \_ where wel - comes free; \_ dear to me, \_ where  
 I can lose, \_ my Ba - sin Street Blues.

# BE-BOP

© Copyright 1944, 1945 by MCA MUSIC PUBLISHING, A Division of MCA INC.,  
 New York, NY. Copyright Renewed.

By John "Dizzy" Gillespie

Fast Bop

♩ N. C.

To Coda ⊕

Fm Gm7b5 Fm/Ab Bbm6 Fm/C Gm7b5 C7 Fm Gm7b5

Fm/Ab Bbm6 1, 3.  
Fm/C Gm7b5 C7 Fm 2, 4.  
Fm/C Gm7b5 C7 Fm Fm7

Bb7 #9 EbM7 Eb7 Ab7 #9 DbM7

Gm7b5 C7b5 Fm Gm7b5 Fm/Ab Bbm6 Fm/C Gm7b5 C7 Fm Gm7b5

Fm/Ab Bbm6 Fm/C 1.  
Gm7b5 C7 Fm 2.  
Gm7b5 C7 Fm D. S. al Coda

CODA C7b5

## BERNIE'S TUNE

• Copyright 1953-1954-1955 ATLANTIC MUSIC CORP.  
 • Renewed 1981-1982 Assigned to ATLANTIC MUSIC CORP.

Words by Mike Stoller and Jerry Lieber  
 Music by Bernie Miller

Moderately, with a beat

Dm6 Bb7b5 A7

In the park, in the dark, un-der-neath the moon. Heard a boy and  
 Hark the lark, in the park, cra-zy as a loon. In a tree skill-

Dm6

a girl hum-min' Ber-nie's Tune. Went to sleep count-in' sheep, by a blue la-  
 -ful-ly sing-in' Ber-nie's Tune. Lit-tle kids go to school sing-in' Ber-nie's

Bb7b5 A7 Dm6

goon. Heard a frog, on a log, croak-in' Ber-nie's Tune.  
 Tune. Gurg-lin' brooks, bub-lin' pools, bab-bie Ber-nie's Tune.

Bb7 Fm7 Bb7 Fm7 Bb7 Fm7

It's so ea-sy to whist-le, it's so ea-sy to sing. E-ven hum-ming-birds hum-  
 You don't have to read mu-sic, you don't have to be smart. Ber-nie said you can sing-

Bb7 A7 Dm6 Bb7b5

it, it's the thing. Of- fice clerks, so - da jerks picked it up so soon.  
 it, from the heart. So if you hap - pen to get the urge to croon.

1. A7 Dm6

Mil - lion - aires, e - ven squares, whis-tle Ber - nie's Tune.

2. A7 Dm6

Take a tip, man get hip, make it Ber - nie's Tune.

# BESS YOU IS MY WOMAN

Copyright © 1935 by Gershwin Publishing Corporation  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by Dubose Heyward & Ira Gershwin  
Music by George Gershwin

**Slowly**  
B $\flat$  F7/C B $\flat$ /D Dm7 $\flat$ 5 E $\flat$  E $\flat$ m Gm Gm7/F

Porgy: Bess, You Is My Wom-an now, you is, you is! An' you mus' laugh an' sing an' dance for  
Bess: Por - gy, I's yo' wom - an now, I is, I is! An' I ain' nev - er go - in' no - where

Em7 $\flat$ 5 E $\flat$ 7 B $\flat$ /D A $\flat$ 7 D $\flat$  F7 B $\flat$  F7/C B $\flat$ /D Dm Gm7/D

two in - stead of one. Want no wrin - kle on yo' brow no -  
'less you shares de fun. Dere's no wrin - kle on my brow no -

A7/E To Coda  $\oplus$  Bm Bm/A G7 D G $\sharp$ m7 $\flat$ 5 C $\sharp$ 7

how, be - cause de sor - row of the past is all done, done. Oh, Bess, my  
how, but D. C. al Coda

F $\sharp$ /A $\sharp$  B7 C $\sharp$ 7 F $\sharp$  F $\sharp$ m Gm C7 F7

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

$\oplus$  CODA D/A A7/G D9/F $\sharp$  A7/E Bm/D F $\sharp$ 7/C $\sharp$  Bm B $\flat$ 7 D

I ain' go - in', you hear me say - in', if you ain' go - in', wid you I'm stay - in'! Por - gy,

Gm7 $\flat$ 5 D Gm7 $\flat$ 5 D D9/F $\sharp$  GM7 Em7

I's yo' wom - an now! I's yours for - ev - er, morn - in' time an' eve - nin' time an' sum - mer time an' win - ter time.

Porgy: D D9/F $\sharp$  GM7 Em7 D A7 Dm

Morn - in' time an' eve - nin' time an' sum - mer time an' win - ter time; Bess, you got yo' man.

# THE BEST IS YET TO COME

© 1959, 1961, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
International Copyright Secured. All Rights Reserved.

Lyric by Carolyn Leigh  
Music by Cy Coleman

**Moderately**  
A $\flat$

Out of the tree of life I just picked me a plum. You came a - long and ev -

F7 B $\flat$ m7 E $\flat$ 7

- 'ry - thing's start - in' to hum. Still it's a real good bet - The Best Is Yet To

Ab Dm7b5 G7 C

Come. \_\_\_\_\_ The Best Is Yet To Come — and babe, won't it be fine. \_\_\_\_\_

A7 Dm7 G7

You think you've seen the sun, — but you ain't seen it shine. \_\_\_\_\_ Wait 'til the warm-up's

Dm7 G7 C Dm7 D#dim7 C/E Dm7 G7 Dm7 G7

un - der way. — Wait 'til our lips have met. — Wait 'til you see that sun - shine day; —

C Bbm7 Eb7 Ab F7

you ain't seen noth- in' yet! — The Best Is Yet To Come — and babe, won't it be fine. \_\_\_\_\_

Bb7 Eb7 Ab

The Best Is Yet To Come, — come the day — you're mine. \_\_\_\_\_

## THE BEST THINGS IN LIFE ARE FREE

Copyright © 1927 by DeSylva, Brown and Henderson, Inc.  
 Copyright Renewed, assigned to Chappell & Co., Inc.  
 and Stephen Ballentine Music Publishing Company

Music and Lyrics by B.G. DeSylva, Lew Brown and Ray Henderson

Brightly C C/E Ebdim7 Dm7 G7 Dm7

The moon be - longs to ev - 'ry one, — The Best Things In Life Are Free. — The stars be -

G7 G7b9 C C#dim7 G7/D G7 C7

long to ev - 'ry one, — they gleam there for you and me. — The flow- ers in Spring, — the

F D7 Dm7 G9 C

rob - ins that sing, — the sun - beams that shine: — they're your's, they're mine! And love can come to

A7 Dm7 G7sus G7 C Ab7 C

ev - 'ry - one, — The Best Things In Life Are Free. \_\_\_\_\_



# BEWITCHED

Copyright © 1941 by Chappell & Co., Inc. Copyright Renewed

Words by Lorenz Hart  
Music by Richard Rodgers

Moderately Slow

C C#dim7 Dm7 D#dim7 C E7 FM7 F#dim7 C D7

I'm wild a - gain, be - guiled a - gain, a sim - per - ing, whim - per - ing child a - gain, Be - witched, both - ered and be -

G7 A7 Dm7 G7 C C#dim7 Dm D#dim7 C E7

wild - ered am I. \_\_\_\_\_ Could - n't sleep, and would - n't sleep, when love came and told me I

FM7 F#dim7 C D7 G7 C7 FM7 A7 Dm

should - n't sleep, Be - witched, both - ered and be - wild - ered am I. \_\_\_\_\_ Lost my heart, but what of it?

Am Dm G7 Em7 A7#9 Dm7 G7

He is cold I a - gree, he can laugh, but I love it, — al - though the laugh's on me. I'll

C C#dim7 Dm D#dim7 C E7 FM7 F#dim7 C D7

sing to him, each spring to him, and long for the day when I'll cling to him, Be - witched, both - ered and be -

Dm G7

wild - ered am I.

1. C Am Dm7 G7 2. C F C

I'm I. \_\_\_\_\_

# BIG P

Copyright © 1960 by MJQ Music, Inc.

By Jimmy Heath

Bounce tempo

Dm Dm/F E7 Eb7 Dm Am7b5 D7 Gm Bb A Ab

Dm A7 Dm Dm7/C Dm6/B Bb7 A7 Dm

Dm F E Eb Dm Am7 D7 Gm Bb A Ab

Dm Dm7/C Dm6/B Bb7 Bb7 5 A7#9 Dm

1. 2.

# BILL BAILEY

Copyright © 1988 by HAL LEONARD PUBLISHING CORPORATION

Traditional

Brightly

G G#dim7 D7/A D7

Won't you come home, Bill Bai - ley, Won't You Come Home? She moans the whole day long; \_\_\_\_\_

D9#5

I'll do de cook - ing, dar - ling I'll pay de rent, I know I've done you

G

wrong. \_\_\_\_\_ 'Mem - ber dat rain - y eve dat I drove you out, wid noth - in but a

Bdim Am E7 Am C C#dim7 G/D E7

fine tooth comb? \_\_\_\_\_ I know I'se to blame, well, ain't dat a shame? Bill

A7 D9 D7 | 1. G A7 D7 | 2. G

Bai - ley, Won't You Please Come Home? \_\_\_\_\_ Home? \_\_\_\_\_

# BIRD FEATHERS

© Copyright 1961 by DUCHESS MUSIC CORPORATION. Rights Administered by MCA MUSIC PUBLISHING, A Division of MCA INC., New York, NY

By Charlie Parker

Brightly

BbM7 Bb6 Bb7 #5

Eb6 *s* Ab7 BbM7 G7 Ab7 G7

Cm7 F9 Dm7 C#dim7 Cm7 F7 #5#9 BbM7 Bb6

Bb7 #5 Eb6 *s*

Ab7 BbM7 Bb6 G7 Ab7 G7 Cm7

F9 Dm7 C#dim7 Cm7 F7 #5#9 Bb6

Repeat ad lib.

# BIRDLAND

© 1977 & 1978 Mulatto Music (BMI)

By Joe Zawinul

Brightly

N.C.

1,2 3.

1. 2. Gm

F/G F/B $\flat$  E $\flat$ /B $\flat$  Dm7 F/C Cm7 F/B Em Gm/C F/E $\flat$  Em F G $\flat$  G Em

Gm/CF/C G G pedal

To Coda  $\oplus$  1. 2.

G C G

C G Bm7 $\flat$ 5 G Bm Em G/B CM7 Cm7 $\flat$ 5 Bm7 E7 Am7 G/BC6 C/D G Bm Em C6

Cm7 $\flat$ 5 D7sus CM7 1. Am CM7/E Am7/D 2. Am CM7/E Am7/D G Bm Em G/D

Cm7 $\flat$ 5 C9 Bm7 E7 Am G/B C6 C/D G Bm Em Am7/D Cm7 $\flat$ 5 C9 Bm7

E7 Am G/B C6 C/D G

3 times G7 G $\flat$ 7 F7 E7 1-6 E $\flat$ 7 D7 D $\flat$ 7 C7 7. E $\flat$ 7 D7 D $\flat$ 7 C7 G

D.S. al Coda  $\oplus$  CODA G G/B Em G/B CM7 Cm7 $\flat$ 5 Bm7 E7

Am G/B C6 C/D G G/B Em C6 Cm7 $\flat$ 5 G/D G/C G/C Am Em7 C/D G

Bm Em G/D Cm7 $\flat$ 5 C7 Bm7 E7 Am G/B C6 C/D G

Repeat and Fade

# BILLIE'S BOUNCE (Also Known As BILL'S BOUNCE)

© 1945 ATLANTIC MUSIC CORP.  
 • Renewed and assigned 1973 ATLANTIC MUSIC CORP.

By Charlie Parker

Medium Up Blues F7 F7/A Bb7 Bdim7 F7

Bb7 F7

Am7 D7 Gm7 Gm#7 C7sus C7 F7 D7#9 Gm7 C7sus

Detailed description: This block contains the musical notation for 'Billie's Bounce'. It consists of three staves of music in a 4/4 time signature with a key signature of one flat (Bb). The first staff begins with a repeat sign and a double bar line. The second staff features a triplet of eighth notes. The third staff ends with a double bar line and repeat dots. Chord symbols are placed above the notes.

# BIRDS OF A FEATHER

© Copyright 1959-1964 CRITERION MUSIC CORP.

By Gerry Mulligan

Medium

Bb Eb9 Bb G7b9 Cm7 F7b9

Bb Eb9 Bb G7b9 F7 Bb6 G7b9

Eb Cm7 Bm7 Am7 Bb Gm Cm7 F#5b9

Bb Eb9 Bb F7 Bb G7b9

Eb Cm7 Bm7 Am7 Bb Gm A7#9

C Em7 Ebm7 Dm7 G7#5b9

Bb Dm7 Dbm7 Cm7 F7#5b9

Bb Eb9 Bb F7 F7#5b9

Eb Cm7 Bm7 Am7 Bb

Detailed description: This block contains the musical notation for 'Birds of a Feather'. It consists of nine staves of music in a 4/4 time signature with a key signature of one flat (Bb). The first staff begins with a repeat sign and a double bar line. The second staff features a triplet of eighth notes. The third staff ends with a double bar line and repeat dots. Chord symbols are placed above the notes.

# THE BLESSING

© 1958 Composers Music

By Ornette Coleman

Medium Swing

F#m7 B7 F#m7b5 B7 Em7  
Am7 D7 G6/D D7/F# G6 F#m7b5 B7b9  
Bm7b5 E7b5 Em7b5 A7#9 Am7 D7  
Gm7 C7 F#m7 B7 F#m7b5 B7  
Em7 Am7 D7 G6/D D7/F# G6

# BLOOMDIDO

© 1954 ATLANTIC MUSIC CORP.  
© Renewed 1981 ATLANTIC MUSIC CORP.

By Charlie Parker

Fast  
Bb

Bb 7  
Eb 7 Bb 7 Db m7  
Cm7 F7 Bb 7 Cm7 F7

# BLUE 'N BOOGIE

© Copyright 1944, 1961 by MCA MUSIC PUBLISHING, A Division of MCA INC.,  
New York, NY. Copyright Renewed.

Music by John "Dizzy" Gillespie & Frank Paparelli

Moderately Fast

Bb

## BLUE AND SENTIMENTAL

Copyright © 1938, 1930 Bregman, Vocco & Conn, Inc. Copyright renewed and assigned to Harry Von Tilzer Music Publishing Company and Bregman, Vocco & Conn, Inc., (c/o The Welk Music Group, Santa Monica, CA 90401)

By Count Basie, Jerry Livingston, and Mack David

Slowly, with a lift

Blue And Sen - ti - men - tal, my dreams are blue dreams, Just won't come true dreams, I find.

Blue And Sen - ti - men - tal, I can't for - get 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 Sen - ti - men - tal. If you don't want me. Why do you haunt me and keep me feel - ing Blue And Sen - ti - men - tal?

# BLUE IN GREEN

© 1959 JAZZ HORN MUSIC CORP. & WARNER-TAMERLANE PUBLISHING CORP.  
 WARNER-TAMERLANE PUBLISHING CORP. administers on behalf of itself and JAZZ  
 HORN MUSIC CORP.

By Miles Davis and Bill Evans

B♭M7#11 A7#9 Dm9 D♭7 Cm9 F7♭9 B♭M7 A7#5#9

Dm6/9 E7#5#9 Am9 Dm9 B♭M7#11 A7#9 ♭9 Dm6.9

# BLUE CHAMPAGNE

Copyright © 1941 (Renewed) Music Sales Corporation, New York, NY

Words and Music by Grady Watts, Frank Ryerson & Jimmy Eaton

Slowly  
 F A♭dim7 C7/G C7 F D♭7 Gm7♭5 C7 F A♭dim7

Blue Cham - pagne, - pur - ple shad - ows and Blue Cham - pagne - with the ech - oes that still re - main -  
 Bub - bles rise \_\_\_\_\_ like a foun - tain be - fore my eyes \_\_\_\_\_ and they sud - den - ly crys - tal - ize \_\_\_\_\_

Gm7♭5 C7

1. F Dm7 Gm7 C7	2. F B♭ F A7 Dm Dm#7
--------------------	-------------------------

I keep a blue ren - dez - vous. \_\_\_\_\_ All the plans we start - ed.  
 to form a vis - ion of you. \_\_\_\_\_

Dm7 G9 F Gm7 C7♭5 F A7 Dm Dm#7 Dm7 G9

all the songs we sang, each litt - tie dream we knew seems to o - ver - take me like a boom - er - ang.

F G9 D♭7 Gm7 C7 F A♭dim7 C7/G C7 F

Blue is the spar - kle, gone is the tang. Each old re - frain, \_\_\_\_\_ keeps re - turn - ing as I re - main \_\_\_\_\_

D♭7 Gm7♭5 C7 F D7 Gm7♭5 C9 F

with my mem - 'ries and Blue Cham - pagne \_\_\_\_\_ to toast the dream that was you. \_\_\_\_\_

# BLUE HAZE

© 1965 Prestige Music

By Miles Davis

Moderately

B♭M7 Cm7 B♭M7 B♭7 E♭M7 E♭m6

Dm6 Ddim7 E♭M7 E♭m F7 B♭M7

Cm7 B♭M7 B♭7 E♭M7 E♭m6 Dm7

Ddim7 E♭M7 E♭m B♭

# BLUEBERRY HILL

Copyright © 1940 by Chappell & Co., Inc.  
 Copyright Renewed, Assigned to Chappell & Co., Inc. and Sovereign  
 Music Corp.

Words and Music by Al Lewis, Larry Stock and Vincent Rose

Moderately

E♭7 A♭ E♭ B♭7

I found my thrill on Blue - ber - ry Hill, on Blue - ber - ry Hill

E♭ E♭M7 E♭6 E♭7 A♭ E♭

when I found you. The moon stood still on Blue - ber - ry Hill.

B♭7 E♭ D♭7 E♭ A♭6 E♭

And lin - gered un - til my dreams came true. The wind in the wil - low played

E♭M7 A♭6 E♭ E♭M7 E♭7 D7 Gm D7 Gm D7

love's sweet mel - o - dy; but all of those vows we made were ne - ver to

G B♭7 E♭7 A♭ E♭

be. Tho' we're a - part, you're part of me still for you were my

B♭7 E♭ D♭7 1. E♭ E♭7 2. E♭ A♭6 E♭

thrill on Blue - ber - ry Hill. I found my Hill.



# BLUES IN THE CLOSET

© 1955 Orpheus Music, Inc.  
Copyright Renewed

By Oscar Pettiford

Medium swing  
G

Musical notation for 'Blues in the Closet' in G major, 4/4 time, medium swing. The score consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). Chord symbols G, G7, C7, E7, Am7, D7, and G are placed above the notes. There are triplets and slurs throughout the piece.

# BLUES IN THE NIGHT

© 1941 (Renewed) WARNER BROS. INC.

Words by Johnny Mercer  
Music by Harold Arlen

Blues tempo

Musical notation and lyrics for 'Blues in the Night' in Bb major, 4/4 time, blues tempo. The score consists of seven staves of music. The first staff has a treble clef and a key signature of two flats (Bb). The second staff has a bass clef and a key signature of two flats (Bb). Chord symbols Bb, Eb7, Bb7, F7, C7, F7, Bb, Eb9, F7, C7, F7, Bb, Eb9, Ebm6, F7, Db7, C+, and C7 are placed above the notes. There are triplets and slurs throughout the piece. The lyrics are as follows:

My ma - ma done tol' me \_\_\_ when I was in { knee - pants, } my ma - ma done tol' me, \_\_\_ { Son! } A  
 Nat - chez to Mo - bile, \_\_\_ from Mem - phis to St. Joe, \_\_\_ where - ev - er the four winds \_\_\_ blow; \_\_\_ I  
 { Hon! } A  
 wom - an - 'll sweet talk, \_\_\_ and give ya the big eye, \_\_\_ but when the sweet talk - in's done \_\_\_ { a  
 man's gon - na sweet talk, \_\_\_ an' heard me some big talk, \_\_\_ but there is one thing I know, \_\_\_ { a  
 been in some big towns - \_\_\_ } a wor - ri - some thing who'll leave ya t' sing the Blues \_\_\_ To Coda ⊕  
 wom - man's a two - face, \_\_\_ } a wor - ri - some thing who'll leave ya t' sing the Blues \_\_\_ In The  
 man is a two - face, \_\_\_ } a wor - ri - some thing who'll leave ya t' sing the Blues \_\_\_ In The  
 Night, Now the rain's a - fall - in', hear the train a - call - in', whoo - ee, \_\_\_ (my ma - ma done tol' me. \_\_\_ )  
 Hear dat lone - some whis - tle blow - in' 'cross the tres - tle, whoo - ee, \_\_\_ (My ma - ma done tol' me. \_\_\_ ) A  
 whoo - ee - duh - whoo - ee, \_\_\_ ol' click - e - ty clack's a - ech - o - in' back th' Blues \_\_\_ In The  
 Night. \_\_\_ The eve - nin' breeze - 'll start the trees to cry - in' and the moon - 'll hide it's light,  
 Take my word, the mock - in' bird - 'll sing the sad - dest kind o' song,

G7b9

1. Gm7b5 C7 F7 Cm7b5 F7

2. Gm7b5 C7 F7 Ebm/Gb

when you get the Blues In The Night.  
 he knows things are wrong and he's right.

Abm6 F7/A Bb7 C7 D.S. al Coda F7

(whistle) From Night. (hum)

Bb7 C7b9 F7 C7 F7sus Bb

My ma - ma was right, there's Blues In The Night.

## BODY AND SOUL

© 1930 WARNER BROS. INC. & CHAPPELL & CO., LTD.  
 Copyright Renewed & Assigned to WARNER BROS. INC.

Word by Edward Heyman, Robert Sour  
 and Frank Eyton  
 Music by John Green

Slowly, with expression

Ebm7 Bb9 Ebm7 Ab7 DbM7 Gb7 Fm7 Edim7

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

Ebm7 Ebm7/Db Cm7b5 F7 Bbm7 Ebm9 Ab7#5 To Coda ⊕ 1. Db6 Fm7 Bb7b9

Why have - n't you seen it? I'm all for you, Bod - y And Soul!  
 I tell you I mean it, I'm all for you, Bod - y And  
 I'd glad - ly sur - ren - der my - self to you, Bod - y And

2. Db6 Em7 A7 D Em7 D/F# Gm7 C7 F#m7 Bm7 Em7 A7

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

D Dm7 G9 CM7 Ebdim7 Dm7 G7 G7#5

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

C9 B9 Bb9 D.C. al Coda E9#11

chance to prove, dear,

⊕ CODA Db

Soul!

# (THE ORIGINAL) BOOGIE WOOGIE

© 1929, 1937, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 © Renewed 1957, 1965 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved.

By Clarence "Pine Top" Smith

Moderately bright

The musical score for 'Boogie Woogie' consists of a single melodic line in the treble clef and a bass line in the bass clef. The key signature is one flat (Bb). The tempo is 'Moderately bright'. The score includes various chords such as F, Bb, Bb6, C7, Bb7, F7, Bb7, F, C7, Bb7, C7, F, Bb7, F, Bb7, F6, C7, Bb9, F, Bb, Bb9, and F. The melody is characterized by a driving, rhythmic pattern with many eighth and sixteenth notes.

# BLUESETTE

© Copyright 1963, 1964 by MUSIC CORPORATION OF AMERICA, INC.,  
 New York, NY  
 Rights Administered by MCA MUSIC PUBLISHING, A Division of MCA Inc.,  
 New York, NY

Words by Norman Gimbel  
 Music by Jean Thielemans

Moderate Waltz

The musical score for 'Bluesette' is in 3/4 time and features a moderate waltz tempo. The key signature is one sharp (F#). The score includes various chords such as G, F#m7b5, B7b9, Em7, A7b9, Dm7, G7, CM7, C6, Cm7, F9, BbM7, Bbm7, E,9, AbM7, and Ab. The lyrics are as follows:

Poor lit - tle, sad lit - tle blue Blues - ette, don't you cry, don't you fret. You can  
 Long as there's love in your heart to share, dear Blues - ette, don't des - pair. Some blue  
 bet one luck - y day you'll wak - en and your blues will be for - sak - en. One luck - y day love - ly  
 boy is long - ing just like you to find a some - one to be true to. Two lov - ing arms he can

Am7b5 D7b9 Bm7 Bb7 Am7 D7 G F#m7b5 B7

love will come your way. \_\_\_\_\_  
 nest - le in and stay. \_\_\_\_\_ Get set, Blues - ette, true love is com - ing.

Em7 A7 Dm7 G7 CM7 C6 Cm7 F7

Your trou - bled heart soon will be hum - ming. Hum \_\_\_\_\_

BbM7 Bb6 Bbm7 Eb9 AbM7

Doo - ya, doo - ya, doo - ya, doo - ya, doo - ya, doo - ya,

Am7b5 D7b9 Bm7 Bb7 Am7 D7 G F#m7b5

Doo - oo - oo Blues - ette. \_\_\_\_\_ Pret - ty lit - tle Blues - ette must - n't be a

B7 Em7 A7 Dm7 G7 CM7 C6 Cm7

mourn - er. Have you heard the news yet? Love is 'round the cor - ner. Love wrapped in rain - bows and tied with pink

F7 BbM7 Bb6 Bb7 Eb7 AbM7

rib - bon to make your next spring - time your gold wed - ding ring time. So, dry your eyes. Don't - cha

Am7b5 D7 Bm7 Bb7 Am7 D7 G

pout, don't - cha fret, good - y good times are com - ing, Blues - ette. \_\_\_\_\_ Long as there's love in your

F#m7b5 B7b9 Em7 A7b9 Dm7 G7 CM7 C6 Cm7 F9

heart to share, dear blues - ette, don't des - pair. Some blue boy is long - ing, just like you, to

BbM7 Bbm7 Eb9 AbM7 Am7b5 D9 Bm7

find a some - one to be true to. One luck - y day love - ly love will come your way. \_\_\_\_\_

E7 E7#5 E7 Am7 D7 G D7#9 D9 Bm7 Am7 AbM7 GM7

That mag - ic day \_\_\_\_\_ may just be to - day. \_\_\_\_\_

# BLUES FOR PABLO

Copyright © 1956 (Renewed 1984) SOLAR PLEXUS MUSIC (BMI)  
 All Rights Administered by MAYFLOWER MUSIC CORPORATION (ASCAP)  
 International Copyright Secured Made in U.S.A. All Rights Reserved

By Gil Evans

Very slowly

Musical score for 'Blues for Pablo' in G minor, 3/4 time. The score consists of three staves of music. The first staff begins with a Gm chord and a triplet of eighth notes. The second staff continues the melody with chords D7b9#5, G6, and Gm. The third staff provides the harmonic accompaniment with chords Cm, Fm7b5, Gm, F6, EbM7, D7b9, and Gm.

# BOPLICITY (BEBOP LIVES)

© 1981 Sophisticate Music

Music by Miles Davis  
 Lyrics by Ray Passman & Holli Ross

Medium swing

Musical score for 'Boplicity (Bebop Lives)' in F minor, 4/4 time. The score is a vocal line with lyrics and guitar accompaniment. The lyrics are: "It be - gan as an ex - per - i - ment, a lit - tle new, but with the time clev - er - ly spent. It woke up mus - i - cal minds and, boy, it sure made a dent and so we know that Be - bop lives. Diz - zy, Bird and Miles, they did it their way, swing - time peo - ple did - n't fig - ure it could stay, but they split would - n't you know be - cause the time was pas - sé and so they know that Be - bop Lives. And when there was a cat who then start - ed to scat, it made im - pres - sions that, es - tab - lish - ing a school, be - came a pop - u - lar pas - time, for bop when in it's prime would dif - fer - en - ti - ate the hot from the cool." The score includes various chords such as Fm7, Gm7, AbM7, Bb7, EbM7, Bbm7, Eb7#5#9, AbM7, Fm7, EbM7/G, Bb7sus, EbM7#11, Gm7, AbM7, Bb7, EbM7, Bbm7, Eb7#5#9, AbM7, Fm7, EbM7/G, AbM7, Bb7sus, EbM7#11, Bbm7, Eb7#5#9, Bbm7, Eb7#5#9, AbM7, D7b9#5, Abm7, D7#5#9, Gbm7, Gbm7, Fm7, and Bb13#11.

Fm7 Gm7 AbM7 *g* Bb7 EbM7 Bbm7 Eb7#5#9

Se- cond, third gen - er - a - tions still blow all the flat - ted fifths that we cer - tain - ly know, like

AbM7 *g* Fm7 EbM7/G AbM7 *g* Bb7 EbM7#11

"Ko-ko," don't for - get "Four" and then there's "Night - In Tu - ni - sia," so we know that Be - bop Lives. —

## BORN TO BE BLUE

Copyright © 1946, Renewed 1974 WELLS MUSIC INC. and ARC MUSIC  
Pursuant to Sections 304(c) and 401(b) of the U.S. Copyright Law.

Words and Music by Robert Wells and Mel Torme

Very slowly

C9 Db9 C9 Gb7 F9 Eb7b9

Some folks were meant to live in clov - er, but they are such a chos - en  
When there's a yel - low moon a - bove me, they say there's moon - beams I should  
I guess I'm luck - i - er than some folks; I've known the thrill of lov - ing

AbM7 Ab7 G7#5 Cm Db9 Cm7 *g* F7 To Coda ⊕

few, and clov - er be - ing green, is some - thing I've nev - er seen  
view, but moon - beams, be - ing gold, are some - thing I can't be - hold  
you, and that a - lone is more than I was cre - at - ed for

1. Fm7 D7b5 Dm7 G7 2. Fm7 Ab9 G9#5 C

'cause I was Born To Be Blue. 'cause I was Born To Be Blue.

Abm7 Db9 Abm7 Db9 Abm7 D7b9

When I met you the world was bright and sun - ny; when you left the cur - tain fell. —

GbM7 Dbm7 Gb9 Cm7 Abm7 Fm7 Bb7 *g*

I'd like to laugh, but noth - ing strikes me fun - ny; now my world's a fad - ed pas -

D.C. al Coda  
EbM7 Dm7 G9

tel. Well,

⊕ CODA  
Fm7 Ab9 G9#5 C

'cause I was Born To Be Blue.

# THE BREEZE AND I

Copyright © 1928 by Edward B. Marks Music Company. Copyright renewed.

Words by Al Stillman  
Music by Ernesto Lecuona

**Rhumba**

The Breeze And I are say - ing with a sigh that you no long - er care.  
Breeze And I are whis - per - ing good - bye to dreams we used to share.

1. B $\flat$ 7 2. Cm7 Fm7 Fm7/B $\flat$  Gm7 Cm7 Fm7

The Ours was a love song that seemed con - stant as the moon, end - ing in a strange, mourn -

B $\flat$ 7 Eb C7 $\flat$ 9 Fm7 Fm7/B $\flat$  B $\flat$ 7 Eb

ful tune; and all a - bout me, they know you have de -

Cm7 Fm7 B $\flat$ 7 Eb6 Fm7 B $\flat$ 7 Eb6

part - ed with - out me and we won - der why, The Breeze And I.

# BUD'S BLUES

© 1965 by Primebeat Music Co.  
© Assigned to RICHCAR MUSIC CO.  
All Rights Reserved Used by Permission

By Sonny Stitt

**Moderately**

A $\flat$  B $\flat$ m7 Eb7

B $\flat$ 7 Ddim7 Ebm7 F7 1. B $\flat$ m7 Eb7 A $\flat$ M7 2. B $\flat$ m7 Eb7

A $\flat$ M7 Cm7 F7 B $\flat$

D $\flat$ m7 G $\flat$ 7 Cm7 F7 Bm7 E7 B $\flat$ m7 Eb7

A $\flat$  B $\flat$ m7 Eb7

D $\flat$ 7 Ddim7 Ebm7 F7 B $\flat$ m7 Eb7 A $\flat$ M7

# BUDO

© 1956 BEECHWOOD MUSIC CORP.

By Miles Davis & Bud Powell

Medium Swing

B $\flat$  E $\flat$ 7 B $\flat$  B7 E $\flat$ 7

B $\flat$  Cm7 Dm7 G7 Cm7 F7 B $\flat$

# BUTTON UP YOUR OVERCOAT

(From "FOLLOW THRU")

Copyright © 1928 by DeSylva, Brown & Henderson  
Copyright renewed, assigned to Chappell & Co., Inc.  
and Stephen Ballentine Music Publishing Company

Words and Music by B.G. DeSylva, Lew Brown and Ray Henderson

Moderately

G E7 A7 D7 Ddim7 D7 G6 Em7

But - ton Up Your O - ver - coat \_ when the wind is free. Take good \_ care of your - self \_ you be - long to me!

Am7 D7 G E7 A7 D7 Ddim7 D7

— Eat an ap - ple ev - 'ry day; \_ get to bed by three. Take good \_ care of your - self \_ you be -  
Wear your flan - nel un - der - wear \_ when you climb a tree. Take good \_ care of your - self \_ you be -

G6 Dm7 G7 C6 G6 Em7 A9

long to me! \_ Be care - ful cross - ing streets, oo - oo! Don't eat meats, oo - oo! Cut out sweets, oo - oo!  
long to me! \_ Don't sit on hor - nets' trails, oo - oo! Or on nails, oo - oo! Or third rails, oo - oo!

D7 Em7/D GM7/D Am7/DC7/D G E7 A7

You'll get a pain and ru - in your tum - tum! Keep a - way from boot - leg hootch \_ when you're on a spree.  
You'll get a pain and ru - in your tum - tum! Don't go out with col - lege boys \_ when you're on a spree.

D7 Ddim7 D7 G C7 1.G Am7 D7 2.G

Take good \_ care of your - self \_ you be - long to me. me.



# BUT BEAUTIFUL

Copyright © 1947 by Dorsey Brothers Music, A Division of Music Sales Corporation, New York. Copyright Renewed

Words and Music by Johnny Burke and James Van Heusen

Slowly

GM9 Bm7b5 E7b9 Am9 C#m7b5 F#7b9 GM9 Bm7b5 E7

Love is fun - ny or it's sad or it's qui - et or it's mad; it's a good thing or it's bad, But

A9 D7 D7/C Bm7 Em7 Am7 D7 G Em6 Em7

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

A9 Am7 D7 GM9 Bm7b5 E7b9 Am9 C#m7b5 F#7b9

would - n't mind at all. Love is tear - ful or it's gay; it's a prob - lem or it's play; it's a

GM9 Bm7b5 E7 A9 D D7/C Bm7 Em7 Am7 B7 #5 B7

heart - ache eith - er way, But Beau - ti - ful! And I'm think - ing if you were mine I'd nev - er let you

Em7 Cm7 F7 G E7 Am7 D7 Ab7 1. G Am7 D7 2. G

go, and that would be But Beau - ti - ful I know. Love is know.

# BUZZY

© 1947 ATLANTIC MUSIC CORP.

© Renewed and assigned 1975 ATLANTIC MUSIC CORP.

By Charlie Parker

Fast

Bb7

Eb7 Bb7 G7

Cm7 F7 Bb7 Cm7 F7

# BYE BYE BLACKBIRD

© 1926 (Renewed) WARNER BROS. INC.

Words by Mort Dixon  
Music by Ray Henderson

**Moderately**  
F

D7 Gm7 C9 F F/A Abdim7 Gm7 C7 Gm Eb/G

Pack up all my care and woe, here I go sing - ing low, Bye Bye Black - bird. \_\_\_\_\_ Where some - bod - y

Gm6 Eb/G Gm7 C7 Gm7 C7 FM7 F6 F7 Am7b5

waits for me, sug - ar's sweet, so is she, Bye Bye Black - bird. \_\_\_\_\_ No one here can love and un - der - stand

D7 Gm Gm7b5 C7 F Eb7 D7

me, oh what hard luck sto - ries they all hand me. Make my bed and light the light, I'll ar - rive late to - night,

Gm7 C7 1. F Dm7 Gm7 C7 2. F Bb Bbm6 F6

black - bird \_\_\_\_\_ bye bye. \_\_\_\_\_ bye. \_\_\_\_\_

# BYE BYE BLUES

Copyright © 1925 Bourne Co. Copyright Renewed.

Words and Music by Fred Hamm, Dave Bennett,  
Bert Lown and Chauncey Gray

**Moderately**  
C

Ab7 C B7 Bb7 A7 D9 D7 G7 G7b9 CM9

Bye Bye Blues, \_\_\_\_\_ Bye Bye Blues. \_\_\_\_\_ Bells ring, birds sing, sun is

Ebdim7 Dm7 G7 Dm7 G7#5 C Ab7 C B7 Bb7 A7 D9

shin - ing, No more pin - ing, just we two \_\_\_\_\_ smil - ing thru. \_\_\_\_\_ Don't

D7 G7 G7b9 C Ab7 1. C G7 2. C F7 C

sigh, don't cry Bye Bye Blues. \_\_\_\_\_ Blues. \_\_\_\_\_

# CALDONIA (WHAT MAKES YOUR BIG HEAD SO HARD?)

© 1945 CHERIO CORP.  
 © Renewed 1973 CHERIO CORP.

Words and Music by Fleece Moore

Medium Boogie Woogie

Walk-in' with mah ba-by, she's got great big feet. She's long, lean and lan-ky, ain't had noth-in' to eat, but she's my  
 ba-by and I love her just the same. Cra-zy 'bout that wo-man 'cause Cal-  
 don-ia is her name. Cal-don-ia! Cal-don-ia!  
 What makes your big head so hard? But I love you, love you just the same.  
 Cra-zy 'bout that wo-man 'cause Cal-don-ia is her name.  
 Cal-don-ia! Cal-don-ia! What makes your big head so hard?

# CAN'T HELP LOVIN' DAT MAN

Copyright © 1927 T.B. Harms Company. Copyright Renewed.  
 (c/o The Walk Music Group, Santa Monica, CA 90401)

Words by Oscar Hammerstein II  
 Music by Jerome Kern

Moderately and rather freely

Fish got to swim and birds got to fly I got to love one man 'til I die, Can't Help  
 Lov-in' Dat Man of mine. Tell me he's la-zy tell me he's slow,  
 tell me I'm cra-zy may-be I know, Can't Help Lov-in' Dat Man of mine.

F6 F#dim7 CM7 D7 Em7 EbM7 Dm7 D9 Dm7/G G7

When he goes a - way — dat's a rain - y day, — and when he comes back dat day is fine, — the sun will shine.

CM7 Am7 Dm7 G7 CM7 Gm7 C7b9 F6 Bb9 Em7 Am7

He can come home — as late as can be, — home with - out him — ain't no home to me, — Can't Help

Ab7 D7b9 G7b9 CM7 Eb9 AbM7 DbM7 CM7

Lov - in' Dat Man — of mine. —

## CANDY

Copyright © 1944 Leo Feist, Inc.  
 Copyright renewed and assigned to Harry Von Tilzer Music Publishing Company  
 and Kramer-Whitney, Inc. (c/o The Walk Music Group,  
 Santa Monica, CA 90401)

Words and Music by Mack David, Joan Whitney and Alex Kramer

Slowly

Ebm7 Ebm Ebm7 Dm7 Dbm7 Cm7

Can - dy I call my sug - ar Can - dy be - cause I'm sweet on Can - dy

CM7/F F7 Bb6 Fm9 Bb7 Bb7#5 EbM7 Ebm Ebm7 Dm7

and Can - dy's sweet on me. — { He } un - der - stands me, my un - der - stand - ing Can - dy  
 { She }

Dbm7 Cm7 F9 F7b9 Bb6 EbM7 Bb6 Bm7 Bbm7 Am7

and Can - dy's al - ways hand - y when I need sym - pa - thy — I wish that there were

D7 Em7 Ebm7 Dm7 G9 Gm7 C7

four of { him — } so I could love much more of { him. — } { He } has tak - en my com - plete heart,  
 { her — } { her. — } { She }

Cm7 F7 Bb7#5 EbM7 Ebm Ebm7 Dm7 Dbm7

got a sweet tooth for my sweet - heart, Can - dy. It's gon - na be just dan - dy the day I take my

Cm7 F9 F7b9 Bb C7b9 F9 Bb

Can - dy and make { him } mine all mine. —  
 { her }

# C.C. RIDER

Copyright © 1957 by Progressive Music Publishing Co., Inc.  
 Copyright Renewed, assigned to Unichappell Music, Inc. (Rightsong Music, Publisher)  
 Controlled by Unichappell Music, Inc. (Rightsong Music, Publisher)

Words and Music by Chuck Willis

Moderate Blues

Musical score for "C.C. Rider" in E-flat major, 4/4 time. The score consists of three staves of music with lyrics underneath. The first staff has a key signature change from E-flat major to B-flat major. The second staff continues the melody. The third staff includes a first and second ending.

Yes C. C. Ri - der, girl see what you have done. -  
 go - ing a - way ba - by, and I won't be back 'til fall. -

— Yes, yes, yes, C. C. Ri - der, see what you have done. — Girl, you  
 — Yes, dar - ling, going a-way ba - by, won't be back 'til fall. — If I

1. Eb Ab 9 Eb Bb 7 2. Eb  
 made me love you, now your man has come. Well, I'm  
 find me a new girl, I won't be back at all.

# THE CAPE VERDEAN BLUES

© 1965 Ecaroh Music, Inc.

By Horace Silver

Musical score for "The Cape Verdean Blues" in B-flat major, 3/4 time. The score consists of ten staves of music, primarily featuring a rhythmic piano accompaniment. The key signature changes from B-flat major to E-flat major in the final staff.

Cm D♭7 Cm G7 A♭7 G7  
 A♭7 G7 D♭7 Cm D♭7 Cm To Coda ⊕  
 D♭7 Cm G7 A♭7 G7 A♭7 G7  
 D♭7 Cm D♭7 Cm B♭7 B7 B♭7 Cm  
 D♭7 Cm D7 A♭7 G7 Cm D♭7 Cm  
 B♭7 B7 B♭7 Cm D♭7 Cm D7  
 A♭7 G7 Cm D♭7 D.C. al Coda ⊕ CODA D♭7 Cm

## CARIOCA

Copyright © 1933 T.B. Harms Co.  
 Copyright Renewed, Eliscu interest controlled by Chappell & Co., Inc.  
 (Intersong Music, Publisher)  
 Administered in the U.S.A. & Canada by Chappell & Co., Inc. (Intersong  
 Music, Publisher) and T.B. Harms, Inc.

Words by Gus Kahn and Edward Eliscu  
 Music by Vincent Youmans

Moderate Latin Beat

Say, have you seen that Ca - ri - o - ca? — It's not a fox-trot or a pol - ka. — It has a lit - tle bit of  
 new rhy - thm, a blue rhy - thm that sighs. — It has a me - ter that is trick - y — A bit of wick - ed, wack - i -  
 wick - y. — But when you dance it with a new love — there'll be true love — in her eyes. — You'll dream —  
 of the new Ca - ri - o - ca. — It's theme — is a kiss and a sigh. — You'll dream —  
 of the new Ca - ri - o - ca, — when mu - sic and lights are gone — and we're say - ing good - bye. —

## CAROLINA MOON

Copyright 1928 and Renewed 1956  
 Rights for extended term administered by Fred Ahlert Music Corporation

Words & Music by Benny Davis & Joe Burke

Moderately Slow

Car - o - lin - a Moon keep shin - ing, shin - ing on the one — who waits for me. —  
 Car - o - lin - a Moon I'm pin - ing, pin - ing for the place — I long to  
 be. — How I'm hop - ing to - night you'll go, go to the right win - dow, scat - ter your light,  
 say I'm all right, please do. — Tell — her that I'm blue and lone - ly,  
 dream - y Car - o - lin - a Moon. —

# THE CAT WALK

© Copyright 1960-1964 CRITERION MUSIC CORP.

By Gerry Mulligan

Medium  $\text{♩}$

$B\flat$   $B\flat/D$   $E\flat$   $E\dim7$   $B\flat$   $D\flat7$   $C7$   $B7$   $B\flat$   $B\flat/D$   $E\flat$   $E\dim7$   $B\flat$  1.  $C\flat m7$   $F7$

2.  $B\flat$   $E\flat$   $Fm7$   $B\flat7$   $E\flat$   $Fm7$   $B\flat7$   $E\flat$   $E\flat7/G$   $A\flat$   $A\dim7$

$E\flat$   $E\dim7$   $B\flat$   $E\flat$   $E\dim7$   $B\flat$   $D\flat7$   $C7$   $B7$   $B\flat$   $E\flat$   $E\dim7$   $B\flat$   
To Coda  $\oplus$

$A7$   $B\flat$   $\oplus$  CODA  $B\flat$   $E\dim7$   $B\flat$   $E\dim7$   $B\flat$   $E\dim7$   $B\flat$   $E\dim7$   $A7$   $B\flat$

D.S. al Coda

# CHARMAINE

Copyright © 1926 by United Artists Music  
Copyright renewed, extended term of Copyright deriving from Lew Pollack assigned and effective Dec 20, 1982 to Lew Pollack Music.  
All rights administered by Bienstock Publishing Co., 1619 Broadway, New York, NY 10019

Words and Music by Lew Pollack and Erno Rapee

Slowly with expression

$E\flat$   $E\flat m7$   $E\flat 6$   $E\flat$   $E\dim7$   $Fm7$   $B\flat7$

(Woman) I won - der why you keep me wait - ing, Char - maine cries in vain. I  
won - der why you keep me wait - ing, Char - maine, my Char - maine. I

$Fm7$   $B\flat7$   $Fm7$   $B\flat7$   $B\flat7\#5$   $E\flat$   $E\dim7$   $Fm7$   $B\flat7$

won - der when blue - birds are mat - ing will you come back a - gain? I  
won - der when blue - birds are mat - ing will you come back a - gain? I

$E\flat$   $Gm7\flat5$   $C7$   $Fm$   $C7$   $Fm$   $C\flat7\flat9$

won - der if I keep on pray - ing will our dreams be the same? I  
won - der if I keep on pray - ing will our dreams be the same? I

$Fm$   $D\flat9$   $E\flat$   $C\flat7\#5$   $F9$   $Fm7$   $B\flat7$   $B\flat7\#5$

won - der if you ev - er think of me, too? Char - maine's wait - ing, just wait - ing for  
won - der if you ev - er think of me, too? I am wait - ing, my Char - maine, for

1.  $E\flat$   $Fm7$   $B\flat7\#5$  2.  $E\flat$

you. (Man) I you.

# THE CHAMP

Copyright © 1953-1959 by VOGUE RECORDS EDITIONS MUSICALES  
 • Renewed 1981  
 Sub-publisher CRITERION MUSIC CORP.

By Dizzy Gillespie

Very Fast

AbM7 Db

Ab Bb m7 Eb 7#5 Ab (1st time)

Am7 Dm7

Am7

Detailed description: This is a musical score for the jazz standard 'The Champ' by Dizzy Gillespie. It is written in the key of A-flat major (three flats) and 4/4 time. The tempo is marked 'Very Fast'. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of three flats. The melody is characterized by eighth and sixteenth notes. Chord symbols are placed above the staff: AbM7, Db, Ab, Bb m7, Eb 7#5, and Ab. A first ending bracket is shown above the second staff, ending with a double bar line and a repeat sign. The second staff continues with Am7 and Dm7. The third and fourth staves continue the melodic line with Am7.

# CHASING THE BIRD

• 1948 ATLANTIC MUSIC CORP  
 • Renewed and assigned 1976 ATLANTIC MUSIC CORP.

By Charlie Parker

Fast

F Gm7 C7 F D7 Gm7 C7

F7 Bb Bdim7 1. F D7 Gm7 C7

2. Gm7 C7 F Em7 A7 D7

G7 Gm7

C7 F Gm7 C7 F D7

Gm7 C7 F7 Bb Bdim7 Gm7 C7 F

Detailed description: This is a musical score for the jazz standard 'Chasing the Bird' by Charlie Parker. It is written in the key of F major (one flat) and 4/4 time. The tempo is marked 'Fast'. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is characterized by eighth and sixteenth notes. Chord symbols are placed above the staff: F, Gm7, C7, F, D7, Gm7, C7. A first ending bracket is shown above the second staff, containing F, D7, Gm7, C7. A second ending bracket is shown above the third staff, containing Gm7, C7, F, Em7, A7, D7. The fourth and fifth staves continue the melodic line with G7, Gm7, C7, F, Gm7, C7, F, D7. The sixth staff continues with Gm7, C7, F7, Bb, Bdim7, Gm7, C7, F.



# CHEGA DE SAUDADE (No More Blues)

© Copyright 1962 and 1967 Editora Musical Arapua, Sao Paulo, Brazil  
TRO-Hollis Music, Inc., New York, controls all publication rights for the  
U.S.A. and Canada

English Lyric by John Hendricks and Jessie Cavanaugh  
Original Text By Vinicius DeMoraes  
Music by Antonio Carlos Jobim

Bossa Nova

Dm Dm/C Bm7b5 E7b9 Em7b5 A7b9 Dm Em7b5 A7b9 Dm Dm/C

No More Blues, I'm goin' back home. No, No More Blues, I prom - ise no\_\_ more to roam. Home is

Bm7b5 E7 Am BbM7 Em7b5 A7b9 Dm Dm/C

where the heart is,\_\_\_ the fun - ny part is \_\_\_ my heart's been right there all a - long. \_\_\_ No more tears and

Bm7b5 E7b9 Em7b5 A7b9 Dm D7 Gm Gm/F A7/E A7

no more sighs, and no more fears, I'll say \_\_\_ no more\_\_ good-byes. \_\_\_ If tra - vel beck - ons me \_\_\_ I swear \_\_\_

Dm Dm/C Bm7b5 E7b9 A7b9 Dm Em7 A7#5

\_\_\_ I'm gon - na re - fuse, I'm gon-na set - tle down\_\_\_ and there'll\_\_\_ be No \_\_\_ More Blues. \_\_\_

DM7 D#dim7 Em7 A7 Ddim7 DM7

Ev - 'ry day while I am far a - way \_\_\_ my thoughts turn home - ward, \_\_\_ for - ev - er home - ward. I

F#m7 Fdim7 Em7 E7

trav - elled 'round the world\_\_\_ in search of hap - pi - ness, \_\_\_ but all my hap - pi - ness I found\_\_\_ was in my home -

Em7b5 A7b9 DM7 Dm7/C# Bm7 E7 F# F#7 Bm7 Bbm7

- town. \_\_\_ No More Blues, I'm goin' back home. No, no more dues, I'm through with all \_\_\_ my wan -

Am7 D7b9 GM7 C9 F#m7 B7 B7b5 E7

- drin', now\_\_\_ I'll set - tle down \_\_\_ and {live my life \_\_\_ and build a home \_\_\_ and find a wife, } when we set - tle down there'll

Em7/A A7/G F#m7 B7b9 E7 Em7/A A7 D

\_\_\_ be No More Blues \_\_\_ not in' but hap - pi - ness. When we set - tle down there'll \_\_\_ be No More Blues. \_\_\_

# CHELSEA BRIDGE

Copyright © 1941, 1942 by Tempo Music, Inc.  
Copyright renewed and assigned to Tempo Music, Inc.

By Billy Strayhorn

Moderately

♩ Eb 9# 11 D♭ 9# 11 Eb 9# 11 D♭ 9# 11 B♭ 9 Ebm7 Ab 13 D♭ 6 Fine

1 C7 B9 B♭ 9 2 D♭ 6 C9 B9 F#m7 B7 EM7 Cm7 F#m7 F9

Bm7 E7 AM7 Am7 D7 GM7 Gm7 D♭9#11 C9 B9 B♭ 9 D.S. al Fine

# CHEROKEE (Indian Love Song)

Copyright 1938 The Peter Maurice Music Co.Ltd. London, England. Renewed

By Ray Noble

Smoothly

B♭ 6 F7#5 Fm7 B♭ 9 EbM7 Ebm Ab7 B♭ 6 Gm7 C9 To Coda ⊕

Sweet In - dian maid - en, since first I met you, I can't for - get you,  
Child of the prai - rie, your love keeps call - ing, my heart en - thrall - ing,  
sweet In - dian maid - en, one day I'll hold you, in my arms fold you,

Cm7 1 G7b9 Cm7 F7#5 2 F7 B♭ Cm7 F#7 BM9 B7

Cher - o - kee sweet - heart. o - kee. Dreams of sum - mer - time, of

Bm7 E7 A AM7 A6 Am7 D7 GM7 Gm7 C9

lov - er - time gone by, throug my mem - o - ry so ten - der - ly and

Cm7 F7#5 D.C. al Coda

sigh. My

⊕ CODA Cm7 F7 B♭ B♭M7

Cher - o - kee.

# CHERYL

© 1947 ATLANTIC MUSIC CORP.  
 © Renewed and assigned 1975 ATLANTIC MUSIC CORP.

By Charlie Parker

Fast

N.C. C7 Gm7

C7 F7 C7

Em7b5 A7 Dm7 G7 C7 Dm7 G7

# CHOO CHOO CH' BOOGIE

© 1945 RYTVOC, INC.  
 Renewal © 1973 RYTVOC, INC.

Words and Music by Vaughn Horton, Denver Darling and Milton Gabler

Medium Boogie

F7

I'm head - in' for the sta - tion with my pack on my back, I'm tired of trans - port - a - tion in the  
 gon - na set - tle down be - side the rail - road track, and live the life o' Ri - ley in a

Bb7

back of a - hack. I love to hear the rhy - thm of the click - e - ty clack, and  
 beat - en down shack. So when I hear a whis - tle I can peep thru the crack, and

F7 C7

hear the lone - some whis - tle see the smoke from the stack. And pal a - round with dem - o - crat - ic  
 watch the train a - roll - in' when it's ball - in' - the - jack. For I just love the rhy - thm of the

F Bb7 F Bb7

fel - lows named "Mac," So take me right back to the track, Jack! Choo - choo,  
 click - e - ty clack,

F7 Bb7

Choo-Choo Ch' - Boo - gie. woo - woo boo - gie woo - gie, Choo-Choo. Choo - Choo - Ch' Boo - gie;

1. C7 Cdim7 C7 2. C7 F6

take me right back to the track, Jack! I'm take me right back to the track, Jack!

# THE CHRISTMAS SONG (CHESTNUTS ROASTING ON AN OPEN FIRE)

© 1946, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 © Renewed 1974 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved.

Words and Music by  
 Mel Torme and Robert Wells

Moderately

Eb6      Bb7                  Eb6      Fm7 Bb7   Eb6                  Bbm7   Eb9      Ab      G7 #5      Cm7      Abm6

Chest - nuts roast - ing on an op - en fire,      Jack Frost nip - ping at your nose.      Yule - tide car - ols be - ing

Eb                  Am7 D7      GM7                  Abm7      D#9                  GbM7      Fm7      Bb7                  Eb6                  Bb7

sung by a choir and folks dressed up like Es - ki - mos.      Ev - 'ry - bo - dy knows a tur - key and some

Eb6                  Fm7 Bb7   Eb6                  Bbm7      Eb9                  Ab      G7 #5      Cm7                  Abm6      Eb                  Am7 D7

mis - tle - toe —      help to make the sea - son bright.      Ti - ny tots with their eyes all a - glow will

Gm7      C7                  Fm7 Bb7      Eb6                                  Bbm7      Eb9                                  Bbm7      Eb9      Eb7

find it hard to sleep to - night.      They know that San - ta's on his way;      he's load - ed

Bbm7                  Eb9                                  AbM7                                  Abm7                                  D#9

lots of toys and good - ies on his sleigh.      And ev - 'ry moth - er's child — is gon - na

GbM7                                  Cm7                                  F7                  Fm7      Bb7 b9                  Eb6                  Bb7

spy ——— to see if rein - deer — real - ly know how to fly.      And so, I'm of - fer - ing this

Eb6                  Fm7      Bb7      Eb6                  Bbm7      Eb9                  Ab                  G7                  Cm7                  Abm7

sim - ple phrase to kids from one to nine - ty - two.      Al - though it's been said ma - ny

Eb                  Cm7      D7                  F#dim7                  Gm7      Cm7      Fm7      Bb7 b9                  Eb6

times, ma - ny ways: "Mer - ry Christ - mas to you."

# CLOSE AS PAGES IN A BOOK

From ("UP IN CENTRAL PARK")

Copyright © 1944 by Williamson Music Co. Copyright Renewed.

Word by Dorothy Fields  
Music by Sigmund Romberg

*Moderately*

EbM7 Fm7 Gm7b5 C7b9 Fm7 Bb7 Fm  
 We'll be Close As Pag - es In A Book, my love and I. So close we can  
 C7 Fm7 Bb Bb/Ab G  
 share a sin - gle look, share ev 'ry sigh. So close that be -  
 D7 G Cm7 Fm7 Bb7 Gm7 C7  
 fore I hear your laugh, my laugh breaks through; and when a tear starts to ap - pear,  
 Fm7 F7 Fm7 Bb7#5 Eb Bbm7 Eb7 Ab Eb7  
 my eyes grow mist - y too. Our dreams won't come tumb - ling to the ground, we'll hold them  
 Ab Ab7/Gb F7 Cm7 F7 Bb F7 Bb7  
 fast. Darl - ing, as the strong - est book is bound, we're bound to last.  
 EbM7 G7 Cm9 C7 Fm7 E9 EbM7 Fm7  
 Your life is my life and while life beats a - way in my heart, we'll be Close As  
 Gm7b5 C7b9 Fm7 Bb9 Eb  
 Pag - es In A Book, nev - er to part.

# COME RAIN OR COME SHINE

Copyright © 1946 by A-M Music Corp.  
Copyright Renewed, all rights controlled by Chappell & Co., Inc.

Words by Johnny Mercer  
Music by Harold Arlen

*Moderately slow*

F Bm7/b5 Em7b5 A7 Dm7 G9  
 I'm gon - na love you like no - bod - y's loved you, Come Rain Or Come Shine. High as a moun - tain and  
 Gm7 C7 F7 Cm7 F7 Bbm7 Fm Bbm Gm7b5  
 deep as a riv - er, Come Rain Or Come Shine. I guess when you met me it was just one of those

C7b5 #5 #5 Dm7b5 G7b9 Cm Cm7 F7 Bbm7 Eb7 Am7 Gm7 C7 F Bm7b5

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

Em7b5 A7 Dm7 G9 Cm7b5 F#m7 B7

no ' bod - y's loved me, Come Rain Or Come Shine. Hap - py to - geth - er, un - hap - py to - geth - er and

A7 Bb7 A7 D7 EbM7 D7 G7 Ab9 G9 A7

won't it be fine Days may be cloud - y or sun - ny, we're in or we're out of the mon - ey. But

Dm7 G7 G7/F Em7b5 A7b9 1. Dm7 Gm7 C7 2. Dm G7 C7 D

I'm with you al - ways, I'm with you rain or shine! shine!

## COME SUNDAY

Copyright © 1946, 1958, 1966 by Tempo Music, Inc.  
Copyright renewed and assigned to Tempo Music, Inc.

By Duke Ellington

Medium Swing

F9 Eb9 F7 D7b9#5 G9 Cm9

Lord, dear Lord a - bove, God al - might - y, God of love, Please look down and

F9 Bb Eb Bb Ebdim Bb Bb6 D7 Eb7 D9 D7b9#5 Gm7

see my peo - ple through. I be - lieve that God put sun and moon up in the  
Heav - en is a good - ness time. A bright - er light on  
I be - lieve God is now, was then and al - ways will

C9 F7 Cm7 F7 Bbsus G7#5 C9 F7#5 F9

sky. I don't mind the gray skies 'cause they're just clouds pass - ing by. Lord, dear Lord a -  
high. (spoken) "Do unto others as you would have them do to you," And have a bright - er by and by.  
be. With God's bless - ing we can make it through e - ter - ni - ty.

Eb9 F9 D7b9#5 G9 Cm9 F9 1., 2. Bb Eb Bb Edim7 Bb6 3. Bb Eb Bb Edim7 Bb

bove, God al - might - y, God of love, Please look down and see my peo - ple through. through.

# COMES LOVE

Copyright © 1939 by Chappell & Co., Inc. Copyright Renewed

Words and Music by Lew Brown, Sam H. Stept & Charlie Tobias

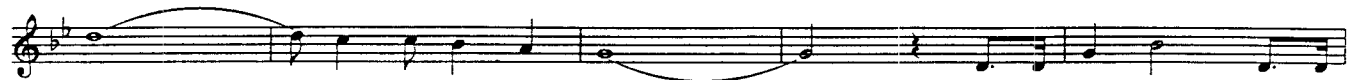
Moderately Gm

D7



Come a rain - storm, put your rub - bers on your feet. Comes a snow - storm, you can get a lit - tle heat. Comes heat wave, you can hur - ry to the shore. Comes a sum - mons, you can hide be - hind the door. Comes

C/E Fdim7 D7/F# Eb7 D7 Gm Gm/F Em7b5 Eb7 D7 Gm



Love, \_\_\_\_\_ noth - ing can be done. \_\_\_\_\_ Comes a fire, \_\_\_\_\_ then you  
Love, \_\_\_\_\_ noth - ing can be done. \_\_\_\_\_ Comes the mea - sles, you can

D7

C/E Fdim7 D7/F# Eb7 D7



know just what to do. Blow a tire \_\_\_\_\_ you can buy an - oth - er shoe. Comes Love, \_\_\_\_\_ noth - ing can be  
quar - an - tine the room. Comes a "Mous - ie", you can chase it with a broom. Comes Love, \_\_\_\_\_ noth - ing can be

Gm Gm/F Eb D7 G7

Cm G7 Cm7



done. \_\_\_\_\_ Don't try \_\_\_\_\_ hid - in' \_\_\_\_\_ 'cause there is - n't a - ny use. \_\_\_\_\_  
done. \_\_\_\_\_ That's all, \_\_\_\_\_ broth - er, \_\_\_\_\_ if you've ev - er been in love. \_\_\_\_\_

F7

Am7b5

D7

Ddim7

D7

Gm



You'll start \_\_\_\_\_ slid - in' \_\_\_\_\_ when your heart \_\_\_\_\_ turns on \_\_\_\_\_ the juice. \_\_\_\_\_ Comes a head - ache, you can  
That's all, \_\_\_\_\_ broth - er! \_\_\_\_\_ You know what \_\_\_\_\_ I'm speak - ing of! \_\_\_\_\_ Comes a night - mare, you can

D7

C/E Fdim7 D7/F#

Eb7 D7



lose it in a day. Comes a tooth - ache, see your den - tist right a - way. Comes Love, \_\_\_\_\_ noth - ing can be  
al - ways stay a - wake. Comes de - press - ion, you may get an - oth - er break. Comes Love, \_\_\_\_\_ noth - ing can be

<sup>1</sup>Gm Gm/F Em7b5 Eb7 D7

<sup>2</sup>Gm Cm7 Gm



done! \_\_\_\_\_ Comes a done! \_\_\_\_\_

# CONFIRMATION

© 1946 ATLANTIC MUSIC CORP.

Renewed and assigned 1974 ATLANTIC MUSIC CORP.

By Charlie Parker

Fast

F

Em7b5

A7

Dm7

G7

Cm7

F7



Bb7

Am7

D7

G7

Gm7

C7



F Em7b5 A7 Dm7 G7 Cm7 F7

Bb7 Am7b5 D7 Gm7 C7 F

Cm Cm7 F7 BbM7 Bb6 Bb

Ebm7 Ab7 Db Gm7b5 C7#5

F Em7b5 A7 Dm7 G7 Cm7 F7

Bb7 Am7b5 D7 Gm7 C7 F

## COUNT EVERY STAR

© 1950 PIC CORP.  
 © Renewed 1978 PIC CORP.

Words by Sammy Gallop  
 Music by Bruno Coquatrix

Slowly and expressively

G6 Em7 Am7 D7 G6 Em7

Count Ev - 'ry Star in the mid - night sky; count ev - 'ry rose, ev - 'ry

Am7 D7 G7 C F7 Em7 Am7 D7#5

fire - fly, for that's how man - y times I miss you. Heav - en knows I miss you.

G6 Em7 Am7 D7 G6 Em7

Count ev - 'ry leaf on a wil - low tree; count ev - 'ry wave on a

Am7 D7 Dm7 G7b9 CM7 F9 G6 Em

storm - y sea. Count Ev - 'ry Star and dar - ling, when you do, you'll know the times I have

Am7 D7b9 1. G6 Em7 Am7 D7 2. G6 Em7 Am7 AbM7 G6/9

cried for you. you.



# A COTTAGE FOR SALE

Copyright © 1930 by DeSylva, Brown & Henderson, Inc.  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by Larry Conley  
Music by Willard Robison

Moderately Slow

E♭6
G9
C7

Our lit - tle dream cas - tle with ev - 'ry dream gone — is lone - ly and si - lent. The

Fm7♭5
B♭7♭5
Gm7
C7
Fm7
B♭7♭9
F7
B♭7

shades are all drawn, — and my heart is heav - y as I gaze up - on — A Cot - tage For

E♭M7
Fm7
B♭7
E♭6
G9
C7

Sale. — The lawn we were proud — of is wav - ing in hay, — our beau - ti - ful gar - den has

Fm7♭5
B♭7♭9
Gm7
C7
Fm7
B♭7♭9
F7
Fm7/B♭
B♭7

with - ered a - way. — Where you plant - ed ros - es the weeds seem to say — "A Cot - tage For

E♭
Fm7
E♭/G
G♭dim7
Fm7
G7
Gm7
C7♭9
F7

Sale." From ev - 'ry sin - gle win - dow, I see your face. But when I

F9
B♭7
Edim
Fm7
B♭7
E♭6

reach a win - dow, there's emp - ty space. — The key's in the mail - box the

G9
C7
Fm7♭5
B♭7♭9

same as be - fore, — but no one is wait - ing for me an - y - more. — The

Gm7
C7
Fm7
B♭7
F7
Fm7/B♭
B♭7
1 E♭ Fm7 B♭7
2 A♭ E♭

end of our sto - ry is told on the door, — A Cot - tage For Sale. Our Sale.

# CRAZY RHYTHM

Copyright © 1928. Copyright Renewed, Terminated, and Assigned to JoRo Music Corporation, New York, N.Y.  
This arrangement Copyright © 1987 JoRo Music Corporation

Words by Irving Caesar  
Music by Joseph Meyer & Roger Wolfe Kahn

Moderately Fast

GM7 GM7/B B $\flat$ dim7 Am7

Cra - zy Rhy - thm, here's the door - way, I'll go my way, you'll go your way; Cra - zy Rhy - thm,

D7 G6 Am7 D7 GM7

from now on we're through. Here is where we have a show - down, I'm too high - hat,

GM7/B B $\flat$ dim7 Am7 D7 G6 D7 Dm7

you're too low - down; Cra - zy Rhy - thm, here's good - bye to you. They say that when a high - brow

G7 C G7 C Cm F9 E7

meets a low - brow walk - ing a - long Broad - way, soon the high - brow, he has no brow; ain't it a shame,

A7 D7 GM7 A7

and you're to blame. What's the use of Pro - hi - bi - tion? You pro - duce the

D7 G

same con - di - tion, Cra - zy Rhy - thm, I've gone cra - zy, too.

# CUTE

© Copyright 1958 by International Korwin Corp.

Music by Neal Hefti  
Words by Stanley Styne

Medium swing

Dm7 G9 C6 Em7 $\flat$ 5 A7 $\flat$ 9 Dm7 G9 Gm7 C7 Gm7 C9

Mind if I say you're Cute! In ev - 'ry way you're Cute!

FM7 B $\flat$ 9 C Am7 F $\sharp$ m7 $\flat$ 5 B7 EM7 Em7 $\flat$ 5 A7 $\flat$ 9

Those big blue eyes, that turned - up nose, that cool and care - free pose.

Dm7 G9 C6 Em7 $\flat$ 5 A7 $\flat$ 9 Dm7 G9 Gm7 C7 Gm7 C9

I mean I like your style, that sly in - tri - guing smile,

FM7 B $\flat$ 9 C Am7 Dm7 G7 $\flat$ 9 C6

your ev - 'ry mood, your at - ti - tude, just add up to you're Cute!

# CRY ME A RIVER

Copyright © 1953, 1955 by Saunders Publications, Inc.  
 Copyright renewed, assigned to Arthur Hamilton and Chappell & Co., Inc.  
 Administered by Chappell & Co., Inc. throughout the world

Words and Music by Arthur Hamilton

Slowly and Rhythmically

Cm C+ Cm6 Cm7 Fm7 Bb7 Bb7 #5 EbM7 Dm7 G7 Gm7 C7#5

Now you say you're lone-ly, you cry the long night thru; well, you can Cry Me A Riv-er,

F9 Fm7 Fm7/Bb Eb6 D7 b9 G7 Cm C+ Cm6 Cm7

Cry Me A Riv-er, I cried a riv-er o-ver you. Now you say you're sor-ry

Fm7 Bb7 Bb7 #5 EbM7 Dm7 G7 Gm7 C7#5 F9

for be-in' so un-true; well, you can Cry Me A Riv-er, Cry Me A Riv-er,

Fm7 Fm7/Bb Eb6 Am7b5 D7 b9 Gm Cm6 D7

I cried a riv-er o-ver you. You drove me, near-ly drove me out of my head, while

Gm Em7 b5 Cm6/Eb D7 Gm Cm6/Eb D7sus D7

you nev-er shed a tear. Re-mem-ber? I re-mem-ber all that you said;

G Dm7 G7 Cm C+ Cm6 Cm7

told me love was too ple-be-ian, told me you were thru with me, an' Now you say you love me,

Fm7 Bb7 Bb7 #5 EbM7 Dm7 G7 Gm7 C7#5 F9

well, just to prove you do, come on, an' Cry Me A Riv-er, Cry Me A Riv-er,

Fm7 Fm7/Bb 1. Eb6 G7 #5 b9 2. Eb6

I cried a riv-er o-ver you. you.

# D.C. FAREWELL

• 1976 Alto Madness Music (BMI) Admin. by Bug

By Richie Cole

Slow Swing

EM7#11 Fm7 Bbm7 Eb13b9 AbM7 Eb13b9 EM#11 Fm7 Bbm7 Eb13b9 AbM7 Ebm7 Ab7

1, 3 Time to hit the high way; time to move on my way. This  
 2 Nine - ty - five will take me from this town of D. C. The

Dbm7 Dbm7 AbM7 Bbm7 Cm7 F7#9

dream has passed; the road beck-ons and I'll fol - low.  
 jazz I've played shall re - main as I go roam - in'.

Bbm7 Cm7 F7#9 B7#9 Bbm7 EM7 AM7 To Coda ⊕

D. C. You've been so fine, I'll re - turn a - gain a new place and a  
 Fu - tures are hard to tell, But for now, D. C. I must bid a fond

1. AbM7 Bbm7 Eb7#11 2. AbM7 Bbm7 Eb7#11 D.C. al Coda ⊕ CODA AbM7 EM7 FM7#11 F#m7 Bm7 Eb13b9 AM7

new time. Travel - in' fare - well. 4. Nine - ty - five will take

E13b9 FM7#11 F#m7 Bm7 Eb13b9 AM7 Em7 A7 DM7 Dm7

me from this town of D. C. The jazz I've played shall re - main as I go

AM7 Bm7 C#m7 F#7#9 Bm7 C#m7 F#7#9 C#11 Bm7 FM7

roam - in' Fu - tures are hard to tell, But for now, D. C.,

Bbm7 AM7 Bm7 Eb9 FM7#11 DM7 CM7 FM7 AM7

I must bid a fond fare - well un - til then.

# DAAHOU

• 1962 Slow Dancing Music, Inc.

By C. Brown

Up Tempo

Ebm7 Ab7 Dbm7 Gb7 Cbm7 Fm7 Bb7 Eb6 Cb7 Bb7 EbM7

1. N.C. 2. Bbm7 Eb7 AbM7 Abm7 Db7

Gbm7 Fm7 N.C. Ebm7 Ab7 Dbm7 Gb7 Cbm7 Fm7 Bb7 Eb6

Cb7 Bb7 EbM7 Abm7 Db7 Gbm7 Ebm7 Ab7 Cb7 Bb7 EbM7

# DARN THAT DREAM

Copyright 1939 Bregman, Vocco and Conn, Inc. New York  
 Copyright Renewed, Assigned and Copyright © 1968 by Scarsdale Music Corporation and Van Heusen Music Corp., New York

Lyric by Eddie DeLange  
 Music by Jimmy Van Heusen

Slowly

G B♭m7 E♭7 Am7 B7♭5 Em7 Em/D C#m7 CM7 Bm7♭5 E7♭9 Am7 F7 Bm7 B♭dim7

Darn That Dream I dream each night, You say you love me and you hold me tight, but when I a-wake you're out of sight. Oh,

Am7 D7 Bm7 E7 Am7 D7 G B♭m7 E♭7 Am7 B7♭5 Em7 Em/D C#m7 CM7 Bm7♭5 E7♭9 Am7 F7

Darn That Dream. Darn your lips and darn your eyes, they lift me high a-bove the moon-lit skies, then I tum-ble out of

Bm7 B♭dim7 Am7 D7♭9 G B♭7 E♭6 Cm7 Fm7 B♭7 E♭M7 C7♭9

Par - a - dise. Oh, Darn That Dream. Darn that one-track mind of mine, — it can't un-der-stand — that

Fm7 B♭9 B♭7♭9 E♭6 Cm7 Gm Gm7/F Em7♭5 Am7 D7 E♭9 D9 G B♭m7 E♭7

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

Am7 B7♭5 Em7 Em/D C#m7 CM7 Bm7♭5 E7♭9 Am7 F7 Bm7 B♭dim7 Am7 D7♭9 G

bless it too, with - out that dream, I nev - er would have you. But it haunts me and it won't come true, oh, Darn That Dream.

# A DAY IN THE LIFE OF A FOOL (Manha De Carnaval)

Copyright © 1959 by Nouvelles Editions Meridian  
 Copyright © 1964 by Anne-Rachel Music Corp. and United Artists Music Co., Inc.  
 Copyrights for the U.S.A. & Canada assigned to Chappell & Co., Inc. and United Artists Music Co., Inc.

Words by Carl Sigman  
 Music by Luiz Bonfá

Slow bossa nova

Am Bm7♭5 E7♭9 Am Bm7♭5 E7♭9 Am Dm7 G7 CM7 Em7♭5 A7♭9

A Day — In The Life — Of A Fool, — a sad — and a long, — lone - ly day, — I walk the

Dm7 G7 CM7 FM7 Bm7♭5 E7♭9 Am Bm7♭5 E7♭9

av - e - nue — and hope I'll run in - to — the wel-come sight of you — com - ing my way. — I

Am Bm7♭5 E7♭9 Am Bm7♭5 E7♭9 Em7♭5 A7♭9 Dm

stop — just a - cross — from your door — but you're — nev - er home — an - y - more. —

Dm/C  $Bm7\flat 5$   $E7\flat 9$  Am Am/G FM7  $Bm7\flat 5$  E7 Am Dm7 Am  
 So back to my room and there in the gloom I cry \_\_\_\_\_ tears of good - bye. \_\_\_\_\_ 'Til you  
 Dm7 Am7 Dm7 Am7 Dm7 Em7 Am6  
 come back to me, that's the way it will be ev - 'ry day in the life of a fool. \_\_\_\_\_

## DEWEY SQUARE

• 1958 ATLANTIC MUSIC CORP.  
 • Renewed and assigned 1987 ATLANTIC MUSIC CORP.

By Charlie Parker

Fast

$E\flat$   $A\flat m$   $E\flat 7$   $D\flat 7$  C7  
 $F7$   $Fm7$   $B\flat 7$  1.  $E\flat$  C7  $Fm7$   $B\flat 7$   
 2.  $E\flat$   $E\flat 7$   $E\flat 7\sharp 5$   $A\flat M7$   $A\flat m7$   $D\flat 7$   
 $E\flat$  C7  $F7$   
 $Fm7$   $B\flat 7$   
 $E\flat$   $A\flat m$   $E\flat 7$   $D\flat 7$  C7  
 $F7$   $Fm7$   $B\flat 7$   $E\flat$   $E\flat M7$

# 'DEED I DO

Copyright © 1926 Copyright © renewed 1954 by Range Road Music Inc. and Quartet Music Inc.  
All rights for the United States of America, Canada, Australia and New Zealand administered by Herakl Square Music, Inc.

Words and Music by Walter Hirsch and Fred Rose

Moderately

The score for 'DEED I DO' is written in G major and 4/4 time. It begins with a 'Moderately' tempo marking. The first line of music has a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes. The lyrics are: 'Do I want you? Oh my, do I? Hon-ey, 'Deed I; Do I need you? Oh my, do I? Hon-ey, 'Deed I; Do I love you? Oh my, do I? Hon-ey, 'Deed I. The second line of music starts with a first ending (1.) and a second ending (2.). The lyrics are: 'Do! Do! I'm glad that I'm the one who found you, that's why I'm al - ways hang - in' 'round you. The score ends with a Coda section. Chord symbols are placed above the staff: C, C9, F6, Fm6, C, D7, G7, C, Am7, Dm7, G7, C6, F7, C6, C9, F, E7, A7, D7, G7, D.C. al Coda, C, F7, C6.

# DEARLY BELOVED

Copyright © 1942 T.B. Harms Company. Copyright Renewed.  
(c/o The Weik Music Group, Santa Monica, CA 90401)

Music by Jerome Kern  
Words by Johnny Mercer

Moderately

The score for 'DEARLY BELOVED' is written in G major and 4/4 time. It begins with a 'Moderately' tempo marking. The first line of music has a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes. The lyrics are: 'Dear - ly Be - lov - ed. How clear - ly I see, Some - where in hea - ven you were fash - ioned for me, An - gels eyes knew you, An - gel voic - es led me to you; Noth - ing can stop me fate gave me a sign; I know that I'll be yours come show - er or shine. So I say mere - ly. Dear - ly Be - lov - ed be mine. Chord symbols are placed above the staff: G7, G11, G7, G11, G7, G11, G7, G11, CM7, Am7, Dm7, G7, Dm7, G7, CM7, Ebm7, Ab7, G7, G11, G7, G11, G7, G11, G7, G11, CM7, Am7, D7, D7b9, Dm7, G7, Dm7, G7, C6.

# DESAFINADO (Slightly Out Of Tune)

© Copyright 1959 and 1962 Editora Musical Arapua, Sao Paulo, Brazil  
TRO - Hollis Music, Inc., New York, controls all publication rights for  
the U.S.A. and Canada

English Lyric by Jon Hendricks and Jessie Cavanaugh  
Original text by Newton Mendonca  
Music by Antonio Carlos Jobim

## Medium Bossa Nova

F G7b5 Gm7 C7 C7/Bb

Love is like a nev - er - end - ing mel - o - dy; ————— po - ets have com - pared it to a

Am7b5 D7b9 Gm7 A7b9 D7 D7b9

sym - pho - ny, ————— a sym - pho - ny con - duc - ted by the light - ing of the moon,

G7b9 Gm7 F

but our song of love is Slight - ly Out Of Tune. ————— Once your kiss - es raised me to a

G7b5 Gm7 C7 C7/Bb Am7b5 D7b9 Gm7

fev - er pitch, ————— now the orch - es - tra - tion does - n't seem so rich. ————— Seems to me you've changed

Bbm7 Eb7 FM7 Bm7b5 E7b9 AM7 Bbdim7 Bm7 E7

— the tune we used to sing; ————— like the Bos - sa No - va, love should swing. ————— We

A Bbdim7 Bm7 E7 A F#m7

used to har - mo - nize, ————— two souls in per - fect time. ————— Now the song is dif - f'rent and the

Bm7 E7 CM7 C#dim7 Dm7 G7

words don't e - ven rhyme, ————— 'cause you for - got the mel - o - dy our hearts would al - ways croon, ————— and so what

Gm7 F#dim G7 C7 C7b5 F G7b5

good's a heart that's Slight - ly Out Of Tune. ————— Tune your heart to mine the way it used to be; —

Gm7 C7 C7/Bb Am7b5 D7b9 Gm7 Bbm Eb7

— join with me in har - mo - ny and sing a song of lov - ing. We're bound to get in tune a - gain be -

FM7 Dm7 G7 Bbm7

fore too long. There'll be no De - sa - fi - na - do when your heart be - longs to me com - plete - ly. —

Eb9 G7 Gm7 C7 F6

— Then you won't be Slight - ly Out Of Tune, ————— you'll sing a - long with me. —————



# DINAH

Copyright © 1925 B & G AKST PUBLISHING CO.  
Pursuant to Sections 304(c) and 401(b) of the U.S. Copyright Law

Words by Sam M. Lewis and Joe Young  
Music by Harry Akst

Medium swing

G Em7 Am7

Din - ah is there an - y - one fin - er in the state of Car - o - lin - a?  
Din - ah with her Dix - ie eyes blaz - in' how I love to sit and gaze in

1. D7 G Bbdim7 Am7 D7 2. D7 G C7

If there is and you know 'er, show 'er to me. to the eyes of Din - ah Lee.

G B7 Em Eb+ Em7/D Cm7b5 C9 B7b9 Em7

Ev - 'ry night, why do I, shake with fright, be - cause my Din - ah might

A7 Am7 D7 G

change her mind a - bout me. Din - ah, if she wan - dered to Chi - na,

Em7 Am7 D7 G C7 G

I would hop an o - cean lin - er, just to be with Din - ah Lee!

# DIZZY ATMOSPHERE

© Copyright 1944, 1945 by MCA MUSIC PUBLISHING, A DIVISION OF MCA, INC.  
Copyright Renewed

By John "Dizzy" Gillespie

Fast

Ab6 Fm7 Bbm7 Eb7b9 Ab6 Fm7 Bbm7 Eb7b9

Ab6 Fm7 Bbm7 Eb7b9 Ab6 Db6 Ab6 Bbm6

Ab6 Fm7 Bbm7 Eb7b9 Ab6 Fm7 Bbm7 Eb7b9

Ab6 Fm7 Bbm7 Eb7b9 Ab6 Db6 Ab6 Eb9 D9  
 D13 Db9 Db13 C13 B13 Bb13  
 A13 Ab6 Fm7 Bbm7 Eb7b9 Ab6 Fm7 Bbm7 Eb7b9  
 Ab6 Fm7 Bbm7 Eb7b9 Ab6 Db6 Ab6 Bbm6 (Repeat for Solos)

## DO NOTHIN' TILL YOU HEAR FROM ME

Copyright © 1973 Harrison Music Corp and Robbins Music

Words by Bob Russell  
Music by Duke Ellington

Moderately Slow

G GM7 G7 CM7 F9  
 Do Noth-in' 'Til You Hear From Me. Pay no at-ten-tion to what's said, why peo-ple tear the seam of  
 G Am7 D9 G G#dim7 Am7 D9 G GM7  
 an - y - one's dream is o - ver my head. Do Noth-in' 'Til You Hear From Me,  
 G7 CM7 F9 G Am7  
 at least con - sid - er our ro - mance; if you should take the word of oth - ers you've heard  
 D9 G C7 Fm7 Bb7 Eb EbM7 Eb EbM7  
 I have-n't a chance. True I've been seen with some - one new, but does that mean  
 Eb Eb9 Am7 D7 G E9 Gm D A7 D7  
 that I'm un-true? When we're a - part the words in my heart re - veal how I feel a - bout you.  
 G GM7 G7 CM7 F9  
 Some kiss may cloud my mem - o - ry, and oth - er arms may hold a thrill. But please do noth - in' 'til you  
 G Am7 D9 1. G Bb7 Eb9 D9 N. C. 2. G  
 hear it from me and you nev - er will. Do Noth - in' 'Til You Hear From

# DJANGO

Copyright © 1955 and Renewal of Copyright © 1983 by MJQ Music Inc.

By John Lewis

## Medium Swing

Fm7 Bbm7 Gm7b5 C7b9 Fm F7 Bbm7 Eb9

AbM7 Ab6 Dbm7 Gm7b5 G7 C7 Fm9 Bbm9 Bbm6

C7#5 C7 Fm Bbm9 Bbm6 C7#5 C7 Fm

# DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

Copyright 1946

Copyright Renewed and Assigned to Scarsdale Music Corporation, New York, NY 10022 and Louis Alter Music Publications, New York

Lyric by Eddie De Lange  
Music by Louis Alter

Slowly C6 G7 #5 CM7 Am7 Em7 Am7 D9

Do You Know What It Means\_\_ To Miss New Or - leans,\_\_ and miss it each night \_\_ and day? I

Dm7 D #dim7 Em7 A7 Dm7 Ab7 G7

know I'm not wrong,\_\_ the feel - in's get - tin' strong - er the long - er I stay \_\_ a - way. \_\_ Miss the

C G7 #5 CM7 Am7 Em7 Am7 D9 Dm7 D #dim7

moss - cov - ered vines,\_\_ the tall su - gar pines \_\_ where mock - in' - birds used \_\_ to sing. And I'd like to see \_\_ the

Em7 A7 Dm7 G7 C Cm7 b5 F7 Bbm7 Eb9 Ab F7

la - zy Mis - sis - sip - pi a hur - ry - in' in - to spring.\_\_ The moon - light on the bay - ou,\_\_ a cre - ole

Bbm7 Eb9 Ab Am7 D9 G6 Em7 Am7 D9

tune \_\_ that fills the air; I dream \_\_ a - bout mag - nol - ias in June,\_\_ and soon I'm wish - in' that I \_\_ was there.

Dm7 G7 C6 G7 #5 CM7 Am7 Em7 Am7 D9

\_\_ Do You Know What It Means \_\_ To Miss New Or - leans \_\_ when that's where you left \_\_ your heart? And

Dm7 D #dim7 Em7 A7 D9 G7 b9 C

there's some - thing more: \_\_ I miss the one I care for more than I miss \_\_ New Or - leans.

# DON'T LET THE SUN CATCH YOU CRYIN'

© Copyright 1966 by NORTHERN MUSIC CORPORATION

Words and Music by Joe Greene

*Slowly*

F6 Gm7 Fdim Gm7 C7 F6 Gm7

Wo - man don't you shed no croc - o - dile tears, — Nev - er take you back in a

Gm9 C7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7

mil - lion years. — Don't Let The Sun — Catch You Cry - in' — cry - in' at my — front

Fmaj7 F6 Bb Bdim Gm7 Bbm6 F6

door. — You done dad - dy dirt - y he sure don't want you no more. —

C7#5 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7

Don't let the sun — catch you ly - in' — ly - in' at my — front

Fmaj7 F6 Bb Bdim Gm7 Bbm6 F6

door, — dad - dy's done turned salt - y ba - by you made him so sore. —

E7 Am E7 Am Gm6 A+ A7 Am7

You can cry cry cry, — yes ba - by you can

D7 G9 G9+ G7 C7 Gm7

wail, beat your head on the pave - ment — till the man comes and throws you in jail; —

C7#5 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7

— But Don't Let The Sun — Catch You Cry - in' — cry - in' at my — front

Fmaj7 F6 Bb Bdim Gm7 Bbm6 F6

door, — you done dad - dy dirt - y, he sure don't want you no more. —

1. Dm7 Gm7 C7#5 2. Gm7 C7#5b9 F6

The musical score is written in a single system with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with the tempo marking 'Slowly'. The melody is written on a treble clef staff. Chord symbols are placed above the staff, often with a slash indicating a change. The lyrics are written below the staff, with some words underlined. The score includes a double bar line with first and second endings. The first ending leads back to the beginning of the piece, while the second ending concludes the piece. The lyrics are: 'Wo - man don't you shed no croc - o - dile tears, — Nev - er take you back in a mil - lion years. — Don't Let The Sun — Catch You Cry - in' — cry - in' at my — front door. — You done dad - dy dirt - y he sure don't want you no more. — Don't let the sun — catch you ly - in' — ly - in' at my — front door, — dad - dy's done turned salt - y ba - by you made him so sore. — You can cry cry cry, — yes ba - by you can wail, beat your head on the pave - ment — till the man comes and throws you in jail; — But Don't Let The Sun — Catch You Cry - in' — cry - in' at my — front door, — you done dad - dy dirt - y, he sure don't want you no more. —'

# DON'T EXPLAIN

© Copyright 1946 by NORTHERN MUSIC COMPANY. Rights Administered by MCA MUSIC PUBLISHING, A Division of MCA INC., New York, NY. Copyright Renewed.

Words by Arthur Herzog, Jr.  
Music by Billie Holiday

Slowly

Dm Dm/C Gm6/Bb A7 Dm Dm/C E7/B Bb7b5 A9 Eb9 D9#5 D7#5b9

Hush now, Don't Ex - plain! Just say you'll re - main, I'm glad

Db9 C9 FM7 BbM7 Am7 Bbm6/Db C7b9 Bb7 A7 Dm Dm/C Gm6/Bb A7

you're back, Don't Ex - plain! Qui - et, Don't Ex - plain!

Dm Dm/C E7/B Bb7b5 A9 Eb9 D9#5 D7#5b9 Db9 C9 F Bm7b5 E7b9 A7b9

What is there to gain? *Girl* { Skip that lip - stick, } Don't Ex - plain! *Boy* { Don't cry don't lie; }

Dm7 Gm7 C7 FM7 BbM7 Em7b5 Bb7 A7

You know that I love you and what love en - dures. All my thoughts are of you for I'm so com - plete - ly yours.

Dm7 Gm7 C7 FM7 BbM7 Em7b5 Bb7 A7

*Girl* { Cry to hear folks chat - ter, and I know you cheat. } Right or wrong don't mat - ter when you're with me, sweet.  
*Boy* { Hurts to hear folks chat - ter 'cause they say you cheat. }

Dm Dm/C Gm6/Bb A7 Dm Dm/C E7/B Bb7b5 A9 Eb9 D9#5

Hush now, Don't Ex - plain! You're my joy and pain. My life's

Db9 C9 F Bb6 F

yours love, Don't Ex - plain!

# DON'T GET AROUND MUCH ANYMORE

Copyright © 1973 Harrison Music Corp. and Robbins Music

Words by Bob Russell  
Music by Duke Ellington

Medium swing

C Dm7 D#dim7 C/E A Bm7 Cdim7 A7/C#

Missed the Sat - ur - day dance, heard they crowd - ed the floor;

D7 G7 C C/E Ebdim7 Dm7 C

could - n't bear it with - out you, Don't Get A - round Much An - y - more.

C Dm7 D#dim7 C/E A Bm7 Cdim7 A7/C#

Thought I'd vis - it the club, got as far as the door;

D7 G7 C C/E Ebdim7 Dm7 C Gm7 C7

they'd have ask'd me a - bout — you, — Don't Get A - round Much An - y - more.

F6 Bb9 CM7 C7 C7#5 D7 F#m7b5 B7

Dar - ling, I guess — my mind's — more at ease, — but nev - er - the - less —

Em7 Ebdim7 D7 G7 C Dm7 D#dim7 C/E

why stir up mem - o - ries? — Been in - vit - ed on dates, might have gone but what

A Bm7 Cdim7 A7/C# D7 G7

for? Aw - f'ly dif - f'rent with - out — you, — Don't Get A - round Much An - y -

1. C 2. C/E Ebdim7 Dm7 C C7#9

more. Missed the Sat - ur - day more.

## DONNA LEE

© 1947 ATLANTIC MUSIC CORP.  
 © Renewed and assigned 1975 ATLANTIC MUSIC CORP.

By Charlie Parker

Up Tempo

Ab F7 Bb7 Bbm7

Eb7 Ab Ebm7 D7 Db Dbm7

Ab F7 Bb7 Bbm7

Eb7 Ab F7 Bb7

C7 Fm C#9 Fm

C7 Fm Bdim7 Cm7 F7

Bbm7 Eb7 Ab (Bbm7 Eb7)

# DON'T TAKE YOUR LOVE FROM ME

© Copyright 1941 by M. Whitmark and Sons, New York, NY  
 © Copyright renewed 1969 by Indano Music Co., New York, NY  
 SOLE SELLING AGENT - IVAN MOGULL MUSIC CORPORATION, New York, NY

By Henry Nemo

Slow ballad

**VERSE**

Dm7 FM7 Fm6 CM7

You could take my cas - tle, that's if I had a cas - tle and I'd miss it for just a while.  
 You could take my trea - sure, that's if I had a trea - sure and I'd

2. CM7 B7 EM7 FM7 Fm6 C D9

face pov - er - ty with a smile. But there's one thing I ask of you, one thing you must nev - er

**REFRAIN**

Dm7 G7 G7#5 CM7 Dm7 Em7 Ebdim7 G7/D G7 Dm7 G7

do: Tear a star from out the sky and the sky feels blue. Tear a  
 take the wings from birds so that they can't fly? Would you

Dm7 G7 To Coda ⊕ CM7 C/E Ebdim7

pet - al from a rose and the rose weeps too. Take your heart a - way from mine and  
 take the o - cean's roar and leave D. S. al Coda

Dm7 A7#5 A7 Dm7 A7#5 A7 Dm7b5 G7 CM7 Ab7 G7 G7#5

mine will sure - ly break. My life is yours to make, so please keep the spark a - wake. Would you

⊕ CODA C Gm7 C7 FM7 Bb9 C

just a sigh? All this your heart won't let you do. This is what I

Em7b5 A7 Dm7 G7 C F Fm C

beg of you, Don't Take Your Love From Me.

# DOWN BY THE RIVERSIDE

Copyright © 1988 by HAL LEONARD PUBLISHING CORPORATION

Traditional

Moderately

§ F Gm C7 F

Gm To Coda ⊕ C7 F

B $\flat$  F C7 F F7 B $\flat$

F Dm7 G7 C7 D. S. al Coda  $\oplus$  CODA F

## DOODLIN'

Copyright © 1956 & 1957 by Silhouette Music Corp.

By Horace Silver

Medium swing

D $\flat$ 7

G $\flat$ 7 D $\flat$ 7 B $\flat$ 7

E $\flat$ m7 E $\flat$ 9 A $\flat$ 9 D $\flat$  1. 2.

Bdim7 B $\flat$ dim7 Adim7 A $\flat$ dim7 D $\flat$  A $\flat$ 7 D $\flat$  A $\flat$ dim7 Gdim7 G $\flat$ dim7 Fdim7 G $\flat$  D $\flat$ 7

G $\flat$  Edim7 E $\flat$ dim7 Ddim7 D $\flat$ dim7 D $\flat$  A $\flat$ 7 D $\flat$  Bdim7 B $\flat$ dim7 Adim7 A $\flat$ dim7 D $\flat$

A $\flat$ 7 D $\flat$  3 D $\flat$ dim7 Cdim7 D $\flat$

## DOXY

© 1963 PRESTIGE MUSIC CO., INC.

By Sonny Rollins

Medium groove

B $\flat$  A $\flat$ 7 G7 1. C7 F7 B $\flat$  2. C7 F7 B $\flat$ 7

E $\flat$ 7 Edim7 B $\flat$  A $\flat$ 7 G7 C7 F7 B $\flat$



# THE DUKE

© Copyright 1955, 1956 Derry Music Company  
 U.S. copyright renewed.  
 Sole Selling Agent: Shawnee Press, Inc., Delaware Water Gap, PA 18327

By Dave Brubeck

With a relaxed beat

CM7 FM7 G6 Am7 B7b9 Em7 Am9 Dm9 Fm7 Bb7 Eb DbM7 Cm7 Bm7

Bbm7 Eb7 AbM7 1. D7 G7 2. D7 Db7b9 CM7 Gb7 FM7 E7 D6 CM7 Bbm7 Abm

Cm/G Fm6 Dm7b5 Db9b5 Ab9 Cm7b5 Bb9b5 Bbm7 Fm7/C Bb dim Ab G7#9 Fm9 Db/Eb Eb/Db CM7 FM7 G6 Am7 B7b9

Em7 Am9 Dm9 Fm9 Bb7 Eb7 DbM7 Cm7 Bm7 Bbm7 Eb7 AbM7 D7 Db7b9 CM7

The musical score for 'The Duke' is written in treble clef with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with a series of chords: CM7, FM7, G6, Am7, B7b9, Em7, Am9, Dm9, Fm7, Bb7, Eb, DbM7, Cm7, and Bm7. The second staff features a first ending with chords D7 and G7, followed by a second ending with chords D7, Db7b9, CM7, Gb7, FM7, E7, D6, CM7, Bbm7, and Abm. The third staff continues with chords Cm/G, Fm6, Dm7b5, Db9b5, Ab9, Cm7b5, Bb9b5, Bbm7, Fm7/C, Bb dim Ab, G7#9, Fm9, Db/Eb, Eb/Db, CM7, FM7, G6, Am7, and B7b9. The fourth staff concludes with chords Em7, Am9, Dm9, Fm9, Bb7, Eb7, DbM7, Cm7, Bm7, Bbm7, Eb7, AbM7, D7, Db7b9, and CM7.

# THE EARL

Copyright © 1941 by Regent Music Corp.  
 Copyright renewed by Jewel Music Publishing Co., Inc.  
 Reprinted by permission

By Mel Powell

Bright

F6 F# dim7 C7/G, C7 F6 F# dim7

C7/G, C7 F E F/Eb Bb/D Bbm/Db

Gm7 Gm/F Gm/E Gm/D 1. F/C C/Bb F/A C7 2. F/C C/Bb F/A Db6

Ab/C Db Ab/Eb C7/E F6 F# dim7 G# dim7 Adim7 Bbm Ab/C

Db Gm7b5 C7 F6 F# dim7

C7/G, C7 F6 F# dim7 C7/G, C7 F E F/Eb

Bb/D Bbm/Db Gm7 Gm7/F Gm/E Gm/D F/C C7 F6

The musical score for 'The Earl' is written in treble clef with a key signature of one flat (Bb). It consists of seven staves of music. The first staff has chords F6, F# dim7, C7/G, C7, F6, and F# dim7. The second staff has chords C7/G, C7, F, E, F/Eb, Bb/D, and Bbm/Db. The third staff has chords Gm7, Gm/F, Gm/E, Gm/D, a first ending with F/C, C/Bb, F/A, and C7, and a second ending with F/C, C/Bb, F/A, and Db6. The fourth staff has chords Ab/C, Db, Ab/Eb, C7/E, F6, F# dim7, G# dim7, Adim7, Bbm, and Ab/C. The fifth staff has chords Db, Gm7b5, C7, F6, and F# dim7. The sixth staff has chords C7/G, C7, F6, F# dim7, C7/G, C7, F, E, and F/Eb. The seventh staff has chords Bb/D, Bbm/Db, Gm7, Gm7/F, Gm/E, Gm/D, F/C, C7, and F6.

# EAST OF THE SUN (And West Of The Moon)

Copyright © 1934 by Brooks Bowman  
 Copyright Renewed, All rights controlled by Chappell & Co., Inc.  
 (Intersong Music, Publisher)

Words and Music by Brooks Bowman

Moderately  
GM7 Bm7 E7 Am7 Cm6

East Of The Sun and west of the moon, We'll build a dream-house of love, dear.

Am7 D7 F#m7b5 B7 Em7 A7 Am7

Near to the sun in the day, near to the moon at night we'll live in a love-ly way, dear, Liv-ing on love and

D7 GM7 Bm7 E7 Am7 Cm6

pale moon-light. Just you and I, for - ev - er and a day, Love will not die. We'll keep it that way.

Am7 Am7/G F#m7b5 B7b9 Em Em#7 Em7 A7 Am7

Up a - mong the stars we'll find a har-mo-n-y of life to a love - ly tune, East Of The Sun and

Cm6 D7 Bm7 E7 Bbm7 Eb7 Am7 D7 D7b9 G Cm G

west of the moon, dear, East Of The Sun and west of the moon.

# EASY TO LOVE (From "Born To Dance")

Copyright © 1936 by Chappell & Co., Inc.  
 Copyright Renewed, Assigned to John F. Wharton, Trustee of the  
 Cole Porter Musical & Literary Property Trusts  
 Chappell & Co., Inc., owner of publication and allied rights  
 throughout the world

Words and Music by Cole Porter

Moderately  
Am7 Dm7 Am7 D7 GM7 C9 Bm7 E7b9 Am7

You'd be so Eas - y To Love, So eas - y to i - dol - ize, all oth - ers a - bove So

D9 GM7 Bm7 E7 Am7 D7 D7/C Bm7 E7b9 Am7

worth the yearn-ing for, So swell to keep ev - 'ry home-fire burn - ing for We'd

Dm7 Am7 D7 G C9 Bm7 E7b9 Am7 Cm7 F7

be so grand at the game so care - free to - geth - er, that it does seem a shame that you can't see your

GM7 GM7/B Bbdim7 Am7 D7

1. G Bm7b5 E7 b9 2. G Am7 Am7/D G

fu - ture with me, 'cause you'd be oh, so Eas - y To Love! Love!

# EARLY AUTUMN

TRO. © Copyright 1949 (renewed 1977) and 1952 (renewed 1980)  
Cromwell Music, Inc., New York and Warner Bros. Music, Los Angeles, CA

Words by Johnny Mercer  
Music by Ralph Burns and Woody Herman

*Slowly*

B $\flat$  7 Eb M7 D7 D $\flat$  M7

When an Ear - ly Au - tumn walks the land and chills the breeze and touch - es with her hand  
vil - ion in the rain all shut - tered down. A wind - ing coun - try lane

C7 G $\flat$  M7 B $\flat$  7 1. Gm7 C7

the sum - mer trees, per - haps you'll un - der - stand what mem - o - ries I own.  
all rus - set brown, a frost - y win - dow - pane shows me a town grown

Fm7 B $\flat$  7 2. Eb Fm7 Eb Cm7 Fm7 B $\flat$  7 Eb M7 G $\flat$  dim7

There's a dance pa - lone - ly. That spring of ours that start - ed so A - pril - heart - ed

Fm7 B $\flat$  7 Eb M9 Eb m7 A $\flat$  7 D $\flat$  G $\flat$  7 F Eb 9 D7

seemed made for just a boy and girl. I nev - er dreamed, did you an - y fall could come in view so ear - ly,

D $\flat$  7 B7 9 B $\flat$  9 Eb M7 D7 D $\flat$  M7 C7

ear - ly? Dar - ling, if you care please let me know, I'll meet you an - y - where I miss you so. Lets

G $\flat$  M7 B $\flat$  7 Eb B7 EM7 Eb

ne - ver have to share An - oth - er Ear - ly Au - tumn.

# ECAROH

© 1984 by Ecaroh Music, Inc.

By Horace Silver

Mambo

B $\flat$  7#5#9 Eb 7#9 B $\flat$  7#5#9 Eb 7#9 B $\flat$  7#5#9 Eb 7#9 B7#5#9 E7#9 B7#5#9 E7#5#9 B7#5#9 E7#9

B7#5#9 E7#9 AM7 D7 5 D $\flat$  M7 Dm7 G7#9 CM7

Cm7 F7#9 F#7#9 G7#9 E7#9 F7#9 G $\flat$ 7#9 Eb 7#9 C7#9 D $\flat$ 7#9 B $\flat$ 7#9 B7#9 A $\flat$ 7#9

G7#9 E7#9 F7#9 1. D7#9 2. D7#9 D7 Moderate Swing D $\flat$  M7 G $\flat$  7 $\flat$  5 D $\flat$  M7 G7 5

G $\flat$ M7      Gm7    C9      F $\sharp$ m7    B9      EM7    E $\flat$ m7    A $\flat$ 7    D $\flat$ M7      G $\flat$ 7 $\flat$ 5  
 D $\flat$ M7      G7 $\flat$ 5      G $\flat$ M7      Fm7 $\flat$ 5    B $\flat$ 7 $\sharp$ 9    E $\flat$ m7 $\flat$ 5    A $\flat$ 7 $\sharp$ 5    D $\flat$ M9  
 A $\flat$ m7      D $\flat$ 7      G $\flat$ M7    A $\flat$ m7    B $\flat$ m7    E $\flat$ m7    Bm7      E7      A  
 A $\flat$ 7 $\flat$ 9      D7 D $\flat$ M7      G $\flat$ 7 $\flat$ 5      D $\flat$ M7      G7 $\flat$ 5      G $\flat$ m7  
 Fm7 $\flat$ 5    B $\flat$ 7 $\sharp$ 9    E $\flat$ m7 $\flat$ 5    A $\flat$ 7 $\sharp$ 5    D $\flat$ m9

## ELSA

© 1963 Zindars Publishing Co.

By Earl Zindars

Medium Slow

E7/ B $\flat$       D $\flat$ 7/ B $\flat$       E $\flat$ m7/ B $\flat$       Fm7/ B $\flat$       E $\flat$ 7/ B $\flat$       D $\flat$ 7/ B $\flat$       E $\flat$ m7/ B $\flat$       Fm7/ B $\flat$   
 E7/ A $\flat$       E $\flat$ m7/ A $\flat$       E7/ A $\flat$       E $\flat$ m7/ A $\flat$       E7/ A $\flat$       E $\flat$ m7/ A $\flat$       E7 $\sharp$ 11  
 E $\flat$ m7      A $\flat$ 7      E $\flat$ m7      A $\flat$ 7      D $\flat$ m7      G $\flat$ 7      D $\flat$ m7      G $\flat$ 7      Bm7  
 E7      B $\flat$ m7      E $\flat$ 7      Am7      D7      F7 $\sharp$ 11      Bm7  
 E7      B $\flat$ 7      Cm7/ B $\flat$     B $\flat$ m7    Cm7/ B $\flat$     B $\flat$ m7    Cm7/ B $\flat$     B $\flat$ m7    Cm7/ B $\flat$     B $\flat$ m7    EM7/ A $\flat$   
 E $\flat$ m7/ A $\flat$     EM7/ A $\flat$     E $\flat$ m7/ A $\flat$     EM7/ A $\flat$     E $\flat$ m7/ A $\flat$     E7      D.S. al Coda      N.C.  
 CODA      Repeat and Fade  
 EM7/ A $\flat$     E $\flat$ m7/ A $\flat$     EM7/ A $\flat$     E $\flat$ m7/ A $\flat$

# THE END OF A LOVE AFFAIR

© Copyright 1950 by MCA MUSIC PUBLISHING, A Division of MCA Inc.,  
New York, NY 10019  
Copyright Renewed

Words and Music by Edward C. Redding

Slow Ballad

So I walk a lit - tle too fast, and I drive a lit - tle too fast, and I'm reck - less, it's true, but what  
talk a lit - tle too much, and I laugh a lit - tle too much, and my voice is too loud when I'm

else can you do at The End Of A Love Af - Fair? So I Do they know, do they care, that it's  
out in a crowd, so that peo - ple are apt to stare.

on - ly that I'm lone - ly and low as can be? And the smile on my face is - n't real - ly a smile at

all! So I smoke a lit - tle too much, and I drink a lit - tle too much, and the

tunes I re - quest are not al - ways the best, but the ones where the trum - pets blare! So I

go at a mad - den - ing pace, and I pre - tend that it's tak - ing <sup>her</sup> place. But what else can you do at The  
<sub>his</sub>

End Of A Love Af - Fair? So I Fair?

Chords: Gm7, C7, FM7, Fm7, Bb7, EbM7, Ebm7, Ab7, Ebm7, Ab7, DbM7, C7sus, C7, F, Dm7, F, Dm7, G7, Dm7, G7, Dm7, G7, CM7, Am7, D7, Dm7, G7, Gm7, C7, Gm7, C7, FM7, Fm7, Bb7, EbM7, Ebm7, Ab7, Ebm7, Ab7, DbM7, C7sus, C7, Cm7, F7, BbM7, Eb9, F, G#dim7, Gm7, C7, Gm7, C9 To Coda, F6, Dm7, Gm7, C7 D.S. al Coda (with repeat), CODA F

# EV'RY TIME WE SAY GOODBYE

Copyright © 1944 by Chappell & Co., Inc. Copyright Renewed

Words and Music by Cole Porter

Slowly

Ev - 'ry Time We Say Good - bye I die a lit - tle. Ev - 'ry Time We Say Good - bye I won - der

why a lit - tle. Why the gods a - bove me, who must be in the know, think so lit - tle

Chords: EbM7, Fm7, Bb7, Gm7b5, C7, Fm7, Bb7, Bb7/Ab, Gm7b5, C7b9, Fm7, Bb7, Bbm7, Eb7, Abm7, Db9, Eb/G, G#dim7, Fm7b5, Bb7, Bbm7, Eb7, AbM7, Abm7, Db9

E♭M7 B9 Fm7 5/B♭ B♭ 7 E♭M7 Fm7 B♭ 7 Gm7 5 C7

of me they al - low you to go. When you're near there's such an air of

Fm7 B♭ 7 B♭ 7/A♭ Gm7 5 C7 9 Fm7 B♭ 7 B♭m7 E♭ 7 A♭M7 D♭ 9

Spring a - bout it. I can hear a lark some - where be - gin to sing a - bout it;

E♭/G G♭ dim7 Fm7 5 B♭ 7 E♭ 7 A♭M7 A♭m7 D♭ 7 E♭M7 C7

there's no love song fin - er. But how strange the change from ma - jor to mi - nor Ev - 'ry Time

1. F9 A♭/B♭ B♭ 7 E♭ G♭ dim7 Fm7 B♭ 7 2. F9 Fm7/B♭ Bdim7 Cm Cm/B♭ Am7 5 D7

We Say Good - bye. We Say Good - bye. Ev - 'ry sin - gle

Gm7 5 C7 F7 B♭ 7 E♭

time we say good - bye.

## EVERYBODY LOVES MY BABY (But My Baby Don't Love Nobody But Me)

© Copyright 1924 by MCA MUSIC PUBLISHING, A Division of MCA Inc.,  
Copyright Renewed

Words and Music by Jack Palmer & Spencer Williams

Quickly  
Dm6 G7 C7 C7#5 F6

Ev' - ry - bod - y Loves my Ba - by, but my ba - by don't love no - bod - y but me, no - bod - y but me.

A7 Dm6 A A#dim7 E7/B E7 A A♭ dim7

Ev' - ry - bod - y wants my ba - by, but my ba - by don't want no - bod - y but me, that's plain to see.

C7/G C7 F7 Fdim7 F7 Fdim7 F7 Fdim7 F7

She is my sweet Pa - too - tie and I am her lov - in' man, knows  
 { Say when my ba - by kiss - es me up - on my ros - y cheeks.  
 She's got a form like Ve - nus, hon - est, I ain't talk - ing Greek. No

B♭ F+ B♭ G7 C7 A7 Dm6

how to do her du - ty, loves me like no oth - er can.  
 I just let those kiss - es be, don't wash my face for weeks. } That's why Ev' - ry - bod - y Loves My Ba - by,  
 one can come be - tween us, she's my She - ba, I'm her Sheik.

G7 C7 1. F B♭9 A7 2. F

but my ba - by don't love no - bod - y but me, no - bod - y but me. me.

# EVERYTHING HAPPENS TO ME

Copyright © 1941 (Renewed) Dorsey Brothers Music, Division of Music Sales Corporation, New York.

Words by Tom Adair  
Music by Matt Dennis

Slowly Cm9 F9 F7/Eb Dm7 C#dim7 Cm7 F7 F7/Eb

I make a date for golf and you can bet your life it rains, I try to give a party and the  
nev-er miss a thing, I've had the meas-les and the mumps, and ev-'ry time I play an ace my

Dm7b5 G7 Ddim7 Eb m6 Dm7 G13

guy up-stairs com-plains, I guess I'll go thru life just catch-in' colds and miss-in' trains, —  
part-ner al-ways trumps, I guess I'm just a fool who nev-er looks be-fore he jumps, —

1. Cm7 B7 Bb M7 G7 2. Cm7 B7 Bb 6

Ev-'ry-thing Hap-pens To Me. — I Ev-'ry-thing Hap-pens To Me. — At

Fm7 Bb7 #5 Eb M9 Eb 6 Fm7 Bb7b9

first my heart tho't you could break this jinx for me, that love would turn the trick to end des-

Eb M9 Em11 A7#5 DM9 D6 Gm7 C9

pair, but now I just can't fool this head that thinks for me, I've mort-gaged all my cas-tles in the

Cm7 F7 Cm9 F9 F7/Eb Dm7 C#dim7

air. I've tel-e-graphed and phoned, I sent an "Air-mail Spec-ial" too, your

Cm7 F7 F7/Eb Dm7b5 G7#5 Ddim7 Eb m6

ans- wer was "Good- bye," and there was ev- en post- age due. I fell in love just once and then it

Dm7 G13 G7#5 Cm7 B7#9 Bb 6

had to be with you, — Ev-'ry-thing Hap-pens To Me. —

# EVERYTHING'S COMING UP ROSES

From "GYPSY"

Copyright © 1959 by Norbeth Productions, Inc. and Stephen Sondheim  
Copyright Renewed  
Williamson Music Co. and Stratford Music Corp. owners of publication  
and allied rights.  
All rights Administered by Chappell & Co., Inc.

Words by Stephen Sondheim  
Music by Jule Styne

Fast Tempo Dm7 G7#5 C6 Cm Dm7 G7 C6 B7#5



Things look swell, things look great, gon - na have the whole world on a plate. Start - ing  
decks, clear the tracks, we got noth - ing to do but re - lax. Blow a

Em C7 FM7 C Em Dm7 G7 1.



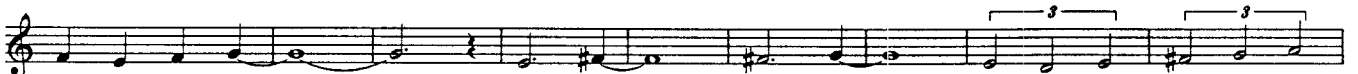
here, start - ing now, hon - ey, Ev - 'ry - thing's Com - ing Up Ros - es!  
kiss, take a bow, hon - ey,

Eb dim7 2. Dm7 G7 CM7 Dm7



Clear the Now's our in - ning, stand the

G9 C F# m7b5 B7 Em Am7 D7



world on its ear! Set it spin - ning, that - 'll be just the be -

F# G7 Eb dim7 Dm7 G7#5 C6 Cm Dm7 G7 C6



gin - ning! Cur - tain up, light the lights, we got noth - ing to hit, but the heights!

B7#5 B7 Em C7 FM7 Em7 Am7 D9 G7 C G7/B



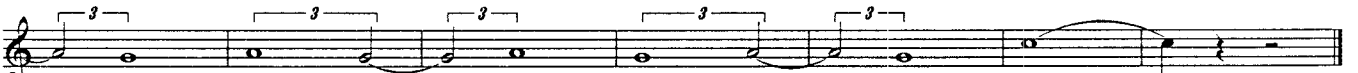
We'll be swell, we'll be great! I can tell, just you wait! That luck - y

Am7 Fm/A# C D7 C#7b9 D9 C#7b9 D9 C Em



star I talk a - bout is due! Hon - ey, Ev - 'ry - thing's Com - ing

Dm7 G7 Dm7 G7 C



Up Ros - es for me and for you.



# EXACTLY LIKE YOU

Copyright 1930 Shapiro, Bernstein & Co., Inc. New York. Copyright Renewed.

Lyric by Dorothy Fields  
Music by Jimmy McHugh

Medium Swing

C D7 D7 C/E Fm D7/F# G7 C#dim7 G7/D G7

I know why I've wait - ed, know why I've been blue; prayed each night for some - one Ex -

C F C G7# 5 C D7 D7 C/E Fm D7/F#

act - ly Like You. \_\_\_\_\_ Why should we spend mon - ey on a show or two?

G7 C#dim7 G7/D G7 C F C Gm7 C7 F6

No one does those love scenes Ex - act - ly Like You. \_\_\_\_\_ You make me feel so grand, \_\_\_\_\_

Fm6 C E7 Am Dm7 Fm G7

\_\_\_\_\_ I want to hand the world to you. \_\_\_\_\_ You seem to un - der - stand \_\_\_\_\_ each fool - ish lit - tle

CM7 Eb dim7 Dm7 G7# 5 C D7 D7 C/E Fm D7/F#

scheme I'm schem - ing, dream I'm dream - ing. Now I know why moth - er taught me to be true.

G7 C#dim7 G7/D G7 C F C

She meant me for some - one Ex - act - ly Like You. \_\_\_\_\_

# FALLING IN LOVE WITH LOVE

(From "THE BOYS FROM SYRACUSE")

Copyright © 1938 by Chappell & Co., Inc. Copyright Renewed.

Words by Lorenz Hart  
Music by Richard Rodgers

Fast Waltz

Bb Cm7 Dm7 G7b9 Cm7 F7 Cm7 F7 Cm7 F7

Fall - ing In Love With Love Is fall - ing for make be - lieve. \_\_\_\_\_ Fall - ing in Love with

I fell in love with love one night when the moon was full, \_\_\_\_\_ I was un - wise with

Cm7 F7 BbM7 Bb6 BbM7 Bb6 BbM7 Bb6 BbM7 Bb6

Love is play - ing the fool. \_\_\_\_\_ Car - ing too much is such a ju - ve - nile

eyes un - a - ble to see. \_\_\_\_\_ I fell in love with love with love ev - er -

1. Am7 D7 Am7 D7 Gm Gm#7 Gm7 C7 Cm7 F7

fan - cy. \_\_\_\_\_ Learn - ing to trust is just for chil - dren in school. \_\_\_\_\_

2. Am7 D7 GM7 G7 Cm7 G7b9 Cm7 F7 Bb

last - ing, \_\_\_\_\_ but love fell out with me. \_\_\_\_\_

# FEVER

Copyright © 1956 by Fort Knox Music Inc. and Trio Music Company, Inc.  
 Copyright Renewed  
 All rights administered by Hudson Bay Music, Inc.

Words and Music by John Davenport and Eddie Cooley

Moderate Jump Beat

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.  
 3,4,5 (See additional lyrics)

E7

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

Am N.C. Am F6

bear. You give me Fe - ver when you kiss me, Fe - ver when you hold me  
 right.

Am E7 1,3,4 Am

tight Fe - ver in the morn - ing, Fe - ver all through the night.

2. Am

Ev - 'ry - bod - y's got the Fe - ver, that is some - thing you all know.

E7 Am 5. Am

Fe - ver is - n't such a new thing, Fe - ver start - ed long a - go. burn.

**Additional Lyrics:**

**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."

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

**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:**  
 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.

C9 D♭9 C9 G6 GM9 G♯dim7 Am7

Am7/D G6 F6 F♯6 G6 Am7 A♭13 G13

### FESTIVE MINOR

© Copyright 1959-1964 CRITERION MUSIC CORP.

By Gerry Mulligan

Medium ♩ Fm B♭m Fm B♭m Fm B♭m

E♭7 A♭ E♭7 C♭7 9 Fm 1. G7

C♭7 9 2. G7 Gm♭5 C7 Fm7/E♭ Dm♭5

Gm♭5 C7 Fm D.S. al Coda ⊕ CODA Fm

### A FINE ROMANCE

Copyright © 1936 T.B. Harms Company. Copyright Renewed. (c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Dorothy Fields  
Music by Jerome Kern

Moderately C6 C♯dim7 G7/D D♯dim7 Em7 Am7 Dm7 G7

A Fine Ro - mance with no kis - es! A Fine Ro - mance, my friend, this is! We  
Fine Ro - mance my good fel - low! You take ro - mance, I'll take jel - lo! You're

CM7 C7 A13 A♭13 G13 Dm7 Gdim7 G7 C6 A7 F♯13 F13

should be like a cou - ple of hot to - ma - toes, — but you're as cold as yes - ter - day's mashed po -  
calm - er than the seal in the Arc - tic O cean, — at least they flap their fins to ex - press e -

E7 A7 D7 G7 C6 C♯dim7 G7/D D♯dim7 Em7 Am7 Dm7

ta - toes. — A Fine Ro - mance you won't nest - le. A Fine Ro - mance, you won't  
mo - tion. — A Fine Ro - mance with no quar - rels, With in - sults, and all

G7 C6 C7 A7 Dm7 A7 D♯dim7 Em7 A7

wrest - le! I might as well play bridge with my old maid aunts! I have - n't got a chance.  
mor - als! I've nev - er mused the crease in your blue serge pants! I nev - er get the chance.

Dm7 G♭9 1. C6 Am7 Dm7 G7 2. C6 F7 C6/9

This is A Fine Ro - mance. A  
This is A Fine Ro - mance.

# FIESTA IN BLUE

Copyright © 1941 by Regent Music Corp.  
 Copyright renewed by Jewel Music Publishing Co., Inc. and Rytvco Music  
 Reprinted by permission

By Benny Goodman and Jimmy Mundy

Slowly

Chord symbols and musical notation are provided for each staff. The score includes various chord progressions and melodic lines with triplets and slurs. The key signature changes from one sharp (F#) to one flat (F) in the lower staves.

# FINE AND MELLOW

Copyright © 1940 by Edward B. Marks Music Company  
Copyright Renewed

Words and Music by Billie Holiday

Moderately Slow Blues

Fm6 Bb7 F F7 Bb7

My man don't love me, treats me oh so mean, — my man he don't love — me,

Bb9 F Cdim C7 Bb7 F C7 C7#5

treats me aw - ful mean, — he's the low - est man that I've ev - er seen. He wears

Fm6 Bb7 F F7 Bb7

high - draped pants, — stripes are real - ly yel - low; — he wears high - draped pants, —

F Cdim7 C7 Bb7

stripes are real - ly yel - low. But when he starts in to love me he's so Fine And

F C7#5 Fm6 Bb7 F

Mel - low. — Love will make you drink and gam - ble, make you stay out all night long. —

F7 Bb7 F

Love will make you drink and gam - ble, make you stay out all night long. —

C7#5 Bb7 F C7 F N.C.

Love will make you do things that you know is wrong. — But if you treat me right ba - by,

Bb7 F F7 Bb7 F

I'll stay home ev - 'ry day; — if you treat me right ba - by, I'll stay home ev - 'ry day. —

C7#5 C7 Bb7 F C7#5

But you're so mean to me ba - by, I know you're gon-na drive me a - way. Love is

Fm6 Bb7 F F7 Bb7 Bb9 F

just like a fau - cet, it turns off and on; — Love is like a fau - cet it turns off and on. —

Cdim7 C7 Bb7 F

Some - times when you think it's on ba - by, it has turned off and gone.

# FLAMINGO

© 1941 TEMPO MUSIC, INC.  
 © Renewed 1969 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 This Arrangement © 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved.

Lyric by Ed Anderson  
 Music by Ted Grouya

Slowly FM7 Dm7 Gm7 C7#5 Fm7 Bb7 C7#5 Db9 Gm7 C7 C7/Bb

Fla - min - go, \_\_\_\_\_ like a flame in the sky, fly - ing o - ver the is - land to my lov - er near  
 min - go, \_\_\_\_\_ in your trop - i - cal hue, speak of pas - sion un - dy - ing and a love that is

1. Am7 D7 Gm7 C7 2. F Bb9 F Cm7 F7 Bbm Bbm#7 Bbm7 Eb9 Ab6

by. \_\_\_\_\_ Fla - true. \_\_\_\_\_ The wind sings a song to you as you go,

Cm7b5 F7 Bbm7 Eb7 Bbm7 Bbm7/Ab Gm7 C7 FM7 Dm7

a song \_\_\_\_\_ that I hear be - low the mur - mur - ing palms. \_\_\_\_\_ Fla - min - go, \_\_\_\_\_

Gm7 C7#5 Fm7 Bb7 C7#5 Db9 Gm7 Gm7/C FM7 Bbm7 FM7

when the sun meets the sea, say fare - well to my lov - er and has - ten to me. \_\_\_\_\_

# FLY ME TO THE MOON (In Other Words)

TRO - © Copyright 1954 and renewed 1982 Hampshire House Publishing Corp., New York NY.

Words and Music by Bart Howard

Moderately, with a beat  
 Am7 Dm7 G7 CM7 FM7 Bm7b5 E7b9

Fly Me To The Moon, and let me play a - mong the stars; let me see what spring is like on Ju - pi - ter and

Am7 A7b9 Dm7 G9 G7b9 CM9 Am7 Am9 Dm7 G7 Fdim7/C CM7 Bm7 E7

Mars. In oth - er words, \_\_\_\_\_ hold my hand! \_\_\_\_\_ In oth - er words, \_\_\_\_\_ dar - ling kiss me! \_\_\_\_\_

Am7 Dm7 G7 CM7 FM7 Bm7b5 E7b9

Fill my heart with song, and let me sing for - ev - er - more; you are all I long for all I wor - ship and a -

Am7 A7b9 Dm7 G9 G7/F# I Em7b5 A7b9 Dm7 Dm7/G G7b9 C6 Bm7 E7

dore. In oth - er words, \_\_\_\_\_ please be true! \_\_\_\_\_ In oth - er words \_\_\_\_\_ I love you!

2 Em7b5 Bb9 A7b9 Dm7 G7 G7b9 C6 Bb6 B6 C6/9

true! \_\_\_\_\_ In oth - er words, \_\_\_\_\_ I love you! \_\_\_\_\_

# FLYING HOME

Copyright © 1940 by Regent Music Corp.  
 Copyright renewed by Regent Music Corp. and Jewel Music Publishing Co., Inc.  
 Reprinted by permission

By Benny Goodman and Lionel Hampton

## Medium Bounce

Musical score for 'Flying Home' in B-flat major, 4/4 time. The score consists of seven staves of music. The key signature has two flats (B-flat and E-flat). The tempo is 'Medium Bounce'. The score includes various chords and musical notations such as accents and slurs.

Chords: Ab 6, Ab 7/Gb, Fm, E7 *s*, Eb 7, Ab 6, Ab 7/Gb, Fm, E7 *s*, Eb 7, Ab 6, Ab 7/Gb, Fm, E7 *s*, Eb 7, 1. Ab 6, Ab 7, A9, 2. Ab 6, Ab 7sus, Ab 7, C, Db, Bb 7, A7/E, Eb 7, Adim7 Bb m9 Eb 7, Ab 6, Ab 7/Gb, Fm, E7 *s*, Eb 7, Ab 6, Ab 7/Gb, Fm, E7 *s*, Eb 7, Ab 6, Ab 7/Gb, Fm, E7 *s*, Eb 7, Ab 7, Ab 6, Ab 7/Gb, Fm, E7 *s*, Eb 7, Ab, Ab 7.

# A FOGGY DAY

(From "A DAMSEL IN DISTRESS")

Copyright © 1937 by Gershwin Publishing Corporation  
 Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by Ira Gershwin  
 Music by George Gershwin

## Medium Swing

Musical score for 'A Foggy Day' in F major, 4/4 time. The score consists of four staves of music with lyrics. The tempo is 'Medium Swing'. The score includes various chords and musical notations.

Chords: F, Am7b5 D7b9, Gm7, C7, F, Dm7b5, G7, Gm7 C7, FM7, Cm7 F7, BbM7, Bbm6, FM7, Am7, D7, G9, Gm7 C7, F, Am7b5, D7b9, Gm7, C7, F, Dm7b5.

Lyrics:  
 Fog - gy Day in Lon - don town had me low and had me down.  
 I viewed the morn - ing with a - larm, the Brit - ish Mu - se - um had lost its charm.  
 How long I won - dered, could this thing last? But the age of mir - a - cles

G7 Gm7 C7 Cm7 F7 BbM7 Eb7 F Gm7

had - n't passed, — for sud - en - ly, — I saw you there — and through fog - gy Lon - don

Am7 Bb m6 Am7 Dm7 Gm7 C7 1.F Gm7 C7 2.F Bb 7 Bb m6 FM7

town the sun was shin - ing ev - 'ry - where. A where.

## FOOL THAT I AM

Copyright © 1980 by Unichappell Music Inc., Begonia Melodies, Inc. and Fedora Music.  
Unichappell Music, Inc. administers Begonia Melodies, Inc. throughout the World

Words and Music by Carole Bayer Sager and Bruce Roberts

Slowly G Gsus D7sus D7 Gsus F G7

Oh I tried to make the best of all the sweet love that you gave  
break - in' two hearts ach - in' some-one's tak - in' more than they gave

C Bm7 Am7 Bm C B7sus B7 Em7 G

— may - be I'm cra - zy, but I keep on los - ing ground } Fool That I Am  
— trust - ing in some-one who has no trust in me }

C D G Em7 Am7 D7

— fool that I — may - be when will I ev - er know — what's — true. —

G C B7 Em7 C To Coda ⊕

— And if I found — out differ - ent - ly — would I

1. Am7 D7sus G Am7 D7 G D7

still — love — you. — Two hearts

2. Am7 D7 G D.S. al Coda

still — love you — Fool That I Am —

⊕ CODA Am7 Bm7

still — love you —

Em7 C Bm Am7 D7sus D7 N.C. G

— would I still love — you. —



# FOOTPRINTS

© 1976 Miyako Music

By Wayne Shorter

Medium Swing  
Cm9

Musical notation for 'Footprints' in B-flat major, 4/4 time, medium swing. The piece consists of three staves of music. The first staff starts with a Cm9 chord. The second staff has an AbM7 chord. The third staff has chords F7b5, F13, E9b5, A9, and Cm9. The music features eighth and sixteenth notes with some triplets.

# FOR ALL WE KNOW

TRO - © Copyright 1934 (renewed 1962) and 1956 (renewed 1984) Cromwell Music, Inc. and Leo Feist, Inc., New York, NY.

Words by Sam M. Lewis  
Music by J. Fred Coots

Moderately

Musical notation for 'For All We Know' in B-flat major, 4/4 time, moderately. The piece includes vocal lines with lyrics and piano accompaniment. Chords are indicated above the notes. The lyrics are: 'For All We Know we may nev - er meet a - gain. Be - fore you go make this mo - ment sweet a - gain. We won't say good - night un - til the last min - ute, I'll hold out my hand and my heart will be in it. For All We Know this may on - ly be a dream, we come and go like a rip - ple on a stream. So love me to - night, to - mor - row was made for some. To - mor - row may nev - er come, For All We Know. For Know.' The music features a variety of chords including Eb6, Cm7, F9, Bb7, Fm7, Bb7, Eb6, Gm7b5, C7b9, Fm, Fm7b5, Bb7, F#dim7, EbM7/G, Gb dim7, Fm7, Bb7, Eb6, Gb dim7, Fm7, Bb7, Eb6, Cm7, F9, Fm7, Bb7, Eb6, Gm7b5, C7b9, Fm, Fm7b5, Bb7, F#dim7, EbM7/G, D7, G7, Gm7b5, C7b9, Fm7, Bb7, Fm7/Bb, Bb7b9, Eb6, Cm7, Fm7, Bb7b9, Eb6, Abm7, Eb6.

# FOR EVERY MAN THERE'S A WOMAN

© 1948, 1987 HARWIN MUSIC CO.  
 © Renewed 1976 HARWIN MUSIC CO.  
 International Copyright Secured. All Rights Reserved.

Lyric by Leo Robin  
 Music by Harold Arlen

Slowly Fm Fm/Ab C7/G C7 Ab+ Ab Gm C7

For Ev - 'ry Man There's A Wo - man, for ev - 'ry life there's a plan. And  
 ev - 'ry prince there's a prin - cess, for ev - 'ry Joe there's a Joan. And

Fm Bb7 Abm C7 Db7 C7 Fm G7#5 C9 Fm

wise men know it was ev - er so, since the world be - gan wom - an was made for man. — }  
 if you wait you will meet the mate born for you a - lone, hap - py to be your own. — }

C7 Fm 1. Db7 C7 2. Db7 C7 Ab Adim7

Where is she, where is the wom - an for me? For wom - an for me? Find the one,

Bbm7 Eb7 Ab Bb7 Db9 C9 Fm Fm/Ab

find the one, then to - geth - er you will find the sun. — For ev - ry heart there's a

C7/G C7 Fm Fm/Eb Bb/D Db7 Fm/C G7#5 C9 Fm

mo - ment, — for ev - 'ry hand a glove — and for ev - 'ry wo - man a man to love.

C7 Fm G7#5 #9 C9 Fm C9 Fm

Where is she? Where is the one for me? —

## FOUR

© 1963 Prestige Music

By Miles Davis

Medium Swing EbM7 Bbm7 Eb7 AbM7

Abm7 Db7 EbM7 Gbm7 Cb7 Fm7 Bb7

1. EbM7 Gbm7 B7 Fm7 Bb7 2. Gm7 Gbm7 Cb7 Fm7 Bb7 EbM7

## FOR SENTIMENTAL REASONS

© Copyright 1945, 1946 by DUCHESS MUSIC CORPORATION, New York, NY  
 Copyright Renewed  
 Rights Administered by MCA MUSIC PUBLISHING, A Division of MCA INC.  
 New York, NY

Words by Deek Watson  
 Music by William Best

Slowly

F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Dm7 G9 C7

I love you \_\_\_\_\_ For Sen-ti-men-tal Rea-sons, \_\_\_\_\_ I hope you do be-lieve me, \_\_\_\_\_ I'll give you my

F D7 Gm7 C7 C9#5 F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Dm7

heart. \_\_\_\_\_ I love you \_\_\_\_\_ and you a-lone were meant for me, \_\_\_\_\_ please give your lov-ing heart to me, \_\_\_\_\_

Gm7 C7 F Gm7 G#dim7 F/A Gm7 C7 F F#dim7 Gm7 C7 F

\_\_\_\_\_ and say we'll nev-er part. \_\_\_\_\_ I think of you ev-ry morn-ing dream of you ev-ry night.

Em7b5 A7 Dm7 G9 C7 C9#5 F Dm7 Gm7 C7 F Dm7

Dar-ling, I'm nev-er lone-ly when-ev-er \_\_\_\_\_ you're in sight. I love you \_\_\_\_\_ For Sen-ti-men-tal Rea-sons, \_\_\_\_\_

Gm7 C7 F Dm7 G9 C7

\_\_\_\_\_ I hope you do be-lieve me \_\_\_\_\_ I've giv-en you my heart. \_\_\_\_\_ I heart. \_\_\_\_\_

1. F Abdim7 Gm7 C7 C9#5 2. F Bb7 Eb9 F

## FOR YOU, FOR ME, FOR EVERMORE

Copyright © 1946 by Gershwin Publishing Corporation  
 Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by Ira Gershwin  
 Music by George Gershwin

Slowly

Eb F7 Fm7 Bb7 Fm7 Bb7 Eb F7 Fm7 Bb7 Fm7 Bb7

For You, For Me, For Ev-er-more, \_\_\_\_\_ it's bound to be for ev-er-more. \_\_\_\_\_ It's

Bb m7 Eb7 Bb m7 Eb7 Ab Cm7 F7 B7 Bb7#5 Bb13 Eb

plain to see, we found by find-ing each oth-er, the love we wait-ed for. \_\_\_\_\_ I'm yours, you're

F7 Fm7 Bb7 Fm7 Bb7 Bb m7 Eb7 Ab Db9 Eb Gm7

mine, and in our hearts \_\_\_\_\_ the hap-py end-ing starts. \_\_\_\_\_ What a love-ly world this

Fm7 Bb7 Eb Cm7 F9 F7 Fm7 Eb/Bb Fm7/Bb Bb7

world will be with a world of love in store For You, For Me, For Ev-er-more! \_\_\_\_\_ For more! \_\_\_\_\_

1. Eb Cbdim7 F7 Bb7 2. Eb6

# FOUR BROTHERS

© 1948, 1949, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 © Renewed 1976, 1977 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved.

By Jimmie Giuffre

**Up Tempo**  $\text{♩}$

$\text{Bb}7$   $\text{Bbm}7$   $\text{Eb}7\#5$   $\text{Ab}$   $\text{F}7$   $\text{Bbm}7$

**To Coda**  $\text{Cm}7$   $\text{F}7$

1.  $\text{Bbm}7$   $\text{Eb}7$   $\text{Ab}$   $\text{Bbm}7$   $\text{Eb}7$  | 2.  $\text{Bbm}7$   $\text{Eb}7\#5$   $\text{Ab}$   $\text{C}\#m7$   $\text{F}\#7$

$\text{Bm}7$   $\text{Em}7$   $\text{A}7$   $\text{DM}7$   $\text{Dm}7$   $\text{G}7$   $\text{C}$   $\text{A}7\#9$

$\text{Dm}7$   $\text{G}7$   $\text{Cm}7$   $\text{F}7$  **D.S. al Coda**  $\text{Bbm}7$   $\text{Eb}7\#5$   $\text{Ab}$  **CODA**

The musical score for 'Four Brothers' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The first staff begins with a 'Up Tempo' marking and a common time signature. The second staff includes a 'To Coda' marking and two first/second endings. The third staff contains a 'D.S. al Coda' marking. The fourth staff concludes with a 'CODA' marking. Chord symbols are placed above the notes throughout the score.

# FOUR OTHERS (Lighthouse)

© Copyright 1951 ATLANTIC MUSIC CORP.  
 © Renewed 1977 ATLANTIC MUSIC CORP.

By Jimmy Giuffre

**Moderately**  $\text{♩}$

$\text{Bb}$   $\text{Gm}7$   $\text{Cm}7$   $\text{F}7$   $\text{Bb}$   $\text{Gm}7$   $\text{Cm}7$   $\text{F}7$

$\text{Bb}$   $\text{Gm}7$   $\text{Cm}7$   $\text{F}7$   $\text{Cm}7$   $\text{F}7$  | 1.  $\text{Cm}7$   $\text{F}7$   $\text{Bb}$   $\text{F}7$  | 2.  $\text{Cm}7$   $\text{F}7$   $\text{Bb}$

$\text{D}7$   $\text{G}7$   $\text{C}7$   $\text{C}7\#9$

$\text{F}7\#5$   $\text{Bb}$   $\text{Gm}7$   $\text{Cm}7$   $\text{F}7$   $\text{Bb}$   $\text{Gm}7$   $\text{Cm}7$   $\text{F}7$

$\text{Bb}$   $\text{Gm}7$   $\text{Cm}7$   $\text{F}7$   $\text{Cm}7$   $\text{F}7$   $\text{Cm}7$   $\text{F}7$   $\text{Bb}$   $\text{Cm}7$   $\text{F}7$

$\text{Cm}7$   $\text{F}7$   $\text{Bb}$   $\text{Cm}7$   $\text{Cdim}7$   $\text{Cm}7$   $\text{F}7$   $\text{Bb}7\#11$

The musical score for 'Four Others (Lighthouse)' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music. The first staff begins with a 'Moderately' marking and a common time signature. The second staff includes two first/second endings. The third staff contains a 'D.S. al Coda' marking. The fourth staff concludes with a 'CODA' marking. Chord symbols are placed above the notes throughout the score.

# FRANKIE AND JOHNNY

Copyright © 1988 by HAL LEONARD PUBLISHING CORPORATION

Traditional

Moderate Blues

C G7#5 C G7#5 C G7#5 C C7 F C7#5

Frank-ie and John - ny were sweet - hearts. Oh! What a cou - ple in love. Frank - ie was loy - al to

F F#dim7 C/G A7 D7 Ab7b5 G7 C Eb9 Dm7 G7

John - ny, — just as true as stars a - bove. He was her man, — but he done her wrong.

C G7#5 C G7#5 C G7#5 C C7 F C7#5

This is the end — of my stor - y, and this is the end — of my song. Frank - ie is down — in the

F F#dim7 C/G A7 D7 Ab7b5 G7 G7#5 C

jail - house — and she cries the whole night long, "He was my man, — but he done me wrong."

# FRIED BANANAS

Copyright © 1967 by DEX MUSIC

Exclusive worldwide administration rights controlled by MAYFLOWER MUSIC CORP., NEW YORK, N.Y.  
International Copyright Secured. Made in U.S.A. All Rights Reserved

Music by Dexter Gordon

Moderately bright

Eb Gm7b5 C7 Fm7 Am7b5 D7 Gm7

Fm7 Bb7 Gm7 C7 Fm7 Ab m7 Db7 Eb

Dm7 G7 Cm7 F7 Fm7 Bb7 Eb

Gm7b5 C7 Fm7 Am7b5 D7 Gm7 Fm7 Bb7 Gm7

C7 Fm7 Ab m7 Db7 Gm7

Gm7b5 C7 Fm7 F#M7 Eb

# FROSTY THE SNOW MAN

Copyright © 1950 by Hill & Range Songs, Inc.  
 Copyright Renewed, controlled by Chappell & Co., (Intersong Music, Publisher)

Words and Music by Steve Nelson and Jack Rollins

Moderately

C C7 F F#dim7 C/G F F#dim7

Fros - ty, The Snow Man was a jol - ly, hap - py soul, — with a corn cob pipe and a  
 Fros - ty, The Snow Man knew the sun was hot that day, — so he said "Lets run and we'll

C/G G7 C G7 C C7

but - ton nose — and two eyes made out of coal. Fros - ty the snow man is a  
 have some fun — now be - fore I melt a - way." Down to the vil - age, with a

F F#dim7 C/G F F#dim7 C/G A7 Dm7 G7

fair - y tail they say, — he was made of snow but the chil - dren know — how he came to life one  
 broom - stick in his hand, — run - ing here and there all a - round the square, — say - in', "catch me if you

C F F#dim7 C/G Dm7 G7 C G

day. There must have been some mag - ic in that old silk hat they found. For when they placed it  
 can." He led them down the streets of town right to the traf - fic cop. And he on - ly paused a

E7/9 Am7 D7 Dm7 G7 C C7

on his head he be - gan to dance a - round. Oh, Fros - ty The Snow Man was a -  
 mo - ment when — he heard him hol - ler "Stop!" For Fros - ty The Snow Man had to

F F#dim7 C/G F F#dim7 C/G A7 Dm7 G7

live as he could be, — and the chil - dren say he could laugh and play — just the same as you and  
 hur - ry on his way — but he waved good - by say - in', "Don't you cry, — I'll be back a - gain some

1. C 2. C G7

me. day." Thump - e - ty thump thump thump - e - ty thump thump look at Fros - ty go.

C

Thump - e - ty thump thump thump - e - ty thump thump ov - er the hills of snow.

# FROM THIS MOMENT ON

Copyright © 1950 by Cole Porter  
 Copyright renewed, assigned to Robert H. Montgomery, Trustee of the  
 Cole Porter Musical & Literary Property Trusts, Chappell & Co.,  
 Inc., publisher

Words and Music by Cole Porter

**Fast Tempo**

Fm Dm7b5 Gm7 C7 Bbm6 Fm Ebm7 Ab7 Dbm7

From This Mo - ment On, \_\_\_\_\_ you for more me dear, on - ly two for  
 From this hap - py day \_\_\_\_\_ no more blue songs, on - ly whoop - dee -

Gb9 Ab 1 Abdim7 Gm7 C7 2 Bbm7 Eb7 Ab7

tea, dear, From This Mo - ment On. \_\_\_\_\_  
 doo songs, from this \_\_\_\_\_ Mo - ment On. \_\_\_\_\_ For you've

Db Gb9 Ab Ebm7/Gb F7 Eb/Bb

got the love \_\_\_\_\_ I need so much, \_\_\_\_\_ got the skin \_\_\_\_\_ I love to touch. \_\_\_\_\_ Got the arms \_\_\_\_\_

Bb7 Eb7 Ebdim7 Eb7 C7#9 Fm

\_\_\_\_\_ to hold me tight, \_\_\_\_\_ got the sweet lips \_\_\_\_\_ to kiss me good - night, \_\_\_\_\_ From This

Dm7b5 Gm7 C7 Bbm6 Fm Ebm7 Ab7 Db Dbm7 Gb9

Mo - ment On, \_\_\_\_\_ you and I, babe we'll be \_\_\_\_\_ rid - in' high, babe.

Ab Bdim7 Cm7 F7 Bb7 Bbm7/Eb Eb7 Ab

Ev - 'ry care is gone \_\_\_\_\_ From This Mo - ment On. \_\_\_\_\_

# GEE BABY, AIN'T I GOOD TO YOU

© Copyright 1929 and 1944 by MICHAEL H. GOLDSSEN, INC.  
 Copyright Renewed.

Lyrics by Don Redman & Andy Razaf  
 Music by Don Redman

**Slow Blues Beat**

C7 Ab 7 G7 C9 C7b 9

Love \_\_\_\_\_ makes me treat you the way \_\_\_\_\_ that I do,

F7b 9 F7b 5 Bb 9# 5 Bb 9 Eb 6 G7 C7 Ab 7

Gee Ba - by, Ain't I Good \_\_\_\_\_ To You! There's noth - in' too good for a

G7 C9 C7 9 F7 F7 5 Bb 9# 5 Bb 7b 9 Eb 7

girl that's so true, Gee Ba - by, Ain't I Good To You!

Ab Adim7 Eb

Brought you a fur - coat for Christ - mas, a dia - mond ring,

Ab Adim7 Fm7 5 Ab G7 C7 Ab 7

a Cad - il - lac car, an' ev - 'ry - thing. Love makes me treat you the

G7 C9 C7 9 F7 9 F7 5 Bb 9# 5 B7 9

way that I do, Gee Ba - by, Ain't I Good To

1. Eb F7 Ab 7 G7 2. Eb Ab m6 Eb M7

You. You.

(I Don't Stand)  
A GHOST OF A CHANCE  
(With You)

Copyright © 1932 by American Academy of Music, Inc.  
Copyright renewed, assigne to American Academy of Music, Inc. and  
Chappell & Co., Inc., for the U.S.A. only

Words by Bing Crosby and Ned Washington  
Music by Victor Young

Smoothly

C G7#5 G7#5/F Em7b 5 A7 Dm7b 5 G7b 9 CM7 Am7

I need your love so bad - ly, I love you, oh, so mad - ly, but and } I Don't Stand A  
thought at last I'd found you, but oth - er loves sur - round you, round you, and }  
what's the good of schem - ing, I know I must be dream - ing, for }

To Coda

D7 G7#5 1. C A7 Dm7 G7 2. C F9 C Dm7

Ghost Of A Chance With You! I You! If you'd sur - rend - er

G7#5 C Am7 F#m7b 5

just for a tend - er kiss or two, you might dis - cov - er

B7b 9 E9 G7#5 D.S. al Coda

that I'm the lov - er meant for you, and I'd be true. But

☐ CODA  
C F9 C6  
You!



# GETTING TO KNOW YOU

From ("THE KING AND I")

Copyright © 1951 by Richard Rodgers and Oscar Hammerstein II.  
Copyright Renewed.  
Williamson Music Co., owner of publication and allied rights for all  
countries of the Western Hemisphere and Japan.  
All Rights Administered by Chappell & Co., Inc.

Words by Oscar Hammerstein II  
Music by Richard Rodgers

Moderately

C CM7 C6 Dm7 G7 Dm7 G7

Get - ing To Know You, get - ting to know all a - bout you. \_\_\_\_\_ Get - ting to like you,

Dm7 G7 CM7 Am7 Dm9 G7 C CM7 C6 C7 FM7 F6

get - ting to hope you like me. \_\_\_\_\_ Get - ting to know you, put - ting it my way, but nice - ly \_\_\_\_\_

FM7 Am7 D7 Dm7 G7 C CM7

\_\_\_\_\_ you are pre - cise - ly \_\_\_\_\_ my cup of tea! \_\_\_\_\_ Get - ting to know you,

C6 Dm7 G7 Dm7 G7 Dm7 G7 C7

get - ting to feel free and eas - y \_\_\_\_\_ when I am with you, get - ting to know what to say. \_\_\_\_\_

FM7 F6 Dm7 G7 CM7 C7 F CM9 A7

\_\_\_\_\_ Have - n't you no - ticed? Sud - den - ly I'm bright and breez - y, \_\_\_\_\_ be - cause of all the

Dm7 G7 C6 Am7 D7 Dm7 G7 C6

beau - ti - ful and new things I'm learn - ing a - bout you day by day. \_\_\_\_\_

# GET OUT OF TOWN

Copyright © 1938 by Chappell & Co., Inc.  
Copyright Renewed, Assigned to John F. Wharton, Trustee of the Cole  
Porter Musical & Literary Property Trusts  
Chappell & Co., Inc., owner of the publication and allied rights  
throughout the World

Words and Music by Cole Porter

Slowly

Gm Gm6

Get Out Of Town \_\_\_\_\_ be - fore \_\_\_\_\_ it's too late, my love, \_\_\_\_\_

Gm Gm/F Gm6/E

Get Out Of Town, \_\_\_\_\_ be good \_\_\_\_\_ to me, please. \_\_\_\_\_ Why wish me harm? \_\_\_\_\_

F7/Eb F6/D Db dim7 Cm7

Why not re - tire to a farm\_ And be con - tent - ed to charm\_

A7#9 D D7 G

the birds\_ off the trees?\_ Just dis - ap - pear,\_ I care\_ for you

Gm6 Gm Dm7b5

much too much,\_ and when you are near,\_ close to me dear,\_ We touch too much\_

G7 Cm Eb m Eb m6 Bb N.C. Dm7b5 G7b9

The thrill when we meet is so bi - ter - sweet that dar - ling, it's get - ting me down.\_ So

Cm Eb m6 F7 1. Bb D7b9 2. Bb

on your mark, get set, Get Out Of Town\_ Town\_

## GOD BLESS' THE CHILD

Copyright © 1941 by Edward B. Marks Music Company. Copyright Renewed.

Words and Music by Arthur Herzog Jr. and Billie Holiday

Slowly, with feeling

EbM7 Eb7 Ab6 EbM7 Eb7 Ab6 Bbm7 Eb7 Bbm7 E9b5 Eb9 AbM7 Ab6

Them that's got shall get, them that's not shall lose, so the Bi - ble said, and it still is news; Ma - ma may have,  
strong gets more, while the weak ones fade, emp - ty pock - ets don't ev - er make the grade;

Abm Abm6 Gm7 C7b9 Fm9 Bb7 Eb6 1. CmGm7 Fm7 Bb7 2. Ab7 G7 Cm Cm#7

Pa - pa may have, but God Bless' the child that's got his own! That's got his own. Yes, the Mon - ey, you got

Cm7 Cm6 Gm D7 G7 Cm Cm#7 Cm7 Cm6 Gm C7 B9b5 Bb9 Fm7 Bb7

lots o' friends, \_ crowd - in' 'round the door, when you're gone and spend - in' ends, \_ they don't come no more. Rich re -

EbM7 Eb7 Ab6 EbM7 Eb7 Ab6 Bbm7 E9 Eb9 Bbm7 E9b5 Eb9 AbM7 Ab6 Abm Abm6

la - tions give, crust of bread, and such, you can help your - self, but don't take too much! Ma - ma may have, Pa - pa may have, but

Gm7 C9 C7b9 Fm9 Bb7 Eb6

God Bless' The Child that's got his own! that's got his own.

# THE GIRL FROM IPANEMA (Garota De Ipanema)

© Copyright 1963 by Antonio Carlos Jobim and Vinicius De Moraes, Brazil  
 Sole Selling Agent DUCHESS MUSIC CORPORATION (MCA), New York, NY for all  
 English Speaking Countries

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

Moderate Bossa Nova  
 FM7

G7



When she walks she's like a sam - ba that swings so cool and sways so gen - tle, that when

Gm7

Gb7

1. FM7

Gb7b5

2. FM7

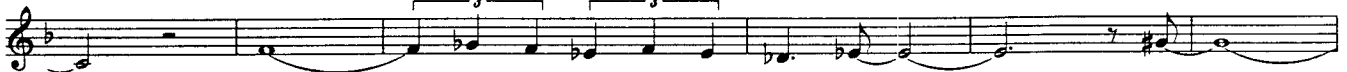


she pass - es, each one she pass - es goes "ah!"

GbM7

Gb9

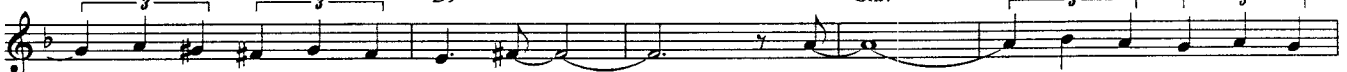
F#m7



Oh, but I watch her so sad - ly. How

D9

Gm7



can I tell her I love her? Yes, I would give my heart

Eb9

Am7

D7b9b5

Gm7



glad - ly, but each day when she walks to the sea, she looks straight a - head not at

C7b9b5

FM7

G7



me. Tall and tan and young and love - ly, The Girl From I - pa - ne

Gm7

Gb7b5

FM7



- ma goes walk - ing, and when she pass - es I smile, but she does - n't see.

Gb7

FM7

Gb7

FM7



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

# THE GLORY OF LOVE

Copyright 1936 Shapiro, Bernstein & Co., Inc. New York. Copyright Renewed.

By Billy Hill

Medium Beat

G D7 G G7 C

You've got to give a lit - tle, take a lit - tle and let your poor heart break a lit - tle;

G Em7 Am7 D7 G Em7 Am7 D7 G

that's the sto - ry of, that's The Glo - ry Of Love. \_\_\_\_\_ You've got to laugh a lit - tle,

D7 G G7 C G Em7

cry a lit - tle be - fore the clouds roll by a lit - tle; that's the sto - ry of,

Am7 D7 G C Cm G G7 C

that's The Glo - ry Of Love. \_\_\_\_\_ As long as there's the

G Gdim7 G Dm7 G7 Cm

two of us, we've got the world and all it's charms. \_\_\_\_\_ And when the world is

Cm/Bb A7 Am7b5 D7 G

through with us we've got each oth - er's arms. \_\_\_\_\_ You've got to win a lit - tle,

D7 G G7 C G Em7

lose a lit - tle and al - ways have the blues a lit - tle; that's the sto - ry of,

Am7 D7 1. G G# dim7 Am7 D9 2. G Cm6 G

that's The Glo - ry Of Love. \_\_\_\_\_ You've got to Love. \_\_\_\_\_

# THE GLOW WORM

Copyright © 1952 by Edward B. Marks Music Company. Copyright Renewed.

Modern Version by Johnny Mercer  
Original Lyric by Lilla Cayley Robinson  
Music by Paul Lincke

Medium Jump

C G7 C

Glow, lit - tle glow - worm, fly of fire, — Glow like an in - can - des - cent wire, —  
Glow, lit - tle glow - worm, glow and glim - mer, Swim thru the sea of night, lit - tle swim - mer;  
*Original* Glow, lit - tle glow - worm, turn the key on, You are e - quipped with tail - light ne - on;  
*Chorus* {Shine, lit tle glow - worm, glim mer, (glim mer) Shine, lit - tle glow - worm, glim - mer! (glim-mer)

C/E Ebdim7 G7/D Dm7 G7 C

Glow for the fe - male of the spe - cie, turn on the A C and the D C;  
Thou aer - o - nau - tic - al boll wee - vil, il - lu - mi - nate yon woods pri - me - val;  
You got a cute - vest pock - et Maz - da which you can make both slow or "faz - da;"  
Lead us, lest - too far we wan - der, love's sweet voice is call - ing yon - der!

G7 C

This night could use a lit - tle bright - nin'. light up you li'l ol' bug of light - nin',  
See how the sha - dows deep and dark - en, you and your chick should get to spar - kin',  
I don't know who you took a shine to, or who you're out to make a sign to,  
Shine, lit - tle glow - worm, glim - mer, (glim - mer,) shine, lit - tle glow - worm, glim - mer! (glim - mer!)

D7 1,2 G7 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,  
Light the path, be - low, a - bove, and

*Fine for 3rd Chorus*  
C/G D9 C

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

Dm7 D9 #9 C *Fine for 4th Chorus*  
G7 C

glow - worm, glow. lead us on to love!

# GOIN' OUT OF MY HEAD

Copyright © 1964 Vogue Music (c/o the Welk Music Group, Santa Monica, CA 90401)

Words and Music by Teddy Randazzo and Bobby Weinstein

Moderately slow rock

Cm7 Cm7 Cm7 CM7 C7#5 FM7

Well I think I'm Go - ing Out Of My Head, yes I think I'm Go - ing Out Of My Head o - ver you,  
think I'm Go - ing Out Of My Head, 'cause I can't ex - plain the tears that I shed o - ver you,

Fm7 B9 EbM7 Gm7 EbM7 Gm7

o - ver you. I want you to want me, I need you so bad - ly, I  
o - ver you. I see you each mor - ning, but you just walk past me, you

Ab Bb9 | 1 CM7 | 2 CM7 Dm7 G7 CM7  
 can't think of an - y - thing but you. And I ist. Go - ing Out Of My Head o - ver  
 FM7 CM7 Dm7 CM7 F6 CM7 F6 CM7 F6  
 you, out of my head o - ver you. Out of my head day and night night and day and  
 CM7 F6 CM7 D/F# Fm C/E Ebdim7  
 night wrong or right, I must think of a way in - to your heart. There's no rea - son  
 G7/D Am7/D D7 G7sus G7 Cm7 CM7 Repeat and Fade  
 why my be - ing shy should keep us a - part. And I think I'm Go ing Out Of My Head Yes, I

## GONE WITH THE WIND

Copyright © 1937 by Bourne Co. Copyright Renewed Words and Music by Herb Magidson and Allie Wrubel

Moderately  
 Fm7 Bb7 EbM9 Eb6 Fm7 Bb7 EbM7 Eb6 Am7 D7 G  
 Gone With The Wind, just like a leaf that has blown a - way Gone With The Wind.  
 Am7 D7 GM9 G6 Gm7 Cdim Fm7 Bb7  
 My ro - mance has flown a - way. Yes - ter - day's kiss - es are still on my lips,  
 Eb Db9 C7b9 Fm7 Fm7/Bb Bb9 Fm7 Bb7 EbM7 Eb6  
 I had a life - time of Heav - en at my fin - ger tips, but now all is gone.  
 Fm7 Bb7 EbM9 Eb6 Am7 D7 G Am7 D7  
 Gone is the rap - ture that thrilled my heart, Gone With The Wind. The glad - ness that  
 GM9 G6 Fm7 Cm7 Fm6 Bb7 C7 Fm7  
 filled my heart, just like a flame, love burned bright - ly then be - came an emp - ty smoke dream that has  
 Db9 E9#11 | 1. EbM9 C9 B9 Bb9 | 2. EbM9  
 gone, Gone With The Wind. Wind.

# GOOD BAIT

© 1944 (Renewed) WB MUSIC CORP.

By Tadd Dameron & Count Basie

Medium Swing

Chords: Bb, Gm7, Cm7, B7, Bb, Cm7, F7, Bb, Bb7, Eb, Ab7, Dm7, Dbm7, Cm7, B7, Bb, (F7), Eb, Cm7, Fm7, E7, Eb, Fm7, Bb7, Eb, Eb7, Ab, Db7, Gm7, Gbm7, Fm7, E7, Eb, F7, Bb, Gm7, Cm7, B7, Bb, Cm7, F7, Bb, Bb7, Eb, Ab7, Dm7, Dbm7, Cm7, B7, Bb

# THE GOOD LIFE

Copyright © 1962 by Diffusion Musicale Francaise  
 Copyright © 1963 by Paris Music Co., Inc.  
 Published in the U.S.A. and Canada by Intersong-USA, Inc.

Words by Jack Reardon  
 Music by Sacha Distel

Slowly

Chords: Ab, Gm7, C7, Fm, Dm7b5, G7, Bbm7, Gb7, Ab, C7, Fm, Fm7, Bbm7, Eb7, Ab, Gm7, C7, Fm, Dm7b5, G7

Oh, The Good Life \_\_\_\_\_ full of fun \_\_\_\_\_ seems to be \_\_\_\_\_ the i - deal. \_\_\_\_\_ Yes, The  
 Good Life \_\_\_\_\_ lets you hide \_\_\_\_\_ all the sad - ness you fell. \_\_\_\_\_ You won't real-ly \_\_\_\_\_ fall in  
 love \_\_\_\_\_ for you can't take the chance. \_\_\_\_\_ So be hon - est \_\_\_\_\_ with your - self, don't try to  
 fake ro - mance. \_\_\_\_\_ It's The Good Life \_\_\_\_\_ to be free \_\_\_\_\_ and ex - plore \_\_\_\_\_ the un - known. \_\_\_\_\_  
 Like the heart - aches \_\_\_\_\_ when you learn \_\_\_\_\_ you must face \_\_\_\_\_ them a - lone, \_\_\_\_\_ Please re -

B♭m7 G♭7 A♭ F7

mem - ber I still want you, and in case you won - der why. Well, just

B♭m7 B♭m7/E♭ E♭7♭9 A♭ D♭ D♭m A♭6

wake up; kiss The Good Life good - bye.

## A GOOD MAN IS HARD TO FIND

© 1917, 1918, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 © Renewed 1945, 1946 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved

By Eddie Green

Moderately

A7 D7 D7#5

A Good Man Is Hard To Find; you al - ways get the oth - er kind. Just

G7 C N.C C G7 C

when you think that he is your pal, you look for him and find him fool - ing 'round some oth - er gal. Then you

A7 D7 G7 C E♭dim7

rave; you e - ven crave to see him lay - ing in his grave. So, if your man is nice, take

Dm7 G7 C

my ad - vice and hug him in the morn - ing, Kiss him ev - 'ry night. Give him plen - ty lov - in',

Am7 D7 Dm7 G7 C Dm7 G7♭9 C

treat him right. For a good man, now - a - days, is hard to find.

## GOODBYE PORK PIE HAT

© 1975 Jazz Workshop, Inc.

By Charles Mingus

Slow Ballad F7#9 D♭9 G♭M7 B7♭5 E♭7 D♭7 E♭7 F7

B♭m7 D♭7 G7♭5 C7 D7 G7 D♭7 G♭M7

B7 B♭7 C7 E♭7 F7#9 D♭7 G♭M7 B7 Fm11



# GREENSLEEVES

Copyright © 1988 by HAL LEONARD PUBLISHING CORPORATION

Traditional

Slowly

A - las, my love, — you do me wrong — to cast me off — dis - cour - teous - ly. And  
I have loved — you oh, so, long — de -

light - ing in — your com - pa - ny. . Green - sleeves — was all my joy. —  
Green - sleeves was my heart of gold, — and

Green - sleeves was my de - light. who but my la - dy Green - sleeves.

# GROOVIN' HIGH

© Copyright 1944, 1945 by MCA MUSIC PUBLISHING, A Division of MCA INC.,  
New York, NY. Copyright Renewed.

Music by John "Dizzy" Gillespie

Moderately Fast

# GUESS WHO I SAW TODAY

Copyright © 1952 by Stanly-Joy Select  
 Copyright Renewed, Assigned to R.C. Jay Publishing Inc.  
 All Rights Administered by Chappell & Co., Inc.

Words and Music by Murray Grand and Elisse Boyd

**Moderately**

Gm7 C7b9 F Dm7 Gm7 C7 F

Guess Who I Saw To-day, my dear! I went in town to shop a-round for some-thing new and thought I'd

Gm7 C7 A7 D7 Gm7 C7b9 F Dm7

stop and have a bite when I was through. I looked a-round for some-place near, and it oc-

Gm7 C7 F Gm7 C7 A7 D7

curred to me where I had parked the car I'd seen a most at-tract-ive French ca-fé and bar.

Gm7 C7b9 F GbM7 F Bbm7 Eb7 Ab

It real-ly was-n't ver-y far. The wait-er showed me to a dark, se-clud-ed cor-ner, and when my

Bbm7 Eb7 AbM7 Ab6 Am7 D9

eyes be-came ac-cus-tomed to the gloom, I saw two peo-ple at the bar who were so

Gm7 G6 Am7 D9 G7 Gm7 C7b9

much in love that ev-en I could spot it clear a-cross the room. Guess Who I Saw To-day, my

F Dm7 Gm7 C9 C7/Bb Am7 D7 Gm C7 A7

dear! I've nev-er been so shocked be-fore; I head-ed blind-ly for the door, they did-n't see me pass-ing

Dm G7 Db9 F/C Dm7 Gm7 C7b9 Db7 F6

through. Guess Who I Saw To-day! I saw you!

# THE GYPSY

© Copyright 1945, 1946 by Peter Maurice, Inc.  
 Copyright Renewed  
 Sole Selling Agent MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY  
 for the U.S.A. and Canada

Words and Music by Billy Reed

Moderately Slow  
 CM7

In a quaint car-a-van there's a la-dy they call the Gyp-sy. She can look in the fu-ture, and drive a-way all your fears. Ev'-ry-thing will come right if you on-ly be-lieve The Gyp-sy. She could tell at a glance that my heart was so full of tears. She looked at my hand and told me, my lov-er was al-ways true, and yet in my heart I knew dear, some-bod-y else was kiss-ing you. But I'll go there a-gain 'cause I want to be-lieve The Gyp-sy, that my lov-er is true and will come back to me some day.

Chords: Em7, A7#5, A7b9, D7, Dm7, G7, Dm7b5, G7b9, C, C#dim7, Dm7, G7, CM7, Em7b5, A7#5, A7b9, D7, Dm7, G7, Dm7, G7, C6, Bb6, B6, C6, A7b9, Dm7, G7, C6, A7, Dm7, G7, G7#5, C, Em, Dm7, G7, G7#5, CM7, Em7b5, A7#5, A7, D7, Dm7, G7, Dm7, D9, Db9, C6, Bb6, B6, C6/9

# HALF NELSON

© Copyright 1948 by SCREEN GEMS-EMI MUSIC INC., Hollywood, CA

By Miles Davis

Medium Swing  
 C

Chords: Fm7, Bb7, Fm7, Bb7, C, Bm7, Bbm7, Eb7, Ab, Am7, D7, Dm7, G7, Dm7, G7, C, EbM7, AbM7, DbM7

# HALLELUJAH I LOVE HIM (HER) SO

Copyright © 1956 & 1959 by Hill & Range Songs, Inc.  
 Copyright renewed, all rights controlled by Unichappell Music, Inc.  
 (Rightsong Music, Publisher)

Words and Music by Ray Charles

Moderately

F                      F/A                      B♭                      Bdim7 C7                      F                      F/A                      B♭                      Bdim7 C7

Let me tell you 'bout a boy I know.                      He is my ba - by and he lives next door \_\_\_\_\_  
 (girl)                      (She)                      (she)

F                      F7                      F7#5 B♭                      Bdim7

Ev - 'ry morning 'fore the sun comes up \_\_\_\_\_                      he brings my cof - fee in my fav - 'rite cup \_\_\_\_\_ That's why I  
 (she)                      (she)

F                      A7                      Dm                      B♭7                      G7                      C7sus                      F

know, -                      yes, I know, -                      Hal - le - lu - jah, I                      just love him so. \_\_\_\_\_  
 (her)                      (her)

B♭6                      Bdim7                      F                      F7

Now if I call him on the tel - e - phone,                      and tell him that I'm all a - lone, -  
 (her)                      (her)

B♭9                      A♭9                      G7                      C7

by the time I count from one to four, -                      I hear him on my door. \_\_\_\_\_  
 (her)

F                      F/A                      B♭                      Bdim7 C7                      F                      F/A                      B♭                      Bdim7 C7

In the eve - ning when the sun goes down,                      when there is no - bod - y else a - round \_\_\_\_\_

F                      F7                      F7#5 B♭                      Bdim7

he kiss - es me \_\_\_\_\_ and he holds me tight.                      He tells me "Ba - by ev - 'ry - thing's all right." That's why I  
 (she)                      (she)                      (And)                      (Dad - dy)

F                      A7                      Dm                      B♭7                      G7                      C7sus                      F                      B♭7                      F

know, -                      yes, I know, -                      Hal - le - lu - jah, I                      just love him so. \_\_\_\_\_  
 (her)

# HAROLD'S HOUSE OF JAZZ

© 1974 Alto Madness Music (BMI) Admin. by Bug

By Richie Cole and David Lahm

Fast Swing

Bb6 Bbdim7 Cm7/Bb BM7/Bb Bb6 BbM7 Fm7

Lis - ten to that be - bop mu - sic, groov - in' me out,  
Rhy - thm sec - tion burn - in', smok - in', up on the stand,

Bb7 EbM7 EbM7 Ab7 BbM7

mov - in' me out ev' - ry night to a lit - tle club on N Street... The band is close e - nough to  
dig on the band do their thing, and you know their thing is swing - in'. So come and find a seat, take

C7 1. Cm7 G7

touch 'em at your ta - ble, peo - ple, what a rap - port! - Walk down the stairs and o - pen the door, and ba - by  
off your coat, feel in the beat and or - der a bite. -

Cm7 F7 F7#5 2. C7 Cm7 F7 Cm7 F7#5 BbM7

you're in Harold's House - Of Jazz. They're gon - na be romp - in', they're gon - na be stomp - in' to - night. -

C#m7 F#7 BM7 Bm7 E7 AM7

Real jazz is for the folks who feel jazz, real jazz is what the band is doin'.

Am7 D7 GM7 Gm7

And now if you think you hear 'em play - in' a Char - lie Par - ker tune, I'm al - most cer - tain that you

C7 Cm7 F7 BbM7

would - n't be wrong, - folks, 'cause "Don - na Lee" is Har - old's fav - o - rite song, - folks. If you want to take me where the

Fm7 Bb7 EbM7 EbM7 Ab7

mu - sic is hot, who do ya got? Pull my coat and I'll make a note to be there. -

BbM7 C7 Cm7

We'll stick a - round and dig the sound un - til it gives us ev' - ry - thing that it has. - Stick with me a - round

F7 Dm7 G7 Cm7 F7sus Bb6

quart - er to four, - then af - ter hours we'll bang on the door down in Har - old's House Of Jazz.

## Additional Lyrics

Meet me down on N Street, they are wrappin' it tight, every night.  
Come along if you want to hear some bebop.  
The band is close enough to touch 'em at your table, people, what a rapport!  
Walk down the stairs and open the door, and baby you're in  
Harold's House of Jazz.

We've got jazz in D.C., baby, where you been at? Listen to that!  
Stick around, 'cause you've gone and found some bebop.  
I see a table over there, so let's sit down, relax and order a bite,  
We're gonna be rompin', we're gonna be stompin' tonight.

Real jazz is for the folks who feel jazz; real jazz is what the band is doin'.  
You tell me you think you hear 'em playin' a Charlie Parker tune,  
I know what you mean, in fact I thought the same, folks,  
but I'll be damned if I can think of the name, folks.

Let's go tell the boss he's got a hell of a place, buy him a taste,  
And I hope that he's open after hours.  
I know he's gonna understand that we appreciate the music he has,  
bebop and swing, the service is boss, say would you believe you  
find it in Washington, Harold's House of Jazz.

# HAPPY TALK

(From "SOUTH PACIFIC")

Copyright © 1949 by Richard Rodgers and Oscar Hammerstein II.  
 Copyright Renewed  
 Williamson Music Co., owner of publication and allied rights for all  
 countries of the Western Hemisphere and Japan.  
 All Rights Administered by Chappell & Co., Inc.

Words by Oscar Hammerstein II  
 Music by Richard Rodgers

**Brightly**

FM7 F7#5 Bb G7 C7sus Gm7 C7 F

Hap - py Talk, keep talk - in' Hap - py Talk, \_\_\_\_\_ Talk a - bout things you'd like to do.

F7 BbM7 Eb9 F D7b9 D7 Dm7 G9

— You got - ta have a dream, — if you don't have a dream — how you gon - na

Gm9 C7 <sup>1</sup> FM9 To Trio <sup>2</sup> FM9 Fine TRIO FM7

have a dream come true? \_\_\_\_\_ true? \_\_\_\_\_ Talk a - bout a moon

Gm7 C7 F Dm7 Gm7 C7 F

float - in' in de sky, look - in' like a lil - y on a lake. \_\_\_\_\_ Talk a - bout a

Gm7 C Bb/D D#dim7 C7/E D.C. al Fine

bird learn - in' how to fly, Mak - in, all de mu - sic he can make. \_\_\_\_\_

# HAVE YOU MET MISS JONES?

Copyright © 1937 by Chappell & Co., Inc. Copyright Renewed

Words by Lorenz Hart  
 Music by Richard Rodgers

**Medium Swing**

F F#dim7 Gm7 C7 Am7 Dm7 Gm7

"Have You Met Miss Jones?" Some one said as we shook hands. She was just Miss Jones to me. \_\_\_\_\_

C7 F F#dim7 Gm7 C7 Am7 Dm7

— Then I said "Miss Jones, You're a girl who un - der - stands, I'm a man who must be

Cm7 F7 Bb Abm7 Db7 GbM7 Em7 A7

free." \_\_\_\_\_ And all at once I lost my breath, and all at once was scared to death, and all at

DM7 Abm7 Db7 GbM7 Gm7 C7 F F#dim7 Gm7

once I owned the earth and sky! \_\_\_\_\_ Now I've met Miss Jones, and we'll keep on

C7 Bb7 Am7 D7b9 Gm7 C7 <sup>1.</sup> F Dm7 Gm7 C7 <sup>2.</sup> F

meet - ing till we die, \_\_\_\_\_ Miss Jones and I. I. \_\_\_\_\_

# HARLEM NOCTURNE

Copyright 1940, 1946, 1951 Shapiro, Bernstein & Co., Inc., New York  
Renewed

Words by Dick Rogers  
Music by Earle Hagen

Slowly Gm6 Cm6

Deep mu-sic fills the night, \_\_\_\_\_ deep in the heart of Har - lem. \_\_\_\_\_ And tho' the stars are bright, \_\_\_\_\_  
a noc - turne born in Har - lem. \_\_\_\_\_ That mel - an - cho - ly strain \_\_\_\_\_

\_\_\_\_\_ the dark - ness is taun - ting me. \_\_\_\_\_ Oh! what a sad re - frain, \_\_\_\_\_ The  
\_\_\_\_\_ for - ev - er is haun - ting me. \_\_\_\_\_

\_\_\_\_\_ mel - o - dy clings \_\_\_\_\_ a - round my heart strings. \_\_\_\_\_ It won't let me go \_\_\_\_\_ when I'm lone - ly, \_\_\_\_\_ I  
\_\_\_\_\_ in - di - go tune \_\_\_\_\_ it sings to the moon \_\_\_\_\_ the lone - some re - frain \_\_\_\_\_ of a love - er. \_\_\_\_\_ The

\_\_\_\_\_ hear it in dreams \_\_\_\_\_ and some - how it seems \_\_\_\_\_ it makes \_\_\_\_\_ me \_\_\_\_\_ weep \_\_\_\_\_ and \_\_\_\_\_ I \_\_\_\_\_ can't \_\_\_\_\_ sleep. An  
\_\_\_\_\_ mel - o - dy sighs, \_\_\_\_\_ it laughs and it cries, \_\_\_\_\_ a moan \_\_\_\_\_ in \_\_\_\_\_ blue \_\_\_\_\_ that \_\_\_\_\_

\_\_\_\_\_ wails \_\_\_\_\_ the \_\_\_\_\_ long \_\_\_\_\_ night \_\_\_\_\_ thru. \_\_\_\_\_ Tho' with the dawn it's gone, \_\_\_\_\_ the mel - o - dy lives ev - er \_\_\_\_\_

\_\_\_\_\_ for lone - ly hearts to learn \_\_\_\_\_ of love in a Har - lem Noc - turne. \_\_\_\_\_

# HAUNTED HEART

Copyright © 1948. Copyright renewed and assigned to Chappell & Co., Inc.

Words by Howard Dietz  
Music by John Green

Slowly with expression

In the night \_\_\_\_\_ though we're a - part \_\_\_\_\_ there's a ghost of you with - in my Haunt - ed Heart, \_\_\_\_\_

ghost of you \_\_\_\_\_ my lost ro - mance. \_\_\_\_\_ Lips that laugh, \_\_\_\_\_ eyes that dance, \_\_\_\_\_ Haunt - ed Heart \_\_\_\_\_

\_\_\_\_\_ won't let me be. \_\_\_\_\_ Dreams re - peat a sweet but lone - ly song to me. \_\_\_\_\_ Dreams are dust, it's

Fm7 F#dim7 Eb/G Gbdim7 Fm7 Bb7 Gm7 C7 Fm7

you who must be - long to me and thrill my Haunt - ed Heart. Be still,

Bb9 Bb7b9 Eb Eb6 Eb Fine Ebdim7 Fm7 EbM7 Eb Ebdim7 Bb7 Bb7 #5 EbM7

my Haunt - ed Heart. Time rolls on try - ing in vain to cure me,

Ab9 Fm7/Bb Bb7 #5 Eb Fm7/Bb Bbdim7 Fm7/Bb Bb7 Bb6 Ebdim7/Bb

you are gone, but you re - main to lure me. You're there in the dark and I call, you're there but you're

Bdim7 Cm Ab6 Bb7 EbM7 Fm B9 #5 B9b5 Bb9 D.C. al Fine

not there at all. Oh what will I do with - out you, with - out you.

## HELLO, DOLLY!

© 1963, 1987 JERRY HERMAN  
 All Rights Controlled by JERRYCO MUSIC CO.  
 Exclusive Agent EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved.

Music and Lyric by  
 Jerry Herman

Bb Gm BbM7/D Dbdim7 Cm7

Hel - lo, Dol - ly, well, hel - lo Dol - ly. It's so nice to have you back where you be - long.

F7 Cm7 Ab/C Cm7 F7

You're look - ing swell, Dol - ly, we can tell, Dol - ly, you're still glow - in', you're still crow - in', you're still

Dm7 Dbdim7 Cm7 F7 Bb Gm Fm7

go - in' strong. We feel the room sway - in', for the band's play - in' one of your old fa - v'rite

Bb7 EbM7 Am7b5 D7 Gm Dm7 Gm Dm7

songs from way back when. So { take her wrap, fel - las, find her an emp - ty lap, fel - las, }  
 { gol - ly gee, fel - las, find her a va - cant knee, fel - las, }

C9 C9#5 1. Cm7 F9 Bb Dbdim7 Cm7 F7 2. Cm7 F9 C9 C9#5

Dol - ly - 'll nev - er go a - way a - gain! Hel - go a - way, Dol - ly - 'll nev - er

Cm7 F9 C9 C#5 Cm7 F9 Bb Bb7/DEb Ebdim7 Bb/F F7 Bb6

go a - way, Dol - ly - 'll nev - er go a - way a - gain!



# HELLO, YOUNG LOVERS

From ("THE KING AND I")

Copyright © 1951 by Richard Rodgers and Oscar Hammerstein II. Copyright Renewed  
Williamson Music Co., owner of publication and allied rights for all countries of the Western Hemisphere and Japan.  
All Rights Administered by Chappell & Co., Inc.

Words by Oscar Hammerstein II  
Music by Richard Rodgers

Moderately

CM9 Dm7 Em7 Dm7 CM7 A7b9 Dm7 G7 Dm7b5 G7

Hel - lo Young Lov - ers, who - ev - er you are, I hope your trou - bles are few. All my good wish - es go  
brave young lov - ers and fol - low your star, be brave and faith - ful and true. Cling ver - y close to each

Eb M7 G7 Dm7 G7 sus G7 <sup>1.</sup>C Dm7 G7 <sup>2.</sup>C C7 F Gm7 Am7

with you to - night. I've been in love like you. Be you. I know how it feels to have wings on your  
oth - er to - night, I've been in love like

Gm7 FM9 Gm7 FM7 F6 Bm7 E7 Am9 D7

heels, and to fly down a street in a trance. You fly down a street on a chance that you'll meet and you

Dm7 A7#5 Dm7 G7 CM9 Dm7 Em7 Dm7 CM7 A7b9

meet not real - ly by chance. Don't cry young lov - ers, what - ev - er you do, don't cry be - cause I'm a -

Dm7 G7 Dm7b5 G7 Eb M7 G7 Dm7 G7 Gm C7 F

lone. All of my mem - 'ries are hap - py to - night, I've had a love of my own. I've had a

Fm E7 A7 Dm7 Ab9 G7b9 C

love of my own like yours, I've had a love of my own.

# HIGH FLY

Copyright © 1958 (Renewed 1987) BLACK SUN MUSIC (SESAC)  
All Rights Administered by MAYFLOWER MUSIC CORPORATION (ASCAP)  
International Copyright Secured Made in U.S.A. All Rights Reserved

By Randy Weston

Medium swing

Dm7 G7 CM7 F7 Em7 A7 Cm7 F7

CM7 F7 <sup>1.</sup>Bb 13 B13 <sup>2.</sup>Dm7b5 G7b9 Cm7b5 F7b9 *g* Dm7

G7b9 Cm7b5 F7b9 *g* Em7 A7 Eb m7 Ab7 Dm7 G7

CM7 F7 Em7 A7 Cm7 F7 Bb 13b5 **Repeat for solos**  
B13b5

# HERE'S THAT RAINY DAY

Copyright © 1953 by BOURNE CO. and DORSEY BROS. MUSIC, INC.  
Copyright Renewed.

Words by Johnny Burke  
Music by James Van Heusen

Slowly

GM9 GM9/F#Bb 7/ F E7 b5 Eb M7 Eb 6 Am7 D7 D7 b5 b9 GM7

May - be I should have saved those left - ov - er dreams; fun - ny, but Here's That Rain - y Day.

Dm7 G7 Cm7 F9 Bb M7 E9 Eb M7 Am7

Here's That Rain - y Day they told me a - bout, and I laughed at the thought that it

D9 D7 b9 GM7 Am7 D7 GM9 GM9/F# Bb 7/ F E7 b5 Eb M7 Eb 6 Am7

might turn out this way. Where is that worn out wish that I threw a - side, Af - ter it

D7 D7 b5 b9 GM9 Dm7 G9#5 CM7 Am7 D7 D7/C Bm7 Em7 A7 b5 A7 Am7

brought my lov - er near? Fun - ny how love be - comes a cold rain - y day. Fun - ny that

D7 Am7 D7 b9 1. G Em7 Am7 D9 2. G Bb 6 Eb M7 Ab M7 G6

rain - y day is here. here.

# HIGH SOCIETY

© 1931, 1949, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
© Renewed 1959, 1977 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
International Copyright Secured. All Rights Reserved.

By Porter Steele  
and Walter Melrose

Moderately

G7+5 C G7#5 C G7#5 C F C C#dim7 G7/D D#dim7 C/E Am7

We're gon - na be in High So - ci - e - ty. We'll strut on down to the

D7 Dm7 G7 G7#5 C G7#5 C G7#5 C F C C7

fin - est part of town, I don't have rings and all those fan - cy things, but as

F6 F#dim7 C/G E7/G# A7 D7 G7 To Coda C Dm7 D#dim7 C/E Gm7 C7

long as you love me I'm in High So - ci - e - ty! While you go get your hat, I'll put

FM7 F6 Gm7 C7 FM7 F6 Am7 D7

pow - der on my nose. While I let in the cat, there's some win - dows you can close. The bed can stay that way; put the

GM7 G6 Am7 D7 Am7 D7 G D.S. al Coda G7#5

dish - es in the sink. Leave the ash - es in the tray, I'll be read - y in a wink. We're ty!

CODA C F C

# HONEYSUCKLE ROSE

Copyright © 1929 by Santly Bros., Inc.  
 Copyright Renewed, Waller's Interest controlled by Chappell & Co., Inc.  
 (Intersong Music, Publisher)  
 Razaf's interest controlled by Razaf Music Co., c/o The Songwriters Guild

Words by Andy Razaf  
 Music by Thomas ("Fats") Waller

Medium, with a lift

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 F Dm7

Ev- 'ry hon-ey bee fills with jeal-ous- y when they see you out with me. I don't blame them, good- ness knows, -

Gm7 C7 F Am7b5 D7b9 Gm7 C7 Gm7 C7 Gm7 C7

Hon-ey - suck- le Rose. When you're pass - in' by, flow- ers droop and sigh, and I know the rea- son

Gm9 C7 F Abdim7 Gm7 C7 F D7 Gm7 F F7 Cm7 Fdim7 F7

why: You're much sweet-er good - ness knows, — Hon- ey - suck- le Rose. — Don't buy sug - ar,

Bb F9 Gb9 F9 Bb G7 Dm7 Gdim7 G7 C7 Gm7 Ab9 G9 C7

you just have to touch my cup. — You're my sug - ar, it's sweet when you stir it up. —

Gm7 C7 Gm7 C7 Gm7 C7 Gm9 C7 F G#dim7

When I'm tak- in' sips from your tas - ty lips, seems the hon-ey fair - ly drips. You're con- fec - tion, good - ness knows, -

Gm7 C7 1. F Am7b5 D7b9 2. F D7 Gm7 G7 F6

Hon- ey - suck- le Rose. Rose.

# HOORAY FOR LOVE

© 1948, 1987 HARWIN MUSIC CO.  
 © Renewed 1976 HARWIN MUSIC CO.  
 International Copyright Secured. All Rights Reserved.

Lyric by Leo Robin  
 Music by Harold Arlen

Moderately

Eb6 AbM7 Gm7 Fm7 Eb AbM7 F7/A Bb9 Eb Fm7 Eb/G Bbm7 Eb7

Love! Love! Hoo- ray For Love! Who is ev - er too bla - sé for love? Make this a night for love.  
 some trust to fate for love; Oth-ers have to take off weight for love. Some go ber - serk for love,

Ab C9 Fm7 Bb9 Eb Bbm7 Eb7 Ab6 Eb/G Ab F7#5 Bb9

If we have to fight, let's fight for love. Some sigh and cry for love. Ah, but in Pa-ree they die for love.  
 Loaf-ers e - ven go to work for love. Sad songs are sobbed for love, Peo - ple have their nos - es bobbed for love.

E♭6 A♭M7 D♭9 C9#5 F7 B9♭5 B♭9 To Coda ⊕ E♭6 Cm7 F7 B♭9

Some waste a - way for love. Just the same, Hoo - ray For Love! \_\_\_\_\_ It's the  
 Some say we pay for love. Just the same, Hoo - ray For For \_\_\_\_\_

Fm7 B♭7 Fm7 B♭7 E♭M7 E♭6 E♭M7 E♭6 E♭ Fm7

won - der of the world (or the blun - der of the world). It's a rock - et to the moon (with a touch of Claire De Lune). It gets you high, it

E♭/G F#dim7 E♭/G F#dim7 Fdim7 E♭6 E7♭5 CODA E♭  
 D.C. al Coda ⊕

gets you low, but once you get that glow. Oh! Love! \_\_\_\_\_

## HOW HIGH THE MOON

(From "TWO FOR THE SHOW")

Copyright © 1940 by Chappell & Co., Inc. Copyright Renewed.

Words by Nancy Hamilton  
 Music by Morgan Lewis

Moderately GM7 Gm7 C7 FM7

Some - where there's mu - sic, \_\_\_\_\_ how faint the tune! \_\_\_\_\_ Some - where there's heav - en, \_\_\_\_\_ How High The

Fm7 B♭7 E♭M7 Am7♭5 D7 Gm7 Am7♭5 D7 GM9

Moon! \_\_\_\_\_ There is no moon a - bove when love is far\_ a - way too, \_\_\_\_\_ 'till\_ it comes true \_\_\_\_\_

Am D7 Bm7 B♭7 Am7 Am7/D D7 GM7 Gm7 C7

\_\_\_\_\_ that you love me as I love you. Some - where there's mu - sic, \_\_\_\_\_ it's where you are. \_\_\_\_\_ Some - where there's

FM7 Fm7 B♭7 E♭M7 Am7♭5 D7 GM7

heav - en, \_\_\_\_\_ how near, how far! \_\_\_\_\_ The dark - est night would shine if you would come\_ to me soon. \_\_\_\_\_

Am7 D7♭9 Bm7 B♭7 Am7 Am7/DD7♭9 1. G6 D7 Am7/DD7 2. G

\_\_\_\_\_ Un - til you will, how still my heart, How High The Moon! \_\_\_\_\_ Some - where there's Moon! \_\_\_\_\_

# HOW INSENSITIVE

© Copyright 1963, 1964 by Antonio Carlos Jobim and Vinicius De Moraes, Brazil  
Sole Selling Agent DUCHESS MUSIC CORPORATION (MCA), New York, NY for the U.S.A. and Canada

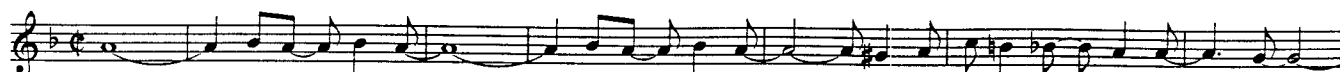
Original Words by Vinicius De Moraes  
English Words by Norman Gimbel  
Music by Antonio Carlos Jobim

Moderately  
Dm7

D♭dim7

Cm6

G7



How \_\_\_\_\_ In - sen - si - tive \_\_\_\_\_ I must have seemed \_\_\_\_\_ when she told me that she loved me. \_\_\_\_\_  
Now, \_\_\_\_\_ she's gone a - way \_\_\_\_\_ and I'm a - lone \_\_\_\_\_ with the mem - ry of her last look. \_\_\_\_\_

B♭M7

E♭M7

Em7♭5

A7♭9



How \_\_\_\_\_ un - moved and cold \_\_\_\_\_ I must have seemed \_\_\_\_\_ when she told me so sin - cere -  
Vague \_\_\_\_\_ drawn and sad, \_\_\_\_\_ I see it still, \_\_\_\_\_ all her heart - breakin' that last

Dm7

D♭7

Cm7

Bdim7

B♭M7



ly. \_\_\_\_\_ Why, \_\_\_\_\_ she must have asked, \_\_\_\_\_ did I just turn \_\_\_\_\_ and  
look. \_\_\_\_\_ How, \_\_\_\_\_ she must have asked, \_\_\_\_\_ could I just turn \_\_\_\_\_ and

Em7♭5

A7♭9

Dm7

D♭7

Cm7

F7

Bm7

E7♭9



stare in i - cy si - lence? \_\_\_\_\_ What \_\_\_\_\_ was I \_\_\_\_\_ to say? \_\_\_\_\_ What can you say  
stare in i - cy si - lence? \_\_\_\_\_ What \_\_\_\_\_ was I \_\_\_\_\_ to do? \_\_\_\_\_ What can one do

Gm6

1. A7

Dm7

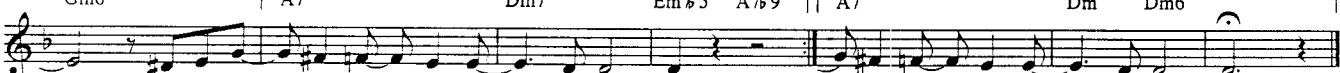
Em7♭5

A7♭9

2. A7

Dm

Dm6



\_\_\_\_\_ when a love af - fair is o - ver? \_\_\_\_\_  
\_\_\_\_\_ when a love \_\_\_\_\_ af - fair is o - ver? \_\_\_\_\_

# I CAN'T GET STARTED

Copyright © 1935 by Chappell & Co. Inc. Copyright Renewed.

Words by Ira Gershwin  
Music by Vernon Duke

Slowly

CM7

Am7

Dm9

G7

Bm7 E7

B♭m9

E♭9#11

Am9

D9

G9

N.C.



I've flown a - round the world in a plane; \_\_\_\_\_ I've set - tled re - vo - lu - tions in Spain; the North Pole  
hun - dred yards in ten flat; \_\_\_\_\_ the Prince of Wales has cop - ied my hat; with queens I've

CM7

Am7

Dm9

G7♭9

G7/F

E7

A9

D9

G7

N.C.

CM7

Am7



I have char - ted, but can't get start - ed with you. \_\_\_\_\_  
a - la cart - ed, but can't get start - ed with you. \_\_\_\_\_

A - round a golf course I'm un - der  
The lead - ing tail - ors fol - low my

Dm9

G7

Bm7

E7

B♭m9

E♭9#11

D9

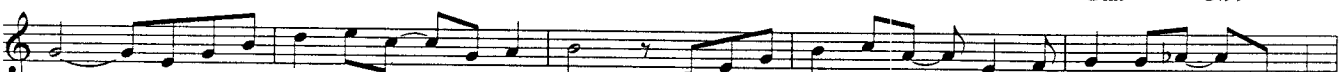
G9

CM7

Am7

Dm9

G7♭9



par, \_\_\_\_\_ and all the mov - ies want me to star; I've got a house, a show place, but I get no place with  
styles, \_\_\_\_\_ and tooth - paste ads all fea - ture my smiles; the As - tor - bits I vis - it, but say, what is it with

C6 F9 C6 Em9 Em7 A7 DM7 GM9 DM7

you. You're so su - preme, lyr - ics I write\_ of you, scheme just for a sight\_ of you,  
 you? When we first met, how you e - lat - ed me! Pet, you dev - as - tat - ed me!

Dm7 G7 Dm7 G7 Em11 A9 D9 G7 N.C. CM7 Am7

dream both day and night\_ of you and what good does it do? In nine - teen twen - ty - nine\_ I sold  
 Yet, now you've de - flat - ed me 'till you're my Wa - ter - loo. I've sold my kiss - es at\_ a ba -

Dm9 G7 Bm7 E7 Bbm9 Eb9#11 D9 G9 CM7 A7#5

short, in Eng - land I'm pre - sent - ed at court, but you've got me down - heart - ed 'cause I  
 zaar, and af - ter me they've named a ci - gar; but late - ly how I've smart - ed, 'cause I

Dm9 G9 1. C6 A7#5 D9 G9 N.C. 2. C6 F9 C6/9

Can't Get Start - ed With You. I do a You. \_\_\_\_\_  
 Can't Get Start - ed With

## I CAN'T GIVE YOU ANYTHING BUT LOVE

Copyright © 1928 ALDI MUSIC and IRENEADELE MUSIC  
 Pursuant to Sections 304(c) and 401(b) of the U.S Copyright Law

Words by Dorothy Fields  
 Music by Jimmy McHugh

Dreamily

G G/B Bb dim7 Am7 D7 G Em7 Am7

I can't give you an - y - thing but love Ba - by; that's the on - ly thing I've plen - ty of,

D7 G7 CM7 C7 B7 Bb7 A7

Ba - by. dream a - while, scheme a - while we're sure to find \_\_\_\_\_ hap - pi - ness and, I guess,

D7 G G/B Bb dim7 Am7 D7

all those things you've al - ways pined for. Gee, I'd like to see you look - ing swell, Ba - by;

Dm7 G7 CM7 C#dim7

Dia - mond brace - lets Wool - worth does - n't sell, Ba - by. 'Till that luck - y day, you know damned

GM9/D E7 Am7 A7 D7 G G7/B C Cm G/D D7 G6

well, Ba - by I can't give you an - y - thing but love. \_\_\_\_\_

# I CONCENTRATE ON YOU

Copyright © 1939 by Chappell & Co., Inc.  
 Copyright Renewed, Assigned to John F. Wharton, Trustee of the Cole  
 Porter Musical & Literary Property Trusts  
 Chappell & Co., Inc. owner of publication and allied rights  
 throughout the World

Words and Music by Cole Porter

**Slowly**

Eb6 EbM7 Bb7 Ebm7 Dbm7 Gb9 Cb6 Abm7 Abm7/Gb  
 When - ev - er skies look grey to me \_\_\_\_\_ and trou - ble be - gins to brew, \_\_\_\_\_

Fm7b5 Bb7 Ebm6 Cm7b5 F7 Bb7 Eb6 Fm7 Bb7  
 when - ev - er the win - ter - winds be - come too strong, I Con - cen - trate On You. \_\_\_\_\_

Eb6 EbM7 Bb7 Ebm7 Dbm7 Gb9 Cb6 Cb/Bb  
 When for - tune cries "nay, nay!" to me \_\_\_\_\_ and peo - ple de - clare "You're through," \_\_\_\_\_

Abm7 Db7 GbM7 BM7 F7 Bb7 Eb6 Ab6 Eb Eb7  
 when - ev - er the blues be - come my on - ly song, I Con - cen - trate On You. \_\_\_\_\_ On your

AbM7 Abm7 Eb Gm7 C7 Fm7 Bb7 EbM7 Eb7 AbM7  
 smile so sweet, so ten - der, \_\_\_\_\_ when at first { my } kiss { you } de - cline. \_\_\_\_\_ On the light in your

Db7 GbM7 Gb/F Ebm7 Ebm/Db Cm7b5 F7 Bb BbM7 Bb7 Eb  
 eyes, when { you } sur - ren - der \_\_\_\_\_ and once a - gain our arms in - ter - twine. \_\_\_\_\_ And so when

EbM7 Am7b5 D7 Bbm7 Eb7 AbM7 Dm7b5 G7 Gm7b5  
 wise - men say to me \_\_\_\_\_ that love's young dream nev - er comes true. \_\_\_\_\_ To prove that

C7#5 Fm F#dim7 F7b5/Cb Bb7 

1.	Eb	Fm7	Bb7
----	----	-----	-----

2.	Eb6	Ab6	Eb6
----	-----	-----	-----

  
 e - ven wise - men can be wrong, I Con - cen - trate On You. \_\_\_\_\_ I

Fm7 Bb7b9 E9 Eb6/9  
 con - cen - trate, \_\_\_\_\_ and con - cen - trate \_\_\_\_\_ on you. \_\_\_\_\_

# I COULD HAVE DANCED ALL NIGHT

From "MY FAIR LADY"

Copyright © 1956 by Alan Jay Lerner & Frederick Loewe. Copyright Renewed.  
Chappell & Co., Inc., owner of publication and allied rights  
throughout the World

Words by Alan Jay Lerner  
Music by Frederick Loewe

Moderately

C CM7 C6 CM7

I Could Have Danced All Night I Could Have Danced All Night! and still have begged for

Dm7 G7 Dm Dm#7 Dm7 G7 Dm7/G

more. I could have spread my wings and done a thousand things I've never

Dm7 G7 CM7 C6 E F#m7 B7 EM7 E6

done before. I'll never know what made it so exciting,

GM7 Am7 D7 9 G9 F C/E Dm7 C CM7

why all at once my heart took flight. I only know when he began to

F6 Dm7 Dm7/G G7 C

dance with me. I could have danced, danced, danced, all night.

# I COULD WRITE A BOOK

(From "PAL JOEY")

Copyright © 1940 by Chappell & Co., Inc. Copyright Renewed

Words by Lorenz Hart  
Music by Richard Rodgers

Modestly Slow

CM7 Am9 Dm7 G7 C G7 C G7 C C#dim7

If they asked me I Could Write A Book, about the way you walk and whisper and

Dm7 G7 C/E Ab7/Eb Dm7 G7 Am7 D7 9 G B7 Em

look, I could write a preface on how we met, so the world would

Am7 D7 Dm7 G7 C Am9 Dm7 G7 C G7

never forget, and the simple secret of the plot is just to

C G7 C C#dim7 Dm7 G7 C/E Ab7/Eb Dm7 G7

tell them that I love you a lot, then the world discovers as

Gm7 C7 F Fm7 Bb7 C A7 Dm7 G7

my book ends, how to make two lovers of friends. If they friends.

1. C Dm7 G7 2. C



# I COVER THE WATERFRONT

© 1933 (Renewed) WARNER BROS. INC.

Words by Edward Heyman  
Music by John Green

Moderately

The musical score for "I Cover the Waterfront" is written in G major and 4/4 time. It consists of six staves of music with lyrics underneath. The tempo is marked "Moderately". The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. The lyrics are: "I Cov-er The Wat-er-Front, I'm watch-ing the sea, will the one I love be com-ing back to me? I Cov-er The Wat-er-Front in search of my love, and I'm cov-ered by a star-less sky a-bove. Here am I pa-tient-ly wait-ing hop-ing and long-ing, oh! how I yearn! Where are you? Are you for-get-ting? Do you re-mem-ber? Will you re-turn? I Cov-er The Wat-er-Front, I'm watch-ing the sea, for the one I love must soon come back to me." The chords are indicated above the notes.

Em7 A7 Am7 D7 G Am7 Bm7 Bdim7 Am7

I Cov-er The Wat-er-Front, I'm watch-ing the sea, will the one I love be

D7 G F#7 F7 E7 Em7 A7 Am7 D7 G Am7 Bm7 Bdim7

com-ing back to me? I Cov-er The Wat-er-Front in search of my love, and I'm

Am7 D7 G C7 G6 Em7 Am7 D7 Bm7 Em7

cov-ered by a star-less sky a-bove. Here am I pa-tient-ly wait-ing

Am7 D7 G Bm7 E7 A F#m7 Bm7 E7

hop-ing and long-ing, oh! how I yearn! Where are you? Are you for-get-ting? Do you re-mem-ber?

Am7 Am7/G F#m7 b5 B7 Em7 A7 Am7 D7 G Am7 Bm7 Bdim7

Will you re-turn? I Cov-er The Wat-er-Front, I'm watch-ing the sea, for the

Am7 D7 G A#M7 G

one I love must soon come back to me.

# I CRIED FOR YOU

Copyright © 1923 ARTHUR FREED MUSIC  
Pursuant to Sections 304(c) and 401(b) of the U.S. Copyright Law

Words and Music by Arthur Freed, Gus Arnheim and Abe Lyman

Moderately

The musical score for "I Cried for You" is written in G major and 4/4 time. It consists of two staves of music with lyrics underneath. The tempo is marked "Moderately". The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. The lyrics are: "I cried for you now it's your turn to cry o-ver me. Ev'-ry road has a turn-ing, that's one thing you're learn-ing. I cried for". The chords are indicated above the notes.

FM7 Am7 D7 G7 Dm7 G7 Gm7 C7 Gm7 To Coda ⊕ C9 F6 C7#5 F6

I cried for you now it's your turn to cry o-ver me.

FM7 Am7 D7 Gm7 C7 G#dim7 C7/G C7 FM7 Am7 D7

Ev'-ry road has a turn-ing, that's one thing you're learn-ing. I cried for

G7 Gm7 C7 Em7 5 A7 D7

you \_\_\_\_\_ what a fool I used to be. \_\_\_\_\_ Now I found two eyes just a lit - tle bit blu -

G9 C7 D.C. al Coda

er, I found a heart just a lit - tle bit tru - er.

⊕ CODA F Bb9 F

me. \_\_\_\_\_

## I DIDN'T KNOW WHAT TIME IT WAS

Copyright © 1939 by Chappell & Co., Inc. Copyright Renewed.

Words by Lorenz Hart  
Music by Richard Rodgers

Moderately slow

F#m7 B7 Em7 A7 F#m7 B7 Em7 A7 Am Em7 Em7/D

I \_\_\_\_\_ Did- n't Know What Time It Was, then \_\_\_\_\_ I met you. Oh, \_\_\_\_\_ what a love - ly time it was,

CM7 Bm7 Am D7 F#m7 B7 Em7 A7 F#m7 B7 Em7 A7 Am

how sub - lime it was, too! I \_\_\_\_\_ did- n't know what day it was. You \_\_\_\_\_ held my hand, warm \_\_\_\_\_ like the

Em7 Em7/D CM7 Bm7 Am7 D7 G F#m7 5 B7 F#m7 5 B7

month of May it was and I'll say it was grand, Grand \_\_\_\_\_ to be a - live, to be young, to be mad, to be yours a -

Em A7 Am7 D7 GM7 Em7 A7 Am D7 F#m7 B7

lone! Grand \_\_\_\_\_ to see your face, feel your touch, hear your voice say I'm all your own! I \_\_\_\_\_ did - n't

Em7 A7 F#m7 B7 Em7 A7 Am Em7 Em7/D CM7 Bm7

know what year it was, life \_\_\_\_\_ was no prize. I \_\_\_\_\_ want - ed love and here it was shin - ing out of your

CM7 F7 G/D B7 C6 D7 D7 sus <sup>1</sup>G Am7 D7 <sup>2</sup>G F6 F#6 G6/9

eyes. I'm wise \_\_\_\_\_ and I know what time it is now! now! \_\_\_\_\_

# I DON'T KNOW WHY (I Just Do)

TRO - © Copyright 1931 and renewed 1959 and 1987 Cromwell Music, Inc.,  
New York, Fred Ahlert Music Corp., Los Angeles and Pencil  
Mark Music, Inc., Scarsdale, NY.

Words by Roy Turk  
Music by Fred E. Ahlert

Slowly

Musical score for "I Don't Know Why (I Just Do)". The score is written in B-flat major and 4/4 time. It consists of four staves of music with lyrics underneath. The lyrics are: "I Don't Know Why I love you like I do, I Don't Know Why I Just Do. I Don't Know Why you thrill me like you do, I Don't Know Why, you just do. You nev-er seem to want my ro-manc-ing, the on-ly time you hold me is when we're danc-ing, I Don't Know Why I love you like I do, I Don't Know Why, I Just Do. Do." The score includes various chords such as Bb M7, Bb 6, Dm7, Ddim7, Cm7, F7, Cm7, F7, F7b9, Bb 6, Bb, Bb 7/ Ab, G7, C9, F9, Bb, C9, Cm7, F9, F7b9, Bb M7, Eb M9, Dm7, G7, Cm7, F7b9, and a first ending with Bb and Cm7b5 F7b9, and a second ending with Bb, Ab 7, A7, Bb 6.

# I DON'T WANT TO SET THE WORLD ON FIRE

Copyright © 1940 by Bergman, Vocco & Conn, Inc.  
Copyright Renewed, Benjamin & Marcus interests assigned to Bennie  
Benjamin Music, Inc. (Intersong Music, Publisher)

Words and Music by Eddie Seiler, Sol Marcus and Bennie Benjamin

Moderately

Musical score for "I Don't Want to Set the World on Fire". The score is written in B-flat major and 4/4 time. It consists of six staves of music with lyrics underneath. The lyrics are: "I Don't Want To Set The World On Fire I just want to start a flame in your heart. In my heart I have but one de-sire and that one is you no oth-er will do. I've lost all am-bi-tion for world-ly ac-claim I just want to be the one you love and with your ad-mis-sion that you feel the same. I'll have reached the goal I'm dream-ing of be-lieve me! I Don't Want To Set The World On Fire, I just want to start a flame in your heart." The score includes various chords such as F, F/A, Abdim7, Gm, Bb m, C7, Gm9, C7, A7, D7, G7, C7, F, F/A, Abdim7, Gm, Bb m, C7, Gm9, C7, F, Eb 6, E6, F6, Cm7, F7, Cm7, F7, Bb M7, Dm, G7, Dm, G7, Dm, G7, C7, C7#5, F, F/A, Abdim7, Gm, Bb m, C7, Gm9, C7, and a first ending with F, Abdim7, Gm, C7, and a second ending with F.

# I GOT PLENTY O' NUTTIN'

(From "PORGY AND BESS")

Copyright © 1935 by Gershwin Publishing Corporation  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by Ira Gershwin and DuBose Heyward  
Music by George Gershwin

Moderately

Oh, I Got Plen - ty O' Nut - tin', \_\_\_\_\_ an' nut - tin's plen - ty fo' me. I { got no car, got the sun,

got no mule, I got no mis - er - y. \_\_\_\_\_ De folks wid plen - ty o' plen - ty \_\_\_\_\_  
got the moon, got the deep blue sea. \_\_\_\_\_ De folks wid plen - ty o' plen - ty \_\_\_\_\_

got a lock \_\_\_\_\_ on de door, \_\_\_\_\_ fraid some - bod - y's a go - in' to rob 'em while dey's  
got to pray \_\_\_\_\_ all de day. \_\_\_\_\_ Seems wid plen - ty you sure got to wor - ry how to

out a mak - in' more. \_\_\_\_\_ What for? \_\_\_\_\_ I got no lock on de  
keep the debbel a - way, \_\_\_\_\_ a - way. \_\_\_\_\_ I ain't a - fret - tin' 'bout

door, (dat's no way to be.) \_\_\_\_\_ Dey kin steal de rug from de floor, \_\_\_\_\_ dat's o - keh wid  
hell 'til de time ar - rive. \_\_\_\_\_ Nev - er wor - ry long as I'm well, \_\_\_\_\_ nev - er one to

me, 'cause de things dat I prize, like de stars in de skies, all are free. \_\_\_\_\_ } Oh, I Got Plen - ty O'  
strive to be good, to be bad, what the hell? I is glad I's a live. \_\_\_\_\_ }

Nut - tin'; \_\_\_\_\_ an' nut - tin's plen - ty fo' me. I got a gal, got my song, got

heb ben the whole day long. No use com - plain - in'! Got my gal, \_\_\_\_\_ got my Lawd, \_\_\_\_\_

got my song. \_\_\_\_\_ song. \_\_\_\_\_

Chorus: 1. G Bm Am7 2. G C7 D7 G

# I LEFT MY HEART IN SAN FRANCISCO

Copyright 1954 by General Music Publishing Co., Inc.

Words by Douglass Cross  
Music by George Cory

Slowly

B $\flat$  Dm7 C $\sharp$ dim7 Cm7 Cm7/F F7 $\sharp$ 5

I Left My Heart In San - Fran - cis - co, high on a hill, it calls to

B $\flat$  Cm7 C $\sharp$ dim7 B $\flat$  Dm7 C $\sharp$ dim7 Dm7 D7 $\flat$ 9

me. To be where lit - tle ca - ble cars climb half-way to the stars! The morn - ing

Gm7 C9 C9 $\flat$ 9 F9 Bdim7 Cm7 F7 B $\flat$  Dm7 C $\sharp$ dim7 Cm7

fog may chill the air I don't care! My love waits there in San - Fran - cis - co,

F9 E $\flat$ 9 D7 G7 $\sharp$ 5 G9

a - bove the blue and wind - y sea. When I come home to you San Fran -

C Gm7 C9 Cm7 Cm7/F F7 $\flat$ 9 B $\flat$ 6 A $\flat$ 6/9 A6/9 B $\flat$ 6/9

cis - co your gold - en sun will shine for me.

# I LOVE LUCY

© 1953, 1987 DESILU MUSIC CORP.  
© Renewed 1981 DESILU MUSIC CORP.  
International Copyright Secured. All Rights Reserved.

Lyric by Harold Adamson  
Music by Eliot Daniel

Brightly

CM7 Dm7 G7 $\flat$ 9 CM7 Am7 D9 $\flat$ 5 D7 $\flat$ 9 CM7

I Love Lu - cy and she loves me, we're as hap - py as two can be, some - times we

Bm7 E7 AM7 A6 Dm7 G $\flat$ 9 G9 CM7 Dm7 G7 $\flat$ 9

quar - rel but then how we love mak - ing up a - gain. Lu - cy kiss - es like no one can,

CM7 Am7 D9 $\flat$ 5 D $\sharp$ dim7 Em7 Am7 D7 F $\sharp$ dim7 C Dm7

she's my mis - sus and I'm her man; and life is heav - en you see, 'cause I Love Lu

G7 C Em7 A9 D9 Dm7 G7 C Dm7 C6

- cy, yes, I Love Lu - cy and Lu - cy loves me.

# I LOVE PARIS

Copyright © 1953 by Cole Porter  
 Copyright renewed, assigned to Robert H. Montgomery, Trustee of the  
 Cole Porter Musical and Literary Property Trusts.  
 Chappell & Co., Inc., Publisher

Words and Music by Cole Porter

**Moderately**

Cm Dm7 b5 G7

I Love Par - is in the spring - time, I Love Par - is in the fall,

Dm7 b5 G7 Cm

I Love Par - is in the win - ter when it driz - zles, I Love Par - is in the sum - mer when it

C6 Dm7 C6/E Dm7 C6 Dm7 C6/E Dm7 C6 Dm7 Em7 Ebdim7 G7/D

siz - zles. I Love Par - is ev - 'ry mo - ment, ev - 'ry mo - ment of the year.

Dm7 G7 F F#dim7 C/G A7 1. Dm7 G7 C

I Love Par - is, why, oh why do I Love Par - is? Be - cause my love is near.

G7 2. Dm7 G7 Em7 A7 Dm7 G7 C

Be - cause my love, be - cause my love is near.

# I LOVES YOU PORGY

Copyright © 1935 by Gershwin Publishing Corporation  
 Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by Ira Gershwin and DuBose Heyward  
 Music by George Gershwin

**Moderately**

FM7 Bb M7 C 7/G F

I wants to stay here, but I ain't wor - thy. You is too de - cent to un - der - stan', for when I

Am7 D9 Gm7 C 7 F Fine

Por - gy, don't let him take me, don't let him handle me an' drive me mad. If you kin

Am6 Eb9 E9 Am6 Ab 7# 5 G7b5

see him he hyp - no - tize me, when he take hol' of me with his hot han'.

keep me, I wants to stay here wid you for - ev - er, an' I'd be glad.

Cm6 F# 9 G9 Gm6 Db Fm6 C7#9 D.S. al Fine

Some - day, I know he's com - in' back to call me, he's goin' to han - dle me an' hol' me so.

Cm6 F# 9 G9 Gm6 Db Fm6 C7#9

It's goin' to be like dy - in', Por - gy, deep in - side me. But when he calls, I know I have to go. I Loves You

# I LOVE YOU

Copyright © 1943 by Chappell & Co., Inc.  
 Copyright Renewed, Assigned to John F. Wharton, Trustee of the  
 Cole Porter Musical & Literary Property Trusts  
 Chappell & Co., Inc., owner of publication and allied rights  
 throughout the World.

Words and Music by Cole Porter

Lightly Gm7 b5 C7 b9 E/F FM7 Am7 b5 D7 b9 Gm7 C7 b9

"I Love You" \_\_\_\_\_ hums the a - pril breeze \_\_\_\_\_ "I Love You" \_\_\_\_\_ ech - o the

F Am7 b5 D7 b9 Gm7 b5 C7 b9 E/F FM7 Bm7 b5 E7sus A F#m7 Bm7 E7

hills. \_\_\_\_\_ "I Love You" \_\_\_\_\_ the gold - en dawn a - gree - s \_\_\_\_\_ as once more she sees daf - fo -

AM7 A6 Gm7 C7 C7#5 FM7 Gm7

dils. \_\_\_\_\_ It's spring a - gain \_\_\_\_\_ and birds on the wing a - gain \_\_\_\_\_ start to

Am7 b5 D7 b9 G7 G7 b5/ D b C7 Bbm7 Eb7

sing a - gain \_\_\_\_\_ the old, mel - o - die: \_\_\_\_\_ "I Love You" \_\_\_\_\_ that's the

E/F Eb9 D9 G9 Gm9 C9 1. F Am7 b5 D7 2. F

song of songs, \_\_\_\_\_ and it all be - longs to you and me. \_\_\_\_\_ "I me.

Bb6 Eb9 Gm7 b5 Gb9 F6/9 Eb6/9 F6/9

And it all be - longs to \_\_\_\_\_ you and me. \_\_\_\_\_

# I REMEMBER CLIFFORD

Copyright © 1957 (Renewed 1985) TIME STEP MUSIC (ASCAP)  
 All Rights Administered by MAYFLOWER MUSIC CORPORATION (ASCAP)  
 International Copyright Secured Made in U.S.A. All Rights Reserved

By Benny Golson

Slowly

Eb M7 G7 Ab M7 Adim7 Bb 7 Bdim7 Cm7 Cm7/Bb Am7 b5 D7 b9

Gm7 Gm7/F Em7 b5 A7 Fm7 Bb 7 b9 Eb M7 G7 Ab M7 Adim7

Bb 7 Bdim7 Cm7 Cm7/Bb Am7 b5 D7 b9 Gm7 b5 C7 b9 Fm7 Bb 7 b9 #5 Gm7 Ab M7

Am7 b5 D7 b9 Gm7 C13 b9 Fm7 Bb 7 #5 Eb M7 Dm7 b5 G7 #5

Cm Cm7/Bb Am7b5 D7b9 Gm7 C7 Fm7 Bb7#5b9 EbM7 G7 AbM7 Adim7

Bb7 Bdim7 Cm7 Cm7/Bb Am7b5 D7b9 Gm7b5 C7b9 Fm7 Bb7#5

Gm7 B/F# Fm7 Bb7 G Abdim7 Cm7 Bbm7 Abm7 Gbm7

Fm7 Ab/Bb Bb7#5 EbM7 D7#9 EbM7

## I REMEMBER DUKE

© 1959, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 © Renewed 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved.

By Leonard Feather

Slow, Romantic

Abm7 Db7 Gm7 C7 Gbm7 B7 Fm7 Bb7 Gm7b5 C7#5b9

F9 Bb7#5b9 Eb9 C13 Fm7 Gbm7 Abm7 Db7 Gm7 C7

Gbm7 B7 Fm7 Bb7 Gm7b5 C7#5b9 F9 Bb7#5b9 Eb9 C13 Fm7 E6 EbM7

Eb7 AbM7 Cm Cm#7

Cm7 Cm6 Fm7 Bb7 Gbm7 B7 Abm7 Db7 Gm7 C7

Gbm7 B7 Fm7 Bb7 Gm7b5 C7#5b9 F9 Bb7#5b9 Eb9 C13 Fm7 B7 EbM7



# I REMEMBER WHEN (SI TU VOIS ME MERE)

Copyright © 1952, 1956 (Renewed) by Les Editions Musicales du Caroussel, S.A., France  
All rights for the United States and Canada controlled by Regent Music Corporation  
Reprinted by permission.

By Sidney Bechet

**Very Slow**

The musical score for 'I Remember When' is written in 4/4 time with a key signature of one flat (Bb). It features a melody with many triplets and a complex harmonic accompaniment. The score is divided into two systems. The first system contains five staves of music with the following chords: C6, CM7, C6, C7, F6, Fm6, C/E G7/D C, Bm7b5 E7, Bm7b5 E7, Am, Am7, D7, Dm7 G7, Dm7 G7. The second system contains five staves of music with the following chords: C6, CM7, C6, C9, F6, Fm6, Em7b5 Bb9 A7, Dm7b5, C, Em7 A7, Dm7b5. The piece concludes with a first ending (1.) of D9 G7 C Cdim7 Dm7 G7 and a second ending (2.) of D9 G7 C Fm7 Em7 Dm7 CM7.

# I SEE YOUR FACE BEFORE ME

Copyright © 1937 by DeSylva, Brown & Henderson, Inc.  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by Howard Dietz  
Music by Arthur Schwartz

**Moderately Slow**

The musical score for 'I See Your Face Before Me' is written in 4/4 time with a key signature of three flats (Bbb). It includes a vocal line with lyrics and a piano accompaniment. The score is divided into two systems. The first system contains five staves of music with the following chords: EbM7, Fm7, Gm7, Fm7 EbM7, Fm7, Gm7 C7, Fm7, Bb7, Fm7, Bb7, Fm7, Bbsus. The second system contains five staves of music with the following chords: Eb, Gm7, C7, Fm7, Bb7, Eb, Am7b5, D7, Gm7, C7, Fm7, Bb7#5, EbM7, Fm7, Gm7, Fm7, Eb, Fm7, Gm7, C7, Fm7, Bb7, Fm7, Bb7, Fm7, Bb7sus, Eb7, Ab6, AbM7, Ebdim7, Eb, Bbm7, Eb7, Ab6, Db9, Eb, C7b9, Fm7, Bb7b9, Eb. The piece concludes with a first ending (1.) of Fm7 Bb7 and a second ending (2.) of Bb7 Eb.

I See Your Face Be - fore Me crowd - ing my ev' - ry dream. There is your face be - fore me; you are my on - ly  
them. It does - n't mat - ter where you are, I can see how fair you are. I close my eyes and there you are,  
al - ways. If you could share the mag - ic, if you could see me too. There would be noth - ing  
trag - ic in all my dreams of you. Would that my love could haunt you so; know - ing I want you so,  
I can't e - rase your beau - ti - ful face be - fore me.

# I SHOULD CARE

Copyright © 1944 (Renewed) Dorsey Brothers Music, A Division of Music Sales Corporation

By Sammy Cahn, Alex Stordahl and Paul Weston

*Tenderly*

Dm7 G9 Em7 A7 Dm7 F/G G9 CM9 Em7b5 A7 Dm7

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

Fm7 Bb7 Am Bm7 E7 Gm7 Gm7/C FM7 Bm7b5 E7b9 Am7

sleep - ing. Strange - ly e - nough I sleep well 'cept for a dream or two, but, then, I count my sheep well.

D7 sus Dm7 G7 F#m7b5 B7b5 Em7 A7 Dm7 F/G CM9

Fun - ny how sheep can lull you to sleep. So, I Should Care, I should let it up - set me.

Em7b5 A7 Dm7 Fm7 Bb7 Am Bm7b5 E7b9 Am Am#7 Am7

I Should Care, but it just does - n't get me. May - be I won't find some - one as love - ly as

D13 Ebm9 Dm7 G7

1. C FM7 Em7 A7 2. C Bb9 Fm7 C6

you, but, I Should Care and I do. do.

# I'LL ALWAYS BE IN LOVE WITH YOU

Copyright © 1929, Shapiro, Bernstein & Co., Inc. New York. Copyright Renewed.

By Bud Green, Herman Ruby and Sam H. Stept

*Moderately*

C C7 C#5 F6 Fm6 G7 G7#5 C C#dim7 G7/D G7#5 C

Sweet heart if you should stray a mil - lion miles a - way I'll Al - ways Be In Love With You. And tho' you find more

C7 C#5 F6 Fm6 G7 G7#5 C C7 Fm C

bliss in some - one el - se's kiss, I'll Al - ways Be In Love With You. I can't do a - ny more, I've tried so hard to

C9 Fm C A7 D7 G7#5 C C7 C#5 F Fm6

please, but let me thank you for such ten - der mem - o - ries. I wish you hap - pi - ness; as for me, sweet - heart, I guess I'll

G7 G7#5 1. C Dm7 G7#5 2. C

Al - ways Be In Love With You. Sweet - You.

# I WILL WAIT FOR YOU

Copyright © 1965 Productions Michel Legrand, Paris, France and Productions Francis Lemarque, LaVerne (Seine)  
 Copyright © 1964 Vogue Music and Jonware Music Corp., (c/o The Welk Music Group, Santa Monica, CA 90401)

English Words by Norman Gimbel  
 Music by Michel Legrand

Moderately § Dm D7 Gm7 D7 Gm7 C7 Gm7 C7 F

If it takes for - ev - er I Will Wait For You, for a thou - sand sum-mers I Will Wait For  
 where you wan - der, an - y - where you go, ev - 'ry day re - mem-ber how I love you  
 takes for - ev - er I Will Wait For You, for a thou - sand sum-mers I Will Wait For

Em7b5 A7 Dm D7 Gm7 Em7b5 A7 Dm BbM7 Em7b5 A7

You, 'till you're back be - side me, 'till I'm hold - ing you, 'till I hear you sigh here in my  
 so, in your heart be - lieve what in my heart I know, that for - ev - er more I'll wait for  
 You, 'till you're back be - side me, 'till I'm touch - ing you, and for - ev - er more shar - ing your

1. Dm BbM7 Em7b5 A7 2. Dm To Interlude 3. Dm Gm6 Dm Fine

arms. An - y - you. The love.

Gm7 C7 BbM7

Interlude

clock will tick a - way the hours one by one and then the time will come when all the wait - ing's done The

Em7b5 A7b9 Dm Dm/C Bm7b5 Bb7 A7 Bb7b5 A7 D.S. al Fine

time when you re - turn and find me here and run straight to my wait - ing arms. If it

# I WISH YOU LOVE

©1946, 1955, 1956 by Editions Salabert, France. Copyright Renewed.  
 Sole Selling Agent LEEDS MUSIC CORPORATION (MCA), New York, NY for the U.S.A. and Canada

English Lyric by Albert A. Beach  
 French Lyric and Music by Charles Trenet

Moderately

Fm7 Bb9 EbM7 Fm7 Gm7 Gbdim7 Fm7

I wish you blue - birds in the spring to give your heart a song to sing; and then a kiss, but more than

Bb7 Eb6 Fm7 Gm7b5 C7b9 Fm7 Bb9 EbM7 Fm7

this I Wish You Love. And in Ju - ly a lem - on - ade to cool you in some leaf - y

Gm7 Gbdim7 Fm7 Bb7 Eb7 Ab Ab+

glade; I wish you health and more than wealth, I Wish You Love. My break - ing heart and I a -

Abm6 Abm7 Gm7 C7b9 Fm7 F9 Bb7  
 gree that you and I could nev-er be so with my best, my ver-y best, I set you free.

Gm7b5 C7b9 Fm7 Bb9 EbM7 Fm7 Gm7 Gbdim7 Fm7  
 I wish you shel-ter from the storm, a co-zy fire to keep you warm. But most of all, when snow-flakes

1. Bb7 Bb7b9 Eb Fm7 Gm7b5 C7b9 2. Bb7 E7 Eb6 Ab9 Eb6/9  
 fall, I Wish You Love. I wish you fall, I Wish You Love.

## I'LL BE AROUND

TRO - © Copyright 1942 and renewed 1970 Ludlow Music, Inc., New York, NY.

Words and Music by Alec Wilder

Slowly, with expression

CM7 Dm7 Em7 FM7 G7 G#dim7 F/A G7/B CM7 Am7 Dm7 G7b9 C Bbm Eb9  
 I'll Be A-round no mat-ter how you treat me now, I'll Be A-round from now on.

AbM9 Ab6 G7 CM7 Dm7 Em7 FM7 G7 G#dim7 F/A G7/B CM7 Am7  
 Your lat-est love can nev-er last, and when it's past I'll Be A-

Dm7 G7b9 C6 F C6 Db7/Ab Gm7 Gm9/CC7 Db7/Ab Gm7 C7b9 FM7 F6  
 round when {he's/she's} gone. Good-bye a-gain, and if you find a love like mine, just

Ab7/Eb Dm7 Dm9/G G7b9 CM7 Am7 Dm7 G7b9 CM7 Dm7 Em7 FM7  
 now and then drop a line to say you're feel-ing fine. And when things go wrong, per-haps you'll

G7 G#dim7 Dm7/A G7/B C Am7 Dm7 G7b9  
 see you're meant for me, so, I'll Be A-round when {he's/she's}

1. C Bbm9 Eb9 AbM9 Ab6 G7 2. C Dm7 Fm C Dm7/G C  
 gone. gone.

# I WON'T DANCE

Copyright © 1935 T.B. Harms Company. Copyright Renewed.  
(c/o The Weik Music Group, Santa Monica, CA 90401)

Words by Oscar Hammerstein & Otto Harbach  
Screen Version by Dorothy Fields & Jimmy McHugh  
Music by Jerome Kern

Moderately

CM9 Eb7 Dm7 G7 CM7 C#dim7 Dm7 G7

(He) I Won't Dance! Don't ask me; I Won't Dance! Don't ask me;  
you know what? You're love - ly (She) and so what? I'm love - ly!  
I Won't Dance! Why should I? I Won't Dance! How could I?

Bb13 A7 Dm7 G7 C CM7 C7 FM7

I Won't Dance, ma - dame, with you. My heart won't let my feet do  
(He) But oh! what you do to me. I'm like an o - cean wave that's  
I Won't Dance! Mer - ci beau - coup! I know that mu - sic leads the

Fm G7 b9 To Coda ⊕ 1. C6 Eb7 Dm7 Db13 2. C6 F7 C7

things they should do! I feel so  
bumped on the shore; -  
way to ro mance -

FM7 Fm G7 b9 C Dm7 G7 AbM7

ab - so - lute - ly stumped on the floor! (She) When you dance you're

Ab7 DbM7

charm - ing and you're gen - tle 'spec - ially when you do the "Con - ti -

Db7 B C9

nen - tal." (He) But this feel - ing is - n't pure - ly ment - tal; for hea - ven

E7 Am7 Dm9 G7 D.S. al Coda

rest us, I'm not as - bes - tos. And that's why

⊕ CODA C6 C7 FM7 Dm7 G7 b9 CM7 Eb9 AbM7 DbM9 C6

so if I hold you in my arms I Won't Dance.

# I'LL BE SEEING YOU

Copyright © 1938 by Williamson Music Co.  
Copyright Renewed.

Words and Music by Irving Kahal and Sammy Fain

**Moderately**

$E_b$   $G7$   $Fm$   $C7$   $Fm$   $C7$   $Fm$   $Bb7$   $E_b$   $Fm7$   
 I'll Be See-ing You\_ in all the old fa - mil - iar plac - es that this heart of mine em - brac - es all day thru.

$F\sharp dim7$   $E_b/G$   $Cm7$   $Fm7$   $Bb7$   $Bb7\sharp5$   
 In that small ca - fe;\_ the park a - cross the way,\_ the chil - dren's ca rou - sel,\_ the

$E_b6$   $Bb9\sharp5$   $E_b$   $G7$   $Fm$   $C7$   $Fm$   $C7$   
 chest-nut trees,\_ the wish-ing well.\_ I'll Be See-ing You\_ in ev - 'ry love - ly sum-mer's day, in ev - 'ry - thing that's

$Fm$   $Bb7$   $Bb7/A_b$   $Gm7b5$   $C7$   $Fm$   $Dm7b5$   $G7$   $Cm7$   $F9$   
 light and gay, I'll al - ways think of you that way. I'll find you in the morn - ing sun and when the night is new. I'll be

$Fm7$   $A_b m6$   $E_b$   $Fm7$   $Bb7$   $Bb7\sharp5$   $E_b$   $Fm7$   $Em7$   $E_b6$   
 look-ing at the moon, but I'll Be See - ing You! You!

# I'LL GET BY (As Long As I Have You)

TRO - © Copyright 1928 and renewed 1956 and 1984 Cromwell Music, Inc.,  
New York, Fred Ahlert Music Corp., Los Angeles and Pencil  
Mark Music, Inc., Scarsdale, NY.

Words by Roy Turk  
Music by Fred E. Ahlert

**Moderately**

$C6$   $G7b9$   $CM7$   $Bm7$   $E7\sharp5$   $F6$   $A7/E$   $Dm7$   $D9$   
 I'll Get By\_ as long as I\_ have you. Tho' there be rain\_ and

$G7$   $E_b dim7$   $G7/D$   $G7$   $G7\sharp5$   $C$   $C\sharp dim7$   $Dm7$   $G9$   $C6$   $G7b9$   
 dark - ness too, I'll not com - plain, I'll see it through. Pov - er - ty\_ may

$CM7$   $Bm7$   $E7\sharp5$   $F6$   $A7b9/E$   $Dm7$   $E7b9$   $Am$   $A7$   $A7\sharp5$   $Dm7$   
 come to me, that's true. But what care I, say I'll Get By\_ as long as I\_

$G7b9$   $C6$   $Am7$   $Dm7$   $G7$   $C6$   $A_b M7$   $A_b6$   $D_b M9$   $C6/9$   
 have you. you.

# I'LL NEVER SMILE AGAIN

• Copyright 1939 by MCA MUSIC PUBLISHING, A Division of MCA Inc.,  
New York, NY

Words and Music by Ruth Lowe

**Moderately**

Fm7 Bb7 EbM7 Fm7 Gm7 Gbdim7 Fm7 Bb7

I'll Nev - er Smile A - gain, un - til I smile at you. I'll nev - er laugh a - gain, what good would it

do? For tears would fill my eyes my heart would re - a - lize that our ro - mance is

through. I'll nev - er love a - gain, I'm so in love with you. I'll nev - er thrill a - gain

to some - bod - y new. With - in my heart I know I will nev - er start to

smile a - gain, un - til I smile at you I'll ne - ver you.

Chords: Eb, B7#5, Bb7, Eb, Fm7#5, Bb7#5, EbM7, D9, G, D7, G, Gbdim7, Bb7, Eb7, AbM7, Ab6, D#9, Eb, Gm7, C7, Fm7, B7#5, Bb7, 1. Eb, Gbdim7, Bb7/F, EbM7, Gm7, Gbdim7, 2. Eb

# I'LL REMEMBER APRIL

• Copyright 1941, 1942 by MCA Music Publishing, A Division of MCA, Inc.  
• Renewed 1969, 1970 Pic Corp.

Words and Music by Don Raye, Gene De Paul and Pat Johnson

**Moderately**

G G6 C9 FM7 Em7 A7 To Coda

This love - ly day will leng - then in - to ev - 'ning, we'll sigh good - bye to all we've ev - er had. A -  
The fire will dwin - die in - to glow - ing ash - es, for flames and love live such a lit - tle while. I

lone, where we have walked to - geth - er, I'll Re - mem - ber A - pril and be glad. I'll

be con - tent you loved me once in A - pril. your lips were warm and love and Spring were new. But I'm not a -

Chords: Am7b5, D7, D7/C, Bm7, E9, Am7, D7b9, GM7, G6, Cm7, F7, BbM7, Gm7, Cm7, F7, BbM7, Bb6

Am11 D7 GM7 G6 F#m11 B9 EM7 E6 Am7 D7 D.C. al Coda

fraid of Au-tumn and her sor-row, for I'll Re-mem-ber A-pril and you.

**CODA**  
 Am7b5 D7 D7/C3 Bm7 E9 Am7 D7b9 G Am7 AbM7 G6/9

won't for-get, but I won't be lone-ly, I'll Re-mem-ber A-pril, and I'll smile.

## I'M BEGINNING TO SEE THE LIGHT

Copyright © 1944 by Alamo Music, Inc.  
 Copyright Renewed, controlled by Chappell & Co., Inc. (Intersong Music, Publisher)

Words and Music by Harry James, Duke Ellington, Johnny Hodges and Don George

Medium Bounce G6 C9 G6 Cm7 F7 Bbm7 Eb7

I nev-er cared much for moon-lit skies, I nev-er wink back at fi-re-flies; but

G6 C9 Bm7 E7 A9 Am7 D7 G Am7 D7

now that the stars are in your eyes, I'm Be-gin-ning To See The Light. I

G6 C9 G6 Cm7 F7 Bbm7 Eb7

nev-er went in for af-ter-glow, or can-dle-light on the mis-tle-toe; but

G6 C9 Bm7 E7 A9 Am7 D7 G

now when you turn the lamp down low I'm Be-gin-ning To See The Light.

B9 Bb9 A9

Used to ram-ble thru the park, shad-ow-box-ing in the dark. Then you came and

Bbm7 Eb7 Am7 D7 G6 C9

caused a spark, that's a four-a-larm fi-re now. I nev-er made love by

Bm7 Em7 Cm7b5 Cm7 F7 Bbm7 Eb7 Am7b5 D7b9 Cm7b5 C9

lan-tern shine, I nev-er saw rain-bows in my wine; but now that your lips are

Bm7 E7b5b9 A9 Am7 D7 1. G Am7 D7 2. G AbM9 G6/9

burn-ing mine, I'm Be-gin-ning To See The Light. I



# I'LL TAKE ROMANCE

Copyright © 1937 by Bourne Inc. Copyright renewed.  
Published in the U.S.A. by Williamson Music Co. and Bourne Co.

Words by Oscar Hammerstein II  
Music by Ben Oakland

Moderate Waltz

F Dm7 Gm7 C7 Am7 Ab7 D♭M7 Gm7 C7sus D7♭9 Gm7

I'll Take Ro - mance, while my heart is young and ea - ger to fly, I'll give my heart a try,  
I'll Take Ro - mance, while my arms are strong and ea - ger for you, I'll give my arms their cue,

C9 1. F Dm7 Gm7 C11 2. F Gm7 F Ebm7 Ab7 D♭M7

I'll Take Ro - mance. \_\_\_\_\_  
I'll Take Ro - mance. \_\_\_\_\_ So my lov - er when you want me, call

B♭m7 Ebm7 Ab7sus D♭M7 G♭7 C♭M7 F D7 Gm7

me in the hush of the eve - ning, when you call me, in the hush of the eve - ning I'll

C9 F Dm7 Gm7 C7 Am7 Ab7 D♭M7 Gm7 C7sus D7♭9

rush to my first real ro - mance, while my heart is young and ea - ger and gay. I'll give my heart a -

Gm7 C9 F Dm7 Gm7 E7/C F6

way, I'll Take Ro - mance, \_\_\_\_\_ I'll take my own ro - mance. \_\_\_\_\_

# I'LL WALK ALONE

© 1944, 1987 MORLEY MUSIC CO.  
© Renewed 1972 MORLEY MUSIC CO.  
International Copyright Secured. All Rights Reserved.

Lyric by Sammy Cahn  
Music by Jule Styne

Slowly G E7♭9 Am7 D7

I'll Walk A - lone, be - cause, to tell you the truth, I'll be lone - ly.  
lone, they'll ask me why and I'll tell them I'd rath - er,

Bm7 E7 A7 Am7 D7 G Em7

I don't mind be - ing lone - ly when my heart tells me you are lone - ly  
there are dreams I must gath - er dreams we fash - ioned the night you held me

1 A7 D9 2 Dm7 G9 C6 Cm6

too. I'll Walk A - tight. I'll al - ways be near you, wher - ev - er you are, each

GM7 C♯m7♭5 F♯7 C♯m7♭5 F♯7

night in ev - 'ry prayer. If you call I'll hear you, no mat - ter how far; just close your

Bm7 E7 Am7 D7 G E7b9

eyes \_\_\_\_\_ and I'll be there. \_\_\_\_\_ Please walk a - lone \_\_\_\_\_ and send your love and your kiss - es to

Am7 D7 Bm7 E7 A7 Am7 D7b9 G C6 G6

guide me. \_\_\_\_\_ 'Till you're walk - ing be - side \_\_\_\_\_ me, \_\_\_\_\_ I'll walk a - lone. \_\_\_\_\_

## I'M CONFESSIN' THAT I LOVE YOU

Copyright © 1930 Bourne Co. Copyright Renewed.

Words and Music by Doc Daugherty, Al J. Neiburg and Ellis Reynolds

Slowly  
G D+ GM7 G D+ Bm7 E9 A7

I'm Con - fess - in' that I love you, tell me, do you love me too? I'm Con - fess - in' that I

Am7 D7 D7b9 G Em7 Am7 D13 D7b9 G D+ GM7

need you, hon - est I do, need you ev - 'ry mo - ment. In your eyes I read such strange things,

G D+ Bm7 E9 A7 Am7 D7 D7b9 G Cm G

but your lips de - ny they're true. Will your an - swer real - ly change things mak - ing me blue? \_\_\_\_\_

G7 G9 C G+ C6 B7 Bb7 A7

I'm a - fraid some day you'll leave me, say - ing "Can't we still be friends?" If you go, you know you'll

Em7 A9 D9 Am7 D9 D7b9 G D+ GM7 G D+

grieve me; all in life on you de - pends. Am I guess - in' that you love me, Dream - ing dreams of you in

Bm7 E9 A7 Am7 D7 D7b9 <sup>1.</sup>G Em7 Am7 D9 D7b9 <sup>2.</sup>G Cm6 G6

vain, I'm Con - fess - in' that I love you o - ver a - gain. \_\_\_\_\_ gain. \_\_\_\_\_

# I'M GLAD THERE IS YOU

© 1941, 1942, 1987 MORLEY MUSIC CO.  
 © Renewed 1969, 1970 MORLEY MUSIC CO.  
 International Copyright Secured. All Rights Reserved.

Lyric by Paul Madeira  
 Music by Jimmy Dorsey

Slowly

FM7 Fm7 Gm7

In this world of or-di-na-ry peo-ple, ex-tro-di-na-ry peo-ple,

C7 FM7 D7 Gm7 C7 FM7 Ab dim7

I'm glad there is you. In this world of o-ver-rat-ed

Gm7 C7 C7#5 FM7 D7 Gm7

pleas-ures, of un-der-rat-ed treas-ures, I'm glad there is you.

C7 Cm7 F7 BbM9 Eb 9 FM7 A7/E

I'll live to love, I'll love to live with you be-side me. This role so

Dm7 G7 Dm7 G7 Gm7 C7 C7b9 FM7

new, I'll mud-dle thru' with you to guide me. In this world where man-y man-y

Fm7 Gm7 C7 Cm7

play at love, and hard-ly an-y stay in love, I'm Glad There Is You.

F7 Bb6 F/A Gm7 C7 C7b9 F Eb 6 E6 F6/9

More than ev-er, I'm Glad There Is You.

# I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

© 1935 CHAPPELL & CO., INC.  
 © Renewed 1962 RYTVOC, INC., FRED AHLERT MUSIC CORP. and PENCIL  
 MARK MUSIC, INC.

Words by Joe Young  
 Music by Fred E. Ahlert

Moderately (with a lift)

C CM7 C6 G7#5 CM7 E7 F A7/E

I'm Gon-na Sit Right Down And Write My-self A Let-ter and make be-lieve it came from you.

Dm Dm7 G7sus G7 C Gm6/Bb A7 D7

I'm gon-na write words, oh, so sweet, they're gon-na knock me off my feet. A lot of kiss-es on the bot-tom,

G7 C CM7 C6 G7#5 CM7 E7

I'll be glad I got 'em. I'm gon - na smile and say, "I hope you're feel - ing bet - ter," and close "with love" the way you

F A7/E Dm F FM7 F6 F# dim7 C Bb 9 A7 D7 Dm7 G7

do. I'm Gon - na Sit Right Down And Write My - self A Let - ter and make be - lieve it came from

1. C C# dim7 Dm7 G7 2. C Dm7 C

you. I'm Gon - na you.

## I'M OLD FASHIONED

Copyright © 1942 T.B. Harms Company. Copyright Renewed (c/o The Weik Music Group, Santa Monica, CA 90401)

Music by Jerome Kern  
Words by Johnny Mercer

*Litingly*

F Dm7 Gm7 C7 F Dm7 Gm7 C7 F FM7 Em7b5

I'm Old Fash - ioned, I love the moon - light, I love the old fash - ioned things;

A7 Dm7 G7 Dm7 D7 Gm7 Gm Ab dim7

the sound of rain up - on a win - dow pane, the star - ry song that A - pril

Am7 Ab7 Db M7 C7 F6 Dm7 Gm7 C7 FM7 E7 sus Bb 7b5 A E7/B

sings. This year's fan - cies are pass - ing fan - cies, but sigh - ing sighs,

A/C# D7 E7 F# dim7 Gm7 C7 F Dm7 Gm7 C7 F Dm7

hold - ing hands there my heart un - der - stands. I'm Old Fash - ioned, but I don't

Gm7 C7 FM7 Bb M7 Bb dim7 Am7 Dm7 G9

mind it. That's how I want to be as long as you a - gree to

F/C Dm7 Gm7 C7 F6 Bb 7 F6

stay old fash - ioned with me.

# I'M SITTING ON TOP OF THE WORLD

© 1925 LEO FEIST, INC.  
 © Renewed 1953 WAROCK CORP.

Words by Sam M. Lewis and Joe Young  
 Music by Ray Henderson

**Moderately** F FM7 F7 B♭ F G7 C7 F Gm F/A

I'm Sit - ting On Top Of The World, just roll - ing a - long, just roll - ing a - long,

Gm7 C7 5 F FM7 F7 B♭ F G7 C7 F

I'm quit - ing the blues of the world, just sing - ing a song, just sing - ing a song,

F7 B♭ E7 F Dm Dm7 Dm7 Dm6

"Glor - y Hal - el - lu - jah," I just phoned the Par - son, "Hey, Par get read - y to call." Just like Hump - ty Dump - ty,

G7 C7 C7 5 F FM7 F7 B♭ F C9#5 F G7 G7 5/D♭

I'm go - ing to fall, I'm Sit - ting On Top Of The World, just roll - ing a long,

C7

1. F D♭7 G7 C7#5 2. F B♭ F

just roll - ing a long. I'm long.

# I'VE GROWN ACCUSTOMED TO HER FACE

Copyright © 1956 by Alan Jay Lerner and Frederick Loewe. Copyright Renewed  
 Chappell & Co., Inc., owner of publication and allied rights  
 throughout the World

Words by Alan Jay Lerner  
 Music by Frederick Loewe

**Moderately Slow** E♭ A♭7 Gm7 Cm7 Fm7 B♭7 B♭m7 E♭7

I've Grown Ac - cus - tomed To Her Face. She al - most makes the day be - gin. I've grown ac -  
 cus - tomed To Her Face. She al - most makes the day be - gin. I've got - ten

B♭/A♭ Am7♭5 D7 Gm7 C7 Am7♭5 D7 9 Gm7 C7 Fm7 B♭9

cus - tomed to the tune, she whist - les night and noon, her smiles, her frowns, her ups, her downs are se - cond  
 used to hear her say: "Good morn - ing" ev - 'ry day, her joys, her woes, her highs, her lows are se - cond

E♭ A♭7 Gm7 Cm7 Fm7 B♭7 B♭m7 E♭7

na - ture to me now, like breath - ing out and breath - ing in I was se -  
 na - ture to me now, like breath - ing out and breath - ing in I'm ver - y

Am7♭5 D7 Gm7 C7#5 Fm7 B♭7 B♭7/A♭ G7#5 C7#5

rene - ly in - de - pen - dent and con - tent be - fore we met; sure - ly I could al - ways be that way a - gain and yet, I've grown ac -  
 grate - ful she's a wo - man and so eas - y to for - get; rath - er like a ha - bit one can al - ways break and yet, I've grown ac -

Am7♭5 A♭m7 D♭7 Gm7 C7♭9 Fm7 Fm7 B♭ B♭9 1 E♭ Fm7 B♭7 2 E♭6

cus - tomed to her looks; ac - cus - tomed to her voice; ac - cus - tomed to her face. I've Grown Ac -  
 cus - tomed to the trace of some - thing in the air; ac - cus - tomed to her face. I've Grown Ac -

# I'VE GOT YOU UNDER MY SKIN

Copyright © 1936 by Chappell & Co., Inc.  
 Copyright Renewed, assigned to John F. Wharton, Trustee of the Cole  
 Porter Musical and Literary Property Trusts  
 Chappell & Co., Inc., owner of publication and allied rights  
 throughout the World.

Words and Music by Cole Porter

Moderately

Fm7 Bb7 EbM7 Gm7b5 C7b9 Fm7 Bb7 EbM7

I've Got You Un - der My Skin, I've got you deep in the heart of me,

Cm7 Fm7 Bb7 Bb7/Ab Gm7 C7 Fm7 Bb7

so deep in my heart, you're real - ly a part of me. I've Got You Un - der My

EbM7 Gm7b5 C7b9 Fm7 Bb7 EbM7 Gm7b5 C7 Fm7b5

Skin. I tried so not to give in, I said to my - self, "this af -

Bb7b9 D/Eb EbM7 Dm7 G7 B/C CM7

fair nev - er will go so well." But why should I try to re - sist when, dar - ling, I know so well

Fm7 Bb7 EbM7 Gm7b5 C7 Fm7

I've Got You Un - der My Skin. I'd sac - ri - fice an - y - thing,

Bb7 Bb7/Ab Gm7 C7 Fm7

come what might, for the sake of hav - ing you near, in spite of a warn - ing voice that

Bb7 Bb7/Ab Gm7 Gb7 Fm7 Bb7 Am7b5

comes in the night and re - peats and re - peats in my ear: "Don't you know, lit - tle fool,

Abdim7 Gm7 C7 Fm7 Bb7 Eb

you nev - er can win, use your men - tal - i - ty, wake up to re - al - i - ty."

Bbm7 Eb7 AbM7 Db7 EbM7 Gm7b5 C7b9

But each time I do, just the thought of you makes me stop be - fore I be - gin, 'cause I've

Fm7 Bb7b9

1. Eb Gm7 C7	2. Eb Fm7 E9 EbM9
--------------	-------------------

Got You Un - der My Skin. I've Skin.

# IF EVER I WOULD LEAVE YOU

Copyright © 1960 by Alan Jay Lerner & Frederick Loewe. Copyright Renewed  
Chappell & Co., Inc., owner of publication and allied rights  
throughout the World.

Words by Alan Jay Lerner  
Music by Frederick Loewe

Moderately, with expression

Cm7 F7 Bb M9 Gm

If Ev - er I Would Leave You \_\_\_\_\_ it would - n't be in sum - mer. \_\_\_\_\_ See - ing you in

Cm7 F7 Bb M9 Bb 7 Eb Cm7 F7 Bb M9

sum - mer I nev - er would go. \_\_\_\_\_ Your hair streaked with sun - light, \_\_\_\_\_ your lips red as flame, \_\_\_\_\_

Gm Cm7 G 7/D Cm/Eb Cm7 Bdim7 Cm7 F7 Cm7

\_\_\_\_\_ your face with a lus - tre \_\_\_\_\_ that puts gold to shame! \_\_\_\_\_ But if I'd ev - er leave you, \_\_\_\_\_

F7 Bb M9 Gm Cm7 F7 Bb M9 Bb 6

\_\_\_\_\_ it could - n't be in au - tumn. \_\_\_\_\_ How I'd leave in au - tumn I ne - ver will know. \_\_\_\_\_

Bb 7 Eb Cm7 F7 Bb M9 Gm Cm7 G 7/D

\_\_\_\_\_ I've seen how you spar - kle, \_\_\_\_\_ when fall nips the air. \_\_\_\_\_ I know you in au - tumn \_\_\_\_\_

Cm/Eb F7b 9 Bb D D+ G Em7 A7 D DM7

\_\_\_\_\_ and I must be there. \_\_\_\_\_ And could I leave you run - ning mer - ri - ly through the snow? \_\_\_\_\_

D6 F# F# + B Em7 A7 D

\_\_\_\_\_ Or on a win - try eve - ning when you catch the fi - re's glow? \_\_\_\_\_

F7 N.C. Cm7 F7 Bb M9 Gm

\_\_\_\_\_ If Ev - er I Would Leave You, \_\_\_\_\_ how could it be in spring-time, \_\_\_\_\_ know-ing how in

Cm7 F7 D7 sus D7 Gm7 Bb 7 Eb M7 Ab 9

spring I'm be - witched by you so? \_\_\_\_\_ Oh, No! not in spring-time! \_\_\_\_\_ Sum - mer, win - ter or

Bb 6 C9 F9 Cm7 F7b 9 Bb 6 Bb Cb M7 Bb

fall! \_\_\_\_\_ No, nev - er could I leave you \_\_\_\_\_ at all! \_\_\_\_\_

# IF I WERE A BELL

© 1950, 1987 FRANK MUSIC CORP.  
 © Renewed 1978 FRANK MUSIC CORP.  
 International Copyright Secured. All Rights Reserved.

By Frank Loesser

**Medium Bounce**

G9 Gm7 Bb m/C F C/E Fm

Ask me how do I feel, ask me now that we're co-sy and cling-ing. Well sir,  
 how do I feel from this chem-is-try les-son I'm learn-ing. Well sir,

F# dim7 Eb 7 D7 G9 Gm7b 5 C 7

all I can say is If I Were A Bell, I'd be ring-ing. From the  
 all I can say is if I were a bridge I'd be burn-ing. Yes, I

F F7 Bb Gm7b 5 C 7b 9 F F7 Bb Gm7b 5 C 7b 9

mo-ment we kissed to-nite, that's the way I've just got to be-have. Boy, if  
 knew my mor-ale would crack from the won-der-full way that you looked. Boy, if

F Bb 9 A Bb 7 A D7b 9

I were a lamp I'd light, or if I were a ban-ner I'd wave. Ask me  
 I were a duck I'd quack, or if I were a goose I'd be cooked. Ask me

G9 Gm7 Bb m/C F C/E Fm

how do I feel, lit-tle me with my qui-et up-bring-ing. Well sir,  
 how do I feel, ask me now that we're fond-ly ca-ress-ing. Pal, if

F# dim7 Eb 7 D7 G9 Gm7b 5 C 7

all I can say is if I were a gate I'd be swing-ing. And if  
 I were a sal-ad I know I'd be splash-ing my dress-ing. Or if

F Bb Ab dim 7 F E# 5 Eb 7 D9 D7b 9 Dm7 G9b 5

I were a watch I'd start pop-ping my spring, or If I Were A Bell I'd go  
 I were a sea-son I'd sure-ly be spring, or If I Were A Bell I'd go

FM7 Dm7 Bb M7 C9 1. F Gm7 G# dim 7 A7 D7b 9 2. F Eb F

"ding dong, ding dong ding." Ask me  
 "ding dong, ding dong ding." ding."



# I'VE HEARD THAT SONG BEFORE

© 1942, 1987 MORLEY MUSIC CO.  
 © Renewed 1970 MORLEY MUSIC CO.  
 International Copyright Secured. All Rights Reserved.

Words and Music By  
 Sammy Cahn and Jule Styne

**Moderately**

C Bm7 E7

It seems to me I've Heard That Song Be - fore; it's from an old fa - mil - iar score, -  
 word be - cause I've Heard That Song Be - fore, the ly - ric said, "For - ev - er - more."

A7 1. D7 G7

I know it well, that mel - o - dy. It's fun - ny how a theme -  
 For - ev - er

C G7#5 C Am Am7 D7 Dm7 Dm7b5

re - calls a fa - vor - ite dream, a dream that brought you so close to me.

G7 2. Dm A7 Dm C7#5 F Bb9

I know each more's a mem - o - ry. Please have them play it a - gain,

C6 B7 C6 Em7b5 A7 Dm7 Dm7b5 G7 C

and I'll re - mem - ber just when I heard that love - ly song be - fore.

# ILL WIND

© 1934 MILLS MUSIC, INC.  
 © Renewed 1962 ARKO MUSIC CORP.  
 This Arrangement © 1987 ARKO MUSIC CORP.  
 International Copyright Secured. All Rights Reserved.

Lyric by Ted Koehler  
 Music by Harold Arlen

**Slowly, with expression**

Bb Am7b5 D7b5b9 G7 G7/F Ebm Ab9 Dm7 G7 Cm7b5 F7b9 Bb Dbdim7<sup>1</sup> Cm7 F7#5 Bb

Blow Ill Wind, blow a - way, let me rest to - day. You're blow-in' me no good, no good.  
 Go, Ill Wind, go a - way; skies are, oh, so gray A - round my neigh - bor - hood,

Cm7 F7 2. Cm7 F7#5 Bb Eb7 Bb D7 Em7 Fdim7 D7/F#

and that's no good. You're on - ly mis - lead - in' the sun - shine I'm need - in'.

G7 3. Am7 A#dim7 G7/B D7 Em7 Fdim7 D7/F#

Ain't that a shame? It's so hard to keep up with trou - bles that creep up from

G9 Cm7b5 F7#5 Bb Am7b5 D7b5b9 G7 G7/F Ebm7 Ab9 Dm7 G7

out of no - where when love's to blame. So, Ill Wind, blow a - way, let me rest to - day. You're

Cm7b5 F7b9 Bb Ebm7 Ab7 Bb Ab6/9 Bb6/9

blow - in' me no good, no good, no good.

## IMAGINATION

Copyright © 1940 by Bourne Co. and Dorsey Bros. Music, Inc., A Division of Music Sales Corporation. Copyright Renewed

Words by Johnny Burke  
Music by Jimmy Van Heusen

Slowly, with a lilt Eb Edim7 Fm7 F# dim7 Eb/G Gm7b5 C7b9 Fm7 C7#5

Im - ag - i - na - tion is fun - ny, it makes a cloud - y day sun - ny, makes a bee think of

Fm7 Bb9#5 Gm7 C7b9 Fm7 Bb7 N.C. Eb Edim7 Fm7 F# dim7 Eb/G Gm7b5

hon - ey, just as I think of you. Im - ag - i - na - tion is cra - zy, your whole per - spec - tive gets

C7b9 Fm C7#5 Fm7 Bb9#5 Eb EbM7 Bbm7 Eb9 A7

haz - y, starts you ask - ing a dai - sy, what to do what to do?

AbM7 Am7b5 D7 Gm7 C7b9 C#dim7

Have you ev - er felt a gen - tle touch and then a kiss and then and then

Dm7 Gm7 Cm7 F7 Fm7 Bb9 Bb7#5 N.C. Eb Edim7 Fm7 F# dim7

find it's on - ly your Im - ag - i - na - tion a - gain? Oh, well, Im - ag - i - na - tion is sil - ly, you

Eb/G Gm7b5 C7 Fm Fm#7 Fm7 Dm7b5 G7#5 G7b5/Db

go a - round wil - ly - nil - ly. For ex - am - ple, I go a - round want - ing you

C7b9 Fm7 Fm7/Bb Bb7b9 Eb Db6/9 EbM9

and yet, I can't im - ag - ine that you want me too.

# IN A LITTLE SPANISH TOWN ('Twas On A Night Like This)

© 1926 LEO FEIST, INC.  
© Renewed 1954 WAROCK CORP.

Words by Sam M. Lewis and Joe Young  
Music by Mabel Wayne

Slowly, with much expression

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five systems of music. The first system starts with a G chord and includes the lyrics 'In A Lit - tle Span - ish Town, 'twas on a night like this.' The second system includes 'Stars were peek - a - boo - ing down, 'twas on a night like this.' The third system includes 'I whis - pered "Be true to me." And she sighed; "Si, Si."' The fourth system includes 'Man - y skies have turned, to gray, be - cause we're far a - part.' The fifth system includes 'Man - y moons have passed a - way, and still she's in my heart.' The sixth system includes 'We made a prom - ise and sealed it with a kiss, In A Lit - tle Span - ish Town, 'twas on a night like this.' The seventh system includes 'this.' There are two endings for the final line, with the first ending leading back to the beginning and the second ending leading to a final G chord. Chord changes are indicated above the staff at various points.

In A Lit - tle Span - ish Town, 'twas on a night like this. Stars were peek - a - boo - ing down, 'twas on a night like this. I whis - pered "Be true to me." And she sighed; "Si, Si." Man - y skies have turned, to gray, be - cause we're far a - part. Man - y moons have passed a - way, and still she's in my heart. We made a prom - ise and sealed it with a kiss, In A Lit - tle Span - ish Town, 'twas on a night like this. this.

# IN A SILENT WAY

© 1969 ZAWINUL MUSIC, A Division of Gopam Ent, Inc.

By Josef Zawinul

Very Slow Bossa Nova

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of four systems of music. The first system includes the lyrics 'In A Silent Way' and 'The sound of the rain'. The second system includes 'The sound of the rain'. The third system includes 'The sound of the rain'. The fourth system includes 'The sound of the rain'. Chord changes are indicated above the staff at various points.

In A Silent Way The sound of the rain The sound of the rain The sound of the rain

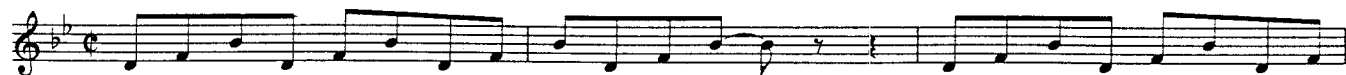
# IN THE MOOD

Copyright 1939 Renewed, Copyright 1960 by Shapiro, Bernstein & Co., Inc.

Words and Music by Joe Garland

Swinging

B $\flat$



Who's the liv - in' dol - ly with the beau - ti - ful eyes?\_\_ What a pair o' lips, I'd like to  
First I held her light - ly and we start - ed to dance\_\_ then I held her tight - ly what a

E $\flat$



try 'em for size.\_\_ I'll just tell her, "Ba - by, won't you swing it with me?"\_\_  
dream - y ro - mance.. And I said, "Hey, ba - by it's a quar - ter to three.\_\_

B $\flat$

F7



Hope she tells me "may - be," what a wing it will be.\_\_ So, I said po - lite - ly, "Dar - lin'  
There's a mess of moon - light won't - cha share it with me?"\_\_ "Well," she ans - wered, "Mis - ter don't - cha

B $\flat$

E $\flat$

G $\flat$ 7

B $\flat$



may I in - trude?\_\_ She said, \_\_ "Don't keep me wait - in' when I'm In The Mood."\_\_  
know that it's rude?\_\_ To keep \_\_ my two lips wait - in' when they're In The Mood."\_\_

B $\flat$

D $\flat$  dim7 Cm7

F7 $\flat$ 9

B $\flat$

D $\flat$  dim7 Cm7

F7 $\flat$ 9



In The Mood, \_\_ that's what she told me, In The Mood, \_\_ and when she told me,

B $\flat$

D $\flat$  dim7 Cm7

F7

Fdim7

F7 G $\flat$ 9 F9

B $\flat$



In The Mood, \_\_ my heart was skip - pin', it did - n't take me long to say, "I'm In The Mood \_\_ now."

D $\flat$  dim7 Cm7

F7 $\flat$ 9

B $\flat$

D $\flat$  dim7 Cm7

F7 $\flat$ 9



In The Mood, \_\_ for all her kiss - in', In The Mood, \_\_ her cra - zy lov - in'

B $\flat$

D $\flat$  dim7 Cm7

F7

Fdim7



In The Mood, \_\_ what I was miss - in'. It did - n't take me long to say, "I'm

1.

F7 G $\flat$ 9 F9 B $\flat$

2.

F7 G $\flat$ 9 F9 B $\flat$



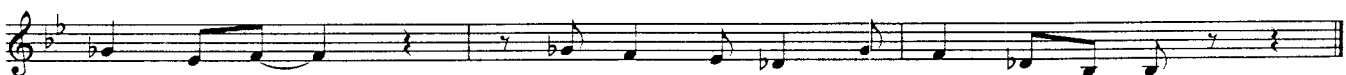
In The Mood \_\_ now." In The Mood \_\_ now.

B

B $\flat$

F7

B $\flat$



# IN A SHANTY IN OLD SHANTY TOWN

© 1932 M. WITMARK & SONS  
 © Renewed 1960 WAROCK CORP.

Words by Joe Young  
 Music by Little Jack Little and John Siras

Moderately

F A7 D7 G7 F#9

It's on - ly a shan - ty in old Shan - ty Town, — the roof is so slan - ty it

G7 C7 Am Ab dim7 C7/G C7 F Bb 6 Db 7 F D9 G7

touch - es the ground; but my tum - bled down shack by an old rail - road track, like a mil - lion - aire's

Gm7 C7 F A7 D7

man - sion, is call - ing me back. — I'd give up a pal - ace, if I were a king; — it's

G7 F#9 G7 Bb Bb dim7 Bb Bb m6 F A9

more than a pal - ace, it's my ev - 'ry - thing. There's a queen wait - ing there with a sil - ver - y

D7#5 D7 Gm7 C7

1. F G9 Gm7 C7#5

2. F Eb E6 F6

crown, In A Shan - ty In Old Shan - ty Town. It's Town. —

# IN THE BLUE OF EVENING

Copyright © 1942 by Associated Music Publishers, Inc.  
 Sole Agents for the world - Shapiro, Bernstein & Co., Inc.

Words by Tom Adair  
 Music by D'Artega

Slowly, with expression

F Bbm7 F/A Ab dim7 Gm7 Gm7b5 C7b9 F Ab dim7

In The Blue Of Eve - ning, when you ap - pear close to me, dear one, — there in the dusk we'll

Gm7 C7b9 F/A Ab dim7 Gm7 C9 C7#5 F Bbm7 F/A Ab dim7

share a dream — re - ve - rie. In The Blue Of Eve - ning, while crick - ets call

Gm7 Gm7b5 C7b9 F Ab dim7 Gm7 C7b9 F

and stars are fal - ling, — there 'neath the star - lit sky you'll come to me. —

Ebm Ab7 Db Ebm7b5 Ab7 Ebm7b5 Ab7

In the sha - dows of the night we'll stand, I'll touch your hand and

Db F Gm7b5 C7 Gm7b5 C7

then soft - ly, as your love - ly eyes en - treat, our lips will meet a - gain.

F Bbm7 F/A Ab dim7 Gm7 Gm7b5 C7b9

In The Blue Of Eve - ning, night winds a - bove whisp - 'ring "I love you."

F Abdim7 Gm7 C9 C7b9 1. F Gm7 C7#5 2. F

There we will find ro - mance, In The Blue Of Eve - ning. Eve - ning.

## IN THE STILL OF THE NIGHT

Copyright © 1937 by Chappell & Co., Inc.  
 Copyright Renewed, assigned to John F. Wharton, Trustee of the Cole Porter Musical and Literary Property Trusts.  
 Chappell & Co., Inc., owner of publication and allied rights throughout the World.

Words and Music by Cole Porter

Moderately

F Fm6 F Fm6 Gm7

In The Still Of The Night, as I gaze from my win - dow. At the moon in it's

C7 F Gm7 C7 F Fm6

flight, my thoughts all stray to you. In The Still Of The Night,

F Fm6 E7 Am E7 Am

While the world is in slum - ber, oh, the times with-out num - ber, dar - ling, when I say to

C7 F Bb Gm7 C7 F

you; "Do you love me as I love you? Are

F+ Bb C7 Am7b5 D7 Am7 D7 Am7 D7 Gm

you my life - to - be, my dream come true? Or will this dream of mine

Bb m6 F Bdim7 C9 F

fade out of sight like the moon, grow - ing dim, on the rim of the

Ab dim7 Gm7 C7 1. F Fm6 2. F Fm6 F

hill in the chill, still of the night? night?



D $\flat$ m DM7 $\flat$ 5 CM7 $\flat$ 5 AM7 $\flat$ 5 E $\flat$ add9

EM7 $\flat$ 5 G $\flat$ M7 E E $\flat$ M7 E7 E $\flat$ 7 break ----- To Coda  $\oplus$

AM7 $\flat$ 5 CM7 $\flat$ 5 D $\flat$ M7 $\flat$ 5 EM7 $\flat$ 5 E $\flat$ M7 EM7 $\flat$ 5 E/F

E $\flat$ m7 DM7 $\flat$ 5

D.S. al Coda  $\oplus$  CODA AM7 $\flat$ 5

CM7 $\flat$ 5 D $\flat$ M7 $\flat$ 5 EM7 $\flat$ 5

E $\flat$ M7 $\flat$ 5 DM7 $\flat$ 5 FM7 $\flat$ 5 EM7 $\flat$ 5 E $\flat$ M7 $\flat$ 5 DM7 $\flat$ 5 FM7 $\flat$ 5 EM7 $\flat$ 5 E $\flat$ M7 $\flat$ 5 DM7 $\flat$ 5

## INTERMISSION RIFF

© Copyright 1946, 1947, 1956 & 1958 MICHAEL H. GOLDSSEN, INC.  
 © Renewed 1974-1975-1985-1987 MICHAEL H. GOLDSSEN, INC.

Words by Steve Graham  
 Music by Ray Wetzel

Medium Swing

C6 D $\flat$ 6 C6

{ It's be - gin - ning, } In - ter - mis - sion Riff. { Real - ly spin - ning, }  
 { Trum - pets driv - in' } { Come a - live in }

D $\flat$ 6 D9 D $\flat$ 9 C6 G7

In - ter - mis - sion Riff. { Keep that or - gan go - ing and keep that mu - sic flow - in'. }  
 { High - er, go - ing high - er, those horns will catch on fire. }

C6 D $\flat$ 6 C6

Hear that beat of } In - ter - mis - sion Riff. { Feel that heat of }  
 Sax - es rid - din' } { Trom - bones slid - in' }

D $\flat$ 6 D9 D $\flat$ 9 C6 1. G7 2. C6/9

In - ter - mis - sion Riff. { Cool and oh, so groo - vy, gee, how this tune can move me. }  
 { Take an - oth - er cho - rus, it's nev - er too much for us. }



# IT AIN'T NECESSARILY SO

Copyright © 1935 by Gershwin Publishing Corporation  
Copyright Renewed, Assigned to Chappel & Co., Inc.

Words by Ira Gershwin  
Music by George Gershwin

Slowly

Gm C Gm C Gm C Gm

It Ain't Ne - ces - sa - ri - ly So, It Ain't Ne - ces - sa - ri - ly So, de  
Da - vid was small, but oh my! Li'l Da - vid was small, but oh my! He

C7 D♭7 C7 D♭7 A7 D7 1. Gm C7 E♭7 D11

t'ings dat yo' li' - ble to read in de Bi - ble, It Ain't Ne - ces - sa - ri - ly So. Li'l  
fought big Go - li - ath who lay down and di - eth! Li'l Da - vid was small, but oh

2. Gm Gm7 Fast E♭7 D♭ G♭m E♭7 A♭ E♭7 Bdim7 A♭

my! Wa - doo, (Wa - doo, ) zim bam bod - dle - oo. (zim bam bod - dle - oo.)

D7 Em7 Fm6 D7 Gm D

Hoo - dle ah da wa da, (Hoo - dle ah da wa da,) scat - ty wah. (scat - ty wah.) Yeah! Oh,

Tempo one

Gm C Gm C Gm C Gm

Jo - nah, he lives in de whale, oh, Jo - nah, he lived in de whale. For  
Mo - ses was found in a stream, Li'l Mo - ses was found in a stream. He

C7 D♭7 C7 D♭7 A7 D7 1. Gm C7 E♭7 D11

he made his home in dat fish - 's ab - do - men, oh, Jo - nah, he lived in de whale. Li'l  
float - ed on wat - er 'til ole Phar - aoh's daugh - ter she fished him, she says, from that

2. Gm Gm7 Fast E♭7 D♭7 G♭m E♭7 A♭ E♭7 A♭dim7 A♭

stream. Wa - doo, (Wa - doo, ) zim bam bod - dle - oo. (zim bam bod - dle - oo.)

D7 E♭m7 Fm6 D7 Gm D

Hoo - dle ah da wa da, (Hoo - dle ah da wa da,) Scat - ty wah, (Scat ty wah, ) Yeah! It

Tempo one

Gm C Gm C Gm C Gm C7 D♭7

Ain't Ne - ces - sa - ri - ly So, It Ain't Ne - ces - sa - ri - ly So, dey tell all you chil - lun de

C7 D♭7 A7 D7 Gm E♭7 A♭

deb - ble's a vil - lun, but 'tain't ne - ces - sa - ri - ly so. To get in - to Heb - ben don'

A♭M7 Am7 D7 G6 G7 C7 FM7

snap for a seb - ben! Live clean! Don' have no fault. Oh I takes dat gos - pel when - ev - er it's pos' - ble, but

A7sus A7b5 Bb Gm C Gm C Gm C

wid a grain of salt. Me - thus' -lah lived nine hun - dred years, Me - thus' -lah lived nine hun - dred

Gm C7 Db7 C7 Db7 A7 D7 Gm C Gb7 Eb7

years. But who calls dat liv - in' when no gal 'll give in to no man what's nine hun - dred years? I'm

Cm6 G D7 C B7 Em Cm6

preach - in' dis ser - mon to show, it ain't nes - sa, ain't nes - sa, ain't nes - sa, ain't nes - sa,

G D9#5 G

ain't nes - ces - sa - ri - ly so.

## IT NEVER ENTERED MY MIND

Copyright © 1940 by Chappell & Co., Inc. Copyright Renewed

Music by Richard Rodgers  
Lyrics by Lorenz Hart

Moderately Slow

F Am F Am F Am F Am F Am

Once I laughed when I heard you say - ing that I'd be play - ing sol - i - taire, un - eas - y in my

F Am Gm7 Gm Eb7/G C7 F Am F Am

eas - y chair, It Nev - er En - tered My Mind. Once you told me I was mis - tak - en

F Am F Am F Am F Am Gm7

that I'd a - wak - en with the sun and or - der or - ange juice for one, It Nev - er En - tered My Mind.

Am C7 F F6 Gm7 C7 FM7 F6 Gm7 C7 F6 C7 F Bdim7

You have what I lack my - self, and now I e - ven have to scratch my

C7 Bb Am Bb Am C7 F Am F Am F Am

back my - self. Once you warned me that if you scorned me I'd sing the maid - en's

F Am F Am Am7b5 D7 Gm7 C7sus C7

pray'r a - gain, and wish that you were there a - gain to get in - to my

F FM7 Gm7 C7 1. F6 G7 C7 2. F6

hair a - gain It Nev - er En - tered My Mind.

# IS YOU IS, OR IS YOU AIN'T

© Copyright 1943, 1944 by MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY  
Copyright Renewed

Words and Music by Billy Austin and Louis Jordan

## Jazz Blues

Fm Fm/Eb D♭7 C Fm Fm/Eb D♭ Fm/C Fm7♭5/C♭ B♭7

I got - ta { gal } who's al - ways late — an - y time we have a date, — but I love { her, }  
 { man } { him, }

E♭7 C7 Fm Fm/Eb D♭7 C

Yes, I love { her. } I'm gon - na walk up to { her } gate —  
 { him. } { his }

Fm Fm/Eb D♭7 Fm/C Fm7♭5/C♭ B♭7 E♭7

and see if I can get it straight, 'cause I want { her. } I'm gon - na ask { her; }  
 { him. } { him:

C7 Fm C7/G Fm/A♭ C7/G Fm B13 B♭7

Is You Is, Or Is You Ain't ma' ba - by? The way you're act - ing

E♭7 A♭ D♭7 C7 Fm C7/G Fm/A♭ C7/G Fm B13

late - ly makes me doubt — You'se is still my ba - by, ba - by.

B♭7 B♭m7 E♭7 A♭ E♭7+5 A♭ A♭+ D♭ D♭m

Seems my flame in your heart's done gone out. — A { wom - an is } a crea - ture that has al -  
 { man is just }

A♭ A♭7 A♭+ D♭ G♭ G♭9 F7 B♭m Gm7♭5 C7

- ways - been strange.. Just when you're sure of one you find { she's } gone and made a change -  
 { he's }

Fm C7/G Fm/A♭ C7/G Fm B13 B♭7 E♭7 A♭9 G♭9 F7

Is You Is, Or Is You Ain't ma' ba - by? May - be ba - by's found some - bod - y new; — or

B♭7 1. B♭m7 E♭7 A♭ D♭7 C7 2. E♭7 A♭

is ma' ba - by still ma' ba - by true? — still ma' ba - by true? —

# IT MIGHT AS WELL BE SPRING

(From "STATE FAIR")

Copyright © 1945 by Williamson Music Co.  
Copyright Renewed. All Rights Administered by Chappell & Co., Inc.

Words by Oscar Hammerstein II  
Music by Richard Rodgers

Moderately

The musical score is written in G major and 4/4 time. It consists of a vocal line and a piano accompaniment line. The lyrics are: "I'm as rest-less as a wil-low in a wind-storm, I'm as jump-y as a pup-pet on a string. I'd say that I had spring fev-er, but I know it is-n't spring. I am star-ry-eyed and vague-ly dis-con-tent-ed, like a night-in-gale with-out a song to sing. Oh, why should I have spring fev-er when it is-n't e-ven spring? I keep wish-ing I were some-where else walk-ing down a strange new street; hear-ing words that I have nev-er heard from a {man} I've yet to meet, I'm as bu-sy as a spi-der spinn-ing day-dreams I'm as {girl} G gid-dy as a ba-by on a swing. I have-n't seen a cro-cus or a rose-bud, or a rob-in on the wing. But I feel so gay in a mel-an-cho-ly way that It Might As Well Be Spring. It Might As Well Be Spring!"

Chord symbols are provided above the notes. The piano accompaniment features a steady eighth-note bass line and a melody of eighth and sixteenth notes. The vocal line is a simple melody with lyrics written below the notes.

# IT'S A BLUE WORLD

Copyright © 1939 Bourne Co. Copyright renewed.

Words and Music by Bob Wright and Chet Forrest

Slowly

Gm9 C7#5 FM9 Cm9 F7#5 BbM9

It's A Blue World with - out you. It's A Blue World a - lone. My

Bb m9 C7b9 FM7 F7 Bb m7 Db 9 C9 Db9b5

days and nights that once were filled with hea - ven. With you a - way, how emp - ty they have grown.

C7 Gm9 C7#5 FM9 Cm9 F7#5 BbM9

It's A Blue World from now on; it's a through world for me. The

Bb m9 Eb 9 FM7 Gm7 Am7b5 D7 G9

sea, the sky, my heart and I, we're all an in - di - go hue, with - out you it's a

Gm9 C7b9 1. F Abdim7 Gm7 C7 2. F Bb m7 F/A Abdim7 Gm7 GbM7 F6

blue, blue world. It's A world.

# IT'S ALL RIGHT WITH ME

Copyright © 1953 by Cole Porter

Copyright renewed, assigned to Robert H. Montgomery, Trustee of the Cole Porter Literary and Musical Property Trust, Chappell & Co., Inc., Publisher

Words and Music by Cole Porter

Moderately Fast

Cm Cm/Bb Am7b5 Ab9 G7b9 Cm Cm/Bb Am7b5 Ab9 G7b9 Cm7

It's the wrong time and the wrong place tho' your face is charm - ing, it's the wrong song in the wrong style tho' your smile is love - ly, it's the

Fm7 Am7b5 D7b9 Gm7b5 C7 1. F9 F7/Eb

wrong face, it's not her } face but such a charm - ing face that It's All Right With wrong smile, it's not his } smile but such a love - ly smile that It's

Dm7b5 G7 Ab9 G7b9 2. F9 Fm7 Bb7 Eb Ab9 Eb Fm7 Gm7b5 C7b9

Me. It's the All Right With Me. You can't know how hap - py I

F7 Fm7b5 Bb7b9 Eb EbM7 Fm7 Gm7b5

am that we met, I'm strange - ly at - tract - ed to you. There's some - one I'm

C7b9 F7 Fm7 Bb7 EbM7 AbM7 Dm7b5 Ab9 G7b9

try - ing so hard to for - get, don't you want to for - get some - one too? \_\_\_\_\_ It's the

Cm Cm/Bb Am7b5 Ab9 G7b9 Cm Cm/Bb Am7b5 Ab9 G7b9 Cm7 Fm7

wrong game \_\_\_\_\_ with the wrong chips, tho' your lips are tempt - ing they're the wrong lips,

Am7b5 D7b9 Gm7b5 C7 F9 B7b5 Bb9

they're not { her } lips but they're such tempt - ing lips \_\_\_\_\_ that if some night \_\_\_\_\_ you're free, \_\_\_\_\_

Fm7 Bb7 EbM7 Bbm7 Eb7 Eb7#5 AbM7 Ab/G Ab7/Gb F9 Fm7 Fm7/Bb Eb6

\_\_\_\_\_ dear, it's all right, \_\_\_\_\_ It's All Right \_\_\_\_\_ With Me. \_\_\_\_\_

## IT'S NOT FOR ME TO SAY

Copyright © 1956 by KORWIN MUSIC INC.

Words by Al Stillman  
Music by Robert Allen

Moderately, with much expression

Gm7 C9 C7b9 FM7 F6 Gm7 C9

It's Not For Me To Say \_\_\_\_\_ you love me, \_\_\_\_\_ It's Not For Me To Say \_\_\_\_\_ you'll al - ways

F D7 D7b9 Gm Gm7/F Em7b5 A7b9 Dm A F#7

care. \_\_\_\_\_ Oh, but here for the mo - ment I can hold you fast \_\_\_\_\_ and press your lips to mine, \_\_\_\_\_

Bm7 E7 A Gm7 C7 Gm7 C9 C7b9 FM7 F6

\_\_\_\_\_ and dream that love will last. As far as I can see, \_\_\_\_\_ this is heav - en \_\_\_\_\_ and

Cm7 F7 F7#5 Bb BbM7 Bb6 Eb9

speaking just for me, \_\_\_\_\_ it's ours to share. \_\_\_\_\_ Per - haps the glow of love will grow with

FM7 Am7b5 <sup>1.</sup> D7 D7b9 G7 G7#5 C9 F6 Abdim7

ev - 'ry pass - ing day, \_\_\_\_\_ or we may nev - er meet a - gain, but then It's Not For Me To Say.

Gm7 C7 <sup>2.</sup> D7 D7b9 Gm7 C9 F6

It's \_\_\_\_\_ or we may nev - er meet a - gain, but then It's Not For Me To Say. \_\_\_\_\_

# IT'S MAGIC

Copyright © 1948 by M. Witmark & Sons  
 Copyright renewed, Jule Styne interest assigned to Producers Music  
 Publishing Co., Inc. (Administered in the U.S.A. by Chappell & Co., Inc.)

Words by Sammy Cahn  
 Music by Jule Styne

**Slowly**  
 B $\flat$

You sigh, the song be - gins, you speak and I hear vi - o - lins, It's Mag - ic.

F7 Cm7 F7 B $\flat$ M7

The stars de - sert the skies and rush to nes - tle in your eyes, It's Mag - ic.

F+ B $\flat$  F9 Fdim7 F9 Gm7 C7

With - out a gold - en wand or mys - tic charms fan - tas - tic things be - gin when

Gm7 C7 $\flat$ 9 Cm7 F9 B $\flat$

I am in your arms. When we walk hand in hand the

B $\flat$ /D D $\flat$  dim7 Cm7 F7 Cm7 F9 F7

world be - comes a won - der - land, It's Mag - ic. How else can I ex - plain those

Cm7 F7 Dm7 $\flat$ 5 G7 Cm7

rain - bows when there is no rain, It's Mag - ic? Why do I tell my - self

E $\flat$ m6 B $\flat$  M7 Gm7 C7 B $\flat$  F $\sharp$  dim7 Gm

these things that hap - pen are all real - ly true, when in my heart I know the

C7 Cm7 F7 $\flat$ 9

1. B $\flat$ Gm7 Cm7 F7 $\flat$ 9	2. B $\flat$ Gm7 Cm7 F7 $\flat$ 9 B $\flat$ 6/9
-----------------------------------	---

mag - ic is my love for you? you?

# IT'S ONLY A PAPER MOON

Copyright © 1933 by Anne-Rachel Music Corp.  
 Copyright Renewed and Assigned to Chappell & Co., Inc. (Intersong  
 Music, Publisher) and Warner Bros. Music in the U.S.A.

Words by Billy Rose & E.Y. Harburg  
 Music by Harold Arlen

**Moderately**  
 G6 G $\sharp$ dim7 Am7 D7 Am7 D9 G

Say, It's On - ly A Pa - per Moon sail - ing o - ver a card - board sea,

G7/B C6 A7/C $\sharp$  D7 G Am7 D7

but it would-n't be make be - lieve if you be - lieved in me.

G G#dim7 Am7 D7 Am7 D9 G

Yes, it's on - ly a can - vas sky hang - ing o - ver a mus - lin tree,

G7/B C6 A7/C# D7 G G7 C6 C#dim7

but it would-n't be make be - lieve, if you be - lieved in me. With - out your

GM7/D Am7 D7 G G7 C6 C#dim7 GM7/D Bm7 E7

love, it's a hon - ky - tonk pa - rade. With - out your love, it's a mel - o - dy played in a

A9 D7#5 G G#dim7 Am7 D7 Am7 D9 G

pen - ny ar - cade. It's a Bar - num and Bai - ley world, just as phon - y as it can be,

G7/B C6 A7/C# D7

but it would-n't be make be - lieve if you be - lieved in me.

1. G Am7/D7 2. G

## IT'S SAND, MAN

© 1942, 1958 (Renewed) WB MUSIC CORP.

Music by Ed Lewis  
Words by Jon Hendricks & Dave Lambert

Medium Swing Bb Cm7 F7 Bb G7 Cm7 F7

Bb Bb 7 Eb Db dim7 Bb/D Db dim7 1. Cm7 Db dim7 2. Cm7 F7 Bb

Eb 7 Bb m7 Eb 7 Bb Eb 7 Bb m7 Eb 7

Bb Bdim7 Cm7 F7 Bb Cm7 F7 Bb G7

Cm7 F7 Bb Bb 7 Eb Db dim7 Eb/D Db dim7 Cm7 F7 Bb



# IT'S THE TALK OF THE TOWN

Copyright © 1933 by Stanly Bros., Inc.  
 Copyright © 1961 Renewed and Assigned to Hallmark Music Co., Inc.,  
 Beverly Hills, Calif.

Words by Marty Symes and A.J. Neiburg  
 Music by Jerry Livingston

Slowly, with expression  
 FM7

Ab dim7 Gm7 C7 Cm7/F F7

I can't show my face, can't go an - y - place, peo - ple stop and stare,

Bb M7 Eb 9 FM7 Eb 7 D7

it's so hard to bear. Ev - 'ry - bod - y knows you left me,

G9 Gm7/C C7 FM7 Ab dim7 Gm7 C7

It's The Talk Of The Town. Ev - 'ry - time we meet, my heart skips a beat,

Cm7/F F7 Bb M7 Eb 9 FM7 Eb 7 D7

we don't stop to speak, tho' it's just a week. Ev - 'ry - bod - y knows you left me,

G7 C7b9 F Gm7 D7

It's The Talk Of The Town. We sent out in - vi - ta - tions to

Gm7 D7 Gm7 Am7b5 D7

friends and re - la - tions an - nounc - ing our wed - ding day.

G7 Dm7 G7 Dm G9

Friends and our re - la - tions gave con - grat - u - la - tions. How can you face them?

C7#5 Gb 9 FM7 Ab dim7 Gm7 C7

What can you say? Let's make up, sweet - heart, we can't stay a - part,

Cm7/F F7 Bb M7 Eb 9 FM7

don't let fool - ish pride keep you from my side. How can love like ours be

Eb 7 D7 G7 C9 C7b9 F Gb M7 FM9

end - ed? It's The Talk Of The Town.

# THE JAZZ-ME BLUES

Copyright © 1921 by Edward B. Marks Music Company  
Copyright Renewed

Words and Music by Tom Delaney

Ragtime

E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub>

Down in Lou - is - ian - a in that sun - ny clime, — They play a class of mu - sic that is  
sounds so pe - cu - liar — 'cause the mu - sic's queer. — How its sweet vi - bra - tion seems to

F7 B<sub>b</sub>7 E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub>

su - per fine, — And it makes no dif - fer - ence if it's — rain or shine, — you can  
fill the air. — Then to you the whole world seems to be in rhyme, — you want

E<sub>b</sub> + A<sub>b</sub> E<sub>b</sub> 1. F7 B<sub>b</sub>7 E<sub>b</sub> B<sub>b</sub>7 2. B<sub>b</sub>7

hear that jazz band mu - sic play - ing all the time. — It all the time. — Ev - 'ry one — that's nigh

B<sub>b</sub>dim7 B<sub>b</sub>7 F7 B<sub>b</sub> G7 C

nev - er seems — to sigh, hear them loud - ly cry: Oh! Jazz - man —  
Rag - time —

F7 1. B<sub>b</sub>7

Don't stop that mu - sic, it's — jazz - man, — (jazz - man) you know I want to hear it both —  
please sir will you play it in jazz - time, — (jazz - time)

E<sub>b</sub> F7 B<sub>b</sub>7

day and night, — and if you don't blow it hot then I don't feel right Now if it's

2. E<sub>b</sub> G F7

Don't want it fast, don't want it slow, take your time don't rush it play it

C7 F7 B<sub>b</sub>9 E<sub>b</sub>

sweet and low. — I've got those dog - gone real - gone jazz - band "jazz - me" blues. —

# JELLY ROLL BLUES

© 1915, 1967 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 © Renewed 1943 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved

By Ferd "Jelly Roll" Morton

Moderately

The musical score for "Jelly Roll Blues" consists of ten staves of music. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "Moderately". The score includes various chords and performance markings such as accents, slurs, and trills.

Chord progressions across the staves include:

- Staff 1: Bb, Gm, Gdim7 Bb, N.C., Ab, Eb
- Staff 2: Bb6, Dbdim7 F7, Eb, F7, Gdim7 Gb, F7, Bb, Gdim7 Gb, F7
- Staff 3: Bb, N.C., Bb6, N.C., D7, N.C., Bb6, D7, Bb, Eb, Bb7, Eb
- Staff 4: Bb, N.C., Dbdim7 Cm7, F7, G7, C7, Gb7, F7, Bb, Gdim7 Gb7, F7
- Staff 5: Bb, N.C., Bb, Bb7, Eb
- Staff 6: Edim7, Eb7, Edim7, Bb, Dbdim7 Cm7, F7, G7, C7, Gb7, F7
- Staff 7: Bb, Gdim7 Gb7, F7, Bb, Bb7, Eb, Bb7, Eb, Bb7
- Staff 8: Eb, G7, Eb, Eb7, Ab
- Staff 9: Adim7, Eb/Bb, Eb, Bb7, Cdim7 Cb7, Bb7
- Staff 10: Eb, Cdim7 Cb7, Bb7, Eb, N.C., Eb, G7, Eb7
- Staff 11: Eb7, Ab, Adim7, Eb/Bb, Eb
- Staff 12: Bb7, Cdim7 Cb7, Bb7, Eb, Cdim7 Cb7, Bb7, Eb, Bb7#5 Eb9

# JERU

© Copyright 1954 by Beechwood Music Corp., Hollywood, CA

By Miles Davis

Fast

Chords: Eb, C7, Fm7, D7, Eb, Fm7, Gb dim7, Bb m7, Eb 7, Ab, Ab m7, Db 7, Gb, Fm7, Bb 7, Eb, C7, Fm7, D7, Eb, Fm7, Gb dim7

# JEANNINE

Copyright © 1960 UPAM MUSIC CO., A Division of Gopam Enterprises, Inc.

By Duke Parson

Bright and Kickin'

Chords: Cm, Cm6, Cm7, Cm6, Cm, Cm7, Bb m9, Eb 7 9, Ab M7, Db 9, Dm11, G7 9, Gm9, C7, F, Bm7, E7, AM7, A6, Am7, D7, G7

1. Fine 2. Gm9 C7 F

D.S. al Fine

# JERSEY BOUNCE

© Copyright 1941 by Lewis Music Publishing Co., Inc. Copyright Renewed

Words by Robert R. Wright  
Music by Bobby Plater, Tiny Bradshaw and Edward Johnson

Moderately C D9

They call it that Jer - sey Bounce, a rhy - thm that real - ly counts. The

G9 C Ebdim7 Dm7 G13

tem - per - ture al - ways mounts where - ev - er they play the fun - ny rhy - thm they play... It

C D9

start - ed on Jour - nal Square, and some - bo - dy heard it there. He

G9 C Ab9 C

put it right on the air and now you hear it ev - 'ry - where. —

C9 Bb9 Ab9

Up - town gave it new licks, down - town, add - ed some tricks, no - town, —

G7 G7#5 C

makes it sound the same as where it came from! So if you don't feel so hot, —

D9 G9

go out to some Jer - sey spot, and wheth - er you're hep or not —

C Ab9 C

the Jer - sey Bounce 'll make you swing. —

# JIM

© Copyright 1941, 1952 by MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY. Copyright renewed.

Words by Nelson Shawn  
Music by Caesar Petrillo and Milton Samuels

Moderately

FM7 Fm CM7 C/E Ebdim7 Dm7

Jim does - n't ev - er bring {me} pret - ty flow ers, Jim nev - er tries to cheer {my} lone - ly hours. — Don't know why

G7 C C#dim7 Dm7 G7 FM7 Fm CM7

{I'm} so cra - zy for Jim. — Jim nev - er tells {me} his heart's de - si - re. {I} nev - er {seem} to

{she's} {her} {she's} {I} {seems}

C/E Ebdim7 Dm7 G7 Gm7 Gm7/F E7

set his love a - fire. — Gone are the years {I've she's} wast - ed on him. — Some - times when {I she get}

Am E7 Am D7 G D7 G7

feel - ing low, {I say "Let's call it quits." she wants to call it quits.} Then {I hang she hangs} on and {let lets} him go, break - ing {my her} heart in bits.

FM7 Fm CM7 C/E Ebdim7

Some - day {I know she knows} that Jim will up and leave {me, her, but though he'll al - ways hurt her and de - ceive her,

Dm7 G7b9 1. C Am7 Dm7 G7 2. C Dm7 G7sus C6/9

I'll she'll } go on car - ry - ing a torch for Jim. — Jim. —

## JINGLE-BELL ROCK

Copyright © 1957 by Cornell Music, Inc.  
 Copyright Renewed, Assigned to Chappell & Co., Inc. (Intersong Music, Publisher)  
 All Rights controlled by Chappell & Co., Inc. (Intersong Music, Publisher)

Words and Music by Joe Beal and Jim Boothe

Moderately, with a Rock Beat

C CM7 C6 C C6 C#dim7 Dm7 G7 Dm7 G7 Dm7 G7

Jin-gle-bell, jin-gle - bell, Jin-gle - Bell Rock jin - gle-bell swing and jin - gle - bells ring snow-in' and blowin' up bush - els of fun

Dm7 G#7 5 C CM7 C6 C C6 C#dim7 Dm7 G7

now the jin - gle - hop has be - gun, jin - gle-bell, jin - gle-bell, Jin - gle-Bell - Rock jin - gle-bells chime in jin - gle - bell time,

Dm7 G7 Dm7 G7 D7 G7 C C7 F F#dim7

dan - cin' and pran-cin' in Jin - gle-Bell Square in the fros - ty air. What a bright - time, - it's the right - time - to

C/G Am7 D7 Dm7 G7

rock the night a - way, jin - gle - bell - time - is a swell time - to go glid - in' in a one - horse sleigh.

C CM7 C6 C C6 Bb7 A7 F Fm6

Gid - dy - ap, jin - gle - horse pick up your feet jin - gle a - round the clock; mix and min-gle in a jin - gl - in' beat

D7 G7 1. C 2. D7 G7 D7 G7 C

that's the Jin - gle-Bell Rock. that's the jin-gle - bell, that's the Jin - gle - Bell Rock.

# JOHNNY ONE NOTE

Copyright © 1937 by Chappell & Co., Inc. Copyright Renewed.

Words by Lorenz Hart  
Music by Richard Rodgers

Moderately, with a lift

F Eb/G C7 F C7 F  
 Poor John - ny One - Note sang out with Gus - to and just o - ver -  
 C7 F Dm7 Gm7 C7 F Eb/G C7 F  
 Poor John - ny One - Note got in A - i - da, in - deed a great  
 load - ed the place. Poor John - ny One - Note yelled wil - ly -  
 C7 F D7 Gm7 F  
 chance to be brave. He took his one note howled like the  
 nil - ly, un - til he was blue in the face, for hold - ing one  
 Gm7 C7 F Ab C7 F  
 North Wind, brought forth wind that made crit - ics rave, while Ver - di turned  
 note was his ace. Could - n't hear the brass, could - n't hear the drum,  
 round in his grave! Could - n't hear the flute or the big trom - bone.  
 Ab C7 1 F C7 2 F  
 he was in a class by him - self, by gum!  
 Ev - 'ry one was mute, John - ny stood a - lone.  
 TRIO Fm C7 Bbm C7 Fm Gm7 C7  
 Cats and dogs stopped yap - ping, li - ons in the zoo all were  
 Gm7 C7 Fm C7 Fm C7 Bbm C7  
 jeal - ous of John - ny's big trill. Thun - der claps stopped clap - ping,  
 Fm Gm7 C7 Gm7 C7 Fm  
 traf - fic ceased its roar, and they tell us Ni - ag - 'ra stood still.  
 C F C F  
 He stopped the train - whist - les, boat - whist - les, steam - whist - les, cop - whist - les;  
 C7 G7b9 C C7 F  
 all whist - les bowed to his skill. Sing John - ny  
 Eb/G C7 F C7 F C7 C7 D7 Gm7 F Gm7 C7 F Dm7  
 One - Note, sing out with Gus - to and just o - ver - whelm all the crowd.  
 Gm7 C7 F Eb C7 F C7 F C7 D7 Gm7 F Gm7 C7 F  
 Ah! So sing, John - ny One - Note, out loud!  
 Gm7 C7 F Gm7 C7 F Gm7 C7 F Gm C7 F  
 Sing John - ny One - Note! Sing, John - ny One - Note, out loud!

# JIVE AT FIVE

© 1941 (Renewed) WB MUSIC CORP.

By Count Basie & Harry Edison

**Fast**

Eb Cm7 Fm7 Bb 7 Eb Cm7 Fm7 Bb 7 Eb 7 D7 Db  
 C 7 B7 Bb 7 Eb Eb Gb dim7 Fm7 Bb 7 Eb  
 Gb dim7 Fm7 Bb 7 Eb Gb dim7 Fm7 Bb 7 Eb F7 Bb 7#5  
 Eb Cm7 Fm7 Bb 7 Eb Cm7 Fm7 Bb 7 Eb 7 D7 Db 7  
 C 7 B7 Bb 7 Eb

The musical score for 'Jive at Five' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five staves of music. The first staff begins with a 'Fast' tempo marking. The notes are primarily eighth and quarter notes, with some rests. The chord progressions are indicated by letters above the staff lines. The piece concludes with a double bar line.

# JOHNNY'S THEME

© Copyright 1962, 1965 by MANAGEMENT AGENCY MUSIC PUBLISHING INC.  
 and HERE'S JOHNNY MUSIC  
 Rights Administered by MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY

Words and Music by Paul Anka and Johnny Carson

**Bright Swing**

CM7 Ebdim7 Dm7 G7b9 CM7 Ebdim7 Dm7 G7b9  
 CM7 Ebdim7 Dm7 G7b9 Am7 Ebdim7  
 Dm7 G7 C 1.  
B7 2.  
B7 CM7 Ebdim7 N.C. G7b9 C7b9

The musical score for 'Johnny's Theme' is written in 4/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a 'Bright Swing' tempo marking. The notes are primarily eighth and quarter notes, with some rests. The chord progressions are indicated by letters above the staff lines. The piece concludes with a double bar line.



# THE JOINT IS JUMPIN'

Copyright © 1938, Renewed 1965 RAZAF MUSIC CO., RECORD MUSIC PUBLISHING CO. and CHAPPELL & CO., INC.  
Pursuant to Sections 304(c) and 401(b) of the U.S. Copyright Law.

Words by Andy Razaf and J.C. Johnson  
Music by Thomas "Fats" Waller

## Tempo di-sturb de neighbors

B $\flat$  Bdim7 Cm7 F7 B $\flat$  Bdim7 Cm7 F7 B $\flat$  B $\flat$ 7/D

This joint is jump - in', it's real-ly jump - in'. Come in cats - an' check  
This joint is jump - in', it's real-ly jump - in'. Ev - 'ry Mose - is on -

E $\flat$  Edim7 B $\flat$ /F F7#5 B $\flat$  D A7/E D/F# A7/E

— your hats, — I mean — this joint — is jump - in'. The pi - an - o's thump - in',  
— his toes, — I mean — The Joint — is jump - in'. No — time for talk - in',

D A7 D C7 F C7/G F/A F#dim7 C7/G C7

the danc - ers bump - in'. This here spot — is more than hot, — in fact The Joint Is Jump -  
it's time — for walk - in'. (Yes!) Grab a jug — and cut the rug, — I mean this joint is jump -

F7 B $\flat$ 7 Edim7 Fm7 B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$  C7

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

F9 C7#5 F7 B $\flat$  Bdim7 Cm7 F7

on the floor, — grab an - y - bod - y's daugh - ter. The roof is rock - in',  
just came in? — Just look at the way he's switch - in'. Don't mind the hour, —

B $\flat$  Bdim7 Cm7 F7 B $\flat$  B $\flat$ 7/D E $\flat$  Edim7 1. B $\flat$ /F F7#5

the neigh - bor's knock - in'. We're all bums — when the wag - on comes — I mean — this joint is jump -  
'cause I'm in pow - er. I got bail — if we go to jail — I mean

B $\flat$  F7 2. B $\flat$  E $\flat$ 7 F7 B $\flat$  F7#5 B $\flat$  Bdim7 Cm7 F9

in'. (Spoken:) Let it beat! — this joint is jump - in'. This joint is jump - in',

B $\flat$  Bdim7 Cm7 F7 B $\flat$  B $\flat$ 7/A $\flat$  E $\flat$ m/G E $\flat$ m/G $\flat$  B $\flat$ /F E $\flat$ 7 F7

It's real - ly jump - in'. We're all bums — when the wag - on comes. — I mean — this joint is jump -

B $\flat$  F7#5 B $\flat$  B $\flat$ 7/A $\flat$  E $\flat$ /G E $\flat$ m/G $\flat$  B $\flat$ /F B $\flat$ +/F# Gm7 C7 $\flat$ 9 F7#5 B $\flat$ 6

in'. (Spoken:) Don't give your right name No, no, no!

# JOHNSON RAG

© 1917, 1940 ROBBINS MUSIC CORPORATION  
 © Renewed 1945 ROBBINS MUSIC CORPORATION  
 © Renewed 1968 MPL COMMUNICATIONS, INC.  
 This Arrangement © 1987 MPL COMMUNICATIONS, INC.  
 International Copyright Secured. All Rights Reserved.

Lyric by Jack Lawrence  
 Music by Guy Hall and Henry Kleinkauf

Brightly

G D7#5 G G#dim7

Hep, hep, there goes the John - son Rag... Hoy, hoy, there goes the lat - est shag... Ho,

D7/A D7 D7/A D7 G#dim7 D7/A D7 Eb7 D7 G D7#5 G

ho, it real - ly is - n't a gag... Hep, hep, there goes the John - son Rag... Jump, jump, don't let your

D7#5 G G#dim7 D7/A D7 D7/A D7 G#dim7

left foot drag... Jeep, jeep, it's like a game of tag... Juke, juke, it's ev - en good for a stag... Jump,

D7/A D7 Eb7 D7 G Dm7 G7 Dm7 G7#5 C

jump and do the John - son Rag... If you're feel - in' in the groove, it sends you out of the world.

C Dm7 D#dim7 C/E Em7 A7 Em7 A7 D7 D7#5

Fun - ny how it makes you move; I don't wan - na coax but don't be a "Mokes". Zig,

G D7#5 G G#dim7 D7/A D7

zig, then add a zig zig sag... Zoop, zoop, just let your shoul - ders wag... Zoom, zoom, and now it's

D7/A D7 G#dim7 D7/A D7 Eb7 D7 G

right in the bag... Get hep, and get hap - py with the John - son Rag...

# JOR DU

© 1959 Slow Dancing Music, Inc.

By Duke Jordan

Moderate Swing

D7 G7 Cm F7 Bb7 EbM7 D7 G7

Cm To Coda ⊕ 1. Ab7 G7 2. Ab7 G7 C7

F7 Bb7 Eb7 Ab7 Db7 F7 Bb7 Eb7 Ab7

D7 Gb7 G7 D.S. al Coda ⊕ CODA Ab7 G7sus Cm

# JUKE BOX SATURDAY NIGHT

Copyright © 1942 by Chappell & Co., Inc. Copyright Renewed

Words by Al Stillman  
Music by Paul McGrane

Moderately

F

F7

Mop - pin' up so - da pop rick - eys \_\_\_\_\_ to our heart's de - light.

Bb

F Abdim7 Gm7 C7 F

Danc - in' to swing - er - oo quick - ies, \_\_\_\_\_ Juke Box Sat - ur - day Night. \_\_\_\_\_

F7

Bb

Good - man and Ky - ser and Mil - ler \_\_\_\_\_ help to make \_\_\_\_\_ things bright, mix - in' hot licks \_\_\_\_\_ with va - nil -

F Abdim7 Gm7 C7 F GbM7 F Cm7 F7 Cm7 F7

- la, \_\_\_\_\_ Juke Box Sat - ur - day Night. \_\_\_\_\_ They put noth - in' past us, \_\_\_\_\_

Bb

F7#5

Bb

Dm7

G7

Dm7

G7

Gm7

C7

me and hon - ey lamb, \_\_\_\_\_ mak - ing one \_\_\_\_\_ coke last us \_\_\_\_\_ 'til it's time to scam. \_\_\_\_\_

F

F7

Bb

Mon - ey, we real - ly don't need \_\_\_\_\_ that, \_\_\_\_\_ we make out \_\_\_\_\_ all right, let - tin' the oth - er guy feed \_\_\_\_\_

F Abdim7 Gm7 C7 | 1. F Gm7 C7 | 2. F

\_\_\_\_\_ that \_\_\_\_\_ Juke Box Sat - ur - day Night. \_\_\_\_\_

# JUMPIN' WITH SYMPHONY SID

© 1949 Renewed 1977 Atlantic Music Corp., Travis Music Co., Criterion Music Corp. and United Artists Music Co., Inc.

Words by Buddy Feyne  
Music by Lester Young and Buddy Feyne

Swing Style

F6

Got - ta get hip \_\_\_\_\_ and flip \_\_\_\_\_ to the la - test, peo - ple who love \_\_\_\_\_ to swing \_\_\_\_\_ with the great - est,  
Bet - ter tune in \_\_\_\_\_ this prince \_\_\_\_\_ of the plat - ters, play - in' 'em all \_\_\_\_\_ and that's \_\_\_\_\_ all that mat - ters,

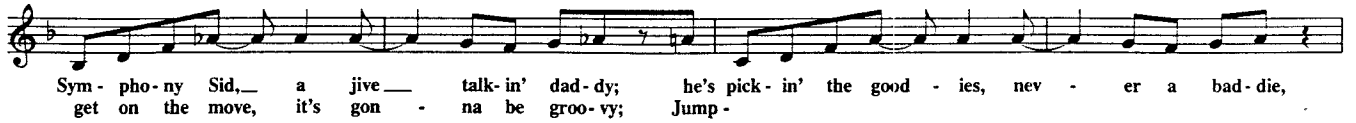
Bb7

F6

there is a Dee - jay show \_\_\_\_\_ at the sta - tion, spin - nin' the hot - test tunes \_\_\_\_\_ in the na - tion,  
Diz - zy and Duke and James \_\_\_\_\_ with a kil - ler, El - la and Bing \_\_\_\_\_ or Ba - sie and Mil - ler,

Bb7

To Coda ⊕ F6



Sym - pho - ny Sid, a jive talk - in' dad - dy; he's pick - in' the good - ies, nev - er a bad - die,  
get on the move, it's gon - na be groo - vy; Jump -



Out o' this world, a real sol - id send - er, fill - in' the night with songs to re - mem - ber, with

Bb7

F6



rhy - thm and blues or jazz and of course he real - ly comes on with Good - man or Dor - sey, we

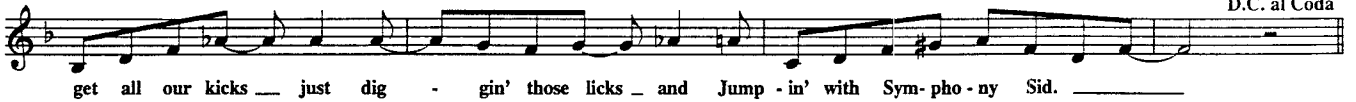
Bb7

F6

Gm7

F6

D.C. al Coda



get all our kicks just dig - gin' those licks and Jump - in' with Sym - pho - ny Sid.

CODA

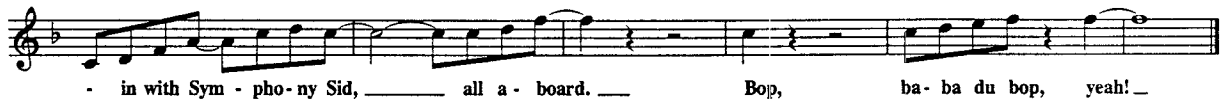
⊕ F6

Gm7 C7

F6

C7

F6



in with Sym - pho - ny Sid, all a - board. Bop, ba - ba du bop, yeah!

### JUNE NIGHT

Copyright © 1924 ABEL BAER MUSIC  
Pursuant to Sections 304(c) and 401(b) of the U.S. Copyright Law

Words by Cliff Friend  
Music by Abel Baer

Broadly

Bb

F7#5

Bb

Dm7b5 G7#5 C7

C7



Just give me a June Night, the moon - light and you.

F7

Cm7

F7

F7#5

Bb

Gm7

C7

Gm7

C7

C7#5

F7



In my arms, with all your charms 'neath stars a - bove, and we'll make love. I'll

Bb

F7#5

Bb

Dm7b5 G7#5 G7

Cm

G7

Cm



hold you, en - fold you, then dreams will come true. So give me

Ebm6

BbM7

G7

C7

Cm7

F7

Bb



a June Night, the moon - light and you.

# JUNE IS BUSTIN' OUT ALL OVER

(From "CAROUSEL")

Copyright © 1945 Williamson Music Co. Copyright Renewed.  
Sole Selling Agent: T.B. Harms Company (c/o The Welk Music Group,  
Santa Monica, CA 90401)

Words by Oscar Hammerstein II  
Music by Richard Rodgers

Brightly in 2  
GM7

F#m7b5

1. June Is Bust-in' Out All O - ver! All o - ver the mea - dow and the hill!  
June Is Bust-in' Out All O - ver! The feel - in' is get - tin' so in - tense

2,3 (See additional lyrics)  
B7b9 Em Em#7 Em7 Em6 Em7 A7b9 A7b9/G 1. D/F# F7

Buds 're bust-in' out - a bush - es and the romp - in' riv - er push - es ev - 'ry lit - tle wheel that  
that the young Vir - gin - ia creep - ers hev been hug - gin' the be - jeep - ers out - a

Em7 A7sus9 A7 Am7 D7 2. D/F# F7 Em7 A13 Am7 D9 N.C GM7

wheels be - side a mill! all the morn-in' glo - ries on the fence! Be - cause it's June!

Am7 D13 D7b5 GM7

June, June, June, jest be - cause it's June! June! June!

Additional lyrics:

2. June is bustin' out all over!  
The saplin's are bustin' out with sap!  
Love has found my brother, Junior,  
And my sister's ever lunier!  
And my ma is gettin' kittenish with Pap!

June is bustin' out all over!  
To ladies the men are payin' court.  
Lots-a ships are kept at anchor  
Jest because the Captains hanker  
For a comfort they ken only get in port!

Because it's June etc.

3. June is bustin' out all over!  
The ocean is full of Jacks and Jills.  
With her little tail a-swishin'  
Ev'ry lady fish is wishin'  
That a male would come and grab her by the gills!

June is bustin' out all over!  
The sheep aren't sleepin' any more!  
All the rams that chase the ewe sheep  
Are determined there'll be new sheep  
And the ewe sheep aren't even keepin' score!

Because it's June etc.

# JUST IN TIME

(From "BELLS ARE RINGING")

Copyright © 1956 by Betty Comden, Adolph Green and Jule Styne  
Copyright Renewed.  
Stratford Music Corporation, owner, and Chappell & Co., Inc. and  
G. Schirmer, Inc., Administrators of publication and allied rights

Words by Betty Comden and Adolph Green  
Music by Jule Styne

Moderately

Bb Am7 D7 Am7 D7 Dm7b5 G7 C9

Just In Time I found you Just In Time, be - fore you came, my time was run - ning low.

Gm7 C9 Cm7 F7 Bb9 Eb9

I was lost, the los - ing dice were tossed, my bridg - es all were crossed, no - where to

AbM7 Am7b5 D7 Gm Gm/F# Gm7/F Gm6/E Bb

go. Now you're here and now I know just where I'm go - ing, no more doubt or fear

A $\flat$ 7      G7                      C9                      F7                      B $\flat$

I've found my way.                      For love came Just In Time.                      You found me Just In Time

Gm7                      C7                      Cm7 F7      1 B $\flat$                       C9 Cm7 F7      2 B $\flat$  A $\flat$ 6 A6 B $\flat$ 6

and changed my lone - ly life, that love - ly day.                      day.

## KILLER JOE

Copyright © 1958 (Renewed 1987) TIME STEP MUSIC (ASCAP)  
 All Rights Administered kby MAYFLOWER MUSIC CORPORATION (ASCAP)  
 International Copyright Secured Made in U.S.A. All Rights Reserved

By Benny Golson

Medium groove

C13      B $\flat$ 13      C13      B $\flat$ 13      C13      B $\flat$ 13      C13      B $\flat$ 13      C13      B $\flat$ 13

C13      B $\flat$ 13      C13      B $\flat$ 13      C13      B $\flat$ 13      C13      B $\flat$ 13      C13      B $\flat$ 13      Em7 $\flat$ 5      A7 $\flat$ 9

E $\flat$ m7      A $\flat$ 13      A $\flat$ 7      A9      A7 $\flat$ 9      A $\flat$ 7 $\flat$ 9      Em7      A13 $\flat$ 9      C13                      B $\flat$ 13      C13                      B $\flat$ 13      C13                      B $\flat$ 13

C13      B $\flat$ 13      C13      B $\flat$ 13      C13      B $\flat$ 13      C13      B $\flat$ 13      C7#9

## KO KO

© 1946 ATLANTIC MUSIC CORP.

© Renewed and assigned 1974 ATLANTIC MUSIC CORP.

By Charlie Parker

Up Tempo

B $\flat$                       Fm7                      B $\flat$ 7      E $\flat$                       A $\flat$ 7

B $\flat$                       C7                      Cm7

G7                      Cm7                      F7                      B $\flat$                       Fm7

B $\flat$ 7      E $\flat$                       A $\flat$ 7                      B $\flat$                       C7

Cm7                      F7                      B $\flat$

# KING PORTER STOMP

© 1924, 1956, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 © Renewed 1952, 1984 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved

Music and Lyric by  
 Ferdinand "Jelly Roll" Morton  
 Sid Robin & Sonny Burke

## Medium Ragtime

The musical score for "King Porter Stomp" is written in a single melodic line with a complex sequence of chords. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score consists of 14 staves of music. The chords are as follows:

- Staff 1: D $\flat$ 7, G $\flat$ , G $\flat$ m, D $\flat$ , D $\flat$ 7, G $\flat$ , G $\flat$ m
- Staff 2: D $\flat$ , D $\flat$ 7, G $\flat$ , G $\flat$ m, D $\flat$ , B $\flat$ 7, E $\flat$ 7
- Staff 3: A $\flat$ 7, D $\flat$ , G $\flat$ , Gdim, D $\flat$ , D $\flat$ 7, G $\flat$ , Gdim
- Staff 4: D $\flat$ , D $\flat$ 7, G $\flat$ , Gdim, D $\flat$ , E $\flat$ 7, E $\flat$ 7, A7, A $\flat$ 7
- Staff 5: D $\flat$ , G $\flat$ , Gdim, D $\flat$ , G $\flat$ , Gdim7, D $\flat$ /A $\flat$ , D $\flat$
- Staff 6: G $\flat$ , Gdim7, D $\flat$ /A $\flat$ , B $\flat$ m, E $\flat$ 7, A $\flat$ 7, D $\flat$ 7, G $\flat$ , Gdim7
- Staff 7: D $\flat$ /A $\flat$ , D $\flat$ , G $\flat$ , Gdim7, D $\flat$ /A $\flat$ , G $\flat$ , Gdim7, D $\flat$ /A $\flat$ , B $\flat$ m
- Staff 8: E $\flat$ 7, A7, A $\flat$ 7, D $\flat$ , G $\flat$ , Gdim7, D $\flat$ 7, G $\flat$ , Gdim7
- Staff 9: D $\flat$ 7, G $\flat$ , Gdim, D $\flat$ 6, B $\flat$ 9, E $\flat$ 7, A $\flat$ 7, D $\flat$
- Staff 10: G $\flat$ , E $\flat$ 7, D $\flat$ 7/A $\flat$ , D $\flat$ 7, G $\flat$ , E $\flat$ 7, D $\flat$ 7/A $\flat$ , D $\flat$ 7, G $\flat$ , Gdim7
- Staff 11: D $\flat$ /A $\flat$ , Adim7, B $\flat$ m7, E $\flat$ 7, A $\flat$ 7, D $\flat$ , D $\flat$ 7/F, G $\flat$ , Gdim7, D $\flat$ 7, D $\flat$ 7/F
- Staff 12: G $\flat$ , Gdim7, D $\flat$ , D $\flat$ 7/F, G $\flat$ , Gdim7, D $\flat$ /A $\flat$ , Adim7, B $\flat$ m7, E $\flat$ 7
- Staff 13: A $\flat$ 9, D $\flat$ , G $\flat$ , Gdim7, D $\flat$ /A $\flat$ , D $\flat$ 7, G $\flat$ , Gdim7, D $\flat$ /A $\flat$ , D $\flat$ 7
- Staff 14: G $\flat$ , Gdim7, D $\flat$ /A $\flat$ , Adim7, B $\flat$ m7, D $\flat$ /A $\flat$ , Gdim7, G $\flat$ 7, D $\flat$ , B $\flat$ m, Adim7, D $\flat$ /A $\flat$ , E $\flat$ 7/G, G $\flat$ 6, D $\flat$ /F, A $\flat$ 7/B, D $\flat$ 9

# L'IL DARLIN'

Copyright © 1958 & 1962 by Neal Hefti Music Inc., Encino, CA

By Neal Hefti

Slow Blues

G9 Dm7 D♭9 #11 Gm7/C Gm7 C7♭9 Am7 D7♭9 G9 Dm7 D♭9 #11 Gm7/C Gm7 C7♭9

F13 F7#5 B♭6 B♭m6 F7 B♭6 B♭m6 Am7 D7♭9 #11

G13 Dm7 G13 Dm7 G9 Gm7 C9 Am7 D7 G9 Dm7 D♭9 #11 Gm7/C Gm7 C7♭9

Am7 D7♭9 G9 Dm7 D♭9 #11 Gm7/C Gm7 C7♭9 F13 F7#5

B♭6 B♭m6 F7 B♭6 B♭m6 Am7 D7♭9 #11 G9 Dm7 D♭9 #11

Gm7/C C7 C7♭9 F6 Am7 D7 G9 Dm7 D♭9 #11 Gm7/C C7 C7♭9 F6

Am7 D7 G9 Dm7 D♭9 #11 Gm7/C C7 C7♭9 F6 E♭m9 Dm7 D♭M9 Gm7/C FM9

# THE LADY IS A TRAMP

(From "BABES IN ARMS")

Copyright © 1937 by Chappell & Co., Inc. Copyright Renewed.

Words by Lorenz Hart  
Music by Richard Rodgers

Moderately Bright

C6 Em7♭5 A7♭9 Dm7 G7 C6 Dm6 Em7♭5 A7♭9 Dm7 G7

I get too hun - gry for din - ner at eight. I like the thea - tre but ne - ver come late. \_\_\_\_  
I don't like crap games with bar - ons and ears. Won't go to Har - lem in er - mine and pearls. \_\_\_\_

C CM7 Gm7 C9 F6 B♭9 Em7 A7♭9 Dm7 G7♭9 C A7 1. D7 G7

I ne - ver both - er with peo ple I hate. That's why The La - dy Is A Tramp. \_\_\_\_  
Won't dish the dirt with the rest of the girls. That's why The La - dy Is A Tramp. \_\_\_\_

2. C F#m7♭5 B13 Em7 A13 Dm7 G13 Em7 A7♭9 Dm7 G7♭5

I like the free fresh wind in my hair, life with - out care. I'm broke, it's oke, \_\_\_\_

F#m7♭5 Fm7♭5 Em7♭5 E♭m7 Dm Dm7/C Bm7♭5 E7♭9 Am Am#7 Am7 D9 G7♭9 C D♭M9 CM9

hate Cal - i - for - nia, it's cold and it's damp, that's why The La - dy Is A Tramp. \_\_\_\_



# LANDS END

© 1962 Slow Dancing Music, Inc.

By Harold Land

Medium swing

Am Am/G F E7 Am Am/G F E7 Am Am/G

F E7 Am | 1 Bm7b5 E7 | 2 B7 E7 Am Fine

Dm7 G7 C E7 A7

Dm7 G7 C F B7 Bm7b5 E7 D.S. al Fine

# THE LAST TIME I SAW PARIS

Copyright © 1940 T.B. Harms Company. Copyright Renewed. (c/o The Walk Music Group, Santa Monica, CA 90401)

Words by Oscar Hammerstein II  
Music by Jerome Kern

Moderately

G G#dim7 D7/A D7

The Last Time I Saw Par - is, her heart was warm and gay, I heard the laugh - ter

Cm D7 Am7 D7 G6 G#dim7

of her heart in ev - 'ry street ca - fe. The Last Time I Saw Par - is, her trees were dressed for

D7/A D7 Cm D7 Am7 D7 G6 Em7 A7

spring, and lov - ers walked be - neath those trees, and birds found songs to sing. I dodged the same old

DM7 D6 Em7 A7 DM7 D6 F#m7 B7 EM7 E6

tax - i - cabs that I had dodged for years; the cho - rus of their squeak - y horns was

Am7 D7 sus D7 G G#dim7 D7/A D7

mu - sic to my ears. The Last Time I Saw Par - is, her heart was warm and gay. No

Am7 D7 D7/C Bm7b5 E7b9 Am7 D7 9 G6

mat - ter how they change her, I'll re - mem - ber her \_\_\_\_\_ that way. \_\_\_\_\_

# LAUGH! CLOWN! LAUGH!

© 1928 JEROME H. REMICK & CO.  
 © Renewed 1956 WAROCK CORP.

Words by Sam M. Lewis & Joe Young  
 Music by Ted Fiorito

Moderately

C G7

E - ven tho' you're on - ly make - be - liev - ing, Laugh! Clown! Laugh! E - ven tho' some - thing in - side is griev - ing,

C E7 A7 Dm7 Dm7/C B7

Laugh! Clown! Laugh! Don't let your heart grow too mel - low, just be a real Pun - chi -

Em Dm7 G7 C G7

nel - lo, fel - low. You're sup - posed to bright - en up a place and Laugh! Clown! Laugh! Paint a lot of

C E7 A7 Dm7

smiles a - round your face and Laugh Clown, don't frown. Don't let the world know your sor - row.

D7 G7 1.C G7#5 2.C

Be a Pa - gli - ac - cio, Laugh! Clown! Laugh! Laugh!

# LESTER LEFT TOWN

© 1959 Mikayo Music

By Wayne Shorter

Medium-Up Swing

♩ Dm7b5 G7 Cm7 Am7b5 Dm7b5

G7 Cm7 Am7b5 Fm7 Bm7 E7

Ebm7 D7#9 AbM7 E7#9 A7b5 1. Bbm7 Eb7 AbM7

2. To Coda Fm7 Bb7 EbM7 Fm7 Bb7 EbM7 D#M7 Cm7 Bbm7 Am7 D7

Gm7 Em7b5 Eb7 D7 C#m7 F#7 Bm7 Bbm7 Eb7

AbM7 Gm7b5 C7 Fm7 Bb7 Ebm7 Ab7 D.S. al Coda CODA EbM7

# LAZY AFTERNOON

Copyright © 1953 & 1954 by John Latouche & Jerome Moross.  
 Copyright Renewed, Assigned to Chappell & Co., Inc. and  
 Fisher Music Corp.  
 Chappell & Co., Inc., owner of publication and allied rights

Words by John Latouche  
 Music by Jerome Moross

Slowly Am7 A9 Am7 D7

It's a La - zy Af - ter - noon, and the bee - tle bugs are zoom-in' and the tu - lip trees are bloom-in', and there's

Am7 D7 Am7 D7 Dm7

not an - oth - er hu - man in view, but us two. It's a La - zy Af - ter -

D9 Dm9 G7 Dm7

noon, and the farm-er leaves his reap-in', in the mea-dow cows are sleep-in', and the speck-led trout stop leap-in' up -

G7 Dm7 G9 Dm7 G7 CM7

stream as we dream. A fat pink cloud hangs o - ver the hill, un - fold - in' like a

Dm7 G7 CM7 Dm7 Em7

rose. If you hold my hand and sit real still you can hear the grass as it grows. It's a

Am7 A9 Am7 D7

ha - zy af - ter - noon, and I know a place that's qui - et 'cept for dais - ies run - ning ri - ot and there's

Am7 D7 Am7 D7 A6

no one pass - ing by it to see. Come spend this La - zy Af - ter - noon with me.

# LENNIE'S PENNIES

© 1958 Wm. H. Bauer Inc.

By Lennie Tristano

Fast Swing Cm6 D7 G7 Cm6

D7 G7 Gm7b5 C7

Fm6 Fm#7 Cm6 D7

Dm7b5 G7 Cm6

D7 G7b5 C7

Fm6

Dm7b5 Cm6 A7

Dm7b5 G7 Cm6 To Coda ⊕

G7 D. S. al Coda

⊕ CODA Cdim7 (add 9) (add M7)

## LET IT SNOW! LET IT SNOW! LET IT SNOW!

Copyright © 1945 by Jule Styne and Cahn Music Co.  
 Copyright renewed, Styne interest assigned to Producers Music Pub. Co.,  
 Inc. (Administered by Chappell & Co., Inc.) for the U.S.A. only

Words by Sammy Cahn  
 Music by Jule Styne

Moderately  $\text{♩}$  F C7 F F/A Abdim7 C7/G C7 D7

Oh the weath - er out - side is fright - ful, but the fire is so de - light - ful. And  
 does - n't show signs of stop - ping, and I brought some corn for pop - ping. The  
 fi - re is slow - ly dy - ing, and my dear, we're still good - by - ing. But as

Gm D7 Gm Abdim7 Gm7 C7 1. F Gm7 C7 2. F To next Strain

since we've no place to go, } Let It Snow! Let It Snow! Let It Snow! It Snow! When we  
 lights are turned 'way down low, }  
 long as you love me so, }

3. F Fine C C#dim7 Dm7 G7 C

Snow! fin - al - ly kiss good - night, how I'll hate go - ing out in the storm! But if

Em7 A7 D7 G7 C7 Cdim7 C7 D.S. al Fine

you'll real - ly hold me tight, all the way home I'll be warm. The

# LET THE GOOD TIMES ROLL

• Copyright 1956-1959-1960-1963 ATLANTIC MUSIC CORP.  
 • Renewed 1985-1987 ATLANTIC MUSIC CORP.

By Leonard Lee

Medium bounce

F



Come on ba - by, Let The Good Times Roll, \_\_\_\_\_ come on ba - by, let me thrill your soul; \_\_\_\_\_  
 Come on ba - by, gon - na have a ball, \_\_\_\_\_ put our trou-bles up a - gainst the wall; \_\_\_\_\_

Bb

F

G7

C7

F



come on, ba - by, Let The Good Times Roll, \_\_\_\_\_ roll on and on. \_\_\_\_\_ Come on, ba - by, let me  
 come on, ba - by, Let The Good Times Roll, \_\_\_\_\_ roll on and on. \_\_\_\_\_ Come on, ba - by, let us  
 (Opt.) Let's go, ba - by, on a

Bb



hold you tight, \_\_\_\_\_ tell me ev - 'ry - thing is right to - night; \_\_\_\_\_ come on, ba - by, Let The  
 paint the town, \_\_\_\_\_ don't let noth-in' ev - er bring us down; \_\_\_\_\_  
 cra - zy fling, \_\_\_\_\_ love can be such a swing-in' thing; \_\_\_\_\_

F

C7

1. F

2. F

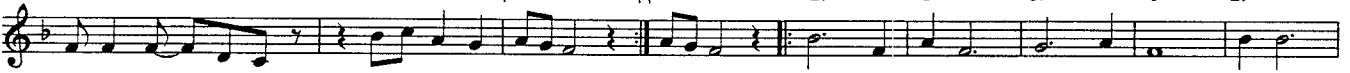
Bb

F

C7

F

Bb



Good Times Roll, \_\_\_\_\_ roll on and on. \_\_\_\_\_ on. \_\_\_\_\_ Feel so good in my arms, su - gar

F

G7

C7

F



ba - by, you're my good luck charm. Come on, ba - by, Let The Good Times Roll, \_\_\_\_\_ come on, ba - by, let me

Bb

F

C7

1. F

2. F



thrill your soul; \_\_\_\_\_ come on, ba - by, Let The Good Times Roll, \_\_\_\_\_ roll on and on. \_\_\_\_\_ on. \_\_\_\_\_

# LET THERE BE LOVE

Copyright © 1940 Shapiro, Bernstein and Co., Inc., New York, NY. Renewed

Lyric by Ian Grant  
 Music by Lionel Rand

Moderately

Ebm7

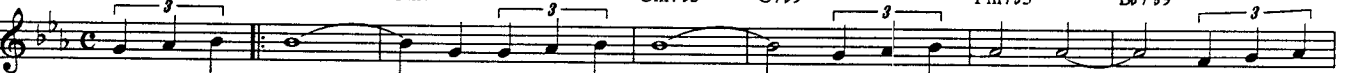
Gm7

Gm7b5

C7b9

Fm7b5

Bb7b9



Let there be you \_\_\_\_\_ and let there be me, \_\_\_\_\_ let there be oy - sters \_\_\_\_\_ un - der the

Ebm9

Fm7

Gm7

Gbdim7

Fm7

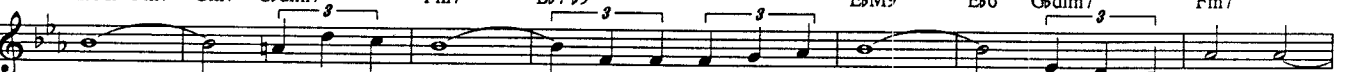
Bb7b9

Ebm9

Eb6

Gbdim7

Fm7



sea. \_\_\_\_\_ Let there be wind, \_\_\_\_\_ an oc - cas - ion - al rain, \_\_\_\_\_ chi - le con car - ne \_\_\_\_\_

B♭7♭9 E♭6 Fm7 B♭7♭9 E♭M9 Gm7 Gm7♭5 C7♭9

and spark-ling cham- pagne. Let there be birds to sing in the trees, some - one to

Fm7♭5 B♭7♭9 E♭M9 Edim7 Fm7 B♭7♭9 E♭M9 Gm7 C9 Gm7

bless me when - ev - er I sneeze. Let there be cuck - oos, a lark and a dove

C7 Fm7 B♭7♭9

1. E♭ E♭dim7 Fm7 B♭7

2. E♭ A♭m6 E♭6

but first of all, please Let There Be Love. Let there be Love.

## LET THERE BE YOU

© Copyright 1956 by DUCHESS MUSIC CORPORATION, New York, NY  
Copyright Renewed

Words and Music by Vicki Young and Dave Cavanaugh

Rights Administered by MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY

Slowly

C E♭dim7 Dm7 G7 G7#5 CM7 Bm11 B♭7 A7

Let there be light, and there was a light. Let there be earth, and there was earth. If I had my way, I would

Dm D7 Dm7 G7 C E♭dim7 Dm7 G7 G7#5

ask of Him, please Let There Be You. Let there be rain, and there was rain. Let there be heav - ens

CM7 Bm11 B♭7 A7 Dm D7 G7 C C7

up a - bove. If I had my way, I would ask of Him, please Let There Be You.

F F#dim7 C/G A9 Dm G9 C Am7

You are the feel - ing of spring. You're the be - gin - ning of dawn. You are the mean - ing of ev - 'ry thing...

D7 Dm7 G7 C E♭dim7 Dm7 G7 G7#5

How could an - y - one go wrong? Let there be stars, and there were stars. Let there be moon, and

CM7 Bm11 B♭7 A7 Dm7 D7 G7 C G7 C

there was moon. If I had my way, I would ask of Him, please Let There Be You.

# LET'S CALL THE WHOLE THING OFF

Copyright © 1936, 1937 by Gershwin Publishing Corporation  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by Ira Gershwin  
Music by George Gershwin

Brightly

G Em9 Am7 D7 G Em9 Am7 D7

You say ee - ther and I say eye - ther, you say nee - ther and I say ny - ther;  
You say laugh - ter and I say lawf - ter, you say af - ter and I say awf - ter;

G G7/F C/E Cm/Eb G/D Em A7 D7 G Em9

ee - ther, eye - ther, nee - ther, ny - ther, Let's Call The Whole Thing Off! You like po - ta - to and  
laugh - ter, lawf - ter, af - ter, awf - ter, Let's Call The Whole Thing Off! You like va - nil - la and

Am7 D7 G Em9 Am7 D7 G G7/F

I like po - tah - to, you like to - ma - to and I like to - mah - to; po - ta - to, po - tah - to, to -  
I like va - nel - la, you, sa's' - pa - ril - la and I sa's' - pa - rel - la; va - nil - la, va - nel - la, \_\_\_\_\_

C/E Cm/Eb G/D D7 G C#m7b5 F#7 Bm7

ma - to, to - mah - to! } Let's Call The Whole Thing Off! But oh! If we call the whole thing  
choc - 'late, \_\_\_\_\_ straw - b'ry! }

E7 Am7 D7 C#m7b5 F#7 Bm7 E7 Am7 D7

off, then we must part. And oh! If we ev - er part, then that might break my heart! { So, if  
So, if

G Em9 Am7 D7 G Em9 Am7 D7

you like pa - ja - mas and I like pa - jah - mas, I'll wear pa - ja - mas and give up pa - jah - mas. }  
you go for oyst - ers and I go for erst - ers, I'll or - der oyst - ers and can - cel the erst - ers. }

G G7/F C/E Cm/Eb G/D D7

For we know we need each oth - er, so we bet - ter call the call - ing off

B7 E7 Am7 D7 1. G Eb7 D7 2. G

off. Let's Call The Whole Thing Off! Off!

# LET'S DANCE

Copyright © 1935 by Edward B. Marks Music Company. Copyright renewed

Words and Music by Fanny Baldrige, Gregory Stone and Joseph Bonime

Medium Swing

C Cdim7 C G7 F#dim7 G7

So, Let's Dance, let's glide, lights are low.

G7#5 C Cdim7 C Gm6/Bb A7 Dm7

How I love you! Stay by my side as we go

Dm7 G7 G7#5 C Cdim7 C

where sweet music weaves her spell over us. Your cheek kiss-

F Bb7 F F7/Eb D7 CM7

ing mine, my sweet. Thrills me through dear. Ah! Sweet mel-o-

Em7b5 A7#5 A7 D9 G9 G7b9 C

dy, come guide our feet; Let's Dance.

# LIFE IS JUST A BOWL OF CHERRIES

Copyright © 1931 by DeSylva, Brown & Henderson, Inc.  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words and Music by Lew Brown and Ray Henderson

Moderately

Eb EbM7 Eb6 Edim7

Life Is Just A Bowl Of Cher-ries, don't make it se-ri-ous, life's too mys-

Bb7/F Bb7 Fm7 Bb9 Eb Gm7b5 C7 Fm7 Bb9 F9 Bb7

te-ri-ous. You work, you save, you wor-ry so, but you can't take your dough when you go, go, go. So

Eb EbM7 Eb6 Gm7b5 C7 Fm Fm/Eb D7b9

keep re-peat-ing it's the ber-ries. The strong-est oak must fall. The sweet things in life, to

Gm7 C7 Fm7 Bb7 F9 Bb9 Eb Gm7b5

you were just loaned, so how can you lose what you've ne-ver owned. Life Is Just A Bowl Of

C7 F7 Fm7 Bb9 Eb

Cher-ries, so live and laugh at it all.



# LET'S FALL IN LOVE

Copyright © 1933 Bourne Co. Copyright Renewed.

Words by Ted Koehler  
Music by Harold Arlen

Moderately Bright

C Dm7 G7 C Em7b5 A7b9 Dm7 G7 G7/F Em7 Am7

Let's Fall In Love, why should-n't we, — fall in love? Our hearts are made — of it. Let's take a chance —

Dm7 G7 Em7 A7 Dm7 G7 C Dm7 G7 C Em7b5 A7b9

— why be a - fraid — of it? — Let's close our eyes, and make our own — Par - a -

Dm7 G7 G7/F Em7 Am7 Dm7 G7 Bm11 E7 Am7

dise. Lit - tle we know — of it, still we can try — to make a go — of it. — We

D7 D7b9 CM9 C Em7 A7b9 Dm7 G7

might have been meant for each oth - er. — To be or not to be. Let our hearts dis - cov - er.

C Dm7 G7 C Em7b5 A7b9 Dm7 G7 G7/F Em7 Am7

Let's Fall In Love, why should-n't we — fall in love? Now is the time — for it while we are

1. Dm7 G7 C F C G7 2. Dm7 G7 C G7sus C

young. Let's Fall In Love. — young. Let's Fall In Love. —

# LET'S GET AWAY FROM IT ALL

Copyright © 1941 (Renewed) Dorsey Brothers Music, Division of Music  
Sales Corporation and Bourne Company, New York

Words and Music by Tom Adair and Matt Dennis

Medium Bounce

Eb6 Bb7b9 Eb6 Eb7 Ab6 F#dim7 Gm7b5 C7 Fm Bb7

Let's take a boat — to Ber - mu - da, — let's take a plane — to Saint Paul, — let's take a kay - ak to

Db9 C9 F9 Fm7 Bb7 Eb6 Bb7b9 Eb6 Eb7

Quin - cy or Ny - ack, Let's Get A - way — From It All. — Let's take a trip — in a trail - er, —

Ab6 F#dim7 Gm7b5 C7 Fm Bb7 Db9 C9 F9 Bb7

no need to come — back at all. — Let's take a pow - der to Bos - ton for chow - der, Let's Get A - way — From It All. —

Eb6 Eb7 Ab Am7b5 D7b9 Gm7 C7 Fm7 Bb7 Eb6 Bb Bdim7 Cm7 F9  
 We'll trav - el 'round from town to town, we'll vis - it ev - 'ry state, A - las - ka and Ha - wa - ii, too,  
 Bb7 Bb7 Bb7 #5 Eb Bb7 b9 Eb6 Eb7 Ab6 F#dim7  
 then all the for - ty eight. Let's go a - gain to Ni - a - g'ra this time we'll look at the "Fall."  
 Gm7b5 C7 Fm7 Bb7 Db9 C7#5 C7 Fm6 E9 Eb6  
 Let's leave our hut, Dear, get out of our rut, Dear, Let's Get A - way From It All.

## LIKE SOMEONE IN LOVE

Copyright © 1944 by Bourne Co. and Dorsey Bros. Music, Inc. Division of Music Sales Corporation  
Copyright Renewed

Words and Music by Johnny Burke and Jimmy Van Heusen

Moderately

CM7 C/B C6/A C/G D7/F# G7/F Em7 Eb7 Dm7 G7 G9#5 CM7  
 Late - ly I find my - self out gaz - ing at stars, hear - ing gui - tars Like Some - one In  
 Gm7 C9 C#5 F6 F+ Bm7 E7 AM7 A6 Am7 D7  
 Love. Some - times the things I do a - stound me, most - ly when - ev - er you're a -  
 Dm7 G7#5 CM7 C/B C6/A C/G D7/F# G7/F Em7 Eb7 Dm7 G7 G9#5  
 round me. Late - ly I seem to walk as though I had wings, bump in - to things Like  
 C Gm7 C9 C#5 F6 F+ Bm7 E7 AM7 D9 D#dim  
 Some - one In Love. Each time I look at you I'm limp as a glove and  
 Em7 A7 Dm7 G7b9 1. C Am7 D9 G7 2. C Fm6 C  
 feel - ing Like Some - one In Love. Love.

# LIMELIGHT

• Copyright 1952 CRITERION MUSIC CORP.  
 • Renewed 1980 CRITERION MUSIC CORP.

By Gerry Mulligan

Fast

C B $\flat$  A $\flat$  G F Em7 A7 $\flat$ 9 Dm7 G7 C

Cm7 Dm C

1. F7 $\flat$ 9 F $\sharp$ dim7 2. F7 $\flat$ 9 F $\sharp$ dim7 E7 Am

D7 G7 G7 $\sharp$ 5 C B $\flat$  A $\flat$  G F

Em7 A7 Dm7 C F7 $\flat$ 9 F $\sharp$ dim7 C To Coda ⊕ Dm7 $\sharp$ 5 G7 Gm7 C7

F7 $\flat$ 9 F $\sharp$ dim7 Dm7 G7 C D. S. al Coda ⊕ CODA C7 F7 $\flat$ 9 Gm7

C7 F7 $\flat$ 9 Gm7 C7 F7 $\flat$ 9 F $\sharp$ dim7 Dm7 G7 C

The musical score for 'Limelight' is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of six staves of music. The first staff begins with a 'Fast' tempo marking and a key signature change to one flat. The second staff contains two first endings, with the second ending leading to a 'To Coda' section. The third staff continues the melody with various chords. The fourth staff includes a 'D. S. al Coda' instruction and a 'CODA' section. The fifth and sixth staves conclude the piece with a final cadence.

# LINE FOR LYONS

• Copyright 1954 CRITERION MUSIC CORP.  
 • Renewed 1982 CRITERION MUSIC CORP.

By Gerry Mulligan

Fast

C Fm7 B $\flat$ 7 Em7 A7 Dm7 G7 C A7 $\sharp$ 9

Dm7 G7

1. C C $\sharp$ dim7 Dm7 G7 2. C C7 F F $\sharp$ m7 B7 $\flat$ 9

Em7 A7 $\flat$ 9 Dm7 G7 $\flat$ 9 C C $\sharp$ dim7 Dm7 G7 C

Fm7 B $\flat$ 7 Em7 A7 Dm7 G7 C A7 Dm7 G7 C D. C. al Coda ⊕

⊕ CODA C C $\sharp$ dim7 Dm7 G7 C C $\sharp$ dim7 Dm7 G7 CM7

The musical score for 'Line for Lyons' is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of five staves of music. The first staff begins with a 'Fast' tempo marking. The second staff contains two first endings, with the second ending leading to a 'D. C. al Coda' section. The third staff continues the melody. The fourth staff includes a 'D. C. al Coda' instruction and a 'CODA' section. The fifth staff concludes the piece with a final cadence.

# LINGER AWHILE

© 1923 LEO FEIST, INC.  
 © Renewed 1951 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 This Arrangement © 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved.

Words by Larry Owens  
 Music by Vincent Rose

Moderately F C7 F F/A D♭7/A♭ C7/G C7 Cdim7 C7

The stars shine a - bove you, yet Lin - ger A - while. They

Cdim7 FM7 Fdim7 F C7 Dm7

whis - per "I love you," so Lin - ger A - while. And when you

A7 D7 G7 Gm7 C7 F

have gone a - way, each hour will seem a day. I've some thing

C7 F F/A D♭7/A♭ C7/G C7 F B♭ B♭m F

to tell you, so Lin - ger A - while.

# LITTLE BOAT (O Barquinho)

© Copyright 1962, 1963, 1964, 1969 by Editions SACHA s.a.r.l.  
 Paris, France  
 Sole Selling Agent DUCHESS MUSIC CORPORATION (MCA), New York, NY  
 for all English Speaking Countries

Original Words by Ronaldo Boscoli  
 English Words by Buddy Kaye  
 Music by Roberto Menescal

Bouncy

B♭M7 Em7 A7 Em7 A7

My Lit - tle Boat is like a note bounc - ing mer - ri - ly a - long, hear it splash - in' up a song.  
 The wind is still, we feel the thrill of a voy - age heav - en bound, tho' we on - ly drift a - round.

A♭M7 Dm7 G7 Dm7 G7

The sails are white, the sky is bright head - in' out in - to the blue with a crew of on - ly two.  
 Warmed by the sun, two hearts as one beat - ing with en - chant - ed bliss, melt - ing in each oth - er's kiss.

G♭M7 Cm7 F7 Cm7 F7 Dm7

Where we can share love's salt - y air on a lit - tle par - a - dise that's a - float, not a care have  
 When day - light ends, and sly - ly sends lit - tle stars to twin - kle bright - ly a - bove, it's good - bye to

G7♭9 1. Cm7 F7♭9 2. Cm7 F7♭9 B♭M9 B13

we in my Lit - tle Boat. Boat of love. Good - bye  
 my Lit - tle

B♭M9 B13 B♭M7

Lit - tle Boat. Good - bye Lit - tle Boat.

# LITTLE BROWN JUG

Copyright © 1988 by HAL LEONARD PUBLISHING CORPORATION

Traditional

Gaily C6 F6 G7 C6

My wife and I lived all a-lone in a lit-tle log hut we called our own; she loved gin and  
 you who makes my friends my foes; 'tis you who makes me wear old clothes. Here you are so

F6 G7 C6 F6

I loved rum. I tell you what, we'd lots of fun! } Ha, ha, ha, you and me,  
 near my nose, so tip her up and down of she goes! }

G7 C6 G7 C6

1. Lit-tle Brown Jug don't I love thee! Ha, ha, ha, you and me, Lit-tle Brown Jug don't

C6

2. I love thee! 'Tis Ha, ha, ha, you and me, Lit-tle Brown Jug don't I love thee!

F6 G7 C

# LITTLE GIRL

© Copyright 1931, 1948 by MCA MUSIC PUBLISHING, A Division of MCA, Inc., New York, NY  
 Copyright Renewed

Words and Music by Madeline Hyde and Francis Henry

Moderately Eb6 Ebm6 Edim7 BbM7

Lit-tle Girl, you're the one girl for me, Lit-tle Girl, you're as

Bdim7 Cm7 F7

sweet as can be. Just a glance at you meant love from the start, and

BbM7 C7 Cm7 F7 Bb7 #5 Eb6

oh what a thrill came in-to my heart. Lit-tle Girl, with your

Ebm6 Edim7 BbM7 Bdim7 Cm7

cute lit-tle ways, I am yours for the rest of my days. And this great big

D7 Gm G7 C7 F7 Bb

world will be di-vine, Lit-tle Girl, when you're mine, all mine.

# LITTLE GIRL BLUE

Copyright © 1935 T.B. Harms Company. Copyright Renewed. (c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Lorenz Hart  
Music by Richard Rodgers

Moderately

F Dm7 Gm9 C9 F Cm9 F7b9 BbM7 Bbm7 Eb7

Sit there and count your fin - gers what can you do? Old girl you're through.  
Sit there and count the rain - drops fall - ing on you. It's time you knew,

F Dm7 D7b9 Db7 Am7 Ab7 Gm7 C7 F 1. Gm7 C7

Sit there and count your lit - tle fin - gers; un - luck - y Lit - tle Girl Blue. \_\_\_\_\_  
all you can count on is the rain - drops that fall on Lit - tle Girl Blue. \_\_\_\_\_

2. C7 Gm7 C7 FM7 Em7

— No use, old girl you may as well sur - ren - der, your hope is get - ting slen - der, why

A7 Am7 D7b9 Gm7 C7b9 F Dm7 Gm9 C9 F

won't some - bod - y send a ten - der blue boy to cheer a Lit - tle Girl Blue? \_\_\_\_\_

# LITTLE NILES

Copyright © 1957 (Renewed 1985) BLACK SUN MUSIC (SESAC)  
All Rights Administered by MAYFLOWER MUSIC CORPORATION (ASCAP)  
International Copyright Secured Made in U.S.A. All Rights Reserved

By Randy Weston

Jazz Waltz

Gm9 Eb7 D7 Gm9 Eb7

D7 Gm Gm#5 Gm6

Gm#5 B7b5 E7 A7b5 D7 Db7#9

D7#9

Gm9 Eb7 D7 Gm9 Eb7

D7 Gm Gm#5 Gm6

Gm#5 B7b5 E7 A7b5 D7 Repeat and fade

# LITTLE WILLY LEAPS

© 1948, 1979 SCREEN GEMS-EMI MUSIC INC., Hollywood, CA

By Miles Davis

F Gm7 C7 F D7 Gm7 C7 F

Gm7 C7 F D7 Bm7 E7 Am7 D7

Gm7 C7 <sup>1</sup>F Em7 A7 Dm Bb m7 Eb 7

Gm7 C7 <sup>2</sup>F Gm7 C7 Gm7 C7 F

The musical score for 'Little Willy Leaps' is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is primarily eighth and quarter notes. Chords are indicated above the staff. The second staff continues the melody with similar rhythmic patterns. The third staff features a first ending bracket over the final two measures, marked with a '1' and a fermata. The fourth staff features a second ending bracket over the final two measures, marked with a '2' and a fermata. The piece concludes with a final chord of F.

# LONELY WOMAN

© 1960 Ecaroh Music Inc.

Lyrics by Leonard Feather  
Music by Horace Silver

Moderately

Eb m7 Db m7 Gb 7 Cm7b 5 Cb M7 Fm7b 5 Bb 7#9 Eb m11

In one room, deep gloom shel-ter-ing her from joys she once knew

Fm7b 5 Bb 7#9 A7b 5 G7#5 Fm7b 5 Bb 7#9

there sits a Lone-ly Wo-man be-liev-ing her life is

Eb m9 Bb 7#9 Eb m7 Db m7 Gb 7 Cm7b 5 Cb M7 Fm7b 5 Bb 7#9

through. Though she once lived for laugh-ter days bring no spring win-ter is here to stay for a-

Eb m11 Fm7b 5 Bb 7#9 A7b 5 G7#5 Fm7b 5 Bb 7#9 Eb m9 Eb m7

while too drained of tears for cry-ing, she's too a-lone to smile long-ing for her lov-er

Eb m9 Db m7 Gb 7 Cb M7 Bb 7#9

wish that I could tell her griev-ing too can pass and so this mood soon will lift like a veil then

Eb m7 Db m7 Gb 7 Cm7b 5 Cb M7 Fm7b 5 Bb 7#9 Eb m11

some day she'll stray far from the som-ber world of the past

Fm7#5 Bb 7#9 A7b 5 G7#5 Fm7b 5 Bb 7#9 Eb m9

no more a Lone-ly Wo-man she'll fol-low the sun at last.

The musical score for 'Lonely Woman' is written in 4/4 time with a key signature of three flats (Bbb). It consists of ten staves of music. The first staff begins with a treble clef and a key signature of three flats. The melody is primarily quarter and eighth notes. Chords are indicated above the staff. The second staff contains the first line of lyrics. The third staff contains the second line of lyrics. The fourth staff contains the third line of lyrics. The fifth staff contains the fourth line of lyrics. The sixth staff contains the fifth line of lyrics. The seventh staff contains the sixth line of lyrics. The eighth staff contains the seventh line of lyrics. The ninth staff contains the eighth line of lyrics. The tenth staff contains the ninth line of lyrics. The piece concludes with a final chord of Eb m9.

## LONG AGO (AND FAR AWAY)

Copyright © 1944 T.B. Harms Company. Copyright Renewed. (c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Ira Gershwin  
Music by Jerome Kern

Moderately Slow

F6 Dm7 Gm7 C7 FM7 Gm7 C9 F6 Gm7 C7

Long A - go And Far A - way, I dreamed a dream one day And now that  
Chills run up and down my spine, A - lad - din's lamp is mine, The dream that I

F6 Eb9 D7 Gm7 C7 1. Ab6 Fm7 Bb m7 Eb9 Ab M7 G7

dream is here be - side me. Long the skies were o - ver - cast But now the clouds have  
dreamed was not de - nied me.

CM7 Am7 D7b9 Gm7 C7 2. Cm7 F7 Bb M7

passed: you're here at last! Just one look and then I knew

Eb9 F6/A Ab dim Gm7 C7 F6

That all I longed for, long a - go was you.

## LOOK FOR THE SILVER LINING

Copyright © 1920 by T.B. Harms Company. Copyright Renewed.  
(c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Buddy DeSylva  
Music by Jerome Kern

Smoothly

CM7 Dm7/G G7b9 C6 Am7 Dm7 G7 CM9 F Em7 Am7 Dm7

Look For The Sil - ver Lin - ing when - e'er a cloud ap - pears in the blue. Re - mem - ber some - where

G7 G7/F Em7 Am Am/G F#m7b5 Em7 Eb M7 Dm Db M7 CM9

the sun is shin - ing and so the right thing to do is make it shine for you. A heart full

Dm7/G G7b9 C6 Gm7 C7b9 FM7 F6 FM7 Eb9 Eb9 D9 D7b9 D#dim7

of joy and glad - ness will al - ways ban - ish sad - ness and strife. So al - ways Look For The Sil - ver

Em7 Bb9 A7 A7#5 Dm7 Dm7b5 G7b9 C6

Lin - ing and try to find the sun - ny side of life.



# LOST IN THE STARS

(From "LOST IN THE STARS")

Copyright © 1946 by Chappell & Co., Inc.  
 Copyright Renewed, Chappell & Co., Inc. & TRO-Hampshire House  
 Publishing Corp., owners of publication and allied rights

Words by Maxwell Anderson  
 Music by Kurt Weill

Moderately

G Bb dim7 D7/A D7 G E7#5 Am7 D7b9

Be - fore Lord God made the sea and the land, He held all the stars in the palm of His hand, and they

G CM7 G G/B Bdim7 Am7 D7

ran through His fin - gers like grains of sand, and one lit - tle star fell a - lone. Then the

G Bb dim7 D7/A D7 G E7#5 Am7 D7b9

Lord God hunt - ed through the wide night air for the lit - tle dark star on the wind down there. And he

G CM7 G E7 A7 D7 G

stat - ed and prom - ised He'd take spec - ial care so it would - n't get lost a - gain. Now a

Cm7 F7 Bb Gm7 Cm7b5 F7 Bb Gm7

man don't mind if the stars grow dim and the clouds blow o - ver and dark - en him. So

Cm7 F7 Bb Gm7 Cm7b5 F7 F7#5 E7 Eb7 D7

long as the Lord God's watch - ing o - ver them, keep - ing track how it all goes on. But

G Bb dim7 D7/A D7 G E7#5 Am Cm6

I've been walk - ing through the night and the day, 'til my eyes get wear - y and my head turn - gray, And

G Cm6 G Cm6

some - times it seems may - be God's gone a - way, for - get - ting the prom - ise that we heard Him say.

D7 Am7 D7 G Em7 Eb7 G Bb dim7

And we're lost out here in the stars, lit - tle stars, — big stars, blow - ing through the night.

D7/A Am7 D7 G Em7 Eb7 G Bb dim7

And we're lost out here in the stars, lit - tle stars, — big stars, blow - ing through the night.

D7/A D7 G Eb7 G6

And we're lost out here in the stars.

# A LOT OF LIVIN' TO DO

© 1960, 1987 LEE ADAMS and CHARLES STROUSE  
 All Rights Controlled by EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved.

Lyric by Lee Adams  
 Music by Charles Strouse

With a steady, growing drive  
 CM7

The musical score is written in 4/4 time and consists of ten staves of music. The lyrics are written below the notes, and guitar chords are indicated above the staff lines. The score includes various musical notations such as triplets, first and second endings, and a key signature change to B-flat major in the final staff.

There are {girls} just ripe — for some kiss - in' — and I mean to kiss — me a  
 CM7 C6 CM7 C7  
 {boys}

few! Oh, those {girls} don't know — what they're miss - in', — I've got A Lot Of  
 F6 FM7 G7 C Dm7  
 {guy}

Liv - in' — To Do! {And there's wine} all read - y for tast - in', — and there's Cad-il - lacs  
 C7 F6 FM7 G7 C Dm7  
 {Siz - zlin' steaks}

all shin - y and new! Got - ta move, 'cause time — is a - wast - in', — there's such A Lot Of  
 G7 C C7 F6 Fm7 Eb

Liv - in' — To Do! There's mu - sic to play — plac - es to go! — Peo - ple to see! —  
 Bb G G7 CM7 C6

Ev - 'ry - thing — for you and me! — Life's a ball, if on - ly you know it! — And it's  
 CM7 C7 F6 FM7 G7 C

all just wait - in' for you! You're a - live, so come on and show it! — There's  
 Dm7 1. G7 C G7 2. G7 Dm7 G7

such A Lot Of Liv - in' — To Do! There are Liv - in', — such a lot of liv - in', —  
 Dm7 G7 9 C6

what A — Lot Of — Liv - in' — To Do! —

# LOUISIANA

© Copyright 1971, 1972 by Arbex Music Corp.  
Sole Selling Agent MCA MUSIC PUBLISHING, A Division of MCA Inc. for the  
U.S.A. and Canada

Words and Music by Fernando Arbex

Moderately

F C Dm

Hey, girl, throw me a kiss, — give me your hand, —  
Hey, girl, op - en your arms, — reach out at me, —  
Hey, girl, for - get me not, — lis - ten to me, —  
My girl, you'll al - ways be, — noth - in' will change — me

Am Bb C7 C7sus

wish me good luck, — and tell me, — good - bye, bye, bye, —  
show me your love, — em - brace me, — good - bye, bye, bye, —  
wor - ry you not, — I leave you, — my love, bye, bye, bye, —  
be with me, — re mem ber I'm

2,4 C7 F C7

bye, yours, bye, bye, bye, bye; — 'cause to - day I'm on my way —

F C7

to Lou - is - i - an - a. And to - mor - row I'll be far a - way from you.

F Gm7/C

Lou - ise, - Lou - ise, - Lou - ise, - Lou - ise - i - an -

F6 Gm7/C

a. (Lou - ise, I'm go - in' back - to) Lou - ise, - Lou - ise, - Lou - ise, - Lou - is - i - an

F Gm7/C

a. (I'm on my way - to) Lou - ise, - Lou - ise, - Lou - ise, - Lou - ise, good - bye. —

1. F To 3rd Verse 2. F

# LOVE FOR SALE

© 1930 (Renewed) WARNER BROS. INC.

Words & Music by Cole Porter

With Swinging Rhythm

**Chorus:**  
 Love \_\_\_\_\_ For Sale, \_\_\_\_\_ Ap - pe - tiz - ing young Love For Sale. \_\_\_\_\_  
 Love that's fresh and still un - spoiled, love that's on - ly slight - ly soiled, Love \_\_\_\_\_ For Sale. \_\_\_\_\_  
 Who \_\_\_\_\_ will buy? \_\_\_\_\_ Who would like to sam - ple my sup - ply? \_\_\_\_\_  
 Who's pre - pared to pay the price for a trip to par - a - dise? Love \_\_\_\_\_ For Sale. \_\_\_\_\_  
 Let the po - ets pipe of love in their child - ish way. I know ev - 'ry type of love  
 bet - ter far than, they. If you want the thrill of love, I've been thru the mill of love; Old love,  
 new love, Ev - 'ry love but true love. Love \_\_\_\_\_ For Sale, \_\_\_\_\_ Ap - pe - tiz - ing young Love For  
 Sale. \_\_\_\_\_ If you want to buy my wares, Fol - low me and climb the stairs, Love \_\_\_\_\_ For  
 Sale. \_\_\_\_\_ Love \_\_\_\_\_ For  
 Sale. \_\_\_\_\_ Sale. \_\_\_\_\_

**Chord Symbols:**  
 Eb 7 Bb m Eb 7 Bb m  
 Eb m7 Ab 7 Db 7 Gb 7 Cm7 b 5 F7#5 Bb m  
 Eb 7 Bb m Eb 7 Bb m  
 Eb m7 Ab 7 Db 7 Gb 7 Cm7 5 F7#5 Bb m Bb m7  
 Eb m7 Ab 7 DbM7 Fm7 b 5 Eb 7 Eb m7 Ab 7  
 DbM7 Bb m7 Bb 7 Eb m Gm7 b 5  
 C7 Fm 7 5 Bb 7 b 9 Eb 7 Bb m Eb 7  
 Bb m Eb m7 Ab 7 Db 7 Gb 7 Cm7 b 5 F7#5  
 Bb m Bb m7/ Ab Gm7 b 5 Gm7 b 5/ F Eb 7 Eb m7 Eb m7/Db Cm7 b 5 F7#5  
 Bb m Eb 7 1. Bb 2. Bb

# LOVE IS A SIMPLE THING

Copyright © 1952 by Joy Music, Inc.  
Copyright Renewed, controlled by Chappell & Co., Inc. (Intersong Music, Publisher)

Words by June Carroll  
Music by Arthur Siegel

Moderate rocking tempo

C Am7 Dm7 G7 C Am7

Love Is A Sim - ple Thing, love is a sil - ver ring, shi - ny as a rib - bon bow,  
Love Is A Sim - ple Thing, love is a mag - ic ring, Much more fun than mis - tle - toe,

Dm7 G7 CM9/E Eb dim7 Dm7 G7

soft as a qui - et snow. Love is a nur - ser - y rhyme,  
gay as a pup - pet show. Love is the thun - der and rain,

CM7/E Eb dim7 Dm7 G7 C Am7

old as the tick - of time. Love is so man - y things,  
swift as a soar - ing plane. Love is a sum - mer moon,

Dm7 G7 C Am7 Dm7 G7

bright as an an - gel's wings, Gen - tle as the morn - ing light, long as a win - ter night.  
gay as a big bal - loon, wild as a storm at sea, young as a ca - li - o - pe.

CM9 Eb dim7 Em7b5 A7b9 Dm7 G7b9

Love makes an old heart sing and it fills ev - 'ry emp - ty space;  
Love is a touch of spring; it's as sweet as a first em - brace.

CM7 Em7b5 A7 Dm7 G7b9 1. C Dm7 G7 2. C

love is a warm - ing place, Love Is A Sim - ple Thing.  
Love is a spe - cial face, Love Is A Sim - ple Thing.

# LOVE IS HERE TO STAY (From GOLDWYN FOLLIES)

Copyright © 1938 by Gershwin Publishing Corporation  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by Ira Gershwin  
Music by George Gershwin

Moderately

G9 Gm7 C7 C7b9 F6 Gm7 C7 G7

It's ver - y clear Our Love Is Here To Stay; not for a year

Gm7 C7 C7/Bb Am7b5 D9D9/C Bm7b5 E7b9 Am7 D7b9 Gm7 C7b9

but ev - er and a day. The ra - di - o and the tel - e - phone and the

FM7 Bb M7 Em7b 5 A7 Dm Dm# 7 Dm7 G7 Gm7

mov - ies that we know may just be pass - ing fan - cies, and in time may go.

C7 G9 Gm7 C7 C7b 9 F6 Gm7 C7 G7

But, oh my dear, Our Love Is Here To Stay; To - geth - er we're

Gm7 C7 C7/Bb Am7b 5 D9 D9/C Bm7b 5 E7b 9 Am7 D7b 9 Gm7 C7b 9

go - ing a long, long way. In time the Rock - ies may crum - ble, Gib - ral - tar may tum - ble,

FM7 Am7b 5 D7#5 Gm7 Bm7b 5 E7b 9 Am7 D7b 9 Gm7 C9 F6

They're on - ly made of clay. But Our Love Is Here To Stay.

## LULLABY OF THE LEAVES

© 1932 IRVING BERLIN, INC.  
 © Renewed 1960 WAROCK CORP.

Words by Joe Young  
 Music by Bernice Petkere

Moderately

Cm G7/B Cm/Bb F/A Ab 7 G7#5 C7 Fm7 Fm7/Eb Dm11 G7

Crad - le me where south - ern skies can watch me with a mil - lion eyes, oh sing me to sleep,

Dm11 G7#5 Cm AbM7 Dm7b 5 G7b 9 Cm G7/B Cm/Bb F/A Ab 7 G7#5

Lul - la - by Of The Leaves. Cov - er me with heav - en's blue and

C7 Fm7 Fm7/Eb Dm11 G7 Dm11 G7#5 Cm6 Fm

let me dream a dream or two, oh sing me to sleep, Lul - la - by Of The Leaves.

Cm Cm7/Bb Ab 7 C CM7

I'm breez - ing a - long, a - long with the breeze, I'm hear - ing a song, a song thru the trees, ooh ooh ooh ooh

C6 C7/Bb Ab 7 C C#dim7

ooh. That pine mel - o - dy car - ess - ing the shore fa - mil - iar to me, I've heard it be - fore, ooh ooh ooh ooh

G7/D G7#5 Cm G7/B Cm/Bb F/A Ab 7 G7#5 C7 Fm7 Fm7/Eb

that's south - land, don't I feel it in my soul, and don't I know I've reached my goal. Oh

Dm11 G7 Dm11 G7#5 1. Cm Cm7/Bb Ab 7 G7 2. Cm Fm Cm6/9

sing me to sleep Lul - la - by Of The Leaves. Leaves.

# LUSH LIFE

Copyright © 1949 by Tempo Music, Inc.  
Copyright renewed and assigned to Tempo Music, Inc.

By Billy Strayhorn

VERSE *tempo ad lib.*  
D $\flat$  6

B7 D $\flat$  M7 3 B7

I used to vis - it all the ver - y gay pla - ces; those come - what -  
girls I knew had sad and sul - len gray fa - ces with dis - tin -

D $\flat$  M7 3 B7 D $\flat$  M7 E $\flat$  m EM7 F $\sharp$  m7 1. A $\flat$  m7 D9

may pla - ces, where one re - lax - es on the ax - is of the wheel of life to get the  
que tra - ces that used to be there, you could see where they'd been

D $\flat$  6/9 D9 D $\flat$  M9 2. A $\flat$  m7 D9 3

feel of life, from jazz and cock - tails. The washed a - way by too man - y

D $\flat$  6/9 D9 D $\flat$  6/9 C $\natural$  7 5 Fm Fm6 Fm7 Dm7 $\flat$  5 3 Gm7

thru the day tweleve o' - clock tales. Then you came a - long with your si - ren song to tempt me to mad - ness.

C $\flat$  7 9 Fm Fm6 Fm7 Dm7 $\flat$  5 D $\flat$  M7/F 3 C $\flat$  7 9/E E $\flat$  m7 3 A $\flat$  9

I thought for a while that your poig - nant smile was tinged with the sad - ness of a great love for me.

B9 $\flat$  5 B $\flat$  7 $\flat$  9 E $\flat$  m7 A9 $\flat$  5 A $\flat$  11 A $\flat$  7 $\flat$  9

Ah! yes I was wrong, a - gain I was wrong.

CHORUS *a tempo*

D $\flat$  D9 3 D $\flat$  6 D9 3 D $\flat$  6 C9 $\flat$  5 B7 $\flat$  9 E E $\flat$  9 $\sharp$  5 D9 D7

Life is lone - ly a - gain and on - ly last year ev - 'ry - thing seemed so sure. Now

D $\flat$  D9 3 D $\flat$  D9 3 D $\flat$  6 D $\flat$  9 C 13 F E7 $\sharp$  5 B $\flat$  m7 E $\flat$  7

life is aw - ful a - gain, a trough - ful of hearts could on - ly be a bore. A

A $\flat$  E $\flat$  7 $\sharp$  9 A9 A $\flat$  6 Em9 3 A7 $\flat$  9 D6 Dm7 G9 C6 B7 B $\flat$  13 A13 $\sharp$  9 A $\flat$  13

week in Pa - ris will ease the bite of it; all I care is to smile in spite of it.

D $\flat$  D9 3 D $\flat$  6 D9 3 D $\flat$  6 C9 $\flat$  5 B7 $\flat$  9 B $\flat$  13

I'll for - get you I will while yet you are still burn - ing in - side my brain. Ro -

Eb m11 Gbm9 B9 A9#5 Ab9 Db M7 Db m7 Gb7b9 Cm7 C6 Fm11 Bb7  
 mance is mush, sti - fling those who strive. I'll live a Lush Life in some small dive, and  
 Eb m7 Gbm9 B9 A9#5 Ab13 D9 E Eb6 DM7 G9 Db6/9 Db M7  
 there I'll be, while I rot with the rest of those whose lives are lone - ly too.

## LOVER MAN (Oh, Where Can You Be?)

© Copyright 1941, 1942 by MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY  
Copyright Renewed

By Jimmy Davis, Roger "Ram" Ramirez and Jimmy Sherman

Blues Tempo

Dm7 G7 Dm7 Db7b5 Gm7 C7  
 I don't know why, but I'm feel - ing so sad, I long to try some - thing  
 The night is cold, and I'm so all a - lone, I'd give my soul just to  
 Some day we'll meet and you'll dry all my tears, Then whis - per sweet lit - tle

Gm7 Gb7b5 F7#9 Bb7  
 I've nev - er had, nev - er had no kiss - in' oh, what I've been miss - in',  
 call you my own, got a moon a - bove me, but no one to love me,  
 things in my ears, hug - gin' and a - kiss - in', oh, what we've been miss - in',

Bbm7 Eb7 Gm7 C7 To Coda ⊕ 1. F A7 2. F6 Bb7 Am Am#7  
 Lov - er Man, oh where can you be? I've heard it said that the  
 Lov - er Man, oh where can you be?  
 Lov - er Man, oh where can you

Am7 D7 Gm7 Am7 Bm7 Am7 D7 Gm Gm#7  
 thrill of ro - mance can be like a heav - en - ly dream, I go to bed with a

Gm7 C7 FM7 Eb7 Em7b5 A7 D.C. al Coda  
 pray'r that you'll make love to me, strange as it seems.

⊕ CODA F6  
be?



# LULLABY OF BIRDLAND

© 1952, 1953, 1954 ADAM R. LEVY & FATHER ENT., INC., New York, NY  
Copyrights Renewed.

Words by George David Weiss  
Music by George Shearing

## Relaxed Swing

Fm6 Dm7 b 5 G 7 b 9 C 7 b 9 Fm7 D b M7 B b m7 E b 7

Lul - la - by Of Bird-land that's what I al - ways hear when you sigh.

Cm7 Fm7 B b m7 E b 7 b 9 A b M7 D b 9 Gm7 b 5 C 7

Nev - er in my word-land could there be ways to re - veal in a phrase how I feel!

Fm6 Dm7 b 5 G 7 b 9 C 7 b 9 Fm7 D b M7 B b m7 E b 9

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

Cm7 Fm7 B b m7 E b 7 b 9 A b M7 E b 7 A b

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

Cm7 b 5 F7 b 9 B b m7 E b 7 b 9 A b M7

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

Cm7 b 5 F7 b 9 B b m7 E b 7 b 9 A b M7 C 7

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

Fm6 Dm7 b 5 G 7 b 9 C 7 b 9 Fm7 D b M7 B b m7 E b 9

Lul - la - by Of Bird - land whis - per low, kiss me sweet and we'll go

Cm7 Fm7 B b m7 E b 7 b 9 1. A b M7 D b 9

fly - in' high in bird - land, high in the sky up a - bove all be - cause

Gm7 b 5 C 7 2. A b M7 B b m7 E b 9 A b M7 B b m7 A M7 A b M9

we're in love! all be - cause we're in love.

# MAD ABOUT HIM, SAD WITHOUT HIM, HOW CAN I BE GLAD WITHOUT HIM BLUES

© Copyright 1942 by MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY  
Copyright Renewed

Words and Music by Larry Markes and Dick Charles

Quick Boogie Blues

I went to bed last eve - nin' feel - in' blue as I could be. I could - n't  
sleep last eve - nin' with what was wor - ry - in' me. Oh the  
tears I've wast - ed would sure - ly fill the deep blue sea. I've got those  
cry a - bout {him/her} die with - out {him/her} Lor - dy where am I with - out {him/her} blues. {He/She} keeps me  
{walk - in' on the floor / hang in' 'round her door} and like a fool I ask for more. Al - tho' I  
know {he/she} is - n't good I would - n't leave {him/her} if I could ah no. I'm not the  
first on {his/her} list, I'd nev - er be missed, I wish I had a dime for ev' - ry {gal/guy he's/she's} kissed I swear  
I'd be a mil - lion - aire. And yet I would - n't care as  
long as I could get my share. I've got those Mad A - bout {Him/her} Sad With - out {Him/her}  
How Can I Be Glad With - out {Him/her} Blues. {He/She} makes my dreams go up in smoke,  
and then {he/she} treat it like a joke, He's just an orn 'ry sort o' guy, and yet I'll  
love him 'til I die poor me. I went to

Chords: C, C7, F7, G7, F, C, G7, C, C7/Bb, F/A, Fm/Ab, C/G, G7, C, F, C, G7, C, 1. C, G7, 2. C, C7/Bb, F/A, Fm/Ab, C/G, G7, C

# LOVE WALKED IN

Copyright © 1938 by Gershwin Publishing Corporation  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by Ira Gershwin  
Music by George Gershwin

Moderately

Eb
F7
Bb7sus Bb7 Eb

Love walked right in and drove the shadows a - way; love walked right in and

F7
Bb7
Eb
Eb7 #5 Ab
C7#5

brought my sun - ni - est day. One ma - gic mo - ment and my heart seemed to know

Fm
C7#5
Fm7
Eb
Ab
Bb
F9
Fm7 Bb7
Eb

that love said "Hel - lo," though not a word was spo - ken. One look and I for -

F7
Bb7sus Bb7 Eb
F7
Bb7
Eb

got the gloom of the past; one look and I had found my fu - ture at last. One

Eb7 #5 Ab
Fm7
Abm6
Eb Eb7 C7
Fm
Bb7
Eb

look and I had found a world com - plete - ly new, when Love Walked In with you.

# MARGIE

Copyright © 1920 BENNY DAVIS MUSIC  
Pursuant to Sections 304(c) and 401(b) of the U.S. Copyright Law.

Words by Benny Davis  
Music by Con Conrad and J. Russel Robinson

Moderately in 2

F
F7
F7#5
Bb6

My lit - tle Mar - gie, I'm al - ways think - ing of you Mar - gie,

F
Fdim7
F
D7

I'll tell the world I love you. Don't for - get your prom - ise to me; —

G7
Gdim7
G7
C7
F

I have bought a home and ring and ev - 'ry - thing for Mar - gie, you've been my

F7
F7#5
Bb
A
Bm7
Cdim7
A7/C#
C7
F

in - spir - a - tion, days are nev - er blue. — Af - ter all is said and

C7
F
Am7
D7
Gm7
C7
F
Bb7
F

done, there is real - ly on - ly one, oh! Mar - gie, Mar - gie, it's you.

# MAD ABOUT THE BOY

Copyright © 1932 by Chappell & Co., Ltd., London. Copyright Renewed  
Published in the U.S.A. by Chappell & Co., Inc.

Words and Music by Noel Coward

Moderately  
Dm7♭5                      G 7♭9                      Dm7♭5                      G 7♭9

Mad A - bout The Boy, \_\_\_\_\_ I know it's stu - pid to be Mad A - bout The Boy, \_\_\_\_\_ I'm so a -  
Mad A - bout The Boy, \_\_\_\_\_ it's pret - ty fun - ny but I'm Mad A - bout The Boy. \_\_\_\_\_ He has a

Cm                      Cm/B♭                      A♭ 7                      G7#5                      C                      Fm                      C

shamed of it, but must ad - mit the sleep - less nights I've had a - bout the boy.  
gay ap - peal that makes me feel there's may - be some - thing sad a - bout the boy.

Dm7♭5                      G 7                      Dm7♭5

On the sil - ver screen, \_\_\_\_\_ he melts my fool - ish heart in ev - 'ry sin - gle scene. \_\_\_\_\_  
Walk - ing down the street, \_\_\_\_\_ his eyes look out at me from peo - ple that I meet; \_\_\_\_\_

G 7                      Cm                      D7

\_\_\_\_\_ Al - though I'm quite a - ware that here and there are tra - ces of the  
I can't be - lieve it's true, but when I'm blue in some strange way I'm

G 7                      Cm                      D7                      Gm

cad a - bout the boy. \_\_\_\_\_ Lord knows I'm not a fool girl,  
glad a - bout the boy. \_\_\_\_\_ I'm hard - ly sen - ti - men - tal,

Gm7♭5                      C 7                      Fm                      Fm/E♭                      Dm7♭5                      G 7

I real - ly should - n't care; \_\_\_\_\_ Lord knows I'm not a  
Love is - n't so sub - lime. \_\_\_\_\_ I have to pay my

Cm6                      Am7♭5                      D7♭9                      Dm7                      G 7                      Dm7♭5

school-girl, in the flur - ry of her first af - fair. \_\_\_\_\_ Will it ev - er cloy? \_\_\_\_\_  
rent - al and I can't af - ford to waste much time. \_\_\_\_\_ If I could em - ploy \_\_\_\_\_

G7♭9                      Dm7♭5                      G 7♭9

\_\_\_\_\_ This odd di - ver - si - ty of mis - er - y and joy; \_\_\_\_\_ I'm feel - ing  
\_\_\_\_\_ a lit - tle mag - ic that would fin - al - ly de - stroy \_\_\_\_\_ this dream that

Cm                      Cm/B♭                      Am7♭5                      A♭ 7                      D7♭9                      G7#5                      G7♭9                      1. Cm6

quite in - sane and young a - gain, and all be - cause I'm Mad A - bout The Boy. \_\_\_\_\_  
pains me and en - chains me, but I can't be - cause I'm \_\_\_\_\_

Dm7                      G 7                      2. Cm6                      Dm7♭5                      D♭ M7                      Cm6/9

\_\_\_\_\_ Mad A - bout The Boy. \_\_\_\_\_

# MAKE SOMEONE HAPPY

Copyright © 1960 by Betty Comden, Adolph Green & Jule Styne. Copyright Renewed  
Stratford Music Corp., owner, Chappell & Co., Inc. Administrator  
of publication and allied rights

Words by Betty Comden & Adolph Green  
Music by Jule Styne

Moderately

E $\flat$  E $\flat$  + E $\flat$  6 E $\flat$  E $\flat$  + E $\flat$  6 B $\flat$  m7

Make \_\_\_\_\_ Some - one Hap - py, make just one \_\_\_\_\_ some - one hap - py. Make just one \_\_\_\_\_

E $\flat$  7 B $\flat$  m7 E $\flat$  7 A $\flat$  Fm7 $\flat$  5

\_\_\_\_\_ heart the heart you sing to. One \_\_\_\_\_ smile that cheers you, one face that

B $\flat$  7 $\flat$  9 E $\flat$  Fm7 Gm7 C 7 $\flat$  9 Fm7 B $\flat$  7 $\flat$  9 E $\flat$  E $\flat$  + E $\flat$  6

lights when it nears you. One man you're ev - 'ry - thing to. Fame, \_\_\_\_\_ if you win it,

E $\flat$  E $\flat$  + E $\flat$  6 B $\flat$  m7 E $\flat$  7 B $\flat$  m7 E $\flat$  7

comes and goes \_\_\_\_\_ in a min - ute. Where's the real \_\_\_\_\_ stuff in life to cling to?

A $\flat$  A $\flat$  m7 D $\flat$  7 E $\flat$  Fm7 Gm7 A $\flat$  M7

Love \_\_\_\_\_ is the an - swer, some - one to love is the an - swer. Once you've found him,

Gm7 C9 Fm7 B $\flat$  7 B $\flat$  7/A $\flat$  Gm7

build your world a - round him. Make \_\_\_\_\_ Some - one Hap - py, make just one \_\_\_\_\_

C 7 Fm7 B $\flat$  7 E $\flat$  A $\flat$  m7 E $\flat$  6

\_\_\_\_\_ some - one hap - py and you \_\_\_\_\_ will be hap - py too.

# MALAGUENA

Copyright © 1928 by Edward B. Marks Music Company. Copyright renewed.

Music and Spanish Lyric by Ernesto Lecuona  
English Lyric by Marian Banks

Moderately slow-in 3

A B $\flat$  C A B $\flat$  C B $\flat$  A B $\flat$  C A B $\flat$  C B $\flat$  A

"Fly a - way!" Said my care - free heart. "To the place where the day - dreams start. "Fly a - way!" Said my heart to

B $\flat$  A B $\flat$

me. "To the shore of the moon - lit sea." 'Tis the gyp - sy code to be fan - cy free; when I see a

A Bb/A A

road, oh that's the road for me!

Bb/A A

Flemenco tempo-in 4

1. My Ma - la - gue - ña, your  
 1. 2. Ma - la - gue - ña de o - jos  
 2. Long have I trav - eled, my

Bb A

eyes shamed the pur-ple sky. You were as fair as I dreamed you would be;  
 ne - gros, Ma - la - gue - ña de mis sue - nos.  
 love, since the night we met. Seek - ing in wan - d'ring a way to for - get.

Bb Bb 7b 5 To Coda

I loved and left you, for I nev - er could de - ny the gyp - sy strain in  
 Me es - toy mu - rien - do de pe - na por tu so - le tu que -  
 But it's no mat - ter by what path I may de part, I can't es - cape from my

A Bb A Bb

me. Light - ly as a song, go - ing where I please; jour - ney - ing a -  
 rer. La la la la la la, la la la la la, la la la la la, la la la la

A Bb A

long with ev - 'ry va - grant - breese. Up a hill, down a stream, I fol - low in a dream.  
 la la la la la la la la, Ma - la - gue - ña re - bo - ni - ta te quei - ro be - sar.

Bb A

Bb A D.S. al Coda

⊕ CODA A Bb A Bb

heart.  
 rer.

A Broadly - in 3 Fast-in 1 Dm GmDm Gm Dm

Ma - la - gue - ña!  
 Ma - la - gue - ña!

# MANHATTAN

(From The Broadway Musical "GARRICK GAETIES")

Copyright © 1925 by Edward B. Marks Music Company. Copyright renewed.

Lyric by Lorenz Hart  
Music by Richard Rodgers

Moderate Swing

F F/A Abdim7 Gm7 C7 FM7 Bb 6 Am7 Abdim7

We'll have Man-hat-tan the Bronx and Stat-en Is-land too; it's love-ly  
We'll go to Green-wich where mod-ern men itch to be free; and Bowl-ing

C7/G F#dim7 C7/G C7#5 F D7 Gm7 C7 F F/A Abdim7

go-ing through the Zoo. It's ver-y fan-cy  
Green you'll see with me. We'll bathe at Bright-on,

Gm7 C7 FM7 Dm7 G7

on old De-lan-cey Street, you know; the sub-way charms us so, when balm-y  
the fish you'll fright-en when you're in your bath-ing suit so thin will make the

Gm7 C7 C7b9 F D7 Gm7 C7 F Bb 6

breez-es blow to and fro, and tell me what street com-pares with Mott Street in Ju-ly,  
shell-fish grin fin to fin. I'd like to take a sail on Ja-mai-ca Bay with you;

Am7 Abdim7 C7/G F#dim7 C7/G C7 C7/Bb Am7b5 D7b9 Gm7

sweet push carts gent-ly glid-ing by. The great big cit-y's a wond-'rous  
and fair Can-ar-sie's Lakes we'll view. The ci-ty's bus-tle can-not des-

Eb9 F Dm7 G7 F F/A Abdim7 Gm7 C7 C7b9

toy just made for a girl and boy. We'll turn Man-hat-tan in-to an isle of  
troy the dreams of a girl and boy. We'll turn Man-hat-tan in-to an isle of

I. F Abdim7 Gm7 C7 2. F Bb6 F

joy. joy.

# THE MAN THAT GOT AWAY

© 1954, 1987 HARWIN MUSIC CO.  
© Renewed 1982 HARWIN MUSIC CO.  
International Copyright Secured. All Rights Reserved.

Lyric by Ira Gershwin  
Music by Harold Arlen

Slowly, but insistently

F6

Gm7 Eb/G C7

The night is bit-ter, the stars have lost their glit-ter; the winds grow cold-er and  
man that won you has run off and un-done you. That great be-gin-ning has

Bb9 Fm7/B C7 F 1. A7#5 D7#5

sud-den-ly you're old-er, and all be-cause of The Man That Got A-way.  
seen the fi-nal in-ning. Don't know what hap-pened, it's

D7b9 D7 Gm7 C7 F9  
 No more his eag - er call; the writ - ing's on the wall, the

Gm7 C7 F C7 2. Gm Am Bb  
 dreams you dream'd have all gone a - stray. The all a cra - zy

Am7 D7 Gm7 C9 C7#5 F  
 game! No more that all - time thrill, for you've been through the

D7#5 Gm7 Bbm6 F D7b9  
 mill, and nev - er a new love will be the same. Good rid - dance! Good - bye! Ev - 'ry

G9 C7b9#5 C7 F 3 Gm F/A G#dim Abm6 C9  
 trick of his you're on to; but, fools will be fools, and where's he gone to? The

F6 Gm7 Eb/G C7 Bb9 Fm7/Bb C7  
 road gets rough - er, it's lone - li - er and tough - er; with hope you burn up, to - mor - row he may turn up. There's

F A7#5 Am7 D7 Bb6 Bdim7  
 just no let - up the live - long night and day! Ev - er since this world be - gan there is

F/C D7#5 Gm7 Gm7/C F  
 noth - ing sad - der than a one man wo - man look - ing for The Man That Got A - way.



# MARMADUKE

© 1948 ATLANTIC MUSIC CORP.  
 © Renewed and assigned 1976 ATLANTIC MUSIC CORP.

By Charlie Parker

Up Tempo

Chords: Gm7, C7, F, Gm7, C7, F, Am7b5, D7, F, Cm7, F7, Bb, G7, Gm7, C7, Gm7, C7, F, F.

# MERCY, MERCY, MERCY

Copyright © 1966 ZAWINUL MUSIC, A Division of Gopam Enterprises, Inc.

By Josef Zawinul

## Not Too Fast-Straight Eights

Chords: Bb, Eb/Bb, Bb7, Bb7/D, Eb, Eb/F, Bb, Eb/Bb, Bb7, Bb7/D, Eb, Eb/F, Bb, Eb/Bb, Bb7, Bb7/D, Eb, Eb/F, Bb, Eb/Bb, Bb7, Bb7/D, Eb, Eb/F, Bb, Eb/Bb, Bb7, Eb/Bb, Bb, Eb/Bb, Bb7, Eb/Bb, Bb, Bb/D, Eb, F, Eb/F, Bb, Bb/D, Eb, F, Cm7, Dm7, Gm, F, Gm, F, Gm, Gm, F, Gm, F, Gm.

# MAPLE LEAF RAG

© 1950, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 © Renewed 1978 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved.

Music by Scott Joplin  
 Revised Music and Lyrics By  
 Jule Styne and Bob Russell

Tempo di marcia

Ab Adim7 Eb7/Bb Eb7 Ab Adim7 Eb7/Bb Eb Fb Eb Fb Eb  
 N.C. 8va Ddim7 Ab/Eb Fb Ab/Eb Eb7 Ab Ddim7  
 Ab/Eb Fb To Coda Ab/Eb Eb7 Ab Eb7/Bb Eb Ab  
 F Eb7/Bb Eb7 Ddim7Ab F Eb/Bb Eb  
 Ab Ab7 G Gb7 F Bbm Bb9 Eb7 1. Ab Adim  
 2. D.C. al Coda Ab Eb7 CODA Eb7 Ab Ab7/Eb Ab7 Db  
 Ab7 Db F7 Bb7  
 Esm Gdim7 Db/A Bb7 Eb7 Ab7 1. Db Ddim7  
 2. Db Db Bdim Ab F Eb7/Bb Eb7  
 Ab Db Ddim7 Ab Db Dbm  
 Ab Bb7 Eb7 1. Ab 2. Ab Eb7 Ab

The musical score is written for piano and consists of ten staves. It begins with a treble clef, a key signature of three flats (B-flat major), and a 2/4 time signature. The tempo is marked 'Tempo di marcia'. The score includes various chords such as Ab, Adim7, Eb7/Bb, Eb7, Ab, Adim7, Eb7/Bb, Eb, Fb, Eb, Fb, Eb, N.C., 8va, Ddim7, Ab/Eb, Fb, Ab/Eb, Eb7, Ab, Ddim7, Ab/Eb, Fb, To Coda, Ab/Eb, Eb7, Ab, Eb7/Bb, Eb, Ab, F, Eb7/Bb, Eb7, Ddim7Ab, F, Eb/Bb, Eb, Ab, Ab7, G, Gb7, F, Bbm, Bb9, Eb7, Ab, Adim, Ab, Eb7, CODA, Eb7, Ab, Ab7/Eb, Ab7, Db, Ab7, Db, F7, Bb7, Esm, Gdim7, Db/A, Bb7, Eb7, Ab7, Db, Ddim7, Db, Dbm, Ab, Bb7, Eb7, Ab, Eb7, Ab, Eb7, Ab.

# MEAN TO ME

TRO. © Copyright 1929 and renewed 1957 and 1985 Cromwell Music, Inc., New York, Fred Ahlert Music Corp., Los Angeles, & Pencil Mark Music, Inc., Scarsdale, NY

Words & Music by Fred E. Ahlert and Roy Turk

Moderately

F Dm7 Gm7 C7 C7/Bb Am7 Dm7 BbM7 Eb9 Am7 D7

You're Mean To Me. — Why must you be Mean To Me? — Gee, hon - ey it seems to me —

Gm7 C9 F6 Dm7 G7 Gm7/CC7 F Dm7 Gm7 C9

you love to see — me cry - in.' I don't know why — I stay home — each night — when you

Am7 Dm7 BbM7 Eb9 Am7 D7 Gm7 C7 F6 Cm7 F7b9

say you'll phone — you don't — and I'm left a - lone — sing - in' the blues — and sigh - in'. You treat me

BbM7 Gm7 Cm7 F7b9 Bb Eb9 D9#5 D7b9 Gm7 Em7b5 A7b9 Eb9 D9#5 D7b9

cold - ly each day — in the year. — You al - ways scold me when - ev - er

G7 Gm7 C9#5 F Dm7 Gm7 C9 C7/Bb Am7 Dm7 BbM7 Eb9

some - bod - y is near, dear. It must be — great fun — to be Mean To Me, — you should - n't, for

Am7 Dm7 Gm7 C9 | 1. F6 Dm7 G7 Gm7 C7#5 | 2. F Bb9 F6

can't you see — what you Mean To Me. — You're Me. —

# MEDITATION

© Copyright 1962, 1963 by Antonio Carlos Jobim and Mrs. Newton Mendonca, Brazil  
Sole Selling Agent DUCHESS MUSIC CORPORATION (MCA), New York, NY for the U.S.A. and Canada

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

Medium bossa nova

C6 B7sus B7 C6

In — my lone - li - ness — When you're gone — and I'm all — by my - self —  
Though — you're far — a - way — I have on - ly to close — my eyes —  
I — will wait — for you — 'till the sun — falls from out — of the sky —

Em7 A7#5 Dm7 Bb7

— and I — need your — ca - res. — I — just think — of you —  
— and you — are back — to stay. — I — just close — my eyes —  
— for what — else can — I do? — I — will wait — for you —

To Coda ⊕ Em7 A7#5 Dm7

— and the thought — of you hold - ing me near — make my lon - li - ness soon — dis - a - pear —  
— and the sad - ness that miss - ing you brings — soon is gone — and this heart — of mine sings —  
— Med - i - ta -

1. G7 2. G7 FM7 Bb7 Em7 Eb dim7

Yes, I love you so and that for me is all I need to know

Dm7 D.C. al Coda G7 CODA Em7 A7#5 Dm7 G7b9 C6

ting how sweet life will be when you come back to me.

## MEMORIES OF YOU

Copyright © 1930 Shapiro, Bernstein & Co., Inc. New York. Copyright Renewed  
 © 1930 Razaf Music Co. pursuant to sections 304(c) and 401(b) of the U.S.  
 Copyright Act.  
 All rights for Andy Razaf administered by The Songwriters Guild of  
 America

Words by Andy Razaf  
 Music by Eubie Blake

Moderately Slow

Eb Edim7 Fm7 F#dim7 Eb/G Cm7 F7 Eb/Bb Cm7 Gm7 C9 F7 Bb9

Wak - ing skies at sun - rise, ev - 'ry sun - set too seems to be bring - ing me Mem - o - ries Of

Eb Fm7 Bb9 Eb Edim7 Fm7 F#dim7 Eb Cm7 F7 Eb/Bb Cm7 Gm7 C9

You. Here and there, ev - 'ry - where, scenes that we once knew, and they all just re - call

F7 Bb9 Eb G7 Cm Fm7 Cm F9

Mem - o - ries Of You. How I wish I could for - get those hap - py yes - ter - years

Eb Cm7 F9 Gm7 Gb7 Fm7 Bb7 Eb Edim7 Fm7 F#dim7 Eb/G Cm7

that have left a ro - sa - ry of tears. Your face beams in my dreams 'spite of all I

F7 Eb Cm7 Gm7 C9 F7 Bb9 1. Eb Fm7 Bb7 2. Eb6 EM7 Bb6

do. Ev - 'ry - thing seems to bring Mem - o - ries Of You. You.

## MEMPHIS IN JUNE

© 1945, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 © Renewed 1973 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved.

Lyric by Paul Francis Webster  
 Music by Hoagy Carmichael

With an easy flow

C Dm7 Em7 Dm7 C Db7 C A7 Dm7 G7

Mem-phis In June, — a shad-y ve-ran-da un-der a Sun-day blue sky.

C Dm7 Em7 Dm7 C Dm G7 F C

Mem-phis In June — and cous-in A-man-da's mak-in' a rhu-barb pie.

Em Em/D# Em7/D Cm7b5 C9 B7

I can hear the clock in-side a-tick-in' and tock-in'. Ev-'ry-thing is peace-ful-ly

Em6 Am6 F#m7b5 B7b5 Em Em/D# Em7/D A9/C# G/D E7 A7 D9

dan-dy. — I can see old gran-ny 'cross the street still a-rock-in', watch-in' the neigh-bors go

C6/GCdim7 G7 C Dm7 Em7 Dm7 C Db7

by. Mem-phis In June, — with sweet o-le-an-der blow-ing per-fume — in the

C A7 Dm7 G7 C C7 F A7 Dm Dm7b5 C G7#5 N.C.

air. Up jumps a moon — to make it that much grand-er. It's par-a-dise; — broth-er,

CM7 G7#5 N.C. C Am7 Dm7 G7 F C

take my ad-vice, — noth-in's half as nice as Mem-phis In June.

## MERRY CHRISTMAS, BABY

Copyright © 1947, 1948 by St. Louis Music Corp.  
 Copyright Renewed, assigned to Unichappell Music, Inc. (Rightsong  
 Music, Publisher)

Words and Music by Lue Baxter and Johnny Moore

Blues tempo

F Bb7 F F7

Mer-ry Christ-mas Ba-by, you sure — did treat me nice. —

Bb7 F

Mer-ry Christ-mas Ba-by, you sure — did treat me nice. — Gave me a

C7 F

dia - mond ring for Christ-mas, now I'm liv - in' in Par - a - dise. Well, I'm

Bb7 F F7

feel - in' might - y fine, got good mu - sic on my ra - di - o. Well, I'm

Bb7 F

feel - in' might - y fine, got good mus - ic on my ra - di - o. Well, I

C7 F

want to kiss you ba - by while you're stand - in' 'neath the mis - tle - toe. Saint

Bb F Bb7 F Bb7 F

Nick came down the chim - ney 'bout half - past three, left all these pret - ty pres - ents that you see be - fore me. Mer - ry

Bb7 F

Christ - mas lit - tle ba - by, you sure been good to me. I have - n't

C7 F7 F7/Eb Bb/D Bbm/Db F/C C7 F6

had a drink this morn - in', but I'm all lit up like a Christ - mas tree.

## MERRY-GO-ROUND

© 1948 ATLANTIC MUSIC CORP.  
 • Renewed and assigned 1976 ATLANTIC MUSIC CORP.

By Charlie Parker

Up Tempo

Bb F7 Bb G7 Cm7 F7

Fm7 Bb7 Eb Bb F7 Bb Cm7 F7

Dm7 Dbm7 Cm7 F7 Fm7 Bb7 Eb Edim7

Bb Fm7 Bb7 Eb

C7 Cm7 F7 (Repeat for solos)

# MIDNIGHT BLUE

Copyright © 1974 1975 by Alley Music Corp., Trio Music Co., Inc., and Rumanian Pickleworks Music Company  
All rights administered by Hudson Bay Music, Inc.

Words and Music by Carole Bayer Sager and Melissa Manchester

Moderately Slow Rock

C

What - ev - er it is, it - 'll keep till the morn - ing. Have - n't we both got  
all of the times you told me you need me, need - ing me now is

C7 C9 F Bb F C

bet - ter things to do? Mid - night Blue.  
some - thing I could use. Mid - night Blue.

G F Am

E - ven though sim - ple things be - come rough. Have - n't we had e - nough?  
Would - n't you give your hand to a friend? May - be it's not the end.

G 7sus C Em

And I think we can make it one more time

Am Gsus G C Gsus

if we try, one more time for all the old times.

For

1. G 2. G C C7 C9

Think we can make it, think we can make it.

F C

Would - n't you give your heart to a friend? Think of me as your friend. And I think we can make

G F Am G 7sus

it. And I think we can make it, and I think we can make

C Repeat and Fade

# MIDNIGHT SUN

Copyright © 1947 by Crystal Music Publishers  
 Copyright renewed by Regent Music Corp. and Crystal Music Publishers  
 Reprinted by permission.

By Lionel Hampton, Sonny Burke and Johnny Mercer

Slowly, with a beat  
 CM7

Chord progression for 'Midnight Sun':

Line 1: CM7 F9 Cm7 F9 BbM7

Line 2: BbM7 Eb9 AbM7 Abm7 Db9 CM7 Am7

Line 3: Dm7 G7b9 CM7 Cm7 F9 Cm7 F9 BbM7

Line 4: BbM7 Eb9 AbM7 Abm7 Db9

Line 5: CM7 Am7 F#m7 B7b9 EM7 E6 Em7 A7 DM7 D6 DM7 D6 DM7 DM6

Line 6: Dm7 G9 G7#5 Em7 Eb9 Dm7 Db7#9 CM7 Cm7 F9 Cm7 F9

Line 7: BbM7 BbM7 Eb9 AbM7

Line 8: Abm7 Db9 1. C Am7 Dm7 G7b9 2. C Db9 C9

# MILESTONES

© 1948, 1980 Screen Gems-EMI Music Inc., Hollywood, CA

By Miles Davis

Up Tempo  
 Gm7

Chord progression for 'Milestones':

Line 1: FM7

Line 2: FM7 Am

Line 3: Gm7 FM7



# MILENBERG JOYS

© 1925, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 © Renewed 1953 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved.

Words by Walter Melrose  
 Music by Leon Roppolo, Paul Mares  
 and Jelly Roll Morton

Moderate stride  
 B $\flat$

Bdim7 F7 B $\flat$

Rock my soul \_\_\_\_\_ with the Mil - en - berg Joys. \_\_\_\_\_ (spoken) Stomp it! Rock my soul \_\_\_\_\_

Bdim7 F7 G $\flat$  7 F7

with the Mil - en - berg Joys. \_\_\_\_\_ Play 'em dad - dy, don't re - fuse; \_\_\_\_\_

D $\flat$  dim7 F7 D $\flat$  dim7 F7/C F7 B $\flat$

sep - a - rate me from the wea - ry blues. \_\_\_\_\_ Hey! Hey! Hey! Sweet boy

Bdim7 F7

syn - co - pate your ma - ma all night long \_\_\_\_\_ with that Dix - ie - land strain. \_\_\_\_\_ (spoken) Turn it on.

B $\flat$  7 E $\flat$  E $\flat$  7 G $\flat$  7

Play it down, \_\_\_\_\_ then do it a - gain. \_\_\_\_\_ (spoken) Won't be long now. Ev - 'ry - time \_\_\_\_\_ I

B $\flat$  B $\flat$  7/A $\flat$  G 7 C 7 $\flat$  9

hear that tune \_\_\_\_\_ good luck says, \_\_\_\_\_ "I'll be with you soon." \_\_\_\_\_ That's just why \_\_\_\_\_

F7 B $\flat$  B $\flat$  dim7 B $\flat$

I've got the Mil - en - berg Joys. \_\_\_\_\_

# MILES AHEAD

© 1966 Prestige Music

By Miles Davis

Moderately  
 E $\flat$ M7

E $\flat$ m7 Dm7 D $\flat$ m6 Cm7 F7

B $\flat$ M7 G $\flat$  E $\flat$ M7 E $\flat$ m7 Dm7 D $\flat$ m6 Cm7

F7 G $\flat$  E $\flat$ M7 Em6 A $\flat$ 7

G7 EbM7 Em6 Ab7 Abm6 EbM7 Ebm7

Dm7 Dbm6 Cm7 F7 Bbm7 Gb

### MINOR SWING

Copyright © 1938 (Renewed) by Les Editions Francis-Day, S.A., France  
 All rights for the U.S.A. and Canada controlled by  
 Jewel Music Publishing Co., Inc.  
 Reprinted by permission.

By Django Reinhardt and Stephane Grapelli

Moderately  
 N.C.

Am Dm6 E7

Am Dm6 Am

E7 Am Dm6

E7 Am F Am/E Am Bm7b5 E7 Am

Dm6 E7 N.C. Am Am6

# MISTY

Copyright © 1955, Renewed 1983 MARKE MUSIC, LIMERICK MUSIC, REGANESQUE MUSIC and TIMO-CO MUSIC

Words by Johnny Burke  
Music by Erroll Garner

Slowly, with a smooth swing

**Chorus:**  
 Look at me, I'm as help-less as a kit-ten up a tree and I feel like I'm  
 way and a thou-sand vi-o-lins be-gin to play, or it might be the  
 own, would I wan-der through this won-der-land a-lone, nev-er know-ing my

**Verse:**  
 cling-ing to a cloud, I can't un-der-stand, I get Mist-y just hold-ing your hand.  
 sound of your hel-lo, that mu-sic I hear, I get Mist-y the mo-ment you're  
 right foot from my left, my hat from my glove, I'm too Mist-y and too much in

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

want you to do. Don't you no-tice how hope-less-ly I'm lost, that's why I'm fol-low-ing you.

**Coda:**  
 On my love.

**Chords:** Eb M7, Bb m7, Eb 7b9, Ab M7, Ab m7, Db 9, Eb M7, Cm7, Fm7, Bb 7b9, To Coda, F7, Bb 7, Bb 9, E7#9, Eb, Ab m7, Db 9, Eb 6, Adim7, Bb m7, Eb 7b9, Ab M7, Ab 6, Am7, D7, Cm7, F7, Gm7, C7, Fm7, Bb 7b9, Bb 9, E7#9, Eb, Gb 9, Fm7, Eb M7.

# MOHAWK

© 1956 ATLANTIC MUSIC CORP.  
Renewed and assigned 1985 ATLANTIC MUSIC CORP.

By Charlie Parker

**Chorus:**  
 Fast

**Chords:** Bb7, Eb7, Bb7, Fm7, Bb7, Eb7, Bb, G7, Cm7, F7, Bb7, Cm7, F7.

# MOON LOVE

Adapted From Tchaikowsky's Fifth Symphony, Second Movement

Copyright © 1939 Famous Music Corp.  
Copyright renewed and assigned to Harry Von Tilzer Music Publishing  
Company and Famous Music Corp. (c/o The Welk Music Group,  
Santa Monica, CA 90401)

By Mack David, Mack Avis and Andre Kostelanetz

**Moderately Slow**

Gm7 C7 FM7 Dm7 Gm7 C7sus C7

Will this be Moon Love, — noth - ing but Moon Love? — Will you be gone when the dawn comes

Fsus F F/A Abdim7 Gm7 C7 FM7 Dm7 Bm7b5

steal - ing through? — Are these just moon dreams, — grand while the moon beams? — But, when the moon fades a -

E7b9 Am Am7b5 D7 Gm7 C7

way will my dreams come true? — Much as I love you, — don't let me love you —

FM7 Dm7 G9 Gm7 C7 FM7 F/A Abdim7 Gm7 C7

— if I must pay for your kiss with lone - ly tears. — Say it's not Moon Love, — Tell me it's

FM7 Dm7 G9 Gm9 C7 F BbM7 F6

true love, — say you'll be mine when the moon dis - ap - pears. —

# MOON RAYS

• 1985 by Ecaroh Music, Inc.

By Horace Silver

**Medium Latin Tempo**

Fm7 Bb7b9 Eb Gbm7 Fm7 Am7b5 Ab m7 Gm7b5 C7b9#5 Fm7

To Coda ⊕

Bb7b9#5 Eb Ab#11 Eb Ab#11 Fm7 Bb7b9 Eb Gbm7 Fm7 Am7b5 Ab m7

Gm7b5 C7b9#5 Fm7 Bb7#5 Eb Ab#11 Eb Ab#11 Am7 D7b9 GM7 Bbm7 Am7

Dbm7b5 Cm7 Bm7b5 E7b9#5 Am7 D7b9#5 Gm7 C7 D.S. al Coda Fm7 Bb9

⊕ CODA EbM9

# MOONGLOW

© Copyright 1934 by Mills Music Inc.  
 Copyright Renewed 1962 by Will Hudson and Irving Mills and Assigned to Mills Music Inc.  
 Copyright Renewed 1962 by Margaret De Lange and Assigned to Scarsdale Music Corporation, New York, NY c/o Shapiro, Bernstein & Co., Inc., 10 East 53rd Street, New York, NY 10022

Words and Music by Will Hudson, Eddie DeLange and Irving Mills

*Smoothly*

C6 F9#11 Bm7 A7b5 Am7

It must have been Moon-glow, way up in the blue; it must have been

D7b9 G/B Bb dim7 Am7 Bb dim7 G/B C6 F9#11

Moon-glow that led me straight to you. I still hear you say-ing.

Bm7 Em7 A7b5 Am7 D7b9 G/B Bb dim7 Am7 Bb dim7 G/B

"Dear one hold me fast." And I start in pray-ing: oh Lord, please let this last.

G9 F#9 F9 E9 Bm7 E7 Em7 A7

We seemed to float right thru the air, hea-ven-ly songs seemed to come from

Am7 D7 G7#5 C6 F9#11 Bm7 Em7 A7b5

ev' - ry - where. And now when there's Moon-glow way up in the blue,

Am7 D7b9 G/B Bb dim7 Am7 AbM7 G6

I al - ways re - mem - ber that Moon - glow gave me you.

# MOONLIGHT BAY

© 1912, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 © Renewed 1940 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved.

Words by Edward Madden  
 Music by Percy Wenrich

*Gracefully*

Bb Bb7 Eb Bb F7

We were sail - ing a - long on Moon-light Bay. We could hear the voic - es ring - ing,

Bb Bdim7 F7/C Bb Bb7 Eb Bb

they seemed to say: "You have stol - en my heart, now don't go 'way!"

F7 Bb Bb/D Db dim7 Cm7 Bb

As we sang loves old sweet song on Moon-light Bay.

# MOONLIGHT AND ROSES (Bring Mem'ries Of You)

Copyright © 1925 by Villa Moret Inc.  
Copyright Renewed, controlled by Chappell & Co., Inc. (Intersong Music, Publisher)

Words and Music by Ben Black & Neil Moret

Moderately, with expression

F B $\flat$ /F F Gm7 C7 F/A A $\flat$ dim7 C7/G C7

Moon - light And Ros - es \_\_\_\_\_ brings won - der - ful mem - ries of you. \_\_\_\_\_

Gm D7 Gm C7 Gm7 C7#5 F F#dim7 Gm7 C7 F

My heart re - pos - es \_\_\_\_\_ in beau - ti - ful thoughts so true. \_\_\_\_\_ June -

B $\flat$ /F F Gm7 C7 F/A A $\flat$ dim7 B $\flat$

light dis - clos - es \_\_\_\_\_ loves old - en dreams spark - ling a - new. \_\_\_\_\_ Moon -

B $\flat$ m6 F Eb9 D7#5 D7 G7 Gm7 C7 1. F Gm7 C7 2. F

light And Rose - es \_\_\_\_\_ bring mem - ries \_\_\_\_\_ of you. \_\_\_\_\_ you. \_\_\_\_\_

# MOONLIGHT ON THE GANGES

© Copyright 1926 by Campbell, Connelly & Co., Ltd.  
© Copyright for U.S.A. renewed by Campbell-Connelly, Inc.  
© Copyright 1971 by Campbell, Connelly & Co., Ltd.  
Sole Licensing and Selling Agent for the United States: Piedmont Music Company

Lyric by Chester Wallace  
Music by Sherman Myers

Moderately

G9 F#9 F9 E9 Eb9 D9 D9b5 G7#5 C6 CM7 C7 C6 Dm7

Moon - light \_\_\_\_\_ On The Gan - ges \_\_\_\_\_ and all stars \_\_\_\_\_ in view, \_\_\_\_\_ when I whis - per'd.

G7 G#dim7 Am D7 G7sus G7 G9 F#9 F9 E9

\_\_\_\_\_ love's sweet mel - o - dy \_\_\_\_\_ all our dreams and our schemes came true. \_\_\_\_\_ Some - day \_\_\_\_\_ on the

Eb9 D9 D9b5 G7#5 C C7#5 F6 C+ F6 F#m7b5 Fdim7 C/E Ebdim7 G7

Gan - ges \_\_\_\_\_ I'll meet you \_\_\_\_\_ once more. \_\_\_\_\_ and I'll kiss you \_\_\_\_\_ and ca - ress you -

A7 Dm7 G7 1. C F7 E9 Eb9 2. C Eb9 Ab7 G7 C

\_\_\_\_\_ where the wa - ters kiss the si - lent shore. \_\_\_\_\_ shore. \_\_\_\_\_

# MOONLIGHT IN VERMONT

© Copyright 1944-1945 by MICHAEL H GOLDSSEN, INC.  
 © Renewed 1972-1973 MICHAEL H GOLDSSEN, INC.

Words by John Blackburn  
 Music by Karl Suessdorf

Freely

E♭6 Cm7 Fm7 E7#9 E♭6 Cm7 D♭9 Fm7 B♭7sus E♭ Fm7 B♭7 E♭6 Cm7

Pen - nies in a stream, fall - ing leaves, a sy - ca - more, Moon - light In Ver - mont. I - cy fin - ger -

Fm7 E7#9 E♭6 Cm7 D♭9 Fm7 B♭7sus E♭ Am11 D7

waves, ski trails on a moun - tain - side, snow - light in Ver - mont. Tel - e - graph ca - bles, they

GM7 G#dim7 Am11 A♭9#11 GM7 G6 B♭m11 E♭7

sing down the high - way and tra - vel each bend \_ in the road, peo - ple who meet \_ in this

A♭M7 Adim7 B♭m11 E♭9 A♭ B♭7#5♭9 E♭6 Cm7 Fm7 E7#9 E♭6 Cm7

ro - man - tic set - ting are so hyp - no - tized \_ by the love - ly ev' - ning sum - mer breeze, warb - ling of a

D♭9 Fm7 B♭7sus E♭ Cm7 F9 E9 E♭M9

mea - dow - lark, Moon - light In Ver - mont, you and I and Moon - light In Ver - mont.

# MOONLIGHT COCKTAIL

Copyright © 1941 by Jewel Music Publishing Co., Inc.  
 Copyright renewed by Jewel Music Publishing Co., Inc. and Rytvoc Music  
 Reprinted by permission.

By Lucky Roberts and Kim Gannon

Slowly

G D7/A G/B B7 Em7 A7 E7/B A7/C#

Cou - pl - 'a jig - gers of moon - light and add a star, \_ Pour in the blue of a June night and  
 Now add a cou - pl - 'a flow - ers, a drop of dew, \_ Stir for a cou - pl - 'a ho - urs 'till

A7 D7 A7/E D7/F# D9 | G Em7

one gui - tar, \_ mix in a cou - pl - 'a dream - ers and there you are, \_ Lov - ers hail the  
 dreams come true, \_ as to the num - ber of kiss - es, it's up to you, \_

Am7 D7 | 2 Am7 A9 D7 G6 B7

"Moon - light Cock - tail." Moon - light cock - tails need a few. \_ Cool \_ it in the

F#m7 B7 F#m7 B7 Em A7

sum- mer breeze, \_ serve it in the star - light un - der - neath the trees; \_ you'll \_ dis - cov - er

Em7 A7 Em7 A7 D7 G D7/A G/B

tricks like these \_ are sure to make your "Moon-light Cock-tail" please. \_ Fol- low the sim- ple di - rec - tions and

B7 Em7 A7 E7/B A7/C# A7

they will bring, \_ life of an - oth - er com - plex - ion, where you'll be king. \_

D7 A7/E D7/F# D9 Am7 A9 D7 G6

You will a - wake in the morn - ing and start to sing, \_ moon - light cock - tails are the thing. \_

## MOOSE THE MOOCHE

© 1946 ATLANTIC MUSIC CORP.

• Renewed and assigned 1974 ATLANTIC MUSIC CORP.

By Charlie Parker

Fast

Bb Cm7 F7 Bb Cm7 F7 Fm7 Bb7

Eb7 Bb Cm7 F7 Bb Cm7 F7

Bb Cm7 F7 Bb7 Eb Ab7 Bb

Am7b5 D7 Dm7 G7

Gm7 C7 Cm7 F7

Bb Cm7 F7 Bb Cm7 F7

Bb Eb Bb Cm7 F7



## MORE (Theme From MONDO CANE)

Copyright © 1962, 1963, 1965 by Ed. C.A.M. spa Roma  
Selling Agent U.S. and Canada: Edward B. Marks Music Company

English Words by Norman Newell  
Music by Riz Ortolani and Nino Oliviero

Smoothly

GM7 Em7 Am7 D9 GM7 Em7 Am7

More than the great - est love the world has known; this is the love I'll give to you a -  
More than the sim - ple words I try to say; I on - ly live to love you more each

1. D9 2. F#m7 B7 Em Em#7/D# Em7/D Em6/C# Am7/C

lone. day. More than you'll ev - er know, my arms long to hold you so, my life will be

A7 Am7 D7 GM7 Em7 Am7

in your keep - ing wak - ing, sleep - ing, laugh - ing, weep - ing. Long - er than al - ways is a long long

D9 GM7 Em7 Am7 F#m7 B7 Em Em#7/D#

time, but far be - yond for - ev - er you'll be mine. I know I nev - er lived be -

Em7/D Em6/C# Am7/C Am7 D7 G

fore and my heart is ve - ry sure no one else could love you more. \_\_\_\_\_

## MORE THAN YOU KNOW

Copyright © 1929 by Miller Music Corp. & Vincent Youman, Inc.  
Copyright Renewed, Published in the U.S.A. by Chappell & Co., inc.  
(Intersong Music Publisher)

Words by William Rose and Edward Eliscu  
Music by Vincent Youmans

Moderately

Eb6 Bb7#5 Bbm7 Eb7 Ab6 Gm7b5 C7 Fm7 Fm7b5 Bb7 F7

More Than You Know, More Than You Know, man o' my heart, I love you so. Late - ly I find you're on my

Fm9 Bb7 Gm7 C7 Fm7 Bb7#5 Eb6 Bb7#5 Bbm7 Eb7 Ab6 Gm7b5 C7

mind, More Than You Know. \_\_\_\_\_ Wheth - er you're right wheth - er you're wrong, man o' my heart, I'll string a -

Fm7 Db9 Gm7 C7 F7 Bb7 Eb Am7b5 D7 Gm7

long. You need me so more than you'll ev - er know. \_\_\_\_\_ Lov - ing you the way that I do there's

Am7b5      Ab7b5 Gm      Cm7b5 F7      Bb      Gm7      C7      Cm7/F7 F7 Bb7      Bbdim7

noth - ing I can do a - bout it; \_\_\_\_\_ lov - ing may be all you can give but hon - ey I can't live with - out it.

Bb7      Bb7#5      Eb6      Bb7#5      Bbm7      Eb7      Ab6      Gm7b5      C7      Fm7      Db9      Gm7      C7

Oh, how I'd cry, oh, how I'd cry, if you got tired and said "good - bye," more than I'd show more than I'd

F7      Bb7      1. Eb      Gbdim7      Fm7      Bb7#5      2. Eb      Cb      Eb

ev - er know. \_\_\_\_\_ More Than You Know. \_\_\_\_\_

## MY FUNNY VALENTINE

Copyright © 1937 by Chappell & Co., Inc. Copyright Renewed.

Words by Lorenz Hart  
Music by Richard Rodgers

Slowly

Cm      G7/B      Cm7/Bb      Am7b5      Ab M7      Fm9      Dm7b5

My Fun - ny Val - en - tine, sweet com - ic val - en - tine, you make me smile with my heart. —

G7b9      Cm      G7/B      Cm7/Bb      F/A      Ab M7

Your looks are laugh - a - ble, un - pho - to - graph - a - ble, yet, you're my

Am7b5      D7b5b9      Gm7      C7b5b9      Fm7b5      Bb7b9      Eb M7      Fm7      Gm7      Fm7

fav - 'rite work of art. \_\_\_\_\_ Is your fig - ure less than Greek; is your

Eb      Fm7      Gm7      Fm7      Eb M7      G7#5 G7      Cm7      Bbm7      A7b9      Ab M7      Dm7b5      G7b9

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

Cm      G7/B      Cm7/Bb      F/A      Ab M7      Dm7b5      G7b9      Cm7      B9

don't change a hair for me, not if you care for me, stay lit - tle val - en - tine, stay! —

Bbm9      A7b5#9      Ab M7      Fm7      Bb7      Eb

Each day is Val - en - tine's day. \_\_\_\_\_

# MY FAVORITE THINGS

(From "THE SOUND OF MUSIC")

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein II. Copyright Renewed  
Williamson Music Co., owner of publication and allied rights throughout  
the Western Hemisphere and Japan.  
All Rights Administered by Chappell & Co., Inc.

Words by Oscar Hammerstein II  
Music by Richard Rodgers

Lively, with spirit

Em7 CM7

Rain - drops on ros - es and whisk - ers on kit - tens, bright cop - per ket - tles and warm wool - en  
cream col - ored po - nies and crisp ap - ple strud - els, door - bells and sleigh - bell and schnitz - el with

Am7 D9 GM7 CM7 GM7 CM7

mit - tens; brown pa - per pack - ag - es tied up with string, } these are a few of My  
noo - dles; wild geese that fly with the moon on the wings,

F#m7b5 B7 EM7

Fa - vor - ite Things. Girls in white dress - es with blue sat - in sash - es,

AM7 Am7 D9 GM7

snow - flakes that stay on my nose and eye - lash - es, sil - ver white win - ters that melt in to

CM7 GM7 CM7 F#m7b5 B7b9 Em7 C#m7b5 F#m7b5

spring. These are a few of My Fa - vor - ite Things. When the dog bites, when the

B7 Em7 Em7/D CM7 A7

bee stings, when I'm feel - ing sad, I sim - ply re - mem - ber My Fa - vor - ite

GM7 CM7 Am7 D7 G6 CM7 G6

things and thne I don't feel so bad.

# MY FOOLISH HEART

Copyright © 1949 by Anne-Rachel Music Corp.  
Copyright Renewed, Young interest controlled by Chappell & Co., Inc.  
(Intersong Music, Publisher)

Words by Ned Washington  
Music by Victor Young

Slowly & Expressively

BbM7 EbM7 Dm7 G7 Cm7 F7b9

The night is like a love - ly tune, be - ware My Fool - ish Heart! How

BbM7 D7#9 Gm7 Cm7 F7

white the ev - er con - stant moon; take care My Fool - ish Heart! There's a



# MY HEART BELONGS TO DADDY

(From "LEAVE IT TO ME")

Copyright © 1938 by Chappell & Co., Inc.  
 Copyright Renewed, Assigned to John F. Wharton, Trustee of the Cole  
 Porter Musical & Literary Property Trusts, Chappell & Co., Inc., Publisher

Words and Music by Cole Porter

**Brightly**

The musical score for "My Heart Belongs to Daddy" is written in G minor (three flats) and 4/4 time. It consists of ten staves of music with lyrics underneath. The lyrics are: "While tear - ing off a game of golf I may make a play for the cad - dy; but when I do I don't fol - low through 'cause My Heart Be - longs To Dad - dy. If I in - vite a boy some - night to dine on my fine fin - nan had - die, I just a - dore his ask - ing for more, but My Heart Be - longs To Dad - dy. Yes, My Heart Be - longs To Dad - dy, so I sim - ply could - n't be bad. Yes, My Heart Be - longs To Dad - dy, da - da, da - da - da, da - da - da - ad! So I want to warn you, lad - die tho' I know you're per - fect - ly swell, that My Heart Be - longs To Dad - dy 'cause my dad - dy, he treats it so well." The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *f*. Chord symbols are placed above the staff lines.

Chord symbols: Cm, G7, Fm, G7, Cm, G7#5, Cm, Dm7b5, G7, Fm, G7, Cm, G7, C, G7, C, C7, F, Fm, C, Dm7b5, G7, C.

# MY LITTLE SUEDE SHOES

© 1956 ATLANTIC MUSIC CORP.  
 © Renewed and assigned 1984 ATLANTIC MUSIC CORP.

By Charlie Parker

**Moderately bright**

The musical score for "My Little Suede Shoes" is written in G minor (three flats) and 4/4 time. It consists of two staves of music. The lyrics are: "My little suede shoes, they're the only shoes I need, they're the only shoes I need." The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *f*. Chord symbols are placed above the staff lines.

Chord symbols: Fm7, Bb7, Eb, Fm7, Bb7, Eb, Fm7, Bb7, Gm7, C7, Fm7, Bb7, Eb.

2.

## MY MONDAY DATE

© Copyright 1928, 1956 by MCA MUSIC PUBLISHING, A Division of MCA INC., New York, NY. Copyright Renewed.

Music by Earl Hines  
Words by Sid Robin

With a beat

Bb6 Dm7 Dbdim7 Cm7 F7 F#7#5 Bb6 Bbdim7  
 Now, don't for - get our Mon - day date, \_\_\_ Boy: ba - by be read - y \_\_\_ when I come by. \_\_\_  
 Girl: gon - na be read - y \_\_\_ when you come by. \_\_\_  
 Cm7 F7 Bb6 Dm7 Bbdim7 Cm7 F7  
 \_\_\_ } And when the clock strikes half past eight, \_\_\_ I'll be there wait - in' \_\_\_ with a kiss and a  
 Bb Cm7 F7 Bb6 Bb7 Eb Ebm Bb C9  
 sigh. I'm gon - na hold you so fast \_\_\_ when we dance cheek to cheek; \_\_\_ store up e - nough love to last \_\_\_  
 F7 Bb6 Dm7 Dbdim7 Cm7  
 \_\_\_ us the rest of the week. \_\_\_ So, don't for - get our Mon - day Date, \_\_\_ Ba - by, I  
 F7 Cm7 F7 1. Bb Bdim7 Cm7 F7 2. Bb Bb/D Eb Edim7 Bb/F B9 Bb9  
 prom - ise \_\_\_ nei - ther will I. \_\_\_ Now, I. \_\_\_

# MY MAN'S GONE NOW

Copyright © 1935 by Gershwin Publishing Corporation  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by DeBose Heyward  
Music by George Gershwin

Slowly

Dm7 D7#9 A13/D Dm7 Bb Ab/Bb G F Eb b5 Dm

My man's gone now, ain' no use a - lis - tenin' for his tired foot - steps climb - ing up de - stairs.

Dm7 D7 Dm9 B7b5 E7b5 Am7 A7 Dm7 D7#9

Ah, ah. Ole man sor - row's come to keep me

A13/D Dm7 Bb G F Eb b5 Dm DM7 D7 Dm7

com - p'ny, whis - per - in' be - side me when I say my prayers. Ah,

B7b5 E7b5 Am7 A7 Dm7 A7b5 Ab13 Db6 A13 Dm7

ah. Ain' dat I min' work - in', work an' me is trav - el - ers

B13 Em9 F6 Gm G#dim7 Dm7/A Eb7b5 Ab13 Dm7

jour - ney - in' to - ged - der to - de prom - ise land. But Ole Man Sor - row's

A13 Dm7 B13 E6 Gm7b5 GbM7 F7#5 Bb Ab/Bb Gm7 C9#5

march - in' all de way wid me, tell - in' me I'm ole now since I lose my man. Since she lose her

F Em7 A7b9 Dm7 D7 Dm7 B7b5 E7b5 Am7 A7 Dm7

man. Since I lose my man. Ah, ah. Ole man sor - row

D7 A13/D Dm7 Bb Ab/Bb G F Eb b5 Dm A9

sit - tin' by de fire - place, ly - in' all all night by me in de bed. Tell - in' me de

D9 A9#5 D A9/D D13 A7/D Dm

same thing morn - in', noon an' eb' - nin' that I'm all a - lone now since my man is dead.

A7 Bm7b5/F Em7b5 A7#5 Dm

Ah, since my man is dead.

# MY MELANCHOLY BABY

Copyright 1911 by Ernest M. Burnett  
 Copyright 1912 & 1914 by Theron C. Bennett Co.  
 Copyright renewed 1939 by Charles E. Norton and assigned to Jerry Vogel Music Co., Inc.  
 Copyright Renewed 1938, 1939, & 1942 by Ernest M. Burnett and assigned to Shapiro, Bernstein & Co., New York, NY .

Words by George A. Norton  
 Music by Ernie Burnett

Moderately

Eb B7 Eb B7 Eb  
 Come sweet - heart mine, — don't sit and pine. — Tell me of the cares that make you  
 Birds in the trees, — whis - per - ing breeze — should not fall to lull you in - to  
 Eb/G Gb dim7 Bb7/F Bb7 Fm C7 Fm C7 F7  
 feel so blue. What have I done? — An - swer me hon', — have I ev - er said an un - kind  
 peace - ful dreams. So tell me why — sad - ly you sigh, — sit - ting at the win - dow when the  
 Bb7 Eb B7 Eb B7  
 word to moon you? My love is true, — and just for you, —  
 pale moon beams. You should - n't grieve, — try and be - lieve; —  
 Eb Eb/G Gb dim7 Bb7/F Bb7 F7  
 I'd do al - most an - y - thing at an - y - time. Dear, when you sigh —  
 life is al - ways sun - shine when the heart beats true. Be of good cheer, —  
 Bb G7 C7 F7 Fm7 Fm7b5 Bb7  
 or when you cry, — some - thing seems to grip this ver - y heart of mine.  
 smile thro' your tears, — when you're sad it makes me feel the same as you.  
 Eb Gm7b5 Db7 C7 Fm7 C7#5 Fm7 C7  
 Come to me, My Mel - an - chol - y Ba - by, cud - dle up and don't be blue;  
 Fm7 Bb7 F7 Bb7 Eb Cm7 F7 Bb Cm C#dim7 Bb7/D  
 all your fears are fool - ish fan - cy, may - be, you know, dear that I'm in love with you.  
 Eb Gm7b5 Db7 C7 Fm7 C7#5 Fm7 C7  
 Ev' - ry cloud must have a sil - ver lin - ing, wait un - til the sun shines through.  
 Fm7 F#dim7 Gm7 C7  
 smile my hon - ey dear, while I kiss a - way each tear, or  
 Fm Bb7 1. Eb Bb7#5 2. Eb Ab7 Eb  
 else I shall be mel - an - chol - y too. Now won't you too.



# MY ONE AND ONLY LOVE

© 1952, 1953 SHERWIN MUSIC PUBLISHING CORP.  
 © Renewed 1980, 1981 WAROCK CORP.

Words by Robert Mellin  
 Music by Guy Wood

Slowly

C Am7 Dm7 G9 G#dim7 *s* Am Am7/G FM7 *s*  
 The ver - y thought of you makes my heart sing — like an A - pril breeze — on the

Bm7b5 Em7 A7b9 Dm7 Dm7/C Bm7b5 E7 Am7 Eb9 Dm7 G7 G7/F  
 wings of spring. And you ap - pear in all your splen - dor, — My One And On - ly

Em A7b9 Dm7 G9 C Am7 Dm7 G9 G#dim7 *s* Am Am/G FM7 *s*  
 Love. The shad - ows fall and spread their mys - tic charms — in the hush of night — while you're

Bm7b5 Em7 A7b9 Dm7 Cm7 Bm7b5 E7 Am7 Eb9 Dm7 G7 G7b9  
 in my arms. I feel your lips so warm and ten - der, — My One And On - ly

C F#m7b5 B7 Em6 *s* C#m7b5 *s* F#m7 B7  
 Love. The touch — of your hand — is like heav - en, — a

Em6 *s* C#m7b5 *s* F#m7 B7 Em *s* Em/D#  
 heav — en that I've — nev - er known. The blush on your check when -

Em/D *s* Em.C# Dm7 *s* Ab7#11 *s* Dm7 G7b9  
 ev - er I speak tell me that you are my own.

C Am7 Dm7 G9 G#dim7 *s* Am Am7/G FM7 *s*  
 You fill my ea - ger heart with such de - sire. — Ev - r'y kiss you give — sets my

Bm7b5 Em7 A7b9 Dm7 Cm7 Bm7b5 E7 Am Eb9  
 soul on fire. I give my - self in sweet sur - ren - der, —

Am7 G7#5 Db9 1. C Dm7 G7#5 2. AbM7 DbM7 Db6 C6/9  
 My One And On - ly Love. Love.

# MY PRAYER

Copyright 1939 The World Wide Music Co. Ltd., London, England. Renewed

Music by George Boulanger  
Lyric and Musical Adaptation by Jimmy Kennedy

Moderately

My Prayer is to linger with you at the end of the day in a dream that's di-  
vine. My Prayer is a rapture in blue with the world far a-way  
and your lips close to mine. To-night while our hearts are a-glow oh!  
tell me the words that I'm long-ing to know. My Prayer and the an-swer you give,  
may they still be the same for as long as we live: That you'll al-ways be there  
at the end of My Prayer. My Prayer.

Chords: F, Fdim7, F, Bbm6, F, F#dim7, C7/G, C7#5, F, Fdim7, F, Bbm6, C7, C7#5, F, Cm7, F7, Bbm7, Eb7, Ab, Gm7b5, G7b9, C7, Db9, C7, C7#5, F6, Fdim7, F, Bbm6, F, F/A, Ab dim7, Gm7, C7, Gm7, C7, 1. F, C7#5, 2. F

# MY SHINING HOUR

© 1943, 1987 HARWIN MUSIC CO.  
© Renewed 1971 HARWIN MUSIC CO.  
International Copyright Secured. All Rights Reserved.

Lyric by Johnny Mercer  
Music by Harold Arlen

Tenderly

This will be My Shining Hour, calm and happy and bright. In my  
dreams, your face will flower through the dark-ness of the night. Like the  
lights of home be-fore me, or an an-gel watch-ing o'er me. This will be My  
Shin-ing Hour, 'til I'm with you a-gain.

Chords: Eb, Cm7, F9, Bb7b9, Bb7, Eb, Cm7, Ab, Bb7 sus, Bb7, Cm7, Am7b5, Dm7b5, G7, Cm7, F7, Bb7 sus, Fm7, Bb7, Bbm7, Eb9, AbM7, Fm7, Abm, Fm7b5, Bb7 sus, Bb7, Eb, Cm7, Eb, Fm7, Gm7b5, C7, AbM7, Fm7b5, Bb7b9, Eb6

# MY ROMANCE

(From "JUMBO")

Copyright © 1935 T.B. Harms Company. Copyright Renewed. (c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Lorenz Hart  
Music by Richard Rodgers

Moderately Slow

CM7 Dm7 Em7 E♭dim7 Dm7 G7 CM7 B♭13 Am Am#7 Am7 A7

My Ro - mance does - n't have to have a moon in the sky, My Ro - mance does - n't need a blue la -

Dm7 G7 CM7 C7 FM7 F#dim7 CM7 C7 FM7 F#dim7 CM7 F#m7 F7♭5 Em7 E♭7

goon stand - ing by; no month of May no twin - kling stars, no hide a - way, no

Am9 D7 Dm7 G7 CM7 Dm7 Em7 E♭dim7 Dm7 G7 CM7 B♭13 Am Am#7

soft gui - tars. My Ro - mance does - n't need a cas - tle ris - ing in Spain, nor a dance to a

Am7 A7 Dm7 G7 CM7 C7 FM7 FM7/E Dm7 Dm7/C Bm7 B♭9#11

con - stant - ly sur - pris - ing re - frain . Wide a - wake I can make my most fan - tas - tic dreams come

Am7 A♭9 CM7/G Am7 Dm7 Dm7/G G7 C6

true; My Ro - mance does - n't need a thing but you. \_\_\_\_\_

# MY SHIP

From The Musical Production "LADY IN THE DARK"

TRO-© Copyright 1941 and renewed 1969 Hampshire House Publishing Corp. and Chappell & Co., Inc., New York, NY

Words by Ira Gershwin  
Music by Kurt Weill

Moderately Slow

F D7 Gm7 C7 F D7 Gm7 C7 F D7

My ship has sails that are made of silk, the decks are trimmed with gold. And of jam and spice there's a

Gm A7 Dm7 G7 Gm7 C7 F D7 Gm7 C7 F D7

par - a - dise in the hold. \_\_\_\_\_ My ship's a - glow with a mil - lion pearls and ru - bies fill each

Gm7 C7 F D7 Gm A7 Dm Gm7 F D7 Gm7 C7

bin; the sun sits high in a sap- phire sky when my ship comes in. I can wait the years 'til

Gm7 C7 Gm7 C7 F E7 Am Dm7 Am Dm7 G7 Gdim7

it ap- pears one fine day one spring, but the pearls and such they won't mean much if there's miss- ing just one

G7 C9 F D7 Gm7 C7 F D7 Gm7 C7 F D7

thing. I do not care if that day ar- rives, that dream need nev- er be, if the ship I sing does- n't

Gm A7 1. Dm Gm7 C7 F C7 2. Dm C7 F C7 F Dm

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

Bb C7 F Dm7 Gm7b5 C7 F Db7 F

al- so bring my own true love to me.

## NARDIS

© 1959 JAZZ HORN MUSIC CORP & WARNER-TAMERLANE PUBLISHING CORP.  
 WARNER-TAMERLANE PUBLISHING CORP. administers on behalf of itself and JAZZ  
 HORN MUSIC CORP.

By Miles Davis and Bill Evans

Medium Fast Jazz

Em FM7 EM7 B7 CM7 Am7 FM7 EM7<sub>s</sub> 1. Em

2. Em Am7 FM7 Am7 FM7 Dm7 G7 CM7 FM7 Em

FM7 EM7 B7 CM7 Am7 FM7 EM7<sub>s</sub> Em

## NEFERTITI

© 1968 Mikayo Music

By Wayne Shorter

Medium Swing

AbM7 DbM7 Gm7b5 C7b9 Cb9 Bbm7 AM7 Eb7b9#11

EM7 A7sus D7#5b9 E7 E7sus Eb7#11 A13

## NEVERTHELESS (I'M IN LOVE WITH YOU)

Copyright © 1931 by Dasyiva, Brown & Henderson, Inc.  
 Copyright Renewed, Assigned to Chappell & Co., Inc., and Harry Ruby  
 Music Co. (c/o The Songwriters Guild)

Words and Music by Bert Kalmar and Harry Ruby

**Moderately**

B $\flat$                       D $\flat$  dim7                      F7                      Dm7 $\flat$  5                      G7

Cm                      G7                      C7                      F7                      B $\flat$                       Gm7                      C7                      F7                      B $\flat$

D $\flat$  dim7                      F7                      Dm7 $\flat$  5                      G7                      Cm                      G7

C7                      F7                      B $\flat$                       Fm7                      B $\flat$  7                      Fm7                      B $\flat$  7

E $\flat$                       Gm7                      C7                      Gm7                      C7                      Cm7                      F7

B $\flat$                       D $\flat$  dim7                      F7

Dm7 $\flat$  5                      G7                      Cm                      G7                      C7                      F7                      B $\flat$

Dm7 $\flat$  5                      G7                      Cm                      G7                      C7                      F7                      B $\flat$

## THE "NEW FRANKIE AND JOHNNIE" SONG

TRO - © Copyright 1962 and 1964 Hollis Music, Inc., New York, NY

Words and Music by Shel Silverstein and Bob Gibson

**Moderately Bright**

F                      F7                      B $\flat$                       D $\flat$

F                      F7                      G7                      C7                      F                      F7

B $\flat$  D $\flat$  F/C D7  $\overbrace{1-5}^{G7}$  C7

walk - in' arm in arm down a - long Can - al Street, Frank - ie loved John - nie, Lord, ev - 'ry - bod - y knows.

F C7  $\overbrace{6.}^{G7}$  C7 F D7 G7

2. Now Lord, ev - 'ry - bod - y knows, hey, hey. Frank - ie loved John - nie,

C7 F F9

Lord, ev - 'ry - bod - y knows.

**Additional lyrics:**

2. Now Frankie came home one evening just a little bit early and she said, "Think I'm gonna stop and have me a beer." So she went and she told her troubles to the fat bartender says, "Tell me, fat daddy, has my Johnnie man been here?"

3. He said, "Frankie, I'm sorry you asked me that personal question, but you know that I'm about as honest as a man can be. I seen Johnnie, he was clippin' and collidin' and a-slippin' and a slidin', and a flippin' and a flyin' with a girl named Annabel Lee."

4. Frankie said, "No, no, no, it can't be so, 'cause I know—my Johnnie man wouldn't treat me bad." So she sat—and had a couple more beers and shed a couple more tears—says, "I'm the best damn woman that scoundrel ever had."

5. Frankie got into a taxi and she said to the driver, "Listen—don't stop for nothin' all the way downtown. 'Cause I got a forty-five right here and I'm makin' it clear that I'm lookin' for the man who's givin' me the runaround."

6. Frankie got out at South Clark Street and looked in the window, she saw Johnnie and Annabel swingin' there. Then Frankie took deadly aim on that deadly game and she shot her man right in the middle of his big affair.

7. Bango—the first time she shot him, he stood right up. And bango—he leaned right over and he clutched his side. Then bango—he started kickin' and a-screamin' and a-screamin' and a-kickin', when bing—bong bango—Johnnie rolled over and died.

8. Now you heard the story 'bout Frankie and her man named Johnnie, and you know that was a game never should've been played. And the moral of this sad tale I'm tellin' you, if you're gonna fool around—then you better pull the shade.

9. Frankie, she was a fine lookin' woman, had a man named Johnnie and she loved him, Lord, she laid down a hundred for a suit of clothes. Don't you see them walkin' arm in arm down along Canal Street, Frankie loved Johnnie, Lord, everybody knows, hey, hey. Frankie loved Johnnie, Lord, everybody knows.

**NICA'S DREAM**

© 1984 by Ecaroh Music, Inc.

By Horace Silver

Moderate Latin Tempo

B $\flat$ m $\sharp$ 7 A $\flat$ m6 B $\flat$ m $\sharp$ 7 A $\flat$ m7 D $\flat$ 7 A $\flat$ m7 D $\flat$ 7

G $\flat$  D $\flat$ 7 C7 $\sharp$ 9 Cm7 $\flat$ 5 F7 $\flat$ 9 $\sharp$ 5  $\overbrace{1.}^{B\flat m\sharp 7}$   $\overbrace{2.}^{B\flat m\sharp 7}$  E $\flat$ m7 E $\flat$ m7/A $\flat$

D $\flat$ M7 E $\flat$ m7 Fm7 Fm9 B $\flat$ 7 $\flat$ 9 E9 E $\flat$ 9 E $\flat$ m7 A $\flat$ 7 D $\flat$ M7 Em7 A7 E $\flat$ m7 E $\flat$ m7/A $\flat$

D $\flat$ M7 E $\flat$ m7 Fm7 Fm9 B $\flat$ 7 $\flat$ 9 E9 E $\flat$ 9 E $\flat$ m7 A $\flat$ 7 D $\flat$ M7 F7 B $\flat$ m $\sharp$ 7 A $\flat$ m6

B $\flat$ m $\sharp$ 7 A $\flat$ m7 D $\flat$ 7 A $\flat$ m7 D $\flat$ 7 G $\flat$  D $\flat$ 7 C7 $\sharp$ 9 Cm7 $\flat$ 5 F7 $\flat$ 9 $\sharp$ 5 B $\flat$ m $\sharp$ 7

# NICE WORK IF YOU CAN GET IT

(From "A DAMSEL IN DISTRESS")

Copyright © 1937 by Gershwin Publishing Corporation  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by Ira Gershwin  
Music by George Gershwin

**Moderately**

B7 E7 A7 D7 G7 C7 A7 A7b9 G/D

Hold - ing hands at mid - night 'neath a star - ry sky. Nice Work \_\_\_ If You Can

Am G/B C6 G/B Bdim7 Am7 G B7 E7 A7 D7

Get It, and you can get it if you try. \_\_\_ Stroll - ing with the one girl,

G7 C7 A7 A7b9 G/D Am7 G/B C6 G/B Bdim7 Am7

sigh - ing sigh aft - er sigh, Nice Work \_\_\_ If You Can Get It, and you can get it if you try. \_\_\_

G Em C9 Em7 A7

\_\_\_ Just im - ag - ine some - one \_\_\_ wait - ing at the cot - tage door,

Dm Dm/F A7/E A7 Am7 D7#5 D7#5/C B7 E7

where two hearts be - come one. \_\_\_ Who could ask for an - y - thing more? Lov - ing one who

A7 D7 G7 C7 A7 A7b9 G/D Am7 G/B

loves you, and then tak - ing that vow, Nice Work \_\_\_ If You Can Get It, and if you

F7 E7 Am7 Am7/D D7#5 G Eb7 D7 G6

get it, \_\_\_ won't you tell me how? \_\_\_

# NEW YORK AFTERNOON

© 1976 Alto Madness Music (BMI) Admin. by Bug

By Richie Cole

Medium Samba

Intro

N.C. D9 sus N.C.

Groov - in' on a New York Af - ter - noon, \_\_\_ we're groov - in' on a New York Af - ter - noon. \_\_\_

D9 sus GM7 CM7 GM7

On a Sun - day, \_\_\_ went to the cit - y hop - ing this would be the one day, \_\_\_

CM7 B♭ M7 GM7 CM7 GM7

New York Af - ter - noon. \_ Took a sub - way, \_ went to the vill - age, Chi - na - town and walked down Broad - way, \_

CM7 B♭ M7 GM7 § D9 sus

on a day in June. \_ Stroll - in' thru the park, what a love - ly, love - ly feel - in',  
There's a lit - tle rule that you'll find New York - ers do share,

GM7 CM7

then I looked at you and my heart be - gan a - reel - in'. This is our day, \_ here in Man - hat - tan ev - 'ry - one is part of  
may be true or not, but they say when you leave New York you've gone no - where. \_ All that I know, it's given us these mem - or - ies

GM7 CM7 B♭ M7 GM7 Gm9 C7 FM7

our play, \_ New York Af - ter - noon. \_ walked through the art show in Wash - ing - ton  
to share, \_ got to get backsoon. \_ Watch - ing the sun set a - cross Cen - tral

Dm9 Fm9 B♭ 7 sus D9 sus To Coda ⊕ GM7

Square, heard some jazz on the low - er east side. We'll re - mem - ber \_  
Park as the sky - line glows just like a jewel.

CM7 GM7 CM7 B♭ M7 GM7

when skies are gray and snow is fall - ing in De - cem - ber, \_ 'twas a New York Af - ter - noon. \_  
Funk - (voice scats)

G7

Solos - Samba feel GM7 CM7 after solos, D.S. al Coda ⊕ CODA D9 sus Eb 9 sus

like a jewel. Our

Ab M7 Eb 9 sus Ab M7

love has come, \_ start - ing on a New York Af - ter - noon. \_ My

Eb 9 sus (Last x only) Ab M7 Eb 9 sus Vamp and fade

It's such a love - ly feel - ing groov - in' on a New York Af - ter - noon. \_ It's such a love - ly feel - ing



# A NIGHTINGALE SANG IN BERKELEY SQUARE

Copyright © 1940 Renewed by The Peter Maurice Music Co. Ltd. London, England  
Sole Selling Agent-Shapiro, Bernstein & Co., Inc., New York, NY

Lyric by Eric Maschwitz  
Music by Manning Sherwin

Slowly

*E♭M7 Cm7 Gm7 E♭7 A♭ G7 Cm7 A♭m6*

That cer - tain night, the night we met there was ma - gic a - broad in the air, there were  
strange it was, how sweet and strange. There was nev - er a dream to com - pare with that

*E♭M7 B♭7 E♭7 A♭m7 D♭7 E♭M7 Cm7 Fm7 B♭7 E♭6 Cm7*

an - gels din - ing at the Ritz, and A } Night - in - gale Sang In Ber - k'ley Square.  
ha - zy, cra - zy night we met, when A }

*Fm7 B♭7 E♭M7 Cm7 Gm7 E♭7 A♭M7 G7 Cm7 A♭m6*

{ I may be right, I may be wrong, but I'm per - fect - ly will - ing to swear that  
{ This heart of mine beat loud and fast like a mer - ry - go - round in a fair. For

*E♭M7 B♭7 E♭7 A♭m7 D♭7 E♭M7 Cm7 Fm7 B♭7 E♭6 Cm7 Cm7/B♭ Am7♭5 D7*

when you turn'd and smiled at me A } Night - in - gale Sang In Ber - k'ley Square.  
we were dan - cing cheek to cheek and A }

*G Em7 Am7 D7 D7/C Bm7 B♭dim7 Am7 D7*

{ The moon that lin - gered o - ver Lon - don town, — poor puz - zled moon, he wore a frown.  
{ When dawn came steal - ing up all gold and blue — to in - ter - rupt our ren - dez - vous,

*G Em7 Am7 D7 D7/C Bm7 B♭dim7 Fm7 B♭7*

How could he know we two were so in love. — The whole darn world seemed up - side down, the  
I still re - mem - ber how you smiled and said — "was that a dream or was it true?" Our

*E♭M7 Cm7 Gm7 E♭7 A♭ G7 Cm A♭m6 E♭ B♭7*

streets of town were paved with stars. It was such a ro - man - tic af - fair, and as we kiss'd and  
home - ward step was just as light as the tap - dan - cing feet of As - taire and like an e - cho

*E♭7 A♭m7 D♭7 E♭ Cm7 Fm7 B♭7* 1. *E♭ Cm7 Fm7 B♭7* 2. *E♭ Cm7*

said "good - night" } A Night - in - gale Sang In Ber - k'ley Square. — How Square.  
far a - way }

*Fm7 B♭7 B♭7/A♭ Gm7♭5 C7 Fm7♭5 A♭/B♭ B♭7 E♭ Cm Cm7/B♭ A♭m6 E♭6*

I know, 'cause I was there that night in Ber - k'ley Square. —

# A NIGHT IN TUNISIA

© Copyright 1944 by MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY  
Copyright Renewed

Music by John "Dizzy" Gillespie and Frank Paparelli

## Bright Swing

Chords: Eb7, Dm6, Eb7, Dm6, Eb7, Dm6, Em7b5, A7b5b9, Dm6, Am7b5, D7b9, Gm6, D7b9, Gm6, Gm7b5, C7b9, FM7, Em7b5, A7b9, Eb7, Dm6, Eb7, Dm6, Eb7, Dm6, Eb7, Dm6, Em7b5, A7b5, Dm#7.

# 9:20 SPECIAL

Copyright © 1941 (Renewed) by Regent Music Corp.  
Reprinted by permission

By Bill Engvick and Earl Warren

## Medium Bounce

Chords: C9, Ebm6, C9, Ebm6, Bb, Bb7, A7, Ab7, G7, C9, F#dim7, C9, Gb7, F7, C9, Ebm6, C9, Ebm6, Bb, Bb7, A7, Ab7, G7, C9, F#dim7, C9, F7, Bb, Bb7, Eb, Eb6, C9, F, F6, F9, F7, C9, Ebm6, C9, Ebm6, Bb, Bb7, A7, Ab7, G7, C9, F#dim7, C6, F7, Bb, Db9, C9, F7, Bb.

# NIPPON SOUL

Copyright © 1976 UPAM MUSIC CO., A Division of Gopam Enterprises, Inc.

By Julian Adderley

Moderately

F Bb G7 C7 Fm/C Fm Eb7/Bb Eb7 F7/C Bdim7 Bb9 F7#9

G7b9 Gm7/C C9 F Ab9 Gm7 C9 F Bb G7 C7

Fm/C Fm Eb7/Bb Eb7 F7/C Bdim7 Bb9 F7#9 G7b9 Gm7/C

F Ab9 Gm7 C9 F Bb G7 C7 Fm/C Fm Eb7/Bb Eb7 F7/C Bdim7 Bb9

F Am7 A7 D7 G7 C7 F D13

# NO MOON AT ALL

© 1947, 1949 JEFFERSON MUSIC CO., INC.  
 © Renewed 1975, 1977 RYTVOC, INC.

Words and Music by Reed Evans and Dave Mann

With a Beat

Dm A/C# D7/C G/B

No Moon At All — what a night, — ev - en light - nin' bugs have dimmed their light. —

C7/Bb F/A Bb7 A7 Dm Bb9 E7b5 A7#5 Dm

Stars have dis - ap - peared from sight and there's No — Moon At All. — Don't make a sound, —

A/C# D7/C G/B C7/Bb

it's so dark, — ev - en Fi - do is a - fraid to bark. — What a per - fect chance to

F/A Bb7 A7 Dm A7b9 Dm Eb7 D7 G7

park and there's No — Moon At All. — Should we want at - mos - phere, — for in - spir - a -

C7 Gm7b5 C7 F

- tion, dear, — one kiss will make — it clear, — that to - night is right and bright moon-light might

A7/E A7 Dm A/C# D7/C G/B

in - ter - fere. — No Moon At All — up a - bove. — This is noth - ing like they told us of. —

C7/Bb F/A Bb7 A7 1. Dm Bb9 A7b9 Eb9#11 2. Dm Bb9 Eb13#11 Dm#7

Just to think we fell in love and there's No — Moon At All. —

## NONE BUT THE LONELY HEART

Copyright © 1947 by Anne Rachel Music Corp.  
 Copyright Renewed, Assigned to Hallmark Music, and Al Hoffman Enterprises  
 All Rights Administered by Chappell & Co., Inc.

By Mack David, Al Hoffman, Jerry Livingston

Slowly with expression

Bb9/Ab Eb/G Fm Fm7/Eb Bb7/D Bbm/Db C7 C7#5 Fm Fm7/Ab

None But The Lone - ly Heart can know my sor - row as I keep search - ing for my

Bb7 C C7/Bb Bb9/Ab Eb/G Fm Fm7/Eb Bb7/D Bbm/Db

love in vain. Is there a lone - ly heart that I could bor - row,

C7 C7#5 Fm Fm7/Ab Bb7 C C7 C7#5 Fm

a heart to sing with me love's sweet re - frain? What good are stars that shine

Bdim7 C C7 C7#5 Fm F#dim7 Gm Bb7/F Bb7

when they are wast - ed, what good are lips like mine that go un - tast - ed?

Bb9/Ab Eb/G Fm Fm7/Eb Bb7/D Bbm/Db C7 C7#5 Fm Fm7/Ab Bb7

Night aft - er night I pray I'll find my low - er and when I do my heart will feel that

C C7#5 C7/Bb Fm6 Bb9 Bb7b9 Eb Cm7 Fm7/Ab Bb9 Eb6

glow, some - thing None But The Lone - ly Heart could know.

# NOW HE SINGS, NOW HE SOBS

© 1968 Litha Music

By Chick Corea

**March- Like**  
N.C. G/Ab Bsus

CM7 FM7 Em7 DM7 Bm7 AbM7 Gb13/E CM7

N.C. G/Ab Bsus **Jazz Waltz** CM7 Bm #7 CM7  
Fill

Bm #7 CM7 Bm #7 CM7 § Bm #7 CM7 Bm #7 CM7 Bsus Bbsus

Asus Absus Gsus F#sus Bm #7 CM7 Bm #7 CM7 Bm Ab

F D C(no 3rd)Bsus Bm7 AM7 Gm7 FM7 Ebm7 DbM7

F#m7 Abm7 Ab7 A7 Ab7 A7 B7

Ab7 F7 F#7 #5#9 To Coda Bm CM7 Bm CM7 Bm CM7  
Fill

**D.S. al Coda** Bm CM7/F# **CODA** Bm CM7 Bm CM7 Bm  
Fill

CM7 Bm CM7 B(add 9) (no 3) 6 x's 1.-5. 6.

# NOW'S THE TIME

© 1945 ATLANTIC MUSIC CORP.  
 © Renewed and assigned 1973 ATLANTIC MUSIC CORP.

By Charlie Parker

Fast Blues F7 B $\flat$ 7 Bdim7

F7 Gm7 C7 F7 Gm7 C7

Detailed description: This block contains the musical notation for the instrumental piece 'NOW'S THE TIME'. It is written in B-flat major (two flats) and 4/4 time. The tempo is marked 'Fast Blues'. The first staff begins with a key signature change from two flats to one flat (B-flat major to F major). The second staff continues the melody. Chord symbols are placed above the notes: F7, B $\flat$ 7, Bdim7, F7, Gm7, C7, F7, Gm7, C7.

# OH! LOOK AT ME NOW

TRO-© Copyright 1941 and renewed 1969 Hampshire House Publishing Corp., New York, NY.

Words by John DeVries  
 Music by Joe Bushkin

Moderately E $\flat$ 6 B $\flat$ 9 B $\flat$  m9/E $\flat$  E $\flat$ 7 b9 A $\flat$ M7 A $\flat$ m6 D $\flat$ 7 b5

For I'm not the {guy girl} who cared a - bout love, and I'm not the {guy girl} who cared a - bout for - tunes and such, -

Gm7 C7 F7 B7 b9 B $\flat$ 9 B7 b5 B $\flat$ 9 E $\flat$ 6 B $\flat$ 9 B $\flat$  m9/E $\flat$  E $\flat$ 7 b9

— nev - er cared much, but, look at me now. I nev - er knew the tech - nique of kiss - in',

A $\flat$ M7 A $\flat$ m6 D $\flat$ 7 b5 Gm7 C7 F7 Fm7 B $\flat$ 9 E $\flat$

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

Am7 b5 D7 Gm E $\flat$ 7 D7 Gm D7 #5 Gm7 C7

— I'm a new {man, bet - ter than Cas - a - no - va at his best. }  
 {girl in a whirl nev - er knew love was like this. }

Fm D $\flat$ 7 C7 Fm7 B $\flat$ 7 B $\flat$ 7 #5 E $\flat$ 6 B $\flat$ 9

With a new heart, brand new start, { I'm so proud I'm bust - in' my vest. } So, I am the {guy girl} who  
 {gon - na be Mis - iz, not Miss. }

B $\flat$  m9/E $\flat$  E $\flat$ 7 b9 A $\flat$ M7 A $\flat$ m6 D $\flat$ 7 b5 Gm7 C7

turned out a lov - er, so, I'm the {guy girl} who laughed at those blue dia - mond rings, one of those things.

F9 Fm7 B $\flat$ 9 1. E $\flat$ 6 Cm7 Fm7 B $\flat$ 9 B $\flat$ 7 #5 2. E $\flat$ 6 B9 EM7 E $\flat$ 6

— Oh! Look At Me Now. Now.

Detailed description: This block contains the musical notation for the song 'OH! LOOK AT ME NOW'. It is written in B-flat major (two flats) and 4/4 time. The tempo is marked 'Moderately'. The first staff includes the key signature and a series of chord symbols: E $\flat$ 6, B $\flat$ 9, B $\flat$  m9/E $\flat$ , E $\flat$ 7 b9, A $\flat$ M7, A $\flat$ m6, D $\flat$ 7 b5. The lyrics are written below the notes. The second staff continues the melody with more chord symbols: Gm7, C7, F7, B7 b9, B $\flat$ 9, B7 b5, B $\flat$ 9, E $\flat$ 6, B $\flat$ 9, B $\flat$  m9/E $\flat$ , E $\flat$ 7 b9. The third staff has chord symbols: A $\flat$ M7, A $\flat$ m6, D $\flat$ 7 b5, Gm7, C7, F7, Fm7, B $\flat$ 9, E $\flat$ . The fourth staff has chord symbols: Am7 b5, D7, Gm, E $\flat$ 7, D7, Gm, D7 #5, Gm7, C7. The fifth staff has chord symbols: Fm, D $\flat$ 7, C7, Fm7, B $\flat$ 7, B $\flat$ 7 #5, E $\flat$ 6, B $\flat$ 9. The sixth staff has chord symbols: B $\flat$  m9/E $\flat$ , E $\flat$ 7 b9, A $\flat$ M7, A $\flat$ m6, D $\flat$ 7 b5, Gm7, C7. The seventh staff has chord symbols: F9, Fm7, B $\flat$ 9, and a first ending with E $\flat$ 6, Cm7, Fm7, B $\flat$ 9, B $\flat$ 7 #5, and a second ending with E $\flat$ 6, B9, EM7, E $\flat$ 6. The lyrics are written below the notes.

# OH! WHAT IT SEEMED TO BE

Copyright © 1945 by Anne-Rachel Music, Corp.  
Copyright Renewed, all rights administered by Chappell & Co., Inc.  
(Intersong Music, Publisher) and Ablene Music, Inc.

Words and Music by Bennie Benjamin, George Weiss and Frankie Carle

Slowly Eb EbM7/G Gbdim7 Bb7/F Bb7

It was just a neigh- bor - hood dance, that's all \_\_\_ that it was, but Oh! \_\_\_ What It Seemed To Be! It was

like a mas- querade ball with cos - tumes and all 'cause you were at the dance \_\_\_ with me. \_\_\_ It was just a ride on a train,

that's all \_\_\_ that it was, but Oh! \_\_\_ What It Seemed To Be! It was like a trip to the stars, to Ve - nus and Mars, 'cause

you were on the train \_\_\_ with me. \_\_\_ And when I kissed you, \_\_\_ dar - ling, \_\_\_ it was more than just a thrill for

me; \_\_\_ it was the prom - ise, \_\_\_ dar - ling, \_\_\_ of the things that fate had willed for me. It was

just a wed - ding in June, that's all \_\_\_ that it was, but Oh! \_\_\_ What It Seemed To Be! It was like a roy - al af - fair with

ev - 'ry one there, 'cause you said "Yes, I do," to me. \_\_\_ It was

1. Eb Fm7 Bb7 | 2. Eb

# OH, WHAT A BEAUTIFUL MORNIN'

(From "OKLAHOMA")

Copyright © 1943 by Williamson Music Co.  
Copyright Renewed, All Rights Administered by Chappell & Co., Inc.

Words by Oscar Hammerstein II  
Music by Richard Rodgers

Bright Waltz Eb Bb7 Eb Bb7 Eb Bb7

There's a bright gold - en haze on the mead - ow, \_\_\_ there's a bright gold - en haze on the

cat - tle are stand - in' like stat - ues, \_\_\_ all the cat - tle are stand - in' like

sounds of the earth are like mu - sic, \_\_\_ all the sounds of the earth are like

mead - ow. \_\_\_ The corn is as high as an el - e - phant's eye, an' it looks like it's

stat - ues. \_\_\_ They don't turn their heads as they see me ride by, but a lit - tle brown

mu - sic. \_\_\_ The breeze is so bus - y it don't miss a tree, and an ol' weep - in'

Cm7 Abm7 Db7 Eb Bb7 Eb Ab Eb

Cm7 C#dim7 Bb7/D Bb7 Eb Gm7b5 C7b9 Fm7 Bb7 Eb

climb - in' clear up to the sky. Oh, What A Beau - ti - ful Morn - in', oh, what a  
 mav' - rick is wink - in' her eye. wil - ler is laugh - in' at me!

Cm7 Fm7 Bb7 Eb Ab Adim7 Eb/Bb Bb7

beau - ti - ful day. I got a beau - ti - ful feel - in' ev - 'ry - thing's go - in' my

1., 2. Eb Bb7 3. Eb Fm7 Eb/Bb Bb7 Eb

way. All the way. Oh, what a beau - ti - ful day!

All the

## OL' MAN RIVER

Copyright © 1927 T.B. Harms Company. Copyright Renewed.  
 (c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Oscar Hammerstein II  
 Music By Jerome Kern

Very Slowly

Eb Cm7 Eb Ab Eb Ab Eb Cm7

Ol' Man Riv - er, dat Ol' Man Riv - er, he must know sump - in', but don't say noth - in', he

Fm7 Bb9 Fm7 Bb9 Eb Ab6 Eb Cm7

jus' keeps roll - in', he keeps on roll - in' a - long. He don't plant 'ta - ters, he

Eb Ab Eb Cm Eb Gbdim7 Fm7 Bb7

don't plant cot - ton, an' dem dat plants 'em is soon for - got - ten; but Ol' Man Riv - er, he

Fm7 Bb9 Eb Ab Eb Am7b5 D7 Gm D7b9 Gm D7b9

jus' keeps roll - in' a - long. You an' me, we sweat an' strain,

Gm D7b9 Gm D7b9 Gm Cm6 Gm D7b9 Gm D7b9

bo - dy all ach - in' an' racked wid pain. "Tote dat barge!" "Lift dat bale," git a lit - tle drunk an' you

Gm Fm7 Bb7 Eb Cm7 Eb Ab Eb Bb9 Cm7 F7

land in jail. Ah gits wea - ry an' sick of try - in', Ah'm tired of liv - in' an' skeered of dy - in'. But

1. Eb Abm Eb Fm7 Bb7 2. Eb Fm7 Bb9 Eb

Ol' Man Riv - er, he jus' keeps roll - in' a - long. long.



# OH! YOU BEAUTIFUL DOLL

Copyright © 1911 Warner Bros.  
Copyright renewed, extended term of Copyright deriving from Nat Ayer  
Assigned and effective January 4, 1980 to Herald Square Music, Inc.

Words by A. Seymour Brown  
Music by Nat D. Ayer

Moderately

F D7 G7 C7

Oh! You Beau - ti - ful Doll, — you great big beau - ti - ful doll! — Let — me put my arms a - bout you,

F C7 F Gm7 C7b9 F D7 G7

I — could nev - er live with - out you. Oh! You Beau - ti - ful Doll, — you great big beau - ti - ful doll! —

C7 F D♭7

— If you ev - er leave — me, how my heart will ache, — I want to hug — you but I

F A7 Dm7 G7 C7

fear you'd break. — Oh! oh! oh! oh! Oh! You Beau - ti - ful Doll! Doll!

1. F C7 2. F

# OLD DEVIL MOON

(From "FINIAN'S RAINBOW")

Copyright © 1946 by Chappell & Co., Inc. Copyright Renewed.

Words by E.Y. Harburg  
Music by Burton Lane

Moderately

F E♭ F E♭ F

I look at you and sud - den - ly, some - thing in your eyes I see  
You've got me fly - in' high and wide on a ma - gic car - pet ride

E♭ FM7 Cm7 F7 B♭M9

soon be - gins be - witch - ing me. — It's that Old Dev - il Moon — that you  
full of but - ter - flies in - side. — Wan - na cry, wan - na croon, — wan - na

B♭m9 E♭9 A♭m7 D♭7 G♭6 C7 F C7sus

stole from the skies. — It's that Old Dev - il Moon — in your eyes. —  
laugh like a loon. — It's that Old Dev - il Moon — in your eyes, —

To Coda ⊕

F Eb F Eb D DM7 D6 Dm

You and your glance — make this ro - mance — too hot to hand - dle. — Stars in the night —

Dm7 G7 C7 Bb7 Ebm6 N.C. D. C. al Coda

blaz - ing their light — can't hold a can - dle — to your raz - zle daz - zle.

♩ CODA F Eb F Eb F C7sus F Eb

Just when I think I'm — free as a dove — Old Dev - il

F Eb F Eb F

Moon deep in your eyes blinds me with love. —

## ON A CLEAR DAY (You Can See Forever)

Copyright © 1965 by Alan Jay Lerner and Burton Lane  
Chappell & Co., Inc., Owner of publication and allied rights

Words by Alan Jay Lerner  
Music by Burton Lane

Moderately GM7 C9 GM7 Bm7

On A Clear Day — rise and look a - round you — and you'll see who — you are. —

E7 Am7 F13 D7 Bm7 Bbdim7

— On A Clear Day — how it will as - tound you — that the glow of your be - ing out -

Am7 G#dim Am7 D7 Dm7 G7 Dm7 G7 CM7

shines ev - 'ry star. You feel part of — ev - 'ry moun - tain, sea and shore. — You can hear, from far and

A7 D7 Gdim7 GM7 Bm7 E7

near, a world you've nev - er heard be - fore. — And On A Clear Day, — on that clear day — you can

Am7 G6/B Am7/C G6/B Am7 G6/B Am7/C G6/B Am7 D7 G

see for - ev - er and ev - er and ev - er and ev - er - more! —

# OLEO

© 1963 Prestige Music

By Sonny Rollins

Fast  
B $\flat$

1. Fine D7 G7 C7 F7 D.C. al Fine (2nd ending)

# ON A LITTLE STREET IN SINGAPORE

Copyright 1938 by Shapiro, Bernstein & Co., Inc. Copyright Renewed

Words by Billy Hill  
Music by Peter DeRose

Slowly

C B $\flat$  C G7#5 C B $\flat$  C B $\flat$  G F

On \_\_\_\_\_ A Lit - tle Street In Sin - ga - pore \_\_\_\_\_ we'd meet \_\_\_\_\_

G C7 $\flat$ 5 G F G F C B $\flat$  C G7#5 C B $\flat$

\_\_\_\_\_ be - side a lo - tus cov - ered door. \_\_\_\_\_ A veil \_\_\_\_\_ of moon - light on her lone - ly face, \_\_\_\_\_

C B $\flat$  G F G C7 $\flat$ 5 C B $\flat$  C B $\flat$  F

\_\_\_\_\_ how pale \_\_\_\_\_ the hands that held me in em - brace. \_\_\_\_\_ My sails to - night are

Gm/C F D $\flat$  F Fm Dm7

filled with per - fume of Shal - i - mar \_\_\_\_\_ with tem - ple bells to guide me to the shore. \_\_\_\_\_

G7 C B $\flat$  C G7#5 C B $\flat$  C B $\flat$  G F

\_\_\_\_\_ And then I'll hold her in my arms \_\_\_\_\_ and love the way I loved be - fore, \_\_\_\_\_ On \_\_\_\_\_

G C7 $\flat$ 5 1. C6 Am7 C6 Dm7 G7 2. C B $\flat$  E C

\_\_\_\_\_ A Lit - tle Street In Sin - ga - pore. \_\_\_\_\_ pore. \_\_\_\_\_

# ON THE STREET WHERE YOU LIVE

(From "MY FAIR LADY")

Copyright © 1956 by Alan Jay Lerner and Frederick Loewe. Copyright Renewed  
Chappell & Co., Inc. owner of publication and allied rights  
throughout the World.

Words by Alan Jay Lerner  
Music by Frederick Loewe

Moderately  $\text{♩}$  B $\flat$ 6 Gm7 Cm7 F7 B $\flat$ M7 Gm7 Cm7 Cm7/F F7/E $\flat$  B $\flat$ M7/D

I have of - ten walked down this street be - fore, but the pave - ment al - ways  
li - lac trees in the heart of town? Can you hear a lark in  
stop and stare, they don't both - er me. For there's no - where else on

To Coda  $\oplus$   
D $\flat$ dim7 Cm7 F7 Cm7/F Fdim Cm7 E $\flat$ m B $\flat$ 6

stayed be - neath my feet be - fore. All at once am I sev - 'ral stor - ies high,  
an - y oth - er part of town? Does en - chant - ment pour out of ev - 'ry door?  
earth that I would rath - er be. Let the

Gm7 C7 1. F9 B $\flat$ 6 Bdim7 Cm7 Cm7/F F7 $\flat$ 9

know - ing I'm On The Street Where You Live. Are there  
No, it's just On The

2. F7 Cm7/F F7 B $\flat$  Cm7 C $\sharp$ dim7 B $\flat$ /D E $\flat$ 9 D7 E $\flat$ 6

Street Where You Live. And oh, the tow - er - ing feel - ing, just to

E $\flat$ m6 E $\flat$ m6/G $\flat$  Gdim7 B $\flat$ /F G $\flat$ 7 B $\flat$ /F Em7 $\flat$ 5

know some - how you are near! The o - ver - pow - er - ing

Em7/A A7 D A7/C $\sharp$  Am/C Gm7/C C7 F7 D. S. al Coda Cm7/F F7 $\flat$ 9

feel ing that an - y se - cond you may sud - den - ly ap - pear! Peo - ple

$\oplus$  CODA  
Cm7 E $\flat$ m B $\flat$ 6 Gm7

time go by, I won't care if I can be

C9 F9 Cm7/F F7 $\flat$ 9 B $\flat$  G $\flat$ 6 B $\flat$

here On The Street Where You Live.

# ON A SLOW BOAT TO CHINA

© 1948, 1987 FRANK MUSIC CORP.  
 © Renewed 1976 FRANK MUSIC CORP.  
 International Copyright Secured. All Rights Reserved.

By Frank Loesser

Slowly with a beat

B $\flat$  Dm7 G7 Cm A7 B $\flat$

I'd love to get you On A Slow Boat To Chi - na, all to my -

D7 E $\flat$ 6 Dm7 $\flat$ 5 G7 Cm7 A7 B $\flat$  A $\flat$ 9

self, a - lone. Get you and keep you in my arms ev - er - more,

G7 C7 Gm7 C9 Cm7 G $\flat$ 9 F9

leave all your lov - ers weep - ing on the far - a - way shore.

B $\flat$  Dm7 G7 Cm7 A7 B $\flat$  D7

Out on the brin - y with a moon big and shin - y, melt - ing your heart of

E $\flat$  Dm7 $\flat$ 5 G7 Cm7 A $\flat$ 7 B $\flat$  A $\flat$ 7

stone, I'd love to get you On A Slow Boat To

G7 C7 Cm7 B7 $\sharp$ 9 B $\flat$  Cm7 F7 $\sharp$ 5 B $\flat$

Chi - na, all to my - self, a - lone.

# ON THE SUNNY SIDE OF THE STREET

Copyright 1930 Shapiro, Bernstein & Co., Inc. New York. Copyright Renewed.

Lyric by Dorothy Fields  
 Music by Jimmy McHugh

Medium swing

C E7 F Bm7 $\flat$ 5 E7 $\flat$ 9 Am7

Grab your coat and get your hat, leave your wor - ry on the door - step, just di - rect your

D7 Dm7 G7 C G7 C E7

feet to the sun - ny side of the street. Can't you hear a pit - ter - pat? And that

F Bm7 $\flat$ 5 E7 $\flat$ 9 Am7 D7 Dm7 G7

hap - py tune is your step, life can be so sweet On The Sun - ny Side Of The

C C7 Gm7 C7 Cdim C7 F6 C9 F6 F7 E7 E $\flat$ 7

Street. I used to walk in the shade with those blues on par - rade. But

D7 Am7 D7 G7 C#dim7 G7/D G7 C

I'm not a - fraid — this Ro - ver crossed o - ver. If I nev - er have a

E7 F Bm7b5 E7b9 Am7 D7

cent I'll be rich as Rock - e - fel - ler, gold - dust at my feet On The

Dm7 G7 1. C C#dim7 G7/D G7 2. C F9 C6

Sun - ny Side — Of The Street. Grab your Street.

## ONCE UPON A SUMMERTIME

© Copyright 1954, 1962 by Compagnie Phonographique Francaise Editions  
 Eddie Barclay, Paris, France  
 Sole Selling Agent MCA MUSIC PUBLISHING, A Division of MCA Inc., New York,  
 NY for the U.S.A. and Canada

English Lyric by Johnny Mercer  
 Original Lyric by Eddie Marnay  
 Music by Eddie Barclay and Michel Legrand

Slowly, with feeling

Fm Gm7b5 C7

Once Up - on A Sum - mer - time, if you re - call, we stopped be - side a lit - tle flow - er

Fm7 Dm7b5 G7 C7 Cm7

stall. A bunch of bright for - get - me - nots was all { I'd let you buy me. } Once Up - on A  
 { you'd let me buy you. }

F7 F7b9 Bb Eb9 FM7

Sum - mer - time, just like to - day, we laughed the hap - py af - ter - noon a - way, and stole a

Dm7 G7 C7 C7b9 FM7 Dm7

kiss in ev - 'ry street ca - fe. You were sweet - er than the blos - soms on the

Gm7 C9 F Dm7

tree. I was as proud as an - y { girl } could be. As if the Mayor had of - fered me the  
 { man }

Gm7 C7 Cm7 F9 F7b9 Bb

key to Par - is! Now, an - oth - er win - ter - time has come and gone. The pig - eons

Eb9 FM7 Dm7 G7

feed - ing in the square have flown, but I re - mem - ber when the ves - pers chime. You loved me

Gm7 C9 C7b9 1. F Dm7 Gm7 C7b9 2. F

Once Up - on A Sum - mer - time. time.

# ONE MINT JULEP

Copyright © 1952 by Hill & Range Songs, Inc.  
 Copyright renewed, assigned to Unichappell Music, Inc. (Rightsong Music,  
 Publisher)

Words and Music by Rudolph Toombs

Slow Rock

D7 G9 D7 G9

One ear - ly morn - in' as I was walk - in', I met a wom - an and start - ed talk - in'.  
 I don't re - mem - ber just how it start - ed, but all I know is we should have part - ed.

D7 G9 D7 G9 A7

Went in a tav - ern to get a few nips, but all I had was a mint ju - lep,  
 I stole a kiss, and then an - oth - er, I did - n't mean to take it fur - ther, } One Mint Ju - lep

Em9 Em7/A I. D6 2. D6 F#7

was the cause of it all. The lights were burn - ing low there in the tav - ern when

F7 E7

thru the swing - in' door, up popped her fa - ther. He said; "I saw you when you kissed my daugh - ter. Got to

A7 D7 G9

wed her right now, or face a slaugh - ter." I did - n't know just what I was do - in';

D7 G9 D7 G9 D7

I had to mar - ry or face ru - in. A mint ju - lep, a mint ju - lep, a mint ju - lep,

G9 A7 Em9 Em7/A D6 Fine F#7

a mint ju - lep, One Mint Ju - lep was the cause of it all. I don't want to bore you

F7 E7

with my trou - ble, but from now on I'll be think - ing dou - ble. I'll buy her ro - ses or

A7 D.S. al Fine

may - be tu - lips, I got too much trou - ble from buy - ing ju - leps.

# ONE NOTE SAMBA

© Copyright 1961, 1962 by Antonio Carlos Jobim and Mrs. Mendonca,  
Brazil  
Sole Selling Agent DUCHESS MUSIC CORPORATION (MCA), New York, NY for all  
English Speaking Countries

Original Words by Newton Mendonca  
Music by Antonio Carlos Jobim

## Samba

Dm7 D♭7 Cm7 B7♭5

This is just a lit - tle sam - ba built up - on a sin - gle note. — Oth - er

Dm7 D♭7 Cm7 B7♭5

notes are bound — to fol - low but the root is still — that note. — Now this

Fm7 B♭7 E♭M7 A♭7

new one is — the con - se - quence — of the one we've just — been through — as I'm

Dm7 D♭7 Cm7 B7♭5 B♭6

bound to be — the un - a void - a - ble con - se - quence — of you. —

E♭m7 A♭7 D♭M7

There's so man - y peo - ple who can talk and talk and talk and just say noth - ing, or near - ly noth - ing. —

D♭m7 G♭7 C♭M7

I have used up all the scale I know and at the end I've come to noth - ing, or near - ly

Cm7♭5 B7♭5 Dm7 D♭7 Cm7 B7♭5

noth - ing. So I come back to — my first — note, as I must come back — to you. — I will

Dm7 D♭7 Cm7 B7♭5 Fm7

pour in - to — that one — note all the love I feel — for you. — An - y - one who wants — the whole —

B♭7 E♭M7 A♭7 D♭M7

— show Re, Mi, Fa, Sol, La, — Ti Do, — he will find him - self — with no —

C7 C♭M7

— show. Bet - ter play — the note — you know. — This is —

1. B♭6 F7#5 2. B♭6



# OPEN COUNTRY

© Copyright 1955 by Jatap Publishing Co.  
Copyright renewed 1983

Music by Robert Brookmeyer  
Words by Jane Feather

Moderately - with a beat

Eb
EbM7
Eb7
Ab
Abm7
Db7

In - side out and up - side down, — the sound of big - town has me turned a - round. — I yearn for

Cm7
F7
B7
Bb7

wa - ter - falls. — The O - pen Coun - try calls. — Sub -

Eb
EbM7
Eb7
Ab
Abm7
Db7

ur - ban life's too high fa - lut - in' for a small front yard, I find com - mut - in' on the

Cm7
F7
Fm7
Bb7
Eb
Fm7
Eb7
Ab
Ab +

late, late train, — too — much strain. — I'm — just a yo - kel, you see. No fence, no

Ab6
Ab7
Db13
C7
Fm
C +
Fm7
Fm6

wall, will ev - er en - close — me. — While fate can still ex - pose — me to the

F#m7
B7
Fm7
Bb7
Bb7 #5
Eb
EbM7
Eb7

right con - di - tion for a fine days fish - in'. Who needs skies all full of 'sca - pers, not a

Ab
Abm7
Db7
Cm7
F7

soul on earth needs smog - gy va - pors. Come a - long with me, — live — a - while. — Why —

B7
Cm7
F7

— not be — na - ture's child? — Fan - cy free, — that's my style. Wide —

1. Fm7
Bb7
Eb
Fm7
Bb7 b9
2. Fm7
Bb7
Eb
E9
Eb6/9

— O - pen Coun - try for me. — — O - pen Coun - try for me. —

# OPUS ONE

Copyright © 1943 (Renewed) Embassy Music Corporation, New York.

Words and Music by Sy Oliver

Moderate Jump Tempo

G C9

I'm wrack-in' my brain, to think of a name, — to give to this tune, so Per-ry can croon, — and

A9 Am7 D9 G Bbdim7 Am7 D9 D+

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

G C9

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

A9 Am7 D9 G C9 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 F7b9 Bb6 G7#5 C9 F9#5 Db Bbm7

O-pus One! It's not for Sam-my Kaye. — Hey! — hey! — hey! — It's O-pus One! It's

Ebm7 Ab7b9 Db6 Db D13 G

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

C9 A9

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

Am7 D9 G C9 G Eb9 G

knock your-self out. — When-ev-er you can hear O-pus One. —

# ONE BY ONE

© 1963 Miyako Music

By Wayne Shorter

## Shuffle

Am7b5 D7#5#9 Ab7 Gm7 Fm7 Bb7 Eb M9 Cm11 F9 Bb M9 Am7b5 Ab7 Gm7 Bb7/F

Em7b5 D7#5#9 Gm11 E7#9 A7#5#9 Dm7 Bm7b5 Em7b5 A7#5#9 Dm7 Am7b5 Ab7

Gm7 Bb7/F Em7b5 D7#5#9 Gm11 Am7b5 D7#5#9 Ab7 Gm7 Fm7Bb7 Eb M9 Cm11 F9 Bb M9

Am7b5 Ab7 Gm7 Bb/F Em7b5 D7#5#9 Gm11

# ORCHIDS IN THE MOONLIGHT

Copyright © 1933 by T.B. Harms Co.  
 Copyright Renewed, assigned to Chappell & Co., Inc. (Intersong Music,  
 Publisher) and T.B. Harms Co. (c/o The Weik Music Group, Santa  
 Monica, CA 90401) for the U.S.A. only.  
 Rights outside controlled by T.B. Harms Co.

Words by Gus Kahn and Edward Eliscu  
 Music by Vincent Youmans

## With a Tango Beat

Fm Db Fm C7

When or - chids bloom in the moon - light \_\_\_\_\_ and lov - ers vow to be true; I still can dream in the

Gm7b5 C7 Fm Db Fm F7

moon - light, \_\_\_\_\_ of one dear night that we knew. When or - chids fade in the dawn - ing, \_\_\_\_\_ they speak of tears and "Good-

Bb m Fm C7 Fm C7 Fm Fine

bye!" Tho' my dreams \_ are shat-tered, like the pet - als scat - tered, still my love \_ can nev - er die.

F Fdim C7 F F6 C7

There is peace in the twi - light, \_\_\_\_\_ when the day is thru, but the shad-ows that fall on - ly seem to re -

F F# dim C7 Fdim C7 F F7 Bb

call all my long-ing for you. There's a dream in the moon - beams, \_\_\_\_\_ up on the sea of blue;

Db7 F Fdim C7 F C7 F D.C. al Fine

but the moon-beams that fall, on - ly seem to re - call, love is all, love is you.

# THE ORGAN GRINDER

Copyright © 1979 by CELESTIAL HARMONIES, a division of MAYFLOWER MUSIC CORP., New York, N.Y.  
International Copyright Secured Made in U.S.A. All Rights Reserved

Music by Woody Shaw

**Bright swing**

The musical score for 'The Organ Grinder' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music. The first staff begins with the tempo marking 'Bright swing' and features a melodic line with eighth and sixteenth notes. Chord symbols above the staff include Eb M7, Dm9, Eb M7, Dm9, and Ab7. The second staff contains a first ending (1.) and a second ending (2.), both marked with a '3' above the notes, indicating a triplet. Chord symbols include C7#5#9, Ab7, C7#5#9, C7#5#9, and Eb m9. The third staff continues the melodic line with triplet markings and includes chord symbols F#m9 and Am9. The fourth and fifth staves feature more complex rhythmic patterns with triplet markings and chord symbols Ab7, Gm6/9, and Ab7. The sixth staff concludes the piece with a 'Last time vamp and fade' instruction, featuring a repeating melodic pattern with triplet markings and chord symbols Gm6/9, Ab7, and Gm6/9.

# ORNITHOLOGY

© 1946 ATLANTIC MUSIC CORP.  
© Renewed and assigned 1974 ATLANTIC MUSIC CORP.

By Charlie Parker and Benny Harris

**Fast Swing**

The musical score for 'Ornithology' is written in 4/4 time with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with the tempo marking 'Fast Swing' and features a melodic line with eighth and sixteenth notes. Chord symbols above the staff include GM7, Gm7, C7, Gm7, C7, and FM7. The second staff continues the melodic line with triplet markings and includes chord symbols Fm7, Bb7, Eb7, and D7. The third staff features a first ending (1.) and a second ending (2.), both marked with a '3' above the notes, indicating a triplet. Chord symbols include Gm, Cm7b5, D7, Bm7, and E7. The fourth staff continues the melodic line with triplet markings and includes chord symbols Am7, D7, G, Am7, D7, G/B, and Bb7. The fifth staff concludes the piece with a repeating melodic pattern with triplet markings and chord symbols Am7, Ab7, GM7, and Ab7.

# OUT TO LUNCH

Copyright © 1964 by MJQ Music, Inc.

By Eric Dolphy

Stalking

Musical notation for 'Out to Lunch' in 4/4 time, featuring a 'Stalking' feel. The melody is written on a treble clef staff with a key signature of one flat (Bb). It includes several triplet markings (indicated by a '3' over a group of notes) and a fermata over the final measure.

# PAPER DOLL

Copyright © 1915 by John Stewart Black  
Copyright © 1930 by Edward B. Marks Music Company. Copyright renewed.

By Johnny S. Black

Smoothly

Musical notation for 'Paper Doll' in 4/4 time, featuring a 'Smoothly' feel. The melody is written on a treble clef staff with a key signature of one flat (Bb). The lyrics are: "I'm goin' to buy a Pa-per Doll that I can call my own, a doll that oth-er fel-lows can-not steal. And then the flir-ty, flir-ty guys with their flir-ty, flir-ty eyes will have to flirt with dol-lies that are real. When I come home at night she will be wait-ing, she'll be the tru-est doll in all this world. I'd rath-er have a Pa-per Doll to call my own, than have a fick-le-mind-ed real live girl. I'm goin' to girl." The notation includes various chord symbols (F, D7, G7, C7, Fm, C, A7, Bb, Bdim7, etc.) and first/second ending brackets.

# PARKER'S MOOD

© 1948 ATLANTIC MUSIC CORP.  
Renewed and assigned 1976 ATLANTIC MUSIC CORP.

By Charlie Parker

Blues

Musical notation for 'Parker's Mood' in 4/4 time, featuring a 'Blues' feel. The melody is written on a treble clef staff with a key signature of two flats (Bb and Eb). It includes several triplet markings (indicated by a '3' over a group of notes) and a fermata over the final measure.

## THE PARTY'S OVER

Copyright © 1956 by Betty Comden, Adolph Green and Jule Styne. Copyright Renewed  
 Stratford Music Corp., Owner, and Chappell & Co., Inc. and G.  
 Schirmer, Inc., Administrators of publication and allied rights

Words by Betty Comden & Adolph Green  
 Music by Jule Styne

Moderately Slow

The Par - ty's O - ver, it's time to call it a day. They've burst your pret - ty bal - loon and  
 tak - en the moon a - way. It's time to wind up the mas - quer - ade. Just make your  
 mind up the pi - per must be paid. The Par - ty's O - ver. The can - dles  
 flick - er and dim. You danced and dreamed through the night, it seemed to be right just be - ing with him.  
 Now you must wake up, all dreams must end. Take off your make - up,  
 The Par - ty's O - ver. It's all o - ver my friend.

# PAUL'S PAL

© 1964 Prestige Music

By Sonny Rollins

Moderately

Chords: Gm7, C7, F, Dm7, Gm7, C7, F, Bm7, E7, Am7, D7, Gm7, C7, To Coda, F, Dm7, F, Dm7, Gm7, C7, F, Bm7b5, E7#9, Am7, D7#9, Gm7, C7, D.S. al Coda, CODA FM7

# PENNIES FROM HEAVEN

Copyright © 1936 by Select Music Publications, Inc.  
Copyright renewed, assigned to Chappell & Co., Inc. (Intersong Music, Publisher)

Words by John Burke  
Music by Arthur Johnston

Moderately

Chords: C6, Dm7, Em7, Ebdim7, Dm7, G7, Dm7, G7, C6, Dm7, Em7, Ebdim7, Dm7, G7, Dm7, G7, C9, F, C7#5, F, F7, E7, Eb7, D9, G7, Dm7, G9, C, Dm7, Em7, Ebdim7, Dm7, G7, Dm7, G7, C7, C9, FM7, F6, Bb7, CM7, C9, B9, Bb9, A9, Dm7, D7, G7b9, C

Ev - 'ry - time it rains it rains Pen - nies From Heav - en. Don't you know each cloud con - tains  
Pen - nies From Heav - en? You'll find your for - tune fall - ing all o - ver 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 things you love, you must have show - ers. So when you hear it thun - der,  
don't run un - der a tree, there'll be Pen - nies From Heav - en for you and me.

# THE PEACOCK

Copyright © 1929 by Edward B. Marks Music Company. Copyright Renewed

English lyrics by Carol Raven  
Music by Ernesto Lecuona

Moderately

G A7 D7 G Bm Em6 A7

Once in a gar - den fash - ioned all of dreams \_\_\_\_\_ a pea - cock sad - ly clam - ored, loud and long, \_\_\_\_\_ and

D Em A7 D Em7 A7 D

wide - ly spread its rain - bow - feath - ered train, \_\_\_\_\_ and poured it's heart out to its love in song: \_\_\_\_\_ Pea - cock

G D7

mine, \_\_\_\_\_ of my dream - ing, \_\_\_\_\_ your ca - ress and your kiss are but seem - ing. \_\_\_\_\_ I am griev - ing \_\_\_\_\_

Em A7 D7 G

\_\_\_\_\_ at your leav - ing \_\_\_\_\_ for I love you \_\_\_\_\_ past be - liev - ing. \_\_\_\_\_ Pea - cock mine, \_\_\_\_\_

GM7 G7 C A7

\_\_\_\_\_ should I doubt you? \_\_\_\_\_ Life would be but one long night with - out you. \_\_\_\_\_ Though il - lu - sion it

A#dim7 Bm E7 Am D7 G C#dim7 D7/A D7 G

seems, I will love you in dreams for - ev - er, sweet pea - cock mine.

D

Em A7 D7 D7#5 G

Pea - cock mine, \_\_\_\_\_ I a - dore you, \_\_\_\_\_

GM7 G7 C A7 A#dim7 Bm

\_\_\_\_\_ for your love, for your kiss I im - plore you. \_\_\_\_\_ Should you fly far a - way I would die in a

E7 Am D7 G C/G G C/G G

day of long - ing, sweet pea - cock mine. \_\_\_\_\_



# THE PEANUT VENDOR (El Manisero)

Copyright © 1928, 1929, 1931 by Edward B. Marks Music Company  
Copyright Renewed.

English Words by Marion Sunshine and L. Wolfe Gilbert  
Music and Spanish Words by Moises Simons

## Quick Rhumba

G D7 G D7 G

1,3 In Cu - ba, each mer - ry maid wakes up with this se - re - nade; pea - nuts! —  
2 In Cu - ba, his smil - ing face is wel - come most ev - 'ry place; pea - nuts! —

D7 G D7 To Coda ⊕ G D7 G

— They're nice and hot, pea - nuts! — I sell a - lot. If you have - n't got ba - na - nas, don't be blue,  
— They hear him cry, pea nuts! — They all re - ply. If you're look - ing for an ear - ly morn - ing treat,

D7 G D7 G D7 G

pea - nuts in a lit - tle bag are call - ing you. Don't waste them, no tum - my ache, you'll taste them  
get some dou - ble joint - ed pea - nuts good to eat. For break - fast or din - ner time, for sup - per,

D7 G D7 G D7 G

when you a - wake. For at the ve - ry break of day, the pea - nut ven - dor's on his way.  
most an - y - time. A mer - ry twin - kle in his eye, he's got a way that makes you buy.

G D7 G D7 G

— At dawn - ing that whist - le blows through ev - 'ry ci - ty, town, and coun - try lane,  
— Each mor - ning that whist - le blows the lit - tle child - ren like to trail a - long,

G D7 G D7 G

you'll hear him sing his plain - tive lit - tle strain, and as he goes by to you he'll say:  
they love to hear the pea - nut ven - dor's song. They all laugh with glee when he will say:

G D7 G D7 G

— "Big jum - bo's, big doub - le ones, come buy those pea - nuts roast - ed to - day, come try those  
— "They're roast - ed, no ti - ny ones, they're toast - ed, pea - nuts hot in the shell, come buy some,

D7 G D7 G D7 G

fresh - ly roast - ed to - day!" — If you're look - ing for a mor - al to this song, fif - ty mil - lion lit - tle  
I eat more than I sell!" — If an ap - ple keeps the doc - tor from your door, pea - nuts ought to keep him

D7 ⊕ CODA G D7 G D7

2nd time: D.C. al Coda

mon - keys can't be wrong. "Pea - nuts! we'll meet a - gain, pea - nuts! this street a - gain,  
from you ev - er more. pea - nuts! we'll meet a - gain, pea - nuts! this street a - gain,

G D7 G

pea - nuts! you'll eat a - gain, your pea - nut man." That pea - nut man's gone.

# PEEL ME A GRAPE

Copyright © 1962 FRANK MUSIC CORP.

Words & Music by David Frishberg

Light, cute, sexy

Dm9 Eb13 Dm9 Dm9 C13 Bb13 A7#5#9

Peel\_ Me A Grape, crush\_ me some ice, Skin\_ me a peach, save the fuzz for my pil-low,  
Pop\_ me a cork, French me a fry, Crack me a nut, bring a bowl full - a bon-bons,

Dm9 Eb13 Dm9 F9 Bb9 Bdim7 Fm6/C B9b5 Bb9 Bdim7

start\_ me a smoke, talk\_ to me nice, you got - ta wine me and dine me, don't try and fool me,  
chill\_ me some wine, keep\_ stand-in' by, just en - ter - tain me, cham - pagne me, show me you love me,

Fm6/C B9b5 Bb9 Bdim7 Fm6/C Bm7/A A7#5#9

be - jewel\_ me, ei - ther a - muse me or lose\_ me, I'm\_ get - tin' hun-gry, Peel Me A Grape.  
kid glove\_ me, best way to cheer me, cash-mere\_ me, I'm\_ get - tin' hun-gry, Peel Me A Grape.

1 Dm9 Dm9/C Bb13 A7#5#9 2 Dm7 F6/C Bb7 A7#5#9 Dm7 Eb7 D7sus D7 Gm Gm9/F#

Here's how to be an a - gree - a - ble chap, love me and leave me in

Gm9/F Em7b5 E7 D/F# Gm G#dim Bb13 A7#5#9

lux - u - ry's lap. Hop when I hol - ler, Skip when I snap, when I say, "Do it," jump to it.

Dm9 Eb13 Dm9 Eb13 Dm9 C13 Bb13 A7#5#9

Send\_ out for scotch, call\_ me a cab, cut\_ me a rose, make my tea with the pet-als.

Dm9 Eb9 Dm9 F13 Bb9 Bdim7 Fm6/C B9b5 Bb9 Bdim7

Just\_ hang a - round, pick\_ up the tab, Nev - er out think me, just mink me, po - lar bear rug me,

Fm6/C B9b5 Bb9 Bdim7 Fm6/C Bm7/A A7#5#9 Dm11

don't bug me, new Thun - der - bird me, you heard me, I'm\_ get - tin' hun-gry, Peel Me A Grape.

# PEOPLE

Copyright © 1963 & 1964 by Bob Merrill and Jule Styne  
Chappell-Styne, Inc. and Wonderful Music Corp., owners of publication  
and allied rights  
Chappell & Co., Inc., Administrator.

Words by Bob Merrill  
Music by Jule Styne

Moderately

B♭M7 Cm7 F7 B♭M7 Cm7 Cm7/FF7♭9 E♭/B♭ B♭M7 Am7

Peo - ple, Peo - ple who need Peo - ple are the luck - i - est Peo - ple in the world.

D7 Gm♯7 C9 Gm7♭5 C7 FM7 F6

We're chil - dren need - ing oth - er chil - dren and yet let - ting our grown - up pride

G/B B♭m6 F/A A♭dim7 Gm7 C7 E/F F Cm7 F7♯5 B♭M7

hide all the need in - side, act - ing more like chil - dren, than chil - dren. Lov - ers

Cm7 F7 B♭M7 Cm7 Cm7/FF7♭9 E♭/B♭ B♭M7 Fm7

are ver - y spec - ial Peo - ple, they're the luck - i - est Peo - ple in the world.

B♭9 B♭7 ♯5♭9 E♭M7 E♭m6 B♭ Fm7 Fm7/B♭ B♭7 ♭9 E♭M9

With one per - son, one ver - y spec - ial per - son, a feel - ing deep in your soul

F7/E♭ B♭/D Em7♭5 A7♭5 B♭/D Gm7 Cm7 F7

says: you were half now you're whole. No more hun - ger and thirst, but first, be a per - son who needs

B♭M7 Fm7 B♭7 E♭M7 E♭m6 E♭/F B♭/F Cm7 Cm7/F B♭6 G♭9 B♭6/9

Peo - ple. Peo - ple who need Peo - ple are the luck - i - est Peo - ple in the world.

# PEOPLE WILL SAY WE'RE IN LOVE

(From "OKLAHOMA")

Copyright © 1943 by Williamson Music Co. Copyright Renewed.  
All Rights Administered by Chappell & Co., Inc.

Words by Oscar Hammerstein II  
Music by Richard Rodgers

Moderately

C CM7 Dm7G7 C C/E E♭dim7 G7/D G7 C Am7

Don't throw bou - quets at me, Don't please my folks too much. Don't laugh at my

D9 Dm7 G7♭9 C C♯dim7 Dm7 G7 C CM7 Dm7G7

jokes too much. Peo - ple Will Say We're In Love! Don't sigh and gaze at me;

C C/E E♭dim7 G7/D G7 C Am7 D9 Dm7 G7

your sighs are so like mine. Your eyes must - n't glow like mine, Peo - ple Will Say We're In

C F7 C6 Cm7 F7 Cm7 F7b9 Bb Bm7b5 E7 A7 D7 G7 C

Love! Don't start col - lect - ing things, give me my rose and my glove. Sweet heart,

Am7 D7 C/G G7 C

they're sus - pect - ing things, Peo - ple Will Say We're In Love.

### PERDIDO

Copyright © 1942 by Tempo Music, Inc.  
Copyright renewed and assigned to Tempo Music, Inc.

By H.J. Lengsfelder, Ervin Drake and  
Juan Tizol

Medium Swing

Cm7 F7 Cm7 F7 Bb Dm7 G7 Cm7 F7

Per - di - do, I look for my heart, it's Per - di - do. I lost it way down in Tor - ri - do, while  
le - ro, she glanced as she danced a bo - le - ro. I said, tak - ing off my som - bre - ro, "Let's

Cm7 F7 1 Bb6 EbM9 Dm7 G7b9 2 Bb6 Eb9 Bb6 D13 D9 Ab9 G13

chanc - ing a dance fi - es - ta. Bo - es - ta." High was the sun when we first  
meet for a sweet si -

C13 Cdim7 C9 Gb9 F13 Cm7 F7 Cm7 F7

came close; low was the moon when we said, "A - dios!" Per - di - do, Since then has my heart been Per -

Bb Dm7 G7 Cm7 F7 Cm7 F7 Bb6 Eb9 Bb6

di - do, I know I must go to Tor - ri - do, that yearn - ing to lose Per - di - do.

### PERHAPS

© 1948 ATLANTIC MUSIC CORP.  
Renewed and assigned 1976 ATLANTIC MUSIC CORP.

By Charlie Parker

Quick Blues  
C7

F7 C7 Em7 A7

Dm7 G7 C7 Dm7 G7

# PICK YOURSELF UP

Copyright © 1936 T.B. Harms Company. Copyright Renewed.  
(c/o The Walk Music Group, Santa Monica, CA 90401)

Words and Music by Dorothy Fields and Jerome Kern

Moderately

Gm7 C7 FM7 BbM7 Em7b5 A7b9 Dm7 G7 C7sus C7

Noth- ing's im- pos - si - ble I have found. For when my chin is on the ground I pick my - self up,

Am7 D7 Gm7 C7 F Am7 D7 GM7 CM7

dust my - self off, start all o - ver a - gain. Don't lose your con - fi - dence if you slip, be

F#m7b5 B7b9 Em7 A7 D7sus D7 Bm7 E7 Am7 D7

grate - ful for a pleas - ant trip, and pick your-self up, dust your - self off, start all o - ver a -

G AbM7 Ab6 AbM7 Ab6 Ab7 Eb7

gain. Work like a soul in - spi - red 'til the bat - tle of the day is won.

Ab Ab6 Ab7 C Am7 D9 Gm7 C7

You may be sick and ti - red, but you'll be a man my son!

Gm7 C7 FM7 BbM7 Em7b5 A7b5 Dm7 G7 CM7 C7

Will you re - mem - ber the fa - mous men who had to fall to rise a - gain? So take a deep breath,

C6 C+ Am Am7/G F#m7b5 Gm7

pick your - self up, dust your - self off,

Gm7 C7sus C7 F

start all o - ver a - gain.

# POINCIANA (SONG OF THE TREE)

Copyright © 1936 by Edward B. Marks Music Corp.  
Copyright Renewed, controlled by Chappell & Co., Inc. (Intersong  
Music, Publisher) in the U.S.A. only

Words by Buddy Bernier  
Music by Nat Simon

Moderately

GM9 Dm7 G9 Cm6

Poin - ci - an - a, your branch - es speak to me of love. Pale moon

GM9 Am7 D7 GM9

is cast - ing shad-ows from a - bove. Poin - ci - an - a, some-how I feel the jun - gle

Dm7 G9 Cm6 GM9 G7  
 heat. With - in me there grows a rhythmic savage beat.  
 Cm Cm6 DM7 Cm  
 Love is ev - 'ry where, it's mag - ic per - fume fills the air. To and fro you sway, my  
 Cm6 D Ddim7 D7 GM9 Dm7  
 heart's in time, I've learned to care. Poin - ci - an - a, though skies may turn from blue to gray,  
 G9 Cm6 GM7  
 My love will live for - ev - er and a day.

## POMPTON TURNPIKE

Copyright © 1940 by Anne-Rachel Music Corp.  
 Copyright Renewed, controlled by Chappell & Co., Inc. (Intersong  
 Music, Publisher)

Words and Music by Will Osborne and Dick Rogers

Slow Eb Fm7 Eb Fm7  
 Pomp - ton Turn - pike, That's a ver - y fa - mous Jer - sey road - way  
 B7 Bb7 Eb6 C6 Db6 D6 Eb6  
 full of coun - try charm. Pomp - ton  
 Fm7 Eb6 Fm7 B7 Bb7  
 Turn - pike leads you to a place not far from Broad - way. Still it's on a  
 Eb6 Db6 D6 Eb6 Bbm7  
 farm. You dine with lights sub - dued. The mu - sic  
 Eb7 Bbm7 Eb7 Eb7/Db C7 B7  
 in - ter - lude puts you right in the mood to dance and find your -  
 Bb7 Bb7 #5 Eb6 Fm7 Eb6  
 self ro - mance. Pomp - ton Turn - pike ride your bike or if you like just  
 Fm7 B7 Bb7 Eb Db6/9 D6/9 Eb6/9  
 hitch - hike. Come to Pomp - ton Turn - pike.

# POLKA DOTS AND MOONBEAMS

Copyright © 1940 by ARC Music Corp., now Bourne Co. and Dorsey Bros.  
Music, Division of Music Sales Corporation

Words by Johnny Burke  
Music by Jimmy Van Heusen

Slowly, with expression

F Dm7 Gm7 C7 C7/Bb Am7 Dm7 Gm7 Em7b5 A7b9

A coun-try dance was be-ing held in a gar-den, I felt a bump and heard an "Oh, beg your par-don,"

Dm Dm#7/C# Dm7/C Am7 Ab m7 Gm7 C7 C9/Bb Am7 D7b9 Gm7 C7

sud-den-ly I saw Pol-ka Dots And Moon-beams all a-round a pug-nosed dream. —

F Dm7 Gm9 C7 C7/Bb Am7 Dm7

The mus-ic start-ed and was I the per-plexed one, I held my breath and said "may

Gm7 Em7b5 A7b9 Dm Dm#7/C# Dm7/C Am7 Ab m7

I have the next one." In my fright-ened arms Pol-ka Dots And Moon-beams

Gm7 C9 C7b9 F6 Bm7b5 E7 A A# dim7 Bm7 E7 E7/D

spark-led on a pug-nosed dream. — There were ques-tions in the eyes of oth-er danc-ers

C#m7 F#m7 Bm7 E7 A A# dim7 Bm7 E7

as we float-ed o-ver the floor. There were ques-tions but my heart knew all the an-sw-ers,

A7 D7 Gm7 C9 F Dm7

and per-haps a few things more. — Now in a cot-tage built of

Gm9 C7 C7/Bb Am7 Dm7 Gm7 Em7b5 A7b9

li-lacs and laugh-ter I know the mean-ing of the words "ev-er af-ter."

Dm Dm#7/C# Dm7/C Am7 Ab m7 Gm7 C9 C7b9 F6 Eb 6 E6 F6/9

And I'll al-ways see Pol-ka Dots And Moon-beams when I kiss the pug-nosed dream. —

# POOLS

Copyright © 1986 by Carmine Street Music

By Don Grolnick

**Relaxed Funk**  
C13b5b9 Fm11 § C13b5b9 Fm11 C13b5b9

Fm11 F13b9 F7#5 F7 Abm11 A13b5 GbM7/Ab

1. C13b5b9 Fm11 2. GbM7/Ab CM7/D D7#5#9/F# G9sus CM7/D D7#5#9/F#

A9#13/G CbM7/Db D7#5#9/F Gb7sus Eb7#9 Abm9 To Coda ⊕

D.S. al Coda (2nd Ending) CbM7/Db C13b5b9 Fm11

⊕ CODA CbM7/Db C13b5b9 B13b5b9

# PUT ON A HAPPY FACE

© 1960, 1987 LEE ADAMS and CHARLES STROUSE  
All Rights Controlled by EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
International Copyright Secured. All Rights Reserved.

Words by Lee Adams  
Music by Charles Strouse

**Lightly**  
Eb6 Gm7 C7 Fm7 Bb9 Fm7 Bb9 Eb Eb6 Gm7 C7

Gray skies are gon- na clear up, — Put On A Hap- py Face. Brush off the clouds and cheer up, —

Fm7 Bb9 Bbm7 Eb7 AbM7 D7 G7 C7 F7 Bb7 EbM7 Eb7

put on a hap- py face. Take off the gloom- y mask of trag - e - dy, it's not your style.

AbM7 D7 G7 C7 F7 Fm7 Bb9 Eb6 Gm7 C7

You'll look so good that you'll be glad — ya' de - ci - ded to smile! — Pick out a pleas - ant out - look, —

Fm7 Bb9 Fm7 Bb9 Eb6 Gm7 C7 Fm7 Bb9 Bbm7 Eb7

stick out that no - ble chin. Wipe off that "full of doubt" look, — slap on a hap - py grin! And

AbM7 Bb9 Eb Fm7 Bb7 G7#5 G7 C9 F9 Fm7 Bb9 Eb Eb6 Fm7 Eb

spread sun - shine all o - ver the place, just put on a hap - py face! —



# THE PREACHER

Copyright © 1956 & 1962 by Silhouette Music Corp.

By Horace Silver

Medium Swing

F Fdim7 F Bb9 F Fdim7 F C7

Gath-er 'round and hear the Preach-er, hear the Preach-er, hear the Preach-er, Preach-er

F F Fdim7 F Bb Bdim7 F Fdim7 F G7

man. They used to call him the Preach-er, this was true for, he would teach from his heart 'bout the on-ly thing he knew.  
hymn for the lad-ies, one for the men. Then he would turn right a-round and play 'em both a-gain.  
ser-mon was o-ver, He'd leave the town and trav-el on to the next to lay his gos-pel down.

C7 F Fdim7 F F7 Bb A7 F7 Gm7 G#dim7 Am7 Dm7

He would stand up there in the pul-pit, horn in his hand, and let that mel-o-dy take you  
When they all got to swing-in' and clap-pin' hands, I had the swing-in-est con-vo-  
So, bow your head and we'll join in one might-y chord to say a prayer for the Preach-er,

Gm7 C7 1.F 2.F F Fdim7 F Bb9

to the Prom-ised land. He played one Gath-er 'round and hear the Preach-er, hear the Preach-er,  
ca-tion in the land.  
gone to his re-ward.

F Fdim7 F C7 F 3.F Bb Bdim7 F Dm7 Gm7 F6

hear the Preach-er, Preach-er man. Now the

# PUT YOUR LITTLE FOOT RIGHT OUT

Copyright © 1939. Renewed 1966 and Assigned to Larry Spier, Inc.,  
New York, NY  
This arrangement Copyright © 1987 Larry Spier, Inc.

Words & Music by Larry Spier

Jazz Waltz

G G7 E7#5 Am7 D7

Put your lit-tle foot, put your lit-tle foot, put your lit-tle foot right out. Put your lit-tle foot, put your

Am7 D7 G G7 E7#5

lit-tle foot, put your lit-tle foot right out. Put your arm a-round, put your arm a-round, put your arm a-round my

Am7 D7 Am7 D7 G E7 Am7

waist. Keep your arm a-round, keep your arm a-round keep your arm a-round my waist. Take a step to the side, take a

D7 D9#5 G6 Em7 Am7 D7 G E7 Am7

step to the rear; take a step to the side, but for - ev - er stay near. As we dance through the night and the

D7 D9#5 G6 Em7 Am7 D7 G6

morn - ing draws near, by the dawn's ear - ly light all our cares dis - ap - pear. Do a lit - tle whirl, do a

G7 E7#5 Am7 D7 Am7 D7

lit - tle whirl, do a lit - tle whirl a - bout. Do a lit - tle twirl, do a lit - tle twirl, do a lit - tle twirl a -

G E7#5 Am7 D7

bout. Walk a lit - tle bit, talk a lit - tle bit, put your lit - tle foot right out. Sing a lit - tle bit, swing a

Am7 D7 1. G 2. G

lit - tle bit, put your lit - tle foot right out. Take a out.

## QUIET NOW

TRO - © Copyright 1966 and 1982 Ludlow Music, Inc., New York, NY.

By Denny Zeitlin

*Very slowly, rubato, with tenderness*

Am7 FM7 E9 E7b9 Am7 Dm9 G7 CM9 Bb9 A7b9 Fm6/Ab G7 E7 Am7 D9

EbM7 AbM9 Db9 Bm7 G6/9 F#9 F#7b9 Bm7b5 Em7 A13 DM9 Bm7 C9 B7#5

Bb7 A13 F#9 Bm7 C#m6 F#m7 Bm9 Em7 A7 Am7 D7b9 GM7 C9 Bm9 Bb9 AbM9 Db9

Cm9 B7b9 A9 D9 C#m7 C9 Bm7 E7#9 Am F

B6 E7 Am9 Dm13 G9 CM9 CM7/B Bb9 A7 Fm6/Ab G7 E7 Am7 D9 Em7 Am7 Dm9 G9sus

Em7 Am7 FM9 BbM9 Em7 Eb6/9 AbM9 DbM13 CM13 CM9

# QUASIMODO

© Copyright 1961 by DUCHESS MUSIC CORPORATION. Right Administered by  
MCA MUSIC PUBLISHING, A Division of MCA INC., New York, NY.

By Charlie Parker

Medium Swing

The musical score for 'Quasimodo' is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The first staff begins with a key signature change from two flats to one flat (Bb). The score includes various chord annotations such as Eb M7, D7, Fm7, Bb 7, Fm7, Bb 7, Eb M7, G7, Cm7, Am7, D7, Gm7, C7, F7, Bb 6, Cm7, F7, Fm7, C7#5, Fm7, Bb 7, Eb M7, D7, Fm7, Bb 7, Fm7, Bb 7, Bb m7, F7#5, Bb m7, Eb 7, Ab 6, Dm7, G7, Cm7, Ab m6, F7, Eb 6, Fm7b5, Bb 7b9, Eb M7, and a first ending with Fm7, Bb 7, and a second ending with Fm7, Bb 7, and Eb 6. Triplet markings (3) are present in several measures throughout the piece.

# QUIET NIGHTS OF QUIET STARS (CORCOVADO)

© Copyright 1962, 1964 by Antonio Carlos Jobim, Brazil  
Sole Selling Agent DUCHESS MUSIC CORPORATION (MCA), New York, NY for all  
English Speaking Countries

English Words by Gene Lees  
Original Words & Music by Antonio Carlos Jobim

**Moderately Slow**

D9 Ab dim7

Qui - et Nights Of Qui - et Stars, qui - et chords from my gui - tar

Gm7 C7 Gb7 Fdim7 FM7 Fm7

float - ing on the si - lence that sur - rounds us. Qui - et thoughts and qui -

Bb 13 Em7 A7#5 D9

- et dreams, qui - et walks by qui - et streams, and a win - dow look -

Dm7 Ab dim7 D9

- ing on the moun - tains and the sea. How love - ly! This is where I want

Ab dim7 Gm7

to be. Here, with you so close to me un - til the fin - al

C7 Gb7 Fdim7 FM7 Fm7

flick - er of life's em - ber. I, who was lost and

Bb7 b5 Em7 Am7 Dm7

lone - ly, be - liev - ing life was on - ly a bit - ter tra - gic

G7b9 Em7 A7#5 Dm7

joke, have found with you, the mean - ing of ex -

G9 C6

ist - ence. Oh, my love.

# RAIN

Copyright © 1934 by Shapiro, Bernstein & Co., Inc.  
Copyright Renewed

Music by Peter DeRose

Slowly

C F C C7 B7 Bb7 A7 D7

Rain, When ya gon-na rain a - gain? Rain grow the gold - en grain a - gain. Show - er

G7 G7#5 C Am7 Dm7 G7 C F

your bless - ings on me. Rain, make the riv - ers deep a - gain.

C C7 B7 Bb7 A7 D7 G7 G7#5 C F6

Rain, please don't let me weep a - gain. Show - er your bless - ings on me.

C C7 F Em7 F F# dim7

The cows in the mead - ow and the sheep in the corn, they know that some-thing is

C/G Bb7 A7 Dm7 G7 C7 B7 Bb7 A7 D7 Dm7 G7#5

wrong. Old Moth - er Earth can nev - er give birth When you're a - way so long.

C F C C7 B7 Bb7 A7 D7

Rain, make it green in lov - er's lane. Rain, for my gal and me a - gain. Show - er

G7 G7#5 1. C 2. C

your bless - ings on me. me.

# THE RAIN IN SPAIN

(From "MY FAIR LADY")

Copyright © 1956 by Alan Jay Lerner & Frederick Loewe. Copyright Renewed.  
Chappell & Co., Inc., owner of publication and allied rights throughout  
the World

Words by Alan Jay Lerner  
Music by Frederick Loewe

Moderately

F F# dim7 C7/G C7 F Gm7 C7 F F/A Db7/Ab

The Rain In Spain stays main - ly in the plain! The Rain In Spain stays

Gm C7 F Gm7 C7 F F# dim7 C7/G C7

main - ly in the plain! Now once a - gain, where does it rain? On the plain! On the

F F7 Bb Gm6/Bb A E7 A C7 F F# dim7

plain! And where's that blast - ed plain? In Spain! In Spain! The Rain In Spain stays

C7/G C7 F Gm7 C7 F F# dim7 C7/G C7 F

main - ly in the plain! The Rain In Spain stays main - ly in the plain!

## RANDOM THOUGHTS

© 1978 Steik Music

By Steve Kuhn

Freely  
Intro D♭M7#5

Medium Jazz Waltz  
G♭M7/A♭

16

Am7 A♭M7#11 N.C. To Coda 1.

2. Am7 F#m7 Fm7 Solos Em7 8 EM7 8 Fm7 8 FM7 8

Am7 F#m7 Fm7 G♭M7/A♭ Bass solo 6 Am7 F#m7 Fm7

G♭M7/A♭ Bass solo cont. 16 D.S. al Coda CODA G♭M7/A♭

Freely  
D♭M7#5 F7#5 B♭7#5 E♭m A♭7

Adim7 B♭7 E♭m N.C. D♭

# THE RED DOOR

Copyright © 1953, 1981 Elliot Music Co., Inc.

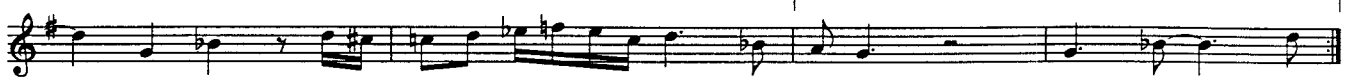
By Gerry Mulligan and Jack "Zoot" Sims

Easy Swing  
GM7

Cm7 F7 Ab7 G Em7 Cm7 F7 F# dim7



Gm6 Em7b5 Am7b5 D7b5 1. Gm7 C9 F9 F# 9



2. Gm7 Gm6 Dm7b5 G7b9 Cm6 Cm7 Dm7b5 G7b9 Cm6 F# dim7



Fm7 3 E7b5 Eb Edim7 Fm7 Bm7



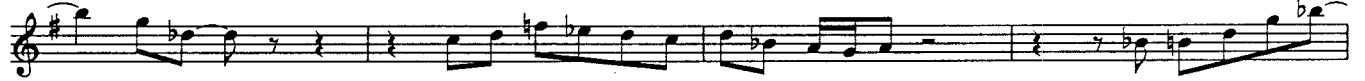
Cm6 Gb7 Fm7 D7b9 3. G Am7 Bb dim



G Cm7 C# dim7 Gm6 Cm7 Cdim C# dim



Bb Bb dim7 Am7b5 D7b5 Gm7 C7b9 Gb7#5 F7 D7b5



GM7 Cm7 C# dim7 G Bm7 Cm7 C# dim7



Bb Gm6 Am7 Ab6 GM7



# RAINCHECK

Copyright © 1942 by Tempo Music, Inc.  
Copyright renewed and assigned to Tempo Music, Inc.

By Billy Strayhorn

Medium Swing

F Gm7 G7/G# F/A Bb 6 Am7 E7/G# F Gm7



G7/G# F/A Bb 6 F6 F Gm7 G7b9 C9 F Gm7 G7/G# F/A



B $\flat$  6 Am7 Bm9 B7 $\flat$ 9 E9 C $\sharp$  m7 F $\sharp$  7 Bm7 E9 E $\flat$ 9 $\sharp$  11 D9 D $\flat$ 9 $\sharp$  11 C7 $\flat$ 9 D.C. al Coda

## RED SAILS IN THE SUNSET

Copyright 1935 by The Peter Maurice Music Co. Ltd., London, England  
 United States Copyright Renewed and Assigned to Shapiro, Bernstein  
 & Co., Inc.

Words by Jimmy Kennedy  
 Music by Hugh Williams

Slowly

G C Cm6 G G $\sharp$ dim7 Am7 D7

Red Sails In The Sun - set way out on the sea, oh! car - ry my loved one

Am7 D7 G C Cm6 G

home safe - ly to me. He sailed at the dawn - ing, all day I've been blue.

G $\sharp$ dim7 Am7 D7 Am7 D7 G C Cm6 G

Red Sails In The Sun - set I'm trust - ing in you. Swift wings you must bor - row,

D7 G C Cm6 G A7 Am7 D7

make straight for the shore. We mar - ry to - mor - row and he goes sail - ing no more.

G C Cm6 G G $\sharp$ dim7

Red Sails In The Sun - set way out on the sea, oh! car - ry my

Am7 D7 Am7 D7 1. G Am7 D7 2. G

loved one home safe - ly to me. me.



# RED CROSS

© 1945 ATLANTIC MUSIC CORP.  
 © Renewed and assigned 1973 ATLANTIC MUSIC CORP.

By Charlie Parker

**Fast** **Bb**

# RED TOP

© 1947 CHERIO CORP.  
 © Renewed 1975 CHERIO CORP.

Words and Music by Lionel Hampton & Ken Kynard

**Medium Bounce**

**Medium Bounce**

G6 G6/B C C#m7b5 G/D C G/B G7

My lit - tle Red Top see how you got me spin - ning, - go - ing

C9 CM7 C#m7b5 G/D C Bm7b5 E7b9 Am7

'round and 'round - and I don't want to stop. You've got me so if I

D7 G G/B C C#dim7 G/D C G/B Am7

don't go a - round I'm sure gon - na drop, - gon - na drop, - gon - na drop, - So Red Top -

G6 G/B C C#m7b5 G/D C G/B G7 C9

- you just go right on spin - ning, - go 'round and 'round -

CM7 C#m7b5 G/D C Bm7b5 E7b9 Am7

Re - mem - ber, that if you and don't you ev - er stop.

G/D D7sus G6

gon - na drop. -

D7 G G/B C Eb7/Db

don't go a - round we're sure gon - na drop, - gon - na drop, -

# RIVER, STAY 'WAY FROM MY DOOR

Copyright 1931 Shapiro, Bernstein & Co., Inc., New York, Copyright Renewed

Words by Mort Dixon  
Music by Harry Woods

Slow Ballad

Eb Bb7 Eb Eb7 Ab Adim7 Eb/Bb Cm7 F7  
 You keep go - in' your way, I'll keep go - in' my way, Riv - er, Stay  
 I just got a cab - in, you don't need my cab - in,

B7 Bb7 Eb Cm7 <sup>1</sup>Fm7 Bb7 <sup>2</sup>Am7b5 D7 Gm  
 'Way From My Door. Don't come up an - y

C9 Bb Bdim7 Cm7 F7  
 high - er, I'm so all a - lone. Leave my bed and my fi - re, that's all I

Bb7 Eb Bb7 Eb Eb7 Ab Adim7 Eb C7 F7  
 own. I ain't break - in' your heart, don't start break - in' my heart, Riv - er, Stay

B7 Bb7 <sup>1</sup>Eb <sup>2</sup>Eb Cm Ab7  
 'Way From My Door. Door. Oh! Lord! Ain't I been  
 Lord! You made the

Cm Ab7 Cm Ab7 Cm  
 faith - ful, and ain't I worked, ain't I toiled in the sweat - in' sun? Oh! Lord! Ain't I  
 riv - er, but won't you try to re - mem - ber that you made me. Oh! Lord! Hear me

<sup>1</sup>C G7 C G7 <sup>2</sup>F7  
 come to you and thanked you for all you've done: Oh! make the riv - er hear my  
 pray to you and

Bb7 Eb Bb7 Eb Eb7 Ab Adim7 Eb Cm7  
 plea: I ain't break - in' your heart, don't start break - in' my heart,

F7 B7 Bb7 Eb B7 Abm7 Eb  
 Riv - er, Stay 'Way From My Door.

# REVELATION

© Copyright 1956 CRITERION MUSIC CORP.  
 © Renewed 1985 CRITERION MUSIC CORP.

By Gerry Mulligan

Medium  $\text{♩}$  F B $\flat$  C7 F F7 Cm7 F7 To Coda  $\oplus$

B $\flat$  B $\flat$  m7 Am7 Am6 Am7 $\flat$ 5 D7#5 Gm7

C7 2nd time  $\oplus$  CODA B $\flat$  Bm7 $\flat$ 5 B $\flat$  m7 E $\flat$ 7 Am7 D7 D7#5#9

Gm7 C7 Gm7 C7 E7 FM9

# ROBBINS' NEST

© Copyright 1947-1948-1951-1952 by ATLANTIC MUSIC CORP.  
 © Renewed 1975-1976-1979-1980 by ATLANTIC MUSIC CORP.

By Sir Charles Thompson and  
 "Illinois" Jacquet

Moderately

G7 C A $\flat$ 7 C6 A $\flat$ 7

Dm7 G7 $\flat$ 9 C6 E $\flat$ dim7 Dm7 G7 C A $\flat$ 7

C6 A $\flat$ 7 Dm7 G7 $\flat$ 9 C6 D $\flat$ 9 C E7

A7 D7 G7#5 $\flat$ 9

Dm7 G7 C A $\flat$ 7

C6 A $\flat$ 7 Dm7 G7 G7#5 C6 D $\flat$ M9 C6

# ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY

© 1918 MILLS MUSIC INC.  
 © Renewed 1946 MPL COMMUNICATIONS, INC. and WAROCK CORP.

Words by Sam M. Lewis and Joe Young  
 Music by Jean Schwartz

Moderately  
 C

Em7 Ebdim7 Dm7 G7 G9 Dm7 G7 Dm7 G7

Rock - A - Bye Your Ba - by With\_ A Dix - ie Mel - o - dy; when you croon\_ croon a tune, \_

C Am7 D9 G7 Dm7 G9 Dm7 G9 C Em7 A9

from the heart \_ of Dix - ie. \_ Just hang my cra-dle, Mam-my mine, \_ right on that Mas- on - Dix - on Line; \_

G/D Am7 D7 G7 C Em7 Eb dim7

and swing it from Vir - gin - ia, to Ten - nes-see with all the love that's in\_ yer. Weep no more my la - dy, sing \_ that

Dm7 G7 G9 Dm7 G7 Dm7 G7 G7#5/F E7

song a - gain for me; and Old Black Joe, \_ just as though\_ you had \_ me on your knee.

A7 D7

A mil - lon ba - by kiss - es I'll de - liv - er, the min - ute that you sing the Swan- ee Riv - er

C/G Dm7 Ab7 C C/E Eb7 D7 G7

1. C D7 G7 2. C

Rock - A - Bye Your Rock - A - Bye Ba - by With A Dix - ie Mel - o - dy. \_ dy.

# ROOM 608

Copyright © 1956 Silhouette Music Corp.

By Horace Silver

Medium Swing

Bb G7 Cm7 F7 Bb G7 Cm7 F7

Bb Cm7 Cdim7 Bb/D G7 1. Cm7 F7 2. Cm7 F7 Bb

Ab7 B7 Eb B7

D7 C7 Cm7 F7b9 Bb G7 Cm7 F7

Bb G7 Cm7 F7 Bb Cm7 Cdim7 Bb/D G7 Cm7 F7 Bb

# ROCKIN' CHAIR

© 1929, 1930 SOUTHERN MUSIC PUBLISHING CO., INC.  
 © Renewed 1957, 1958 FRANK MUSIC CORP.  
 This Arrangement © 1987 FRANK MUSIC CORP.  
 International Copyright Secured. All Rights Reserved.

Words and Music by Hoagy Carmichael

**Moderately**

E $\flat$  E $\flat$ M7 B $\flat$ m7 E $\flat$ 9 A $\flat$ M7 D $\flat$ 7 Gm7 C7

Old Rock-in' Chair's got me, — cane by my side; fetch me that gin, son,

F7 F7 $\flat$ 5/C $\flat$  Fm7 B $\flat$ 7 E $\flat$ 6 Cm7 Am7 $\flat$ 5 D7 Gm Cm7 $\flat$ 5

'fore I tan your hide. Can't get from this ca - bin, — goin' no - where; just sit me here

F7 E $\flat$ /B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ 7 A $\flat$ 9 E $\flat$ M7

grab-bin' at the flies 'round this Rock - in' Chair. My dear old Aunt Har - ri - et in hea - ven she

Am7 $\flat$ 5 D7 Gm7 Cm7 F9 Fm7 B $\flat$ 7 E $\flat$  E $\flat$ M7

be send me sweet cha - ri - ot — for the end of these trou - ble I see. Old Rock-in' Chair

B $\flat$  m7 E $\flat$  9 A $\flat$ M7 D $\flat$ 9 Gm7 C7 Fm7 E $\flat$ M7 1. E $\flat$  Fm7 B $\flat$ 7 2. E $\flat$  A $\flat$ 9 E $\flat$ 6

gits it. — judg - ment day is here. chained to my Rock in' Chair. Chair. —

# ROSETTA

© 1933, 1935, 1987 MORLEY MUSIC CO.  
 © Renewed 1961, 1963 MORLEY MUSIC CO.  
 International Copyright Secured. All Rights Reserved.

Words and Music by  
 Earl Hines and Henri Wood

**Moderately**

F9 E9#5 E $\flat$ 9#11 D9 G9 1 C7 C7#5 F6 G9 C7 2 C7 C7#5

Ro - set - ta, — my Ro - set - ta, — in my heart, dear, there's no one but you. — You some - bod - y  
 told me, — that you loved me, nev - er leave me for

F E7 Am E7 Am Am/G# C/G G7 Gm7 C7 F9

new. You've made my whole life a dream; — I pray you'll make it come true. — Ro - set - ta, —

E9#5 E $\flat$ 9#11 D9 G9 C7 C7#5 F

— my Ro - set - ta, — Please say I'm just the one dear for you. —

# ROUTE 66

Copyright © 1946, Renewed 1973, Assigned 1974 to Londontown Music  
All Rights outside the U.S.A. controlled by B.H. Morris & Company

By Bobby Troup

Moderately

F6 Bb9 E F6 F7 Bb9

If you \_\_\_\_\_ ev - er plan to mo - tor west, \_\_\_\_\_ Trav - el my way, take the

F6 Gm7 C9 F Abdim7

high - way that's the best. \_\_\_\_\_ Get your kicks on Route \_\_\_\_\_ Six - ty - six! \_\_\_\_\_

Gm7 C7 F6 Bb9 E F F7

It winds \_\_\_\_\_ from Chi - ca - go to L. A., \_\_\_\_\_ more than

Bb9 F6 Gm7

two \_\_\_\_\_ thou - sand miles all the way. \_\_\_\_\_ Get your kicks on

C9 F Abdim7 Gm7 C7 F7

Route \_\_\_\_\_ Six - ty - six! \_\_\_\_\_ Now you go thru Saint Loo - ey and

Bb9 F F9

Jop - lin, Mis - sour - i and Ok - la - hom - a Cit - y is might - y pret - ty. You'll see \_\_\_\_\_

Bb9 F7

\_\_\_\_\_ Am - ar - il - lo; \_\_\_\_\_ Gal - up, New Mex - i - co; \_\_\_\_\_

Gm C9 Gm7 C9 F F#dim7 Gm7 C7

Flag - staff, Ar - i - zon - a; don't for - get Wi - no - na, King - man, Bar - stow, San Ber - nar - din - o. Won't

F Bb9 E F F7 Bb9

you \_\_\_\_\_ get hip to this time - ly tip: \_\_\_\_\_ when you \_\_\_\_\_ make that

F Gm7 C9 F Bb9 F Gb7 F6

Cal - i - for - nia trip, \_\_\_\_\_ get your kicks on Route \_\_\_\_\_ Six - ty - six! \_\_\_\_\_

# ROYAL GARDEN BLUES

Copyright 1919 Shapiro, Bernstein & Co., Inc. New York. Copyright Renewed.

By Clarence Williams and Spencer Williams

## Blues Tempo

F B♭ B♭m F B♭ B♭m F B♭ B♭m F F9

No use of talk-in', no use of talk-in', you'll start in dog-walk-in' no mat-ter where —

B♭6 F7#5 B♭6 F7#5 B♭6 F7#5 B♭dim B♭7 C7 Ddim7 Cdim7

there's jazz-co-pa-tion, blues mod-u-la-tion just like a Hai-tian you'll rip and tear. — Most ev-'ry-

C7 D♭7 C7 F C7 F B♭ B♭m F B♭ B♭m

bo-dy likes the blues, — here's why I'm ra-vin', — here's why I'm ra-vin', if it's

F B♭ B♭m F F9 B♭6 F7#5 B♭6 F7#5

blues you are cra-vin' just come on down. — You'll hear 'em play-in', you'll hear 'em play-in',

B♭6 F7#5 B♭ B♭7 C7 Ddim7/C Cdim7 C7 D♭7 C7 F C7

soon you'll be say-in', "Hon, jazz me 'round," — be-cause your feet they can't re-fuse. —

F F7 F F7 F F7 C7

What's that fa-mil-liar strain, that true blue note re-frain? It's driv-in' me in-sane.  
There goes that mel-o-dy it sounds so good to me, and I am up a tree.

B♭6 D♭7 C7 F Fm7♭5 C7/G

Can't keep still tho' it's a-gainst my will. — I'm on my P's and Q's, —  
It's a shame you don't know the name. — It's a brand new blues, —

1 C7 F C7 2 F C7#5

I just can't re-fuse. — the Roy-al Gar-den Blues. —

**CHORUS**

F7 B♭ B♭m F F7 B♭

Ev-'ry bo-dy grab some-bo-dy and start jazz-ing 'round. Hon, don't you hear that  
That weep-in' mel-

B♭7 E♭

trom-bone moan? — Just lis-ten to that sax-o-phone. — Gee, hear that cla-ri-  
an-cho-ly strain, say but it's sooth-ing to the brain. Just wan-na get

Ebm Bb G7 C7

net and flute; — cor — net a - jazz - in' with a mute — makes me just throw my -  
 right up and dance. Don't care I'll take most an - y chance. — No oth - er blues I'd

F7 Bb Ebm6 Bb Ebm6 Bb

self a - way — when I hear 'em play.  
 care to choose, — but Royal Gar - den Blues.

## S-H-I-N-E

"That's Why They Call Me Shine" \* Copyright 1910 by R.C. McPherson and Ford Dabney,  
 Copyright Renewed and Assigned to Shapiro, Bernstein & Co., Inc., New York  
 Copyright 1924 Shapiro, Bernstein & Co., Inc. Copyright Renewed.  
 Copyright 1948 Shapiro, Bernstein & Co., Inc. Renewed.

Words by Cecil Mack and Lew Brown  
 Music by Ford Dabney

Moderately

Eb Ebm/Gb Fm7 Bb7 Eb Ebm/Gb

Shine — a - way your blues - ies. Shine, — start with your

Fm7 Bb7 G7 Dm7 G7 Cm7

shoes - ies, Shine each place up, make it look — like new.

F7 Cm7 F7 Bb7 Eb Ebm/G

Shine your face up, wear a smile — or two. Shine — your these and

Fm7 Bb7 G7 Cm G7 Cm

tho - sies, — you'll find that ev - 'ry - thing will turn out fine.

Fm7 Bb7 Eb C7 Fm7

Folks will shine up to — ya, ev - 'ry - one will how - dy - do — ya, you'll make the

Bb7 Bb7 #5 1. Eb Fm7 Bb7 2. Eb Ab7 Eb

whole world shine. shine! —



# 'ROUND MIDNIGHT

© 1944 (Renewed) WARNER BROS. INC. and THELONIAN MUSIC

Words by Bernie Hanighen  
Music by Cootie Williams and  
Thelonious Monk

Slowly

Eb m Eb m/D Eb m/D<sup>b</sup> Cm7<sup>b</sup>5 Fm7<sup>b</sup>5 B<sup>b</sup> 7 Eb m7 Ab 7 Bm7 E7 B<sup>b</sup> m7 Eb 7  
 Ab m7 D<sup>b</sup> 7 Eb m7 Ab 7 To Coda ⊕ 1. B7 B<sup>b</sup> 7 2. B7  
 Eb m7 Cm7<sup>b</sup>5 F7 B<sup>b</sup> 7 Cm7<sup>b</sup>5 F7 B<sup>b</sup> 7 Ab m7 D<sup>b</sup> 7 G<sup>b</sup>M7 B7 B<sup>b</sup> 7  
 Eb 7 D<sup>b</sup> 7 F<sup>#</sup>m7 B7 B<sup>b</sup> 7 D.C. al Coda ⊕ CODA B7 B<sup>b</sup> 7 Eb m

The musical score for 'Round Midnight' is written in a single system with four staves. The first staff begins with a treble clef, a key signature of three flats (B-flat major), and a common time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The second staff contains a first ending with a repeat sign and a second ending. The third and fourth staves continue the melody and include a 'CODA' section. Chord symbols are placed above the notes to indicate the harmonic structure.

# RUBY, MY DEAR

Copyright © 1945 J.J. Robbins & Sons, Inc.  
\* Assigned to Consolidated Music Publishers  
© Renewed Embassy Music Corp.

By Thelonious Monk

Moderately Slow

Fm7 EbM7 G9 C7 FM7 Bbm7 Eb7 AbM7  
 Bbm7 A7 Bm7 B<sup>b</sup>7<sup>b</sup>5 B<sup>b</sup>7<sup>#</sup>5 Fm7 B<sup>b</sup> 7 EbM7 G9 C7 FM7 Bbm7 Eb7  
 AbM7 Ab6 Bbm7 A7 Bm7 B<sup>b</sup>7<sup>b</sup>5 AM7 Bm7 E7<sup>b</sup>9 A6 AM7  
 B<sup>b</sup>6 Bdim7 Cm7 Dm7 Ebm7 Ab9 A9 Fm7 B<sup>b</sup>7 EbM7  
 G9 C7 FM7 Bbm7 Eb7 AbM7 Ab6 Bbm7 Bm7 Ab6

The musical score for 'Ruby, My Dear' is written in a single system with five staves. It begins with a treble clef, a key signature of three flats (B-flat major), and a common time signature. The melody is composed of eighth and sixteenth notes, with some triplet markings. The score includes various chord symbols such as triads, dyads, and extended chords. The piece concludes with a triplet of eighth notes.

# S'POSIN'

© 1929 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 © Renewed 1957 MORLEY MUSIC CO.  
 This Arrangement © 1987 MORLEY MUSIC CO.  
 International Copyright Secured. All Rights Reserved.

Lyric by Andy Razaf  
 Music by Paul Denniker

Moderately

E $\flat$ 
A $\flat$ M7
Gm7
C7 $\flat$ 9
Fm7
B $\flat$ 9
E $\flat$ 6
A $\flat$ M7
Gm7
C7 $\sharp$ 5
Fm7
B $\flat$ 9

S'pos - in' I should fall in love with you; \_\_\_\_\_ do you think that you could love me too? \_\_\_\_\_

E $\flat$ 
Cm7
F9
Fm7
Fm7/B $\flat$

S'pos - in' I should hold you and ca - ress you; \_\_\_\_\_ would it im - press you \_\_\_\_\_ or dis - tress you? \_\_\_\_\_

E $\flat$ 
A $\flat$ M7
Gm7
C $\flat$ 9
Fm7
B $\flat$ 9
E $\flat$ 6
Fm7
Gm7
Am7 $\flat$ 5
B $\flat$ m7
E $\flat$ 9
A $\flat$ 6
Dm7 $\flat$ 5
G7 $\flat$ 9

S'pos - in' I should say, "for you I yearn," \_\_\_\_\_ would you think I'm speak - ing out of turn? \_\_\_\_\_ And

Cm7
E $\flat$ /G
G $\flat$ dim7
Fm7
Fm/E $\flat$ 
Dm7
G7
Cm7
F9
E $\flat$ /B $\flat$ 
B $\flat$ 7/A $\flat$ 
G7
C7 $\sharp$ 5
Fm7
B $\flat$ 7 $\flat$ 9
E $\flat$ 
D $\flat$ 9
D9
E $\flat$ M9

S'pos - in' I'd de - clare it, would you take my love and share it? I'm not S'pos - in' I'm in love with you. \_\_\_\_\_

# S.O.S.

Copyright © 1965 by TAGGIE MUSIC CO., A Division of Gopam Enterprises, Inc.

By John L. (Wes) Montgomery

Bright

Cm
B $\flat$ m7
E $\flat$ 7
A $\flat$ M7
Dm7 $\flat$ 5
G7
Cm

A $\flat$ 7
G7
CM7
Cm7
B $\flat$ m7
E $\flat$ 7
A $\flat$ M7
Dm7 $\flat$ 5
G7

Cm
A $\flat$ 7
D $\flat$ 7
Cm
Gm9
C7
Fm9
B $\flat$ 7

A7
A $\flat$ 7
G7
Cm
B $\flat$ m7
E $\flat$ 7
A $\flat$

Dm7 $\flat$ 5
G7
Cm
A $\flat$ 7
D $\flat$ 7
CM7

# SALT PEANUTS

© Copyright 1941, 1943 by MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY  
Copyright Renewed

Words and Music by Dizzy Gillespie and Kenny Clarke

**Fast**

F6 Bb6 Bdim7 F6 N.C. F6 Bb6 Bdim7 F6

N.C. 1 Em7 Eb7 Dm9 Dm Dm7

Db7 C7 Gm9 C7#5 F6 Bb6 Bdim7 F6 N.C.

F6 Bb6 Bdim7 F6 N.C.

The musical score for 'Salt Peanuts' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The first staff begins with a double bar line and a repeat sign. The second staff contains first and second endings. The music features a mix of eighth and sixteenth notes, with some triplet markings. Chord changes are indicated above the staff lines.

# SACK OF WOE

Copyright © 1960 UPAM MUSIC CO., A Division of Gopam Enterprises, Inc.

By Julian Adderley

**Medium Swing**

Fm7 Bb7

C7 Fm7 Bbm7 Eb7#5 Ab Gm7b5 C7

Fm Bbm7 Eb7#5 Ab Gm7b5 C7 Fm Bbm7 Eb7#5 Ab C7.

Fm7 1. Fm7 2. Fm7

The musical score for 'Sack of Woe' is written in 4/4 time with a key signature of three flats (Bb, Eb, and F). It consists of four staves of music. The first staff begins with a double bar line and a repeat sign. The second staff contains first and second endings. The music features a mix of eighth and sixteenth notes, with some triplet markings. Chord changes are indicated above the staff lines.

# SATIN DOLL

Copyright © 1958 by Tempo Music, Inc.

By Duke Ellington, Johnny Mercer and Billy Strayhorn

**Smoothly**

Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

Cig - a - rette hold - er which wigs me, o - ver her shoul - der, she digs me.  
Ba - by shall we go out skip - pin', care - ful a - mi - go, you're flip - pin'.

Am9 D9 Abm9 Db9 1. C Dm7 Em7 A7 2. C F7

Out cat - tin' that Sat - in Doll.  
Speaks lat - in that Sat - in Doll.

The musical score for 'Satin Doll' is written in 4/4 time with a key signature of one flat (Bb). It consists of two staves of music. The first staff contains the melody with lyrics. The second staff contains the bass line with lyrics. Chord changes are indicated above the staff lines. The piece ends with a double bar line.

C Gm7 C7 Gm7 C7b9 FM7 Gm7

She's no - bod - y's fool, so I'm play - ing it cool as can be.

Am7 Bbm7 Am7 D7 Am7 D7b9 G7 Dm7

I'll give it a whirl, — but I ain't for no girl — catch - ing me.

G7 Dm7 G7 Dm7 G7 Em7 A7

(Spoken) Swich - E - Roo - ney Tel - e - phone num - bers well you know, do - ing my rhum - bas

Em7 A7 Am9 D9 Abm9 Db9 C C7/E F Ab/Gb C/G G7 C6/9

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

## SECOND HAND ROSE

Copyright © 1921 Shapiro, Bernstein & Co., Inc.  
Copyright renewed, extended term of Copyright deriving from James Hanley  
assigned and effective January 4, 1980 to Herald Square Music, Inc.

Words by Grant Clarke  
Music by James F. Hanley

Moderately, not too slowly

F G7 C7

I'm wear - ing sec - ond hand hats, — sec - ond hand clothes — that's why they call — me  
sec - ond hand shoes, — sec - ond hand hose; — all the girls hand — me their

F F#dim7 Gm7 C7 F6

Sec - ond Hand Rose. — E - ven our pi - an - o in the par - lor, Fa - ther bought for ten cents on the dol  
sec - ond hand beaux. — E - ven my pa - ja - mas when I don 'em have some - bod - y el - se's 'ni - tials on

F G7 Cm7 F7 Cm7 F7#5 Bb6

- lar. Sec - ond hand pearls, I'm wear - ing sec - ond hand curls. — I nev - er get a sin - gle thing that's new. —  
'em. Sec - ond hand rings, I'm sick of sec - ond hand things. — I nev - er get what oth - er girl - ies do. —

Gm Cm6 Gm Cm6 Gm Cm6 Gm C7b9 F Bbm6 F Bbm6

— E - ven Jake the plum - ber, he's the man I a - dore, — had the nerve to tell me he's been  
— Once while stoll - ing through the Ritz a girl got my goat, — she nudged her friend and said "Oh! look there's

F Bbm6 G7 F G7 Gm7

mar - ried be - fore. — Ev - 'ry - one knows — that I'm just Sec - ond Hand Rose — from Sec - ond  
my old fur coat." —

C9 C7b9 1 F Bdim7 C7 N.C. 2 F

Av - en - ue. I'm wear - ing ue.

# SAMBA DE ORFEU

Copyright © 1959 by Nouvelles Editions Meridian. Copyright Renewed  
 Copyrights for the United States of America & Canada assigned to  
 Chappell & Co., Inc. (Intersong Music, Publisher) and United  
 Artists Music Co., Inc.  
 All rights administered by Chappell & Co., Inc. (Intersong Music,  
 Publisher)

Words by Antonio Maria  
 Music by Luiz Bonfá

Medium Tempo CM7

Que - ro vi - ver, que - ro sam - bar a - té sen - tir a es - sen - cia da vi -  
 da, me fal - ta ar. Que - ro sam - bar, que - ro vi - ver  
 de - pois do sam - ba, ta bem meu a - mor pos - so mor - rer. Que - ro vi - ver,  
 mor, pos - so mor - rer. Quem - qui - zer gos - tar de mim,  
 Se qui - zer vai - ser as - sim va - mos vi - ver,  
 va - mos sam - bar Se a fan - ta - sia ras - gar, meu a - mor, eu com - pro ou -  
 tra. Va - mos sam - bar, va - mos vi - ver o sam - ba é  
 livre, eu sou livre tam - bem, a - té mor - rer.

# SATURDAY NIGHT FISH FRY

© 1949 CHERIO CORP.  
 © Renewed 1977 CHERIO CORP.

Words and Music by Ellis Walsh and Louis Jordan

Solid Beat Tempo

Verse  
 Now if you've ev - er been down to New Or - leans, then you can un - der - stand just  
 bud - dy and me was on the main stem, fool - in' 'round just  
 what I mean. Now all thru the week it's quiet as a mouse, but on Sat - ur - day night they go from  
 me and him. We de - cid - ed we could use a lit - tle some - thing to eat, so we went to a house on

Cm7 Bb Bbm Bbm/Ab Gb7 F7 Cm7 Bbm Bbm/Ab

house to house. You don't have to pay the us - ual ad - mis - sion if you're a cook or a wait - er or a  
 Ram - part Street. We knocked on the door and it op - ened with ease, and a lush lit - tle miss said,

Gb7 F7 Bbm Bbm/Ab Gm7b5 Gb7 Bb C9

good mu - si - cian, so if you hap - pen to be just pass - in' by — stop in at the Sat - ur - day  
 "Come in please." And be - fore we could — bat an eye, — we were right in the mid dle of a

F9 F7b9 Bb CHORUS Eb9 Bb Eb9

Night Fish Fry. — It was rock - in', it was rock - in', you nev - er see such scuf - flin' and  
 big fish fry.

Bb Eb9 Bb

shov - in' 'til the breakof day. — It was rock - in', it was rock - in',

Eb9 1. Bb Gb7 F7 2. Bb Bb9

you nev - er see such scuf - flin' and shov - in' 'til the break of dawn. — Now my \_\_\_\_\_

## SCRAPPLE FROM THE APPLE

© 1957 ATLANTIC MUSIC CORP.

© Renewed and assigned 1985 ATLANTIC MUSIC CORP.

By Charlie Parker

Fast

Gm7 C7 Gm7 C7

F Bb7 Bdim7 1. F 2. F

Em7 A7 D7

G7 Gm7

C7 Gm7 C7 Gm7 C7

F Bb7 Bdim7 F

# SEÑOR BLUES

© 1956 by Ecaroh Music, Inc.

By Horace Silver

Moderate Latin Tempo

Se - ñor Blues is what they call him, —  
'way down Mex - i - cal - ly Way.  
Se - ñor - i - tas fall - in' for him —  
with the hope that he will stay.  
By the time that they love him, —  
Se - ñor Blues - done gone a way. To Coda ⊕  
Well, he's tall and good look-in', (8bassa) and he  
al - ways knows just what to say. (8bassa) Yes, he's tall and good  
look - in', (8bassa) and he al - ways knows just what to say. (15bassa) (8bassa) D.S. al Coda  
⊕ CODA E♭m9/6  
(8bassa) I \_\_\_\_\_  
Ooo \_\_\_\_\_ don't know why, don't know why, don't know  
I'm so tir - ed and lone - ly and

why. \_\_\_\_\_  
blue. \_\_\_\_\_

{ I'm } a won-der-in', wan-der-in' guy, \_\_\_\_\_ with no  
He's } a { man } I love won't be true. \_\_\_\_\_ Got the

'Cause the one { gal }

1

one gal to lay { my } head by. \_\_\_\_\_  
blues and it's all { his } cause of you. \_\_\_\_\_

2

## SENTIMENTAL JOURNEY

© 1944, 1987 MORLEY MUSIC CO.  
 © Renewed 1972 MORLEY MUSIC CO.  
 International Copyright Secured. All Rights Reserved.

Words and Music by  
 Bud Green, Les Brown and Ben Homer

Easy Swing

C D7 G7

Gon - na take a Sen - ti - men - tal Jour - ney, gon - na set my heart at ease.\_  
 Got my bag, I got my res - er - va - tion, spent each dime I could af - ford.

C F9 C G7 C

Gon - na make a Sen - ti - men - tal Jour - ney to re - new old mem - o - ries.\_  
 Like a child in wild an - ti - ci - pa - tion, long to hear that "All\_\_ a - board."

FM7 CM7

Sev - en, \_\_\_\_\_ that's the time we leave, at sev - en. \_\_\_\_\_ I'll be wait - in' up for

D7 G7 Dm7 G7 C#dim7 G7/D G7

Heav - en, \_\_\_\_\_ count - in' ev - 'ry mile of rail - road track \_\_\_\_\_ that takes me back. \_\_\_\_\_

C D7 G7

Nev - er thought my heart could be so "yeam - y." Why did I de - cide to roam?\_

C F9 C G7 C

Got - ta take this Sen - ti - men - tal Jour - ney, Sen - ti men tal Jour - ney home.\_



# SEPTEMBER SONG

From The Musical Play "KNICKERBOCKER HOLIDAY"

TRO - © Copyright 1938 and renewed 1966 Hampshire House Publishing Corp. and Chappell & Co., Inc., New York

Words by Maxwell Anderson  
Music by Kurt Weill

## VERSE

Ad Lib

F7

F#dim7

Gm

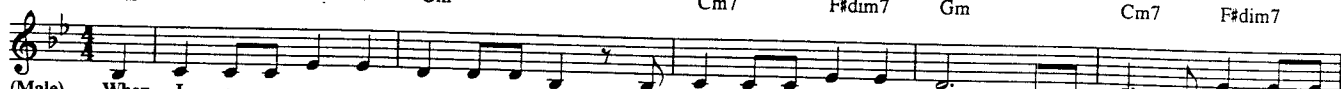
Cm7

F#dim7

Gm

Cm7

F#dim7



(Male) When I was a young man court - ing the girls I played me a wait - ing game. If a maid re - fused me with  
(Female) When you meet with the young men ear - ly in spring they court you in song and rhyme. They woo you with words and a

Gm

G#dim7

Am7b5

F9#5

Bb

Gm7

Cm7b5

F7

Gm



toss - ing curls I let the old earth take a cou - ple of whirls, while I plied her with tears in lieu of pearls. And as  
clo - ver ring, but if you ex - am - ine the goods they bring, they have lit - tle to offer but the songs they sing. And as

Cm

F#dim7

Gm

Cm7

F7

Bb

Moderately Slow, with much expression

CHORUS

Bbm6



time came a - round, she came my way, as time came a - round she came. } Oh, it's a long, long, while  
plen - ti - ful waste of time of day, a plen - ti - ful waste of time. }

Gb7

BbM7

Bb6

C7

Cm7b5

F7b9

Bbm7

Gm

Gm

Gm

Gm

Gm



from May to De - cem - ber, - but the days grow short, when you reach Sep - tem - ber.

N.C.

Bbm6

Gb7

BbM7

Bb6

C7



When the au - tumn weath - er - turns the leaves to flame one has - n't got time

Cm7b5

F7b9

BbM7

Ebm6

Edim7

Gm

Gm

Gm

Gm

Gm

Gm

Gm



for the wait - ing game. Oh, the days dwin - dle down - to a pre - cious few, Sep -

Ebm6

Edim7

Bb

N.C.

Bbm6

Gb7

BbM7

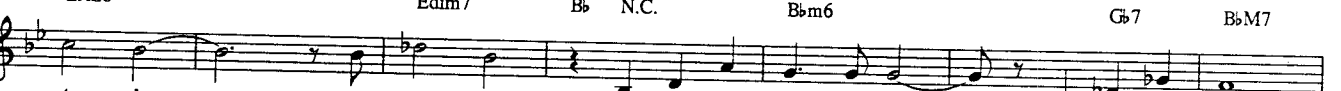
Gm

Gm

Gm

Gm

Gm



tem - ber, No - vem - ber! And these few pre - cious days I'll spend with you,

Bb6

C7

Cm7b5

BbM7

Bb6

Gm

Gm

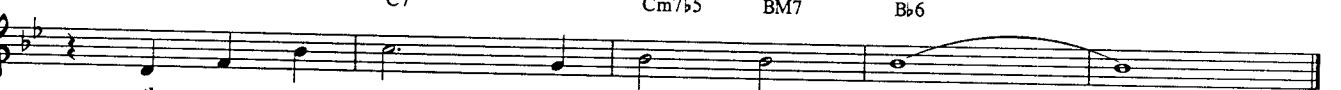
Gm

Gm

Gm

Gm

Gm



these pre - cious days I'll spend with you.

## SERMONETTE

Copyright © 1955 by Silhouette Music Corp.

By Jon Hendricks & Julian Adderley

Moderately

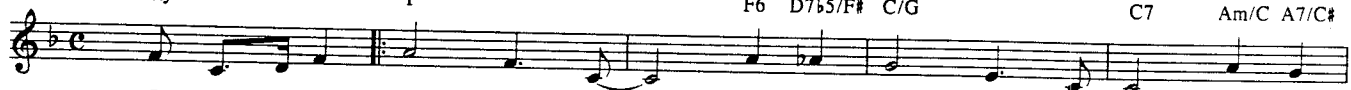
F

F6

D7b5/F# C/G

C7

Am/C A7/C#



I heard me a Ser - mon - ette, - have you heard it yet - with that

Dm

F/A

Bb

F/A

Gm7

F#dim7

G

G7

C7

F

Gm

Gm

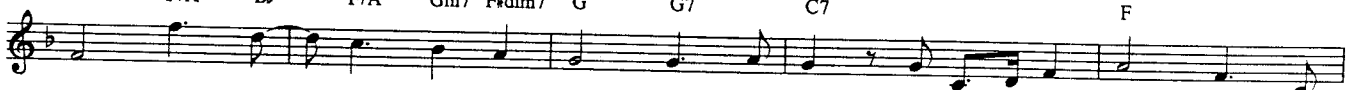
Gm

Gm

Gm

Gm

Gm



soul - ful mes - sage that you won't soon for - get? It tells a - bout real, true love -

F6 D7b5/F# C/G C7 Am/C A7C# Dm Bb F/A Gm7

— peo - ple lost sight of — through their sin - ful liv - in' 'n'

F Gm7 C7b9 F C7 C7b5 C7 F Bb

scorn - in' heav'n a - bove. — It tells you to love one 'noth - er, — to feel that each man's your

F A7/C# Dm Am Bb6 F6/A Gm7 F#dim7 G G7 C7

broth - er, — live right 'cause you — know that you reap what you sow. And so to have

F FM7 F7 Bb6 Bdim7 F6/C Bb/D Gm7b5 F Dm7 G9

no re - gret — and to find what you're miss - in', bow your head an, lis -

G7 C7 F F7 Bb6/D Bdim7 F 1. 2. F6

- ten to this Ser - mon - ette. — I heard me a —

## SERENADE TO A BUS BEAT

© 1958 (Renewed 1986) Orpheum Music

By Clark Terry

Medium Swing

Bb Bdim7 Am7b5 D7 Gm7 C7 F F7

Bb Bdim7 Am7b5 D7 Gm7 Gb9 1. F F7 2. F

F9 BbM7 Cm7 C#dim7 Dm7

G7 C7 F7 Bb Bdim7

Am7b5 D7 Gm7 C7 F F7 Bb Bdim7

Am7 D7 Gm7 Gb9 F

# SEVEN COME ELEVEN

Copyright © 1940 by Regent Music Corp.  
 Copyright renewed by Regent Music Corp. and Jewel Music Publishing Co., Inc.  
 Reprinted by permission.

By Benny Goodman and Charlie Christian

Bright tempo  $A\flat$

Musical score for 'Seven Come Eleven' in  $A\flat$  major, 4/4 time. The score consists of six staves of music. The first staff begins with a key signature change to  $A\flat$  and a tempo marking of 'Bright tempo'. The music features a melodic line with various ornaments and dynamics, including accents and slurs. Chord changes are indicated by letters above the staff:  $A\flat$ ,  $G7$ ,  $C7$ ,  $F7$ ,  $B\flat 7$ , and  $E\flat 7$ . The piece concludes with a final  $A\flat$  chord.

# SHAKE, RATTLE AND ROLL

Copyright © 1954 by Progressive Music Publishing Co., Inc.  
 Copyright Renewed and Assigned to Unichappell Music, Inc. (Rightsong Music, Publisher)  
 All rights controlled by Unichappell Music, Inc. (Rightsong Music, Publisher)

Words and Music by Charles Calhoun

Moderately  $C7$

Musical score for 'Shake, Rattle and Roll' in  $C$  major, 4/4 time. The score includes lyrics and is divided into three staves. The first staff contains the lyrics: 'Get out from that kitch-en and rat-tle those pots and pans. Get out'. The second staff contains: 'from that kitch-en and rat-tle those pots and pans. Well, roll my break-fast, 'cause'. The third staff contains: 'I'm a hun-gry man. Shake Rat-tle And Roll, Shake Rat-tle And Roll,'. Chord changes are indicated by letters above the staff:  $F9$ ,  $C6$ ,  $E\flat dim7$ ,  $Dm7$ ,  $G9$ ,  $C6$ , and  $C7$ .

F9 C7 Ebdim7

Shake Rat - tle And Roll, Shake Rat - tle And Roll. You

Dm7 G7 To Coda ⊕ C C7

nev - er do noth - in' to save your dog - gone soul. Wear - in' those dress - es, your

F7 C6 Ebdim7

hair done up so right. Wear - in' those dress - es, your hair done up so right. You

Dm7 G9 C6 D. S. al Coda ⊕ CODA C6

look so warm, — but your heart is cold — as ice. soul.

## SHAWNUFF

© 1948 ATLANTIC MUSIC CORP.  
 Renewed and assigned 1976 ATLANTIC MUSIC CORP.

By Charlie Parker and John "Dizzy" Gillespie

Moderate Swing

Bbm Cb Bbm Cb

N.C.

Bb Cm7 F7 Dm7 G7#5b9 Cm7 F7#5

1. Fm7 Bb7 Eb7 Edim7 Bb7 G7b9 Cm7 F7 2. Fm7 Bb7

Eb7 Edim7 Bb7 D7 G7

C7 Cm7 F7

Bb Cm7 F7 Dm7 G7#5b9 Cm7 F7#5 Fm7 Bb7

Eb7 Edim7 Bb7 Cm7 Repeat for Solos F7

# SHE'S FUNNY THAT WAY (I Got A Woman, Crazy For Me)

Copyright © 1928 by Villa Moret, Inc.  
Copyright Renewed, assigned to Chappell & Co., Inc.  
(Intersong Music, Publisher) for the U.S.A. only

Words by Richard A. Whiting  
Music by Neil Moret

Moderately

Bb7 Eb Bb7 Eb Bb7 Eb Bb7 Gm7b5 C7

I'm not much to look at, noth - in' to see, just glad I'm liv - in' and luck - y to be,  
nev - er had noth - in; no one to care, that's why I seem to have more than my share,

Ab Abm Eb F9 Fm7 Bb7 Eb Bb7

I got a wo - man, cra - zy for me, She's Fun - ny That Way. I can't save a dol - lar,  
I got a wo - man, cra - zy for me, She's Fun - ny That Way. When I hurt her feel - ings,

Eb Bb7 Eb Bb7 Gm7b5 C7 Ab

ain't worth a cent, she does - n't hol - ler, she'd live in a tent, I got a wo - man,  
once in a while, her on - ly ans - wer is one lit - tle smile, I got a wo - man,

Abm Eb Fm7 Bb7 Eb Abm Eb Bb7 Eb

cra - zy for me, She's Fun - ny That Way. Tho' she loves to work and slave for me ev - 'ry day,  
cra - zy for me, She's Fun - ny That Way. I can see no oth - er way and no bet - ter plan,

Abm Eb Cm Cm7 F7 Fm7 Bb7 Eb Bb7

she'd be so much bet - ter off if I went a - way; but why should I leave her,  
end it all and let her go to some bet - ter man; but I'm on - ly hu - man,

Eb Bb7 Eb Bb7 Gm7b5 C7 Ab

why should I go, she'd be un - hap - py with - out me I know, I got a wo - man,  
cow - ard at best, I'm more than cer - tain she'd fol - low me west, I got a wo - man,

Abm

cra - zy for me, She's Fun - ny That Way. I

1. Eb Fm7 Bb7 Eb Bb7 2. Eb Fm7 Bb9 Eb

cra - zy for me, She's Fun - ny That Way. I She's Fun - ny That Way.

# SHIVERS

Copyright © 1940 (Renewed) by Regent Music Corp.  
Reprinted by permission.

By Lionel Hampton and Charlie Christian

Medium bounce  $A\flat 6$   $D\flat 9$   $A\flat$   $A\flat 6$

$D\flat 6$   $A\flat$   $A\flat 6$   $A\flat$   $D\flat 9$   $A\flat$   $D\flat 9$   $A\flat 6$   $G7$   $Cm$   $G7$   $Cm$   $G7$   $Cm$   $G7$   $Cm$   $E\flat 7$   $A\flat 6$   $D\flat 9$   $A\flat$   $A\flat 6$   $D\flat 9$   $A\flat$   $A\flat 6$   $G7$   $Cm$   $G7$   $Cm$   $G7$   $Cm$   $E\flat 7$   $A\flat 6$  1. 2.

# THE SHEIK OF ARABY

Copyright © 1921 TED SNYDER MUSIC PUBLISHING CO.  
Pursuant to Sections 304(c) and 401(b) of the U.S. Copyright Law

Words by Harry B. Smith and Francis Wheeler  
Music by Ted Snyder

**Robustly**     $B\flat$      $Bdim7$      $Cm7$      $F9$      $B\flat$

I'm The Sheik Of Ar - a by, \_\_\_\_\_ your love be - longs to me. \_\_\_\_\_ At

$B\flat6/D$      $D\flat dim7$      $Cm7$      $F9$      $Cm7$      $F7$      $F7\#5$      $B\flat6$      $Cm7$      $F7$      $B\flat$

night when you're a - sleep \_\_\_\_\_ in - to your tent I'll creep. \_\_\_\_\_ The stars that

$Bdim7$      $Cm7$      $F9$      $Cm7$      $F7$      $E\flat7\flat5$      $D7$      $G7$

shine a - bove, \_\_\_\_\_ will light our way to love. \_\_\_\_\_ You'll rule this land with

$C7$      $Cm7$      $F7$      $B\flat$

me; \_\_\_\_\_ The Sheik Of Ar - a by. \_\_\_\_\_

# SHOO FLY PIE AND APPLE PAN DOWDY

© 1945 WAROCK CORP.  
© Renewed 1973 WAROCK CORP

Words by Sammy Gallop  
Music by Guy Wood

Slow bounce - solid beat

$F$      $F/A$      $B\flat$      $C7$      $F$      $A\flat dim7$

Shoo - Fly    Pie \_\_\_\_\_    And Ap - ple Pan    Dow - dy makes your eyes light    up, \_\_\_\_\_    your  
Shoo - Fly    Pie \_\_\_\_\_    And Ap - ple Pan    Dow - dy makes the sun come    out \_\_\_\_\_    when

$G7$      $C7$      $F$      $F/A$      $B\flat$      $F/A$

tum - my say    "how - dy,"    Shoo - Fly    Pie \_\_\_\_\_    And Ap - ple Pan    Dow - dy, \_\_\_\_\_    I  
Hea - vens are    cloud - dy,    Shoo - Fly    Pie \_\_\_\_\_    And Ap - ple Pan    Dow - dy, \_\_\_\_\_    I

$F$      $B\flat$      $F/C$      $C7$      $F6$      $A7$

nev - er get    e - nough    of that won - der - ful stuff. \_\_\_\_\_    Ma - ma!    when you bake, \_\_\_\_\_  
nev - er get    e - nough    of that won - der - ful stuff. \_\_\_\_\_

$D9$      $G7$

Ma - ma!    I    don't    want    cake;    Ma - ma!    for    my    sake \_\_\_\_\_

C7 F# dim7 Gm7 C7 F F/A

go to the o - ven and make some ev - er - lov - in' sh, Shoo - Fly Pie And

Bb C7 F G7 C7 F F/A

Ap - ple Pan Dow - dy makes your eyes light up, your tum - my say "how - dy," Shoo - Fly Pie And

Bb F/A F Bb F/C C7 F6

Ap - ple Pan Dow dy, I nev - er get e - nough of that won - der - ful stuff.

## SIDE BY SIDE

Copyright © 1927 by Shapiro, Bernstein & Co., Inc., New York  
Copyright Renewed

Words and Music by Harry Woods

Moderately Eb Ab Eb Ab Eb

Oh! we ain't got a bar - rel of mon - ey, may - be we're rag - ged and fun - ny, but we'll  
Don't know what's com - in, to - mor - row, may - be it's trou - ble and sor - row, but we'll

Ab Adim7 Eb/Bb C7 F7 Bb7 Eb G7#5 G7

trav - el a - long sing - in' a song Side By Side. Thru all kinds of wea - ther  
trav - el the road shar - in' our load Side By Side.

C7 F7 Bb7 Bbdim7

what if the sky should fall? Just as long as we're to - geth - er, it does - n't mat - ter at

Bb7 Eb Ab Eb

all. When they've all had their quar - rels and part - ed, we'll be the same as we

Ab Eb Ab Adim7 Eb/Bb C7 F7 Bb7

1. Eb Fm7 Bb7 2. Eb Ab Eb

start - ed, just trav - 'lin' a - long sing - in' a song Side By Side. Oh! we Side.



# SHINY STOCKINGS

© 1956 (renewed) LYNNSTORM PUBLISHING CO.  
All Rights Reserved International Copyright Secured

Words by Ella Fitzgerald  
Music by Frank Foster

## Medium Swing

B♭m7 Eb7 B♭m7 Eb7 A♭ D♭7 Cm7

Bdim7 Bm7 B♭m7 Eb7 D♭7 Cm7 1. F7 Dm7 G7 C

E♭m6 2. F7 B♭m7 E♭9 A♭

Musical notation for 'Shiny Stockings' in B-flat major, 4/4 time, medium swing. The piece consists of three staves of music. The first staff has a key signature of two flats and a common time signature. The second and third staves continue the melody and include first and second endings. The lyrics are not present for this piece.

# SISTER SADIE

© 1959 by Ecaroh Music, Inc.

By Horace Silver

## Medium blues

Dm7/G A♭9#11 Dm7/G A♭9#11 Dm7/G

Sis - ter Sa - die was a mean chick and she thought that she was real slick,  
Sis - ter Sa - die nev - er wor - ried. Sis - ter Sa - die nev - er hur - ried, } then she ran in - to Al -

A♭9#11 1. Dm7/G A♭9#11 2. Dm7/G

phon - so Brown. She has - n't been the same \_ since Al - phon - so put her down. has - n't been the same \_ since Al - phon - so put her down.

C13 G13 C13 B13 B♭13

She just pac - es a - round the floor. She don't have an - y mind no more. She just

A13 A♭13 A♭9#11 Dm7/G A♭9#11

stares in - to emp - ty space with a frown on her face. Sis - ter Sa - die was a hon - ey;

Dm7/G A♭9#11 Dm7/G To Coda ⊕ A♭9#11

al - ways had a - lots a mon - ey, then she ran in - to Al - phon - so Brown. She

Dm7/G D.C. al Coda ⊕ CODA Dm7/G

has - n't been the same \_ since Al - phon - so put her down. has - n't been the same \_ since Al -

C9 B9 B♭9 A9 N.C. B♭9 A9 A♭9 G9

phon - so put her down. She's just knock - in' a - round the town since Al - phon - so put her down. \_

Musical notation for 'Sister Sadie' in D major, 4/4 time, medium blues. The piece consists of nine staves of music. The first staff has a key signature of one sharp and a common time signature. The lyrics are written below the notes. The piece includes first and second endings, a Coda, and a 'D.C. al Coda' section. The final staff includes a 'N.C.' (No Chord) section.

# SKYLARK

© 1941, 1942 GEORGE SIMON  
 © Renewed 1969, 1970 FRANK MUSIC CORP. and WB MUSIC CORP.  
 This Arrangement © 1987 FRANK MUSIC CORP. and WB MUSIC CORP.  
 International Copyright Secured. All Rights Reserved.

Lyric by Johnny Mercer  
 Music by Hoagy Carmichael

Moderately

Eb6
Fm7
Gm7
AbM7
EbM7
Gm7
AbM7
Gm7
Cm7

Sky - lark, \_\_\_\_\_ have you an - y - thing to say to me? \_\_\_\_\_ Won't you tell me where my  
 Sky - lark, \_\_\_\_\_ have you seen a val - ley green with spring, \_\_\_\_\_ where my heart can go a

Fm7
F7
Bb7
1. Eb
Cm7
Gbdim7
Fm7 Bb7

love can be? \_\_\_\_\_ Is there a mea - dow in the mist \_\_\_\_\_ where some - one's wait - ing to be kissed?  
 jour - ney - ing \_\_\_\_\_ o - ver the sha - dows and the

2. Eb
E6
Eb6
Bbm7
Eb7
AbM7
Adim7
Bbm7
Eb7

rain to a blos - som cov - ered lane? \_\_\_\_\_ And in your lone - ly flight, \_\_\_\_\_ have - n't you heard the mu - sic

AbM7
Dm7b5
Gm7b5
C7
Fm7
Bbm7
Eb7 #5
AbM7

in the night? \_\_\_\_\_ Won - der - ful mu - sic, faint as a "will - o' the wisp," craz - y as a loon,

G6
Em7
A7
D7
G
Bb7
Eb6
Fm7

sad as a gyp - sy ser - e - nad - ing the moon. \_\_\_\_\_ Oh, Sky - lark, \_\_\_\_\_

Gm7
AbM7
EbM7
Gm7
AbM7
Gm7
Cm7
Fm7

\_\_\_\_\_ I don't know if you can find these things, \_\_\_\_\_ but my heart is rid - ing on your wings. \_\_\_\_\_

F7
Bb7
Eb
E6
Bb7b9
Eb6

\_\_\_\_\_ So, if you see them an - y - where, won't you lead me there?

# SKYLINER

© 1944 ATLANTIC MUSIC CORP.  
 © Renewed 1972 ATLANTIC MUSIC CORP.

By Charlie Barnet

Bright Swing Tempo

CM7 C7 C6 A9 Em7b5 A7 Dm7 AbM7 Fm6 Dm7 Fm6

Sky - li - ner, Sun - beams all, I'll hold her close, Sky dance on your wings, that's the sweet song they sing, fly - ing so free - ly; where the light falls, we and then when seem to then when Sky - li - ner

To Coda  
 G9 G7b9 1. CM7 D7 G7 Am7/G 2. C Bb9 C

real night bring - ly falls, me touch hea - ven, high - er, high - er, ev - er high er, stars dance a - bove

Eb9 AbM7 Db9 Gb9

giv - ing a show for the peo - ple be - low as we fly. As we fly so

Cb C7 F

high, hear - ing each sin - gle beat of the mo - tors re - peat with a sigh,

Gb9 D9 Db9#11 D. C. al Coda

by and by.

⊕ CODA  
 C Bb9 C

home to love.

# SMALL WORLD

Copyright © 1959 by Norbeth Productions, Inc. and Stephen Sondheim.  
 Copyright Renewed.  
 Williamson Music Co. and Stratford Music Corp., owners of publication  
 and allied rights throughout the World. (Chappell & Co., Inc.,  
 Administrator)

Words by Stephen Sondheim  
 Music by Jule Styne

Slowly

Eb Cm7 Fm7b5 Bb7 Eb6

Fun - ny, you're a stran - ger who's come here, come from an - oth - er town. Fun - ny, I'm a

Fm7 Bb9 Eb6

stran - ger my - self here. Small World, is - n't it? Fun - ny, you're a girl who goes trav' - ling,

Cm7 Fm7b5 Bb7 Eb6 Fm7 Gm7

rath - er than set - tling down. Fun - ny, — 'cause I'd love to go trav' - ling. Small World,

C7 Fm7 Bb9 Eb Gm7 Gbm7 Fm7 Bb7 #5 EbM7

is - n't it? We have so much in com - mon, it's a phe - nom - e - non.

Ebm7 Ab7 DbM7 Fm7 Em7 Ebm7 Ebm/Db C7#5 F9 Bb7 #5

We could pool our re - sourc - es by join - ing forc - es from now on. —

Eb6 Cm7 Fm7b5 Bb7 Eb

Luck - y, — you're a  $\left. \begin{matrix} \text{man} \\ \text{girl} \end{matrix} \right\}$  who likes chil - dren, that's an im - por - tant sign. Luck - y, — 'cause I'd

Ab Eb Eb/Bb Edim7 Fm7 Bb9 Gm7 C7#5 F9

love to have chil - dren. Small World, is - n't it? Fun - ny, is - n't it? Small and

Bb9

1. Eb Gbdim7 Fm7 Bb7 #5 2. Eb Ab Eb

fun - ny and fine. fine.

## SNOWFALL

Copyright © 1941 by Mutual Music Society, Inc.  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Lyrics by Ruth Thornhill  
Music by Claude Thornhill

Moderately slow

Dbm7 Db6/9 DbM7 Dbm6/9 Db DbM7 Db7 Ab9 DbM7 Db6/9

Snow - fall, soft - ly, gent - ly drift down.

DbM7 Db6/9 DbM7 Dbm6/9 Db DbM7 Db7 Ab9 DbM7 Db6/9

Snow - flakes whis - per 'neath my win - dow.

Bbm9/Eb Eb7 Ab6 Dm7 G9 C6 Bbm9/Eb Eb7 Ab6

Cov - 'ring trees mist - y white, vel - vet breeze

Dm7 G9 C Ab9 DbM7 Db6/9 DbM7 Dbm6/9 Db DbM7

'round my door - step. Gent - ly, soft - ly, si - lent

Db7 Ab9 DbM7 Db6/9 1. Ab9/Db Ab9 #5/Db Db6/9 2.

Snow - fall!

# SMOKE RINGS

Copyright © 1932 Mills Music, Inc.  
Copyright Renewed, Assigned to Dorsey Brothers Music, Inc.

Words by Ned Washington  
Music by H. Eugene Gifford

Moderately Slow

Eb
Bb7 #5
Eb
Eb7
Ab

Where do they go — the Smoke Rings I blow — each night? — What do they do — those  
 Where do they end — the Smoke Rings I send — on high? — Where are they hurled — when

Fm7b5
Bb7 b9
Eb
Cm7
Fm7
Bb7 #5
Eb
Bb7 #5
Eb6

cir - cles of blue — and white? — Oh! why do they seem — to pic - ture a dream — a -  
 they've kissed the world — good - bye? — Oh! I'd give my life — to laugh at this strife — be -

F9
Ab
Fm7b5
Bb7 b9
Eb
Ab7
Eb
Bb7 #5

above? Then why do they fade — my phan - tom pa - rade — of love? —  
 low. I'd be — a king. — I'd fol - low each ring — I blow. —

Eb
Bb7 #5
Eb
Eb7
Ab
Fm7
Bb7
Eb

Puff, puff, puff, puff your cares a - way. — Puff, puff, puff night and day. —

Fm7
Bb7 #5
Eb
Bb7 #5
Eb6
F9
Cm7b5
F7

— Blow, blow them in - to air silk - y lit - tle rings. —

AbM7
Fm7b5
Bb7
Eb
Cm7
Fm7
Bb7 #5
Eb

Blow, blow them ev - 'ry - where, give your trou - bles wings. — What do they tell — and

Bb7 #5
Eb
Eb9
Ab
Fm7b5
Bb7 b9

what is the spell — they cast? — Some of them fall — and seem to re - call — the

Eb
Cm7
Fm7
Bb7 #5
Eb
Bb7 #5
Eb6
F9

past. — But most of them rise — a - way to the skies — of blue. —

Eb7
Ab
Fm7b5
Bb7 b9
Eb
Ab7
Eb6/9

— Oh, lit - tle Smoke Rings I love — please take me a - bove, — take me with you! —

# SMOKE GETS IN YOUR EYES

Copyright © 1933 T.B. Harms Company. Copyright Renewed. (c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Otto Harbach  
Music by Jerome Kern

Moderately

Eb Gm7 Gbdim7 Fm7 Bb7 Eb G7#5 AbM7 Adim7  
 They asked me how I knew my true love was true? I of course re -  
 They said some - day you'll find, all who love are blind. When your heart's on

Gm7 Cm7 Fm7 Bb7 1. G7 C7 Fm7 Bb7 2. Eb  
 plied, "Some - thing here in - side, can - not be de - nied." Eyes. \_\_\_\_\_  
 fire, you must re - al - ize. Smoke Gets In Your

BM7 G#m7 C#m7 Cdim7 C#m7 F#7  
 So I chaffed them and I gay - ly laughed, to think they could doubt my love.

BM7 Abm7 Fm7/Bb Bb7 EbM7 C7b9 Fm7 Bb9  
 Yet to - day, my love has flown a - way, I am with - out my love.

Eb Gm7 Gbdim7 Fm7 Bb7 Eb G7#5 AbM7 Adim7  
 Now laugh - ing friends de - ride, tears I can - not hide, so I smile and

Gm7 Cm7 Fm7 Bb7 Eb6 Db6 D6 Eb6/9  
 say, "When a love - ly flame dies, Smoke Gets In Your Eyes."

# SOLAR

© 1963 Prestige Music

By Miles Davis

Medium Swing

Cm Gm7 C7 FM7  
 Fm7 Bb7 EbM7 Ebm7 Ab7 DbM7  
 1. Dm7b5 G7#5b9 2. Dm7b5 G7#5b9 Cm

# A SMOOTH ONE

Copyright © 1941 by Regent Music Corp.  
 Copyright renewed by Jewel Music Publishing Co., Inc.,  
 Reprinted by permission.

By Benny Goodman

**Medium bounce**

# SO NICE (Summer Samba)

© Copyright 1965, 1966 by Marcos Valle and Paul Sergio Valle  
 Sole Selling Agent MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY

Original Words and Music by Marcos Valle and Paulo Sergio Valle  
 English Words by Norman Gimbel

**Moderately**

Gm7 D♭9 C9 F

take my hand and sam-ba thru life \_\_\_ with me. Some-one to cling to me, stay with me right \_\_\_ or wrong,

Bm7 E7 B♭M7 B♭6

some-one to sing to me some lit-tle sam-ba song. Some-one to take my heart, then give his heart \_\_\_ to me.

E♭9 Am7 D7♭9 Gm7 C7♭9

Some-one who's read-y to give love a start \_\_\_ with me. Oh, yes, \_\_\_ that would be So Nice. \_\_\_

F B♭9 1. F Gm7 C7♭9 2. F6

Should it be you and me, I could see it would be nice. nice.

## SO WHAT

© 1959 JAZZ HORN MUSIC CORP. & WARNER-TAMERLANE PUBLISHING CORP.  
 WARNER-TAMERLANE PUBLISHING CORP. administers on behalf of itself and JAZZ HORN MUSIC CORP.

By Miles Davis

Medium Swing

Fast E♭m7♭5 Fm7♭5 D♭7 E♭m7♭5 Fm7♭5 D♭7 G♭m7

Bass Solo *8va* Ensemble etc.

To Coda ⊕ 1. 2. E♭m7

D.S. al Coda ⊕ CODA



# SOLITUDE

Copyright © 1934 by American Academy of Music, Inc. Copyright renewed.

Words and Music by Duke Ellington, Eddie De Lange and Irving Mills

Smoothly  $\text{♩}$   $\text{E}\flat\text{M}7$   $\text{Cm}7$   $\text{F}7$   $\text{Fm}7$   $\text{B}\flat 9$   $\text{B}\flat 7 \flat 9$   $\text{E}\flat\text{M}7$   $\text{Fm}7$   $\text{B}\flat 7 \#5$  **To Coda**  $\text{E}\flat\text{M}7$   $\text{Fm}7$   $\text{B}\flat 7 \#5$

In my Sol - i - tude you haunt me with re - ver - ies of days gone by. In my  
 Sol - i - tude you taunt me with mem - o - ries that nev - er  
 Sol - i - tude I'm pray - ing, dear Lord a - bove send back my

2.  $\text{E}\flat$   $\text{E}\flat 7$   $\text{A}\flat\text{M}7$   $\text{A}\text{dim}7$   $\text{E}\flat/\text{B}\flat$   $\text{B}\flat\text{m}7$   $\text{E}\flat 7$

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

$\text{A}\flat\text{M}7$   $\text{A}\text{dim}7$   $\text{E}\flat/\text{B}\flat$   $\text{C}7$   $\text{Fm}7$   $\text{B}\flat 7 \#5$  **D. S. al Coda**  $\text{E}\flat\text{M}7$  **CODA**  $\text{E}\flat\text{M}7$

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

# SOFT WINDS

Copyright © 1940 by Regent Music Corp.  
 Copyright renewed by Jewel Music Publishing Co., Inc.  
 Reprinted by permission.

By Benny Goodman

Medium swing tempo

$\text{A}\flat 7/\text{C}$   $\text{D}\flat 6$   $\text{A}\flat 6/\text{E}\flat$   $\text{A}\flat 6$   $\text{A}\flat 7/\text{C}$   $\text{D}\flat 6$   $\text{A}\flat 6/\text{E}\flat$   $\text{A}\flat$

$\text{A}\flat 9$   $\text{D}\flat 9$

$\text{A}\flat 9$

$\text{E}\flat 7$   $\text{A}\flat 7/\text{C}$   $\text{D}\flat 6$   $\text{A}\flat/\text{E}\flat$   $\text{A}\flat 6$

$\text{A}\flat 9$

$\text{D}\flat 9$

Ab 9

Eb 7 Ab 7/C Ab/Eb Ab 6

## SOME ENCHANTED EVENING

(From "SOUTH PACIFIC")

Copyright © 1949 by Richard Rodgers and Oscar Hammerstein II. Copyright Renewed.

Words by Oscar Hammerstein II  
Music by Richard Rodgers

Moderately

C G7 C

Some En - chant - ed Eve - ning \_\_\_\_\_ you may see a stran - ger, \_\_\_\_\_ you may see a stran - ger, \_\_\_\_\_  
 Some En - chant - ed Eve - ning \_\_\_\_\_ some - one may be laugh - ing, \_\_\_\_\_ you may hear her laugh - ing \_\_\_\_\_

Gm7 C7#5 FM7 A7b9 Dm7 Dm/C Bm7b5 E7 Am C7/G

\_\_\_\_\_ a - cross a crowd - ed room. And some - how you know, \_\_\_\_\_ you know e - ven then \_\_\_\_\_  
 \_\_\_\_\_ a - cross a crowd - ed room. And night af - ter night, \_\_\_\_\_ as strange as it seems \_\_\_\_\_

FM7 F/E Dm7 G7 1. C Am7 Dm9 G7 2. C

\_\_\_\_\_ that some - where you'll see her a - gain and a - gain. \_\_\_\_\_  
 \_\_\_\_\_ the sound of her laugh - ter will sing in your \_\_\_\_\_ dreams. \_\_\_\_\_

G7/D C G7 C6 G7/D C Am7 D7 G Am7b5 Bbdim7 G7/B

Who can ex - plain it? Who can tell you why? Fools give you rea - sons, wise men nev - er try. \_\_\_\_\_

C G7 C

Some En - chant - ed Eve - ning \_\_\_\_\_ when you find your true love, \_\_\_\_\_ when you feel her call you \_\_\_\_\_

Gm7 C7#5 FM7 A7b9 Dm7 Dm/C Bm7b5 E7 Am C7/G

\_\_\_\_\_ a - cross a crowd - ed room. Then fly to her side \_\_\_\_\_ and make her your own, \_\_\_\_\_

FM7 F/E Dm7 Dm7/G G7 C G7/D C

\_\_\_\_\_ or all through your life you may dream all a - lone. \_\_\_\_\_ Once you have found her,

G7 C6 G7/D C Dm7 Dm7/G C6

nev - er let her go. Once you have found her, nev - er let her go!

# SOLO FLIGHT

Copyright © 1944 by Regent Music Corp.  
 Copyright renewed by Regent Music Corp. and Jewel Music Publishing Co., Inc.  
 Reprinted by permission.

By Benny Goodman, Charlie Christian and Jimmy Mundy

Moderate jump tempo

Musical score for 'Solo Flight' in C major, 4/4 time. The score consists of four staves of music. The first staff begins with a C chord and a melodic line. The second staff features a C#dim7 chord and a G9 ad lib G13 solo. The third staff includes chords F, Em7, Dm, C#dim7 G7/D, G7b9, C6, and C7. The fourth staff contains two first endings: the first ending has Bb7b9, Ab7b9, and G13 chords; the second ending has C7, Bb7b9, Ab7b9, and G13 chords.

# SOME DAY MY PRINCE WILL COME

Copyright © 1937 Bourne Co. Copyright Renewed.

Words by Larry Morey  
 Music by Frank Churchill

Moderately Slow

Musical score for 'Some Day My Prince Will Come' in B-flat major, 3/4 time. The score includes lyrics and chords. The first line of music has chords FM7, A7#5, BbM7, Am7, D7, Gm7, D7#5, and Gm9. The lyrics are: "Some Day My Prince Will Come, some day I'll find my". The second line has chords C9, FM7/A, Abdim7, Gm7, C7, and FM7/A. The lyrics are: "love, and how thrill - ing that mo - ment will be, when the Prince of my". The third line has chords Abdim7, Gm7, C7, FM7, A7#5, BbM7, Am7, D7, and Gm7. The lyrics are: "dreams comes to me. He'll whis - per, 'I love you.' And". The fourth line has chords D7#5, Gm9, C9, CM7, F7, and Bb. The lyrics are: "steal a kiss or two, though he's far a - way. I'll find my love some". The fifth line has chords Bdim7, FM7, F#dim7, Gm7, C7, and a first ending with F6 and C7 chords, followed by a second ending with an F6 chord. The lyrics are: "day, some day when my dreams come true. true."

# SONGBIRD (Thank You For Your Lovely Song)

TRO - © Copyright 1978 and 1983 Melody Trails, Inc., New York, NY.

Words and Music by Loonis McGlohon

Slowly

D7 Eb M7 Bbm7/Eb Eb 7 Ab M7 Fm7

Dm7 G7 Cm7 F7 Dm7 D7 Gm7

Eb m7 Ab 7 Cm7 F7 Fm7 Bb 7 D7 Eb M7

Bbm7/Eb Eb 7 Ab M7 Fm7 Dm7 G7

Cm7 F7 Dm7 D7 Gm7 Eb m7 Ab 7

Db M7 B9 Bb 7 b 9 Eb m7 Ab 7 D7 Fm7 F7 Bb m7

Gm7 C7b9 C 9 Cm7/F Fdim7 Fm7 Bb 7 b 9 D7 Eb M7

Bbm7/Eb Eb 7 Ab M7 Fm7 Dm7 G7

Cm7 Bb m7 Eb 7 Ab M7 Abm7/Db Db 9

Eb M7 Eb dim7 Fm7 Fm7/Bb Eb 6

# SOME OF THESE DAYS

Copyright © 1987 by Hal Leonard Publishing Corp.

By Shelton Brooks

Moderately

B7 Em B7

Some Of These Days \_\_\_\_\_ you'll miss me hon - ey, \_\_\_\_\_ Some Of These Days \_\_\_\_\_

Em E7#5 E7 A7

\_\_\_\_\_ you'll feel so lone - ly. \_\_\_\_\_ You'll miss my hugg - ing, \_\_\_\_\_ you'll miss my kiss - es; \_\_\_\_\_

D7 G G7

\_\_\_\_\_ you'll miss me, hon - ey, \_\_\_\_\_ when you go a - way. \_\_\_\_\_ I feel so lone - ly \_\_\_\_\_ just for you

C E7 Am Am/G F#m7b5 B7 C

on - ly, \_\_\_\_\_ for you know, hon - ey, \_\_\_\_\_ you've had your way. \_\_\_\_\_ And when you leave me \_\_\_\_\_

C# dim7 G/D F9 E7 A7 D7

\_\_\_\_\_ I know 'twill grieve me, \_\_\_\_\_ you'll miss your lit - tle ba - by; \_\_\_\_\_ yes Some \_\_\_\_\_ Of These

G G/B Bb dim7 Am7 | 1. G N.C. | 2. G

Days. \_\_\_\_\_ Some Of These \_\_\_\_\_

# SOMETHING EVERYWHERE

© 1973 Stelk Music

By Steve Kuhn

Intro-freely

N.C.

Medium samba (♩ = 140)

(col 8vb)

Ebm11 3 Fm11 4 Ebm11 4 Fm11 3 D7b5

8 Fm7 C7b9/E

C#7#5#9

D.S. al Coda

4 C#m11

Ebm7 D7(al) EbM7 C7 C#7#5#9

Ebm7#9 B13sus Em Dm9

D7#9#11 Gm7b5 AM7 DM7 To Coda ⊕ Bb13sus *ad lib* (Bb13sus)

⊕ CODA Ebm7 3 Dm7 4 Ebm7 4 Dm7

by Clifford Grey and Leo Robin  
Music by Vincent Youmans

C FM7

on de - pends on

Eb 11 D9

I can find the

FM7

but when I

Bb m7 Eb 9

can I do? —

F6/9

## SOMETIMES I'M HAPPY

Copyright © 1925 by Warner Bros. Music  
Copyright renewed, extended term of Copyright deriving from Clifford Grey assigned and effective September 23, 1981 to Herald Square Music, Inc., 1619 Broadway, New York NY 10019

Words by

**Moderately Fast and Rhythmic**

FM7 Gm7/C FM7 C 7 FM7 Gm7/C

Some - times I'm Hap - py, some - times I'm blue, — my dis - po - si - ti

C 7 F FM7 Cm7 Cb 7 Bb M7 Bb m7 Eb 9 F

you. — I nev - er mind the rain from the skies, — if

Gm7 Db #11 C 9 FM7 Gm7/C FM7 C 7

sun in your eyes. — Some - times I love you, — some - times I hate you

Gm7/C FM7 C 7 F FM7 Cm7 Cb 7 Bb M7

hate you, it's 'cause I love you. That's how I am so what

F FM7 Gm7 C 7 b 9 1. F6 2. F6

I'm hap - py when I'm with you. — you. —

# THE SONG IS YOU

Copyright © 1932 T.B. Harms Company. Copyright renewed. (c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Oscar Hammerstein II  
Music by Jerome Kern

**Broadly**

I hear mu-sic when I look at you; a beau-ti-ful theme of ev-'ry dream I ev-er knew. Down deep in my heart I hear it play. I feel it start, then melt a-way. I hear mu-sic when I touch your hand; a beau-ti-ful mel-o-dy from some en-chant-ed land. Down deep in my heart, I hear it say, is this the day? I a-lone have heard this love-ly strain, I a-lone have heard this glad re-frain: Must it be for ev-er in-side of me, why can't I let it go, why can't I let you know, why can't I let you know the song my heart would sing? That beau-ti-ful rhap-so-dy of love and youth and spring, the mu-sic is sweet, the words are true. The Song Is You.

# SONG OF THE ISLANDS

Copyright © 1918 by Bertiner Verlag  
Copyright renewed 1945 by Robert Stolz  
Copyright assigned 1950 to Edward B. Marks Music Company. Copyright Renewed

Words and Music by Chas. E. King

**Slowly**

Ha-wai-i isles of beau-ty where skies are blue and love is true. Where balm-y val-leys with their rain-bows your moun-tains green, the a-zure sea. Your fra-grant airs and gold-en moon-light ca-ress the wav-ing palms of Ho-no-lu-lu. Your flow'rs en-chant-ing mu-sic u-nite and sing a-lo-ha oe to me.

# SONG FOR MY FATHER

© 1969 by Ecaroh Music, Inc.

By Horace Silver

Moderate bossa nova

§ Fm7 Eb7

1. I wrote a Song For My Fa - ther in hopes it would give him a thrill  
 (2.) mu - sic came through me, but nev - er got to me un - til  
 (3.) real bos - sa no - va, and nev - er got o - ver the thrill  
 (4.) peo - ple you meet play gui - tar with the beat and the skill

D♭7 C7 Gm7/C Fm9 1.3. 2.4.

af - ter see - ing Bra - zil. 2. My fa - ther's  
 I went down to Bra - zil. (2.) In Ri - o  
 when I went to Bra - zil. 4. No oth - er  
 as they do in Bra - zil. (4.) That Por - tu -

E♭7 Fm9 E♭7 D♭7 Gm7/C

all day long I heard my fa - ther's song. That bos - sa no - va beat.  
 gu - ese swing is such a sub - tle thing. It makes you sway a - gainst

C7#5 Fm9 D.S. al Coda

So sweet. (3.) I heard the

⊕ CODA C7#5 Fm9

your will.

# SOUL EYES

© 1964 Prestige Music

By Mal Waldron

Slow Cm#7 G7♭9/D G7♭9 Cm7 F7 Fm9

B♭7#9 Gm7♭5 C7#5♭9 A♭M7 Am7♭5 D7 1. GM7

D♭13 G♭M7 Fm9 B♭7 E♭M7 Dm7♭5 G7#5 2. Gm7♭5

C7 Fm7 B♭7#5#9 E♭M7



# SONNY BOY

Copyright © 1928 by DeSylva, Brown & Henderson, Inc.  
Copyright Renewed, controlled by Chappell & Co., Inc.

Words & Music By Al Jolson, B.D. DeSylva,  
Lew Brown and Ray Henderson

**Moderately**  
Eb Gm7b5 C7 Fm Fm7 Bb7 Eb Gb dim7 Fm7 Bb7

When there are gray skies I don't mind the gray skies, you make them blue, Son - ny Boy.

Eb Gm7b5 C7 Fm Fm7 Bb7 Cm Fm7 Bb7 Eb Ab7

Friends may for - sake me, let them all for - sake me, you'll pull me through, Son - ny Boy.

Eb G7 C7b9 Cm7 F7

— You're sent from heav - en, and I know your worth. You've made a heav - en for

Bb7 Bbdim7 Bb7 Eb Gm7b5 C7 Fm Fm7 Bb7

me right here on earth! { And then the When I'm old and gray, dear, prom - ise you won't stray, dear,  
an - gels grew lone - ly took you 'cause they're lone - ly now

Cm Fm7 Bb7 Eb 1. Fm7 Bb7 2. Ab M9 Ab m6 Eb

I love you so, Son - ny Boy.  
I'm lone - ly too, Son - ny Boy.

# SOUTHERN COMFORT

Copyright © 1974 by American League Music (BMI) and Silver Carvings Music (BMI). Administered by American League Music

By Wayne Henderson

**Medium**

F Bb M7 Am7 Gm7 Bb/F F

Bb M7 Am7 Gm7 Bb/F F

Bb M7 Am7 Bb M7 Gm7 Bb M7 Am7 Bb M7 Gm7 Bb M7 Am7

Bb M7 Gm7 Bb M7 Am7 Gm7 C13 F

Bb M7 Am7 Gm7 Bb/F F

# SOUTH OF THE BORDER

Copyright © 1939 The Peter Maurice Music Co. Ltd. London, England. Renewed.

By Jimmy Kennedy and Michael Carr

*Moderately*

Eb Edim7 Fm7 Bb7 Eb Eb/G

South Of The Bor - der down Mex - i - co way, that's where I fell in love when  
pic - ture in old Span-ish lace, just for a ten - der while I

Gbdim7 Fm7 Bb7 Eb Fm7 Eb7 Ab

stars a - bove came out to play. And now as I wan - der my thoughts ev - er stray  
kissed the smile up - on her face. For it was fi - es - ta and we were so gay

Eb C7 Fm7 Bb7 Eb

South Of The Bor - der down Mex - i - co way. She was a way. Then she

C7 Fm Bb7 Eb C7

sighed as she whis - pered "ma - ña - na," nev - er dream - ing that we were part - ing. And I lied as I whis - pered "ma -

Fm7 Eb/Bb Bb9 Eb Edim7 Fm7 Bb7 Eb

ña - na," for our to - mor - row nev - er came. South Of The Bor - der I rode back one day.

Eb/G Gbdim7 Fm7 Bb7 Eb

There in a veil of white by can - dle - light she knelt to pray. The mis - sion bells told me

Eb7 Ab Eb C7 Fm7 Bb7 Eb

that I must - n't stay South Of The Bor - der down Mex - i - co way. Ay! Ay! Ay!

Bb7 Eb Bb7 Eb Abm6 Eb

Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay!

# SPEAK LOW

Copyright © 1943 by Chappell & Co., Inc.  
 Copyright Renewed, Chappell & Co., Inc. and TRO-Hampshire House  
 Publishing Corp., owners of publications and allied rights  
 throughout the World.

Words by Ogden Nash  
 Music by Kurt Weill

## Rhumba or Beguine

Gm9      C9      Gm9      C9      Gm9      C9

Speak Low \_\_\_\_\_ when you speak, love, \_\_\_\_\_ our sum - mer day with - ers a - way too  
 Low \_\_\_\_\_ dar - ling, Speak Low \_\_\_\_\_ love is a spark lost in the dark too

F6      D7      Bbm9      Eb9      Bbm9      Eb9

soon, too soon. Speak Low \_\_\_\_\_ when you speak, love, \_\_\_\_\_ Our - mo - ment is  
 soon, too soon, I feel \_\_\_\_\_ wher - ever I go \_\_\_\_\_ that to - mor - row is

G9      C9      C7b9      F6      D7      Gm7      C7      F

swift, like \_\_\_\_\_ ships a drift, we're \_\_\_\_\_ swept a drift, too soon Speak  
 near, to - mor - row is here and al - ways too \_\_\_\_\_ soon. \_\_\_\_\_

Fm7      Abm      EbM7

Time is so old \_\_\_\_\_ and love so brief, love is pure gold \_\_\_\_\_ and

E7b9      E7      C7#5      Gm9      C9      Gm9      C9

time a thief. We're late \_\_\_\_\_ dar - ling we're late \_\_\_\_\_ the cur - tain de -

Gm9      C9      F6      D      Bbm9      Eb9

scends, ev - 'ry - thing ends too soon too soon I wait \_\_\_\_\_ dar - ling, I

F      D7      G9      C#5      F6

wait \_\_\_\_\_ will you Speak Low to me, speak love to me and soon. \_\_\_\_\_

# SPAIN

© 1973 Litha Music

By Chick Corea

Moderately fast, in 2  
N.C.

Em7 F#sus GM7

F#7 Em7 A7b9 DM7 GM7 C#7 F#7 Bm

N.C. or unison

To Coda ⊕ 1. F#sus G Asus Bm 2. GM7

F#7 Em7 A7 DM7 GM7

C#7 F#7 Bm B7b9 D.S. al Coda ⊕ CODA GM7 D/Bb Bsus 8va

# ST. THOMAS

© 1963 Prestige Music

By Sonny Rollins

Latin/Calypso

C A7 Dm7 G7 C G7 C A7

Dm7 G7 C Em7b5 A7 Dm7 G7 C7 F F#dim7 C/G G7 C

# SPRING CAN REALLY HANG YOU UP THE MOST

1955 Copyright © by Wolf-Mills Music, Inc.  
1987 Reassigned to WOLFLAND, 7949 Belton Dr., Los Angeles, CA 90045

Music by Tommy Wolf  
Lyric by Fran Landesman

## Verse-Rubato

C B $\flat$ 7 C C6/9 C B $\flat$ 7 CM7 B $\flat$ m7 E $\flat$ 7 $\flat$ 9 A $\flat$ M7

Once I was a sen-ti-ment-al thing, threw my heart a-way each spring. Now a spring ro-mance

F#m7 B7 sus EM7 Dm7 G7 CM7 Am7 Dm7 G7 E $\flat$ 7 Am7 $\flat$ 5 A7

has-n't got a chance, prom-ised my first dance to win-ter, all I've got to show's a splin-ter

*In tempo, slowly*  
Dm7 A7 $\flat$ 9 D9 D9#5 G9 G7 $\flat$ 9 CM7 B $\flat$ M7 CM7 B $\flat$ M7 CM7 Am7 Dm7 G7

for my lit-tle fling! Spring this year has got me feel-<sup>3</sup>ing like a horse that nev-er left the  
Spring is here, there's no mis-tak-ing, ro-bins build-ing nests from coast to

Em7 A7 $\flat$ 9 F#m7 $\flat$ 5 Fm7 Em7 Am7 D7 D9 $\flat$ 5 Dm7 G7 sus G7

post; I lie in my room, star-<sup>3</sup>ing up at the ceil-ing } Spring Can Real-ly Hang You Up The  
coast; my heart tries to sing so they won't hear it break-ing }

CM7 G7#5 CM7 B $\flat$ M7 CM7 B $\flat$ M7 CM7 Am7 Dm7 G7 Em7 A7 $\flat$ 9

Most! { Morn-ing's kiss wakes trees and flow-ers, and to them I'd like to drink a toast; I  
{ Col-lege boys are writ-ting son-nets, in the "ten-der pass-ion" they're en-grossed; but

F#m7 $\flat$ 5 Fm7 Em7 Am7 D7 D9 $\flat$ 5 Dm7 G7 CM7 C6

walk in the park just to kill lone ly hours, } Spring Can Real-ly Hang You Up The Most!  
I'm on the shelf with last year's Eas-ter bon-nets, }

Gm7 CM7/G Gm7 CM7/G Gm7 CM7/G Gm7 CM7

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

Cm7 FM7/C Cm7 FM7/C F#m7 EM7 Am7 D7

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

Gm7 FM7 CM7 B $\flat$ M7 CM7 Am7 Dm7 G7 Em7 A7 $\flat$ 9

Love seemed sure a-round the New-Year, now it's A-pril, love is just a ghost. Spring ar-  
Doc-tors once pre-scibed a ton-ic: "sul-phur and mo-las-ses" was the dose. Did-n't

F#m7 $\flat$ 5 Fm7 <sup>1</sup>Em7 Am7 D7 D9 $\flat$ 5 Dm7 G7 Em7 $\flat$ 5 A7 $\flat$ 9

rived on time, on-ly what be-came of you, dear? Spring Can Real-ly Hang You Up The Most!  
help a bit, my con-

Dm7 G7 CM7 B $\flat$ M7 <sup>2</sup>E $\flat$ m7 A $\flat$ 7 Dm7 G7

Spring Can Real-ly Hang You Up The Most! di-tion must be chron-ic, Spring Can Real-ly Hang You Up The

Em7♭5 A7♭9 Dm7/G CM7/G Dm7/G CM7/G Bm7♭5 B♭7 Am7 D13♭9#11

Most! All a-lone, the par-ty's ov-er, old man win-ter was a gra-cious host; but when

Dm9 B♭9 Em Em#7 Em7 A7♭9 Dm7 D♭ CM9

you keep pray-ing for snow to hide the clo-ver; Spring Can Real-ly Hang You Up The Most!

## SPRING WILL BE A LITTLE LATE THIS YEAR

© 1943, 1987 FRANK MUSIC CORP.  
 © Renewed 1971 FRANK MUSIC CORP.  
 International Copyright Secured. All Rights Reserved.

By Frank Loesser

**Moderately**

E♭ B♭7#5 E♭6 Edim7 Fm7 B♭9 Fm7

Spring Will Be A Lit-tle Late This Year, a lit-tle late ar-  
 spring will be a lit-tle slow to start, a lit-tle slow re-

B♭7 E♭ B♭7 A♭9 Adim7 1. E♭/B♭

riv-ing in my lone-ly world o-ver here. For you time have left me, and  
 viv-ing that mu-sic it made in my heart. Yes, time heals

A♭ E♭/G Fm7 E♭ A♭9 Adim7 E♭/B♭ Cm7 Fm7

where is our Ap-ril of old? You have left me, and win-ter con-tin-ues

B♭7♭9 2. E♭/B♭ Cm7 Fm7 E♭ Fm7♭5 B♭7♭9

cold. As if to say all things, so I need-n't cling to this fear. It's mere-ly that

E♭M7 B♭7#5 E♭ Edim7 Fm7 B♭7♭7 E♭ B7 Fm7 EM7 E♭6

Spring Will Be A Lit-tle Late This Year.

# STEEPLECHASE

© 1948 ATLANTIC MUSIC CORP.  
 © Renewed and assigned 1976 ATLANTIC MUSIC CORP.

By Charlie Parker

**Fast**

Chords: Bb, Cm7, F7, Bb7, G7, Cm7, F7, Bb, Cm7, F7, Bb7, G7, Cm7, F7, Bb7, D7, D7, D7#5b9, G7, C7, C7, F7, F7b9, Bb, Cm7, F7, Bb7, G7, Cm7, F7, Bb, Cm7, F7, Bb7, G7, Cm7, F7, Bb7.

# SQUEEZE ME

© Copyright 1925, 1957 by MCA MUSIC PUBLISHING, A Division of MCA INC.,  
 New York, NY. Copyright Renewed.

Words and Music by Clarence Williams and Thomas Waller

**Moderate Blues Tempo**

Chords: G7, C7, F6, G7, C7, F6, Fdim, F7, Ab7, A7, Bm7, Cdim7, A7/C#, Dm, Bdim7, C, G7, Gm7, C7, Dm7, G7, C, Gm, A7, Dm7, G7, C, Cdim7, C7, F, Eb7, D7, G7, C7, F6, EbM7, D7.

Lyrics:  
 { Dad - dy } you've been dog gone sweet to me, ——— { dad - dy } you're the on - ly one I see. —  
 { Ba - by }  
 ——— You know I need but you, — 'cause you're my { man. — } You love me like — no one  
 { gal. — }  
 can. Some - thing 'bout you I can't re - sist, ——— when you kiss me, { dad - dy } I stay kissed. —  
 { mom - ma }

G7 C7 F6 E7 F6 Eb7 D7 G7 C7 Fm Dm7b5

don't stop, 'til I tell you when. — Now, ba - by, Squeeze Me and kiss me some more, —

C/G G7 Gm7 C7 F Eb7 D7 G7 C7 F6 EbM7 D7

just like you did be - fore. Your ba - by cu - pid is stand - ing close by, — oh, {dad - dy} {mom - ma}

G7 C7 F9 F7 Bdim7 Bbdim7 Adim7 Abdim7 Gdim7 F#dim7 Fdim7 Edim7 Ebdim7 Ddim7

don't let your sweet ba - by cry. Just pick me up — on your knee, — I

G7 Dm7 Gm7b5 G7 1. C7 Gb7 F6 Eb7 D7 2. C7 Gb7 F6

feel so good - y good - y when — you kiss me. — Oh, {dad - dy} {mom - ma} you kiss me. —

## STAY AS SWEET AS YOU ARE

Copyright © 1934 by DeSylva, Brown & Henderson, Inc.  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by Mack Gordon  
Music by Harry Revel

Moderately

C G7b9 C G7b9 C Dm7 G7 C Ebdim7 Dm7 G7

Stay As Sweet As You Are, don't let a thing ev - er change you. Stay As Sweet As You Are, don't let a

C E7b9 FM7 Dm7 G7 Am Am7/G D7/F#

soul re - ar - range you. Don't ev - er lose all the charm you pos - sess, — your love - li - ness,

D7 Dm7b5 G7b9 C G7b9 C G7b9 C Dm7 G7

— dar - ling, the way you say "yes." — Stay As Sweet As You Are, dis - creet as you are you're di - vine, Dear.

C Ebdim7 Dm7 G7 C Bm7b5 E7 FM7 Em7

Stay as grand as you are and as you are, tell me that you're mine, Dear. Young and gay or old and gray,

Am7 D9 F Bb7 C/E Ebdim7 G7/D G7 C

near to me or a - far; night and day I pray that you'll al - ways stay as sweet as you are.



# STOCKHOLM SWEETNIN'

Copyright © 1956 by Silhouette Music Corp.

By Quincy Jones

## Bounce

Dm7b5 G7 Cm7b5 Am7 D7 Gm Bb Bdim7  
 Cm7 Bdim7 Bb Dm7b5 G7 Cm7b5 Am7 D7 Gm  
 Bb Bdim7 Cm7 F7 Bb Abm7 D7 Gb6 Ebm7 Abm7 Adim7  
 Bbm7b5 Eb7b9 Abm7 D7b9 Gb6 Ebm7 Cm7b5 Cm7/F  
 Dm7b5 G7 Cm7b5 Am7 D7 Gm  
 Bb Bdim7 Cm7 F7 Bb

# STOMPIN' AT THE SAVOY

© 1936 ROBBINS MUSIC CORPORATION  
 © Renewed 1964 RYTVOG, INC.

Word and Music by Benny Goodman, Andy Razaf, Chick Webb and Edgar Sampson

## Medium Swing Tempo

F C9 F F#dim7  
 Sav - voy, the home of sweet ro - mance; Sa - voy, it wins you at a glance; Sa - voy, your cheek -  
 just like a cling - in' vine; your lips so warm and sweet as wine, your cheek -  
 Gm7 C9 1 F Abdim7 Gm7 C9 2 F Cm7 F7  
 gives hap - py feet a chance to dance. Your form  
 so soft and close to mine, di - vine!  
 Bb7 B7 Bb7 Eb9 Bbm7b5 Eb9 Ab7 A7 Ab7  
 How my heart is sing - in' while the band is swing - in'! Nev - er tired of romp - in' and  
 D7 C7 C9 F C9  
 stomp - in' with you at the Sa - voy. What joy! A per - fect hol - i - day! Sa - voy,  
 F F#dim7 Gm7 C9 F Eb9 E9 FM9  
 where we can glide and sway; Sa - voy, there let me stomp a - way with you.

# STORMY WEATHER (KEEPS RAININ' ALL THE TIME)

© 1933 MILLS MUSIC, INC.  
 © Renewed 1961 ARKO MUSIC CORP.  
 This Arrangement © 1987 ARKO MUSIC CORP.  
 International Copyright Secured. All Rights Reserved.

Words by Ted Koehler  
 Music by Harold Arlen

*Slowly*

G G#dim7 Am7 D9 G E7

Don't know why \_\_\_\_\_ there's no sun up in the sky, Storm - y Weath - er, \_\_\_\_\_  
 bare \_\_\_\_\_ gloom and mis - 'ry ev - 'ry - where, Storm - y Weath - er, \_\_\_\_\_

Am7 D9 G Am7 E7 Am7 D7#5b9 | 1 G

since my {man} and I \_\_\_\_\_ ain't to - geth er, \_\_\_\_\_ keeps rain - in' all \_\_\_\_\_ the time. \_\_\_\_\_  
 just can't get my poor \_\_\_\_\_ self to - geth er, \_\_\_\_\_ I'm wear - y all \_\_\_\_\_ the

Am7 D9 | 2 G C G Bm7 E7 Am7 D7b9 G Dm7 G7

Life is time, \_\_\_\_\_ the time. \_\_\_\_\_ So wear - y all \_\_\_\_\_ the time. \_\_\_\_\_

CM7 G/B Am7 GM7 CM7

When {he} went a way \_\_\_\_\_ the blues walked in and met me. If {she} stays a - way \_\_\_\_\_ old rock - in'

G/B Am7 GM7 C C#dim7 G/D E7 Am7 B7 Em7

chair will get me. All I do is pray \_\_\_\_\_ the Lord a - bove will let me walk in the sun once

A7 Am7 D7 G G#dim7 Am7 D9 G E7

more. Can't go on, \_\_\_\_\_ ev - 'ry - thing I had is gone, Storm - y Weath - er, \_\_\_\_\_

Am7 D9 G E7 Am7 D7#5b9 G

since my {man} and I \_\_\_\_\_ ain't to - geth - er, \_\_\_\_\_ keeps rain - in' all \_\_\_\_\_ the time. \_\_\_\_\_

Am7 D7#5b9 G Am7 AbM7 GM7 C G6

Keeps rain - in' all \_\_\_\_\_ the time. \_\_\_\_\_

# STRANGE FRUIT

Copyright © 1940 by Edward B. Marks Music Company. Copyright Renewed.

Words and Music by Lewis Allan

Andante Moderato

Cm G7#5 G7 Cm G7 Dm7b5 G7b9

South - ern trees bear a strange fruit, blood on the leaves and blood at the root, black bod - y swing - ing in the

Dm7b9 G7 Cm G7 Cm G7/D Cm/Eb Cm

south - ern breeze; Strange Fruit hang - ing from the pop - lar trees. (Humming)

Piu mosso (a little faster)

G7/D Cm/Eb Cm Dm7b5 G7b9 Cm G7

Pas - tor - al scene of the gal - lant South, the bulg - ing eyes and the twist - ed mouth; scent of mag - no - lia

Cm G7 G7b9/F G7b9/D G7b9/B G7b9 Cm Cm/Bb

sweet and fresh, and the sud - den smell of burn - ing flesh! Here is the fruit for the

AbM7 G7 Dm7b5 G7 Dm7b5 G7 Cm Dm7b5

crows to pluck, for the rain to gath - er, for the wind to suck, for the sun to rot, for a tree to drop.

Cm/G G7 Cm G7 Db6/9 Cm G7 Cm

(Hum) Here is a strange and bit - ter crop. (Hum)

# STRANGERS IN THE NIGHT

© Copyright 1966 by Champion Music Corporation and Screen Gems-EMI  
Sole Selling Agent MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY

Words by Charles Singleton and Eddie Snyder  
Music by Bert Kaempfert

Moderately Slow

FM7

Stran - gers In The Night ex - chang - ing glanc - es won - d'ring in the night what were the chanc - es

F/A Abdim7 Gm7 Eb/G Gm6 Eb/G Gm7

we'd be shar - ing love be - fore the night was through. Some - thing in your eyes was so in - vit - ing,

Gm7/C C7b9 FM7

some - thing in your smile was so ex - cit - ing, some - thing in my heart told me I must have you.

Am7b5 D7b9

Stran- gers In The Night, two lone - ly peo - ple we were Stran - gers In The Night up to the mo - ment when we

Gm7 Bbm6 F Dm7 Gm7 C7

said our first hel - lo. Lit - tle did we know love was just a glance a - way, a warm em - brac - ing dance a - way and

FM7

ev - er since that night we've been to - geth - er. Lov - ers at first sight,

F/A Abdim7 Gm C7b9 Gm7/C C7b9 F6

in love for - ev - er. It turned out so right for Strang - ers In The Night.

## STUFFY

© Copyright 1948-1954-1959 by MICHAEL H. GOLDSSEN, INC.  
 © Renewed 1976-1982 by MICHAEL H. GOLDSSEN, INC.

By Coleman Hawkins

Medium Swing

Eb Fm7 Bb 9 Eb

Fm7 Bb 7 Eb Eb 9 Ab Ab m Eb Ab To Coda

1. Eb Fm7 Bb 9 2. Eb Fm7 Eb E9 Eb 9 Ab 6

F9 Bb 9 Eb

Fm7 Bb 9 Eb Fm7 Bb 9 Eb Eb 9

Ab Ab m Eb Ab Eb D.S. al Coda

CODA Eb

# A STRING OF PEARLS

Copyright © 1941, 1942 by Mutual Music Society, Inc.  
Copyright Renewed, Assigned to Chappell & Co., Inc. and Scarsdale Music Corp.

Words by Eddie DeLange  
Music by Jerry Gray

Moderately

E $\flat$  E $\flat$  M7 E $\flat$  7 E $\flat$  6 E $\flat$  + E $\flat$  E $\flat$  + E $\flat$  6 E $\flat$  7 E $\flat$  M7 E $\flat$  E $\flat$  M7 E $\flat$  7 E $\flat$  6 E $\flat$  +



Ba - by here's a five and dime, ba - by now's a - bout the time for A String  
Ba - by {you} made quite a start, found the way right to {my} heart with A String

E $\flat$  F7 B $\flat$  7 E $\flat$  E $\flat$  7 A $\flat$  A $\flat$  M7 A $\flat$  7 A $\flat$  6 A $\flat$  + A $\flat$



Of Pearls a - la Wool - worth. Ev - 'ry pearl's a star a - bove  
Of Pearls a - la Wool - worth. Wait 'til the stars peek - a - boo.

A $\flat$  + A $\flat$  6 A $\flat$  7 A $\flat$  M7 A $\flat$  A $\flat$  M7 A $\flat$  7 A $\flat$  6 A $\flat$  + A $\flat$  B $\flat$  9 E $\flat$  7 A $\flat$



dreams and filled with love that old string of pearls a - la Wool - worth wrapped in  
I've got some - thing {just else} for you it's a string of kiss - es for ba - by.

B $\flat$  7 E $\flat$  E $\flat$  M7 E $\flat$  7 E $\flat$  6 E $\flat$  + E $\flat$  E $\flat$  + E $\flat$  6 E $\flat$  7



"Till that hap - py day in Spring when {you} buy  
I found a love so sub - lime, right {I} that

E $\flat$  M7 E $\flat$  E $\flat$  M7 E $\flat$  7 E $\flat$  6 E $\flat$  + E $\flat$  F9 B $\flat$  7 1. E $\flat$  6



the wed - ding ring, please A String Of Pearls a - la Wool - worth  
old five and dime, with A String Of Pearls a - la

B $\flat$  7 2. E $\flat$  6 Fm7 B $\flat$  7 E $\flat$  6/9



Wool - worth.

# STRUTTIN' WITH SOME BARBEQUE

© Copyright 1950, 1951 by MCA MUSIC PUBLISHING, A Division of MCA INC.,  
New York, NY. Copyright renewed.

Music by Louis Armstrong  
Words by Don Raye

Tempo di Strut

CM7 G+ CM7 G7#5 CM7 Gdim C6



Strut - tin' With Some Bar - be - cue, swing - in' with the band; like the hap - py

CM7 G+ CM7 C#dim7 Dm7 G7 Dm A+ Dm7



peo - ple do way down in dix - ie land. Hear that ol' trom - bone

G9 G7 G#dim7 Am Am7 D9



and the trum - pet ad lib. Love to hear the lick while I do my

Am7 D9 G7 CM7 G+

pick - in', — pick - in' on a juic - y rib. 'Cause I'm Strut - tin' With Some Bar - be - cue,

CM7 G7#5 C C9 Gm7 C7

feel - in' might = y grand, — pass - an - oth - er help - in', please, — of that

F6 F7

good ol' — dix - ie land. — And mis - ter wait - er, — if you please, — an - oth - er

C Em7 A9 Dm7 F#dim7 Dm7/G

rib or two; — and I'll go strut, strut, stut - tin', Strut - tin' With Some Bar - be - cue —

1. C Ab9 G7 2. C C7 F Fm6 C D9 C9

Strut - tin' With Some

### SUNNY SIDE UP

Words and Music by B.G. DeSylva, Lew Brown and Ray Henderson

Copyright © 1929 by DeSylva, Brown and Henderson  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Moderately Bright

G7 C C7#5 F F# dim7 C

ny Side Up. Up! Hide the side — that gets blue. —

C/E C D7 Em7 Fdim7 D7/F# G7

sons in a row, — Base - ball teams make mon - ey, you know! —

G7 C C7#5 F E7 Am A7

ny side up. Up! Let your laugh - ter come thru, do!

C/G A7 D7 G7 C F G7#5 C

, be like two — fried eggs, keep your Sun - ny Side Up!

C Fm

Keep your Sun -

G7/B C# dim7 G7/D Eb dim7

If you have nine

C Fm

Keep your Sun -

Dm7 Dm7b5

Stand up - on - your legs

# SUGAR

© 1931 STANLY BROS., INC.  
 © Renewed 1959 WAROCK CORP.

Words by Joe Young  
 Music by George W. Meyer

Moderately Slow

G7 E7 A7 D7 GM7 D+ G E7 Bb dim7 Am7 G# dim7



(Male) Su - gar, I call my ba - by my Su - gar, I nev - er 'may - be' my Su - gar,  
 (Female) Su - gar, I call my ba - by my Su - gar, I nev - er 'may - be' my Su - gar,

D7/A D+ G E7 Am7 D7 G E7 A7 D7



that's why my ba - by is so con - fec - tion - ar - y. Fun - ny, she nev - er pleads - for my  
 that's why my ba - by is so con - fec - tion - ar - y. Fun - ny, I nev - er plead - for his

GM7 D+ G Gm D D# dim7 Em7 A7 D7 Am7 G# dim7 D7/A D7



mon - ey, but when she feeds - me on hon - ey, she gets her needs - ev - 'ry time. I'd mak  
 mon ey, 'cause when I feed - him on hon ey, I gets my needs - ev - 'ry time. I'd mak

G7 Dm7 G7 Dm7 G7 C



mil - lion trips - to her lips - if I - were a bee, 'cause they are sweet - er than -  
 mil - lion trips - to his lips - if I - we're a bee, 'cause they are sweet - er than -

E7 A7 D7 G E7 A7 D7 GM7



an - y can - dy to me. She's gran - u - lat - ed Su - gar, I nev - er cheat - on my Su - g  
 an - y can - dy to me. He's gran - u - lat - ed Su - gar, I nev - er cheat - on my Su - g

G Bb dim7 Am7 E7 A7 D7 G 1. Am7 D7 2. G D7 G



'cause I'm too sweet - on my Su - gar, that Su - gar ba - by o' mine.  
 'cause I'm too sweet - on my Su - gar, that Su - gar ba - by o' mine.

# SUGAR FOOT STOMP

© 1926, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 © Renewed 1954 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved.

Lyric by Walter M  
 Music by Joe

Moderately

VERSE Bb7 Eb7 Bb B7 Eb7



Be - side the riv - er, be - side the riv - er down in Dix - ie - land; - Ban - joes are ring - in'



dark - ies are sing - in'; ev - 'ry - thing is grand. - Just lis - ten to that plan - ta - tion stomp down



When they start danc - in'; Stomp - in' and pran - cin' the dance called su - gar foot stomp

E $\flat$ 7 B $\flat$  Dm7 G7 C7

the Swa - nee Riv - er just seems to whis - per "Let your dog - gies romp." High step - pin' mam - mas

F7 B $\flat$  B $\flat$ 7 CHORUS E $\flat$

keep shout - in' all night long: "Oh, dad - dy — sweet dad - dy, —

A $\flat$ 7 E $\flat$

rock your mam - ma like a cra - dle, — sweet pa - pa. — I must let my dog - gies romp; — do the

B $\flat$ 7 E $\flat$  B $\flat$ 7 #5 E $\flat$

dance with me — they call the sug - ar foot stomp.

## A SUNDAY KIND OF LOVE

© Copyright 1946, 1972 by MCA MUSIC PUBLISHING, A Division of MCA Inc.,  
New York, NY  
Copyright Renewed

Words and Music by Barbara Belle, Louis Prima, Anita Leonard and Stan Rhodes

Moderately slow

F6 F#dim7 Gm7 C7b9 F6

I want A Sun - day Kind Of Love, — a love to last past Sat - ur - day night. —  
love that's on the square, — can't seem to find some - bod - y to care. —  
some - one to en - fold — to keep me warm when Mon - days are cold. —

Gm7 B $\flat$ m6 E $\flat$ 7 F6 F#dim7 Gm7 C7 To Coda 1. F D7

I'd like to know it's more than love at first sight. — I want A Sun - day Kind Of Love —  
I'm on a - lone - ly road that leads me no where. — I need A Sun - day Kind Of Love.  
A love for all my life to have and to hold. — I want A Sun - day Kind Of Love.

1. Gm7 G $\flat$ 7 2. F G $\flat$ M7 FM7 Cm7 F9 Cm7 F7b9

I want A I do my Sun - day dream - ing and all my Sun - day schem - ing ev' - ry

B $\flat$  Cm7 F9 B $\flat$ 6 A $\flat$ 9 G9 Dm7 G9 D $\flat$ 9

min - ute, ev' - ry hour, of ev' - ry day. I'm hop - ing to dis - cov - er a cer - tain kind of lov - er.

C9 F#dim7 C9/G G $\flat$ 7 D.S. al Coda

CODA F G $\flat$ M9 FM9

Who will show me the way? — My arms need



# SUMMERTIME

Copyright © 1935 by Gershwin Publishing Corporation  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by DuBose Heyward  
Music by George Gershwin

Slowly

Am6 E7/B Am6/C E7/B Am6 E7/B Am6/C E7/B Am6 Dm F

Sum- mer - time an' the liv - in' is eas - y, fish are jump-in'.

FM7 D#dim E B7 E Em6 E7b5 Am6 E7/B Am6/C E7/B

an' the cot - ton is high. Oh, yo' dad-dy's rich, an' yo' ma is good -

Am6 E7/B Am D7 C Am D Dm7/G Am Am#7

look - in', so hush, lit - tle ba - by, don' yo' cry.

Am6 Am#7 D9 E+ Am6 E7/B Am6/C E7/B Am6 E7/B

One of these morn - in's you goin' to rise up sing - in'.

Am6/C E7/B Am6 Dm F FM7 D#dim E B7 E Em6 E7b5

But - til that morn - in' when you'll spread yo' wings an' you'll take the sky.

Am

d - dy an' mam - my

Am

stand - in' by.

Am6 E7/B Am6/C E7/B Am6 E7/B Am D7 C

there's a - noth - in' can harm you with da

D Dm7/G Am D F C F9 Bb E13

stand - in' by.

# SUNRISE SERENADE

Copyright © 1938 (renewed) Dorsey Bros. Music, Inc., a Division of  
Music Sales Corp., 24 E. 22nd Street, New York, NY 10010

Slow Ballad Cm

G7

Cm

Bb7

Eb

that bed. Say the

Bb9 Fm7/Bb

wake up! Get up!

Ebdim7 Eb D7 C7 Gb9 F9

air is soft as silk, it's time to get the morn - in' milk, come on

E $\flat$  G7 C  
 Look at the grass sil - ver in the sun heav - y with the dew, look at the buds  
 G7 C C7  
 you can al - most see how they're break-in' thru; look at the birds feed - in' all their young in the sky  
 F D7 G9 Gdim G9 G7  
 but you bet - ter get on with your morn-in' chores. Just take a breath of that new mown hay and the sun  
 C G7 C Cdim  
 looks like to - night there should be a moon down in lov - er's lane. There you go day dreaming with  
 C B $\flat$ 7 A7 E $\flat$ 9 D9 A $\flat$ 9 G9 Dm7/G 1 C 2 C  
 time that you o - beyed that Sun - rise Ser - e - nade.

## SWEET SUE-JUST YOU

Copyright © 1928 Shapiro, Bernstein & Co., Inc., New York. Copyright Renewed.

Words by Will  
Music by Victor

Moderately Am7 D7 Am7 D7 D $\flat$ 9 G D $\flat$ 9 G  
 Ev - 'ry star a - bove knows the one I love, Sweet Sue, Just You.  
 Am7 D7 Am7 D7 D $\flat$ 9 G D $\flat$ 9 G  
 And the moon up high knows the rea - son why Sweet Sue, it's you.  
 Gm7/F# G7/F E7 Am  
 No one else it seems ev - er shares my dreams, and with - out you, dear,  
 Am7 Am7 $\flat$ 5 D7 Am7 D7 Am7 D7 D $\flat$ 9 G  
 don't know what I'd do. In this heart of mine you live all the time, Sweet Sue  
 C9 1. G Am7 D7 2. G C Cm6 Gm7  
 Just You. Ev - 'ry You.

# THE SURREY WITH THE FRINGE ON TOP

(From "OKLAHOMA")

Copyright © 1943 by Williamson Music Co. Copyright Renewed.  
All Rights Administered by Chappell & Co., Inc.

Words by Oscar Hammerstein II  
Music by Richard Rodgers

Lively

G GM7 G6 G GM7 G6 G GM7

Chicks and ducks and geese bet - ter scur - ry when I take you out in the sur - rey, when I take you  
Watch that fringe and see how it flut - ters when I drive them high step - pin' strut - ters. Nos - ey pokes 'll

G6 G Em7 A7 |<sup>1.</sup>Am7 D7 |<sup>2.</sup>Am7 D7 Dm7 G7

out in The Sur - ry With The Fringe On Top!  
peek thru their shut - ters and their eyes will pop! The wheels are yel - ler, the up -

CM7 Am7 Dm7 G7 CM7 A7 D Bm7

hol - ster - y's brown, the dash - board's gen - u - ine leath - er, with is - in - glass cur - tains, you can roll right down, in

Em9 A7 Am7 D7 G GM7 G6 G GM7

case there's a change in the weath - er. Two bright side - lights wink - in' and blink - in', ain't no fin - er

G6 G GM7 G6 G Am E7b9 Am Bdim7 Am/C

rig I'm a - think - in'. You can keep your rig if you're think - in' 'at I'd keer to swap fer that

G/D Am7 D7 G6 C G6

shin - y, lit - tle sur - rey with the fringe on the top.

# SWEET AND LOVELY

Copyright © 1931 by Metro Goldwyn Meyer Corp.  
Copyright Renewed, administered by Chappell & Co., Inc., (Intersong  
Music, Publisher) & Robbins Music Corporation

Words and Music by Gus Arnheim, Harry Tobias and Jules Lemare

Moderately Slow

C7 Gm7 C7 F7

Sweet, And Love - ly sweet - er than the ros - es in May — Sweet and

BbM7 CM7 G7 C C7

Love - ly heav - en must have sent her my way — Skies a - bove me

Gm7 C7 F7 BbM7

nev - er were as blue as her eyes — and she loves me,

CM7 G7 C Fm7 Bb7 C

who would want a sweet-er sur-prise — When she nes-tles in my arms so ten-der-ly —

Fm7 Bb7 C Abm7 Db7 Eb

there's a thrill that words can not ex-press in my heart a song of love is taunt-ing me —

Ab7 G7 C7

mel-o-dy haunt-ing me Sweet And Love-ly sweet-er than the ros-es in may

Gm7 C7 F7 BbM7 CM7 G7 C

— and she loves me there is noth-ing more I can say. —

## SWING HOUSE

© 1952 Benton Publications

By Gerry Mulligan

Medium Swing  D7 G7 D7 G7 D7 Eb7 D7 G

Db7 Gb7 Db7 Gb7 Db7 D7 Db7 Gb C7 F7

C7 F7 C7 Db7 C7 F Bb Fine

1.  2. Bb D7 G7

C7  Cm7 F7

Bb F/A Bb/Ab Eb/G Gb M7 F7 Bb Edim7 F7 Bb A7 D.S. al Fine

# SWINGING SHEPHERD BLUES

Copyright © 1958 by BIG SEVEN MUSIC CORP., New York, NY

Words by Rhoda Roberts and Kenny Jacobson  
Music by Moe Koffman

Slowly

The musical score for 'Swinging Shepherd Blues' is written in 4/4 time and begins with a 'Slowly' tempo marking. The key signature has one flat (B-flat). The score consists of six staves of music. The first staff starts with a C6 chord and a repeat sign. The second staff continues the melody with chords C, Dm7, D#dim7, C/E, A7, Dm7, and G7. The third staff features a first ending with chords C, C9/E, F6, Ab7/Gb, G7, and C6, followed by a second ending with G7, C6, and a 'To next strain' instruction. The fourth staff starts with a C6 chord. The fifth staff begins with an F9 chord and contains several triplet markings. The sixth staff concludes with chords D9, G7, C6, and a 'D.S. al Fine' instruction with a triplet marking.

# SWEET ELOISE

Copyright © 1942 Shapiro, Bernstein & Co.  
Copyright renewed and assigned to Harry Von Tilzer Music Publishing  
Company and Shapiro, Bernstein & Co. (c/o The Welk Music Group,  
Santa Monica, CA 90401)

Words by Mack David  
Music by Russ Morgan

Moderately

The musical score for 'Sweet Eloise' is written in 4/4 time and begins with a 'Moderately' tempo marking. The key signature has one flat (B-flat). The score consists of two staves of music with lyrics underneath. The first staff has chords c, C7, F, Fm6, and C. The lyrics are 'Sweet El - o - ise, sing the birds in the trees. — When she is near you can'. The second staff has chords G7, C, A7, D9, G7, E7, A7, D7, and G7. The lyrics are 'hear them sing - ing sweet mel - o - dies, — they're just for my El - o - ise —'.

C C7 F Fm6 C G7 C A7

Sweet El - o - ise is a beau - ti - ful sight; — ole mis - ter moon comes a - round to look at her ev - 'ry

D9 D7 G7 C Gm7 C9

night. Her smile's a warm sum - mer breeze, — the smile of El - o - ise. — And tho' there

F Dm7 G7 C Bb7 A7

may be clouds in the skies — there's al - ways sun shine deep in her eyes. — In case you

D Am D7 G Dm7 G7

did - n't know, ro - ses grow ho - pin some day — they'll be pressed and ca - ressed in her bou - quet. —

C C7 F Fm6 C G7 C A7

Sweet El - o - ise is so love - ly to love; — you will a - gree she's the on - ly girl that you're dream - in'

D9 G7 E7 A7 D7 G7 G7#5 C F7 C6

of. — But you'll be was - tin' your time, — 'cause El - o - ise is all mine. —

## SWINGIN' UNTIL THE GIRLS COME HOME

© 1955 Orpheus Music, Inc.  
Copyright Renewed

By Oscar Pettiford

Medium Swing  
Bb

Bb7 Eb7

Bb Cm7 Dm7 Db7 Cm7 F7 Bb Db7

1. Cm7 F7 2. Cm7 F7

(Repeat for Solos)

# SWINGIN' THE BLUES

© 1938, 1958 WB Music Corp.

Music by Count Basie & Ed Durham  
Lyrics by Ed Durham

Easy Swing

Eb
Ab 6 Adim7 Bb 7
Eb 6
Eb
Ab 6 Adim7 Bb
Eb 6
Eb 7
Ab 7

Ev - 'ry - time blues bring sad - ness, - chase 'em a - way with glad - ness. - Cry and those blues - 'll grieve -  
 Soon as I feel 'em com - in, - right a - way I start hum - min.' Ev - 'ry - things free and eas -

Eb
Ab 6 Adim7 Bb
Eb 6
Bb 7

you, - swing and those blues - 'll leave you. - } Real - ly ain't noth - in' to it, -  
 - y - 'long as you're feel - in' breeze - y. - }

Eb
Ab 6 Adim7 Bb 7
1. Eb 6 Bb 7
2. Eb 6
Eb 7

Swing-in' The Blues - 'll do it. - it. The blues mean sad-ness, they can't stand

Ab 7
Eb 7
Bb 7
A7 Bb7

glad-ness, stop cry - in, 'cause tears can lead to mad-ness. Say, swing those blues a -

Eb
Eb 6 D7 Eb 6
D7 Eb 6
D7 Eb 6
D7 Eb 6
Eb 7

way! When the blues come 'round, don't feel bad, just swing the blues, you'll feel glad. When

Ab 9
Eb
Ab B7/A
Bb 7
Eb
Edim7
Fm9

blues can't cause you trou - ble that's when they go way mad. Say swing those

Bb 7
Eb
Bb 7
Bb dim7

blues a way! You get the blues, you pay the dues, you got - ta

Bb 7
Bb dim7
Bb 7
Bb dim7
Bb 7
Eb
Ab 6 Adim7 Bb 7
Eb 6

swing 'em, or you're real - ly gon - na lose. Trav - el - in' down life's high - way, -

Eb
Ab 6 Adim7 Bb 7
Eb
Eb 7
Ab 7
Eb
Ab 6 Adim7 Bb 7

Swing-in' The Blues is my way. - Ev - 'ry - one gets blues one time, - swing and en - joy 'em some -

Eb 6
Bb 7
Eb/G
B7/F#
Fm7
E7
Eb 6
Eb 13

time. - Real - ly ain't noth - in' to it, - Swing-in' The Blues - 'll do it! -

# T'AIN'T NOBODY'S BIZ-NESS IF I DO

© Copyright 1922, 1950 by MCA MUSIC PUBLISHER, A Division of MCA Inc.,  
New York, NY  
Copyright Renewed

Words and Music by Porter Grainger and Everett Robbins

Moderate Blues tempo

B $\flat$  D7 Gm D7 G7 Dm7 G7

There ain't noth - in' I can do, nor noth - in' I can say. That folks don't crit - i -  
Af - ter all the way to do is do just as you please, Re - gard - less of their

Cm G7 Cm G7 Cm C C7

cize me; but I'm gon - na do just as I want to an - y - way. I don't care  
talk - in,' oft - en - times the ones that talk will get down on their knees, And beg your

G $\flat$  7 F7 B $\flat$  D7 Gm B $\flat$  7/F

if they all de - spise me. If I should take a no - tion to jump in -  
par - don for their squawk - in.' If I dis - like my lov - er and leave her

E $\flat$  Edim7 B $\flat$  F7 B $\flat$  G7 C7 F7# 5

to the o - cean, } 'Tain't No - bod - y's Biz - ness If I Do.  
for an - oth - er, }

B $\flat$  D7 Gm B $\flat$  7/F E $\flat$  Edim7 B $\flat$

Rath - er than per - se - cute me, I choose that you would shoot me, } 'Tain't No - bod - y's  
If I go to church on Sun - day, Then cab - a - ret on Mon - day, }

F7 B $\flat$  Cm7 C#dim7 B $\flat$ /D B $\flat$  D7

Biz - ness If I Do. { If I should get the feel - in'  
If my friend ain't got no mon - ey

Gm B $\flat$  7/F E $\flat$  Edim7 B $\flat$  F7 B $\flat$  G7

to dance up - on the ceil - in' } 'Tain't No - bod - y's Biz - ness If I Do.  
and I say "take all mine hon - ey," }

C7 F7# 5 B $\flat$  D7 Gm B $\flat$  7/F E $\flat$  Edim7

{ If I let my best com - pan - ion drive me right in - to the can - yon,  
If I give her my last nick - el and it leaves me in a pick - le,

B $\flat$  F7

1. B $\flat$  F7 2. B $\flat$  D.C. al 2nd Ending

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



# T'AIN'T WHAT YOU DO (It's The Way That Cha Do It)

© Copyright 1939 by MCA MUSIC PUBLISHING, A Division of MCA INC., New York, NY  
Copyright Renewed

Words & Music By Sy Oliver and James Young

Moderately

Ab A<sup>b</sup>7/C D<sup>b</sup> E<sup>b</sup> 7 D<sup>b</sup> A<sup>b</sup>/C B<sup>b</sup> m7 E<sup>b</sup> 7

Tain't What You Do, it's the way that - cha do it, Tain't What You Do, it's the way that - cha do it,  
Tain't What You Do, it's the way that - cha do it, tain't what you say, it's the way that - cha say it,

Ab A<sup>b</sup>7/C D<sup>b</sup> E<sup>b</sup> 7 A<sup>b</sup>/C B<sup>b</sup> m E<sup>b</sup> 7# 5 Ab B<sup>b</sup> m7 E<sup>b</sup> 7

Tain't What You Do, it's the way that - cha do it, that's what gets re - sults  
tain't what you say, it's the way that - cha say it, that's what gets re - sults

Ab A<sup>b</sup>7/C D<sup>b</sup> E<sup>b</sup> 7 D<sup>b</sup> A<sup>b</sup>/C B<sup>b</sup> m7 E<sup>b</sup> 7

Tain't What You Do, it's the time that - cha do it, Tain't What You Do, it's the time that - cha do it,  
tain't what you croon it's the way that - cha croon it, tain't what you croon it's the way that - cha croon it,

Ab A<sup>b</sup>7/C D<sup>b</sup> E<sup>b</sup> 7 A<sup>b</sup>/C B<sup>b</sup> m7 E<sup>b</sup> 7 Ab Ab 7

Tain't What You Do, it's the time that - cha do it, that's what gets re - sults. You can  
tain't what you croon it's the way that - cha croon it, that's what gets re - sults. If you're

D<sup>b</sup> 6 E<sup>b</sup> m7 B<sup>b</sup> m7 E<sup>b</sup> 7# 5 Ab Ab 7 D<sup>b</sup> 6 E<sup>b</sup> m7 Edim7 D<sup>b</sup>/F

try hard don't mean a thing, take it ea - sy  
lone - some and on the shelf it's your own fault,

Ab/E<sup>b</sup> E<sup>b</sup> dim7 E<sup>b</sup> 7 E9 E<sup>b</sup> 9 Ab A<sup>b</sup>7/C D<sup>b</sup> E<sup>b</sup> 7

then your jive will swing, Tain't What You Do, it's the place that - cha do it,  
so just blame your - self. Tain't what you sat, it's the place that - cha say it,

D<sup>b</sup> A<sup>b</sup>/C B<sup>b</sup> m7 E<sup>b</sup> 7 Ab A<sup>b</sup>7/C D<sup>b</sup> E<sup>b</sup> 7

Tain't What You Do, it's the time that - cha do it, Tain't What You Do, it's the way that - cha do it,  
tain't what you croon it's the time that - cha croon it, Tain't What You Do, it's the way that - cha do it,

Ab/E<sup>b</sup> B<sup>b</sup> m7 E<sup>b</sup> 7 1. Ab B<sup>b</sup> m7 E<sup>b</sup> 7 2. Ab E<sup>b</sup> 7 Ab

that's what gets re - sults.  
that's what gets re - sults.

# TAKE THE "A" TRAIN

Copyright © 1941 and 1943 by Tempo Music, Inc.  
 Copyright Renewed 1969  
 International Copyright Secured Made in U.S.A. All Rights Reserved

By Billy Strayhorn and The Delta Rhythm Boys

Easy Swing

C6 D7 b5 Dm7 G7 C

You must take the "A" Train To go to Sug - ar Hill way up in Har - lem.  
 If you miss the "A" Train, You'll find you've missed the quick - est way to Har - lem.

1. 2. C FM7 D7

Hur - ry, get on now it's com - ing Lis - ten to those rails a -

Dm9 G9 Db9 C6 D7 b5 Dm7

thrum - ming. All 'board! Get on the "A" Train, soon

G7 C C7/E F A b7/ G b C/G G9 C6 CM9

you will be on Sug - ar Hill in Har - lem.

# A TASTE OF HONEY

© Copyright 1960, 1962 by Songfest Music Corp., New York, NY

Words and Music by Ric Marlow and Bobby Scott

Slowly

Dm Dm#7 Dm7 G6 Dm Dm#7 Dm7

Winds may blow o'ver the i - cy sea, I'll take with me the warmth of  
 leave be - hind my heart to wear and may it e'er re - mind you  
 ne'er came back to his love so fair, and so she died dream - ing of his

G6 Dm Bb Am7 Dm Gm6 Dm

thee, A Taste Of Hon - ey, a taste much sweet - er than wine.  
 of A Taste Of Hon - ey, a taste much sweet - er than wine.  
 kiss. His kiss was hon - ey, a taste much sweet - er than wine.

Dm7 G6 Dm7 G6 Bb Am7 Dm Gm6

I will re - turn, I'll re - turn, I'll come back for the hon - ey and you.

1. 2. Dm 3. Dm G6 Bb Am Dm Gm6

I'll He I'll come back for the hon - ey and you. I'll come

Dm A9#5 A7b9 Dm

back for the hon - ey, hon - ey and you.

# THE TAILGATE RAMBLE

© Copyright 1944-1949-1963 by MICHAEL H. GOLDSSEN, INC.  
 © Renewed 1972-1977 by MICHAEL H. GOLDSSEN, INC.

Lyric by Johnny Mercer  
 Music by Wingy Manone

Moderately

Fm7 B♭7 Fm7 B♭7 E♭ Cm Fm7 B♭7 Fm B♭7

When wa - gons meet on the street, the traf - fic stops; — they have to call the cops, — you ain't heard

E♭ Fm7 G♭ dim7 Fm7 B♭7 Fm7 B♭7 E♭ E♭ M7 E♭7 A♭

noth - in' pops! — The band that's loud draws the crowd, and that ain't all; — they tag a - long 'til they

Fm7 F9 B♭9 B♭7 9 E♭ N.C. C7 F7

start the ball — down at the Ea - gle's Hall. — When the wag - on starts put the tail - gate down. Watch the bandpa -

B♭7 E♭ C7 F7

rade all a - round this town. Give the trom - bone man room to move his slide. And we'll sing and

B♭7 E♭ C7 F7

play 'round the coun - try side. Was - n't long a - go I was in my teens and we played that

B♭7

1. E♭ N.C. 2. E♭

way down in New Or - leans. When the wag - on leans. —

# THAT'S ALL

© 1952 Renewed 1982 Mixed Bag Music, Inc.

Words and Music by Alan Brandt and Bob Haymes

Slowly, with expression

C Dm7 Em7 Fm7 G7 Em7 A9

I can on - ly give you love that lasts for - ev - er, — and the prom - ise to be near each time you

on - ly give you coun - try walks in spring - time, — and a hand to hold when leaves be - gin to

Dm7 G7 F#m7b5 Fm7 Em7 E♭ dim7 1. Em7 A7b9 D7b5 G7

call; and the on - ly heart I own, for you and you a - lone, That's All, That's All. I can

fall; and a love whose burn - ing light, will warm the win - ter night, That's All, That's

2. Em7 A7b9 Dm7 G7b9 C Gm7 C9 FM9 D9 Gm7 C9 FM7 F6

All, That's All. There are those I am sure who have told you they would give you the world for a toy. All I

Am7 D9 GM9 E9 Am7 D9 Dm7 G7 C Dm7 Em7 Fm7 G7

have are these arms to en-fold you and a love time can nev-er de-stroy. If you're won-d'ring what I'm ask- ing in re- turn dear, you'll be

Em7 A9 Dm7 G7 F#m7b5 Fm7 Em7 Eb dim7 Em7 A7b9 Dm7 G7b9 C

glad to know that my de- mands are small: say it's me that you'll a- dore, for now and ev-er- more, That's All, That's All.

## TENDERLY

© 1946, 1947, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 © Renewed 1974, 1975 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved.

Lyric by Jack Lawrence  
 Music by Walter Gross

Moderately Eb M7 Ab 9 Eb m7 Ab 9 Fm7

The eve - ning breeze ca - ressed the trees Ten - der - ly. The tremb - ling trees em - braced the

Db 9 Eb Gm7 Fm7 Eb M7 Fm7b5 Bb 7 Fm7b5 Bb 7 Bdim7

breeze Ten - der - ly. Then you and I came wand - er - ing by and

Cm7 F7 Fm9 Bb 7 Eb M7 Ab 9 Eb m7

lost in a sigh were we. The shore was kissed by sea and mist Ten - der - ly.

Ab 9 Fm7 Db 9 Eb Gm7 Fm7 Eb M7 Fm7b5

I can't for - get how two hearts met breath - less - ly. Your arms op - ened

Bb 7 Bdim7 Cm7 F9 F# dim7 Gm7 C 7 Fm7 Bb 7 Eb

wide and closed me in - side; you took my lips, you took my love so Ten - der - ly.

# THAT'S ENTERTAINMENT

(From "THE BAND WAGON")

Copyright © 1953 by Chappell & Co., Inc. Copyright renewed.

Words by Howard Dietz  
Music by Arthur Schwartz

Moerately

B $\flat$  B $\flat$  + Cm7 F7 B $\flat$  Bdim7 Cm7

The clown with his pants fall - ing down, or the dance that's a dream of ro - mance,  
lights on the la - dy in tight's, or the bride with a guy on the side,

D7 D7#5 D7 $\flat$ 9 Gm Gm#5 C Cm/E $\flat$  D7#5 | 1. E $\flat$ 6 Cm7

or the scene where the vil - lain is mean; That's En - ter - tain - ment!  
or the ball where she gives him her all,

F7 | 2. E $\flat$ 6 F7 Fm7 B $\flat$ 9 E $\flat$  E $\flat$  + E $\flat$ 6

The That's En - ter - tain - ment! The plot can be hot, sim - ply teen - ing with sex,

Fm7 B $\flat$ 7 E $\flat$  E $\flat$  + E $\flat$ 6 C7 F F+

a gay di - vor - ce who is af - ter her "ex." It can be

F6 G9 C7 F E $\flat$ 6 Dm7 *g*

Oe - di - pus Rex where a chap kills his fa - ther, and caus - es a lot of

Cm7 F7 B $\flat$  B $\flat$  + Cm7 F7 B $\flat$  Bdim7

both - er. The clerk who is thrown out of work by the boss who is

Cm7 D7 D7#5 D7 $\flat$ 9 Gm Gm#5 Gm7 C9 B $\flat$

thrown for a loss by the skirt who is do - ing him dirt. The world is a

Cm7 F7 B $\flat$  G7 C7 G $\flat$ 7 $\flat$ 5 F7 F7 $\flat$ 9 B $\flat$  E $\flat$ 6 B $\flat$ 6

stage, the stage is a world of en - ter - tain - ment!

# THAT'S LIFE

Copyright © 1964, 1966 and 1981 Bibb Music Publishers (c/o The Welk Music Group, Santa Monica, CA 90401)

Words and Music by Dean Kay and Kelly Gordon

**Slow Blues Tempo**

G B7 Em7 Bb7

That's Life, That's what peo - ple say. You're rid - in' high in A - pril,

A7 Cm6 G CM7 B7#5 Em7

shot down in May. But I know I'm gon - na change that tune, when I'm

A9 Am7 D9 G B7

back on top in June. That's Life, fun - ny as it seems.

Em7 Bb7 A7 G F#m7 F7

Some peo - ple get their kicks, step - pin' on dreams; but I don't let it get me

Em A9 D9 G

down, 'cause this ol' word keeps go - ing a - round. I've been a

G7

pup - pet, a pau - per, a pi - rate, a po - et, a pawn and a king. I've been

C6 Bb7

up and down and o - ver and out and I know one thing: —

A7 D7

each time I find my - self flat on my face, I pick my - self up and get

D9 G B7

back in the race. — That's Life, I can't de - ny it,

Em7 A7 Cm6

I thought of quit - ting, but my heart just won't buy it. If I

G F#m7b5 B7 Em7 A7b9 D7

did - n't think it was worth a try, I'd roll my - self up in a big ball and

1. G F9 A7#5 D9 2. G

die. — That's die. —

# THERE ARE SUCH THINGS

Copyright © 1942 (Renewed) Dorsey Brothers Music, Division of Music Sales Corporation, New York

Words and Music by Stanley Adams, Abel Baer and George W. Meyer

**Slow Ballad**

CM7 C7#5 F6 G7#5 Dm7 G7#5 CM7

A heart that's true — There Are Such Things. — A dream for two, — There Are Such Things. —

A7 Dm7 F# dim7 CM7 C/E Eb dim7 Dm7

— Some - one to whis - per "Dar - ling you're my guid - ing star." — Not car - ing what you own —

D9 3 Dm7 G7 Dm7/G CM7 C7#5 F6 G7#5 Dm7

— but just what you are. — A peace - ful sky, — There Are Such Things. — A rain - bow high —

B7 E7 sus Em7b5 A7 Dm Fm6 C Em7

— where heav - en sings. — So have a lit - tle faith and trust in what to - mor - row

A13 A7 D7 Dm7 G7 C6

brings, you'll reach a star be - cause There Are Such Things. —

# THERE WILL NEVER BE ANOTHER YOU

© 1942, 1987 TWENTIETH CENTURY MUSIC CORPORATION  
 © Renewed 1970 TWENTIETH CENTURY MUSIC CORPORATION  
 All Rights Controlled by MORLEY MUSIC CO.  
 International Copyright Secured. All Rights Reserved.

Music by Harry Warren  
 Lyric by Mack Gordon

**Easy Swing**

EbM7 AbM7 Dm7b5 G7b9 Cm7 Bbm7

There will be man - y oth - er nights like this, — and I'll be stand - ing here with some - one new, —

Eb7 AbM7 Db9 Eb6 Cm7 F7

— There will be oth - er songs to sing, an - oth - er fall, an - oth - er spring, but There Will Nev - er

Fm7/Bb Bb7 EbM7 AbM7 Dm7b9 G7b9

Be An - oth - er You. — There will be oth - er lips that I may kiss, — but

Cm7 Bbm7 Eb7 AbM7 Db9 Gm7 Cm7

they won't thrill me like yours used to do. — Yes, I may dream a mil - lion dreams, but how can they come

F#dim7 Eb6 D7b9 G7#5 C7b9 Fm7 Bb9 Eb6

true, if there will nev - er ev - er be an - oth - er you?

# THERE'S A BOAT DAT'S LEAVIN' SOON FOR NEW YORK

(From "PORGY AND BESS")

Copyright © 1935 by Gershwin Publishing Corporation  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by Ira Gershwin and DuBose Heyward  
Music by George Gershwin

**Sporting life**

B $\flat$  G $\flat$ 9 E $\flat$ M9 F9 B $\flat$ 6 B $\flat$ 7 E $\flat$  B $\flat$

There's A Boat Dat's Leav-in' Soon For New York. Come wid me, dat's where we be -

C7#5 F7 B $\flat$  G $\flat$ 9 E $\flat$ M9 F9 B $\flat$ 6 B $\flat$ 7

long, sis - ter. You an' me kin live dat high life in New York. Come wid

E $\flat$  B $\flat$  E $\flat$ 9 D Gm D7 $\flat$ 5

me, dere you can't go wrong, sis - ter. I'll buy you de swell - est man - sion up on

Gm D7 $\flat$ 5 Gm E $\flat$  Gm E $\flat$  Gm

up - per Fi'th Av - en - ue, an' through Har - lem we'll go strut - tin' we'll go a - strut - tin' an dere'll be

E $\flat$  A7#5 D9 Gm D7 $\flat$ 5 Gm A $\flat$ 9

nut - tin' too good for you. I'll dress you in silks and sat - tins in de lat - est Pa - ris styles. All de

D $\flat$  F7 B $\flat$ m D $\flat$  G $\flat$ 6 C7 F7

blues you'll be for - get - tin', you'll be for - get - tin', there'll be no fret - tin' jes' noth - in' - but smiles. Come a -

long wid me, dat's de place, don't be a fool, come a - long, come a - long. There's A

B $\flat$  G $\flat$ 9 E $\flat$ M9 F9 B $\flat$ 6 B $\flat$ 7 E $\flat$  B $\flat$

Boat Dat's Leav-in' Soon For New York. Come wid me, dat's where we be -

C7 $\flat$ 5 $\flat$ 9 F7 B $\flat$

long, sis - ter, dat's where we be - long.



# THERE IS NO GREATER LOVE

Copyright © 1936 by ISHAM JONES MUSIC CORP.  
Copyright Assigned 1944 to WORLD MUSIC, INC.

Words by Marty Symes  
Music by Isham Jones

With Emotion

B $\flat$  Eb7 D7 A $\flat$ 9 G7 C7

There Is No Great - er Love than what I feel for you, \_\_\_\_\_ no great - er love, \_\_\_\_\_ no heart so

Cm7 F7 B $\flat$  Eb7 D7 A $\flat$ 9 G7 C7

true. \_\_\_\_\_ There is no great - er thrill than what you bring to me, \_\_\_\_\_ no sweet - er song than what you

Cm7/F F7 B $\flat$  D7 $\flat$ 9/A D7 $\flat$ 9 Gm D7 $\flat$ 9/A D7 $\flat$ 9 Gm D7 $\flat$ 9

sing to me. \_\_\_\_\_ You're the sweet - est thing I have ev - er known, and to think that

Gm7 C7 C7 $\flat$ 5/G $\flat$  F7 B $\flat$  Eb7

you are mine a - lone! \_\_\_\_\_ There Is No Great - er Love in all the world it's

D7 A $\flat$ 9 G7 C7 Cm7/F F7 B $\flat$  B $\flat$ /D D $\flat$ dim7 Cm7 B $\flat$ 6/9

true, \_\_\_\_\_ no great - er love than what I feel for you. \_\_\_\_\_

# THERE'LL BE SOME CHANGES MADE

Copyright © 1921, 1923 by Edward B. Marks Music Company, Copyright renewed.

Words by Billy Higgins  
Music by W. Benton Overstreet

Easy swing

G7 C9

For there's a change in the weath - er there's a change in the sea, \_\_\_\_\_ so from now on there'll be a  
change in the fash - ions, ask the fem - i - nine folks, \_\_\_\_\_ ev - en Jack Ben - ny has been

D7 G7 C9

change in me, \_\_\_\_\_ My walk will be dif - f'rent my talk and my name, \_\_\_\_\_ Noth - in' a - bout me is goin' to  
chang - ing jokes, \_\_\_\_\_ I must make some chang - es from old to the new, \_\_\_\_\_ I must do things just the same as

Cm7 F7 G7 C9

be the same. \_\_\_\_\_ I'm goin' to change my way of liv in' if that ain't e - nough, \_\_\_\_\_ then I'll change the way that I  
oth - ers do. \_\_\_\_\_ I'm goin' to change my long tall { Mam - ma } for a little short fat, \_\_\_\_\_ goin' to change the num - ber where



# THESE FOOLISH THINGS

Copyright © 1935 Boosey & Co. Ltd., London, England. Publication rights for United States, Canada and Newfoundland Assigned to Bourne Co. Copyright Renewed.

Words by Holt Marvell  
Music by Jack Strachey and Harry Link

**Slow Ballad**

Eb6 Cm7 Fm9 Bb7 Eb6 Cm7

A cig - a - rette that bears a lip - stick's tra - ces, an air - line tick - et to ro -

F9 Bb7 Eb9 Eb7 #5 Ab6 C7 F7

man - tic pla - ces, and still my heart has wings. \_ These Fool - ish Things re - mind me of

Fm7 Bb7 Eb6 Cm7 Fm9 Bb7 Eb Cm7

you. A tink - ling pia - no in the next a - part - ment, those stumb - ling words that told you

F9 Bb7 Eb9 Eb7 #5 Ab C7 F9 Bb7

what my heart meant, a fair - ground's paint - ed swings \_ These Fool - ish Things re - mind me of

Eb D7 Gm7 Cm6 D9 Gm7 C9

you. You came, you saw, you con - quer'd me;

Bb/F Gm7 Cm7 F7 Bb7 Edim7 Fm7 Bb7

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

Eb6 Cm7 Fm9 Bb7 Eb6 Cm7

The winds of March that makes my heart a danc - er, a tel - e - phone that rings but

F9 Bb7 Eb9 Eb7 #5 AbM7 C7

who's to an - swer? Oh, how the ghost of you clings! These Fool - ish

F9 Bb7

Things re - mind me of you. 1. Eb Edim7 Fm7 Bb7 2. Eb Ab7 EbM7 you.

# THEY ALL LAUGHED

Copyright © 1937 by Gershwin Publishing Corporation  
 Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by Ira Gershwin  
 Music by George Gershwin

Medium Swing

G Em Am7 D7 Am7 D7b9 G Bb7 A7 D7

They All Laughed at Chris - to - pher Co - lum - bus when he said the world was round.  
 They All Laughed at Rock - e - fel - ler Cen - ter, now they're fight - ing to get in.

G Em Am7 D7 G6 Em7 Am7 D7

They All Laughed when Ed - i - son re - cord - ed sound.  
 They All Laughed at Whit - ney and his cot - ton gin.

G Em Am7 D7 C#b9 F#7b9 Bm7 E7

They All Laughed at Wil - bur and his broth - er, when they said that man could fly.  
 They All Laughed at Ful - ton and his steam - boat, Her - shey and his choc' - late bar.

D6 A7 D7

They told Mar - co - ni wire - less was a pho - ney; it's the same old cry. They laughed at  
 Ford and his Liz - zie kept the laugh - ers bus - y; that's how peo - ple are. They laughed at

G7 B7 E7#5

me want - ing you, said I was reach - ing for the moon. But  
 me want - ing you, said it would be hel - lo, good - bye. But

A7 Am7 Eb7 D7 G Em

oh, you came through now they'll have to change their tune. They all said we  
 oh, you came through now they're eat - ing hum - ble pie. They all said we'd

Am7 D7 B7 E7 A7 G E7

nev - er could be hap - py, they laughed at us and how! But ho, ho, ho!  
 nev - er get to - geth - er; dar - ling, let's take a bow. For ho, ho, ho!

Am7 D7 1.G E7#9 A7b9 D7b9 2.Eb Bb/D D7/C

Who's got the last laugh now? He, he, he! Let's at the past laugh,

G/B E7 Am7 D7 G

Ha, ha, ha! Who's got the last laugh now?

# THEY CAN'T TAKE THAT AWAY FROM ME

Copyright © 1937 by Gershwin Publishing Corporation  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by Ira Gershwin  
Music by George Gershwin

Moderately

Eb6
Eb/G
Cbdim7
Fm7 Bb9
Fm7
Bb7 sus

The way you wear your hat, — the way you sip your tea, — the mem-'ry of all that

Eb
Bbm7
Eb13
Ab
C7 F7
Fm7/Bb
Eb6

no, no! They Can't Take That A-way From Me! The way your smile just beams, —

Eb/G
Cbdim7
Fm7 Bb7
Fm7
Bb7sus
Eb
Bbm7
Eb13

the way you sing off key, — the way you haunt my dreams, — no, no! They

Ab
Bb7
Eb6
Gm
C7 D7b9
Gm
C7 D7b9
Gm
A7

Can't Take That A-way From Me! — We may nev - er, nev - er meet a - gain on the bump-y road to

Am7 D7
Gm
C7 D7b9
Gm
Bbm C7
F7 Bb7
Fm7/Bb
Eb6

love, still I'll al - ways, al - ways keep the mem-'ry of the way you hold your knife, —

Eb/G
Cbdim7
Fm7 Bb7
Fm7
Bbsus
Eb7 D7
Bbm7
Eb7

the way we danced till three, — the way you changed my life, — no, no! They

Ab
Bb7
Cm
Abm6
Eb
Fm7 Bb7
Eb

Can't Take That A-way From Me! — No! They Can't Take That A-way From Me!

# THERMO

© 1972 Hubtones Music Co.

By Freddie Hubbard

Medium Swing

Bb pedal

Intro

Fm7
Bb7

Eb7 D7 Db7
Cm7b5
F7#9
Bb7#9
Eb7
B7 Bb7 A7

Fm7 Bb7 #5#9 Ebm7 EM7b5 To Coda ⊕ 1.

2.

Dbm9 Em7 A7 Abm7

A7 Db7 D7 Eb7 #11 D.S. al Coda

⊕ CODA EM7b5

## THEY DIDN'T BELIEVE ME

Copyright © 1914 T.B. Harms Company. Copyright Renewed  
 (c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Herbert Reynolds  
 Music by Jerome Kern

Moderately

Am7 D7 G Bm7b5 E7b9 Am7

And when I told them how beau-ti-ful you are, They Did - n't Be - lieve Me,

D7 G Em7 Am7 D7 D7/C

They Did - n't Be - lieve Me! Your lips your eyes, your cheeks, your hair are in a

Bm7 Em Bm F#7 Bm7 F9 E7 E7b9

class be - yond com - pare; you're the love - li - est girl that one could see! And when I

Am7 D7 G6 Em7 Am

tell them, and I cert-n'ly am goin' to tell them that I'm the man whose

D7 G6 F9 E7 Am D7 G Am7

wife one day you'll be. They'll nev-er be - lieve me, they'll nev-er be - lieve me

Bm7 E7 Am7 D7 D7b9 G

that from this great big world you've cho - sen me!

# THIS CAN'T BE LOVE

(From "THE BOYS FROM SYRACUSE")

Copyright © 1938 by Chappell & Co., Inc. Copyright Renewed

Words by Lorenz Hart  
Music by Richard Rodgers

Moderately

G6 C7 G Am7 D7 Am7 D7

This Can't Be Love be - cause I feel so well, — no sobs, no sor - rows, no sighs; —

G6 C7 G Am7 D7 G C7 G

This Can't Be Love, I get no diz - zy spell. — My head is not — in the skies, — my heart does

F#m7 B7 Em7 F13 E7#5 A9 D7b9 G

not stand still, — just hear it beat! This is too sweet to be love. This Can't Be

C7 G6 Am7 D7 G D7 G

Love be - cause I feel so well; — but still I love to look — in your eyes. —

# THE THINGS WE DID LAST SUMMER

Copyright © 1946 by Edwin H. Morris & Co., Inc.  
Copyright renewed, assigned to Producers Music Pub. Co., Inc. (Chappell & Co., Inc., administrator) and Cahn Music Co. for the U.S.A. only

Words and Music by Sammy Cahn and Jule Styne

Slow Ballad

G E7 Am7 D7 G

The boat rides we would take, the moon - light on the lake, the way we danced and hummed our fav - 'rite

Bm7b5 E7b9 Am7 D7 G Em7 Am7 D7 G D7

song. The Things We Did Last Sum - mer I'll re - mem - ber — all win - ter long. The

G E7 Am7 D7 G Bm7b5 E7

mid - way and the fun, the kew - pie dolls we won, the bell { I } rang to prove that { I was } strong; The

Am7 D7 G Em7 Am7 D7 G

Things We Did Last Sum - mer I'll re - mem - ber — all win - ter long. The

Dm7 G7 Dm7 G7 C G7 C

ear - ly morn - ing hike. The rent - ed tan - dem bike. The lunch - es that we used to pack: — We

Em7 A7 Em7 A7 D A7b9 D7  
 nev - er could ex - plain that sud - den sum - mer rain. The looks we got when we got back. — The  
 G E7 Am7 D7 G Bm7b5 E7b9  
 leaves be - gan to fade like prom - is - es we made. How could a love that seemed so right go wrong? The  
 Am7 D7 Bm7 E7 Am7 D7 G  
 Things We Did Last Sum - mer I'll re - mem - ber — all win - ter long.

### THRIVING FROM A RIFF

• 1945 ATLANTIC MUSIC CORP.  
 • Renewed and assigned 1973 ATLANTIC MUSIC CORP.

By Charlie Parker

With Energy

Bb 3 Cm7 F7 Bb G7 Cm7 F7b9  
 Fm7 Bb7 Eb Edim7 Bb Cm7 F7  
 Bb Cm7 F7 Bb 3 G7 Cm7 F7  
 Fm7 Bb7 #5 Eb Bb  
 D7 3 G7  
 C7 3 F7  
 Bb Cm7 F7 Bb Cm7b5 F7  
 Fm7 Bb7 Eb Ebm6 Bb



# THIS LOVE OF MINE

Copyright © 1941 (Renewed 1969) Embassy Music Corporation

Words by Frank Sinatra  
Music by Sol Parker & Henry Sanicola

Slowly

Dm7 G7 CM7 C7 C7#5 F6 G7#5

This Love Of Mine goes on and on, tho' life is emp - ty — since you have

C Em7b5 A7 Dm G7 G7#5 C G+ C Am7b5 D7 Am7

gone. — You're al - ways on my mind, tho' out of sight, — it's lone - some thru the day, —

D7 D7#5 G7 G7/F Em7 A7b9 Dm7 G7 CM7 C7 C7#5

— And oh! the night. — I cry my heart out — it's bound to break, since noth - ing

F6 G7#5 C Em7b5 A7b9 Dm7 3 Dm7/C Bm7/b5 E7#5 Am Am#7 Am7

mat - ters, — let it break, — I ask the sun — and the moon; the stars that shine, —

D7 D#dim7 C/E A7 Dm Db9 C6

— What's to be - come of it, this love of mine. —

# THE THRILL IS GONE

Copyright © 1922 by DeSylva, Brown & Henderson, Inc.  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by Lew Brown  
Music by Ray Henderson

Slowly

Dm6 G7 Gm9 C9 C7#5 FM7 EbM7 Em7b5

The Thrill Is Gone! — The Thrill Is Gone! — I can see it in your eyes, I can hear it

A7#5 Dm Gm6 Bm7b5 BbM7 Gm E7b5 A7#5 A7 Dm6

in your sighs, feel your touch and re - al - ize The Thrill Is Gone. The nights are cold —

G7 Gm9 C9 C7#5 FM7 EbM7 Em7b5

— for love is old, — love was grand when love was new, birds were sing - ing,

A7#5 A7 Dm Gm6 Bm7b5 BbM7 Gm7 Dm A7b9 A7 Dm Bm7b5

skies were blue. Now it don't ap - peal to you, The Thrill Is Gone. This is the end, so

Bb7b5 Dm/A Gm7 Eb9b5 A7#5 A7 A7b9 Dm E7 EbM7 Dm

why pre - tend and let it lin - ger on. — The Thrill Is Gone! —

# TICKLE TOE

© 1940, 1959 (Renewed) WB MUSIC CORP.

Music by Lester Young  
Lyric by Jon Hendricks

**Medium Swing**

The musical score for 'Tickle Toe' is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of three flats, and a common time signature. The melody is characterized by eighth and sixteenth notes, often with slurs and accents. Chord symbols are placed above the staff, including Bb m, F7, Bb m, F7, Bb m, Fm7 Bb 7, Eb m, Bb 7, Eb m, Bb 7, Eb m, Ab m7 Db 7, Gb, Db dim7, and Db M7. The second staff continues the melody with chords Eb m, Bb 7, Eb m, Ab m7 Db 7, Gb, Db dim7, and Db M7. The third staff features chords Fm7, Bb 7, Eb 7, Bb m7, Eb 7, and Ab 7. The fourth staff has chords F7, Bb m, F7, Bb m, and F7. The fifth staff includes chords Bb m, Fm7, Bb 7, Eb m, Bb 7, Eb m, Bb 7, and Eb m. The sixth staff contains chords Ab m7, Db 7, Gb, Db dim7, and Db M7. The seventh and final staff has chords Bb 7, Eb 7, Eb m7, Ab 7, and Db.

# TIME REMEMBERED

TRO. © Copyright 1965 Acorn Music Corp., New York, NY

By Bill Evans

**With Movement**

The musical score for 'Time Remembered' is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is composed of eighth and quarter notes, often with slurs and accents. Chord symbols are placed above the staff, including Bm9, CM7#11, FM7#11, Em9, Am9, Dm9, Gm9, EbM9#11, and AbM9#11. The second staff continues the melody with chords Am9, Dm9, Gm9, Cm9, Fm11, Em9, and Bm9. The third staff has chords Ebm9, Am9, Cm9, F#m9, Bm9, Gm9, and EbM7#11. The fourth and final staff includes chords Dm9, Cm9, and Cm9.

# TIN ROOF BLUES

© 1923, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 © Renewed 1951 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved

Words by Walter Melrose  
 Music by New Orleans Rhythm Kings

Slowly

I have seen \_\_\_\_\_ the bright lights burn- ing up and down \_\_\_\_\_ old Broad - way.  
 Ev - 'ry day \_\_\_\_\_ my ba - by writes to me and says \_\_\_\_\_ Dad - dy, please,

Seen 'em in gay Ha - van - a, \_\_\_\_\_ Burm-ing-ham, Al - a - bam - a, and say, \_\_\_\_\_ they just can't com - pare with \_\_\_\_\_  
 don't keep your mam - ma griev-in'. \_\_\_\_\_ Tell me you'll soon be leav-in', and please \_\_\_\_\_ bring your danc - in' shoes and \_\_\_\_\_

\_\_\_\_\_ my home-town New Or - leans. \_\_\_\_\_ 'Cause {there} you'll find the old Tin Roof Ca - fé, \_\_\_\_\_  
 \_\_\_\_\_ come on back home to me. \_\_\_\_\_

\_\_\_\_\_ where they play the blues 'til break of day. \_\_\_\_\_ Fas - cin - at - in' ba - bies hang - in' 'round, \_\_\_\_\_

\_\_\_\_\_ danc - in' to the mean-est band in town. \_\_\_\_\_ Lawd, \_\_\_\_\_ how they can play the blues, \_\_\_\_\_

\_\_\_\_\_ and when that lead - er man \_\_\_\_\_ starts \_\_\_\_\_ play - in' low, \_\_\_\_\_ folks get up and start \_\_\_\_\_ to \_\_\_\_\_

\_\_\_\_\_ walk it slow. \_\_\_\_\_ Do a lot of move - ments \_\_\_\_\_ hard to beat. \_\_\_\_\_ 'Til that old floor - man \_\_\_\_\_ says \_\_\_\_\_

\_\_\_\_\_ "Move your feet," \_\_\_\_\_ Lawd, \_\_\_\_\_ I've got those Tin Roof Blues. \_\_\_\_\_

# TISHOMINGO BLUES

Copyright © 1917 by Edward B. Marks Music Company. Copyright Renewed.

Words & Music by Spencer Williams

Moderately

I'm goin' to Tish - o - min - go \_\_\_\_\_ be - cause I'm sad to - day, \_\_\_\_\_ I wish to lin - ger \_\_\_\_\_

\_\_\_\_\_ 'way down old Dix - ie way. \_\_\_\_\_ Oh my wea - ry heart cries out in pain, \_\_\_\_\_ oh how I wish that I was \_\_\_\_\_

D A7 D A7 D

back a - gain\_ with a race\_ in a place\_ Where they make you wel-come all the time. 'Way

G C G G7 C

down in Mis - si - sip - pi a - mong the cy - press trees, They get you dip - py,

C7 B G B7/F# Em E♭7

with their strange mel - o - dies. To re - sist temp - ta - tion, I just can't re - fuse,

G/D D7 G/D D7 1. G G#dim7 D7/A D7 2. G D7 G

in Tish - o - min-go I wish to lin - ger, where they play the wea - ry blues. I'm blues.

## TOGETHER

Copyright © 1928 by DeSylva, Brown & Henderson, Inc.  
 Copyright Renewed, Assigned to Chappell & Co., Inc.  
 and Stephen Ballentine Music Publishing Company

Words and Music by B.G. DeSylva, Ray Henderson & Lew Brown

Moderately Slow

F C7 C7#5 F

We strolled the lane, To - geth - er \_\_\_\_\_ Laughed at the rain, To - geth - er \_\_\_\_\_

D7 Gm G7 Gm7 C7♭9

Sang love's re - frain, To - geth - er. \_\_\_\_\_ { And we'd both pre - tend it would nev - er end.  
 We knew long a - go that our love would grow.

F C7 D7 Gm

One day we cried To - geth - er, \_\_\_\_\_ Cast love a - side To - geth - er. \_\_\_\_\_ }  
 Through storm and sun To - geth - er, \_\_\_\_\_ Our hearts as one To - geth - er. \_\_\_\_\_ }

E7 F13 E7#5 E♭7#5 D7#5 Gm C7sus C9

You're gone from me, But in my mem - o - ry We al - ways will be To -

1. F Gm7 C7 2. F

geth - er. geth - er. \_\_\_\_\_

# 'TIS AUTUMN

© Copyright 1941 by M. Whitmark and Sons, New York, NY  
 © Copyright renewed 1969 by Indano Music Co., New York, NY  
 SOLE SELLING AGENT - IVAN MOGULL MUSIC CORPORATION, New York, NY

By Henry Nemo

Moderately

Fm7 Bb7 #5 EbM7 Gm7 C7

Ole Fath-er Time checked \_\_\_ so there'd be no doubt;\_ Called on the north wind to come on out,  
 trees say they're tired, \_\_\_ they've borne too much fruit;\_ Charmed all the way-side there's no dis-pute.

Fm7 Abm EbM7 F7 Fm7 Bb7 Eb C7#9

then cupped his hands so proud-ly to shout\_ La- de- da- de- da- de- dum, \_ 'Tis Au- tumn. \_ The  
 Now, shed- ding leaves, they don't give a hoot, \_ La- de- da- de- da- de- dum \_ 'Tis

2. Eb Bbm7 Eb7 Bbm7 Eb7 AbM7 Eb+

Au- tumn. \_ Then the birds got to- geth-er to chirp a- bout the weath-er \_ Mmm

AbM7 Cm7 F7 Cm7 F7 Bb7 Cm7

\_\_\_ Af- ter mak- ing their de- cis- ion in bird- y like pre- cis- ion, \_ turned a- bout \_\_\_ and made a

F7 Bb7 Fm7 Bb7 #5 EbM7 Gm7

bee- line \_ to the south. My hold- ing you close \_\_\_ real- ly is no crime, \_ ask the birds, the trees and

C7 Fm7 Abm EbM7 F7 Fm7 Bb7 Eb6

Ole \_\_\_ Fath-er Time It's just to help the mer- cu- ry climb \_ La- de- da- de- da- de- dum \_ 'Tis Au- tumn. \_

# TONES FOR JOAN'S BONES

© 1966 Litha Music

By Chick Corea

Gently (Slow Swing)

Light & Lyrical (Medium Swing)

Em7 Em7b5 EbM7 DM7 BbM7b5/D

F7b9/D F7 BbM7 Abm7 GbM7 F7 BbM7b5 Eb7 #9

Abm7 Abm7/Gb Bb7b9/F EM7 EbM7 GbM7 FM7 AbM7 CM7 EbM7

D♭m#7 A7 DM7 B♭M7♭5/D F7♭9/D

F7 B♭M7 Em7 A7 F#7♭9/A# Bm7 E7 Em7 F#m7

Fm7 B♭7 E♭M7 Dm7 Cm7 F7 Em7 F#m7 GM7 A7♭9 E♭M7#11

## TUXEDO JUNCTION

© 1939, 1940 LEWIS PUBLISHING CO., INC.  
 © Renewed 1967, 1968 RYTVOC, INC.

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

Medium Swing

B♭ B♭/D E♭7 F7 B♭ B♭/D E♭7 F7

Way down south, in Bir - ming - ham, I mean south in Al - a - bam's an old

B♭ B♭/D E♭ Edim7 B♭/F F7 B♭ F7 B♭ B♭/D

place where peo - ple go to dance the night a - way. They all drive or walk

E♭7 F7 B♭ B♭/D E♭7 F7 B♭ B♭/D E♭7 Edim7

for miles to get jive that south - ern style, s - low jive that makes you want to dance

B♭/F F7 B♭ E♭6 E♭7 B♭

'til break of day. It's a junc - tion where the town folks meet.

E♭7 B♭7 E♭6 E♭7 B♭ Cm7 F7 B♭ B♭/D

At each func - tion, in their tux they greet you. Come on down, for - get

E♭7 F7 B♭ B♭/D E♭7 F7 B♭ B♭/D E♭6 Edim7

your care. Come on down. You'll find me there. So long town! I'm head - in' for Tux - e -

B♭/F F7

do Junc - tion now. Way down

1. B♭ F7 2. B♭

# THE TOUCH OF YOUR LIPS

Copyright © 1936 by Santly-Joy, Inc.  
 Copyright renewed, all rights controlled by Chappell & Co., Inc.  
 (Intersong Music, Publisher)

Words and Music by Ray Noble

Moderately slow, with expression

CM9 Am7 Dm9 G7#5 C6 Am7 Dm7 G7#5 CM7 Am7 Dm7 G7 G7/F Em7b5 A7b9

The Touch Of Your Lips up - on my brow; your lips that are cool and sweet. Such

Dm7b5 G7b9 C F#m7b5 B7b9 E F#m7 B7 E G7 F/GFm/G

ten - der - ness lies in their soft ca - ress, my heart for - gets to beat. The

CM9 Am7 Dm9 G7 C6 Am7 Dm7 G7#5 CM7 Am7 Dm7 G7 G7/F Em7b5 A7b9 Dm7b5

touch of your hands up - on my head, the love in your eyes a - shine; and now at last

G7b9 C Am7 D7 Fm#7 G7 1. C F Fm C Dm7 G9 2. C F Fm C

the mo - ment di - vine, The Touch Of Your Lips on mine. The mine.

# TOO DARN HOT

Copyright © 1949 by Cole Porter  
 Copyright Renewed, assigned to John F. Wharton, as Trustee of the  
 Cole Porter Musical & Literary Property Trusts  
 Chappell & Co., Inc., owner of publication and allied rights  
 throughout the World.

Words and Music by Cole Porter

Moderately Fast

Em Bm7 Em B7 Em Bm7 Em B7 Em Em/D Em/C# C7 B7sus C7b5

It's Too Darn Hot, it's Too Darn Hot. I'd like to sup with my ba - by to - night,  
 Too Darn Hot, it's Too Darn Hot. I'd like to stop for my ba - by to - night,

B7 Em Em/D Em/C# C7 B7sus C7b5 B7 E6 C#m7

and play the pup with my ba - by to - night. I'd like to sup with my  
 and blow my top with my ba - by to - night. I'd like to stop for my

F#m7 B7 E6 C#7 F#m7 B7 E E#dim7

ba - by to - night, and play the pup with my ba - by to - night. but I ain't up to my  
 ba - by to - night, and blow my top with my ba - by to - night. but I'd be a flop with my

F#m7 B9 Em Bm7 1. Em B7 2. Em

ba - by to - night, 'cause it's Too Darn Hot. It's Hot.  
 ba - by to - night, 'cause it's Too Darn Hot.

# 12TH STREET RAG

Copyright 1914 by Euday L. Bowman, Renewed  
Published by Shapiro, Bernstein & Co., Inc. and Jerry Vogel Music Co.

By Euday L. Bowman

Brightly

The musical score for "12th Street Rag" is written in 2/4 time and the key of B-flat major (two flats). It consists of 32 measures. The score is marked "Brightly".

The main melody is written in the treble clef. The bass line is written in the bass clef and includes various chords and ornaments. The score includes first and second endings.

Chords and ornaments in the bass line include: Eb, Bb7, F9, Bb7, Eb7/Db, Ab/C, B7, Eb, Cm7, F9, Bb7, Eb, Bb7, Eb, Bb7, F7, Bb7, G7, Ab, Adim7, Eb/Bb, Cm7, F9, Bb7, Eb, Bb7, F7, Bb7, Eb7/Db, Ab/C, B7, Eb/Bb, Cm7, F9, Bb7, Eb.



# TWISTED

© 1965 Prestige Music

By Annie Ross & Wardell Gray

Medium Swing

B $\flat$  A $\flat$  Fm A $\flat$  B $\flat$  B $\flat$ 7 Eb7 F7

My an - al - yst told me that I was right out of my head. { The way he de -  
He said I need

B $\flat$ 7 Eb9

scribed it, he said I'd be bet - ter dead than live. I did - n't lis - ten to his jive. I  
treat - ment, but I'm not that easi - ly led. He said I was the type that was most in - clined when

B $\flat$ 7 G7 Cm7 F7

knew all a - long that he was all wrong, and I knew that he thought I was cra - zy. But I'm  
out of his sight to be out of my mind. And he thought I was nuts, no more "ifs" or "ands" or

B $\flat$  G7 1. Cm7 F7 2. Cm7 F7 B $\flat$ 7 Eb7

not. Oh, no. My an - al - yst They say as a child I ap - peared a lit - tle bit wild with all my  
"buts." Oh, no.

B $\flat$ 7 Eb7

cra - zy i - deas. \_ But I knew what was hap - pin'; I knew I was a gen - ius.

B $\flat$  Dm7 G7 Cm7 F7

What's so strange when you know that you're a wiz - ard at three? \_ I knew that this was meant for

B $\flat$  G7 Cm7 F7 B $\flat$ 7 Eb7 B $\flat$ 7 Eb7

me. I heard lit - tle chil - dren were sup - posed to sleep tight,

B $\flat$ 7 Eb7 B $\flat$ 7 Eb7

that's why I drank a fifth of vod - ka one night. \_ My par - ents got fran - tic, did - n't know what to do; \_ but

B $\flat$ 7 G7 Cm7

I saw some cra - zy scenes be - fore I came to. \_ Now, do you think I was cra - zy?

F7 B $\flat$  Cm7 F7 B $\flat$

I may have been on - ly three, but I was swing - in'. They all laughed at A. Gra - ham Bell; \_

Eb7 Bb7  
 They all laughed at Ed - i - son and al - so at Ein - stein. \_\_\_ So why should I feel sor - ry if they  
 Eb7 Bb  
 just could - n't un - der - stand the rea - son - ing and the log - ic that went on in my head? \_\_\_  
 Dm7 Cm7 Cm7 F7  
 I had a brain, it was in - sane. So, I just let them laugh at me when I re - fused to ride on all those  
 Bb7 G7 Cm7 F7 Bb  
 dou - ble deck - er bus - es; all be - cause there was no driv - er on the top. My an - al - yst  
 Bb7 Eb7 F7 Bb7  
 told me that I was right out of my head. { The way he de - scribed it, he said I'd be  
 But I said, "dear doc - tor, I think that it's  
 Eb9 Bb7  
 bet - ter dead than live. I did - n't lis - ten to his jive. I knew all a - long  
 you in - stead. 'Cause I have got a thing that's u - nique and new, it proves that I have the  
 G7 Cm7 1. F7 Bb G7  
 he was all wrong and I knew that he thought I was cra - zy but I'm not. Oh, no.  
 last laugh on you. 'Cause in - stead of one head  
 Cm7 F7 2. F7 Bb7  
 My an - al - yst huh, huh, I've got two." And you know, two heads are bet - ter than one. \_\_\_

### TUNE UP

• 1963 Prestige Music

By Miles Davis

Medium Swing

Em7 A7 DM7 Dm7 G7 CM7 Cm7 F7  
 BbM7 Em7 A7 BbM7 1. Em7 A7#9 2. Bb

# TRAV'LIN LIGHT

Copyright © 1937 and 1965 Movietone Music Corporation, New York, NY  
 Sam Fox Publishing Company, Inc., Santa Maria, CA Sole Agent  
 Used by Hal Leonard Publishing Corporation by Permission

Words by Sidney Clare  
 Music by Harry Akst

Slowly

F/A Abdim7 Gm7 C9 F9 F#dim7 F/A Abdim7 Gm7 C7

I'm Trav'-lin' Light \_\_\_\_\_ be- cause my man has gone, \_\_\_\_\_ and from now on \_\_\_\_\_ I'm Trav'-lin' Light. \_\_\_\_\_

F F#dim7 C9/G F/A Abdim7 Gm7 C9 F F#dim7 F/A Abdim7 Gm7

\_\_\_\_\_ He said "God - bye" \_\_\_\_\_ and took my heart a - way. \_\_\_\_\_ So from to - day \_\_\_\_\_

C7 Gm7 GbM7 F6 Gb9 F9 B9 BbM9 Am7 FM7 Am7 FM7 B9 F6/C Bb9 Am7

\_\_\_\_\_ I'm Trav'-lin' Light. \_\_\_\_\_ No one to see \_\_\_\_\_ I'm free \_\_\_\_\_ as the breeze; \_\_\_\_\_ no one but me \_\_\_\_\_

Ab7 Gm7 Gm7/C C9 F/A Abdim7 Gm7 C9 F9 F#dim7

\_\_\_\_\_ and my mem - o - ries. \_\_\_\_\_ Some luck - y night \_\_\_\_\_ he may come back a - gain, \_\_\_\_\_

F/A Abdim7 Gm7 C7 <sup>1</sup>Gm7 GbM7 F F/A Abdim7 <sup>2</sup>Gm7 GbM7 F6

\_\_\_\_\_ but un - til then \_\_\_\_\_ I'm Trav'-lin' Light. \_\_\_\_\_ I'm Trav'-lin' Light. \_\_\_\_\_

# UN POCO LOCO

Copyright © 1953 by BIG SEVEN MUSIC CORP.

By Earl Bud Powell

Bright Latin

Dm7 G7#9 Dm7 G7#9 Dm7 G7#9 CM7b5

Ebm7b5 DbM7b5 CM7b5 EbM7b5

DbM7b5 CM7b5 D7

Db7 CM7b5 To Coda

Fm7 Bb7 EbM7



# UNDER A BLANKET OF BLUE

Copyright 1933 by Santly Bros., Inc.  
 Copyright assigned 1942 to Joy Music, Inc., New York  
 Copyright renewed 1961 by Jerry Livingston  
 Renewal Copyright assigned 1961 to Hallmark Music Co., Inc.,  
 Beverly Hills, CA

Words by Marty Symes and Al J. Neiburg  
 Music by Jerry Livingston

Slowly, with expression

Fm7 Bb7#5 Eb Gm7 C7 Fm7

Under A Blank - et Of Blue, — just you and I — be - neath the stars wrapped in the arms — of

Bb7 Eb Gm7 C7 Fm7 Bb7#5 Eb Gm7 C7

sweet ro - mance, the night is ours. — Un - der A Blank - et Of Blue, — let me be thrilled — by all your charms.

Fm7 Bb7 Eb Ab Eb6 Eb7 Bbm7 g Eb7

Dar - ling, I know — my heart will dance with - in your arms. — A sum - mer night's mag - ic

Ab g F7 Cm7 g F7

en - thrall - ing me so; the night would be trag - ic if you were - n't here — to

Bb7#5 Fm7 Bb7#5 Eb Gm7 C7

share it my dear. — Cov - ered with heav - en a - bove, — lets dream a dream — of love for two,

Fm7 Bb7 Eb g Abm6 g Eb

wrapped in the arms — of sweet ro - mance Un - der A Blan - ket Of Blue.

# UNFORGETTABLE

Copyright © 1951 Bourne Co. Copyright Renewed.

Words and Music By Irving Gordon

Moderately

G GM7 g Gdim7 C CM7 g A9 Em7

Un - for - get - ta - ble, — that's what you are, — Un - for - get - ta - ble, — tho' near or far. —

A9 F6 Fm7 C Em7b5/B A7 D9

— Like a song of love that clings — to me, how the thought of you does things — to me, nev - er be - fore —

Db7 D7 G GM7 g Gdim7

— has some - one been more — Un - for - get - ta - ble, — in ev - 'ry way, —

C CM7 A9 Em7 A9 F6 Fm

and for - ev - er more, — that's how you'll stay. — That's why, dar - ing, it's in - cred - i - ble,

C A7 A9 D9 Dm7 G7 C Dm7D♭M7 C6/9

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

## VAN LINGLE MUNGO

© 1969 Kohaw Music, Inc.

By David Frishberg

Ballad

D♭M7 G♭M7

F Edim7 Dm7 Cm7 B♭M7 A7

Heen - ie Ma - jes - ki, John - ny Gee, — Ed - die Joost, John - ny Pes - ky, Thorn - ton Lee,  
Whi - tey Ku - row - ski, Max La - nier, — Ed - die Wait - kus and John - ny Van - der - meer,

A♭M7 Fm7 D♭M7 1. FM7 2. E♭7

Dan - ny Gar - del - la, } Van Ling - le Mung - o. o.  
Bob Es - ta - lel - la, }

A♭M7 Gm7b5 C7 Fm

Au - gie Ber - ga - mo, Sig - mund Jac - kuck - i, Big John - ny

C7/E A♭7/E♭ D♭M7 G♭M7 Fsus Em9 A9 Dm9 Cm7 B♭M7 A7

Mize, and Bar - ney Mc - Cos - ky, Hal Tros - ky... { Au - gie Ga - lan and Pink - y May,  
John An - to - nel - li, Fer - ris Fain,

Dm Cm7 B♭6 A7 Dm9 Cm7 B♭M7 A7 Dm7 Cm9

Stan Hack and French - y Bor - da - gar - ay... Phil Cav - a - ret - ta, George - Mc - Quinn, How - ie Pol - let and Ear -  
Frank - ie Cro - set - ti, John - ny Sain... Har - ry Bre - cheen, and Lou - Bou - dreau, Frank - ie Gus - tine and Claude

B♭6 A7 A♭M7 To Coda ⊕ Fm7 D♭M7 G♭M7

ly Wynn... Art Pa - sa - rel la... Van Ling - le Mung - o...  
Pas - seau... Ed - die Ba - sin - ski...

D. S. al Coda ⊕ CODA Fm9

Ern - ie Lom - bard - i

D♭M7 CM9

Hugh - ie Mul - ca - hy Van Ling - le Mung - o.

# UTTER CHAOS

© Copyright 1956 CRITERION MUSIC CORP.  
 © Renewed 1985 CRITERION MUSIC CORP.

By Gerry Mulligan

Slow to medium

Musical score for 'Utter Chaos' in B-flat major, 4/4 time. The score consists of five staves of music. The first staff begins with a key signature change from two flats to one flat and contains a double bar line with repeat signs. Chords are indicated above the staff: C7b9, F7#5, Bb6, C7b9, F7, Bb, C7b9, F7. The second staff continues with chords Bb, Ab7, G7, C7, F7, and includes a 'To Coda' section with first and second endings. The third staff has chords G7, C7, Gm7, C7, F7, Cm7. The fourth staff includes 'D.S. al Coda' and 'CODA' markings with chords F7, Bb, C7, F7, Bb7, Ab7, G7. The fifth staff concludes with chords C7, F7, Bb, Fm7, Bb M7.

# UNTIL THE REAL THING COMES ALONG

Copyright © 1936 by Chappell & Co., Inc. Copyright Renewed

Words and Music by Mann Holiner, Alberta Nichols, Sammy Cahn,  
 Saul Chaplin and L.E. Freeman

Slowly, with expression

Musical score for 'Until the Real Thing Comes Along' in B-flat major, 4/4 time. The score includes vocal lines and piano accompaniment. Chords are indicated above the staff: Eb, Bb7 #5, EbM7, C9, Fm7, Bb7, Eb6/G, Cbdim7, Fm7, Bb7, Eb, Ab6, Am7b5, D7, G, G#dim7, Am7, D7, G/B, Bdim7, Am7, D7, G, Gdim7, Fm7, Bb7. The lyrics are: I'd work for you, I'd slave for you, I'd be a beggar or a knave for you: if glad-ly move the earth for you, to prove my love, dear, and it's worth for you: if that is - n't love, — it will have to do un-til the real thing comes a - long. I'd that is - n't love, — it will have to do un-til the real thing comes a - long. With all the words, dear, at my com- mand, I just can't make you un-der-stand. I'll al-ways love you, dar-ling, come what may, my heart is yours, what more can I say? I'd

E $\flat$  B $\flat$ 7 #5 E $\flat$ M7 C9

sigh for you, I'd cry for you, I'd tear the stars down from the sky for you: if

Fm7 B $\flat$ 7 E $\flat$  A $\flat$ 6 E $\flat$

that is - n't love, — it will have to do, un - til the real thing comes a - long. —

## VIOLETS FOR YOUR FURS

Copyright © 1941 (Renewed) DORSEY BROTHERS MUSIC, A Division of MUSIC SALES CORPORATION, New York, NY

Words by Tom Adair  
Music by Matt Dennis

Slowly

F C7 *s* F B $\flat$ m7 E $\flat$ 7 F

I bought you Vi - o - lets For Your Furs { and it was spring for a while, re - mem - ber?  
and there was blue in the win - try sky. —

C7 *s* F To Coda ⊕ Am7 D7 $\flat$ 9 Gm

I bought you Vi - o - lets For Your Furs, and there was A - pril in that De - cem - ber. The  
you pinned the vi - o - lets to your furs and gave a

C7 F Gm7 G $\flat$ 7 F6 C7

snow drift - ed down<sup>3</sup> on the flow - ers, and melt - ed where it lay; the snow looked like dew<sup>3</sup> on the

F G7 D.C. al Coda Gm7 C7 ⊕ CODA Am7 D7 Gm

blos - som, as on a sum - mer day. lift to the crowds pass - ing by. You

B $\flat$  E $\flat$ 7 FM7 Am7 $\flat$ 5 D7 $\flat$ 9 B $\flat$ m7 C7#5

smiled at me so sweet - ly; since then one thought oc - curs: that we fell in love com -

F6 Abdim7 Gm7 C7 *s* F G $\flat$ M7 F6/9

plete - ly the day that I bought you Vi - o - lets For Your Furs.



# VALSE HOT

© 1965 Prestige Music

By Sonny Rollins

Medium Jazz Waltz

Musical score for 'Valse Hot' in 3/4 time, key of B-flat major. The score consists of five staves of music. Chord symbols are placed above the notes: Eb7, Ab, Eb7, Ab, Eb7, Ab, Ab7, Ab7M7, Ebm7, Ab7, DbM7, BM7, Gbm7, Ab7, EbM7, Ab7, Ebm7, Ab7, Ebm7, Eb7, Ab, Eb7, Ab, Eb7, Ab.

# VERY EARLY

TRO © Copyright 1962, 1965 and 1987 ACORN MUSIC CORP., New York, NY

Lyric by Carol Hall  
Music by Bill Evans

Medium Jazz Waltz

Musical score for 'Very Early' in 3/4 time, key of B-flat major. The score includes lyrics and chord symbols. Chord symbols are placed above the notes: CM7, Bb9, EbM7, Ab7#9, DbM7, G13, CM7, Bb9b5, DM7, Am7, F#m7, B7b9, Em7, Ab13, DbM7, G7#5, BM7, Ab13, DbM7, Bb13, BM7, G13, CM7, Ab7, DbM7, G13, CM7, A7b5b9, Dm7, F6, G7, Dm7, Em7, FM7, G7, FM7, Em7, Dm7, CM7, BM7.

Ver - y Ear - ly love came quick - ly when I first saw you. You were all I  
Ver - y Ear - ly I came run - ning like an ea - ger child; love was all I  
ev - er want - ed, strange how ear - ly I knew! } Now the ear - ly rain beats on my  
ev - er asked for love came won - drous and wild! }  
win - dow, sweet the sound rain can make. Nice to lie here, soft - ly sigh here, you and  
I here wait - ing for the Ver - y Ear - ly sun to wake.

# WAIT TILL YOU SEE HER

Copyright © 1942 by Chappell & Co., Inc. Copyright Renewed

Words by Lorenz Hart  
Music by Richard Rodgers

Moderately

Fm7 Bb7 Eb Eb6 Fm7 Bb9 EbM7

Wait Till You See Her, see how she looks, Wait till you hear her laugh.

Fm7 Bb7 Eb Eb6 Fm7 D7 Gm

Paint - ers of paint - ings, writ - ers of books, Nev - er could tell the half.

Cm F7sus F7 Gm Bb Cm7 G7#5 C9b5 C9

Wait till you feel the warmth of her glance, Pen - sive and sweet and wise.

Fm7 Bb7 Cm Gm C9 F7 Fm G7

All of it love - ly, all of it thrill - ing; I'll nev - er be will - ing to free her,

Ebm F7 E7 Eb7 Fm7 Bb7 Eb

when you see her, you won't be - lieve your eyes.

# WALKIN'

© 1955 by Richard Carpenter  
© Assigned to RICHCAR MUSIC CO.  
All Rights Reserved Used by Permission

By Richard Carpenter

Easy  
N.C. §

Fine F7 Bb7

F7 Bb7 F7 C7

Bb7 F7 1. C7 2. D.S. al Fine

# WAGON WHEELS

Copyright 1934 Shapiro, Bernstein & Co., Inc., New York Copyright Renewed.  
United States Renewal Copyright owned by Shapiro, Bernstein & Co., Inc.  
and Ross Jungnickel, Inc. New York

Lyrics by Billy Hill  
Music by Peter DeRose

Slowly and evenly

Eb
Bb7
Eb
Bb7

Wa - gon Wheels, Wa - gon Wheels keep on a turn-in', Wa - gon Wheels.

Eb
To Coda ⊕ Bb7
Eb
Bb7
Eb
Ab
Eb

Roll a - long, sing your song; car - ry me o - ver the hill.

Ab
Eb
Ab
Eb
Ab
Eb
Bb7

Go 'long, mule, — there's a steam - er at the land - in' wait - in' for this cot - ton to load.

Eb
Ab
Eb
Ab
Eb
Cm7
F7
Bb7
D.C. al Coda

Go 'long, mule, — the Boss is un - der - stand - in' there's a pas - ture at the end of each road.

⊕ CODA Ab
Abm
Eb/Bb
Bb7
Cm
Ab
Bb7
Eb
Ab

sing your song, Wa - gon Wheels car - ry me ho - o -

Eb
G7
Ab
Bb7
Eb
Ab
Eb

o - ome. Wa - gon Wheels car - ry me home.

# WALKIN' MY BABY BACK HOME

Copyright © 1930 by DeSylva, Brown & Henderson, Inc.  
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words and Music by Roy Turk and Fred E. Ahlert

Moderately

Eb
Eb 6
Eb M7
Eb 6
Eb M7
Eb 6
F9

Gee! It's great, — af - ter be - in' out late, — Walk - in' My Ba - by Back Home.  
Gee! It's great, — af - ter be - in' out late, — Walk - in' My Ba - by Back Home.

Fm7
Bb7
Fm7
Bb7
Eb
Fm7
Bb7

Arm in arm, — o - ver mead - ow and farm, — Walk - in' My Ba - by Back Home.  
Arm in arm, — o - ver mead - ow and farm, — Walk - in' My Ba - by Back Home.

Eb
Eb 6
Eb M7
Eb 6
Eb M7
Eb 6
F9

We go 'long — har - mo - niz - in' a song, — or I'm re - cit - ing a poem.  
We go 'long — har - mo - niz - in' a song, — or I'm re - cit - ing a poem.

Fm7 Bb7 Fm7 Bb7 Eb

Owls go by, — and they give me the eye, — Walk - in' My Ba - by Back Home. We  
 Owls go by, — and they give me the eye, — Walk - in' My Ba - by Back Home. She's

Gm Gm#7 Gm7 Gm6 Cm7 Cm7/Bb Am7 D7

stop for a while, — she gives me a smile, — and snug - gles her head — to my chest. We  
 'fraid of the dark, — so I have to park, — out - side of her door till it's light. She

Gm Gm#7 Gm7 Gm6 F7 Bb7

start in to pet, — And that's when I get — her tal - cum all o - ver my vest —  
 says if I try — to kiss her, she'll cry. — I dry — her tears all thru the night. —

Eb Eb5 EbM7 Eb6 EbM7 Eb6 F9

Af - ter I — kind - a straight - en my tie, — she has to bor - row my comb.  
 Hand in hand — to a bar - be - cue stand, — right from her door - way we roam.

Fm7 Bb7 Fm7 Bb7

One kiss, then — I con - tin - ue a - gain, — Walk - in' My Ba - by Back Home.  
 Eats! and then — it's a plea - sure a - gain, — Walk - in' My Ba - by Back Home.

1. Eb Fm7 Bb7 2. Eb

## WALKIN' SHOES

• Copyright 1954 CRITERION MUSIC CORP.  
 • Renewed 1982 CRITERION MUSIC CORP.

By Gerry Mulligan

Medium swing

G C7 G Bm7b5 E7b5#9 Am7

C#m11 F#7 Bm7b5 Bb7 1. Am11 Ab9#11 2. Am11 Ab9#11 C7 B7

Em6 A7 Am7

D7 G C7 G Bm7b5 E7 Am7b5 D7 To Coda

Am7 D7b5 G (Jazz Solo pick-ups) D7 D.S. al Coda

⊕ CODA Am7 D7b5 Cm7 Ab7 GM7

# WALTZ FOR DEBBY

TRO-© Copyright 1964 and 1965 Acorn Music Corp., New York, NY.

Lyric by Gene Lees  
Music by Bill Evans

Moderately, in one

Gm7 Cm7 Fm7 Bb7 G7 Gm7b5 C7 F7 Bb7 Eb7 AbM7 1,3 Fm7b5



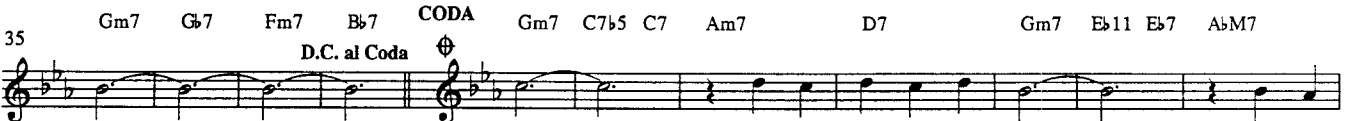
In her own sweet world, pop - u - lat - ed by dolls and clowns and a prince and a  
lives my fav - 'rite girl, un - a - ware of the wor - ried frowns that we  
one day all too soon she'll grow up and she'll leave her dolls and her prince and her



big pur - ple bear, wear - y grown - ups all wear. In the  
sil - ly old



sun, she danc - es to si - lent mu - sic, songs that are spun of gold some - where in her own lit - tle



head. bear. When she goes they will cry as they



whis - per "good - bye." They will miss her, I fear, but then, so will I.

# WATCH WHAT HAPPENS

Copyright © 1964 Productions Michel Legrand & Productions Francis Lemarque.  
Copyright © 1965 Vogue Music & Jonware Music (c/o The Welk Music Group, Santa Monica, CA 90401)

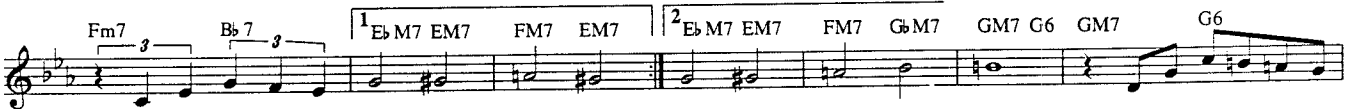
English Words by Norman Gimbel  
Music by Michel Legrand

Medium bossa nova

Eb M7 Eb 6 F9 Cm7 F9 Fm7 Bb 9



Let some - one start be - liev - ing in you let him hold out his hand  
One some - one who can look in your eyes and see in to your heart



let him touch you and Watch What Hap - pens Watch What Hap - pens cold, no I won't be-lieve your  
let him find you and

Gm7 C9 Gm7 C9 F F6 FM7 F6 Fm7 Bb7 Fm7 Bb9 Bb7b9 EbM7 Eb6

heart is cold — may - be just a - fraid — to be bro - ken a - gain — let some - one —

F9 Cm7 F9 Fm7 Bb9 Fm7 Bb9

— with a deep love to give. Give that deep love to you and what mag - ic you'll

Eb Eb6 E6 D6 Eb Eb6 E6 D6 EbM7 Eb6 EbM7 Eb6 EbM7

see; let some - one give his heart, some - one who cares like me. —

## THE WAY YOU LOOK TONIGHT

Copyright © 1936 T.B. Harms Company. Copyright Renewed. (c/o The Welk Music group, Santa Monica, CA 90401)

Words by Dorothy Fields  
Music by Jerome Kern

Slowly

Eb6 Cm7 Fm7 Bb7 Gm7 C7b9 Fm7 Bb7

Some day when I'm aw - fly low, when the world is cold, I will feel a glow just think - ing  
love - ly with your smile so warm and your check so soft; there is noth - ing for me but to

Eb7 Ab Fm7 Fm7/Bb Bb7 Eb Cm7 Fm7 Bb7

of love you, and just The Way You Look To - night.  
love you, just The Way You Look To - night.

1. Eb Gbdim7 Fm7 Bb7 2. Eb Gbdim7 Fm7 Bb7 GbM7 Gdim7 Abm7 Db7

Oh, but you're With each word your ten - der - ness grows, —

GbM7 Bbm7 Adim7 Abm7 Db7 GbM9 Gdim7 Abm7 Db9

tear - ing my fear — a - part, — and that laugh that wrink - les your nose —

GbM7 Ebm7 Cm7b5 Fm7 Bb7 Eb6 Cm7 Fm7 Bb9

touch - es my fool - ish heart. — Love - ly, nev - er, nev - er change,

Gm7 C7b9 Fm7 Bb7 Eb7 Ab Fm7 Fm7/Bb Bb7

keep that breath - less charm, won't you please ar - range it. 'Cause I love you, just The Way You Look To -

Eb Cm7 Fm9 Bb9 EbM7 Cm7 Fm7 Bb7 Ab6 G Edim7 Fm Fm7/Bb Bb7 Eb6

night. Mm — mm — mm — mm, — just The Way You Look To - night. —

# 'WAY DOWN YONDER IN NEW ORLEANS

Copyright 1922 Shapiro, Bernstein & Co., Inc. New York. Copyright Renewed.

By Henry Creamer and J. Turner Layton

Moderate Bounce

C7/G C7 Gm7 C7 FM9 FM7

'Way Down Yon - der In New-Or-leans in the land of dream - y scenes there's a gar - den of

C7/G F#dim7 Gm7 C7#5 F F#dim7 C7/G C7 Gm9 C7 FM9

E - den that's what I mean. Cre-ole ba - bies with flash - ing eyes soft - ly whis - per with

FM7 Cm7 F7 Cm7 F9 Bb6 F7#5 Bb6 A7 Ab7 G7

ten - der sights "Stop! Oh! won't you give your la - dy fair a lit - tle smile," Stop! You bet your

Gm7 C7 Cdim C7 F Fdim7 F

life you'll lin - ger there a lit - tle while. { There is Heav - en right here on earth with those beau - ti - ful  
They've got an - gels right here on earth wear - ing lit - tle blue

Db7 F F#dim7 Gm7 C7

1. F F#dim7 Gm7 C7	2. F Gm9 GbM7 F6
-----------------------	---------------------

queens } 'Way Down Yon - der In New Or - leans. leans.

# WESTERN REUNION

© Copyright 1955 CRITERION MUSIC CORP.  
© Renewed 1983 CRITERION MUSIC CORP.

By Gerry Mulligan

Fast

C G7sus F9 C G7sus F9 C G7sus F9

D7 D7/G DbM7 DbM7/G C 1. G7sus F9 2. F7 E7 B7#5 E7 Em7 A9 Eb7/A Em7 Eb7 D7

Ab9 Eb7 D7 G7sus F9 C G7sus F9 C G7sus F9

C G7sus F9 D7 D7/G DbM7 DbM7/G C To Coda ⊕ D. S. al Coda Solo Pick-ups ⊕ CODA Cm7#9#11

# WEARY BLUES

© 1915, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 © Renewed 1943 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved

Lyric by Mort Greene and George Cates  
 Music by Artie Matthews

Moderately

C7 F

Wish I could lose \_\_\_\_\_ these Wea-ry Blues. \_\_\_\_\_ My ti-red heart \_\_\_\_\_ can't love no  
 big, \_\_\_\_\_ your love was small, \_\_\_\_\_ and now I've got \_\_\_\_\_ no love at

C7 G7 1. C 2. C G7 C7

more, \_\_\_\_\_ can't love the way \_\_\_\_\_ it did be-fore. \_\_\_\_\_ My love was  
 all. \_\_\_\_\_ Wish I could lose \_\_\_\_\_ these wea-ry blues. \_\_\_\_\_

F7 C7 F7 C7 F

Want-cha in the morn-in' and I want-cha in the eve-nin', yes I want-cha, yes I want-cha but it didn't do no good..

C7 F7

Miss ya when it's rain-in' and I miss ya when it's shin-in', and I wish that I could kiss ya and I

C7 F G7 Gdim7 G7 Gdim7 G7

would if I could. But my heart can't for-get the run-a-round it used to get! oh, can't you

C7 F7 C7

see \_\_\_\_\_ I'm ti-red of \_\_\_\_\_ this old un-fair \_\_\_\_\_ one-si-ded love. \_\_\_\_\_ Come back to

G7 C G7 C

me, \_\_\_\_\_ please don't re-fuse, \_\_\_\_\_ and help me lose \_\_\_\_\_ these Wea-ry Blues. \_\_\_\_\_

# WEE DOT

© 1948, 1978 SCREEN GEMS-EMI MUSIC INC., Hollywood, CA

By J.J. Johnson

Fast swing

F7 Bb Cm7 F7 Bb Bb7 Eb7

Cm7 F7 Bb 1. Cm7 F7 2. Bb



# WE KISS IN A SHADOW

(From "THE KING AND I")

Copyright © 1951 by Richard Rodgers and Oscar Hammerstein II. Copyright Renewed.  
Williamson Music Co., owner of publication and allied rights throughout the Western Hemisphere and Japan.  
All Rights Administered by Chappell & Co., Inc.

Words by Oscar Hammerstein II  
Music by Richard Rodgers

Slowly and Tenderly

FM7 Dm7 Gm7 C7 Gm7 C7

We Kiss In A Sha - dow, we hide from the moon. our meet - ings are few and o - ver too

F6 Gm7 C7 FM7 Dm7 Gm7 C7 Gm7

soon. \_\_\_\_\_ We speak in a whis - per, a - fraid to be heard; when peo - ple are

C7 F6 Bm7b5 E7b9 Am B7 Em7 CM7

near, we speak not a word. \_\_\_\_\_ A - lone in our se - cret, to - geth - er we sigh for

F6 E E7b9 Am Gm7 C7 FM7 Dm7 Gm7 C7

one smil - ing day to be free: \_\_\_\_\_ To kiss in the sun - light and say to the sky, \_\_\_\_\_

Gm7 C7 F7 F7#5 BbM7 Gm9 C7 F6

\_\_\_\_\_ "Be - hold and be - lieve what you see! \_\_\_\_\_ be - hold how my lov - 'er loves me!" \_\_\_\_\_

# WESTWOOD WALK

© Copyright 1956 CRITERION MUSIC CORP.  
© Renewed 1985 CRITERION MUSIC CORP.

By Gerry Mulligan

Fast Tempo

F D7#5 Gm7 Gb9#11 F D7b9 Gm7

Gb9#11 Cm7 F9 Cm7 F7b9 Bb Bbm7 Eb7b9 Ab C7#5b9 F

D7#5 Gm7 Gb9#11 F D7b5 Gm7 Gb9#11

Cm7 F9 Cm7 F7b9 Bb C7#5b9 F D7#5 To Coda ⊕ Gm7 Gm7/C

F Jazz Solo D.C. al Coda

⊕ CODA  
Gm7 Am7 Ab7 Gm7 C9 C7b9 F

# WELL YOU NEEDN'T (IT'S OVER NOW)

Copyright © 1944 (Renewed), 1988 by Regent Music Corp.

By Thelonius Monk and Mike Ferro (English Lyric)

**Bright Bop**

F7 Gb7 F7 Gb7

You're talk-in' so sweet, well you need-n't. You say you won't cheat, well you need-n't. You're  
 play-in' a game, well you need-n't. It's more of the same, well you need-n't. You're

F7 Gb7 F7 Gb7

tap-pin' your feet, well you need-n't. It's o-ver now, it's o-ver now. You're  
 com-in' up lame, well you need-n't. It's o-ver now, it's o-ver now. You're

F7 Gb7 F7 Gb7

dress-in' with class, well you need-n't. You're hold-in' your sass, well you need-n't. You  
 bend-in' my ear, well you need-n't. You're call-in' me dear, well you need-n't. You're

F7 Gb7 F7 Gb7

think you're a gas, well you need-n't. It's o-ver now, it's o-ver now. It's  
 act-in' sin-cere, well you need-n't. It's o-ver now, it's o-ver now. It's

Ab7 A7 Bb7 B7

o-ver now, it's o-ver now. You had your fun, so take a bow. You ought-a know, you lost the glow, the  
 o-ver now, it's o-ver now. Don't want a scene, don't need a row. You had your day, a mat-i-nee, you

Bb7 A7 Ab7 G7 Gb7 C7 F7

beat is slow, the shad-ows grow, the lights are low, it's time to go, let's close the show down. . . You're tak-in' off weight, well you  
 had to stray, you know they say, you're gon-na play, you got to pay, so find a way out! . . . You say that you'll try, well you

Gb7 F7 Gb7 F7

need-n't. You're look-in' just great, well you need-n't. You're set-tin' the bait, well you  
 need-n't. You say you won't lie, well you need-n't. You're start-in' to cry, well you

Gb7 F7

need-n't. It's o-ver now, it's o-ver now. You're  
 need-n't. It's o-ver now, it's o-ver now. You're  
 now.

1. 2.

# WEST END BLUES

© Copyright 1928, 1947 by MCA MUSIC PUBLISHING, A Division of MCA INC.,  
New York, NY. Copyright Renewed.

By Clarence Williams & Joe Oliver

## Medium Slow Blues

### Verse

§ Eb

I got the blues \_\_\_\_\_ from my head to my \_\_\_\_\_ shoes, \_\_\_\_\_ I'm blue to -

Eb7 Ab7

day. \_\_\_\_\_ I've got \_\_\_\_\_ a mean \_\_\_\_\_ { e - vil feel - in' } my bel - ly's full \_\_\_\_\_ of  
low - down feel - in' I'm gon - na hear bad

Eb To Coda ⊕ Bb7

gin. \_\_\_\_\_ } I'm on \_\_\_\_\_ my \_\_\_\_\_ way to the West End, \_\_\_\_\_ and that's where trou - bles will be -  
news. \_\_\_\_\_ }

Eb Bb7 Chorus Eb Ab7 Eb

gin. My gal, my pal, low down mean

Eb7 Ab7 Eb

houn'; \_\_\_\_\_ they're in town, \_\_\_\_\_ they're cut - tin' it up. \_\_\_\_\_ Yes, \_\_\_\_\_ they're run - nin' 'round. \_\_\_\_\_

Bb7 Eb

Soon I'm gon - na take a walk \_\_\_\_\_ and knock up - on \_\_\_\_\_ her door. \_\_\_\_\_

Bb7 Eb Eb7

Now those \_\_\_\_\_ folks \_\_\_\_\_ in West End, \_\_\_\_\_ folks \_\_\_\_\_ in West End, \_\_\_\_\_ they're \_\_\_\_\_ gon - na

Ab7 Eb

see \_\_\_\_\_ some shoot - in' like \_\_\_\_\_ they \_\_\_\_\_ nev - er saw be - fore. \_\_\_\_\_ My

Bb7 Eb Bb7 D.S.al Coda

gal and my \_\_\_\_\_ best \_\_\_\_\_ pal \_\_\_\_\_ will nev - er cheat in West End an - y more. \_\_\_\_\_ I got the

⊕ CODA Bb7 Eb

way to \_\_\_\_\_ the West End \_\_\_\_\_ to lose those West \_\_\_\_\_ End Blues. \_\_\_\_\_

# WHAT'S NEW

© 1939 (Renewed) WARNER BROS. INC.

Words by Johnny Burke  
Music by Bob Haggart

Slowly

C6 Am7 Bbm7 Eb7 AbM7 Fm7 Dm7b5 G7b9 Cm6 Am7b5

What's New? \_\_\_\_\_ How is the world treat-ing you? \_\_\_\_\_ You have - n't changed a bit;  
How did that ro - mance come through? \_\_\_\_\_ We have - n't met since then,

Dm7b5 G7b9 C Am7 1. Dm7 G7#5b9 2. Gm7 C7#5b9 F6 Dm7

love - ly as ev - er, I must ad - mit, \_\_\_\_\_ What's New? \_\_\_\_\_  
gee! but it's nice to see you a - gain. \_\_\_\_\_ What's New? \_\_\_\_\_

Ebm7 Ab7 DbM7 Bbm7 Gm7b5 C7b9 Fm6 Dm7b5 Gm7b5 C7b9

Prob - ab - ly I'm bor - ing you, \_\_\_\_\_ but see - ing you is grand, and you were sweet to

Fm6 Dm7b5 G7 Db9 C6 Am7 Bbm7 Eb7 AbM7 Fm7

of - fer your hand; \_\_\_\_\_ I un - der - stand, \_\_\_\_\_ a - dieu! Par - don my ask - ing What's New. \_\_\_\_\_

Dm7b5 G7b9 Cm6 Am7b5 Dm7b5 G7b9 C F9 C6/9

\_\_\_\_\_ of course you could - n't know, I have - n't changed, I still love you so. \_\_\_\_\_

# WHEN MY SUGAR WALKS DOWN THE STREET

Copyright © 1924 IRENEADELE MUSIC  
Pursuant to Sections 304(c) and 401(b) of the U.S. Copyright Law.

Words and Music by Gene Austin, Jimmie McHugh and Irving Mills

Upbeat

G Bm7b5 E7 A7 D7 G C6 G

When My Su - gar Walks Down The Street, all the lit - tle bird - ies go tweet, tweet, tweet.

Bb dim7 D7/A D7 D7/A D7#5 G

And in the ev - 'ning when the sun goes down, \_\_\_\_\_ it's nev - er dark when she's a - round. \_\_\_\_\_

Bm7b5 E7 A7 D7 G C6 G G7/F

She's so af - fec - tion - ate and I'll say this, that when she kiss - es me I sure stay kissed,

E7 Am E7 Am/C Am7 G/D E7 A9 D7 G

When My Su - gar Walks Down The Street, the lit - tle bird - ies go tweet, tweet, tweet.

# WHAT A DIFF'RENCE A DAY MADE

Copyright © 1934 by Edward B. Marks Music Company. Copyright renewed.

Lyric by Stanley Adams  
Music by Maria Grever

Relaxed

What A Diff - 'rence A Day Made, \_\_\_\_\_ twen - ty - four lit - tle ho - urs, \_\_\_\_\_ brought the sun and the  
day makes, \_\_\_\_\_ there's a rain - bow be - fore me, \_\_\_\_\_ skies a - bove can't be

flow - ers \_\_\_\_\_ where there used to be rain. \_\_\_\_\_ My yes - ter day was blue dear, \_\_\_\_\_  
storm - y \_\_\_\_\_ since that mo - ment of

\_\_\_\_\_ to - day I'm part of you dear, \_\_\_\_\_ my lone - ly nights are thru dear, \_\_\_\_\_ since you said you were mine, \_\_\_\_\_

\_\_\_\_\_ what a diff - 'rence a bliss; that thrill - ing kiss. It's heav - en when you \_\_\_\_\_

\_\_\_\_\_ find ro - mance on your men - u. \_\_\_\_\_ What A Diff - 'rence A

Day Made, \_\_\_\_\_ and the diff - 'rence is you. \_\_\_\_\_

Chords: Gm7, C7, F, F/A, Abdim7, Gm7, C7, C7#5, F, Em7, A7, Dm7, G7, Gm7, C7, N.C., D.S. al Coda, CODA, Cm7, F7, BbM7, Bbm6, F, Abdim7, Gm7, C7, F

# WHAT A WONDERFUL WORLD

Copyright © 1967 by Range Road Music Inc. and Quartet Music Inc.  
All rights administered by Hudson Bay Music, Inc.

Words and Music by George David Weiss and Bob Thiele

Slowly

I see trees of green, red ros - es too, I see them bloom for me and you, \_\_\_\_\_ and I

think \_\_\_\_\_ to my - self What A Won - der - ful World. \_\_\_\_\_ I see skies of blue and clouds of white, the

bright \_\_\_\_\_ bless - ed day, the dark \_\_\_\_\_ sac - red night, \_\_\_\_\_ and I think \_\_\_\_\_ to my - self What A Won - der - ful World. \_\_\_\_\_

Chords: F, Am, Bb, Am, Gm7, F, A7, Dm, Db, Gm7/C, C7, F, F+, BbM7, C7, F, Am, Bb, Am, Gm7, F, A7, Dm, Db, Gm7/C, C7, F, Bb

F C7 F C7

The col - ors of the rain - bow, so pret - ty in the sky are al - so on the fac - es of

F Dm C Dm C Dm F#dim7

peo - ple go - in' by, I see friends shak - in' hands, - say - in', "How do you do!" They're real - ly say - in'

Gm7 F#dim7 Gm7 C7 F Am Bb Am Gm7 F A7 Dm

"I love you," I hear ba - bies cry I watch them grow. They'll learn much more than I'll ev - er know, and I

Db Gm7/C C7 F Am7b5 D7

think to my - self What A Won - der - ful World. Yes, I

Gm7 Gm7/C C7b9 F Bb6 F

think to my - self What A Won - der - ful World.

## WHEN I FALL IN LOVE

Copyright © 1952 by Victor Young Publications, Inc.  
 Copyright Renewed, Assigned to Chappell & Co., Inc. and  
 Intersong -USA, Inc.  
 All Rights Administered by Chappell & Co., Inc.

Words by Edward Heyman  
 Music by Victor Young

Moderately

Eb C7b9#5 Fm7 Bb7 Eb C7b9#5 Fm7 Bb7 Eb D9 C9#5 Fm7

When I Fall In Love it will be for - ev - er, or I'll nev - er fall in love.

Bb7b9 Eb Fm7 Bb7 Gm7 C7 Fm

in a rest - less world like this is, love is end - ed be - fore it's be - gun, and too man - y moon - light

C7b9 Fm7 Bb7 Eb C7b9#5 Fm7 Bb7 Eb C7b9#5

kiss - es seem to cool in the warmth of the sun. When I give my heart it will be com -

Fm7 Bb7 Eb D9 C9#5 Fm7 Bb7 Eb Ab

plete - ly or I'll nev - er give my heart. And the mo - ment I can feel that you

Gm7 C7 Fm7 D9 Eb C7b9#5 Fm7 Bb7 1. Eb Cm7 Fm7 Bb7b9 2. Eb

feel that way too, is When I Fall In Love with you. you.

# WHAT KIND OF FOOL AM I?

From The Musical Production -STOP THE WORLD, I WANT TO GET OFF

© Copyright 1961 TRO Essex Music Ltd., London, England  
TRO - Ludlow Music, Inc., New York, controls all publication rights for the  
U.S.A. and Canada

Words and Music by Leslie Bricusse and Anthony Newley

Slowly

**E♭M7** **Edim7 Fm7** **B♭7** **B♭7/A♭ Gm7**

What Kind Of Fool Am I? \_\_\_\_\_ Who nev - er fell in love; \_\_\_\_\_ it seems that I'm the on - ly

**C7♭9** **Fm7** **B♭7♭9** **E♭M7** **Cm7** **F7**

one that I have been think - ing of. \_\_\_\_\_ What kind of man is this? \_\_\_\_\_ An emp - ty shell, \_\_\_\_\_

**F7/E♭** **Dm7** **G7♭9** **Cm7** **F7** **Fm9** **B♭9** **Fm7/B♭ B♭7♭9** **E♭M7**

\_\_\_\_\_ a lone - ly cell in which an emp - ty heart must dwell. \_\_\_\_\_ { What kind of lips are these \_\_\_\_\_  
What kind of clown am I? \_\_\_\_\_

**Edim7 Fm7** **B♭7** **B♭7/A♭** **Gm7** **Gm7♭5** **C7♭9** **B♭m6**

\_\_\_\_\_ that lied with ev - 'ry kiss? \_\_\_\_\_ That whis - pered emp - ty words of love that left me a - lone like this. \_\_\_\_\_  
\_\_\_\_\_ What do I know of life? \_\_\_\_\_ Why can't I cast a - way the mask of play \_\_\_\_\_ and live my life? \_\_\_\_\_

**C7♭9** **E♭9#5** **A♭6** **D♭9** **E♭M9** **F7** **Fm7**

\_\_\_\_\_ Why can't I fall in love \_\_\_\_\_ like an - y oth - er man, \_\_\_\_\_  
\_\_\_\_\_ Why can't I fall in love \_\_\_\_\_ ( like oth - er peo ple can ) \_\_\_\_\_ } and may - be then I'll know what  
\_\_\_\_\_ 'til I don't give a damn, \_\_\_\_\_

**Fm7♭5** **B♭7♭9** **1. E♭ C♭9 Fm7 Fm7/B♭ B♭7♭9** **2. E♭ C♭9 E♭M9 E♭6/9**

kind of fool I am. \_\_\_\_\_ What Kind Of am. \_\_\_\_\_

# WHEN YOUR LOVER HAS GONE

© 1931 (Renewed) WARNER BROS. INC.

Words & Music by E.A. Swan

Moderately

**Gm7** **G6** **C7** **A7** **F9**

When you're a - lone who cares for star - lit skies? When you're a - lone the ma - gic

**G6** **Em7** **A7** **Am7** **D7#5**

moon - light dies. At break of dawn there is no sun - rise When Your Lov - er Has

Bm7 Bb7 Am7 Ab7 GM7 G6 C7 A7

Gone. \_\_\_\_\_ What lone - ly hours the eve - ning shad - ows bring. What lone - ly hours

F9 G Em7 Cm7 Bm7 E7

with mem - 'ries lin - ger - ing. Like fad - ed flow'rs life can't mean an - y - thing

Am Eb7 D7#5 1. G F7 E7 Eb7 D9 2. G G7 C Cm G

When Your Lov - er Has Gone. \_\_\_\_\_ Gone. \_\_\_\_\_

## WHERE FLAMINGOS FLY

© 1948 Peter Maurice Music Ltd.

All Rights for the U.S. and Canada Administered by Colgems-EMI Music Inc.

By James Kennedy & Mascha Spoliansky

Very Slow

Am F/A Am6 F/A Am F/A Am6 F/A Am7 C7b9

Walk the wa - ter - front \_\_\_\_\_ hear the sea - gulls cry; \_\_\_\_\_ watch that boat take my ba - by far a -

F6 Dm7 G7b9 C6 Am F/A Am6 F/A Am F/A Am6 F/A

way Where Fla - min - gos Fly. \_\_\_\_\_ Said he'd send for me, \_\_\_\_\_ if he don't I'll die; \_\_\_\_\_ thou - sand

Am C7b9 F6 Dm7 G7b9 C6 C9 F7 3 C6

miles to my ba - by, to the place Where Fla - min - gos Fly. \_\_\_\_\_ "You broke the law," they told him. \_\_\_\_\_

F7 3 C6 F7 3 Am7 Am6 F9 3 3

"Got - ta have pass - port to stay. You're ship - pin' back to the Is - lands \_\_\_\_\_ on a freight - er that's leav - in' to -

E7 Am F/A Am6 F/A Am F/A Am6 F/A Am7 C7b9

day." \_\_\_\_\_ Now my ba - by's gone, \_\_\_\_\_ hear the wat - er sigh. \_\_\_\_\_ Took my heart a - long with him to the

F6 Dm7 G7b9 1. C6 Bm7b5 E7#5 2. C6 Ab9 C

place Where Fla - min - gos Fly. \_\_\_\_\_ Walk the min - gos Fly. \_\_\_\_\_





Gm7 Gm7/F Em7b5 A7b9 Dm7 Em7b5 A7 Dm Fine

con - stant - ly; love will whis - per on e - ter - nal - ly.

Cm 3 Cm7/Bb Am7b5 D7b9 Gm 3 Gm7/F

Why did we lis - ten when they said it would - n't last? Gos - sip - ing voi - ces made us  
whis - pers of trou - ble are an ech - o of the past. All it - 'll take to lose my

Em7b5 A7 Dm7 Em7 A7

break up but you know we still can make up if we for - get 'em all, and ans - wer  
gloom is just a Whis - per Not of ru - mors, but of your love for me; that's how it's

1. Dm Em7 Fm7 G7 3 2. Dm Em7 Fm7 Bb7 D.S. al Fine

Cu - pid's call. It's the truth, got to be!

## WHERE OR WHEN

(From "BABES IN ARMS")

Copyright © 1937 by Chappell & Co., Inc. Copyright Renewed

Words by Lorenz Hart  
Music by Richard Rodgers

Moderately

Eb Eb6 EbM7 Fm7

It seems we stood and talked like this be - fore. We looked at each oth - er in the same way then,

Fm7/Bb EbM7 Cm7 Fm7 Bb7 Eb Eb6 EbM7

but I can't re - mem - ber Where Or When. The clothes you're wear - ing are the clothes you

Fm7 Fm7/Bb EbM7 Dm7b5 G7

wore. The smile you are smil - ing you were smil - ing then, but I can't re - mem - ber Where Or When.

Cm Fm7 Dm7 G7 Dm7 G7 Cm Fm7 Cm7 F7

Some things that hap - pen for the first time, seem to be hap - pen - ing a - gain.

Fm7 Bb7 Eb Eb6 EbM7 Eb7 #5 Ab6 Gm7 Fm7

And so it seems that we have met be - fore, and laughed be - fore, and loved be -

Gm7 C7 Fm7 Bb7 Bb7b9 Eb6 Am Eb

fore, but who knows Where Or When!

# WHO?

Copyright © 1925 T.B. Harms Company (c/o The Welk Music Group, Santa Monica, CA 90401) and Bill/Bob Publishing Co. Copyright renewed.

Words by Otto Harbach and Oscar Hammerstein II  
Music by Jerome Kern

Brightly

D6 Em7 Fdim7 D6/F# D6 A7 Bm7 Cdim7 A7/C# A7

Who \_\_\_\_\_ stole my heart \_\_\_\_\_ a - way? Who \_\_\_\_\_ makes me dream

\_\_\_\_\_ all day? Dreams I know can nev - er be true, \_\_\_\_\_ seems as

Fdim7 D6/F# Em7 A7 G6

tho' I'll ev - er be blue. \_\_\_\_\_ Who \_\_\_\_\_ means my hap -

D6 A7 Bm7 Cdim7 A7/C#

- pi - ness? Who \_\_\_\_\_ would I an - swer: "Yes," to? \_\_\_\_\_

A7 D D7/C G6/B Gm/Bb D/A Em7/A D6

\_\_\_\_\_ { Well, you ought \_\_\_\_\_ to guess. Who, }  
\_\_\_\_\_ { Darned if I \_\_\_\_\_ can guess Who, } no one but you! \_\_\_\_\_

# WHO'S GOT RHYTHM

© Copyright 1960-1964 CRITERION MUSIC CORP.

By Gerry Mulligan

Fast

Bb Eb Edim7 Bb/F Gm7 C7 B7 Bb Eb Edim7

Bb 1. 2. D7

G7 C7 F7

Bb Eb Edim7 Bb/F Gm7 C7 B7 Bb Eb Edim7

To Coda

Bb D.C. al Coda CODA Bb

# WHILE WE'RE YOUNG

TRO - © Copyright 1943 (renewed 1971) and 1944 (renewed 1972) Ludlow Music, Inc., New York, NY.

Words by Bill Engvick  
Music by Morty Palitz & Alec Wilder

Moderately

Eb
Fm7
Fm9
Bb 13
Bb 13b9

Songs were made to sing While We're Young.  
 Though it may be just for to day,

Eb
Fm7
Fm7/Eb
Dm7b5
G7
To Coda

Ev - 'ry day is spring While We're Young.  
 Share our love we must, while we may.

Cm
Cm6
Cm
Cm7

None can re - fuse time flies so fast,

Cm
Cm/Bb
Am7b5
Ab6
Fm7
Bb 13
Bb 13b9
D.C. al Coda

too dear to lose and too sweet to last.

CODA
Cm
Bbm7
Eb7
Ab
Db9

So blue the skies, all sweet sur - prise

Eb
Cm7
Fm7
Bb7
Bb7b9
Eb
Abm6
Eb6

shines be - fore our eyes While We're Young.

# WOODCHOPPER'S BALL

© Copyright 1934, 1943, 1958 by MCA MUSIC PUBLISHING, A Division of MCA INC., New York, NY  
Copyright Renewed

By Joe Bishop and Woody Herman

Fast

C
F9
C

Dm7
1. C (Optional Repeats)
2. C

# WHO CAN I TURN TO (When Nobody Needs Me)

From The Musical Production "THE ROAR OF THE GREASEPAINT-  
THE SMELL OF THE CROWD"

© Copyright 1964 Concord Music Ltd., London, England  
TRO - Musical Comedy Productions, Inc., New York, controls all publication  
rights for the U.S.A. and Canada

Words and Music by Leslie Bricusse and Anthony Newley

Slowly

EbM7 Gm7 C7 Fm7 Bb7 Fm7/Bb Bb7 EbM7 Fm7  
 Who Can I Turn To \_\_\_\_\_ when no - bod - y needs me? \_\_\_\_\_ My heart wants to know and  
 Gm7 AbM7 Bbm7 Eb9 AbM7 Am7b5 D7  
 so I must go where des - ti - ny leads me. \_\_\_\_\_ With no star to guide me, \_\_\_\_\_ and  
 Gm7 Cm7 Bbm7 Eb7 AbM7 Dm7b5 Gm7 C7b9 Fm7 B9  
 no - one be - side me, \_\_\_\_\_ I'll go on my way and af - ter the day, the dark - ness will hide me. \_\_\_\_\_  
 Bb7 sus Bb7 EbM7 Gm7 C7 Fm7 Bb7 Fm7/Bb Bb7 EbM7 Fm7  
 \_\_\_\_\_ And may - be to - mor - row \_\_\_\_\_ I'll find what I'm af - ter, \_\_\_\_\_ I'll throw off my sor - row,  
 Gm7 AbM7 Bbm7 Eb9 AbM7 Dm7b5 G7b9  
 beg steal or bor - row my share of laugh - ter. \_\_\_\_\_ With you I could learn to, \_\_\_\_\_ with  
 Cm7 Cm/Bb Am7b5 AbM7 Eb6/9/G Gdim7 Fm9 Bb7 #5 b9 Eb6/9  
 you on a new day, \_\_\_\_\_ but Who Can I Turn To if you turn a - way? \_\_\_\_\_

# WHY DO I LOVE YOU?

Copyright © 1927 T.B. Harms Company. Copyright Renewed.  
(c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Oscar Hammerstein II  
Music by Jerome Kern

Tenderly

Ab Bdim7 Eb7/Bb Eb7 Ab F7  
 Why Do I Love You? Why do you love me? Why should there be two  
 Bbm7 Eb7 AbM9 Ab/C Bdim7 Bbm7 Eb7 Ab6  
 hap - py as we? \_\_\_\_\_ Can you see \_\_\_\_\_ the why or where - for, I should be \_\_\_\_\_  
 Fm7 Bbm7 Eb7b9 Ab Bdim7 Eb7/Bb Eb7  
 \_\_\_\_\_ the one you care for? You're a luck - y boy, I am luck - y too;

Ab F7 Bbm7 Eb7 AbM7 Ab7

All our dreams of joy seem to come true. May - be that's be - cause you

Dbm7 Gb9 Ab Bbm7 Eb7 1. Ab 2. Ab Db Ab

love me; may - be that's why I love you! you!

## WILL YOU STILL BE MINE

Copyright © 1940 (Renewed 1967) Dorsey Brothers Music, A Division of Music Sales Corporation

Words by Tom Adair  
Music by Matt Dennis

Moderately

Bb Bdim7 Cm7 F7 Bb Bdim7 Cm7 F7

When lov - ers make no ren - dez - vous to stroll a - long Fifth Av - en - ue.  
When glam - our girls have lost their charms, when si - rens just mean false a - larms.

Gm Gm#7/F# To Coda Gm7/F Gm9/C C9 Cm7b5 F7#5 F7b9 Bb6 Bdim7 Cm7 F7

When this fa - mil - iar world is thru, Will You Still Be Mine?  
When lov - ers heed no call to

Bb Bdim7 Cm7 F7 D7 D9 D7b9 Gm7

When cabs don't drive a - round the park, no win - dows light the sum - mer dark.

Gm Gm#7/F# Gm7/F C13 Gm7 C13 Cm7b5 F7#5 Fm7 Bb7 Bb7 +5

When love has lost its sec - ret spark, Will You Still Be Mine? When moon - light  
D.C. al Coda

Ebm7 Eb6 Ab9 Bb6 Gm Gb7 Cm7 F7

on the Hud - son's not ro - man - cy and spring no lon - ger turns a young man's fan - cy.

⊕ CODA Gm7/C C13 Cm9 B7#9 Bb6

arms, Will You Still Be Mine?

# WITH A LITTLE BIT OF LUCK

(From "MY FAIR LADY")

Copyright © 1956 by Alan Jay Lerner & Frederick Loewe. Copyright Renewed.  
Chappell & Co., Inc., owner of publication and allied rights  
throughout the World

Words by Alan Jay Lerner  
Music by Frederick Loewe

Brightly

C

The Lord a - bove gave man an arm of i - ron so he could do his job and nev - er shirk.  
bove made man to help his neigh - bor no mat - ter where on land or sea and foam.

C7 F A7 F FM7/E D7 F D7

The Lord a - bove gave man an arm of i - ron. } But With A Lit - tle Bit Of Luck, With A  
The Lord a - bove made man to help his neigh - bor. }

G G7 C E7 F Dm7 C/G G7 C G7

Lit - tle Bit Of Luck, { Some - one else - 'll do the blink - in' work. } With a lit - tle bit  
When the comes a - round you won't be home. }

C G7 C

with a lit - tle bit, With A Lit - tle Bit Of Luck, { you'll nev - er work. } The Lord a -  
you won't be home. }

2. F C C#dim7 G/D D7 G

Oh, you can walk the straight and nar - row, but With A Lit - tle Bit Of Luck you'll run a - mok.

C

The gen - tle sex was made for man to mar - ry; to tend his needs and see his food is cooked.

C7 F A7 F FM7/E D7 F D7/F#

The gen - tle sex was made for man to mar - ry; But With A Lit - tle bit Of Luck, With A  
Lit - tle Bit Of Luck, you can have it all and not get hooked. With a lit - tle bit,

G G7 C E7 F C/G G7 C G7

with a lit - tle bit. With A Lit - tle Bit Of Luck you won't get hooked. With a

C G7 C

lit - tle bit, with a lit - tle bit, with a lit - tle bit of bloom - ing luck.

G7 C C/G G7 C

# WITCHCRAFT

© 1957 MORLEY MUSIC CO.  
 © Renewed 1985 MORLEY MUSIC CO. and NOTABLE MUSIC COMPANY, INC.  
 This Arrangement © 1987 MORLEY MUSIC CO. and NOTABLE MUSIC COMPANY, INC.  
 International Copyright Secured. All Rights Reserved.

Lyric by Carolyn Leigh  
 Music by Cy Coleman

Moderately

F6 G#dim7 Gm7 C7

Those fin- gers in my hair, \_ that sly, come - hith - er stare \_ that strips my con - science bare, it's

F6 F7 BbM7 BbM7

Witch - craft. \_ And I've got no de - fense \_ for it; the heat is too in - tense \_ for it.

Ab6 G7#5 CM7 C7 FM9 F6 F

What good would com - mon sense \_ for it do? \_ 'Cause it's Witch - craft \_ wick - ed

Gm7/C C7 FM9 F6/9 FM9 F6/9 Bm7b5 E7b9

Witch - craft. \_ And \_ al - though I \_ know \_ it's strict - ly ta - boo, \_

Am F/A Am6 F/A Am Gm

When you a - rouse the need \_ in me, my heart says, "Yes, in - deed" \_ in me, pro - ceed with

Eb/G Gm7 C7 Gb7 F6 G#dim7

what you're lead - in' me to!" \_ It's such an an - cient pitch, \_ but one I

Gm7 C7 C7b9 F6

would - n't switch \_ 'Cause there's no nic - er witch \_ than you! \_

# THE WORLD IS WAITING FOR THE SUNRISE

Copyright © 1919 by Chappell & Co., Ltd. Copyright Renewed.  
 Published in the U.S.A. by Chappell & Co., Inc.

Words by Eugene Lockhart  
 Music by Ernest Seitz

Slowly

C G7#5 Am G7#5 C Am E7 F Em7 A7 D7 Dm7 G7#5

Dear one The World Is Wait - ing For The Sun - rise; ev - 'ry rose is heav - y with dew. The

C G7#5 Am G7#5 C Am E7 F Em7 A7 Dm7b5 G7 C

thrush on high, his sleep - y mate is call - ing and my heart is call - ing you! \_



# WORK SONG

© 1960 UPAM MUSIC CO., A Division of Gopam Enterprises, Inc.

Words by Oscar Brown Jr.  
Music by Nathaniel Adderley

Medium  
Cm7



Break-in' up big rocks — on uh chain gang, break-in' rocks an' serv-in' my time.  
I com-mit the crime, — Lawd o' need-in', crime o' be-in' hun-gry and poor.  
Judge he say, "Five years — hard — la-bor, on the chain-gang you goin' t' go."  
Wan-na see my sweet — hon-ey ba-by, wan-na break this chain off an run;

Gm7 G7



Break-in' rocks ou' chere — on the chain gang 'cause I been con-vict-ed o' crime.  
Left the gro-cer store — man a' bleed-in', when he caught me rob-bin' his store.  
Heard the judge say "Five — years o' lab-or." Heard my wo-man scream — "Law-dy, no!"  
wan-na lay down some — where it's shad-y, Lawd, it sure is hot — in the sun.

Cm7

3



Hol' it ste-a-dy right there — while I hit it. There I rec-kon that — ought-ta git it. Been



work-in', an' work-in', but I still — got so terri-ble long to go! —

C7

F7

D7

G7#5

1-3  
Cm6

4  
Cm6/9

# WILLOW WEEP FOR ME

Copyright © 1932 Bourne Co. Copyright Renewed.

Words and Music by Ann Ronell

Slowly



Wil-low Weep For Me, — Wil-low Weep For Me, — Bend your branch-es green, — a-long the stream

Am7 G/B G7 C9 D#9 C9 Am7 D7 G F7 E7 Am7 D7



— that runs to sea. — Lis-ten to my plea, lis-ten wil-low and weep for me. —



Gone my lov-er's dream, — love-ly sum-mer dream. — Gone and left me here — to weep my tears

Am7 G/B G7 C9 D#9 C9 Am7 D7 G Dm7b5 G7b9



— in-to the stream. Sad as I can be, hear me wil-low and weep for me. —

Cm Cm/Bb Am7b5 D7b9 Gm 3 G7 Cm Bb9

Whis - per to the wind, — and say that love has sinned — to leave my heart a - break - ing and

Ab7 G7 Cm Cm/Bb Am7b5 D7b9 Gm 3 G7

mak - ing a moan, — mur - mur to the night, — to hide her star - ry light, — so

Cm7 F9 Bbm7 Eb9 Ab7 D7 D7#5 G 3 C7

none will find me sigh - ing and cry - ing all a - lone. Oh weep - ing wil - low tree, —

G 3 C7 G 3 Am7 G/B G7

weep, in sym - pa - thy, — bend your branch - es down — a - long the ground — and cov - er me, —

C9 Db9 C9 3 Am7 D7 G C7 G6/9

When the shad - ows fall, bend oh wil - low and weep for me. —

## YARDBIRD SUITE

© 1946 ATLANTIC MUSIC CORP.  
 © Renewed and assigned 1974 ATLANTIC MUSIC CORP.

By Charlie Parker

Fast

C Fm7 Bb7 C Bb7 A7 D7

1. G7 Em7 A7 Dm7 G7 2. G7 C F#m7 B7#5 3

Em F#m7b5 B7b9 Em7 A7

Dm7 Em7b5 A7 D7 G7 Db7

C Fm7 Bb7 C Bb7 A7

D7 G7 3 C

# WOULDN'T IT BE LOVERLY

(From "MY FAIR LADY")

Copyright © 1956 by Alan Jay Lerner & Frederick Loewe. Copyright Renewed.  
Chappell & Co., Inc., owner of publication and allied rights  
throughout the World.

Words by Alan Jay Lerner  
Music by Frederick Loewe

Moderately

F Bb Gm7 C7 F G7 C7 F C7/E

All I want is a room some - where, far a - way from the cold night air, with one e -

Am7b5/Eb D7 Bbm/Db F/C F#dim7 Gm7 Gm7b5 C7 F Bb Gm7 C7

nor - mous chair; oh, Would - n't It Be Lov - er - ly? Lots of choc' - late for me to eat;

F G7 C7 F C7/E Am7b5/Eb D7 Bbm/Db F/C C9

lots of coal mak - in' lots of heat; warm face, warm hands, warm feet, oh, Would - n't It Be

F C C#dim7 G7/D G7 C E7/B Am E/G# C7/G F6 E7

Lov - er - ly. Oh, so lov - er - ly sit - tin' ab - so - bloom - in' - lute - ly still! I would

Am D7 G C#dim7 Gm7 C7 F Bb Gm7 C7

nev - er budge 'til spring crept o - ver the win - dow sill. Some - one's head rest - in' on my knee;

F G7 C7 F C7/E Am7b5/Eb D7 Bbm/Db F/C Dm Gm7 C7

warm and ten - der as he can be; who takes good care of me. Oh, Would - n't It Be

F C7 F Bb F

Lov - er - ly? Lov - er - ly! Lov - er - ly! Lov - er - ly! Lov - er - ly!

# WRAP YOUR TROUBLES IN DREAMS

(And Dream Your Troubles Away)

Copyright 1931 Shapiro, Bernstein & Co., Inc. New York. Copyright Renewed

Words by Ted Koehler and Billy Moll  
Music by Harry Barris

Moderately Slow

C G7 C6 G7 C6 E7 Am D9 Am7 D9

When skies are clou - dy and gray, they're on - ly gray for a day, So Wrap Your Trou - bles In Dreams and

Dm7 G7 C G9#5 C G7 C6 G7 C6 E7 Am

dream your trou - bles a - way. Un - til that sun - shine peeps thru, there's on - ly one thing to do, just

D9 Am7 D9 Dm7 G7 G9#5 C Bm7 E7 Am B7

Wrap Your Trou- bles In Dreams and dream your trou- bles a - way. Your cas - tles may tum - ble, that's

E7 A7 D7 G7 G9 C E7 Am B7 E7 A7

Fate, af - ter all, — life's real - ly fun - ny that way. No use to grum - ble, just smile as they fall, —

D7 G7 C G9#5 C G7 C6 E7

Were - n't you King — for a day? Say! Just re - mem - ber that sun - shine al - ways fol - lows the

Am D9 Am7 D9 Dm9 G9 G9#5 1. C G9#5 2. C Fm6 C6/9

rain. So Wrap Your Trou- bles In Dreams and dream your trou - bles a - way. When way.

## YES INDEED

Copyright © 1941 (Renewed) Embassy Music Corporation, New York

Words and Music by Sy Oliver

Peppy

F Bb F Bb Eb Bb C7 F Db7 Gm7 GbM7

VERSE

Yes In - deed, — Yes In - deed — I've got that feel - in' in me, Yes In -

F Bb F F Dm7 Gm7 Gm7/C F Bb F

CHORUS

deed. — You will shout when it hits you Yes In - deed. — Yes you'll shout, when it  
out if it's in you Yes In - deed. — Makes you shout, "Jack it

Gm7 C13 F7#9 F7 B13 Bb13

hits you Yes In - deed; when the spir - it moves you, you'll shout "Hal - le - lu - jah." —  
sends you," Yes In - deed; when that jive starts jump - in', you'll shout "Let me in there." —

Bbm6 F Dm7 Gm7 Gm7/C F Bb 1. F 2. F

— When it hits you, — you'll hol - la "Yes In - deed" — It comes  
— When it hits you, — you'll hol - la "Yes In - deed" —

# YOU CAME A LONG WAY FROM ST. LOUIS

Copyright © 1948 by Jewel Music Publishing Co., Inc.  
 Copyright renewed by Jewel Music Publishing Co., Inc. and Harrison Music  
 Reprinted by permission.  
 All rights reserved.

By John Benson Brooks and Bob Russell

Moderately, with an even beat

*E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> A<sub>b</sub>*  
 You Came A Long Way From St. Lou - is, \_\_\_\_\_ You climbed the lad - der of suc - cess.

*E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub>/G A<sub>b</sub> Fm9 B<sub>b</sub>9*  
 I've seen the Town and Coun - try Cars that were parked \_\_\_\_\_ out in front \_\_\_\_\_ of your fan - cy ad - dress.

*E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> N. C. E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> B<sub>b</sub>7*  
 \_\_\_\_\_ You Came A Long Way From St. Lou - is, \_\_\_\_\_ you broke a lot - ta hearts be -

*E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub>/G*  
 tween. I've seen a gang of gloom - y { guys } who were do - in' all right \_\_\_\_\_

*A<sub>b</sub> Fm9 B<sub>b</sub>9 E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> N. C.*  
 \_\_\_\_\_ 'til you came \_\_\_\_\_ on the scene. \_\_\_\_\_ You came here from the mid - dle

*A<sub>b</sub> A<sub>b</sub>m7 D<sub>b</sub>7 E<sub>b</sub>*  
 West, and cer - tain - ly im - pressed the pop - u - la - tion here - a - bouts. \_\_\_\_\_

*N. C. A<sub>b</sub> A<sub>b</sub>m7 Fm7b5*  
 Well, ba - by, I got news for you, I'm from Mis - sou - ri, too, so natch - er - ly I

*B<sub>b</sub>7 N. C. E<sub>b</sub> A<sub>b</sub>*  
 got my doubts. You got - 'em drop - pin' by the way - side, \_\_\_\_\_

*E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> B<sub>b</sub>7*  
 a feel - in' I ain't gon - na know. You Came A Long Way From St.

*E<sub>b</sub> E<sub>b</sub>/G A<sub>b</sub> Fm9 B<sub>b</sub>9* 1. *E<sub>b</sub> A<sub>b</sub>*  
 Lou - is, but ba - by, you still \_\_\_\_\_ got a long \_\_\_\_\_ way to go. \_\_\_\_\_

*E<sub>b</sub> N. C.* 2. *E<sub>b</sub> A<sub>b</sub> E<sub>b</sub>*  
 You Came A Long Way From St. \_\_\_\_\_

# YESTERDAYS

Copyright © 1933 T.B. Harms Company. Copyright renewed. (c/o The Welk Music Group, Santa Monica, CA 90401)

Words by Otto Harbach  
Music by Jerome Kern

Slowly

Dm6 Bm7b5 Em7b5 A7b9 Dm BbM7 Em7b5 A7b5 Dm C#dim7 Dm/C G7/B Bb7 Dm/A Abdim7 C7/G F7 Bm7b5 E13



Yes - ter - days, Yes - ter - days, days I knew as hap - py, sweet se - ques - tered days.

A7#5 D9 G7b9 C13 Cm7 F9 BbM9 Eb9 Dm Em11 Eb9 Dm Dm/C Bb7 A7



Old - en days, gold - en days, days of mad ro - mance and love. Then gay youth was mine,

Dm F7 Bb7 A7 Dm Dm/C# Dm7/C F9 Bm7b5 E7#5 E7 A7#5 D9



truth was mine, joy - ous free and flam - ing life, for - sooth, was mine. Sad am I,

G7b9 C9#5 C9 Cm7 F9 BbM7 Eb9 Dm6 Em7b5 Eb9 D6/9 G9 BbM7 Eb9#11 D6/9



glad am I for to - day I'm dream - ing of Yes - ter - days.

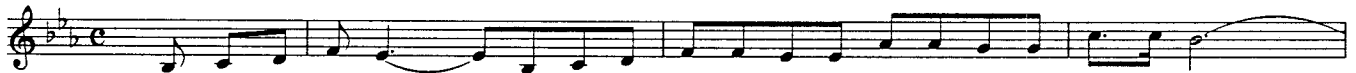
# YOU BETTER GO NOW

Copyright © 1936 by Chappell & Co., Inc. Copyright Renewed.

Words by Bickley Reichner  
Music by Robert Graham

Slowly

Bb7 Eb Bb7#5 Eb Edim7 Fm7 Bb7



You Bet - ter Go Now, be - cause I like you much too much, you have a way with you.

Fm7 Bb7 Eb Bb7#5 Eb Edim7 Fm7 Bb7



You ought to know now, just why I like you ver - y much. The night was gay with you.

Eb Edim7 Fm7 Bb7 Eb Fm Gm Ab Fm7 Bb7



There's the moon a - bove and it gives my heart a lot of swing.

Eb Edim7 Fm7 Bb7 Eb F7 Fm7 Bb7



In your eyes there's love, and the way I feel it must be spring. I want you

Eb Bb7#5 Eb Edim7 Fm7 Bb7 Fm7 Bb7



so now, you have the lips I love to touch; You Bet - ter Go Now, you bet - ter

Eb C7 Fm7 Bb7 Eb Ab Eb



go, be - cause I like you much too much.

## YOU CALL IT MADNESS (BUT I CALL IT LOVE)

© 1931, 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 • Renewed 1959 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved.

By Con Conrad, Gladys Du Bois,  
 Russ Columbo and Paul Gregory

**Moderately**      CM7      F9      GM9      C7      Bm7      E7

I can't for - get the night I met you, that's all I'm think - ing of; and

Am7      G#dim7      Am7      D7      G      C7      G      G7#5      CM7

now You Call It Mad - ness, but I call it love. You made a prom - ise to be

F9      GM7      C7      Bm7      E7      Am7      G#dim7      Am7      D7      G      C6

faith - ful by all the stars a - bove; and now You Call It Mad - ness, I still call it

G      G7      Dm7b5      G7      Dm7b5      G7      C      E7      Am7

love. My heart is beat - ing, it keeps re - peat - ing for you con - stant - ly.

Bm7b5      E7      Bm7b5      E7      Am7      F9      D7      D♭9

You're all I'm need - ing, and so I'm plead - ing, "Please, come back to me!" You made a

CM7      F9      GM9      C7      Bm7      E7      Am7      G#dim7

play - thing out of ro - mance! What do you know of love? That's why You Call It

Am7      D7      G      C7      GM7

Mad - ness, but I call it love. \_\_\_\_\_

## YOU MADE ME LOVE YOU (I DIDN'T WANT TO DO IT)

© 1913 BROADWAY MUSIC CORP.  
 • Renewed 1941 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 This Arrangement © 1987 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.  
 International Copyright Secured. All Rights Reserved.

Words by Joe McCarthy  
 Music by James V. Monaco

**Slowly**

C      Em7      Ebm7      Dm7      G7      Dm7      G7

You Made Me Love You, I did - n't wan - na do it, I did - n't wan - na do it. You made me

Dm7      G7      C      A7

want you, and all the time you knew it, I guess you al - ways knew it. You made me hap -

D7      Am7      D7

- py some - times, you made me glad, — but there were times, — dear, you made —

Dm7      G7    G7#5    C      Em7    Ebm7    Dm7      G7

— me feel so bad. — You made me sigh for, I did - n't wan - na tell you, I

Dm7      G7      Dm7    B7 #5    E7

did - n't wan - na tell you. I want some love that's true, yes I do, 'deed I do, you know I do.

A7      D7      Am7      D7

Gim - me, gim - me what I cry — for, you know you got the brand of kiss - es that I'd die — for,

C/G      G# dim7    Am7      Dm7      G7      C      Fm6      C6

you know You Made — Me — Love You. —

## YOU'D BE SO NICE TO COME HOME TO

(From "SOMETHING TO SHOUT ABOUT")

Copyright © 1942 by Chappell & Co., Inc. Copyright Renewed

Words and Music by Cole Porter

Slowly      Am      Bm7 b5    E7      Am    E7    Am      Gm9      C7

You'd Be So Nice — To Come Home To, — you'd be so nice — by the

FM7    C7#5    FM7      Dm7    B7 b5    E7      E7 b9      Am    Am7/G      F#m7 b5

fire. — While the breeze on high, — sang a lull - a by, — you'd be all that

F7    B7 b9    E7    F7 b5    E7      Am    Bm7 b5    E7      Am    E7    Am

I could de - sire. — Un - der stars, chilled — by the win - ter, — un - der an

Gm9      C7      F6    C7#5    F      D#dim7    C/E      F6

Aug - ust moon, burn - ing a - bove. — You'd be so nice, you'd be par - a -

F#dim7      C/G      Ab7      D7 b9      G7      C

dise to come home to — and love. —



# YOU TURNED THE TABLES ON ME

Copyright © 1936 and 1964 by Movietone Music Corporation, New York, NY  
Sam Fox Publishing Company, Inc., Santa Maria, California, Sole Agent

Words by Sidney D. Mitchell  
Music by Louis Alter

Moderately

Gm7 D7 Gm7 C7 C7#5 FM7

You Turned The Ta - bles On Me, \_\_\_\_\_ and now I'm fall - ing for you. \_\_\_\_\_

D7 Gm7 D7 Gm7 C7 C7#5 F7

You Turned The Ta - bles On Me \_\_\_\_\_ I can't be - lieve that it's true. \_\_\_\_\_ I al - ways

BbM7 Bbm6 Am7 Abdim7

thought when you brought the love - ly pre - sents you bought why had - n't you brought me more. \_\_\_\_\_ But

Gm7 G#dim7 Am7 D7 Db9 C7 D7 Gm7 D7

now if you'd come I'd wel - come an - y - thing from the five \_\_\_\_\_ and ten \_\_\_\_\_ cent store. \_\_\_\_\_ You used to call me the top; \_\_\_\_\_

Gm7 C7 C7#5 FM7 Cm7 G7/D Cm7/Eb F7b9 Bb6

you put me up on a throne. You let me fall with a drop \_\_\_\_\_ and now I'm out on my own. \_\_\_\_\_

Bbm6 FM7 G7

But af - ter think - ing it o - ver and o - ver, \_\_\_\_\_ I got what was com - ing to me. \_\_\_\_\_

Am7b5 D7b9 Gm7 C7 F6 Bb7 F6

Just like the sting \_\_\_\_\_ of a bee \_\_\_\_\_ You Turned The Ta - bles On Me. \_\_\_\_\_

# YOU'RE MY EVERYTHING

© 1931 HARMS, INC.  
© Renewed 1959 WAROCK CORP.

Words by Mort Dixon and Joe Young  
Music by Harry Warren

Moderately

C B7sus B7 E7 A7 Dm Dm7

You're My Ev - 'ry - thing \_\_\_\_\_ un - der - neath the sun; \_\_\_\_\_ You're My Ev - 'ry - thing \_\_\_\_\_ rolled up in - to

G7 C A7b9 Dm7 G7 G#dim7 Am Am7 D7

one. \_\_\_\_\_ You're my on - ly dream, my on - ly real re - al - i - ty; \_\_\_\_\_ you're my i - dea of a per - fect per - son -

Dm7 G7 G7b9 C B7sus B7 E7 A7 Dm

al - i - ty. \_\_\_\_\_ You're My Ev - 'ry thing, \_\_\_\_\_ ev - 'ry - thing I need; \_\_\_\_\_ you're the song I sing \_\_\_\_\_

E7 F7#11 E7 Am C7/G C7#5 F

and the book I read. you're a - way be - yond be - lief and just to make it brief,

Fm6 C A7b9 Dm7 G7 1. C Ebdim7 Dm7 G7b9 2. C6 F9 C6/9

you're my win - ter, sum - mer, spring, my ev - 'ry - thing. You're My thing.

## YOU'RE THE CREAM IN MY COFFEE

(From HOLD EVERYTHING)

Copyright © 1928 by DeSylva, Brown & Henderson, Inc.  
 Copyright Renewed, Assigned to Chappell & Co., Inc.  
 and Stephen Ballentine Music Publishing Company

Words and Music by B.G. DeSylva, Lew Brown and Ray Henderson

Moderately

Eb Eb/G Gbdim7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7

You're The Cream In My Cof - fee. You're the salt in my stew. You will al - ways be

Eb Ab9 Eb Eb/G Gbdim7

my ne - ces - si - ty, I'd be lost with - out you. You're the starch in my col - lar,

Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7

you're the lace in my shoe. You will al - ways be my ne - ces - si - ty, I'd be lost with - out

Eb Eb7 Ab Ab+ Ab6 F7

you. { Most men tell love - tales and each phase dove - tails. You've heard each  
 You give life sav - or, bring out its fla - vor. So this is

Fm7 F7b5 Bb7 Bb7 #5 Eb6 Eb/G Gbdim7

known way, this way is my own way. } You're the sail of my love - boat  
 clear, dear, you're my Wor - cester - shire, dear. }

Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7 Bb7/F Bb7

you're the cap - tain and crew. You will al - ways be my nec - es - si - ty

1. Eb Fm7 Bb7 2. Eb Ab9 Eb

I'd be lost with - out you. you.

# YOUNG AT HEART

© 1954 CHERIO CORP.  
Renewed © 1982 Cherio Corp. and June's Tunes

Words by Carolyn Leigh  
Music by Johnny Richards

Slowly

Fair - y tales can come true, it can hap - pen to you if you're Young At Heart.  
know that it's worth ev - 'ry trea - sure on earth to be Young At Heart.

For it's hard, you will find, to be nar - row of mind if you're Young At Heart.  
For as rich as you are, it's much bet - ter by far to be Young At Heart.

You can go to ex - tremes with im - po - si - ble schemes, you can  
And if you should sur - vive to a hun - dred and five look at

1. laugh when your dreams fall a - part at the seams and life gets more ex - cit - ing with each pass - ing day, and  
all you'll de - rive out of

2. love is eith - er in your heart or on the way. Don't you be - ing a - live, and here is the best part,

you have a head start if you are a - mong the ver - y Young At Heart.

# YOUNG AND FOOLISH

Copyright © 1954 by Chappell & Co., Inc. Copyright renewed.

Words by Arnold B. Horwitt  
Music by Albert Hague

Moderately Slow

Young And Fool - ish, why is it wrong to be Young And Fool - ish?  
We have - n't long to be. Soon e - nough the care - free days, the sun - lit days go by.

Am#7 Am7 D7 Dm7 G7 CM7 Am7 Dm7 G7 C CM7

Soon e - nough the blue - bird has to fly. We were fool - ish, one day we

Gm7 C7 FM7 Em7b5 A7b9 Dm7 G9 C

fell in love. Now we won - der what we were dream - ing of? Smil - ing in the

E7 E7#5 Am7 Am#7 Am7 D9 D9b5 C/G A7#5 Dm7 G7 C Ab9 C6

sun - light, laugh - ing in the rain, I wish that we were Young And Fool - ish a - gain!

## YOUNG LOVE

• Copyright 1946 by MICHAEL H. GOLDSSEN, INC.  
 • Renewed 1974 by MICHAEL H. GOLDSSEN, INC.

By Errol Garner

Moderately

C A7b9 Dm7 G7 C A7b9 Dm7 G7 E7b9 Am Am#7 Am7

Dm7 Dm7/G C CM7 A7 Dm7 G7 C A7b9 Dm7 G7 C A7b9

Dm7 G7 Am Am#7 Am7 Dm7 Dm7/G G7b9 C F7 C C7 Fm7

Eb7sus Eb Fm7 Eb/G Fm7 Ebm7 Ab7sus Db Dm7b5

Dm11 G7 C A7b9 Dm7 G7 C A7b9 Dm7 G7 E7b9

Am Am#7 Am7 Dm7 Dm7/G G7/F Em7b5 A7 Dm7 Dm7/G G7b9 C

# YOU'LL NEVER WALK ALONE

Copyright © 1945 Williamson Music Co. Copyright Renewed.  
Sole Selling Agent-T.B. Harms Company (c/o The Walk Music Group,  
Santa Monica, CA 90401)

Words by Oscar Hammerstein II  
Music by Richard Rodgers

Moderately C

When you walk through a storm hold your head up high and don't be a - fraid of the  
 dark. At the end of the storm is a gold - en sky and the sweet sil - ver  
 song of a lark. Walk on through the wind, walk on through the rain, tho' your  
 dreams be tossed and blown. Walk on, walk on with hope in your heart and you'll  
 Nev - er Walk A - lone, You'll Nev - er Walk A - lone.

G/B F/A C/G  
 G Gm Dm Bb F Dm Bb F  
 Gm F E C7 F Fdim7 C/E Dm7b5  
 C Em F G7/F C/E E+ F D7/F#  
 C/G E+ FM7 F#7 G G7/F C/E E+ F G7 C Fm6 C

**YOUNGER THAN SPRINGTIME**  
(From "SOUTH PACIFIC")

Copyright © 1949 by Richard Rodgers and Oscar Hammerstein II.  
Copyright Renewed.  
Williamson Music Co., owner of publication and allied rights for all  
countries of the Western Hemisphere and Japan.  
All Rights Administered by Chappell & Co., Inc.

Words by Oscar Hammerstein II  
Music by Richard Rodgers

Moderately

Young - er Than Spring - time are you, soft - er than star - light are you. Warm - er than winds of  
June are the gen - tle lips you gave me. Gay - er than laugh - ter are you,  
sweet - er than mu - sic are you. An - gel and lov - er, heav - en and earth are you to  
me. And when your youth and joy in - vade my arms and fill my heart as  
now they do, then Young - er Than Spring - time am I, gay - er than laugh - ter  
am I, an - gel and lov - er, heav - en and earth am I with you!

Chord markings: CM7, Dm7, G7, CM7, Am7, D7sus, D7, GM7, G7, CM7, Dm7, G7, CM7, Am7, D7sus, D7, G, G# dim7, Am7, D7, GM7, Am7, D7, Gsus, G# dim7, Am7, D7, GM7, Dm7, G7, CM7, Dm7, G7, CM7, Am7, D7, G7, C6.

.....

