

## THE HAL LEONARD

# REAL JAZZ BOOK

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90 The Creole Love Call  
98 Don't You Know I Care  
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111 Drop Me Off in Harlem  
110 East St. Louis Toodle-oo  
154 I Ain't Got Nothin' but the Blues  
158 I Didn't Know About You  
157 I Got It Bad and That Ain't Good  
160 I Let a Song Go out of My Heart  
175 I'm Gonna Go Fishin'  
173 I'm Just a Lucky So and So  
176 In a Sentimental Mood  
181 It Don't Mean a Thing  
(If It Ain't Got That Swing)  
219 Love You Madly  
240 The Mooch  
225 Mood Indigo

**282 Prelude to a Kiss**

- 294 Ring Dem Bells  
296 Rockin' in Rhythm  
310 The Single Petal of a Rose  
324 Sophisticated Lady

**Mercer Ellington**

- 343 Things Ain't What They Used to Be

**Herb Ellis**

- 100 Detour Ahead  
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**Michel Emer**

- 169 If You Go

**Peter Erskine**

- 38 Bass Desires

**Kevin Eubanks**

- 23 Aftermath (Part II)  
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**Bill Evans**

- 211 Laurie  
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287 Re: Person I Knew

**Gil Evans**

- 64 Buster's Last Stand  
318 Solea

**Ray Evans**

- 210 Lonely Girl  
222 Mona Lisa  
237 Mr. Lucky  
255 Never Let Me Go  
352 To Each His Own

**Donald Fagen**

- 25 Aja

**Sammy Fain**

- 27 Alice in Wonderland  
32 Are You Havin' Any Fun?  
148 Here's to Your Illusions  
319 Something I Dreamed Last Night  
379 You Brought a New Kind of  
Love to Me

**Art Farmer**

- 55 Blueport

**Leonard Feather**

- 164 I Remember Bird

**Victor Feldman**

- 121 Falling in Love

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- 19 Affirmation

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<b>289</b> Remind Me	<b>138</b> Going Home	<b>324</b> Stablemates
<b>378</b> You Couldn't Be Cuter	<b>107</b> Silhouette	Luciano Pozo Gonzales
Carl Fischer	<b>123</b> Songbird	<b>221</b> Manteca
<b>361</b> We'll Be Together Again	iammy Gallop	Irving Gordon
<b>382</b> You've Changed	<b>120</b> Somewhere Along the Way	<b>282</b> Prelude to a Kiss
Dan Fisher	Clarence Gaskill	<b>366</b> What Will I Tell My Heart
<b>139</b> Good Morning Heartache	<b>155</b> I Can't Believe That You're in Love with Me	Berry Gordy
Marvin Fisher	Lewis E. Gensler	<b>380</b> You've Made Me So Very Happy
<b>162</b> I Keep Going Back to Joe's	<b>203</b> Love Is Just Around the Corner	Stuart Gorrell
<b>365</b> When Sunny Gets Blue	Don George	<b>133</b> Georgia on My Mind
Ralph Flanagan	<b>154</b> I Ain't Got Nothin' but the Blues	Steve Graham
<b>150</b> Hot Toddy	George Gershwin	<b>292</b> Riff tide
Jimmy Forrest	<b>171</b> I'll Build a Stairway to Paradise	Jay Graydon
<b>259</b> Night Train	<b>318</b> Somebody Loves Me	<b>62</b> Breakin' Away
Frank Foster	Ira Gershwin	<b>230</b> Mornin'
<b>64</b> Booze Brothers	<b>171</b> I'll Build a Stairway to Paradise	Benny Green
<b>73</b> Cecilia's Love	Andy Gibson	<b>95</b> Cupcake
David Foster	<b>152</b> The Hucklebuck	<b>140</b> Greens
<b>230</b> Mornin'	Ray Gilbert	<b>260</b> Nice Pants
Ralph Freed	<b>103</b> Dindi	<b>276</b> Phoebe's Samba
<b>217</b> Love Lies	<b>120</b> The Face I Love	<b>277</b> The Place to Be
<b>381</b> You Leave Me Breathless	<b>170</b> If You Never Come to Me (Inutil paisagem)	<b>346</b> That's Right
Russ Freeman	<b>266</b> Once I Loved (Amor Em Paz) (Love in Peace)	Johnny Green
<b>98</b> Curves Ahead	<b>120</b> The Face I Love	<b>174</b> I'm Yours
<b>167</b> I Watched Her Walk Away	Dizzy Gillespie	<b>271</b> Out of Nowhere
<b>224</b> Morocco	<b>30</b> Anthropology	<b>377</b> You're Mine You
<b>354</b> Tourist in Paradise	<b>46</b> Birk's Works	Frank Grillo (Machito)
Russell Freeman	<b>84</b> Con Alma	<b>232</b> Mambo a La Savoy
<b>370</b> The Wind	<b>106</b> Down Under	Don Grolnick
John Frigo	<b>221</b> Manteca	<b>270</b> Original Rays
<b>100</b> Detour Ahead	<b>341</b> Tanga	Dave Grusin
<b>166</b> I Told Ya I Love Ya Now Get Out	<b>347</b> Things to Come	<b>302</b> Serengeti Walk (Slippin' in the Back Door)
Dave Frishberg	<b>376</b> Woody'n' You	Vince Guaraldi
<b>67</b> Can't Take You Nowhere	Haven Gillespie	<b>76</b> Cast Your Fate to the Wind
<b>214</b> Listen Here	<b>40</b> Beautiful Love	Hal Hackady
<b>227</b> My Attorney Bernie	Norman Gimbel	<b>134</b> Gettin' Over the Blues
Walter "Gil" Fuller	<b>22</b> Agua De Beber (Water to Drink)	James S. Hall
<b>232</b> Mambo a La Savoy	<b>335</b> Sway (Quien Sera)	<b>72</b> Careful
<b>221</b> Manteca	Jerry Gladstone	<b>308</b> Simple Samba
<b>347</b> Things to Come	<b>370</b> The Wind	<b>360</b> Waltz New
John L. Golden	John L. Golden	Ord Hamilton
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**Oscar Hammerstein II**

- 45 Bill  
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 220 Make Believe  
 258 The Next Time It Happens  
 316 Softly as in a Morning Sunrise  
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**Herbie Hancock**

- 69 Cantelope Island  
 77 Chameleon  
 106 Dolphin Dance  
 228 Maiden Voyage  
 266 One Finger Snap  
 342 Tell Me a Bedtime Story  
 359 Watermelon Man

**W.C. Handy**

- 35 Aunt Hagar's Blues  
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**William Hanna**

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**E.Y. Harburg**

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 108 Down with Love  
 148 Here's to Your Illusions  
 150 How Are Things in Glocca Morra  
 174 I'm Yours  
 199 Last Night When We Were Young  
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**Bennie Harris**

- 89 Crazyology

**Eddie Harris**

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- 54 The Blue Room  
 91 Dancing on the Ceiling  
 136 Glad to Be Unhappy  
 144 Happy Hunting Horn  
 168 I Wish I Were in Love Again  
 183 Isn't It Romantic?  
 185 It's Easy to Remember  
 206 Lover  
 249 Mountain Greenery  
 248 My Heart Stood Still  
 262 Nobody's Heart  
 306 A Ship Without a Sail  
 378 You Are Too Beautiful  
 382 You Took Advantage of Me  
 376 You're Nearer

**Coleman Hawkins**

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**Neal Hefti**

- 136 Girl Talk  
 210 Lonely Girl

**Ray Henderson**

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**Herb Hendler**

- 150 Hot Toddy

**Joel Herron**

- 171 I'm a Fool to Want You

**Edward Heyman**

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**Irene Higginbotham**

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**Billie Holiday**

- 197 Lady Sings the Blues

**Frederick K. Hollander**

- 381 You Leave Me Breathless

**Patrice Holloway**

- 380 You've Made Me So Very Happy

**Brenda Holloway**

- 380 You've Made Me So Very Happy

**Larry Holofcener**

- 239 Mr. Wonderful  
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**Andre Hornez**

- 78 C'est Si Bon (It's So Good)

**Freddie Hubbard**

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 179 The Intrepid Fox  
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**Raymond Hubbell**

- 282 Poor Butterfly

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- 105 Down Hearted Blues

**Paul Jackson**

- 77 Chameleon

**Al Jarreau**

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**Will Jason**

- 273 Penthouse Serenade

**Gordon Jenkins**

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 20 Aguas De Marco (Waters of March)  
 30 Antigua  
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- 45 A Blossom Fell

**James P. Johnson**

- 74 Carolina Shout

**J.J. Johnson**

- 211 Lament

**Louie Johnson**

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**Arthur Johnston**

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 236 Mandy Make Up Your Mind  
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**Thad Jones**

- 63 Bluish Grey  
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**Alan Rankin Jones**

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**Norman "Tiny" Kahn**

- 67 Can't Take You Nowhere

**Gus Kahn**

- 99 Dream a Little Dream of Me  
206 Love Me or Leave Me  
220 Makin' Whoopee!  
247 My Baby Just Cares for Me  
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- 349 Three Little Words

**Bronislau Kaper**

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- 172 I'll Close My Eyes

**Nick Kenny**

- 111 Drop Me Off in Harlem

**Walter Kent**

- 369 (There'll Be Bluebirds Over)  
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**Jerome Kern**

- 45 Bill  
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176 In Love in Vain  
220 Make Believe  
289 Remind Me  
351 Till the Clouds Roll By  
368 Why Was I Born?  
378 You Couldn't Be Cuter

**Wayne King**

- 40 Beautiful Love

**Ted Koehler**

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44 Between the Devil and the Deep  
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**Eli Konikoff**

- 130 Freetime

**Manny Kurtz**

- 176 In a Sentimental Mood

**Frankie Laine**

- 161 We'll Be Together Again

**Burton Lane**

- 83 Come Back to Me  
150 How Are Things in Glocca Morra  
158 I Hear Music  
198 The Lady's in Love with You  
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- 164 Nuages

**Frank LaVere**

- 184 Pretend

**Jack Lawrence**

- 366 What Will I Tell My Heart

**Leatherbarrow**

- 195 Just the Way We Planned It

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**Gene Lees**

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**Jerry Leiber**

- 265 On Broadway

**John Lennon**

- 262 Norwegian Wood  
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**Michael Leonard**

- 172 I'm All Smiles

**Alan Jay Lerner**

- 83 Come Back to Me  
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**Edgar Leslie**

- 244 Moon Over Miami

**Oscar Levant**

- 52 Blame It on My Youth

**John Lewis**

- 364 Two Degrees East,  
Three Degrees West

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- 274 People in Me  
331 Story of My Father  
368 Wholey Earth  
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**Jay Livingston**

- 210 Lonely Girl  
222 Mona Lisa  
237 Mr. Lucky  
255 Never Let Me Go  
352 To Each His Own

**John Jacob Loeb**

- 302 Seems Like Old Times

**Frank Loesser**

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198 The Lady's in Love with You

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- 302 Seems Like Old Times

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- 90 The Dawn of Time  
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190 Josie and Rosie  
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**Enric Madriguera**

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**Matt Malneck**

- 325 Stairway to the Stars

**Henry Mancini**

- 226 Days of Wine and Roses  
241 Moon River  
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**Johnny Mandel**

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- 124 Feels So Good

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- 265 On Broadway

**David Mann**

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Herbert Martin  
**172** I'm All Smiles

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**119** Estate

Harvey Mason  
**77** Chameleon  
**302** Serengeti Walk  
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Bennie Maupin  
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Percy Mayfield  
**279** Please Send Me Someone to Love

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**262** Norwegian Wood  
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Jimmy McHugh  
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**205** A Lovely Way to Spend an Evening

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**89** Copenhagen  
**94** Doctor Jazz

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**141** Green Eyes (Aquellos Ojos Verdes)

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**226** Days of Wine and Roses  
**146** Here's to My Lady  
**164** I Remember You  
**165** I Thought About You  
**177** In the Cool, Cool, Cool of the  
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**234** Laura  
**241** Moon River  
**267** One for My Baby  
(And One More for the Road)  
**285** P.S. I Love You  
**338** Tangerine  
**345** That Old Black Magic

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**127** For Heaven's Sake

George Meyer  
**236** Mandy Make Up Your Mind

Joseph Meyer  
**217** Love Lies

Bub Miley  
**47** Black and Tan Fantasy  
**110** East St. Louis Toodle-oo

Marcus Miller  
**132** Full House  
**223** Maputo

Irving Mills  
**73** Caravan  
**160** I Let a Song Go out of My Heart  
**176** In a Sentimental Mood  
**181** It Don't Mean a Thing  
(If It Ain't Got That Swing)  
**240** The Mooch  
**225** Mood Indigo  
**282** Prelude to a Kiss  
**294** Ring Dem Bells  
**295** Riverboat Shuffle  
**296** Rockin' in Rhythm  
**324** Sophisticated Lady

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**163** I Mean You  
**178** In Walked Bud  
**265** Off Minor

John L. "Wes" Montgomery  
**124** Four on Six  
**363** West Coast Blues

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**362** We Three Blues

Ferdinand "Jelly Roll" Morton  
**86** The Crave  
**238** Mr. Jelly-Lord  
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**213** Like a Lover (O Cantador)

Gerry Mulligan  
**36** Bark for Barksdale  
**298** Rocker (Rock Salt)  
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Henry Nemo  
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Anthony Newley  
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Herbert Nichols  
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James Noble  
**47** Blue Flame

Ray Noble  
**205** Love Is the Sweetest Thing  
**357** The Very Thought of You

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Joseph "King" Oliver  
**104** Dippermouth Blues  
**94** Doctor Jazz

Sy Oliver  
**112** Easy Does It

Jack Palmer  
**187** I've Found a New Baby  
(I Found a New Baby)

Eddie Palmieri  
**290** Resemblance

Rique Pantoja  
**366** What Do You See

Mitchell Parish  
**295** Riverboat Shuffle  
**324** Sophisticated Lady  
**325** Stairway to the Stars  
**328** Star Dust

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**30** Anthropology  
**54** Blues for Alice  
**300** Segment  
**358** Visa

Dorothy Parker  
**168** I Wished on the Moon

Cliff Parman  
**284** Pretend

Geoffrey Parsons  
**169** If You Go

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- 37 Baja Bajo
- 80 Change of Season
- 142 Growing
- 300 Searching, Finding

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- 226 Mr. Big Falls His J.G. Hand
- 332 Straight Life
- 336 Surf Ride

**G. Pingarilno**

- 120 The Face I Love

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- 109 Dream Dancing
- 118 Ev'rything I Love
- 156 I Am in Love
- 248 Most Gentlemen Don't Like Love
- 291 Ridin' High
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- 123 500 Miles High
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- 350 Time Was

**Ralph Rainger**

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- 165 If I Should Lose You
- 195 June in January
- 278 Please
- 344 Thanks for the Memory

**David Raksin**

- 234 Laura

**Milton Raskin**

- 272 Passion Flower

**Don Raye**

- 380 You Don't Know What Love Is

**Andy Razaf**

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**John Redmond**

- 160 I Let a Song Go out of My Heart

**Jimmy Reed**

- 148 Honest I Do

**Billy Reid**

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- 234 Manoir De Mes Reves  
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**Harry Richman**

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- 68 Captain Fingers
- 92 Cross My Heart
- 102 Dolphin Dreams
- 182 Is It You?

**Leo Robin**

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- 165 If I Should Lose You
- 176 In Love in Vain
- 195 June in January
- 203 Love Is Just Around the Corner
- 252 My Ideal
- 278 Please
- 344 Thanks for the Memory

**Williard Robinson**

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**William "Smokey" Robinson**

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- 91 Dancing on the Ceiling
- 136 Glad to Be Unhappy
- 144 Happy Hunting Horn
- 168 I Wish I Were in Love Again
- 183 Isn't It Romantic?
- 185 It's Easy to Remember
- 206 Lover
- 249 Mountain Greenery
- 248 My Heart Stood Still
- 258 The Next Time It Happens
- 262 Nobody's Heart
- 306 A Ship Without a Sail
- 312 Slaughter on Tenth Avenue
- 378 You Are Too Beautiful
- 382 You Took Advantage of Me
- 376 You're Nearer

**Sigmund Romberg**

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**William Rose**

- 372 Without a Song

**Harry Ruby**

- 349 Three Little Words

**Pablo Beltran Ruiz**

- 335 Sway (Quien Sera)

**Bob Russell**

- 158 I Didn't Know About You

**Leon Russell**

- 350 This Masquerade

**S.K. Russell**

- 61 Brazil
- 350 Time Was

**Joe Sample**

- 34 Ashes to Ashes
- 59 Born to Be Bad

**David Sanborn**

- 132 Full House
- 147 Hideaway
- 186 It's You

**Arturo Sandoval**

- 162 I Left This Space for You

**Victor Schertzinger**

- 164 I Remember You
- 338 Tangerine

**Lalo Schifrin**

- 219 Mission: Impossible Theme

**Tom Schuman**

- 130 Freetime

**Wilbur Schwandt**

- 99 Dream a Little Dream of Me

**Arthur Schwartz**

- 28 Alone Too Long

**John Scofield**

- 315 So You Say
- 330 Still Warm

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- 78 C'est Si Bon (It's So Good)

**Jack Segal**

- 162 I Keep Going Back to Joe's
- 365 When Sunny Gets Blue

**Artie Shaw**

- 311 So Easy

**George Shearing**

- 84 Conception
- 246 Lullaby of Birdland

**Bruce Sievier**

- 373 You're Blase

**Carl Sigman**

- 217 Love Lies

**Frank Signorelli**

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**Horace Silver**

122 Filthy McNasty  
222 Me and My Baby  
272 Peace  
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**Lewis C. Simpkins**

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**Frank Sinatra**

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**Sunny Skylar**

41 Besame Mucho (Kiss Me Much)

**Chris Smith**

71 Cake Walking Babies from Home

**Johnny Smith**

357 Walk Don't Run

**Anna Sosenko**

91 Darling, Je Vous Aime Beaucoup

**Charles Spivak**

327 Stardreams

**Mike Stern**

18 After All  
40 Before You Go  
82 Chromozone  
216 Little Shoes  
270 Original Rays

**Mike Stoller**

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**Billy Strayhorn**

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272 Passion Flower

**Jule Styne**

142 Guess I'll Hang My Tears out to Dry  
186 It's You or No One

**Dana Suesse**

252 My Silent Love

**Steve Swallow**

120 Falling Grace

**Eric Tagg**

92 Cross My Heart  
182 Is It You?

**Jean "Toots" Thielemans**

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**Claude Thornhill**

64 Buster's Last Stand

**Bobby Timmons**

96 Dat Dere

**Pete Tinturin**

366 What Will I Tell My Heart

**Juan Tizol**

73 Caravan

**Bobby Troup**

136 Girl Talk

**Henry Troy**

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**Roy Turk**

236 Mandy Make Up Your Mind

**Thomas Turrentine**

194 June Bug

**McCoy Tyner**

24 Aisha  
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270 Passion Dance  
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**Adolfo Utrera**

141 Green Eyes (Aquellos Ojos Verdes)

**Marcos Valle**

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**Paulo Valle**

120 The Face I Love

**Egbert Van Alstyne**

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**Jimmy Van Heusen**

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196 Keepin' out of Mischief Now

**George Wallington**

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268 On Green Dolphin Street  
327 Stella by Starlight

**Oscar Washington**

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65 Bullet Train  
85 Continental Blues  
195 Just the Way We Planned It  
268 On the Border  
366 What Do You See

**Paul Francis Webster**

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157 I Got It Bad and That Ain't Good  
180 Invitation  
305 The Shadow of Your Smile

**Cynthia Weil**

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**Kurt Weill**

242 Mack the Knife

**George David Weiss**

246 Lullaby of Birdland  
239 Mr. Wonderful  
353 Too Close for Comfort

**Carel Werver**

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**Ronald White**

250 My Girl

**Richard A. Whiting**

252 My Ideal

**Alec Wilder**

51 Blackberry Winter

**Ernest B. Wilkins**

331 Stereophonic

**Buster Williams**

24 Air Dancing  
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93 Deceptacon  
352 Toku-DO

**Clarence Williams**

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**Paul Williams**

286 The Rainbow Connection

**Spencer Williams**

187 I've Found a New Baby  
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**Frank E. Wilson**

380 You've Made Me ~~So~~ Very Happy

**P.G. Wodehouse**

45 Bill  
351 Till the Clouds Roll By

**Jack Wolf**

171 I'm a Fool to Want You

**Henri Woode**

58 Broadway

**Eddie Woods**

17 Adios

**Allie Wrubel**

229 (I'm Afraid) The Masquerade Is Over r

**Jack Yellen**

23 Ain't She Sweet  
32 Are You Havin' Any Fun?  
319 Something I Dreamed Last Night

**Vincent Youmans**

372 Without a Song

**Jimmy Young**

112 Easy Does It

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152 How My Heart Sings



# ADIOS

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English Words by EDDIE WOODS  
Spanish Translation and Music by ENRÍC MADRIGUERA

Moderate Latin

Gm7 C7 F Gm7 C7 C+ F6

A - dios, In leav - ing you, it grieves me to say A -  
A - dios, Me voy lin - da mo - re - ma le - jos de

Gm7 C7 F Gm7 C7 C+ F6

dios. I'll be so lone - ly, for you on - ly I  
ti El - al - ma he - chá una pe - na por qué al par -

C7 F Db7 C7 Gm7 C7 F

sigh and cry my A - dios, A - dios to you.  
lir te - mo que tú ol - vi - des nues - tro amor

Gm7 C7 F Gm7 C7 F

And in this heart,  
Her - mo - sa flor

Gm7 C7 C+ Dm D+ Gm7 C6 C7 F

is mem' - ry of what used to be dear for you and me set a - part.  
mi al - ma cau - ti - vas - te con la fra - gan - cia de to can - dor

Bm7b5 E7 Am Dm F Bm7b5 E7 Dm6

Moon watch - ing and wait - ing a - bove,  
Tu e - res to - da mi i - lu - sión

E7 Am A7 D7 G9 Gm7

Soon it will be bless - ing our love.  
Tu e - res mi dul - ce can - ción.

C7 Gm7 C7 F Gm7 C7 C+ F6

A - dios for hap - py end - ings I'll re - turn, dear to  
A - dios me voy lin - da mo - re - na me voy de a -

Gm7 D7 Gm C6 C7 F Gm7 C7

you With a love true, no more to bid you A - dios.  
qui A llo - rar mi tris - te - za le - jos de ti.

Gm7 C7 F Gm7 C7 Gm7 C7 F

A - dios A - dios  
A - dios A - dios

# AFTER ALL

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By MIKE STERN

Moderately slow

N.C.

F#m7 E C#m7 D F#m7 E/G# E C#m7 C#7#5 CM7#5 A/B BbM7#5 E/A E/G# G13

Double Time

To Coda ⊕

Tempo I

CODA ⊕



Db Ab Bbm7 Db Ab Bbm7 Ab Fm7

Eb Eb/C# Cm7 B13 Bbm7/Eb Ab/Eb Bbm7/Eb Ab/Eb Eb Ab/Eb Db/Eb Ab/Eb Bbm7/Eb

Db/Eb Ab/Eb Bbm7/Eb Ab/Eb Eb Ab C/Ab G Bm7 Am7 Abm11

**Tempo I**

C#m7 B Gb/Bb F#m/A E/G# Em/G C13sus F Dm7 EbM9 C11 F Dm7 EbM9 C11

**Repeat and Fade**

### AFFIRMATION

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By JOSE FELICIANO

**Moderate Funk/Rock**

Em9 Bm7

Em9 Bm7

**To Coda** ⊕

Am7 D7 GM9

E9 A9sus

GM9 C9 F#m7 F9

Em9 Eb9 DM9 BbM7

A9sus **D.S. al Coda**

**CODA** ⊕

Bm7 **Repeat and Fade**

# ÁGUAS DE MARÇO

(Waters of March)

Copyright © 1973 Antonio Carlos Jobim  
Published by Corcovado Music Corp.

Words and Music by  
ANTONIO CARLOS JOBIM

Moderately

C/B $\flat$  Am6 Fm6/A $\flat$

A stick, a stone, it's the end of the road. — It's the rest of a stump, — it's a lit-tle a-lone. —

C6/G Gm7 C7 Am6/F $\sharp$

— It's a sli-ver of glass, — it is life, — it's the sun — it is night, — it is death, —

Fm $\sharp$ 7 C6add9/G C7/G D7/F $\sharp$

— it's a trap, — it's a gun. — The oak when it blooms, — a fox in the brush, — the knot in the wood, —

Fm6 C6add9/G Gm7 C7 D7/F $\sharp$

— the song of a thrush, — the wood of the wind, — a cliff, a fall, — a scratch, a lump, —

Fm $\sharp$ 7 Fm6 C6add9/G C7/G C7

— it is noth- ing at all. — It's the wind blow-ing free, — it's the end — of the slope, —

Am6/F $\sharp$  Fm6 C6add9/G C7/G

— it's a beam, it's a void, — it's a hunch, — it's a hope, — and the riv-er bank talks of the Wa-ters of March. —

Am6/F $\sharp$  Fm6 C6add9/G C/B $\flat$

— It's the end of the strain, — it's the joy — in your heart. — The foot, the ground, the flesh and the bone, —

Am6 Fm6/A $\flat$  C6add9/G C/B $\flat$

— the beat of the road, — a sling-shot stone, — a fish, a flash, — a sil-ver-y glow. —

D7/F $\sharp$  Fm6 C6add9/G C/B $\flat$

— a fight, — a bet, — the range of a bow, — the bed of the well, — the end — of the line, —

Am6 Fm6/A $\flat$  C6add9/G C/B $\flat$

— the dis-may — in the face, — it's a loss, it's a find. — A spear, a spike, a point, a

Am6 Fm6/A $\flat$  CM7/G Gm9/C

nail, a drip, a drop, the end of the tale, — a truck-load of bricks in the soft — morn-ing light, —

D13/F $\sharp$  B $\flat$ 13/F CM7/G C/B $\flat$

— the shot of a gun — in the dead — of the night. — A mile, — a must, — a thrust, — a bump, —

Am6 Fm6/Ab C6add9/G Gm7 C9  
 — it's a girl, it's a rhyme, — it's a cold, — it's the mumps. — The plan of the house, — the bod - y in bed, —

D/C Fm/C C6/G Gm7/C C7  
 — and the car that got stuck, — it's the mud, — it's the mud. — A float, a drift, a flight, a wing,

D7/C Fm6add9/C CM7 C7/G  
 a hawk, — a quail, the prom - ise of spring, — and the riv - er - bank talks of the Wa - ters Of March. —

Am6/F# Fm#7 Fm6 C6 F#/E Eb/Db C/Bb  
 — It's the prom - ise of life, — it's the joy — in your heart. —

Am6 Fm6/Ab CM7/G Gb7b5 FM7 Fm6 C6 C/Bb Am6 Fm6/Ab

CM7/G C/Bb Am6 Fm6/Ab  
 A snake, — a stick, it is John, it is Joe, — it's a thorn in your hand, — and a cut — on your toe. —

C6add9/G C/Bb Am6 Fm6/Ab C6add9/G  
 — A point, a grain, a bee, a bite, — a blink, — a buz - zard, a sud - den stroke of night. A pin, a

C/Bb Am6 Fm6/Ab CM7/G  
 nec - dle, a sting, a pain, a snail, a rid - dle, a wasp, — a stain, — a pass in the moun -

Cm7 D/C Fm6/C C  
 - tains, a horse and a mule, — in the dis - tance the shelves — rode three shad - ows of blue, — and the riv - er - bank

Cm7 D/C Db/C C/G C  
 talks of the Wa - ters Of March. — It's the prom - ise of life, — in your heart, — in your heart. — A stick, a

C/Bb Am6 Fm6/Ab C6add9/G  
 stone, the end of the load, — the rest of a stump, — a lone - some road, — a sli - ver of glass, —

Gm7 C7 D13/C Fm6 G#dim/C CM7/G  
 — a life, the sun, — a night, a death, — the end of the run, — and the riv - er - bank

Gm7 C7 D13/C Fm6 C6add9  
 talks of the Wa - ters Of March. — It's the end of all strain, — it's the joy in your heart.

# AFTER THE RAIN

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By JOHN COLTRANE

Slowly-Rubato

B $\flat$ /A $\flat$  G/A $\flat$  A $\flat$ M7 D $\flat$ M7/A $\flat$  D $\flat$ dim/A $\flat$  A $\flat$ M7 D $\flat$ M7/A $\flat$  D $\flat$ dim/A $\flat$

A $\flat$ M7 G/A $\flat$  D $\flat$ m(#7) D $\flat$ m6/E $\flat$  A $\flat$ M7 E $\flat$ 7/A $\flat$  A $\flat$ M7 E $\flat$ 7/A $\flat$

A $\flat$ M7 E $\flat$ 7/A $\flat$  A $\flat$ M7 E $\flat$ 7/A $\flat$  A $\flat$ M7 E $\flat$ 7sus A $\flat$ M7

E $\flat$ 7sus A $\flat$ M7 E $\flat$ 7sus A $\flat$ M7 E $\flat$ 7sus A $\flat$ M7

# ÁGUA DE BEBER (Water to Drink)

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A Division of UNIVERSAL STUDIOS, INC.

Original Words by VINICIUS DE MORAES  
English Words by NORMAN GIMBEL  
Music by ANTONIO CARLOS JOBIM

Moderately

C $\sharp$ /F $\sharp$  G $\sharp$ m7 $\flat$ 5 Em7 Bm7

Your love is rain, my on heart dis the tant flow de er. serts.

Em7 Em11 A13 DM7

I need your love or I will die.  
The rain can fall up on the sea.

D6/9 C $\sharp$ 9 C9 $\sharp$ 11 Bm7 B $\flat$ 13 D6/A D7 $\sharp$ 9

My ver y can life is in your pow er.  
The rain can fall up on the flow er.

C $\sharp$ 7 $\flat$ 9 C $\sharp$ 7 $\flat$ 9 F $\sharp$ 7sus Bm7

Will I with er and to fade or bloom to the sky?  
Since the rain has to fall let it fall on me.

B7 N.C. E7 Em6 Bm7

Ág - ua De Be - ber, give the flow - er wa - ter to drink.  
Ág - ua De Be - ber, Ág - ua De Be - ber ca - ma - rá.

B7 N.C. E7 Em6 Bm7

Ág - ua De Be - ber, give the flow - er wa - ter to drink.  
Ág - ua De Be - ber

Bm7

The rain can fall ca - ma - rá.

# AFTERMATH (PART II)

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Written by KEVIN EUBANKS

**Moderately**

Chords: Eb7#9, Ab7#5, Db7#9, C9#11, C#/E#, C#m/E, B9/D#, B/D#, Bm/D, C#7#9(b13) Asus, GM7#11, C#7#9(b13), C9/Bb, GM7#11, EbM7b5, DM7b5, CM7b5, N.C., Eb7#9, Ab7#5, Db7#9, To Coda F#m7, N.C., F#m7, D.S. al Coda, CODA GM7#11

# AIN'T SHE SWEET

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 and WARNER BROS. INC.

Words by JACK YELLEN  
 Music by MILTON AGER

**Moderato**

Chords: Eb, A9, Bb7, Eb, A9, Bb7, Eb, G7, C7, F7, Bb7, Eb, Bb7, Eb, A9, Bb7, Eb, A9, Bb7, Eb, G7, C7, F7, Bb7, Eb, Ab7, Eb

Ain't She Sweet? See her com - ing down the street! Now I ask you ver - y  
 Ain't she nice? Look her o - ver once or twice. Now I ask you ver - y

con - fi - den - tial - ly, Ain't She Sweet?  
 con - fi - den - tial - ly, ain't she nice? Just cast an eye \_\_\_\_\_ in her di - rec - tion \_\_\_\_\_

Oh, me! Oh, my! \_\_\_\_\_ Ain't that per - fec - tion. \_\_\_\_\_ I re - peat, don't you

think that's kind of neat? And I ask you ver - y con - fi - den - tial - ly, Ain't She Sweet? \_\_\_\_\_

# AIR DANCING

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By BUSTER WILLIAMS

Moderately

Bbm9 Abm9 Bbm9 Abm9 Bbm9 Abm9 Bbm9

1 Abm9 4 Bbm9 Abm9 Bbm9 Abm9 F7#5(#9) 2 Abm9 4 Bbm9

Abm9 Bbm9 Abm9 Am9 Bbm9 Bm9 Am9 Bm6/9 Am9

Bm9 Am9 Bm9 Am9 3 Bm9 Am9 Bm9

Am9 Bm9 Abm9 Bbm9 Abm9 Db7#5(b9) GbM7 Ebm11 DbM7 4

Gb6 Ab7susb9 Fine Bbm9 Abm9 Bbm9 Abm9 D.C. al Fine

# AISHA

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By McCOY TYNER

Slowly

3 Am9 Gm9 3 Am9

Fm9 Fm7 Bb7 3 Gm7 C7 3 Am7 D7b9 To Coda ⊕

1 Gm7 C7 Fm7 E7#9 3 2 Gm7 C7 Bm7 E7 AM7 D7#11 AM7 D7#11

DbM7 Gb7#11 DbM7 Gb7#11 Bm7 E7#11 Bm7 E7#11

Ebm7 GbM7 AM7 Bm7 D.S. al Fine E7 3

CODA ⊕ Gm7 C7 Fm7 Bb7 Ebm7 Ab7 Gb13 rit.

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Words and Music by WALTER BECKER  
and DONALD FAGEN

Moderately

CM7 Bb/C CM7 FM7 Cm11 DbM7

1. Up-on the hill — peo - ple nev-er stare, — they just don't care.  
2., 3. (See additional lyrics)

Eb9 F7 AbM7 Bb/Ab Ab G7 E7

Chin - ese mu - sic un-der ban - yan - trees — here at the dude ranch a - bove the

A7 Cm7 DbM7 GbM7 Fm7 D7b5 DbM7b5 To Coda II ⊕ ⊕

sea. A - ja, when all my dime danc-in' is through I run to you. —

1 CM9 2 Gm7 Fm7 Bb Ab Bb Ab Bb Ab Bb Ab Play 8 times

Bb Ab Gb Ab Gb Dm7 Ab DbM7 Play 3 times

To Coda I ⊕

Fm7 G Ab Bb Ab Dm7 Gb GbM7 Ab Bb Ab Bb Ab D.S. al Coda I Play 3 times

CODA I ⊕ Gb GbM7 Ab EM7 Cm11 Play 7 times Bm7 Cm7 FM7

Instrumental

N.C. Dm7 C13 DbM7 GbM7 BM7 Cm11 Play 8 times Bm7 Cm7

FM7 N.C. Dm7 C13 D.C. al Coda II ⊕ ⊕ Dbm7 Cm7 CODA II ⊕ ⊕ Cm11 Repeat and Fade

Additional Lyrics

2. Upon the hill they've got time to burn.  
There's no return  
Double Helix in the sky tonight.  
Throw out the hardware  
Let's do it right.
3. Upon the hill they think I'm okay.  
Okay so they say.  
Chinese music always sets me free.  
Angular banjos sound good to me.

## ALABAMA

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By JOHN COLTRANE

Slowly, Pensively (Rubato)

Cm

Cm9 Cm7/G Cm/D AbM7 Gm7 Cm AbM7 Gm7 Cm

## ALFIE

Theme from the Paramount Picture ALFIE

Copyright © 1966 (Renewed 1994) by Famous Music Corporation

Words by HAL DAVID  
Music by BURT BACHARACH

Very slowly, rubato

CM9 Dm7/G CM7 Dm7 Em7 A7b9

What's it all a-bout, Al - fie? Is it just for the mo - ment we live? What's it

Dm7 G/F Em7 Am7 Dm7 Dm7/G Cdim7

all a - bout when you sort it out, Al - fie? Are we meant to take more than we give, or

Dm7 Dm/C F/G G9#5 CM9 Am7 Dm7 F/G G/F

are we meant to be kind? And if on - ly fools are kind, Al - fie, than I

C9/E Fm7 Em7b5 A7b9 Dm7 Fm6 Em7 Eb7

guess it is wise to be cruel. And if life be - longs on - ly to the strong, Al - fie, what

Dm7 Dm7/G Cdim7 CM7 Bm7 Eb6/D Am7/D

will you lend on an old gold - en rule? As sure as I be - lieve there's a heav - en a -

Bm7 Am7/D D/C Bm7 Eb6/D Am7/D Dm7/G G9

bove, Al - fie, I know there's some - thing much more, some - thing e - ven non - be - liev - ers



G13 G7#5 CM9 Am7 Dm7 Fm6/G F#m7b5 F9

can be - lieve in. I be-lieve in love, Al - fie. With - out true love we just ex -

Em7 Am7 F#m7b5 F13 Em7 Am7 D9#11 Dm7 Dm/C

ist, Al - fie. Un - til you find the love you've missed you're noth - ing, Al - fie. When you walk let your heart

F#dim7 B7#5 E9 Eb7 Dm7 F/G C7b9 Fm6/C C7b9 CM9

lead the way, and you'll find love an - y day, Al - fie, Al - fie.

**ALICE IN WONDERLAND**  
from Walt Disney's ALICE IN WONDERLAND

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Words by BOB HILLIARD  
Music by SAMMY FAIN

**Moderately**

Dm7 G7 CM7 FM7 Bm7b5 E7

Al ice In Won FM7 Bm7b5 E7  
When clouds go roll - der ing - land, how they do you a get way to and

Am7 Eb7 Dm7 G7 Em7 Am7

Won der land? O ver is the hill or be un yond der land eye or that  
leave the sky. Where is the land

Dm7 G7 1 Em7 A7 Am7 D7 2 CM7 Am7

just be hind can the not tree. see?

Dm7 G7 Em7 Am7 Dm7 G7

Where do stars go? Where is the cres - cent

CM7 FM7 F#m7 B7b9 Em7 A7

moon? They must be some where in the

Dm7 A7 Dm7 A7 Dm7 Ab7 G7 Dm7 G7

sun - ny af - ter - noon. Al - ice In

CM7 FM7 Bm7b5 E7 Am7 Eb7

Won - der - land, where is the path to Won - der - land?

Dm7 G7 Em7 Am7 Dm7 G7 CM7

O - ver the hill or here or there? I won - der where.

## ALL ALONE

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Words and Music by  
IRVING BERLIN

**Moderately**

F F/C C7 F C7#5

All A - lone, I'm so All A - lone. There is no one else but

FM7 F6 Em7b5 A7 Dm7 G13 A/E

you. All A - lone by the tel - e - phone wait - ing for a

E7 Am7 Gm7 C7 Cm7 F7 Bb

ring, a ting - a - ling. I'm All A - lone ev - 'ry eve - ning,

Ab13 G7 C7 C7#5 F Cm7 F7

All A - lone feel - ing blue, won - d'ring where you are, and

BbM7 Eb7 F/C C7

how you are and if you are, All A - lone too.

1 F Dm7 Gm7 C7b9 2 F

too.

**ALONE TOO LONG**  
from BY THE BEAUTIFUL SEA

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Words by DOROTHY FIELDS  
Music by ARTHUR SCHWARTZ

**Slowly**

G6 G#dim7 Am7 D7 Am7 D7 Am7

I'd kiss you if I dared, I want to but I'm scared. I should have known I've  
lips are much too still, my arms have lost their skill. My charm has flown, I've

D7

1 G Bm7 Am7 D7 2 G Bm7 Am7 G Em Em7 Em6 C7b5 B7

been A - lone Too Long. My Long. It's been years since I have whis - pered a fool - ish

Em6 Em Em7 Em6 A7 D7sus D7 G6

love - word, and I'd be a - fraid I'd sing you a fad - ed song. But if you smile and

G#dim7 Am7 D7 Am7 D7 Am7 D9 D7 G Bm Am7 G

then say "dar - ling, try a - gain." I'll know you've known I've been A - lone Too Long.

# AND I THINK ABOUT IT ALL THE TIME

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By ERNIE WATTS  
and RAY DEWEY

**Rock Ballad**

The musical score is written in a single system with 13 staves. It begins with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and triplets. Chord symbols are placed above the notes, indicating the harmonic structure. The score concludes with a Coda section marked with a circled cross symbol.

Chord symbols: BbM7, Ab/Bb, Bb/G, Bb/F, C9/E, A7b9(b5) A7b9, Dm7, Gm7, Cm7, F11, BbM7, F11, F7b9, BbM7, Ab/Bb, Bb/G, Bb/F, C9/E, A7b9(b5) A7b9, Dm7, Gm7, Cm7, F11, Ab11, F11, F7b9, BbM7, D7#9, Gm7, Gm7#5, G7/B, Cm7, Cm7/Bb, Ab11, Ab11/A, BbM7, D7#9, Gm7, C7b5, F11, Ab11, AbM7/Bb, E7#9, E7b9, EbM7, Ab9, Ab(#13), DM7, Bm7, Em9, EbM7, D7b9, Db9, Cm7, Ab11, F11, F7b9, BbM7, Ab/Bb, Bb/G, Bb/F, C9/E, A7b9(b5) A7b9, Dm7, Gm7, Cm7, F11, BbM7, Ab9#11, BbM7, Ab9#11, To Coda, BbM7, Ab9#11, BbM7, F11, D.S. al Coda, CODA, BbM7, Ab9#11, BbM7, Ab9#11, Repeat and Fade

# ANTHROPOLOGY

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By CHARLIE PARKER and DIZZY GILLESPIE

**Fast Bebop**

Bb6 G7 Cm7 F7 Bb6 Gm7 C7 F7

Fm7 Bb7 Eb7 Ab7 1 Dm7 G7 Cm7 F7

2 Dm7 G7 Cm7 F7 Bb6 D7

G7 C7

F7 Bb6 G7 Cm7 F7 Bb6 Gm7

C7 F7 Fm7 Bb7 Eb7 Ab7 Dm7 G7 Cm7 F7 Bb6

# ANTIGUA

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By ANTONIO CARLOS JOBIM

**Medium Bossa Nova**

EbM9 Bb7b9 EbM9 Bb7b9 BM7 F#7b9 BM7 F#7b9

EbM9 Bb7b9 EbM7 EbM7b5 Gm7/C Dbm/C

Fm7 Dm7b5 G7 Cm7 F13b5

Fm7 EM7 EbM7 Bbm7 EbM7 Bbm7 Eb E(b5) Eb E(b5)

Abm7 Ebm F9 Bb13b9 EbM9 Fdim EbM9 Fdim BM7 C#dim BM7 C#dim EbM9 Fdim EbM7 EbM7b5 Gm9/C Dbm/C Fm7 Abm7 Gm7 Gbm7 Fm7 EM7 E7 EbM7 Fdim EbM9 Fdim EbM7 Fdim EbM9 Fdim EbM9

### APRIL IN PARIS

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Words by E.Y. HARBURG  
 Music by VERNON DUKE

Moderately

Fm6/G CM7 Dm7b5 G7 CM7  
 A - pril In Par - is, chest-nuts in blos - som, hol - i - day ta - bles un - der the trees.

Gm7 C7 FM7 Bm7b5 E7 Am7 F#m7b5  
 A - pril In Par - is, this is a feel - ing no one can ev - er

B7#5 B7b9 Bm7 E7 Em7b5 A7 F#m7b5 Fdim C6/E Fm6 C/E  
 re - prise. I nev - er knew the charm of spring, nev - er met it face to face.

Bm7b5 E7b9 Am Am/G F#m7b5 B7#5 B7 EM7 Dm7 G7 Fm6/G  
 I nev - er knew my heart could sing, nev - er missed a warm em - brace, till A - pril In Par - is,

CM7 Em7b5 A7#5 D7 G7 C  
 whom can I run to, what have you done to my heart?

# ARE YOU HAVIN' ANY FUN?

from GEORGE WHITE'S SCANDALS (1939 Edition)

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Words by JACK YELLEN  
Music by SAMMY FAIN

Moderately bright

B $\flat$  F7 B $\flat$  F Cm7 F7 Edim G $\flat$ 7

Are You Hav - in' An - y Fun? \_\_\_\_\_ What y' get - tin' out o' liv - in? \_\_\_\_\_ What good is

F7 B $\flat$  Eb6 B $\flat$  N.C. B $\flat$  F7

what you've got \_\_\_\_\_ if you're not hav - in' an - y fun? \_\_\_\_\_ Are you hav - in' an - y laughs? \_\_\_\_\_

B $\flat$  F7 Cm7 F7 Edim G $\flat$ 7 F7

\_\_\_\_\_ Are you get - tin' an - y lov - in'? \_\_\_\_\_ If oth - er peo - ple do \_\_\_\_\_ so can you; Have a lit - tle

B $\flat$  Eb6 B $\flat$  Ebm7 Bbm

fun. { Af - ter the hon - ey's in \_\_\_\_\_ the comb \_\_\_\_\_ lit - tle bees go out and play; \_\_\_\_\_ E - ven the  
Why do you work and slave \_\_\_\_\_ and save? \_\_\_\_\_ Life is full of ifs and buts; \_\_\_\_\_ You know the

Edim C7 F7 C7 F7 N.C. B $\flat$  F7

old grey mare down home \_\_\_\_\_ has got to have hay. Hey! } Bet - ter have a lit - tle fun. \_\_\_\_\_  
squir - rels save and save, \_\_\_\_\_ and what have they got? Nuts! }

B $\flat$  F7 Cm7 F7 Edim G $\flat$ 7 F7 Dm7 G7

\_\_\_\_\_ you ain't gon - na live for - ev - er; \_\_\_\_\_ Be - fore you're old and gray \_\_\_\_\_ still o - kay. \_\_\_\_\_

Cm F7 B $\flat$  G7 Cm7 F7 1 B $\flat$  2 B $\flat$

Have your lit - tle fun, son! Have your lit - tle fun! Are You Hav - in' An - y fun!

## ARMANDO'S RHUMBA

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By CHICK COREA

Moderately

N.C. Cm

D7 G7 Cm D7 G7 Cm

\_\_\_\_\_

C7
Fm
D7
Gm
Abdim
Adim

Eb/Bb
Abm/Bb
Bb7
Eb
To Coda ⊕ G7

N.C.

D.S. al Coda

CODA

Cm
G7
Cm

## AS LONG AS I LIVE

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Lyric by TED KOEHLER  
 Music by HAROLD ARLEN

Moderately

FM7
Em7b5
A7
D7
Am7
D7

G7
Gm7
C7
FM7
Dm7
Gm7
C7

FM7
Em7b5
A7
D7
Am7
D7

G7
Gm7
C7
FM7
Bb7
FM7

Cm7
F7
BbM7
Bbm7
Eb7
FM7
Em7b5
A7

Dm7
G7
Gm7
C7

FM7
Em7b5
A7
D7
Am7
D7

G7
Gm7
C7
FM7
Bb7
F

May - be I can't live to love you as long as I want to, life is - n't long e-nough,  
 ba - by, but I can love you As Long As I Live.  
 May - be I can't give you dia - monds and things like I want to, but I can prom - ise you,  
 ba - by, I'm gon - na want to As Long As I Live. I  
 nev - er cared, but now I'm scared I won't live long enough, that's why I  
 wear my rub - bers when it rains and eat an ap - ple ev - 'ry day, then see a doc - tor an - y - way.  
 What if I can't live to love you as long as I want to, 'long as I prom - ise you,  
 ba - by, I'm gon - na love you As Long As I Live.

# AT LONG LAST LOVE

from YOU NEVER KNOW

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Words and Music by  
**COLE PORTER**

Slowly

Is it an earth - quake or sim - ply a shock Is it the good tur - tle soup or mere - ly the  
 mock. Is it a cock - tail, this feel - ing of joy. Or is what I feel the  
 real Mc - Coy? Is it for all time, or sim - ply a lark? Is it Gra -  
 na - da I see or on - ly As - bu - ry Park? It is a fan - cy not worth think - ing of,  
 or is it At Long Last Love. Is it an Love.

# ASHES TO ASHES

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Music by **JOE SAMPLE**

Moderately bright

Bbm9 Ab9sus Ebm9 Bbm9 Ab9sus Ab7sus9 Bbm9  
 Ab9sus BM9 Dm/Gb Db/Gb A/C B/F Bbm9 Ab9sus Ebm9 Bbm9  
 Bb13/Ab B13/Ab Db13/Ab Bbm9 Bbm9/Ab Gm7b5 C7#9(#5) Db/Gb Eb(add9)/G G7#5  
 Cm11 Fm6/9/C Dm11/C AbM7/C Gm7/C G7b9 Cm11  
 Fm6/9/C 1 Ab7sus Ab6 G7sus G6 F#7sus F#6 BM7 Bm7



2

G7sus G6 Gb7sus Gb6 Fm7 Em11 Am9 AbM9 Gm7b5 Cm11 F6

Bbm9 Cm11 Eb/F Bbm9 Cm11 Eb/F Bbm9 Cm11

F7#5(#9) Bbm9 Cm11 F7#5(#9) Bbm9

### AUNT HAGAR'S BLUES

Copyright © 1998 by HAL LEONARD CORPORATION

Words by J. TIM BRYMN  
Music by W.C. HANDY

Moderately

F7

Old Dea - con Spliv - in', his flock was giv - in' the way of liv - in' right,

Bb7 C7 F7 Bb7

said he "No wing - in', no rag - time sing - in' to - night." Up jumped Aunt Ha - gar,

C7 F7

and shout - ed out with all her might: Oh, 'taint no use o' preach - in',

Bb7

oh, 'taint no use o' teach - in', each mod - u - la - tion of syn - co - pa - tion

F7 A7 D7 G7 C7

just tells my feet to dance and I can't re - fuse when I hear the mel - o - dy they call the

F7 G7 C7 F7

blues; those ev - er lov - in' blues. Just hear Aunt Ha - gar's chil - dren har - mon - iz - in' to that

F7 Db7 C7 F7 Db7 C7

old mourn - ful tune, it's like a choir from on high broke loose. If the

F7 Db7 C7

deb - bil brought it the good Lawd sent it right down to me, let the

F7 C7 F7 Db7 C7 F7 C7

con - gre - ga - tion join while I sing those lov - in' Aunt Ha - gar's Blues.

# AUTUMN IN NEW YORK

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Words and Music by  
**VERNON DUKE**

**Brightly**

Gm7 Am7 Bb6 C7 F6 Gm7 Am7 D7b9 Gm7 Am7

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

Bb6 C7 Am7b5 D7 Gm7 Bbm7 Eb7

it spells the thrill of first night - ing. Glit - ter - ing crowds and shim-mer - ing clouds in  
 it lifts you up when you're run - down. Jad - ed rou - és and gay di - vor-ces who

AbM7 Dm7b5 Cm/G Dm7b5 G7#5 CM7 C7 C7#5 Gm7 Am7

can-yons of steel, they're mak-ing me feel I'm home. It's Au - tumn In New York,  
 lunch at the Ritz will tell you that "it's di - vine!" This Au-tumn In New York,

Bb6 C7 F6 Gm7 Am D7 Db7 Cm7 Dm7 Ebm6 F7

that brings the pro-mise of new love; Au - tumn In New York is of - ten min-gled with  
 trans-forms the slums in - to May - fair; Au - tumn In New York, you'll need no cas-tles in

Bbm Abm7 Gbm9 C7#9#11 Fm C7#5 Fm Ab7#5 DbM7 Ab7#5 DbM7 Abm6

pain. Dream-ers with emp - ty hands may sigh for ex - ot - ic lands; It's }  
 Spain. Lov - ers that bless the dark on bench-es in Cen - tral Park greet }

Gm7 Am7 Bbm6 C7b9 1 Fm C7#9 2 Fm Bb7 Fm

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

# BARK FOR BARKSDALE

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By GERRY MULLIGAN

**Quickly**

F Gm7 C7 F Bb7 G7 C7

F Bb Cm7 Bb Eb7 C7 F7 Bb

C7 F Gm7 C7 F Bb7 To Coda ⊕

D.C. al Coda CODA ⊕

G7 C7 F Bm7b5 Bbm7 Bb7 Ab7 G7 C7 F

# BAJA BAJO

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By JOHN PATITUCCI  
and CHICK COREA

### Moderate Samba

Cm N.C. § A13 D7#9 G7#9(#5)

Cm7(11) AbM7/Bb GbM7/Ab G7 GbM7 EM7b5

Ebm#7 D7#9(#5) Gm7 D/Bb E/G# F#/G E/F F#/E

Cm A13#11(#9) N.C. Cm

A13#11(#9) N.C. Cm A13#11(#9)

N.C. Cm A13#11(#9) To Coda I ⊕ N.C. To Coda II ⊕ ⊕ D.C. al Coda I Cm

### CODA I

⊕ N.C. G7#5 F/Gb Ab/E B/D Bb/B Cm#7

Cm11#7 A7 Ab7 G7

Cm A13 Ab13 G13 Cm D.S. al Coda II

### CODA II

⊕ ⊕ N.C.

Cm

# BASS DESIRES

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By PETER ERSKINE

(on cue)

Guitar 1

Guitar 2

Bass

(open)

*mp*

*mp*

Detailed description: This system contains the first six measures of the piece. The top two staves are for Guitar 1 and Guitar 2, both in treble clef with a 4/4 time signature. They are silent for the first two measures and then play a sequence of notes: Bb, Bb, D, Bb, D, Bb. The dynamic is marked *mp*. The Bass staff is in bass clef with a 4/4 time signature. It plays a steady eighth-note pattern: D, D, D, D, D, D, D, D. The first two measures are marked "(open)". The last four measures of this system have a double bar line with a slash through it, indicating a repeat.

Detailed description: This system contains the next six measures. The top two staves (Guitar 1 and 2) continue the melodic line from the first system. The Bass staff continues its eighth-note pattern. The last four measures of this system have a double bar line with a slash through it, indicating a repeat.

optional open + improv

Detailed description: This system contains the next six measures. The top two staves (Guitar 1 and 2) continue the melodic line. The Bass staff continues its eighth-note pattern. The last four measures of this system have a double bar line with a slash through it, indicating a repeat.

on cue (again)

*mf*

*mp*

Detailed description: This system contains the final six measures. The top staff (Guitar 1) is in treble clef with a 4/4 time signature and a key signature of one flat. It starts with a dynamic of *mf* and plays a sequence of notes: Bb, Bb, D, Bb, D, Bb. The second staff (Guitar 2) is in treble clef with a 4/4 time signature and a key signature of one flat. It plays a sequence of notes: Bb, Bb, D, Bb, D, Bb. The dynamic is marked *mp*. The Bass staff is in bass clef with a 4/4 time signature and continues its eighth-note pattern: D, D, D, D, D, D, D, D. The last four measures of this system have a double bar line with a slash through it, indicating a repeat.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a middle treble clef staff, and a bass clef staff at the bottom. The top staff contains a melodic line with a flat sign (b) and two triplet markings (3) over groups of notes. The middle staff contains a line of notes with a sharp sign (#) and a flat sign (b). The bass staff contains a line of notes with a slash and a vertical line (/) under each note.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with a flat sign (b) and two triplet markings (3). The middle staff has a line of notes with a flat sign (b) and a dynamic marking 'f' (forte). The bass staff has a line of notes with a sharp sign (#) and a slash and a vertical line (/) under each note.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with a flat sign (b) and a triplet marking (3). The middle staff has a line of notes with a flat sign (b) and a dynamic marking 'f' (forte). The bass staff has a line of notes with a slash and a vertical line (/) under each note.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with a flat sign (b) and three triplet markings (3). The middle staff has a line of notes with a sharp sign (#) and a flat sign (b). The bass staff has a line of notes with a slash and a vertical line (/) under each note.

Fifth system of musical notation. It consists of three staves. The top staff has a melodic line with a flat sign (b) and a dynamic marking 'p' (piano). The middle staff has a line of notes with a flat sign (b) and a dynamic marking 'p' (piano). The bass staff has a line of notes with a slash and a vertical line (/) under each note. The system concludes with a double bar line and the text: "to improvisation 'time, no changes'..."

# BEAUTIFUL LOVE

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Words by HAVEN GILLESPIE  
 Music by VICTOR YOUNG, WAYNE KING  
 and EGBERT VAN ALSTYNE

**Moderately**

Chords: Em7b5, A7#5, Dm6, Gm7, C7, FM7, Em7b5, A7, Dm7, Gm7, Bb7, A7, Dm7, G7#11, Em7b5, A7, Dm, B7#9, Bb7, A7, Dm.

Beau - ti - ful Love, you're all a mys - ter - y, Beau - ti - ful  
 Love, I've roamed your par - a - dise, search - ing for  
 Love, what have dreams you done to me? I Reach - ing con -  
 love, my dreams to re - al - ize. I Reach - ing con -  
 tent - ed till you came a long, thrill - ing my  
 heav - en, de - pend - ing on you. Beau - ti - ful  
 1 soul with your song. Beau - ti - ful  
 2 Love, will my dreams come true?

# BEFORE YOU GO

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By MIKE STERN

**Slowly**

Chords: Cm11b5, Bm7#11, C#11, F#M7, Am11, Gm7, Bm11, E7, Cm7, EbM7, Cm7, Cm7/Bb, Am11, Dm7, Bbm7, Gm9, F#M7, Bbm7/F, F#M7, G7#5, Cm7b5, D/F, Bbm7, Bm7#11, C#11, F#M7, Am11, Gm7, Bm7, C#m7, F/C#, Dm7, EbM7, Gm7, Bm7, G#M7#5, Csus/G, F#M7, Fm7#5, Bm7, Bbm7, Bbm7/Ab, Gm7b5, Bbm7/F, F#M7, G7#5, G#m11, Am7, Bbm11, Bm7, Cm7b5, D/C#, C#, D/C#, D/C#, C#, D/C#, F#m7.

# BÉSAME MUCHO

(Kiss Me Much)

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Original Words and Music by CONSUELO VELAZQUEZ  
 English Words by SUNNY SKYLAR

Moderately

**Chorus:**

Bé - sa - me, Bé - sa - me Mu - cho;  
 Bé - sa - me, bé - sa - me mu - cho,

**Verse 1:**

Each time I cling to your kiss I hear mu - sic di - vine;  
 co - mo si fue - ra es - ta no - che la úl - ti - ma vez;

**Verse 2:**

Bé - sa - me Mu - cho,  
 bé - sa - me mu - cho,

**Verse 3:**

Hold me, my dar - ling, and say that you'll al - ways be mine.  
 que ten - go mie - do per - der - te, per - der - te o - tra vez.

**Verse 4:**

This joy is some - thing new, My arms en - fold - ing you, Nev - er knew this thrill be -  
 Que - ro te - ner - te muy cer - ca, mi - rar - me en tus o - jos, ver - te jun - to a

**Verse 5:**

fore; Who ev - er thought I'd be hold - ing you close to me,  
 mí, píen - sa que tal vez ma - ña - na yo ya es - ta - ré

**Verse 6:**

Whisp - 'ring "It's you I a - dore;" Dear - est one, if you should  
 le - jos, muy le - jos de ti. Bé - sa - me, bé - sa - me

**Verse 7:**

leave me, Each lit - tle dream would take wing and my life would be  
 mu - cho, co - mo si fue - ra es - ta no - che la úl - ti - ma

**Verse 8:**

through; Bé - sa - me  
 vez; bé - sa - me

**Verse 9:**

Mu - cho; Love me for - ev - er and make all my dreams come  
 mu - cho, que ten - go mie - do per - der - te, per - der - te des -

**Outro:**

1 true. true.  
 pués. pués.

# BESSIE'S BLUES

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By JOHN COLTRANE

## Bright Blues

## THE BEST THING FOR YOU

from the Stage Production CALL ME MADAM

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Words and Music by  
IRVING BERLIN

### Moderately



# BETTER LUCK NEXT TIME

from the Motion Picture Irving Berlin's EASTER PARADE

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Words and Music by  
IRVING BERLIN

**Freely**

F/A Abdim7 Gm7 C7 Gm7 C7b9 FM7 A/C# Cdim7

For ev - 'ry rose that with - ers and dies, an - oth - er blooms in its stead. A new love waits to

Bm7 E7 Bm7 E7b9 AM7 Gm7 C7 Am7 D7b9

o - pen its eyes af - ter the old love is dead. That sounds all right in a care - less rhyme,

**Moderately**

Gm7 C7 Eb7#11 D7b9 Gm7 C7 F F#dim7 C7/G A7#5

but there's sel - dom a sec - ond time. Bet - ter Luck Next Time, that could nev - er be, be - cause there

BbM7 Bdim7 C7 C7b9 F6 Dm7 Gm7 C7#5(b9) Gm7 C7

ain't gon - na be no next time for me, no sir - ee. Made up my mind to make an - oth - er

F F#dim7 C7/G A7#5 BbM7 Bdim7 C7 C7b9 F6 Gm9 C7b9 F6

start, I've made my mind up, but I can't make up my heart. I'd like a

Em9 A7 A7#5 CM7/D D9 B7/F# C/G Am7 Dm7 G7

new luck - y day that would be nice, but this comes just once in a life - time, not

Gm7/C C7 Gm7 G7 C7 Bbdim7 Am7b5 D7b9

twice. So don't say "Bet - ter Luck Next Time." That could nev - er be, be - cause there

Gm7 Bbm#7 F/C C9

1	F6	Dm9	Gm9	C7#5(b9)
2	F6	Bbm	F6/9	

ain't gon - na be no next time for me. me.

# BIG NICK

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By JOHN COLTRANE

**Moderately slow**

GM7 Em7 Am7 D7 GM7 Em7 Am7 D7

G G7/B C C#dim G/D E7 Am7 D7

GM7 Em7 Am7 D7 GM7 Em7 Am7 D7 G G7/B

C C#dim G/D E7 Am7 D7 G

# BETWEEN THE DEVIL AND THE DEEP BLUE SEA

from RHYTHMANIA

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Lyric by TED KOEHLER  
Music by HAROLD ARLEN

Brightly

To Coda ⊕

F Gm9 C7 F Gm9 C7 Cm7 F7 BbM7 Eb7

I don't want you, but I'd hate to lose you,  
I for - give you, 'cause I can't for - get you,  
I should hate you, but I guess I love you, } you've got me in Be - tween — The

F C7 1 F C7 2 F E7 A F#m Bm7 E9

Dev - il And The Deep Blue Sea. — I ought to cross you off my list, —

A F#m Bm7 E7 C Am Fm6

but when you come knock - ing at my door — fate seems to give my heart a twist, — and

Ab7 G7 C7 D.C. al Coda

I come run - ning back for more.

CODA ⊕ F C7 F

De - vil And The Deep Blue Sea. —

## BIJOU

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Music by RALPH BURNS

Moderately

CM7 Dm7 G7 CM7 Dm7 G7 CM7

Dm7 G7 CM7 Db7 CM7 Dm7 G7

CM7 Dm7 G7 CM7 Dm7 G7 CM7

Db7 CM7 Fm7 Cm7 Ab7#5

G7#5 CM7 Dm7 G7 CM7

Dm7 G7 CM7 Dm7 G7 CM7 Db7 CM7

# BILL from SHOW BOAT

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Lyrics by P.G. WODEHOUSE and OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Moderately

B $\flat$  Gm7 Cm7 F9 B $\flat$  C $\sharp$ dim

But a - long came Bill, who's not the type at all. You'd meet him on the street and nev - er  
just my Bill, an or - di - nar - y boy. He has - n't got thing a that I can

Cm7 F7 G7 $\sharp$ 5 Cm7 F7 B $\flat$ M7 Gm7 C7

no - tice him. His form and face, his man - ly grace are not the kind that you would  
brag a - bout. And yet to be up - on his knee so com - fy and room - y feels

F7 F7 $\sharp$ 5 B $\flat$ M7 Gm7 G7 $\flat$ 9 Cm7 F7 Fm11 B $\flat$ 7 E $\flat$ M7 E $\flat$ 6

find in a sta - tue. And I can't ex - plain, it's sure - ly not his brain that makes me thrill. I  
nat - u - ral to me. And I can't ex - plain, it's sure - ly not his brain that makes me thrill. I

C7 B $\flat$  Gm7 Cm7 F7 $\flat$ 9

love him — be - cause he's won - der - ful, — be - cause he's just old Bill. He's  
love him — be - cause he's I don't know, — be - cause he's just my Bill.

1 B $\flat$  Gm7 Cm7 F7 2 B $\flat$

# A BLOSSOM FELL

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Words and Music by HOWARD BARNES,  
HAROLD CORNELIUS and DOMINIC JOHN

Slow Ballad

B $\flat$ 6 Bdim7 Cm7 F7 F7 $\sharp$ 5

A Bloss - som Fell from off a tree, it set - tled soft - ly on the lips you turned to

B $\flat$  B $\flat$ M7/D C $\sharp$ dim7 Cm7 F7 Cm7 F7 F7 $\sharp$ 5

me. The gyp - sies say, and I know why, a fall - ing blos - som on - ly

B $\flat$  Bdim7 Cm7 F7 B $\flat$ 6 Bdim7 Cm7

touch - es lips that lie. A Bloss - som Fell, and ver - y soon I saw you

F7 F7 $\sharp$ 5 B $\flat$  B $\flat$ 7 $\sharp$ 5 E $\flat$

kiss - ing some - one new be - neath the moon. I thought you loved me, you said you

B $\flat$  Cm7 F7 Fm9 B $\flat$ 7 B $\flat$ 7 $\sharp$ 5 E $\flat$  E $\flat$ m6

loved me. We planned to - geth - er to dream for - ev - er. The dream has end - ed, for true love

B $\flat$  C $\sharp$ dim7 Cm7 F7

died the night A Bloss - som Fell and touched two lips that lied. A Bloss - som lied.

1 B $\flat$  F7 2 B $\flat$

**BIRK'S WORKS**

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Music by JOHN "DIZZY" GILLESPIE

**Moderately**

Chords: Fm, Gm7b5, C7, Fm, Cm7b5, F7, Bbm7, Bbm7, Fm, Fm, Abm7, Db9, Gm7b5, C7 3, Fm. Includes first and second endings.

(What Did I Do to Be So)  
**BLACK AND BLUE**  
from AIN'T MISBEHAVIN'

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Words by ANDY RAZAF  
Music by HARRY BROOKS and FATS WALLER

**Moderately**

Chords: Am, Dm, Am, D7, C, C#dim7, G7, G+, C, E7, Am, Dm, Am, D7, C, C#dim7, G7, Ab7, G7, C, F7, C, Ab7, C, Eb7, Ab7, Am, D7, F7, E7#5, E7, Am, Dm, Am, D7, C, C#dim7, G7, Ab7, G7, C, F7, C.

Cold emp - ty bed \_\_\_\_\_ springs hard as lead, \_\_\_\_\_ pains in my head, \_\_\_\_\_ feel like old Ned. \_\_\_\_\_

What did I do \_\_\_\_\_ to be so Black And Blue? \_\_\_\_\_

No joys for me, \_\_\_\_\_ no com - pan - y; \_\_\_\_\_ E - ven the mouse \_\_\_\_\_ ran from my house. \_\_\_\_\_

All my life thru \_\_\_\_\_ I've been so Black And Blue. \_\_\_\_\_

I'm white \_\_\_\_\_ in - side, \_\_\_\_\_ it don't help my case, \_\_\_\_\_

'cause I \_\_\_\_\_ can't hide \_\_\_\_\_ what is on my face, ooh!

I'm so for - lorn, \_\_\_\_\_ life's just a thorn, \_\_\_\_\_ my heart is torn, \_\_\_\_\_ why was I born? \_\_\_\_\_

What did I do \_\_\_\_\_ to be so Black And Blue? \_\_\_\_\_

# BLACK AND TAN FANTASY

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By DUKE ELLINGTON  
and BUB MILEY

Moderately

Musical score for 'Black and Tan Fantasy' in B-flat major, 4/4 time. The score consists of four staves of music. Chord progressions are indicated above the notes. The first staff starts with Bbm7, Ebm7, and Bbm7. The second staff has F7, Bbm7, Gb7, F7, and Gb7. The third staff has Bb, Dm7, Dbdim7, Cm7, Ebm7, and Bb. The fourth staff has C7, F7, and a first ending with Bb7, G7#5, C7, F7, Bb7, Eb7, Ab7, Db7, followed by a second ending with Bb7.

# BLUE FLAME

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Lyric by LEO CORDAY  
Music by JAMES NOBLE and JOE BISHOP

Moderately

Musical score for 'Blue Flame' in B-flat major, 4/4 time. The score consists of six staves of music with lyrics. Chord progressions are indicated above the notes. The first staff has Bb7, Eb7, F7, Bb, and Bb7. The second staff has Eb9, F7, and Bb7. The third staff has F7, Eb7, Bb7, and F7. The fourth staff has Bb7, Eb, F7, Bb, and Bb7. The fifth staff has Eb7, F7, and Bb7. The sixth staff has F7, Eb7, and Bb7. Lyrics are: Blue Flame, lone-ly mem - 'ries light - ing my heart. Blue Flame, on - ly mem - 'ries, why did we part? Ev - er burn - ing, ev - er yearn - ing Blue Flame. Blue Flame burn-ing sor - row deep in my heart, Blue Flame will to-mor - row bring a new start. Ev - er glow - ing. ev - er grow - ing. Blue Flame.

# BLACK COFFEE

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Words and Music by PAUL FRANCIS WEBSTER  
and SONNY BURKE

Slow Blues

F7#9 Gb7#9 F7#9 Gb7#9 F7#9 Gb7#9

I'm feel - in' might - y lone - some, have - n't slept a wink, I walk the floor and watch the door and  
feel - in' might - y lone - some, have - n't slept a wink, I walk the floor and watch the door and

F7#9 B13 Bb9 F7#9 Gb7#9 F7#9 D7#9

in be - tween I drink Black Cof - fee. Love's a hand - me - down broom. I'll  
in be - tween I drink Black Cof - fee. Since my gal went a - way. My

Gm7 Gm7/C F7#9 D7#9 Gm7 C7#9

nev - er know a Sun - day, in this week - day room. I'm  
nerves have gone to pic - es and my hair's turn - in' gray. I'm

F7#9 Gb7#9 F7#9 Gb7#9 F7#9 Gb7#9

talk - in' to the shad - ows, one o' - clock to four. And Lord, how slow the mo - ments go when  
talk - in' to the shad - ows, one o' - clock to four. And Lord, how slow the mo - ments go when

F7#9 B13 Bb9 F7#9 Gb7#9 F7#9 D7#9

all I do is pour Black Cof - fee. Since the blues caught my eye. I'm  
all I do is pour Black Cof - fee. Love's a sor - ry af - fair. I

Gm7 Gm7/C F7#9 Gb7#9 F B7b5

hang - in' out on Mon - day my Sun - day dreams to dry. Now a  
know where all the blues are, 'cause, ba - by, I've been there. Now a

Bbm7 Eb9 Fm Gm7b5 C7#5(b9)

man is born to go a - lov - in', a wom - an's born to weep and  
man is born to love a wom - an, to work and slave to pay her

FM7 Abm7 G9 GbM7 Ebm7 Abm7 Db9

fret, to stay at home and tend her ov - en, and drown her past re - grets in  
debts. And just be - cause he's on - ly hu - man, to drown his past re - grets in

Gm7 C7 F7#9 Gb7#9 F7#9 Gb7#9

3  
cof - fee and cig - a - rettes! I'm moon - in' all the morn - in', and mourn - in' all the night, and  
cof - fee and cig - a - rettes! I'm moon - in' all the morn - in', and mourn - in' all the night, and

F7#9 Gb7#9 F7#9 B13 Bb9

in be - tween it's nic - o - tine and not much heart to fight Black Cof - fee.  
in be - tween it's nic - o - tine and not much heart to fight Black Cof - fee.

3 FM7 Gm7 Am7 3 D7#5(b9) Gm7

Feel - in' low as the ground. It's driv-in' me cra - zy, this wait - in' for my ba - by,  
 Feel - in' low as can be, It's driv-in' me cra - zy, this wait - in' for my ba - by,

Gm7/C 1 F7#9 Gb7#9 F7#9 Gb7#9 2 F7#9 Gb7#9 F7#9

To may - be come a - round. I'm  
 To may - be come a - round.

### BLACK ORPHEUS

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Words and Music by  
 LUIZ BONFA

Moderate Bossa Nova

Am Bm7b5 E7b9 Am Bm7b5 E7b9

Am Dm7 G7 CM7 C#dim7 A7b9

Dm7 G7 C6 FM7

Bm7b5 E7b9 Am Bm7b5 E7b9

Am Bm7b5 E7b9 Am Bm7b5 E7b9

Em7b5 A7b9 Dm7

Dm Dm7/C Bm7b5 E7b9 Am Am7/G FM7

Bm7b5 E7b9 Am To Coda ⊕ Bm7b5 E7b9 D.S. al Coda

CODA

Am7 Dm7 Am7 Dm7 Am7 Dm7 Em7 Am7

# BLACK MARKET

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Music by JOSEF ZAWINUL

Moderately

♩ B♭

To Coda ⊕ *Play 1st time only*

1 2

Repeat ad lib. D.S. al Coda

CODA

⊕ N.C.

Cm9 F9 B♭6/9 Gm7

Cm9 F9 B♭6/9 Gm7 Cm7 F7

B♭6/9 Gm7 Cm9 F9 B♭6/9

1, 2 Gm7 3

C♯m9 F♯9

1 B6/9 G♯m7 2 N.C.



Repeat ad lib.

# BLACKBERRY WINTER

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Words and Music by ALEC WILDER and LOONIS MCGLOHON

Expressively

FM7 Am7 Dm7 Gm7 C9sus F Gm7

Black - ber - ry Win - ter comes with - out a warn - ing just when you think that spring's a - round to  
 Black - ber - ry Win - ter on - ly lasts a few days, just long e - nough to get you feel - ing

Am7 BbM7 Am7 Dm7 Gm7 C7sus

stay, so you wake up on a cold rain - y morn - ing and won - der what on earth be - came of  
 sad when you think of all the love that you wast - ed on some - one whom you nev - er real - ly

1 F Dm7 Gm9 Bb/C 2 F BbM7 F EbM7 F/Eb Dm7 Gm7

May. had. I'll nev - er get o - ver los - ing you, but I've had to

Cm7 F7 BbM7 Am Am#7 Am7 Am6

learn that life goes on. And the mem - o - ries grow dim like a half - for - got - ten song, 'til a

Bm7b5 E7b9 Am7 Ab13 Gm7 C7b9 FM7 Am7

Black - ber - ry Win - ter re - minds me you are gone. And I get so lone - ly

Dm7 Gm7 C9sus F Gm7 Am7 BbM7

most of all in spring - time. I wish I could en - joy the first of May, but I know it means that

Am7 Dm7 Gm7 C7 F BbM7 FM7

Black - ber - ry Win - ter is not too far a way.

# BLAME IT ON MY YOUTH

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Words by EDWARD HEYMAN  
 Music by OSCAR LEVANT

Moderately

EbM7 Fm7<sup>3</sup> Gm7 F#7b5 Fm7 Edim7<sup>3</sup> Fm7 Bb7  
 If I ex-pect-ed love — when first we kissed, Blame It On My Youth; —  
 Fm7 Edim7<sup>3</sup> Fm7 Bb7 Gm7 Fm7<sup>3</sup> Bb7<sup>3</sup> EbM7 Eb7  
 If on - ly just for you — I did ex - ist, Blame It On My Youth. —  
 AbM7 Bb7 Gm7 Cm7 Fm7 Bb7 EbM7 C7b9 Dm7b5 G7  
 I ——— be-lieved in ev - 'ry-thing like a child of three. You ——— meant more than  
 Cm7 F9 B7#5 Bb7 Eb Fm7<sup>3</sup> Gm7 F#7b5  
 an - y-thing, all the world to me! If you were on my mind — all night and  
 Fm7 Edim7<sup>3</sup> Fm7 Bb7 Fm7 Edim7<sup>3</sup> Fm7 Bb7  
 day, Blame It On My Youth; — If I for-got to eat — and sleep and  
 Gm7 Fm7<sup>3</sup> Bb7<sup>3</sup> Bbm7 Eb7 AM7 Bb7 Gm7 Cm7  
 pray, Blame It On My Youth. — If ——— I cried a lit - tle bit when  
 Fm7 Bb7 G7#5 G7 C7b9 Fm7 Edim7<sup>3</sup> Fm7 Bb7<sup>3</sup>  
 first I learned the truth, don't blame it on my heart, — Blame It On My Youth. —  
 1 Eb C7b9 Fm7 Bb7 2 Eb6

# BLUE TRAIN (Blue Trane)

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By JOHN COLTRANE

Medium Blues

Eb7#9 Ab7#11  
 Eb7#9 Bb7#9 1 Eb7#9 2 Eb7#9

# BLUE PRELUDE

Copyright © 1933 (Renewed) by Music Sales Corporation (ASCAP)

Words by GORDON JENKINS  
Music by JOE BISHOP

## Slow Blues

Dm E7 A7 A7b9 Dm <sup>3</sup>  
 Let me sigh, let me cry when I'm blue. Let me go 'way from this  
 Bb7 A7 Dm6 Em7b5 A7 Dm E7 A7 A7b9  
 lone ly town. Won't be long till my song will be thru', 'cause I  
 Dm <sup>3</sup> Bb7 A7 Dm6 A7 Dm6 Fm Dm6  
 know I'm on my last go - round. All the love I could steal, beg or bor - row  
 Em7b5 A7#5 Dm6 Bb7 A7 A7#5 Bb7  
 would - n't heal all this pain in my soul. What is love, but a pre - lude to  
 Dm7 Dm6 Bb7 A7 A7#5 Dm  
 sor - row with a heart - break a - head for your goal. Here I go, now you  
 E7 A7 A7b9 Dm <sup>3</sup> Bb7 A7 Dm Gm6 Dm6  
 know why I'm leav - ing; Got the blues, what can I lose, good - bye.

# BLUE STAR

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Words by EDWARD HEYMAN  
Music by VICTOR YOUNG

## Slowly

Bb7 Eb Ebdim7 Fm7 Bb13 Bb7#5  
 Blue Star when I am blue, all I do is look at you. For  
 Eb/G F#dim7 Fm7 Gm7b5 C7b9 Ab6  
 I seem to find peace of mind, and I nev - er get lone - ly when you  
 Am7b5 Fm7/Bb Bb7b9 Eb Ebdim7  
 shine from a - far. With you a - way up there, I don't  
 Fm7 Bb Bb7#5 Eb/G F#dim7 Fm7  
 dare to have a care. For I want to show that your glow let's me  
 Gm7b5 C7b9 F13 A/Bb Abm6/Bb <sup>1</sup> Eb Fm7 Bb7 <sup>2</sup> Eb  
 know that you know that I'm not blue. Blue Star. Blue Star.

# THE BLUE ROOM

from THE GIRL FRIEND

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Words by LORENZ HART  
 Music by RICHARD RODGERS

Slowly, with expression

F Dm7 Gm7 C7 FM7 Dm7 Gm7 C7 FM7 F7

We'll have a blue room, a new room, for two room, where ev - 'ry day's a

B♭M7 Gm7b5 F6 G7 Gm7 C7 F Dm7 Gm7 C7

hol - i - day be - cause you're mar-ried to me. Not like a ball - room a

FM7 Dm7 Gm7 C7 Cm7 F7 B♭M7 Gm7b5

small room, a hall room, where { I } can smoke { my } pipe a - way, with

{ your } wee head up - on { my } knee. We will thrive on, keep a - live on just noth - ing but

F/A A♭dim7 C7 Gm7 C7 Dm7 G7 Gm7 C7 F Dm7

kiss - es, with Mis - ter and Mis - sus on lit - tle blue chairs. { You sew your }  
 { I'll wear my }

Gm7 C7 FM7 Dm7 Gm7 C7 Cm7 F7

trous - seau, and Rob - in - son Cru - soe is not so far from

B♭M7 Gm7b5 F Gm7 C7 1 F Gm7 C7 2 F

world - ly cares as our blue room far a - way up - stairs! stairs!

# BLUES FOR ALICE

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By CHARLIE PARKER

Moderately

F6 Em7 A7 Dm7 G7

Cm7 F7#5 B♭6 B♭m7 Eb7 F6

Abm7 Db7 Gm7 C7 1 Am7 Dm7

Gm7 C7 2 Am7 Dm7 Gm7 C7 FM9

# BLUEPORT

Copyright © 1959 (Renewed 1987) Criterion Music Corp.

By ART FARMER

**Moderately**

F

Bb7

F

C7

F

1 2 F

Bb7

F

C7

F C7

# BLUES IN TIME

© 1957 (Renewed) Desmond Music Company

By PAUL DESMOND

**Quickly**

Bb7 Eb7 Bb7

Eb7 Bb7 Dm7 G7 Cm7

1 2 Bb7

F7 Bb7 G7 Cm7 F7 Bb7

# BLUES FOR D.P.

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Written by RON CARTER

Moderately slow

Musical score for 'Blues for D.P.' in 4/4 time, key of G major. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth-note triplets and quarter notes. Chord symbols above the staff include G, C7, and G. The second staff continues the melody with triplets and quarter notes, with chord symbols G9, C7, C#dim7, G/D, and Bb7/F E9. The third staff shows a more melodic line with slurs and triplets, with chord symbols A7b9, Bbdim/D, and Am7/D. The fourth staff concludes the piece with a final triplet and quarter notes, with chord symbols G, Eb, D7, and Eb.

# BLUES MARCH

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By BENNY GOLSON

Moderately

Musical score for 'Blues March' in 4/4 time, key of Bb major. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). It features a series of eighth-note triplets and quarter notes. Chord symbols above the staff include Bb7, Eb7, and Bb7. The second staff continues the melody with triplets and quarter notes, with chord symbols Eb9, Ab13, Db9, and Gb13. The third staff shows a more melodic line with slurs and triplets, with chord symbols Gm7b5, Ab13, A9, Bb9, G13, and Cm7b5. The fourth staff concludes the piece with a final triplet and quarter notes, with chord symbols F13, To Coda, Bb9, Db9, Gb9, B9, and D.S. al Coda. The fifth staff is the CODA, featuring a series of eighth-note triplets and quarter notes, with chord symbols Bb9, Db9, Gb9, B9, Bb9, and Db9. The final staff shows a final triplet and quarter notes, with chord symbols Gb9 and Bb7#9.

# BLUES FOR JUNIOR (Pyramid)

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By RAY BROWN

Moderately

Musical score for 'Blues for Junior' in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a G chord and a C7 chord. The second staff includes G, G7, and C7 chords. The third staff features a triplet of eighth notes, a G chord, and an Am7 chord. The fourth staff starts with a D7 chord and a G chord. The piece concludes with a final G chord.

# BOSSA ANTIGUA

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By PAUL DESMOND

Medium Bossa (♩ = 95)  
Bbm7

Musical score for 'Bossa Antigua' in B-flat major, 4/4 time. The score consists of seven staves of music. The first staff includes Eb7, Cm7, Fm7, and Bb7 chords. The second staff includes Eb7, Cm7, F7, Bbm7, and Eb7 chords. The third staff includes Cm7, Fm7, Bbm7, Dm7, G7, and CM7 chords. The fourth staff includes Am7, Dm7, G7, Em7, and Am7 chords. The fifth staff includes Dm7, G7, Cm7, and F7 chords. The sixth staff includes Bbm7, Eb7, Cm7, and Fm7 chords. The seventh staff includes Bbm7, Eb7, and AbM7 chords. The piece concludes with a final AbM7 chord.

## BLUES FOR ROSALINDA

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By FRANK MORGAN

## Slow Blues

Musical notation for 'Blues for Rosalinda' in 4/4 time, featuring a slow blues style. The piece is written in treble clef with a key signature of one flat (Bb). The melody consists of several lines of music with triplet markings. Chord progressions are indicated above the staff: C7, F7, C7, Gm7, F#7, F7, F7, F#dim7, C7, F7, Em7, Bb7, A7#5, Dm7, C/G, G7b9, C7, C7/E, F, F#dim7, C/G, A7#5, D7, F/G.

## BROADWAY

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TEDDY McRAE and HENRI WOODE

## Brightly

Musical notation for 'Broadway' in 4/4 time, featuring a bright and lively style. The piece is written in treble clef with a key signature of two flats (Bb). The melody includes lyrics and is accompanied by a bass line. Chord progressions are indicated above the staff: EbM7, Ab7, Fm7, Bb7, EbM7, Fm7, Bb7, EbM7, Ab7, Fm7, Bb7, EbM7, AbM7, Abm7, Db7, GbM7, Fm7, Bb7, EbM7, Ab7, Fm7, Bb7, EbM7.

Broad - way, Broad-way, ev - 'ry - bod - y's hap - py and gay where the night is  
bright - er than day, all a - long Broad - way. Sweet - hearts and beaus  
on their way to mo - vies and shows dressed up in their Sun - day best clothes  
up and down Broad - way. Out of town, I'm low down when I  
walk a - long the main street. An - y - where, I don't care, but I  
al - ways find a main street just an - oth - er plain street. Broad-way, Broad-way, take a lit - tle  
time out for play where the joy of liv - ing holds sway - all a - long Broad - way.





# BOTH SIDES OF THE COIN

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By MICHAEL BRECKER

## Bright Latin Rock

F#13b9 F#(add9) F/F# GM7#5/F# F#13b9 F#(add9)

F#13b9 F#(add9) F/F# GM7#5/F# F#13b9 F#(add9)

F#13b9 F#(add9) F/F# GM7#5/F# F#13b9 F#(add9)

F#13b9 F#(add9) F/F# GM7#5/F# F#13b9 F#(add9) C#7b9/F#

BM7sus/F# C#7sus A/B C#7b9/F# BM7sus/F# GM7#5

G#m7 D/C G#m7 DM7#5 D/C# C#(add9)

## To Coda ⊕

C/F# D#/F# F#(add9) 1 2 B FM7b5 F6/9 B6/9 C(add#11)/E

B(add9no3rd) FM7b5 F6/9 B6/9 G/D# Em9 C9#11 Em9 Eb7#9

G#m7 A#m7 A13sus G#m7 C#9sus GM7#5 G#m7 A#m7 A13sus G#m7 C#9sus

D.S. al Coda

## CODA

F#13b9 F#(add9) F/F# GM7#5/F# F#13b9 F#(add9)

F#13b9 F#(add9) F/F# GM7#5/F# F#13b9 F#(add9) Repeat and Fade

# BRAZIL

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Words and Music by S.K. RUSSELL  
and ARY BARROSO

Brightly

G G+ G6 G+ G G+ G6 G+ Am Am#5 Am6 F/A

Bra - zil, \_\_\_\_\_ Where hearts were en - ter - tain - ing June, \_\_\_\_\_  
*O* \_\_\_\_\_ *A - bre a cor - ti - na do pas - sa - do,* \_\_\_\_\_  
*i Oh,* \_\_\_\_\_ *e - sãs pal - me - ras mur - mu - ran - tes,* \_\_\_\_\_

Am Am#5 Am6 F/A Am Am#5 Am6 F/A Am Am#5 Am6 Am Cm6/A

We stood be - neath an am - ber moon \_\_\_\_\_ And soft - ly mur - mured "Some - day soon," \_\_\_\_\_  
*Ti - ra mãe prê - ta do ser - ra - do* \_\_\_\_\_ *Bo - ta o rei gon - go no con - gã* \_\_\_\_\_  
*don - de yo cuel - go mi ha - ma - ca,* \_\_\_\_\_ *en no - ches lle - nas de es - plen - dor!* \_\_\_\_\_

G G+ G6 G+ Am Am#5 Am6 Adim7 GM7 G7 Gb7 F7

We kissed \_\_\_\_\_ and clung to - geth - er, \_\_\_\_\_  
*Bra - zil!* \_\_\_\_\_ *Bra - zil!* \_\_\_\_\_  
*i Bra - zil!* \_\_\_\_\_ *i Bra - zil!* \_\_\_\_\_

E7 Dm F7 E7 Dm F7

Then \_\_\_\_\_ To - mor - row was an - oth - er day, \_\_\_\_\_  
*Deixa,* \_\_\_\_\_ *Can - tar de no - vo o tro - va - dor* \_\_\_\_\_  
*i Oh,* \_\_\_\_\_ *en e - sas fuen - tes cris - ta - li - nas* \_\_\_\_\_

E7 Dm F7 E7

The morn - ing found me miles a - way, \_\_\_\_\_ With still a mil - lion things to say; \_\_\_\_\_  
*A me - ren - co - rea luz da lua* \_\_\_\_\_ *To - da a can - çao do meu a - mor* \_\_\_\_\_  
*don - de la lu - na va a mi - rar - se* \_\_\_\_\_ *dom - de yo mi - ti - go mi sed!* \_\_\_\_\_

Am F/A Am6 F/A Am F/A

Now \_\_\_\_\_  
*Quero* \_\_\_\_\_  
*i Oh,* \_\_\_\_\_

Am Cm Cdim7 G(add9) GM7 G Bbdim

When twi - light dims the sky a - bove, \_\_\_\_\_ Re - call - ing thrills of our love, \_\_\_\_\_  
*ver a "sa do - na" ca - mi - nhando,* \_\_\_\_\_ *Pe - los sa - lões ar - ras - tan -* \_\_\_\_\_  
*e - se Bra - zil lin - do y mo - re - no,* \_\_\_\_\_ *es el Bra - zil bra - zi - le -* \_\_\_\_\_

Am7 Am Eb9 D7 D9 G G+ G6 G+

do, \_\_\_\_\_ There's one thing I'm cer - tain of: \_\_\_\_\_ Re - \_\_\_\_\_  
*ro,* \_\_\_\_\_ *O seu ves - ti - do ren - da - do,* \_\_\_\_\_ *Bra -* \_\_\_\_\_  
*tie - rra de sam - ba y can - cio - nes!* \_\_\_\_\_ *i Bra -* \_\_\_\_\_

Am Am#5 Am6 Adim7 G G+ G6 G+ Am Am#5 Am6 Adim7

turn \_\_\_\_\_ I will \_\_\_\_\_ To old \_\_\_\_\_ Bra - \_\_\_\_\_  
*sill!* \_\_\_\_\_ *Bra - zil!* \_\_\_\_\_ *Prá mim* \_\_\_\_\_ *Prá* \_\_\_\_\_  
*zill!* \_\_\_\_\_ *i Bra - zil!* \_\_\_\_\_ *A mí,* \_\_\_\_\_ *a* \_\_\_\_\_

G G+ | G6 G+ Am Am#5 Am6 D7 | G6 G+ G G+ G6

zil. \_\_\_\_\_ Bra - \_\_\_\_\_  
*mim.* \_\_\_\_\_ \_\_\_\_\_  
*mí.* \_\_\_\_\_ \_\_\_\_\_

# BREAKIN' AWAY

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Words and Music by AL JARREAU,  
 JAY GRAYDON and TOM CANNING

Moderately R & B Shuffle

AM9 DM9 F#m F#m/E AM9

Look what you've done for me,

DM9 F#m F#m/E DM7 A(add9)/C#

you're mak-in' more fun for me. Trou-ba-dour me, des-tined to be

Bm7 A(add9)/C# DM9 A(add9)/C# Bm7

set in my ways, stuck in a daze.

D/E AM9 DM9 F#m F#m/E AM9

You were the but ter - fly,  
 Show me some par a - chutes.

DM9 F#m F#m/E DM9

a-wink-in' at me mak-in' my fi - res fly. Brought me ro - mance,  
 As long as I'm here bring me some climb - ing boots. O - pen the door,

A(add9)/C# Bm7 A(add9)/C# DM9 A(add9)/C# Cdim7

taught me to dance; mak-in' me win, mak-in' me grin,  
 give me some more. Fas-ten me in, loos-en the pin,

Bm7 G#m11 G7 F#m7 N.C. Ebm7

school in' me. } Break-in' A - way,  
 pull for me. }

Abm7 Dbm7 Fm7 Bb7b9 EbM7 Eb7b9

your love has o - pened eyes that could - n't see. Break-in' A - way,

Abm9 Ebm7 E/F# F#/E EbM7/F

your bea - con in the night dis-cov - ered me.

DM7/E EbM7/F 1 DM7/E 2 DM7/E

EbM7/F DM7/E EbM7/F DM7/E

Ebm7                      Abm7                      Dbm7                      Fm7                      Bb7b9  
 Just Break-in' A - way, —                      your love — has o - pened eyes — that could - n't see. —  
 —                      Break-in' A - way, —                      your bea - con in — the night —  
 F#/E                      Gm7                      Cm7                      Repeat and Fade  
 —                      dis - cov - ered me —                      Break - in' A - way, —

### BLUES ON TIME

Copyright © by Toots Music

By JEAN "TOOTS" THIELEMANS

#### Slow Blues

Em                      3  
 C7                      3                      Em                      6                      6  
 B7                      5                      A7                      Em

### BLUISH GREY

Copyright © 1987 Jazz Editions

Composed by THAD JONES

#### Moderately slow

C7                      F7                      C7                      A7                      D7                      G7                      C7



# BULLET TRAIN

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By LEE RITENOUR  
and ERNIE WATTS

Moderate Funk

GM7/A A13 Am7 A13

GM7/A A13 Am7 A13 GM7 F#m7

Em7 F#/B AbM7 Ab/Db BbM7 Db/Eb Bb13b9/Eb Db/Eb Eb13b9

To Coda ⊕ 1 C#m9 F#m11 Bm11 Em9 Am7/F# D/F# GM7 A/B Bm Em9

Em9 Am7/F# D/F# GM7 A/B Bm Em9 F#7b9 F#m GM7 A/B Bm Em9

Em9 F#7b9 F#m GM7 A/B Bm Em9 2 C#m9 F#m11 Bm11 Em9 Am11 Dm11

GM7/A C#7#9 F#m7 AbM7/Bb Em9 A9sus

Dm7 BbM7 Gm7 Bb/C C#dim7 Em9 Am7/F# D/F# GM7 A/B Bm Em9  
*Play 4 times*

Dsus/F# D/F# GM7 A/B Bm Em9 F#7b9 F#m GM7 A/B Bm Em9

D.S. al Coda F#7b9 F#m GM7 A/B Bm Em9

CODA ⊕ C#m9 F#m11 Bm11 Em9 D/F# GM7 A/B Bm

Repeat and Fade

## BYRD LIKE

Copyright © 1961 (Renewed 1989) by BROTHER HUBBARD MUSIC CO.

By FREDDIE HUBBARD

Moderately

Musical score for 'BYRD LIKE' in 4/4 time, key of B-flat major. The score consists of four staves of music. The first staff begins with a double bar line and a repeat sign. Chords are indicated above the notes: F7, Bb7, F7, A7, Bb7, Am7, D7, Abm7, Db7, Gm7, Db9, C7, F7, D7. A first ending bracket covers the final two measures of the first staff, leading to a second ending bracket in the second staff. The second ending starts with a double bar line and a repeat sign, followed by chords Gm7, C7, F7, and F7#9.

### CALL ME IRRESPONSIBLE

from the Paramount Picture PAPA'S DELICATE CONDITION

Copyright © 1962, 1963 (Renewed 1990, 1991) by Paramount Music Corporation

Words by SAMMY CAHN  
Music by JAMES VAN HEUSEN

Slowly

Musical score for 'CALL ME IRRESPONSIBLE' in 4/4 time, key of F major. The score consists of nine staves of music with lyrics underneath. Chords are indicated above the notes: F, F6, F#dim7, Gm, Gm6, G#dim7, FM7/A, F/A, A7, D7#5, Am7b5, D7, Gm7, C7, Am7b5, D7b9, Dm7/G, G7, Gm7, C7, F, F6, F#dim7, Gm, Gm6, G#dim7, FM7/A, F/A, A7, D13sus, D7#5, Gm7, C7, Am7b5, D9, Gm7, C7, A7, D7b9, Gm7, C7b9, F, FM13.

Call Me Ir - re - spon - si - ble, call me un - re - li - a - ble, throw in  
un - de - pend - a - ble too. Do my fool - ish al - i - bis  
bore you? Well, I'm not too clev - er. I just a - dore you. Call me  
un - pre - dict - a - ble, tell me I'm im - prac - ti - cal, rain - bows  
I'm in - clined to pur - sue. Call Me Ir - re - spon - si - ble,  
yes, I'm un - re - li - a - ble, but it's un - de - ni - a - bly  
true, I'm ir - re - spon - si - bly mad for you! you!



# CAN'T TAKE YOU NOWHERE

© 1987 Swiftwater Music

Music by TINY KAHN and AL COHEN  
Words by DAVE FRISHBERG

## Loose Swing

G G7 C C#dim7 G

You knock back the schnapps, you talk back to cops, you walk in the room, and con - ver -  
loud and you're lewd, you tend toward the crude, my friends are dis - gust - ed with your

G7 Db9 C7 G

sa - tion stops. — } I Can't — Take You No-where. No, — I Can't — Take You No-where.  
at - ti - tude. — }

Bm7b5 E7 A7 Am7 D7sus D7 G Em7

You { stag - ger, you sag, you're half in the bag, one glass of beer and you're a  
mum - ble, you moan, you grum - ble, you groan, you called Hon - o - lu - lu on my

Am7 D7sus G G7 C C#dim7 G/D

to - tal drag. — } I Can't — Take You No-where. No, — I Can't — Take You No-where.  
tel - e - phone. — }

G7 C7 C#dim7 G/D C9

{ I buy three or four, you mooch plen - ty more. The check comes a - round and you are  
I hear peo - ple say you won't go a - way. You drop by for break-fast and you

G E7#9 Am7 D7sus Am7 A#dim7 G 1 Em7

out the door. — } I Can't — Take You No-where. No, — I Can't — Take You No-where. I don't  
stay all day. — }

N.C. C#dim7 Cm G/B Bbdim7 Am7 G D7#9

wan - na watch you fall on your face. — You're

2 Cb9 Bb9 Bb7b9 Eb Cm7 Fm7 F#dim7

Take You No-where. That's right! Try not to get up - tight. —  
way. So have a real nice day. —

Gm7 Cm7 Bbm7 Eb7 Ab9 Db9 Eb/G

But I Can't Take You No - where, — 'cause I don't know a place — where you can

Gm7 Gbm7 Fm7sus C7b9 Db9 C9 Cb9 Bb9 Am7b5 Abm

show your face, — and an - y - way, I'd just — like to say, "So — sad to see you

1 Eb/G Gbm7 Fm7 Bb7b9 2 Eb/G Gbm7 Fm7 E7#9 EbM9

must be on your must be on your way." — What a pit - y to say, "So long!" —

# CAPTAIN FINGERS

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By LEE RITENOUR

**Moderately**  
Cm7sus

F/G G/A Cm7sus F/G G/A

Cm7 F/G G/A Cm7 F/G G/A Cm7sus

F/G G/A Cm7sus F/G G/A Ab/Bb

F/G G/A Ab/Bb F/G G/A

Cm7sus F/G G/A Cm7sus F/G G/A

1  
Ab/Bb

F/G G/A Ab/Bb F/G G/A

Cm7sus F/G G/A Cm7sus F/G G/A

2  
DbM7 GbM7 AM7#5/B Bbm7 Abm7 GbM7 F7#5(b9) C#m/E

DbM7 GbM7 AM7#5/B Bbm7 Abm7 GbM7

Gb/Ab Ab/Bb A/B Gm7 E7b9

D/E AbM9 GbM9 EM9 DM9 Cm7sus F/G G/A

Cm7sus F/G G/A Cm7sus F/G G/A Cm7sus F/G G/A

Cm7sus N.C. Bb/C F/G G/A Ab/Bb

Abm/Bb N.C. Bb7sus F#7sus C#m7sus/F#

2 F#7sus C#7sus/F# F#ctns E7sus N.C.

Gm7/Eb C/D A/B N.C.

Bb7sus Ab7sus N.C. Ab7sus

N.C. Abm7 N.C.

Eb7sus D7sus C7sus A/B N.C. D/E

### CANTELOPE ISLAND

Copyright © 1964 (Renewed) by Hancock Music Co.

By HERBIE HANCOCK

#### Moderate Rock

Fm

Db7 Dm11

Fm

# CATCHING THE SUN

By JAY BECKENSTEIN

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Moderately

Chords: F, Bb/F, F7, Bb/F, F, Bb/F, F7, Bb/F, F, Bb/F, F7, Bb/F, F, Bb/F, F7, Bb/F, F, Bb/C, F N.C., EbM7, A7sus, A7, Dm, G7sus, G7, C, A7, Dm7, G7, C, A7, Dm7, Dm7/G, G7, Bb/C, C, Bb/C, C, D.C. al Coda

CODA

Chords: DbM7, G7sus, G7, C, A7, Dm7, G7. Instruction: Repeat and Fade.

## CAKE WALKING BABIES FROM HOME

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 Administered by THE SONGWRITERS GUILD OF AMERICA

Words and Music by HENRY TROY,  
 CHRIS SMITH and CLARENCE WILLIAMS

Moderately

Chords: D7, G, E7, A9, A7, C/D, D7, Gm, D7, D9, Em, G7, C6, Cm, G, G#dim7, D7, D7+, G, G#dim7, D9, D7, D7, G#dim7, D7, G#dim7, A9, D7, G, D9, G N.C., D9, G.

Lyrics:  
 Here they come, look at 'em { dem on strat-in', syn co pat-in' } Go in' some,  
 ain't they { syn dem co pat in'? dem on strat in'? } Talk of the town,  
 eas in' 'round, pick-in' 'em up and lay in' 'em down.  
 Danc in' fools, ain't they { dem on strat in'? syn co pat in'? }  
 They're in a class of their own. Now the on ly way  
 to win is to cheat 'em, you may tie 'em but you'll nev er  
 beat 'em. Strut your stuff, they're the Cake Walk in'  
 Ba - bies From Home. Strut your stuff, strut your  
 stuff, Cake Walk-in' Ba - bies From Home.

# CAREFUL

Copyright © 1960 (Renewed 1988) by MJQ Music, Inc.

By JAMES S. HALL

$\text{♩} = 76$  Even 8th note feeling

Musical score for "CAREFUL" featuring five staves of music in G major (one sharp). The score includes various chords and melodic lines:

- Staff 1: Chord **A7**
- Staff 2: Chord **D7**
- Staff 3: Chord **A7**
- Staff 4: Chords **F7** and **E7** (with a triplet of eighth notes)
- Staff 5: First ending with chord **A7**, followed by a second ending with chord **A7**.

# CANNONBALL

© 1976 MULATTO MUSIC

Music by JOSEF ZAWINUL

Funk Ballad

Musical score for "CANNONBALL" in E-flat major (three flats). The score includes various chords and melodic lines:

- Staff 1: Chords **E $\flat$** , **E $\flat$ /D $\flat$** , **Cm7**, **A $\flat$ m7**, **B $\flat$ m7**, **A9 $\flat$ 5**, **E $\flat$** , **E $\flat$ /D $\flat$** , **Cm7**, **E $\flat$ m11/B $\flat$** , **A $\flat$ 7**
- Staff 2: Chords **E $\flat$** , **A $\flat$ /C**, **Fm7**, **E $\flat$ m11/B $\flat$** , **To Coda** (Coda symbol), **E $\flat$ m11/B $\flat$**  (first ending), **E $\flat$ 7** (second ending with a triplet)
- Staff 3: **2 N.C.** (No Chord), **E $\flat$ 7**
- Staff 4: **D.C. al Coda** (Da Capo al Coda)
- Staff 5: **CODA** (Coda symbol), **E $\flat$ M7**, **A $\flat$ /E $\flat$** , **E $\flat$ M7**, **E $\flat$ M7**, **A $\flat$ /E $\flat$** , **A $\flat$ /B $\flat$**
- Staff 6: **Fm7**, **E $\flat$ M7**, **Latin Dm9**, **E $\flat$ M7**, **Repeat ad lib. and Fade**

# CARAVAN

from SOPHISTICATED LADIES

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Words and Music by DUKE ELLINGTON,  
IRVING MILLS and JUAN TIZOL

Moderately

Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7

Night \_\_\_\_\_ and stars a - bove that shine so bright \_\_\_\_\_ the mys - t'ry  
 Sleep \_\_\_\_\_ up - on my shoul - der as we creep \_\_\_\_\_ a - cross the  
 you, \_\_\_\_\_ be - side me here be - neath the blue \_\_\_\_\_ my dream of

Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7

of their fad - ing light \_\_\_\_\_ that shines up - on our Car - a -  
 sands so I may keep \_\_\_\_\_ this mem - 'ry of our Car - a -  
 love is com - ing true \_\_\_\_\_ with - in our de - sert Car - a -

Fm6 Fine F7 F7b9 F+ Bb7

van. \_\_\_\_\_ } This \_\_\_\_\_ is so ex - cit - ing, you \_\_\_\_\_ are so in -  
 van. \_\_\_\_\_ }  
 van. \_\_\_\_\_ }

Fm7/Bb Bb7 Eb7 Gdim7 Ab D.C. al Fine C7 Fm6/C Cdim7 C7

vit - ing rest - ing in my arms as I thrill to \_\_\_\_\_ the mag - ic charms \_\_\_\_\_ of

# CECILIA IS LOVE

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Composed by FRANK FOSTER

Moderately fast Bossa Nova

Ab/Bb Bb6 AbM7/Bb EbM9 AbM7/Bb Eb6 EbM9 Cb/Db Db6 CbM7 GbM9

DM7/E EbM9 Cb/Db GbM7 DM7/E To Coda ⊕ Gm7/Bb AbM7/Bb Gm7/Bb

AbM7/Bb GbM9 FbM7 GbM7 DM7

AM7 CbM7/Db Gm7/Bb

AbM7/Bb Gm7/Bb AbM7/Bb EbM9/Bb Ab/Bb AbM7/Bb D.S. al Coda

CODA ⊕ EbM9 CbM7/Db EbM9 CbM7/Db EbM9 CbM7/Db EbM9

CbM7/Db EbM9 CbM7/Db EbM9

# CAROLINA SHOUT

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By JAMES P. JOHNSON

## Fast Jump

N.C.

The musical score for 'Carolina Shout' is written in treble clef with a key signature of one sharp (F#). The 'Fast Jump' section begins with a 'N.C.' (No Chord) instruction. The piece is characterized by a driving, rhythmic melody with frequent triplets and sixteenth-note patterns. The guitar accompaniment is indicated by a series of chords placed above the staff, including G, D7/F#, Em, G7, C, F#dim, Gm/Bb, D/A, G#dim, A7, D7, Dm/F, E7, Am, C#dim7, G/D, A7/E, B7/F#, G/B, D, G, G/F, B7/F#, G7/D, C, D7, G, E7, Am, Cm6, G/D, A7/E, D7/F#, G, D7, G7/B, C, G7/B, C, G/B, C, A7/C#, D7, G7/B, C, G7/B, C, G/B, C, G/D, A7/C#, D7, G, G7/F, C/E, Cm/Eb, D7, G, D7, G, Em7, D7/F#, G, Em7, and D7/F#.



1 G F#7 Bm F#7 Bm Am D7 2 G G7/F

C/E Cm/Eb G/D D7 G/B C#dim G7

1 C C#dim G7 2 C C#dim G7 C C#dim7

1 G/D D7 G/B C#dim 2 C B Bb A A7/C# Dm

C/G D7/A G7/B C7 F6 F#dim C7 F6 F#dim

1 C7 F6 F#dim C B7 Em C7

2 C7 Gm/Bb A7 Dm C/G D7/A G7/B C C#dim

G7 C C#dim G7/D G7 C C#dim G7/D G7 C C#dim

D7 G C#dim G7/D G7 C C#dim G7/D G7 C Gm/Bb

A7 Dm/F Fm/Ab C/G D7/A G7/B C C#dim G7/D G7 C C#dim

1 G7/D G7 C C#dim G7/D G7 C G/D D7 G/B C#dim

2 C7/Bb Gm/Bb A7 Dm Fm C/G D7/A G/B C G7 C N.C.

Eb7 Ab7 G7 C N.C. G7#5 C6 (8va)

## CAST YOUR FATE TO THE WIND

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Words and Music by VINCE GUARALDI  
 and CAREL WERVER

Moderately, with a beat

C F C/F 3 Bb/F 3

A month of nights, — a year of days, — Oc - to - bers drift - ing in - to

Mays. You set your sail — when the tide comes in — and you just

Bb C7 F Bb C Bb F Bb C Bb C/F

Cast Your Fate — To The Wind. — You shift your course — a -

F C/F 3 Bb/F 3 C/F

long the breeze, — won't sail up - wind on mem - o - ries. The emp - ty sky — is

F Bb C7 F Bb C Bb F Bb C Bb

your best friend — and you just Cast Your Fate — To The Wind. —

F C7 F Bb C7 F

That time has such a way of chang - ing a man through - out the

Bb C7 F Bb C7 F

years. — And now you're re - ar - rang - ing your life thru all your

Bb C9 F Bb C7 F Bb C7 F

tears — a - lone, a - lone. There

C/F F C/F 3 Bb/F 3

nev - er was, — there could - n't be — a place in a time for men to  
 now you're old, — you're wise you're smart, — you're just a man with half a

C/F F

be, who'd drink the dark — and laugh at day — and let their  
 heart. You won - der how — it might have been — had you not

Bb C7 1 F Bb C Bb F Bb C Bb 2 F

wild - est dreams blow a - way. — So  
 Cast Your Fate — To The Wind. —

# CHAMELEON

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By HERBIE HANCOCK, PAUL JACKSON,  
HARVEY MASON and BENNIE MAUPIN

**Medium Funk**  
Bbm7 Eb7 Bbm7 Eb7 Play 4 times Bbm7

1-3 Eb7 Bbm7 Eb7 4 Eb7 N.C.

## CHANGE PARTNERS from the RKO Radio Motion Picture CAREFREE

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Words and Music by  
IRVING BERLIN

**Slowly**  
F G#dim7 C7 Gm7 Bbm6

Must you dance ev - 'ry dance with the same for - tu - nate man? You have

F/A G#dim7 Gm11 C7 G#dim7 Gm7 C7

danced with him since the mu - sic be - gan. Won't you Change Part - ners and

F6 F#dim7 Gm7 C9 F G#dim7 C7

dance with me? Must you dance quite so close with your lips touch - ing his

Gm7 Bbm6 F/A G#dim7 Gm11 C7 G#dim7 Gm7 C7

face? Can't you see I'm long - ing to be in his place? Won't you Change Part - ners and

F6 Bbm7 Eb9 Ab Ab6 AbM7 Ab6

dance with me? Ask him to sit this one out, and while you're a - lone

Ab Ab6 Gm7 Bbm7/C C7b9 F

I'll tell the wait - er to tell him he's want - ed on the tel - e - phone. You've been locked

G#dim7 C7 Gm7 Bbm6 F/A Db/Ab C7/G

in his arms ev - er since heav - en knows when. Won't you Change Part - ners, and

Cm6/Eb D7b9 Gm7 Gm7/C C7b9 1 F6 Gm7 C7b9 2 F6

then you may nev - er want to Change Part - ners a - gain. gain.

# C'EST SI BON

(It's So Good)

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 MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.

English Words by JERRY SEELEN  
 French Words by ANDRE HORNEZ  
 Music by HENRI BETTI

Moderately

**Cm7** **F7** **BbM7**

"C'est Si Bon," lov - ers say that in France,  
 "C'est Si Bon," De par - tir n'im porte où,  
 "C'est Si Bon," De pou voir l'em bras - ser

**Cm7** **F7**

when they thrill to ro - mance, it means that it's so good.  
 Bras des - sus bras des - sous En chan - tant des chan - sons.  
 Et puis de r'com - men - cer A la moindre oc - ca - sion.

**Bb6** **F+** **Cm7** **F7**

C'est Si Bon, so I say it to  
 C'est Si Bon, De se dir - 'des mots  
 C'est Si Bon, De jou - er du pla -

**BbM7** **Cm7**

you, like the French peo - ple do,  
 doux. Des pe - tits riens du son tout  
 no. Tout le long de son dow

**F7** **Bb6**

Be - cause it's oh, so good. Ev - 'ry  
 Mais qui en di - sent long. En voy -  
 tan dis que nous dan sons. C'est i -

**Gbm7**

word, ev - 'ry sigh, ev - 'ry kiss, dear,  
 ant no - tre mi - ne ra - vi - e  
 noui ce qu'elle a pour sé - dui - re,

**Gm7** **C7**

leads to on - ly one thought and it's  
 Les pas - sant dans la rue, nous en  
 Sans par - ler de c'que je n'peux pas

**Cm7** **F7** **N.C.** **Cm7** **F7**

this, dear. It's so good, noth - ing else can re -  
 vient. dire. C'est Si Bon, De guet - ter dans ses  
 C'est Si Bon, Quand j'la tiens dans mes

**BbM7** **Cm7**

place, just your slight - est em - brace.  
 yeux Un es - poir mer - veil - leux.  
 bras, De me dir' - que tout ca

**F7** **Dm7b5** **G7b9**

And if you on - ly would, be my  
 Qui don - nele fris - son. C'est Si  
 C'est á moi pour de bon. C'est Si

Cm7 Ebm6 Bbm7

own, \_\_\_\_\_ for the rest of my days. \_\_\_\_\_  
 Bon, \_\_\_\_\_ Ces pe - tit's sen - sa - tions. \_\_\_\_\_  
 Bon, \_\_\_\_\_ Et si nous nous ai - mons. \_\_\_\_\_

B7 F7

I will whis - per this phrase, \_\_\_\_\_ my dar - ling, "C'est Si Bon." \_\_\_\_\_  
 Ça vaut moiux qu'un mil - lion. \_\_\_\_\_ Tell' - ment, tell' - ment c'est bon. \_\_\_\_\_  
 Cher - chez pas la rai - son \_\_\_\_\_ C'est parc' que C'est Si Bon. \_\_\_\_\_

1 Bb Cm7 F7 N.C. 2 Bb Gm7 F7

C'est Si I mean that it's so good, -  
 C'est Si  
 C'est Si

Bb Gm7 F7 Bb Gm7 F7

when I say "C'est Si Bon." \_\_\_\_\_ And I say "C'est Si Bon." \_\_\_\_\_

Bb Gm7 F7 Bb6

Be - cause it's oh, so good. \_\_\_\_\_

### CHRISTINA

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By BUSTER WILLIAMS

Slowly

Chords: GbM7, EM7/Gb, GbM7, EM7/Gb, Gb Bb7#5(#9) Eb7b5, Abm11, Gbm6/9, Fm11, E9sus4 Bb7#5(#9), Ebm9sus, Em9sus, Ebm9sus Dbm11, AM7#5/B, E6/9#11, Eb7#9b13/A, Abm9, Eb7#9, Abm9sus, D7#5(#9), Db13sus, DM7(6/9), Bm7 Dbm7, Gb/Db, EM7/Db, Gb/Db, EM7/Db, Gb/Db, Db13b9, Abm9/Db, GbM7, EM7/Gb, GbM7, EM7/Gb, GbM7, Bb7#5(#9) Eb7b5(#9) Abm7, Gbm11, Fm11, E9sus Bb7#5(#9) Ebm9sus, Em9sus, D7/E E/F, GbM7, E9#11, Bb7#5(#9), Eb#9b13, Abm9sus, GM7b5, Bm7, Db7#9, Gb(no chord), GbM7, EM7/Gb, GbM7, EM7/Gb, GbM7, EM7/Gb, CODA, GM7b5, GbM9(#11), rit.

# CHANGE OF SEASON

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By JOHN PATITUCCI

**Moderately**

1 Cm11 Fm11 F/G Ab6/9 Gm11#5 Cm11 Fm11 AbM7/Bb Ebm11 GbM7/Ab DbM9

2 Cm11 AbM7/Bb Am7#5 GbM7/Ab Gm11 E7#9#5 Am11

To Coda ⊕ %

DM9 C#m11 G13#11 F#m7sus

1 CM7/D AM7/B C#m11 G13#11 2 G13#11

1st time D.S.  
2nd time to next strain  
Abm7#5

DM9 C#m11 G13#11 F#m7sus CM7/D C#m11 G13#11 *Play 4 times*

DM9 C#m7 G13#11 F#m7sus CM7/D AM7/B C#m11 G13#11

2 G13#11 Abm7#5 FM7/G GbM7/Ab AbM7/Bb

Fm11 Gm11 Abm9 Bbm11 D.C. al Coda

CODA ⊕ GbM7/Ab Gm11 Abm11 Bbm11 Cm11

# CHASIN' THE TRANE

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By JOHN COLTRANE

**Brightly**

F C7 Dm7 G7 Cm7 F7

Bb Cm7 F7 Bb C7 F

Gm7 C7sus F

1 2

# A CHILD IS BORN

Copyright © 1969 D'Accord, Inc., c/o Publishers' Licensing Corporation,  
P.O. Box 5807, Englewood, New Jersey 07631

By THAD JONES

Slowly

B♭M7 Ebm6/B♭ B♭M7 Ebm6/B♭ B♭M7 Ebm6/B♭ Am7♭5 D7#9 Gm7 D7♭9 Gm7

D7♭9 Gm7 C9 F7sus F13 B♭M7 Ebm6/B♭ B♭M7 Ebm6/B♭

B♭M7 D7#9 EbM7 A♭13 Cm7♭5/G♭ B♭M7/F G♭6#11 Gm7 C9 F7sus

1 F13 2 F7 B♭M7

Musical notation for 'A Child is Born' in 3/4 time, featuring a melody line with various chords and a key signature of two flats.

# COCKTAILS FOR TWO

from the Paramount Picture MURDER AT THE VANITIES

Copyright © 1934 (Renewed 1961) by Famous Music Corporation

Words and Music by ARTHUR JOHNSTON  
and SAM COSLOW

Moderately

C G7#5 C G7 Gdim7

In some se - clud - ed ren - dez - vous that o - ver - looks the av - e - nue  
rette, to some ex - qui - site chan - son - ette

G7 Dm7 G7 Dm7 G7#5

— with some - one shar - ing a de - light - ful chat, of this and that and  
— two hands are sure to sly - ly meet be - neath a ser - vi - nette, with

1 C C#dim7 G7 2 Gm7

Cock - tails For Two. As we en - joy a cig - a - Cock - tails For Two.

C7 C7#5 FM7 F6 B♭9 Am7

My head may go reel - ing, but my heart will be o - be - di - ent

Adim7 Dm7 G7 Dm7 G7 C C#dim7

with in - tox - i - cat - ing kiss - es for the prin - ci - pal in - gre - di - ent.

G7 C G7#5 C G7 Gdim7

Most an - y af - ter - noon at five we'll be so glad we're both a - live,

G7 Dm7 G7 Dm7 G7 C6 Fm C

— then may - be for - tune will com - plete her plan that all be - gan with Cock - tails For Two.

Musical notation for 'Cocktails for Two' in 4/4 time, featuring a melody line with various chords and a key signature of one flat.

# CHROMOZONE

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By MIKE STERN

Medium Funk ♩ = 120

B♭m7



F7 Gb7 G7#5 Ab7 F7 Gb7 G7#5 Ab7 F7 Gb7 G7#5 AbM7 AM7Bb7#5 B7#5 C7#9(#5) Db9

C7#9 Db9 C7#9 Db9 C7#9 Abm7 G7#9(#5) Gb13 F7#9(#5) Em7 **D.S. al Coda**

**CODA**

E7#9(#5) Bbm7 **4** **Repeat ad lib. and Fade**

## COME BACK TO ME

from ON A CLEAR DAY YOU CAN SEE FOREVER

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Lyrics by ALAN JAY LERNER  
 Music by BURTON LANE

**Moderately fast**

Gm7 C7 Gm7 C7 FM7 F6 Eb7#11

Hear my voice where you are! Take a train; Steal a car; Hop a freight; Grab a star; Come  
 hide, hear me call! Must I fight cit - y hall? Here and now, damn it all, Come

Am7 D7b9 Gm7 C7 Gm7 C7

Back To Me! Catch a plane; Catch a breeze; On your hands; On your knees; Swim or  
 Back To Me! What on earth must I do, scream and yell till I'm blue? Curse your

FM7 F6 Eb7#11 FM7 Bm7 E7b9 Am7 Bm7 E7

fly, on - ly please, Come Back To Me! On a mule; In a jet. With your  
 soul, when will you Come Back To Me? Have you gone to the moon or the

Am Am6 Bm7 E7 Am7 D9#11 Gm7

hair in a net, in a tow'l ring - ing wet, I don't care, this is where you should be.  
 cor - ner sa - loon, and to rack and to "roon"? Mad' - moi - selle, where in hell can you be?

C9 Gm7 C7 Am7b5 D7 G7

From the hills; From the shore; Ride the wind to my door. Turn the high - way to dust;  
 In a crate! In a trunk! On a horse! On a drunk! In a "Rolls" or a van

Bbm7 FM7 Dm7 Am7 Ab7 Gm7 C7#5 FM7

Break the law if you must; Move the world, on - ly just Come Back To Me!  
 wrapped in mink or Sa - ran; An - y way that you can, Come Back To Me!

Bb13 1 FM7 2 F6/9

Come Back To Me! Come Back To Me! Blast your  
 Come Back To Me! Come Back To Me! Back To Me!

# CON ALMA

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Copyright Renewed 1984 by John Dizzy Gillespie

Music by JOHN "DIZZY" GILLESPIE

Moderately

EM7 G#7/D# C#m7 B7 Bb7 EbM7 Ebm7 Ab7

DbM7 F7/C Bbm7 Ab7 G7 CM7 Fine

Cm7b5 F7b9 F#m7 B7

EM7 Fm7 Bb7 D.C. al Fine

The musical score for 'CON ALMA' is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves of music. The first staff contains the first two measures, with chords EM7, G#7/D#, C#m7, B7, Bb7, EbM7, Ebm7, and Ab7. The second staff contains measures three through five, with chords DbM7, F7/C, Bbm7, Ab7, G7, CM7, and a 'Fine' marking. The third staff contains measures six through eight, with chords Cm7b5, F7b9, F#m7 (with a triplet), and B7. The fourth staff contains measures nine through ten, with chords EM7, Fm7, Bb7, and 'D.C. al Fine'.

# CONCEPTION

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By GEORGE SHEARING

Moderately

Ebm7b5 Ab7b9 DbM7 Bm7 AM7 AbM7 Abm7

Db7 Gb7 F7 Bb7 A7 Ab7 G7

F#m7 B7 EM7 AM7 Ebm7 Ab7

1,3 DbM7 Fine 2 DbM7 F#m7 B7#5

EM7 F#m7 Abm7 Db7 Gm7 C7

F#m7 B7 Em7 A7 D.C. al Fine

The musical score for 'CONCEPTION' is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of five staves of music. The first staff contains measures one through five, with chords Ebm7b5, Ab7b9, DbM7, Bm7, AM7, AbM7, and Abm7. The second staff contains measures six through ten, with chords Db7, Gb7, F7, Bb7, A7, Ab7, and G7. The third staff contains measures eleven through fifteen, with chords F#m7, B7, EM7, AM7 (with a triplet), Ebm7, and Ab7. The fourth staff contains measures sixteen through twenty, with a first ending (1,3) leading to DbM7 and a 'Fine' marking, followed by a second ending (2) leading to DbM7, F#m7, B7#5, and a triplet. The fifth staff contains measures twenty-one through twenty-five, with chords EM7, F#m7, Abm7, Db7, Gm7, and C7. The final staff contains measures twenty-six through thirty, with chords F#m7, B7, Em7, A7 (with a triplet), and 'D.C. al Fine'.

# CONTINENTAL BLUES

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By ERNIE WATTS

**Moderately**

The musical score for "Continental Blues" consists of ten staves of music in 4/4 time, marked "Moderately". The key signature has two flats (Bb and Eb). The score includes various chords and techniques:

- Staff 1: % F7, 6, 3
- Staff 2: Bb7, 6, 3, F7
- Staff 3: C7, 6, 3, Bb7, F7
- Staff 4: Bb7sus
- Staff 5: 3
- Staff 6: F7, 6, 3
- Staff 7: Bb7, 6, 3, F7
- Staff 8: C7, 6, 3, To Coda F7, D.S. al Coda
- Staff 9: CODA, F7, 3, 3, Bb7sus, Repeat ad lib. and Fade

# COUSIN MARY

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By JOHN COLTRANE

**Brightly**

The musical score for "Cousin Mary" consists of two staves of music in 4/4 time, marked "Brightly". The key signature has three flats (Bb, Eb, and Ab). The score includes various chords:

- Staff 1: C7#9 Eb7#9 Ab7, C7#9 Eb7#9 Ab7, Ab7 D7 Db7, C7#9 Eb7#9 Ab7
- Staff 2: D7b5, Db7, C7#9 Eb7#9 Ab7

# THE CRAVE

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By FERDINAND "JELLY ROLL" MORTON

Moderately

The musical score for "The Crave" is written in a single system with ten staves. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked "Moderately". The score includes various chords and articulations:

- Staff 1: Chord Dm.
- Staff 2: Chords Bb and A7.
- Staff 3: Chords Dm, Bdim, Gm, A7, N.C., and Dm.
- Staff 4: Chord Bb.
- Staff 5: Chords A7, Dm, and N.C.
- Staff 6: Chord Dm.
- Staff 7: Chord Bb.
- Staff 8: Chords A7, Dm, E7/B, Gm6/Bb, A7, and N.C.
- Staff 9: Chord Dm.
- Staff 10: Chord Bb.
- Staff 11: Chords A7, Dm, N.C., C7, F, and N.C.
- Staff 12: Chords F, Abdim, and C7.

The score features several triplet markings (indicated by a '3' over a group of notes) and a sixteenth-note run in the eighth staff. The notation includes eighth and sixteenth notes, rests, and various chord symbols.

F Abdim C7 C7#5

F N.C. F

Cm F7 Bb Bdim F C7

F N.C. Bb N.C. Bb

Edim Cm F7

Bb Edim F7 N.C. Bb N.C.

Bb A Dm

A7 Dm N.C. F7

Bb

F7 Bb

Bb7 Eb

Edim 8va Bb Edim F7

Bb Gdim F7 Bb N.C. Bb N.C.

8va

B $\flat$  Edim $\flat$  F7

B $\flat$  Edim F7 N.C.

B $\flat$  N.C. 8va B $\flat$

Dm A7 Dm Edim

F7 N.C. F7

B $\flat$  Bdim F7

B $\flat$  B $\flat$ 7

A7 B $\flat$ 7 A7 B $\flat$ 7 A7 B $\flat$ 7 E $\flat$  Edim

B $\flat$  E $\flat$  C7 F7 B $\flat$

### DAHOMAY DANCE

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By JOHN COLTRANE

Moderately

G F/G G9 G/F F7

G9 G/D F/D G9

# COPENHAGEN

© 1924 (Renewed) EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.

Lyric by WALTER MELROSE  
Music by CHARLIE DAVIS

Moderately

**E<sup>b</sup>M7** **E<sup>b</sup>m6** **B<sup>b</sup>** **D<sup>b</sup>+** **G7** **C9** **C7** **F9**  
 Pro - fess - or man, won't you play Cop - en - hag - en, 'cause that's one tune - sure has got me run - nin'  
 Pro - fess - or man, won't you play Cop - en - hag - en, 'cause that's the tune - drives my danc - in' shoes in

**B<sup>b</sup>** **B<sup>b</sup>7** **B<sup>b</sup>7#5** **E<sup>b</sup>M7** **E<sup>b</sup>m6** **B<sup>b</sup>** **D<sup>b</sup>+** **G7**  
 wild. \_\_\_\_\_ No bod - y knows how that tune with burns up my clothes, so  
 sane. \_\_\_\_\_ Be good to me, jazz me with that mel - o - dy. \_\_\_\_\_ So

**C9** **C7** **F9** **B<sup>b</sup>** **F9** **B<sup>b</sup>** **B<sup>b</sup>m** **B<sup>b</sup>** **Fine** **B<sup>b</sup>** **Cm** **Ddim**  
 hey hey hey, - syn - co - pate it all night long. \_\_\_\_\_ } Doo da da  
 hey hey hey, - syn - co - pate it all night long. \_\_\_\_\_ }

**B<sup>b</sup>** **G<sup>b</sup>** **B<sup>b</sup>** **F7** **1** **B<sup>b</sup>** **F9** **B<sup>b</sup>** **F7#5** **2** **B<sup>b</sup>** **F9** **B<sup>b</sup>** **B<sup>b</sup>7** **D.C. al Fine**  
 doo dum. { Step - pin' dad - dy - ma - mas' feel - in' - good. \_\_\_\_\_ should. \_\_\_\_\_  
 { Syn - co - pate me - like a dad - dy -

# CRAZYOLOGY

© 1950 (Renewed 1978) SCREEN GEMS-EMI MUSIC INC.

By BENNIE HARRIS

Moderately

**B<sup>b</sup>** **Cm7** **F7** **B<sup>b</sup>** **B<sup>b</sup>dim** **Cm7** **F7**

**A<sup>b</sup>m7** **D<sup>b</sup>7** **G<sup>b</sup>** **Cm7** **F7** **B<sup>b</sup>**

**D7** **3** **Dm7** **G7**

**C7** **3** **Cm7** **F7**

**B<sup>b</sup>** **Cm7** **F7** **B<sup>b</sup>** **B<sup>b</sup>dim** **Cm7** **F7**

**A<sup>b</sup>m7** **D<sup>b</sup>7** **G<sup>b</sup>** **Cm7** **F7** **B<sup>b</sup>**

# THE CREOLE LOVE CALL

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By DUKE ELLINGTON

Moderately slow

# THE DAWN OF TIME

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Written by JOE LOVANO

Slowly



# DANCING ON THE CEILING

from SIMPLE SIMON

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Words by LORENZ HART  
 Music by RICHARD RODGERS

Moderately

F A7#5 BbM7 Bdim Am7 Abdim7 Gm7 C7

He danc - es to o - ver - head on the ceil - ing, near my bed, in my  
 I try to hide in vain un - der - neath my coun - ter - pane; There's my

Am7b5 D7b9 Gm7 C7 F6 Gm7 C7 FM7

sight, through the night.  
 love up a - bove! I whis - per, "Go a - way, my lov - er, it's not fair,"

Am7b5 D7 Gm7 C7 F F#dim7 Gm7 C7 F

but I'm so grate - ful to dis - cov - er he's still there. I love my

A7#5 BbM7 Bdim Am7 Abdim7 Gm7 C7 F

ceil - ing more since it is a danc - ing floor just for my love.

# DARLING, JE VOUS AIME BEAUCOUP

from LOVE AND HISSES

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Words and Music by  
 ANNA SOSENKO

Moderately

F Cm7 F7 Bb Bbm6 F Dm7 G7 C7

Dar - ling, Je Vous Aime Beau - coup, Je ne sais pas. What to do, you know you've com -

F C9 3 F D7 Gm7 C7 F Cm7 F7 Bb Bbm6

plete - ly sto - len my heart. Morn - ing, noon and night - time too, Tou - jours won - d'ring

F Dm7 G7 C7 F C7 3 F Bb7 F F7 Bb

what you do. That's the way I've felt right from the start. Ah, Cher - ie! my

Bb6 Bbm7 FM7 A7 Dm Dm#7 Dm7

love for you is très, très, fort; Wish my French were good e - nough, I'd

G9 C7 F Cm7 F7 Bb Bbm F

tell you so much more. But I hope that you com - pree all the things you mean to me.

G7 C7 1 F C9 F C7#5 2 F C9 F C9 F

Dar - ling, Je Vous Aime Beau - coup, I love you! Aime Beau - coup, I love you, yes, I do.

# CROSS MY HEART

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By LEE RITENOUR  
and ERIC TAGG

With a beat

Em7 GM7 A6 F#7

You asked me all about my past, my other love

Bm7 Em7 GM7 A

af-fair. 'Cause you're not sure, though this love will last, 'bout

A/B A6 Em7 GM7

if I'd ever leave you. You saw me with an  
Can't you see, you're the

A6 F#7 Bm7

other girl, you think that I'm un-true. For  
on-ly one. Why won't you be-lieve in me? But

Em7 GM7 A GM7 G/A BM7

all the gold that was in the world, I would nev-er trade your love.  
I don't know what you think I've done, can't look you in the eyes.

Em7 G A6

Cross My Heart, I'd nev-er de-ceive

Em7 G A6 Em7 G A6 F#/A#

you. So Cross My Heart, I would

Bm7

1 2

nev-er tell you lies. Cross My Heart,  
nev-er leave your love.

Em7 G A6 Em7 G

I'd nev-er de-ceive you.

A6 Em7 G A6

So Cross My Heart, I would

G9 G/A BM7 GM7

nev-er tell you lies. You don't have to wor-ry 'bout me,

A/B Am7 D7

no one in this world could make me want to.

GM7 A/B BbM7

Put my love in - to jeo - par - dy, noth - in' in this world could

Gm7 Bb/C Fm7 Ab Bb6

take my heart a - way.

Fm7 Ab Bb6 Gm7 Fm7 Ab Bb6 Gm7

Cross My Heart.

Ab Bb(add2) Csus2 Fm7 Ab Bb6

Cross My Heart, I would

Fm7 Ab Bb6 Gm7 Fm7 Ab Bb6 Gm7

Cross My Heart, I would

Ab Bb(add2) Csus2 Fm7 Ab

nev - er tell you lies. Cross My Heart,

Bb6 Fm7 Ab Bb6 Gm7 Fm7 Ab

try to be - lieve me. So Cross My Heart,

Bb6 Gm Ab Bb(add2) Csus2 Repeat and Fade

I would nev - er tell you lies. Cross My Heart,

### DECEPTACON

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By BUSTER WILLIAMS

Moderately

G7sus Em7b5

Bb7#9 Csus

F#7#9/Ab Db7#9/E Ebm7b5 DbM7#11 BM7 DbM7#11

# DOCTOR JAZZ from JELLY'S LAST JAM

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and MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.

Lyric by WALTER MELROSE  
Music by JOSEPH "KING" OLIVER

Moderately

Eb Abm Eb Fm7b5 Eb Cb7 Bb7 Eb6 Cdim Eb Abm Eb Fm7b5 Eb Cb7 Bb7 Eb6 Eb7  
 Oh, Hel-lo Cen-tral, give me Doc-tor Jazz, \_\_\_\_\_ he's got just what I need, I'll say he has. \_\_\_\_\_

Ab Cdim Eb D7 Db7 C7 F7 G#dim F7 A7  
 When the world goes wrong, \_\_\_\_\_ and I \_\_\_\_\_ got the blues, he's \_\_\_\_\_ the man who makes me get out

Bb G7 C9 F7 Bb C#dim Bb7 Eb Abm Eb Fm7b5 Eb Cb7 Bb7 Eb6 Eb13  
 both my danc-ing shoes. \_\_\_\_\_ The more I get, the more I want, it seems. \_\_\_\_\_

Ab Ab7 G7 C7  
 I page old Doc-tor Jazz \_\_\_\_\_ in all my dreams. \_\_\_\_\_ When I'm trou-ble bound and mixed, \_\_\_\_\_

F7 Bb Bb7 Cb7 Bb7 Eb Ab7 Eb6  
 he's the guy that gets me fixed. \_\_\_\_\_ Hel-lo, Cen-tral, give me Doc-tor Jazz. \_\_\_\_\_

# CRYSTAL SILENCE

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Music by CHICK COREA

Slowly

Am Em FM7#11  
 Bm7 BbM7 Am 1 Bm C D7sus E7b9  
 Am BbM7#11 2 Dm E7#9  
 Dm E7#9 FM7 3 G7sus 3  
 Am D Am

B $\flat$  Fm7 C Gm7

B7 $\flat$ 13 E7sus E7 Am7 Em

Fm7 $\sharp$ 11 3 Bm7 B $\flat$ M7 3 Am

Bm C D7sus E7 $\flat$ 9 Am B $\flat$ M7 Bm C D7sus E7 $\flat$ 9 Am

### CUPCAKE

Copyright © 1993 Benny Green Music (BMI)

By BENNY GREEN

Moderately slow

F $\sharp$ m7 $\flat$ 5 C9 B7 $\sharp$ 9 F7 $\flat$ 9 Em7 Em7/A Eb9 Eb7 $\flat$ 9 Dm9 G13 C9 B9 $\sharp$ 11 B $\flat$ 9 $\sharp$ 11

B $\flat$ m7 Eb7 $\flat$ 9 D9 Am7 D7 $\flat$ 9 D $\flat$ 9 Ab7 G13 C9 1 Ab13 Gm9 C7 $\sharp$ 9(b13)

2 F13 C9 F13 C7 $\sharp$ 9 G7 $\flat$ 13 C7 $\sharp$ 9

C13 F13 C9 F13 Em9 A7 $\flat$ 9( $\sharp$ 5) Ebm9 Ab13 G13 C7 $\flat$ 9( $\sharp$ 9) C9

F $\sharp$ m7 $\flat$ 5 C9 B7 $\sharp$ 9 F7 $\flat$ 9 Em7 Em7/A Eb9 Eb7 $\flat$ 9 Dm9 G13 C9 B9 $\sharp$ 11 B $\flat$ 9 $\sharp$ 11

G $\sharp$ + C6/G D13( $\sharp$ 11) Am7 D7 $\sharp$ 11(b9) D $\flat$ 13 D9 G7 $\sharp$ 11(b9 $\sharp$ 5) C9

B $\flat$ 3 Em11 A7 $\sharp$ 11(b9 $\sharp$ 5) B $\flat$ m9 Eb11 $\sharp$ 5(b9) D13 D13 D7 $\flat$ 13(b9) D $\flat$ 13

G7 $\flat$ 13( $\sharp$ 9) G13 C9 F $\sharp$ m7 B7 $\flat$ 13 Em7 A7 $\flat$ 13 G $\flat$ M7/A $\flat$  FM9/G G7 $\sharp$ 9(b13) CM7 $\sharp$ 11(6/9)

*rit.*

# DAT DERE

Copyright © 1960 (Renewed 1988) by UPAM MUSIC CO., a division of Gopam Enterprises, Inc.

Music by BOBBY TIMMONS  
Lyrics by OSCAR BROWN, JR.

Moderately

Chords: Cm7, Cm7/Bb, Adim, AbM7

Hey, dad - dy, what Dat Dere? — 'N' why dat un - der dere? — 'N' oh, dad - dy, oh,  
who dat in my chair? — 'N' what she do - in' dere? — 'N' oh, dad - dy, oh,

Chords: Am7b5, D7, Dm7b5, G7, Cm7, Cm7/Bb

hey, dad - dy hey look it ob - er dere. — Hey, where dey go - in' dere? — 'N'  
hey, dad - dy can I go ob - er dere? — Hey, dad - dy what's a square? — 'N'

Chords: Adim, AbM7, D7, G7

what dey do in dere? — 'N' dad - dy, can I ha' dat big el - e - phant ob - er dere? —  
where do we get air? — 'N' dad - dy, can I ha' dat big el - e - phant ob - er dere? —

Chords: Cm, D7, G7, Cm, Cm/Bb

Hey — My quiz - za - cal kid, — man he does - n't want

Chords: Am, D7, Gm, Am, D7

an - y thing hid, — he's for - ev - er de - mand - ing to know who, 'n' what 'n' why 'n' where. —

Chords: Dm, G7, D7, G7, Cm, Cm/Bb, Am, D7, Gm7

In - qui - sa - tive child and some - times the ques - tions are wild, — like dad - dy can

Chords: D7, G7, Cm, Cm7, Cm7/Bb

I ha' dat big ele - punt ob - er dere? — Don' wan - na comb my hair — 'n'

Chords: Am7b5, AbM7, Am7b5, D7

where my ted - dy bear? — 'N' oh, dad - dy, oh, hey look - a dat cow - boy com - in' dere! —

Chords: Dm7b5, G7, Cm7, Cm7/Bb, Am7b5, AbM7, To Coda ⊕

Hey, can I hab a pair — o' boots like dat to wear? — 'N' dad - dy, can

Chords: D7, G7, Cm, Cm, Cm7/Bb

I ha' dat big el - e - punt ob - er dere? — The time — will march, the —  
life's — par - ade goes —

Chords: Am7b5, AbM7, Am7b5, D7, Dm7b5, G7, Cm, Cm7

years will go, the lit - tle fel - la's gon - na grow. I got - ta tell him what he  
trudg - in' by, he'll need to know some rea - sons why. I don't have all the an - sers

Am7b5      AbM7      D7      G7

needs to know, help him a - long so he'll know right from wrong, got - ta make him strong. -  
 but I'll try best that I can, gon - na help him plan so he will be a man. -

1      2

Fsus      D7      G7      Cm7      Cm7/Bb      Am7b5      D7      Gm7

As      You give a kid your best 'n' hope he'll pass the test when you fi - nal - ly

Am7b5      Dm7b5      G7      D7      G7      Cm7      Cm7/Bb

send him out in - to the world some - where.      But when he's grown I'm bet - tin'

Adim      D7      Gm7      D7      G7

nev - er will for - get. 'N' dad - dy can I ha' dat big el - e - punt ob - er

Fsus      D.S. al Coda

dere?      Hey,

CODA

D7      G7      Cm

I ha' dat big el - e - punt ob - er dere? -

### DON'T WORRY 'BOUT ME

from COTTON CLUB PARADE

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 on behalf of Ted Koehler Music

Lyric by TED KOEHLER  
 Music by RUBE BLOOM

Moderately

Bbm7      Eb7b9      AbM7      Fm7      Bbm7

Don't Wor - ry 'Bout Me, I'll get a - long; For - get a - bout me,

Eb7b9      Ab6      Bdim7      Bbm7      Db/Eb      Eb7      Bbm7b5

be hap - py, my love. Let's say that our lit - tle show is o - ver and so, the sto - ry ends;

Eb7b9      C7b9      Fm7      Bb7      Bbm7      Cm7      F7b9

Why not call it a day the sen - si - ble way, and still be friends. "Look

Bbm7      Eb7b9      AbM7      Fm7      Ebm7

out for your - self?" should be the rule; Give your heart and your love to whom -

Ab13      Ab7#5      DbM7      Bbm7      Gb7

ev - er you love, don't be a fool. Dar - ling, why should you cling to some fad - ing thing that

Cm7      B7      Bbm7      Ebm7b9      Ab      Fm Bbm7 Eb7 Ab

used to be? If you can for - get, Don't Wor - ry 'Bout Me.

# DON'T YOU KNOW I CARE (Or Don't You Care to Know)

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Words by MACK DAVID  
Music by DUKE ELLINGTON

Slowly

EbM7 Bb7b9 Bbm7 Eb7 F7<sup>3</sup> Bb7 EbM7 Fm7 E7 EbM7 C7b9  
 Don't You Know I Care or don't you care to know? If you know I care  
 Fm7<sup>3</sup> Bb7b9 EbM7 Fm7 Bb7 EbM7 Bb7b9 Bbm7 Eb7 F7<sup>3</sup> Bb7  
 how can you hurt me so? Dar - ling, you are part of ev - 'ry breath I take,  
 EbM7 Fm7 E7 EbM7 C7b9 Fm7<sup>3</sup> E7 EbM7 Am7b5 D7 Gm7  
 will you break my heart or give my heart a break? I can't fig - ure out what  
 Am7b5 D7 Gm7 F#7 BM7  
 love's all a - bout and where I fit in to your scheme. Am  
 Ebm7 Adim7 B7 Fm7 Bb7 EbM7 Bb7b9 Bbm7 Eb7  
 I wast - ing time, please tell me 'cause I'm down to my last dream? Won't you please be fair,  
 F7<sup>3</sup> Bb7 EbM7 Fm7 E7 EbM7 C7b9 Fm7<sup>3</sup> Bb7b9 Eb6  
 love me or let me go. Don't You Know I Care or don't you care to know?

## CURVES AHEAD

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By RUSS FREEMAN

Moderate Latin Rock

BbM9 Cm11 BbM9 EbM7 BbM9 Cm11  
 BbM9 Cm9 F11 BbM9 Cm11 BbM9 EbM7  
 BbM9 Cm11 BbM9 EbM7 Ebm9  
 BbM9 Cm11 BbM9 EbM7 Ebm9



1  
2  
3

Gm7 Csus2/E Cm11 EbM7 Gm7 Csus2/E  
Cm11 EbM7 Cm11 EbM7 Gm7 Csus2/E  
Cm11 EbM7 F11 Gm7 F/Bb C/F Eb6/9  
C11 Dm11 EbM7 Gm7 F/Bb C/F  
Eb6/9 C11 Dm11 EbM7 Repeat and Fade

### DREAM A LITTLE DREAM OF ME

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Words by GUS KAHN  
Music by WILBUR SCHWANDT and FABIAN ANDREE

Moderately

G Eb7 D7 G E7 3 Bm7b5 E7 Am7  
Stars shin-ing bright a - bove you, night breez-es seem to whis-per, "I love you," birds sing-ing in the

Am7b5 3 F9 G A7 D7 G Eb7 D7  
syc - a - more tree, "Dream A Lit - tle Dream Of Me." Say "Night - ie - night" and kiss me,

G E7 3 Bm7b5 E7 Am7 Am7b5 3 F9  
just hold me tight and tell me you'll miss me; While I'm a - lone and blue as can be,

G Eb7 D7 G C6 G Bb7 Eb Eb6 3 Bb7 3 Eb Eb6 3  
Dream A Lit - tle Dream Of Me. Stars fad - ing, but I lin - ger on, dear, still crav - ing your

Bb7 Bbdim7 Bb7 Eb Eb6 3 Bb7 3 Eb D7 Am7 D7  
kiss; I'm long - ing to lin - ger till dawn, dear, just say - ing this:

G Eb7 D7 G E7 3 Bm7b5 E7  
Sweet dreams till sun - beams find you, sweet dreams that leave all wor - ries be - hind you,

Am7 Am7b5 3 F9 G Eb7 D7 1 G Eb7 D7 2 G  
but in your dreams what - ev - er they be, Dream A Lit - tle Dream Of Me. Me.

# DETOUR AHEAD

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By HERB ELLIS,  
JOHN FRIGO and LOU CARTER

Slowly

AbM7
Db9#11
Cm7
Bbm7
Adim7

Smooth road, clear day, but why am I the on - ly one trav - 'lin' this  
 Wake up, slow down be - fore you crash and break your heart, gull - i - ble

Bbm9
Eb13
Ab7sus
Eb7
Ab7
DbM7
E

way? How strange the road to love should be so eas - y,  
 clown. You fool, you're head - ed in the wrong di - rec - tion,

1
AbM7
Fm7
Bbm7
Eb7
2
AbM7
F7b9
Bbm7
Eb7b9

can there be a De - tour A - head? can't you see the De - tour A -

AbM7
G7b9
Cm7
Dm7b5
G7

head? The far - ther you trav - el, the hard - er to un - rav - el the

CM7
A7b9
Dm7
G7b9
Cm7

web he spins a - round you. Turn back while there's time, can't you

Dm7b5
G7b9
CM7
Bbm7
Eb7b9

see the dan - ger sign; soft shoul - ders sur - round you.

AbM7
Db9#11
Cm7
Bbm7
Adim7

Smooth road, clear night; oh, luck - y me, that sud - den - ly I saw the

Bbm7
Eb7sus
Eb7b9
Ab7sus
Eb7
D7
DbM7
E

light. I'm turn - ing back a - way from all this trou - ble.

AbM7
Fm7
C#m7
F#7
Cm7
F7
Bbm7
Eb7b9
AbM7

Smooth road, smooth road, no De - tour A - head.

# DIMINUSHING

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By DJANGO REINHARDT

Moderately slow

§ D9#5

Db9#5
C6/9

1 2

Chords: Gb, Db7, Gb, Db7, Gb, Db7, Gb, Db7, Gb, A7, D9#5, Db9#5, C6/9, To Coda ⊕, D.S. al Coda, CODA ⊕, C6/9, D9#11, Db9#11, N.C., G7#5, C9#11

### DON'T SMOKE IN BED

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By WILLIARD ROBINSON

Slowly

Chords: Fm7, Fm6, Fm7, Fm6, Bb7, Ebm7, Cm, Ab7, G7, Fm7, G7#5, G7b9, Cm, Bdim, Cm, G7#5, Cm7, Fm7, Dm7b5, G7+, Fm6, G7+, Cm, Fm6, Cm, Fm7, F#dim, G7b9, Cm, Fm6, Cm, Gm7, C7, Fm, Bbm/F, Fm, G7, Cm, Fm6, G7, Ab7, G7, Cm, Fm6, Cm, Fm7, G7#5, G7b9, Ab7, G7, Cm, Fm6, Cm

Lyrics:  
 She left a note on her dress - er and her old wed-ding ring. With these few good - bye words,  
 sad - ly she sings: Good - bye old sleep-y head, I'm pack-ing you in. Like I said, take care of  
 ev-'ry-thing. I'm leav-ing my wed-ding ring. Don't look for me, I'll get a - head.  
 Re-mem-ber, dar - ling, Don't Smoke In Bed. Good-bye old Don't Smoke In Bed.

# DOLPHIN DREAMS

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By LEE RITENOUR

Slowly, with a beat

EM7 G#m7 AM7 Bsus

EM7 G#m7 AM7 B

C#m7 F#m7 EM7 A/B

EM7 A/B EM7 A/B EM7 A/B

EM7 G#m7 AM7 Bsus

EM7 G#m7 AM7 Bsus

C#m9 F#m7 B7sus B13b9(#11) A6/B B7#9(b13) EM7 A/B

EM7 A/B E A/B E A/B Em7

F#/A# F/A

G Em7

F#/A# F/A G

BbM7/C N.C. Eb/F N.C. GM7/A N.C. C/D N.C.

BbM7/C N.C. Eb/F N.C. GM7/A N.C. C/D N.C.

EM7 A/B EM7 A/B EM7 A/B EM7 A/B

## DINDI

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Music by ANTONIO CARLOS JOBIM  
 Portuguese Lyrics by ALOYSIO DE OLIVEIRA  
 English Lyrics by RAY GILBERT

**Freely**

EbM7 Dbm7 EbM7 Dbm7 CM7

Sky, so vast is the sky, with far - a - way clouds just wan - der - ing by. Where do they go? \_\_\_\_\_

Am9 Dm9 G13 EbM7 Dbm7 EbM7

Oh, I don't know, don't know; Wind that speaks to the leaves, \_\_\_\_\_ tell - ing stor - ies that no one be -

DbM7 CM7 Am9 Dm9 G13 EbM7 Dbm7

lieves. Stor - ies of love \_\_\_\_\_ be - long to you and me. Oh, Din - di, if I

Slow Bossa

EbM7 Dbm7

on - ly had words I would say all the beau - ti - ful things that I see when you're with me,

Eb6 Bbm7 EbM7 Dbm7 EbM7

oh, my - Din - di. Oh, Din - di, like the song of the wind in the

Bbm7 Eb7b9 AbM7 Abm#7 Eb6 Am7b5 D7

trees, that's how my heart is sing - ing - Din - di, hap - py - Din - di, when you're with me.

Gm Ebm6 Gm Ebm6 Gm C7b9 Fm C#m6

I love you more each day, yes, I do, yes, I do; I'd let you go a - way \_\_\_\_\_ if you

Fm C#m6 Fm7 Bb7b9 EbM7 Dbm7 EbM7

take \_\_\_\_\_ me with you. Don't you know, Din - di, I'd be run - ning and search - ing for

Bbm7 Eb7b9 AbM7 Abm#7 Eb6

you like a riv - er that can't find the sea, that would be me with - out you, my - Din - di.

# DIPPERMOUTH BLUES

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Music by JOSEPH OLIVER

Moderately

The musical score for "Dippermouth Blues" consists of ten staves of music in a 12-measure format. The key signature is B-flat major (two flats). The tempo is marked "Moderately". The score includes various chord annotations above the notes, such as Bb, F7, Cm7, Fdim, Bb, Eb7, Bb6, Bb7, Eb9, Bb, Bb6, CM7, C#dim, Bb, Bb, Eb9, F7, Bb, CM7, C#dim, Bb, Bbm, Bb, Bbm, Bb7, Eb9, Bb, F7, Bb, Bb9, N.C., Eb9, N.C., Eb9, N.C., Bb6, Cm7, F7, Bb6, Eb7, Bb, Bb, Eb9, Bb, Bb7, N.C., Eb9, N.C., Eb9, N.C., Bb, Cm7, F7, Bb, Bb7, Eb9, Bb, Bb, Cm7, F7, Bb.

# DOWN HEARTED BLUES

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Words by ALBERTA HUNTER  
 Music by LOVIE AUSTIN

Moderately

E<sub>b</sub> C7 F7 B<sub>b</sub>7 E<sub>b</sub>

Gee, but it's hard to love some-one when that some-one don't love \_ you. I'm so - dis - gust-ed,  
 If I could on - ly find the {man} oh how hap - py I would \_ be. To the Good Lord ev -

C7 F7 B<sub>b</sub>7 E<sub>b</sub>7

heart - bro - ken, too. I've got those Down Heart - ed Blues. Once I was cra - zy  
 'ry night I pray. Please send my {man} back to me. I've al - most wor - ried my -

A<sub>b</sub> G7 F7

'bout a {man. - He} mis - treat - ed me all the time. The next {man} I get {he's} got to  
 self to death won - d'ring why - {he} went a - way. But just wait and see {she's} gon - na

B<sub>b</sub> C7 F7 B<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> A<sub>b</sub> B<sub>b</sub>7

prom - ise me to be mine, all mine. 1. Trou - ble, trou - ble, I've had it all my  
 want me back some sweet day. 2. world in a jug, - the stopper's in my  
 3. - 6. See additional lyrics

E<sub>b</sub> E<sub>b</sub>7 A<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub>

days. Trou - ble, trou - ble, I've had it all my days. It  
 hand. Got the world in a jug. - The stopper's in my hand. Going to

B<sub>b</sub>7

1-5	E <sub>b</sub>	A <sub>b</sub>	E <sub>b</sub>	B <sub>b</sub> 7
6	E <sub>b</sub>	A <sub>b</sub>	E <sub>b</sub>	B <sub>b</sub> 7#5 E <sub>b</sub> 6/9

seems that trou - ble's going to fol - low me to my grave. - Got the  
 hold it ba - by, till you come un - der my com - mand. - Say I

Additional Choruses (Ad lib.)

Chorus 3: Say, I ain't never loved but three {men} in my life.  
 No, I ain't never loved but three {women} in my life,  
 'Twas my {father, brother} and the {man} who wrecked my life.  
 {mother, sister} {woman}

Chorus 4: 'Cause {he} mistreated me and {he} drove me from {his} door,  
 {she} {she} {her} door,  
 Ye, {he} mistreated me and {he} drove me from {his} door,  
 {she} {she} {her} door,  
 But the Good Book says you'll reap just what you sow.

Chorus 5: Oh, it may be a week and it may be a month or two,  
 Yes, it may be a week and it may be a month or two,  
 But the day you quit me honey, it's coming home to you.

Chorus 6: Oh, I walked the floor and I wrung my hands and cried,  
 Yes, I walked the floor and I wrung my hands and cried,  
 Had the Down Hearted Blues and couldn't be satisfied.

## DOWN UNDER

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By DIZZY GILLESPIE

**Brightly**

Chord markings for 'Down Under':

- Staff 1: Cm7, Ab7, G7, Cm7, Ab7, G7
- Staff 2: Cm7, Ab7, G7, Cm7, Ab7, G7
- Staff 3: Cm7, Ab7, G7, Cm7, Ab7, G7
- Staff 4: Cm7, Ab7, G7, Cm7, Ab7, G7, Cm7
- Staff 5: Fm7, Cm7
- Staff 6: Fm7, G7
- Staff 7: Cm7, Ab7, G7, Cm7, Ab7, G7
- Staff 8: Cm7, Ab7, G7, Cm7, Ab7, G7, Cm7

## DOLPHIN DANCE

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By HERBIE HANCOCK

**Moderately**

Chord markings for 'Dolphin Dance':

- Staff 1: EbM7, Bbm7, EbM7, Dm7b5, G7
- Staff 2: Cm7, Ab7, Cm7, Am7, D7



GM7 Abm7 Db7 Fm7 Bb7

Cm7 Cm7/Bb Am7 D7

GM7 G7sus A/G G7sus

F7sus G/F F7sus Em7 A7

Eb7 Am7 D7 Bm7 E7 Dm7

C#m7 F#7 Bm7 Am7/B Bm7 Am7/B

Bbm7 Bb7b9 Bbsusb9 Dm7b5 G7b9

### EASY LIVING

Theme from the Paramount Picture EASY LIVING

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Words and Music by LEO ROBIN and RALPH RAINGER

Moderately

FM7 F#dim7 Gm7 G#dim7 FM7/A Cm7 F7 BbM7 Eb7

FM7 3 Dm7 1 Gm7 C7 A#5 D9 G#5 C9 2 Gm7 C7b9 F Bb7 Ebm7 Ab7

DbM7 Bbm7 Ebm7 3 Ab7 3 Ab7/Gb Fm7 Bb7b9 Ebm7 Ab7 DbM7 Db/C 3 Bbm7 Bbm7/Ab 3

Gm7b5 C7 FM7 3 F#dim7 Gm7 G#dim7 FM7/A 3 Cm7 F7

Bbm7 Eb7 FM7 3 Dm7 Gm7 C7b9 F

# DOWN WITH LOVE

from the Musical Production HOORAY FOR WHAT!

© 1937 (Renewed) GLOCCA MORRA MUSIC and S.A. MUSIC CO.

Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

Moderately

Dm7 G7 Dm7 G7 C

Down With Love, The flow - ers, and rice and shoes, \_\_\_\_\_

Dm7 G7 Dm7 G7 C7

Down With Love, The root of all mid - night blues. \_\_\_\_\_

F6 F7 C6 Dm7

Down with things that give you that well known pain. \_\_\_\_\_ Take that moon and wrap -

G7sus C6 A7b9 Dm7 G7 Dm7 G7

it in cel - lo - phane; \_\_\_\_\_ Down With Love, let's li - quid - ate all its

C Dm7 G7 Dm7 G7 C7

friends, \_\_\_\_\_ Moon and June and ros - es and rain - bow's ends. \_\_\_\_\_

F6 F7 C6

Down with songs that moan a - bout night and day; \_\_\_\_\_

Dm7 G7sus C6 C9 FM7

Down With Love, yes, take it a - way, a - way. \_\_\_\_\_ A - way. \_\_\_\_\_

F#dim C C9 Am Em Am

take it a - way. \_\_\_\_\_ Give it back to the birds and the bees and the Vi - en -

D7 G7 Dm7 G7 Dm7 G7 FM7 E7

nese. \_\_\_\_\_ Down with eyes ro - man - tic and stu - pid. Down with sighs,

A7 Dm7 D7 G7 C6

Down with Cu - pid. Broth - er, let's stuff that dove. Down With Love! \_\_\_\_\_

# DREAM DANCING

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Words and Music by  
**COLE PORTER**

Moderately

When day is gone and night comes on, un-til the dawn what do I do?  
 I clasp your hand and wan-der through slumb-er-land, Dream Danc-ing with you.  
 We dance be-tween a sky se-rene and fields of green, spark-ling with dew.  
 It's joy sub-lime, when-ev-er I spend my time Dream Danc-ing with you.  
 Dream Danc-ing, oh, what a luck-y wind-fall! Touch-ing you, clutch-ing you  
 all the night through. So say you love me dear, and let me make my ca-reer Dream  
 Danc-ing to par-a-dise pranc-ing, Dream Danc-ing with you. When you.

## EIGHT

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Written by RON CARTER

Moderately fast

# EAST ST. LOUIS TOODLE-OO

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By DUKE ELLINGTON  
and BUB MILEY

Moderately

Dm A7/E Dm/F A7/E Bdim7 Bb7 A Dm/F A7/E Dm A7 3

Dm A7 Dm Gm Dm

A7 Dm Gm Dm F7/C Bb Gb7 F7 Bb F7/C Bb

C7 E9 Eb9 D9 Db9 C9 Dm/F A7/E Dm A7 3

Dm A7 Dm Edim Eb7 1 Dm 2 Dm

C7 F C7

F Db7 C7 F

C7/G F Bb D7/A Gm F Abdim C7 F/A C7/G F Abdim7 C7

1 F Abdim7 C7/G C7 2 F Dm/F A7/E Dm A7 3 Dm

A7 Dm Gm Dm

Gm Dm F7/C Bb Gb7 F7 Bb F7/C Bb

C7 E9 Eb9 D9 Db9 C9 Dm/F A7/E Dm

A7 Dm A7 Dm Edim7 Eb7 Dm

## DROP ME OFF IN HARLEM

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Words by NICK KENNY  
Music by DUKE ELLINGTON

Moderately

BbM7 Bdim7 Cm7 F7 Dm7b5 Db7 Cm7 F7

Drop Me Off In Har - lem, an - y place in Har - lem. There's

Am7b5 D7 Gm7 Fm7 Bb7 EbM7 Cm7 F7 BbM7

some - one wait - ing there who makes it seem like Heav - en up in Har - lem.

BbM7 Bdim7 Cm7 F7 Dm7b5 Db7 Cm7 F7

I don't want your Dix - ie, you can keep your Dix - ie. There's

Am7b5 D7 Gm7 Fm7 Bb7 EbM7 Cm7 BbM7

no one down in Dix - ie who can take me 'way from my own Har - lem.

Fm7 Bb7#5 EbM7 Bb7#5 Eb7

Har - lem has those south - ern skies, they're in my ba - by's smile. I

Ab7 Db7 C7 F7

i - dol - ize my ba - by's eyes and class - y up - town style. If

BbM7 Bdim7 Cm7 F7 Dm7b5 Db7 Cm7 F7

Har - lem moved to Chi - na, I know of noth - ing fin - er than to

Am7b5 D7 Gm7 Fm7 Bb7 EbM7 Cm7 F7 BbM7

stow a - way on a 'plane some day and have them Drop Me Off In Har - lem.

# EASY DOES IT

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Words by SY OLIVER  
Music by SY OLIVER and JIMMY YOUNG

Moderately

**Bb Gm7 Cm7 F7 Bb Gm7**  
 Eas - y on the beat, you take it eas - y, nev - er turn - in' on the heat,  
**Cm7 F7 Bb Gm7 Cm7 Dbm7 Cm6 F7b9**  
 and keep it eas - y, just a stead - y e - ven beat. Eas - y Does -  
**Bb Dm Dbdim Cm7 Bb7 Eb Cm7 Fm7 Bb7**  
 It ev - 'ry time. You'll hear the danc - ers feet, an eas - y shuf - fle. Boy, it  
**Eb Cm7 Fm7 Bb7 Eb Cm7**  
 real - ly is a treat. No nois - y scuf - fle sor - ta rid - in' with the beat  
**Dbm7 Cm6 F7b9 Bb G7 Gb7 F7 Bb Gm7**  
 Eas - y Does It. Watch 'em fall in line. Rhy - thm's for the feet,  
**Cm7 F7 Bb Gm7 Cm7 F7**  
 and when it's eas - y you can nev - er miss the beat, and it - 'll send you 'cause it's  
**Bb Gm7 Cm7 Dbm7 Cm6 F7b9 Bb F7 Bb**  
 sol - id - ly a treat. Eas - y Does It all the time.

# EASY RIDER

(I Wonder Where My Easy Rider's Gone)

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By SHELTON BROOKS

Moderately

**Bb7**  
 I won - der where my Eas - y Rid - er's Gone to day,  
 won - der where my Eas - y Rid - er's Gone, dog - gone! *(Maybe Kansas City where the girls are pretty)*  
**Eb7 Bb**  
 he nev - er told me he was goin' a way; If  
 He went and put my brand new watch in pawn; *(Had an Elgin movement with all the late improvements.)* He  
**F7/C Bdim F7 Cm6/Eb D Em7b5 Fdim7 D7/F# Gm Eb7 Gm/D Db7**  
 he was here, he'd win the race. If not first, he'd get a "place." Cash  
 had those fas - ci - nat - in' eyes, that just seem to hip - no - tize. I'm

F Dm F/C D7 G7 C7 F7

in our tick - ets for a jol - ly "joy-ride" right a - way. I'm  
sigh - ing for and I am cry - ing for that lov - in' man. I've

Bb7

los - in' all my mon - ey, that is why I'm blue. To  
got the blues, - but I am too darn mean to cry. (Just a little weeping  
when I fall a-sleeping.) He'll

Eb7 Bb F7/C Bdim

win a race, he knows just what to do; I'd put all my junk in  
come a limp - in' home - ward by and by; (Once he got a bullet  
trying to steal a pullet.) Oh, tell me now have you

F7 Eb D Em7b5 Fdim7 D7/F# Gm Bb7 C7

pawn to bet on an - y horse that Jock - ey's on. Oh! I won - der where my  
seen my hand - some ev - er - lov - in' Sam - my Green. Oh! I won - der where my

Ebm/Gb F7

Eas - y Rid - er's Gone. I  
Eas - y Rid - er's Gone.

1 Bb Bdim7 F7 F+ 2 Bb Eb6/G Bb/F F7 Bb

### EASY STREET

© 1941 (Renewed 1969) BEECHWOOD MUSIC CORP.

By ALAN RANKIN JONES

Moderately slow

EbM7 C7 Fm7 G7#5 Cm7 Bbm7 Eb7Abm7 Bb7 Gm7 C7

Eas - y Street, I'd love to live on Eas - y Street, no - bod - y works on Eas - y Street,

Fm7 Bb7 EbM7 Cm7b9 Fm7 Bb7 EbM7 C7 Fm7 G7#5

just sit a-round all day, just sit and play the hors-es. Life is sweet for folks who live on

Cm7 Bbm7 Eb7 Abm7 Bb7 Gm7 C7 Fm7 Bb7 EbM7

Eas - y Street, no week - ly pay - ments you mus' meet that make your hair turn grey!

Bbm7 Eb7 AbM7 Abm7 Db7

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

EbM7 Bbm7 Eb7 AbM7 Abm7 Db7

your for - tune's been made. Now, if the sun makes you per - spire there's a fel - low you can hire to plant

EbM7 F7 Fm7 Bb7#5 EbM7 C7 Fm7 G7#5 Cm7 Bbm7 Eb7

trees so you can have shade on Eas - y Street. I'm tell - ing ev - 'ry one I meet

Abm7 Bb7 Gm7 C7 B7 Bb7#5 EbM7 Ab7 EbM7

if I could live on Eas - y Street I would - n't want no job to - day, so please go 'way.

# EL PRINCE

© 1963 (Renewed) Desmond Music Company

By PAUL DESMOND

With a flowing movement

The musical score for "El Prince" is presented in ten staves of music. The key signature is B-flat major (two flats), and the time signature is common time (C). The score includes various chord annotations above the notes, such as Cm7, F7, Bb, G7, Eb, D7, Gm, Em7b5, Ebm7, Dm7, Dbm7, Cb7, Fm7, Bb7, and Bb. The notation includes eighth and sixteenth notes, rests, and bar lines. The music flows with a consistent rhythmic pattern, characteristic of Paul Desmond's style.



Em7b5 Ebm7 Dm7 Dbm7 Cm7 Cb7 Fm7 Bb7 Cm7 F7

Bb G7 Cm7 F7 Bb Fb7b5 Eb

D7 Gm Em7b5 Ebm7 Dm7 Dbm7 Cm7 Cb7 Fm7

### ELEVEN FOUR

© 1961 (Renewed) Desmond Music Company

By PAUL DESMOND

**Quickly**

F7 Bb7 Gm7 Cm7 F7 Bb7 Gm7 Cm7 Am7b5 Abm7 Gm7 Gbm7

Fm7 Bb7<sub>3</sub> Eb6 F7 Bb7 Gm7 Cm7 F7 Bb7 Gm7 Cm7

Am7b5 Abm7 Gm7 Gbm7 Fm7 Bb7 Eb6 Dm7 G7 CM7 Am7

Gbm7 B7 E6 Am7 D7 G6 Em7 Am7 D7 Gm7 C7

F7 Bb7 Gm7 Cm7 F7 Bb7 Gm7 Cm7 **To Coda** ⊕

Am7b5 Abm7 Gm7 Gbm7 Fm7 Bb7 Eb6 **D.C. al Coda**

**CODA**

Am7b5 Abm7 Gm7 Gbm7 Fm7 Bb7 Gm7 C7 Fm7 Bb7 Eb6

# EMANCIPATION BLUES

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By OLIVER NELSON

## Medium Blues

Musical score for 'Emancipation Blues' in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a G chord. The second staff includes G7 and C7 chords. The third staff features D9 and C9 chords. The fourth staff contains C9, G, and D9 chords, with triplets and a sixteenth-note run. The piece concludes with a first and second ending.

# EPISTROPHY

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By THELONIOUS MONK  
and KENNY CLARK

## Moderately

Musical score for 'Epistrophy' in G major, 4/4 time. The score consists of seven staves of music. The first staff includes C#7, D7, and E7 chords. The second staff continues with D#7 and E7 chords. The third staff features C#7, D7, and F#m chords. The fourth staff includes B7, Db7, and D7 chords. The fifth staff contains D#7, E7, and C#7 chords. The sixth staff has D7, C#7, and D7 chords. The seventh staff concludes with C#7, D7, and Gb7#11 chords. The piece ends with a 'D.C. al Coda' instruction and a 'CODA' section.

# THE END OF INNOCENCE

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By BILLY CHILDS

Moderately slow

Dm C/D BbM7 3 Am7 Dm C/D

Bm7b5 3 C/Bb G/A Dm9#7 Dm9 EbM7#5/D DM7b13 Dm7

E7(add11)/D Eb/D Dm Dm9#7 Dm9 EbM7#5/D DM7b13

EbM7#11 Bm11 1 Em11b5 3 A7#5 Dm C/D

Bm7b5 3 C/Bb G/A 2 Bbm#7(add6) 3 Abm7#5 Gm6#7(#5)

GbM7#11 Cm11 F13#11(#9) Bbm9

GbM7/Bb Bbm9 GbM7/Bb Bbm9 GbM7/Bb

Bbm7 Abm#7 G7#9(#5) F#m13 Fm11 EM7#11

Ebm11 D7#11(#9) C7#11(#9) Bm#7 Bbm11b5 A13#11 DbM13 Fm11

EM7#11 E7#11(#9) 3 A7#5 Dm

C/D Bm7b5 3 C/Bb G/A

# EQUINOX

Copyright © 1977 JOWCOL MUSIC

By JOHN COLTRANE

Moderately

Musical notation for EQUINOX, featuring a single melodic line in 4/4 time. The key signature has two flats (B-flat and E-flat). The notation includes various chords: Cm7, Fm7, Cm7, Ab7, G7, and Cm7. There are two endings, labeled 1 and 2, at the end of the piece.

# EV'RYTHING I LOVE

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Words and Music by  
COLE PORTER

Moderately

Musical notation for EV'RYTHING I LOVE, featuring a single melodic line in 4/4 time. The key signature has three flats (B-flat, E-flat, and A-flat). The lyrics are: "You are to me ev - 'ry - thing, my life to be, ev - 'ry - thing. When in my sleep you ap - pear, fair skies of deep blue ap - pear. Each time our lips touch a - gain, I yearn for you, oh, so much a - gain. You are my fav - 'rite star, my ha - ven in heav - en a - bove. You are Ev - 'ry - thing I Love. Ev - 'ry - thing I Love." The notation includes various chords: Eb, Eb+, AbM7, Fm7, Bb13, Bb7#5, Eb, Eb6, Eb7#5, AbM7, Fm7, Abm7, Db7, GbM7, Fm7, Bb7, D7, G7, Cm7, Bbm7, Eb7b9, Ab, C7, F7, Eb, C7, Fm, Bb7, Eb, Cm7, Fm7, Bb7#5, Fm7, Bb7, Eb.

# ESTATE

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Music by BRUNO MARTINO  
Lyrics by BRUNO BRIGHETTI

Slowly

Dm Gm7 A7 Dm

E - sta - te sei cal - da co - me i ba - ci che ho per - du - to sei

Gm7 C9 F Bb Gm7

pic - na di un a - mo - re che è pas - sa - to che il cuo - re mio vorrabbe cancel -

Em7 A7 Eb9 3 Dm Gm7 A7 Dm

lar. O - dio l'e - sta - te! Il so - le che o - gni giorno - ci scal - da - va, che

Gm7 C9 F Bb Gm7 Em7

splendi - di tramon - ti di - pin - ge - va a - des - so bru - nia so - lo con fu - ror...

A7 A+ D Em7 A7 D

Tor - ne - rà un al - tro in - ver - no, ca - dranno mil - le pe - ta - li di ro - se la

Gm7 C9 F Bb Gm7

ne - ve co - pri - rà tut - te le co - se e forse un po' di pa - ce tor - ne -

Em7 A7 Eb9 3 Dm Gm7 A7

rà! O - dio l'e - sta - te! che ha dato il suo profumo ad o - gni

Dm Gm7 C9 F

fio - re, l'e - state che ha creato il nostro a - mo - re per

Bb Gm7 Em7 A7 Eb9 3 Dm

far - mi poi mor - ri - ro di do - lor! O - dio l'e - sta - te!

1 Gm7 A7 3 Dm Bb Gm7 Eb9 2 Gm7 A7 3 Dm

O - dio l'a - sta - tel! E - O - dio l'e - sta - te!

# THE FACE I LOVE

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Lyric by RAY GILBERT  
 Music by MARCOS VALLE  
 Portuguese Lyric by PAULO VALLE and G. PINGARILNO

Moderately bright

EbM7 Ab7 EbM7 Ab7 Ebm7 Ab7 Ebm7 Ab7  
 Just think of things like daf - fo - dils and peace - ful sheep on clo - vered hills, the  
 DbM7 Gb7 DbM7 Dbm7 Gb7 Cm7 Fm7  
 morn - ing song of whip - poor - wills and you'll see the face that I love. Think of  
 Bbm9 D7#9(#11) DbM7 C7#5(#9) Fm7 Gm7 AbM7  
 an - y old sky get - ting read - y to cry, down comes the rain but it's rain - ing con -  
 A7 Bb7 EbM7 Ab7 EbM7 Ab7 Ebm7 Ab7 Ebm7  
 fet - ti. Then think of things like far off isles, two blue - green eyes and sun - lit  
 Ab7 DbM7 Gb7 DbM7 Dbm7 Gb7 Cm7  
 smiles, and in your hand a wish - ing star, the one you thought too far a - bove.  
 Fm7 Bbm9 D7#9(#11) DbM7 Fm7 Bbm7 Eb7sus  
 Ev - 'ry love - ly view in - tro - du - ces you to The Face I Love.  
 1 AbM7 Db7  
 2 AbM7 Db7 AbM7 Db7 AbM7  
 Just Love.

# FALLING GRACE

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By STEVE SWALLOW

Medium Swing (in 2)

AbM7 D7/F# Gm7 Fm7 Bb7 EbM7 D7/F#  
 Gm7/F C/E FM7 F#m7b5 B7b13 Em7 Am7 D7  
 GM7 Cm7 C#dim7 BbM7 EbM7 Em7b5  
 A7 Dm7 Db7 Cm7 F7 BbM7  
 1 EbM7 2 AbM7 DbM7

# FALLING IN LOVE

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Music by VICTOR FELDMAN

To Coda I ⊕  
To Coda II ⊕ ⊕

Slowly

Bm9b5 Bm9/E E7b9 E7sus/A E6/G# F#m7 A/E

1 DM7 A/C# Bm7 D/E

AM9 D9 D9#11 Db7#9(#11) EbM9/F Em9/F# Ebm9 Gb/Ab Ab6/9 DbM7 Ab/C Bbm7 Ebm9b5/Ab

Ab13b9#(11) Bbm7 D7#5#(9)Gm7 Gm/F Em11 Em7/A A13b9 DM9 D+ F#M7/C# F#M7#5/C# Cm9b5

D.C. al Coda I

CODA I

⊕ DM7 A/C# Bm7 E6/B D/E E7b9 A6/9 D+ F#M7/C# DM7#5 Cm9b5 Cm7b5

D.C. al Coda II

CODA II

⊕ DM7 A6/9/C# Bm7 E6/B D6/E E7b9 A6/9 D+ F#M7#5/C# Cm9b5 BbM76/9

# FIRST TRIP

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Written by RON CARTER

Moderately

F Db7#5 Db+

D7 G9 C7 F

2 F G D7

A A7 Db7 Gb7 G7 C7

F Db7#5

D7 G9 C7 F

# FILTHY McNASTY

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Words and Music by  
 HORACE SILVER

Moderately

N.C. Ab13 A13 Bb13 E13 F Gb13

Now Filth - y can play. He's lead - in' the way. Now

Dm7b5 G7b9(#5) Cm7b5 F7sus(b9) Bb7#9 Ab13 A13 Bb13

all of you guys please get wise to what he has to say. Get with it,

Ab13 A13 Bb13 % Bb7

get with it. Well, he played his axe with Bla - key and Max. He  
 nev - er get bored when he runs a chord. When

Eb7

played up some funk with Diz - zy and Monk. And Bud was the first to  
 he plays a lick it al - ways is slick. Miles Dav - is was one to

Bb7 Gb13

give out the news. that this cat could swing and play up some blues. } He's got that  
 give him a shot. They sure - ly did burn. The mu - sic was hot. }

F13 E13 Eb13 N.C. To Coda ⊕

soul - ful funk - y sound and he can real - ly get down. (What is his name?) Filth - y Mc - Nas -

1 2 Bb7

ty. You'll - ty. You can't go wrong with good old Filth - y. He'll turn you

Eb7

on most ev - 'ry set. He plays the blues like broth - er Mil - tie. He's

Bb7 F7 3

swing - in' like The Mod - ern Jazz Quar - tet. He's play - in' the type of horn that kind - a

Eb7 Bb7/D Eb6 Edim7 Bb6/F N.C. D.S. al Coda (with repeat)

makes you think of dear old Char - lie Park - er. Well,

CODA

⊕ Ab13 A13 Bb13 N.C. E13 F13 Gb13

ty. Now Filth - y can play He's lead - in' the way. Now

Dm7b5 G7b9(#5) Cm7b5 F7susb9 Bb7#9 Ab13 A13 Bb13 Ab13 A13 Bb13 Bb7#11(#9)

all of you guys please get wise to what he has to say. Get with it, get with it. Yeah.



# 500 MILES HIGH

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Lyric by NEVILLE POTTER  
Music by CHICK COREA

Medium Latin

Em7 Gm7

Some - day see, sure you'll look in - to her eyes, know  
just one look and you'll know  
that your love stays so free,

Bbm7

then there'll be no good and - byes, \_\_\_\_\_ and  
she's so ten - der and warm. \_\_\_\_\_ You'll  
then it nev - er can die. \_\_\_\_\_ Just

Bm7(b5) E7#9 Am7

yes - ter - day \_\_\_\_\_ will have gone \_\_\_\_\_ and you'll  
re - cog - nize \_\_\_\_\_ this is love, \_\_\_\_\_ and to -  
re - al - ize \_\_\_\_\_ this is truth, \_\_\_\_\_ and a -

F#m7(b5) Fm7

find your - self \_\_\_\_\_ in an - oth - er space, \_\_\_\_\_  
geth - er you're \_\_\_\_\_ on an - oth - er plane, \_\_\_\_\_ }  
bove the skies \_\_\_\_\_ you will al - ways stay \_\_\_\_\_ }

N.C. 1,2 Cm11 B7#9(#5)

Five Hun - dred Miles \_\_\_\_\_ High. \_\_\_\_\_ 2. You'll  
3. Be

3 Cm11 AbM7 N.C. Cm11

High. \_\_\_\_\_

## (MEET) THE FLINTSTONES from THE FLINTSTONES

Copyright © 1960, 1962 by Barbera-Hanna Music  
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Words and Music by WILLIAM HANNA,  
JOSEPH BARBERA and HOYT CURTIN

Quickly

FM7 Bb7 Am7 D7b9 Gm7 C11 C7b9 1 A7b13 D9 G7b13 C9

Flint - stones, Meet The Flint - stones, they're a mod - ern stone age fam - i - ly.  
From the town of Bed - rock, they're a place right out of his - to -

2 F Bb7 F A7 D7 G7 C7

ry. Let's ride with the fam - 'ly down the street, through the cour - te - sy of Fred's two

To Coda ⊕ D.C. al Coda (with repeat)

FM7 Gm7 Am7 Bbm7 Eb7 Am7 Ab13 Gm7 Gb7b9 F6 D7b9 Gm7 C7b9

feet. When you're with the Flint - stones, have a ya ba da ba gay old time.

CODA ⊕

Bbm7 Eb7 FM7 Ab13 Gm7 Gb7b9 FM7 Ab13 Gm7 Gb7b9 FM7 Ab13 Gm7 C7b9 F6

have a ya ba da ba doo time, a ya ba doo time, you'll have a gay old time.

# FOUR ON SIX

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By JOHN L. "WES" MONTGOMERY

**Moderately fast**

Musical score for 'Four on Six' in 4/4 time, key of B-flat major. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats. The tempo is marked 'Moderately fast'. The first staff contains a melodic line with eighth and quarter notes, including a triplet. The second staff contains a bass line with chords: Cm9, F7#11(b9), Bbm9, Eb7#11(b9), Am9, D7#11(b9), Ebm9, and Ab9#11. The third staff continues the melodic line with chords: Gm7, C7, Gm7, C7, Gm7, C7, and Gm7. The fourth staff concludes with chords: Bbm7, Gm7, G#m7, Am7, D7#9, Gm, and N.C. (No Chords).

# FEELS SO GOOD

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By CHUCK MANGIONE

**Moderately**

Musical score for 'Feels So Good' in 4/4 time, key of B-flat major. The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of two flats. The tempo is marked 'Moderately'. The first staff contains a melodic line with a repeat sign and chords: FM7, C/E, and Dm7. The second staff contains a bass line with chords: Gm7, C7, C7/Bb, and Am7. The third staff contains a melodic line with chords: Dm7, Gm7, Gm7/F, Em7b5, and A7#5. The fourth staff contains a melodic line with chords: Dm, Eb(add9), and Dm. The fifth staff contains a melodic line with chords: Eb(add9), F, and Eb(add9). The sixth staff contains a melodic line with chords: Dm, Bbm7, and Gm7. The seventh staff concludes with chords: Am, Bb, Bdim, C7sus, F, and D7.

D7/F# Gm7 C7 F

D7 D7/F# Gm7

Gm7/C FM7

# FLANAGAN

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By BILLY CHILDS

**Quickly**

Dm Bm11b5 Em11b5 A7b9(b5) Dm Bm11b5 Em11b5 A7b9(b5) Dm11

G7#11(b9) Cm11 F7#11(b9) Bbm11 Eb7b9(#5) AbM7

1 A13b9 Dm 2 Am9 D13 Gm11 C13b9 FM7

F#m7 B7 Fm9 Bb13 Ebm11 Ab13b9 DbM7

E7#9 A7#9(#5) Dm Bm11b5 Em11b5 A7b9(b5) Dm

Bm11b5 Em11b5 A7b9(b5) Dm11 G7#11(b9) Cm11 F7#11(b9) Bbm11

Eb7b9(#5) AbM9 FM7 C#m9 F#7b9 A#m7

AM13#11 Bbm11 Eb13#11(b9) Em11b5 A7#5 To Coda ⊕  
Dm

D.C. al Coda

CODA ⊕ A7#9(#5) Dm13

# FLY WITH THE WIND

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By McCOY TYNER

**Moderate Afro-Latin Beat**

C7sus F7sus Bbm7 Eb13b9 AbM7 C7#9 Fm7 Bb7sus EbM7 Ab7sus DbM7 G13b9

C7susDbM7#11

1 C7sus DbM7#11 C7sus DbM7#11 2 C7sus DbM7#11

N.C. C7sus Eb(add9)(no3rd) F7sus Gm7 C7sus N.C.

F7sus Ab6 Eb(add9)(no3rd) Fsus N.C.

F G Eb F G Db Eb F G Eb F G Db Eb

C7sus F7sus Bbm7 Eb13b9 AbM7 C7#9 Fm7 Bb7sus EbM7 Ab7sus

DbM7 G13b9 C7sus DbM7#11 C7sus DbM7#11 Repeat and Fade

# THE FOLKS WHO LIVE ON THE HILL

from HIGH, WIDE AND HANDSOME

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Lyrics by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

**Slowly**

CM7 C7 FM7 G11 C/E Ebdim7 Dm6 Am/C Em7 Am7

Some - day we'll build a home on a hill - top high, - you and I. - Shin - y and new, - a  
Some - day we may be add - ing a thing or two, - a wing or two, - we will make chang - es

Dm7 G7#5 CM7 C7 FM7 G7 Em7 A7b9

cot - tage that two - can fill. - And we'll be pleased to be called  
as an - y fam - 'ly will. - But we will al - ways be called

Dm7 G7 C Am7 Dm7 G7 Em

— "The Folks Who Live On The Hill." — Our - ve - ran - da  
— "The Folks Who Live On The Hill." —

Fm7b5 B7 Em Em#7 Em7 A9b5 D7  
 will com - mand a view of mead - ows green, the sort of view that seems to want to be  
 G G7 Dm7 G7#5 CM7 C7 FM7 G11  
 seen. And when the kids grow up and leave us, we'll sit and look at that  
 C/E Eb dim7 Dm6 Am/C Em7 Am7 Dm7 G7#5  
 same old view, just we two. Dar - by and Joan, who used to be Jack and  
 CM7 C7 FM7 G7 Em A7b9 Dm7 G7  
 Jill, the folks who like to be called what they have al - ways been called,  
 E A7 D7 G7 C C7 Fm6 C  
 "The Folks Who Live On The Hill."

### FOR HEAVEN'S SAKE

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Words and Music by DON MEYER,  
 ELISE BRETTON and SHERMAN EDWARDS

Moderately

Gm7b9 C7b9 FM7 F#dim7 Gm7b5 C7b9 FM7 F7  
 For Heav - en's Sake let's fall in love; It's no mis - take to call it love. An an - gel's  
 Bbm7 Am7 Abdim7 Gm7 C7 F6 Gm7b5 C7b9  
 hold - ing hands with me, how heav - en - ly Heav - en can be. Here is ro - mance for us to  
 FM7 F#dim7 Gm7b5 C7b9 FM7 F7 Bbm7 Am7 Abdim7  
 try, Here is the chance we can't de - ny; While Heav - en's giv - ing us the break, let's fall in  
 Gm7 C7 F6 Ebm7 Gbm6 DbM7 Ddim7 Ebm7 Gbm6 DbM7  
 love, for Heav - en's Sake. { Don't say a word, my dar - ling. Don't break a spell like this;  
 Oh, what a love - ly mo - ment. Oh, what a night is this;  
 Fm Fm#5 Fm6 Fm7 Bbm7  
 Just hold me tight, we're a - lone in the night, And Heav - en is here in a  
 Moon all a - glow, seems to want us to know, That Heav - en is here in a  
 Gm7 C7 Gm7b5 C7b9 Fm7 F#dim7 Gm7b5 C7b9 FM7 F7  
 kiss. } This pair of eyes can see a star; So Par - a - dise can't be so far, since Heav - en's  
 kiss. }  
 Bbm7 Am7 Abdim7 Gm7 C7 1 F6 2 F6  
 what we're dream - ing of, For Heav - en's Sake let's fall in love. For Heav - en's love.

# FRECKLE FACE

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By SAMMY NESTICO

**Easy Swing**

Chords: Cm9, F7b9, BbM9, G7#5(b9), Cm9, F9, F7b9, BbM9, Dbdim, Cm9, F7b9, BbM9, G7#5(b9), Cm9, F9, Eb/F, Bb, Bb7, Edim, Ebm6, Bb, B7/F#, Fm9, Bb7b9, Eb9, D7#9, D7b9, Gm#7, Gm7, C13, B9, C9, Cm7, Gb9#11, F7, Dbdim, Cm9, F7b9, BbM7, Dbdim, Cm7, Bdim, Cm7, F7b9, Dm7b5, G7b9, C/E, Ebm7, Ebm6, Ebm7, Dm7, Bb6, Dbdim, Cm7, Cm7/F, Ebm6/F, Bb, Bb7, Edim, Ebm6, Bb6

# FOREVER IN LOVE

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By KENNY G

**Tenderly**

Chords: F, Am, Bb, C, F, Am, Bb, C, Bb, C, Dm, Asus, F, Am, Bb, C, To Coda

The main musical score consists of six staves of music in a key signature of one flat (Bb) and a 4/4 time signature. The first staff begins with a treble clef and a key signature of one flat. It features a melody with various rhythmic patterns, including eighth and sixteenth notes. Above the staff, chords are indicated: F, Am, Bb, C, and Am. A first ending bracket spans the final two measures of the first staff, leading to a second ending bracket. The second ending leads to the final measure of the first staff. The second staff continues the melody with chords Bb, C, F, Am, and Bb. The third staff concludes the main piece with a double bar line and the instruction 'D.S. al Coda'. It features chords C, F, Am, Bb, and C. Below the main score, a 'CODA' section is marked with a circled cross symbol. It consists of three staves of music. The first staff of the coda starts with a treble clef and a key signature of one flat, with chords F, Am, Bb, C, and F. The second staff has chords Am, Bb, C, F, and Am. The third staff has chords Bb, C, F, Am, Bb, C, and F.

### FREEDOM JAZZ DANCE

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By EDDIE HARRIS

#### Medium Funk/Rock

The 'Medium Funk/Rock' section consists of four staves of music in a key signature of one flat and a 4/4 time signature. The first staff begins with a treble clef and a common time signature (C). It features a melody with eighth and sixteenth notes. Above the staff, chords are indicated: N.C. and Bb7. The second staff continues the melody with chords N.C. and Bb7. The third staff features a more complex melody with a triplet of eighth notes in the final measure, with chords N.C. and Bb7#9. The fourth staff concludes the section with a double bar line and two endings. The first ending is marked with a '1' and the second with a '2'. Both endings feature a treble clef and a key signature of one flat, with chords Bb and C.

# FREETIME

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Administered by Harlem Music, Inc., 1762 Main Street, Buffalo, NY 14208

By TOM SCHUMAN  
and ELI KONIKOFF

## Moderate Funk

CM7 C11 C FM7/C

CM7 C11 C FM7/C

CM7 F/C G/C CM9 CM7 C11 C

FM7/C CM7 F/C G/C CM9

Am D11 Em FM7 C13 B7 Bb11 F7 F#7 G13

C13 B7 Bb11 F7 F#7 G13 1 C13 B7 Bb11

F7 F#7 G13 N.C. A7#11 Gb7#11 Eb11 F11 G11

2 C13 B7 Bb11 F7 F#7 G13 N.C. A7#11 Gb7#11

Eb11 G11 E/G# Am F Em Am Dm Eb/Db C13

# GIANT STEPS

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By JOHN COLTRANE

## Fast Swing

BM7 D7 GM7 Bb7 EbM7 Am7 D7 GM7 Bb7 EbM7 F#7 BM7 Fm7 Bb7 EbM7

Am7 D7 GM7 C#m7 F#7 BM7 Fm7 Bb7 EbM7

1 C#m7 F#7 2 Fm7 Bb7 EbM7



# FRENESI

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Words and Music by  
ALBERTO DOMINGUEZ

Moderate Latin

Bbm7 Eb7 Bbm7 Eb7

It was Fi - es - ta down in Mex - i - co, And so I stopped a - while to  
*Quie - ro que vi - vas só - lo pa - ra mí y que tú va - yas por don -*

Bbm7 Eb7 Bbm7 Eb7 Ab6 AbM7

see the show, I knew that Fre - ne - si meant "please love me"  
*de yo voy, pa - ra que mi al - ma sea no - más de tí,*

Abdim Eb7 Ab6 N.C.

And I could say Fre - ne - si. A love - ly se - ño - ri - ta  
*bé - sa - me con fre - ne - sí. Da - me la luz que tie - ne*

Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

caught my eye, I stood en - chant - ed as she wan - der'd by,  
*tu mi - rar y la an - sie - dad que en - tre tus la - bios vi,*

Bbm7 Eb7 Ab6 AbM7 Abdim Eb7 Ab6

And nev - er know - ing that it came from me I gent - ly sighed Fre - ne - si.  
*e - sa lo - cu - ra de vi - vir y a - mar, que es más que a - mor, fre - ne - sí.*

N.C. CM9 C6 Bbm6

She stopped and raised her eyes to mine, Her lips just plead - ed to be  
*Hay en el be - so que te dí, al - ma, pie - dad, co - ra -*

CM9 C6 N.C. CM9 C6 Db9 Dm7b5

kissed, Her eyes were soft as can - dle - shine, So how was I to re -  
*zón; di - me que sa - bes tu sen - tir, lo mis - mo que sien - to*

Bbm7 Eb9 N.C. Bbm7 Eb7 Bbm7 Eb7

sist? And now with - out a heart to call my own, A great - er hap - pi - ness I've  
*yo. Quie - ro que vi - vas só - lo pa - ra mí y que tú va - yas por don -*

Bbm7 Eb7 Bbm7 Eb7 Ab6 AbM7

nev - er known Be - cause her kiss - es are for me a - lone,  
*de yo voy, pa - ra que mi al - ma sea no - más de tí,*

Bbm7 Eb7 1 Ab6 E9 Eb7 N.C.

Who would - n't say Fre - ne - si. It was Fi - es - ta down in  
*bé - sa - me con fre - ne - sí. Quie - ro que vi - vas só - lo*

2 Ab6 A9#11 Ab6/9

si. who would - n't say Fre - ne - si!  
*sí, bé - sa - me con fre - ne - sí.*

## FRIENDS

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By CHICK COREA

## Medium Latin

CM7 FM7/C CM7 D9/C BbM7/C

Fm6/C CM7 FM7/C CM7 D9/C<sub>3</sub>

EM7/B AM7/B EM7/B F#/A# DM7/A FM7/A BbM7/A

AbM7 FM7 D6/9(add#11)

Fm6/C C/Bb Am#7 Fm6/C

CM7 FM7/C AM7 Am7 Dm7 G7b9 C

Repeat and Fade  
F6/C

## FULL HOUSE

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By DAVID SANBORN  
and MARCUS MILLER

## Medium Blues Shuffle

Fm9

Bb9

C7#5

Fm9

Ab13 C7#9

Db7 Ab2/C Ab13 Bb13 To Coda ⊕ C7#9 D.C. al Coda

CODA ⊕ C7#9 Ab13 C7#9

Db7 Ab2/C Ab13

Bb13 C7#9 Fm9 Repeat and Fade

### GEORGIA ON MY MIND

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Words by STUART GORRELL  
Music by HOAGY CARMICHAEL

Slowly

F A7 Dm Dm/C G/B Bbm6

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

Am7 D7 Gm7 C7 Am7 D7b9 Gm7 C7+

old sweet song keeps Geor - gia — On My Mind (Geor - gia On My Mind).

F A7 Dm Dm/C G/B Bbm6 Am7 D7

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

Gm7 G9 C13 F Eb9 F A7 Dm Gm6 Dm Bb7

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

Dm Gm6 Dm7 G7 Dm C#dim7 F6/C Bm7b5 E7 Am7 F#dim7

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

Gm7 C7 F A7 Dm Dm/C G/B Bbm6

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

Am7 D7 Gm7 G9 C13

1	F	Dm7	Gm7	C7	C7#5
2	F	C7#5	F6		

old sweet song keeps Geor - gia On My Mind. — Mind. —

# GETTIN' OVER THE BLUES

Copyright © 1963 (Renewed 1991) Atlantic Music Corp.

Words and Music by PORTIA NELSON  
and HAL HACKADY

Moderately slow

GM9 Em9 Am7 D7

There's a song note I don't sing an - y - more, there's a  
that I no long - er read, there's a

GM9 Em9 Am7 D7 G

cock - tail I won't drink a - lone. There's a smile and a face that I  
pho - to I've turned to the wall. There's a mil - lion and one fool - ish

G+ C F9

try to e - rase, and a num - ber I try not to phone. Go - in' my  
things that I've done, but they don't seem to help me at all. I'm what you'd

Bm7 E7b9 Am7 D7#5(b9) 1 Bm7 E7b9 Am7 D7b9

own } Get - tin' O - ver The Blues. There's a  
call }

2 GM7 G6 GM7 G6 GM7 C9

Blues. I keep liv - ing it o - ver and

FM7 F6 Gm7 C9 FM7 F6

o - ver a - gain, ev - 'ry look, ev - 'ry sigh, ev - 'ry kiss. But the

F#m7 B9 Em A9

more I re - mem - ber, the deep - er the pain. How could some - thing so won - der - ful

Am7 D7b9 GM9 Em9 Am7 D7

end like this? There are friends I don't see an - y - more, (Boy) there are  
(Girl) (There's a

GM9 Em9 Am7 D7 G

cuff links I no long - er wear. There's a lit - tle ca - fe I go  
flow - er)

G+ C F9

out of my way to a - void on the chance she'll be there. But what -

G G+ C

ev - er I do, it's in - creas - ing - ly true that a torch is a one way af -

F9#11 Bm7 E7b9 Am7 D7#5(b9) G

fair. No one can share Get - tin' O - ver The Blues.

Am7 D7 GM7

So I sit and I stare at my shoes, peo - ple

Am7 D7 GM7 Am7 D7

call and I stall, then re - fuse. And I think of the drink I could

Bm7 E7b9 Am7 D7 D7#5(b9)

use like an - y - one who's Get - tin' O - ver The

GM7 E7b9 Am7 D7#5(b9) G6

Blues, Get - tin' O - ver The Blues.

### GODCHILD

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Composed by  
GEORGE WALLINGTON

Moderately

N.C. Eb7 Ab7 3 Dbm Gb7

Cm7 Bm7 Bbm7 A7 AbM7 1 Bm7 Bbm7 A7

2 Ebm11 Dm11 Db7#11 CM7 C#dim Dm7 G7 C

Am7 Abm9 Db7 EbM7 Edim

Fm7 E7 Bbm7 3 Bdim Bbm7 Eb7 A

N.C. Eb7 Ab7 3 Dbm Gb7

Cm7 Bm7 Bbm7 A7 AbM7

# GIRL TALK

from the Paramount Picture HARLOW

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Words by BOBBY TROUP  
Music by NEAL HEFTI

**Slowly and Bluesy**

**FM7** **B9** **B♭M7** **Gm7** **C7♭9** **Am7** **D7♭9**  
 They like to chat a-bout the dress - es {they} will wear to-night, {they} chew the fat a-bout {their} We } like to chat a-bout the dress - es {we} will wear to-night, {we} chew the fat a-bout {our}

**Gm7** **Am7** **B♭** **C9** **Fm7** **B♭m7** **G7♭5(b9)** **Gm7/C** **C7♭9**  
 tress - es and the neigh - bor's fight. In-con - se-quen - tial things that men don't real - ly care to know

**Am7** **D7♭9** **Am7** **B♭m** **Cm6** **D7** **Dm7/G** **G9**  
 be - come es-sen - tial things that wom - en find so "ap - pro-po." But that's a dame, {they're} all the same; we're }

**Gm7/C** **B♭m7** **Am7** **Dm7** **Gm7** **C9** **FM7** **B9**  
 it's just a game. {They} call it Girl Talk, Girl Talk. {They} all me-ow a-bout the We }

**B♭M9** **Gm7** **C7♭9** **Am7** **D7♭9** **Gm7** **Am7** **B♭** **C9**  
 ups and downs of all {their} friends the "who," the "how," the "why," {they} dish the dirt, it nev - er ends. our }

**Fm7** **B♭m7** **G7♭5(b9)** **Gm7/C** **C7♭9** **Am7** **D7♭9**  
 The weak - er sex, the speak - er sex {we} mor - tal males be-hold, but tho' we joke we would - n't you }

**Am7** **B♭m** **Cm6** **D7** **Dm7/G** **G9** **Gm7/C** **B♭m7**  
 trade you for a ton of gold. {So} ba-by stay and gab a-way, but hear me say that af - ter It's all been planned, so take my hand, please un - der-stand the sweet - est

**Am7** **Dm7** **Gm7** **C7♭9** **1** **F** **D7#9** **Gm7** **C9** **2** **F** **FM9**  
 Girl Talk, talk to me. Girl Talk, talks of you.

# GLAD TO BE UNHAPPY

from ON YOUR TOES

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Words by LORENZ HART  
Music by RICHARD RODGERS

**Reflectively**

**Gm7** **E♭7#11** **Gm7** **C7** **Gm7**  
 Fools rush in, so here I am ver - y Glad To Be Un - hap - py; I can't win, but

**E♭7#11** **Gm7** **C7** **F** **F7#5** **B♭M7**  
 here I am, more than Glad To Be Un - hap - py. Un - re - quit - ed love's a

FM7 D7 Gm7 C7 F F7#5 BbM7 Bdim7 Am7 D7b9

bore, and I've got it pret - ty bad. But for some-one you a - dore,

Gm7 C7 F Gm7 Eb7#11 Gm7

it's a pleas-ure to be sad. Like a stray - ing ba - by lamb, with no mam-my and no

C7 Am7 Dm7 Gm7 C7b9 F6

pap - py, I'm so un - hap - py, but oh, so glad!

### GOOD-BYE

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Words and Music by  
GORDON JENKINS

Ab9 Ab7#5 G7#5 G7 G7b9

I'll nev - er for - get you, I'll nev - er for - get you. I'll

Cm Cm7 Cm6 Ab13 Cm Ab7

nev - er for - get how we prom - ised one day, to love one an - oth - er for -

G7b9 Cm6 Dm7b5 G7b9 C6

ev - er that way. We said we'd nev - er say, Good - bye.

G7b9 Dm7b5 G7b9 C6

But that was long a - go, now you've for - got - ten, I know.

C Fm9 Bb7b9 EbM7

No use to won - der why, let's say fare - well with a sigh; Let love

Ab7#11 G7 Ab9 Ab7#5 G7#5 G7 G7b9

die. But we'll go on liv - ing our own way of liv - ing, so

Cm Cm7 Cm6 Ab13 Cm Ab7

you take the high road and I'll take the low. It's time that we part - ed, it's

G7b9 Cm6 Dm7b5 G7b9 CM7

much bet - ter so. But kiss me as you go, Good - bye.

# GOING HOME

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By KENNY G  
and WALTER AFANASIEFF

### Tenderly

G(add9) C(add9) D7sus

G(add9) C(add9) D7sus

Em Em/D C#m7b5 B/D#

Em7 Am7 D G(add9) Em7 Am7 To Coda ⊕ D

Em7 Am7 D G(add9) C(add9)

1 D7sus G(add9) C(add9)

D7sus 2 D7sus G(add9) C(add9) D7sus D.S. al Coda

CODA ⊕ D B7/D# Em7 Am7 D Gadd9

C(add9) C/D Em7 Am7

D G(add9) Em7 Am7 D B7/D# Em7 Am7

D G(add9) C(add9) D7sus C/D



G(add9) C(add9) D7sus

G(add9) C(add9) D7sus **Repeat and Fade**

## GOOD MORNING HEARTACHE

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 8 Music Square West, Nashville, TN 37203

Words and Music by DAN FISHER,  
 IRENE HIGGINBOTHAM and ERVIN DRAKE

Cm Ab/C Cm6 Cm7 F Bb/F Bbm7/Eb Eb7b9 Am7/D D7b9

Good Morn-ing Heart-ache, you old gloom-y sight. Good Morn-ing Heart-ache, tho't we said good-bye last night.

Gm7 Bm7b5 Bbm7 Am7 Abm7 Db9 Gm7 C7#5(#9) F DbM7

I tossed and turned un - til it seemed you had gone, but here you are with the dawn.

Cm Ab/C Cm6 Cm7 F Bb/F Bbm7/Eb Eb7b9 Am7/D D7b9

Wish I'd for - get you but you're here to stay. It seems I met you when my love went a - way.

Gm7 Bm7b5 Bbm7 Am7 Abm7 Db9 Gm7 C7#5(#9) Gb7 Bb/F F BbM7 Am7 Gm7 FM7

Now ev - 'ry day I start by say - ing to you, Good Morn-ing Heart-ache, what's new?

Em7 A7#5(#9) Dm A/D F7 Em7 A13 DM7 F#m7 Em7Eb7m7 Dm7 G7#5(#9) C

Stop haunt-ing me now. Can't shake you no - how. Just leave me a - lone. I've

C#m7 F#7(add13) Cm7 F7(add13) Cm Ab/C Cm6 Cm7

got those Mon - day blues straight thru Sun - day blues. Good Morn-ing Heart-ache, here we go a - gain. —

F Bb/F Bbm7/Eb Eb7b9 Am7/D D7b9 Gm7 Bm7b5 Bbm7 Am7 Abm7 Db9

Good Morn-ing Heart-ache, you're the one who knew me when. Might as well get used to you hang-in' a-round.

Gm7 C7 Gb7 1 F DbM7 2 F Ebm7 D7#9 DbM7 G7 C7#9 C7 F9b5

Good Morn - ing Heart-ache sit down! down! \_\_\_\_\_

# GRAVY WALTZ

© 1962, 1963 (Renewed 1990, 1991) SCREEN GEMS-EMI MUSIC INC.

Lyrics by STEVE ALLEN  
Music by RAY BROWN

Moderately

C F C/G E7/G# Am F#m7b5 Fm6

Miss Mi - ran - da's } in the kit - chen this glor - i - ous day, Smell the gra - vy  
Pret - ty ma - ma's }

Em7b5 A7 D7 G7 C F

sim - mer - in' near - ly half a mile a - way. La - dy Morn - in' Glo - ry, I say good

C/G E7/G# Am F#m7b5 Fm6 Em7b5 A7 D7 G7 C

morn - in' to you, Chir - py lit - tle chick - a - dee told me that my ba - by was true. { Miss Mi - Well, she

F7 C F7 C7 F7

ran - da - } ran to get her fry - in' pan when she saw me com - in'. Gon - na get a taste be -  
real - ly }

C Am D C/E D/F# G F/A G7/B C F

fore it goes to waste, this hon - ey - bee's hum - min'. Mis - ter Weep - in' Wil - low, I'm thru with

C E7 Am F#m7b5 Fm Em7b5 A7 D7 G7 C

all of my faults, 'cause { Mir - an - da's } rea - dy to do the ev - er new Gra - vy Waltz.  
my ba - by's }

# GREENS

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By BENNY GREEN

Slow Blues

F F/Eb D6 Eb/Db F F/C F9 B9#11

Bb9 Ab7 G7b9 Bb/C F D13b9

G7 Very laid back C7 F6

F F/Eb Ddim Eb/Db N.C.

F13#11(b9) Bb6 Cm7 Dbdim Bb9 F6 Gm7 Abdim Am7 A7b13(b9) D7#9

Gm7 Ab/C Gm/C Bb/C F6 To Coda ⊕ D.C. al Coda CODA ⊕

**GREEN EYES**  
(Aquellos Ojos Verdes)

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Words and Music by ADOLFO UTRERA  
and NILO MENDEZ

Moderately

N.C. EbM7 Eb Eb6 EbM7

Your Green Eyes with their soft lights, Your eyes that promise sweet nights  
A - que - llos o - jos ver - des de mi - ra - da se - re - na

Eb Eb6 Edim7 Bb7

Bring to my soul a long - ing a thirst for love di - vine.  
De - ja - ron en mi al - ma eter - na sed de a - mar

Bb7 Ab/Bb Bb7

In dreams I seem to hold you To find you and en - fold you  
An - he - los de ca - ri - cias de be - sos y ter - nu - ras

C+ C7 F7 Bb7

Our lips meet, and our hearts too, with a thrill so sub - lime.  
de to - das las dul - zu - ras que sa - bi - an brin - dar

EbM7 Eb Eb6 EbM7

Those cool and lim - pid Green Eyes A pool where - in my love lies  
A - que - llos o - jos ver - des se - re - nos co - mó un la - go

Edim7 C7/E C7 Fm C7

so deep, that in my search - ing For hap - pi - ness, I fear  
en cu - yas quie - tas a - guas un di - a me mi - ré

Fm Ab6 AbM7 Adim7 Eb/Bb Bbm6/Db

That they will ev - er haunt me All through my life they'll taunt me  
No sa - ben las tris - te - zas que en mi al - mahan de - ja - do

C7 F7 Bb7

But will they ev - er want me Green Eyes make my dreams come  
A - que - llos o - jos ver - des que yo nun - ca be - sa -

1 Eb Eb6 Edim7 Bb7 2 Eb

true. Your Green Eyes with their true.  
ré. A - que - llos o - jos ré.

# GUESS I'LL HANG MY TEARS OUT TO DRY

from GLAD TO SEE YOU

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Words by SAMMY CAHN  
 Music by JULE STYNE

**Slowly**

Em7 Ebm7 Dm7 G7#5 CM7 Am7 Dm9 G13

When I want rain, I get sun - ny weath - er; I'm just as blue as the sky. —  
 Friends ask me out, I tell them I'm bus - y; Must get a new al - i - bi. —

Gm7 C7b9 F Fm6 CM7 Dm7 Dm7b5 C G7

Since love is gone, can't pull my - self to - geth - er. Guess I'll Hang My Tears Out To Dry. —  
 I stay at home, and ask my - self where is { he? she? }

2 CM7 Dm7 C Gm7 C7 Gm7 C7

Guess I'll Hang My Tears Out To Dry. — Dry lit - tle tear - drops, my lit - tle tear - drops,

F C9#5 F6 Em7 A7 Em7b5 A7

hang - ing on a string of dreams. Fly lit - tle mem - 'ries, my lit - tle mem - 'ries, re -

Dm7 Ab7#11 G7 Em7 Ebm7 Dm7 G7#5

mind { him. her } of our cra - zy schemes Some - bod - y said — just for - get a - bout { him. her. }

CM7 Am7 Dm9 G13 Gm7 C7b9 F Fm6

I gave that treat - ment a try; — Strange - ly e - nough, — I got a - long with - out { him. her. }

CM7 Am7 F#m7b5 B7b5 Em7 Ebm7 Dm7 G11 C

Then one day he passed me right by. — Oh well, I Guess I'll Hang My Tears Out To Dry. —

## GROWING

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By JOHN PATITUCCI

**Moderately**

Bm7b5 BbM7 F(add9)/A Ab13

Gm7 BbM7/C AbM7/Bb Fm7 Fm7/C D7#9 EbM9(b5) C/D Bb/C

F/G C7#9#5 EbM7/F EM13#11 F/G# E/G#

3

1 C#m7 | 2 C#m7 C#m7 To Coda ⊕

BM7 Cm7b5 F7#9(#5) Bbm11 E9sus AM7 1

D9sus GM7 C#m7 F#7 2 3

D#7b9(#5) G#7#9(#5) C#m7

**CODA** ⊕ BM7 Cm7b5 F7#9(#5) Bbm11 E9sus AM7

D9sus GM7 C#m7 F#7 Repeat and Fade

### HAPPY WITH THE BLUES

© 1961, 1962 (Renewed) HARWIN MUSIC CO.

Lyric by PEGGY LEE  
Music by HAROLD ARLEN

Moderately slow

C7 F7 C7 F7 C7 F7

I've done some trav-'lin', done some un-rav-'lin', and for this shoe-string

C7 A13 A7#5 D7sus D7#11 G11 G7 CM7

paid lots of dues. But some-times may-be he calls me ba-by, and then I'm

F7 Eb7 Ab9(#11) G7 CM7 Bb7 A7b9 Dm7 Db7

Hap-py With The Blues. So man-y nights, man-y days I keep tell-ing my-

CM7 Bb7 A13b9 A7#5 D11 D7#11 D11 D7 Db7 Abm7

self what to do, where to go. But I stay here 'cause I need him and he needs me,

G7#5 C7 F7 C G7 A13 A7#5 D11

I know. Rooms get so lone-ly, with-out his fun-ny face, so I'll be

Dm7 G7b9 | 1 C7 G7#5 | 2 C7 G7#5 F7 C

Hap-py With The Blues. Blues.

# THE HAWK TALKS

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By LOUIS BELLSON

Am7 D9 GM7 Em7 Am6 D7

GM7 G6 Em7 Am7 D9 GM7 Bm7 Bbm7 Am7 <sup>1</sup> E7b9 Am7 D7b9

G G6 Em7 <sup>2</sup> E7b9 Am7 D7b9 G Bb Db E

G6 F6 Bm7 E7b9 Am7 D7

G6 F6 Bm7 E7b9 D7b9 G6 Em7

Am7 D9 GM7 Em7 Am6 D7 GM7 G6 Em7

Am7 D9 GM7 Bm7 Bbm7 Am7 E7b9 Am7 D7b9 G

Detailed description: This block contains the musical score for 'The Hawk Talks'. It consists of seven staves of music in G major, 4/4 time. The notation includes various chords (Am7, D9, GM7, Em7, Am6, D7, G6, F6, Bm7, E7b9, D7b9, Bbm7, Bb, Db, E) and melodic lines with slurs and ties. There are first and second endings indicated by bracketed lines with '1' and '2' above them. The piece concludes with a double bar line.

# HAPPY HUNTING HORN

from PAL JOEY

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Words by LORENZ HART  
 Music by RICHARD RODGERS

**Brightly**

Eb Cm7 F7 Bb7 Eb Bb7 Eb6 Bb7 Eb6 Bb7 EbM7

Sound the hap - py hunt - ing horn, there's new game on the trail now. We're hunt - ing for

Bb7 EbM7 Cm7 F7 Fm7 Bb7b9 Eb Cm7 F7 Bb7 Eb

quail now, hap - py lit - tle hunt - ing horn. Play the horn but don't play corn, the

Bb7 Eb6 Bb7 Eb6 Bb7 EbM7 Bb7 EbM7 F7 Bb7

mu - sic must be nice now. We're hunt - ing for mice now hap - py lit - tle hunt - ing horn.

Detailed description: This block contains the musical score for 'Happy Hunting Horn' with lyrics. It is in E-flat major, 4/4 time, and marked 'Brightly'. The score features a vocal line with lyrics and a piano accompaniment line with chords. The lyrics are: 'Sound the happy hunting horn, there's new game on the trail now. We're hunting for quail now, happy little hunting horn. Play the horn but don't play corn, the music must be nice now. We're hunting for mice now happy little hunting horn.' The chords are: Eb, Cm7, F7, Bb7, Eb, Bb7, Eb6, Bb7, Eb6, Bb7, EbM7, Bb7, EbM7, Cm7, F7, Fm7, Bb7b9, Eb, Cm7, F7, Bb7, Eb, Bb7, Eb6, Bb7, Eb6, Bb7, EbM7, Bb7, EbM7, F7, Bb7.

Eb6 Bbm7Eb7 Ab Ab6 AbM7 Ab6 Eb6 Ab/Bb EbM7 Eb7 Ab Ab6  
 Dan - ger's eas - y to en - dure when you're out to catch a beaut; — Lie in am - bush  
 AbM7 Ab6 EbM7 Cm Cm Cm Fm7 Bb7#5 Eb Cm7  
 but be sure, when you see the whites of their eyes, don't shoot! Play the horn from  
 F7 Bb7 Eb Bb7 Eb6 Bb7 Eb6 Bb7 EbM7 Bb7 EbM7  
 night to morn, just play, no mat - ter what time. — Play "There'll be a hot time" —  
 F7 Bb7b9 1 Eb6 Cm7 Fm7 Bb7 2 Eb6 Abm6 Eb6  
 hap - py lit - tle hunt (Bang! Bang!) - ing horn! horn!

### HELEN'S SONG

© 1985 WEEAMARA MUSIC

By GEORGE CABLES

**Moderately**  
 DM7  
 Bm7 Abm7b5 Db7#9(#5) GM7#11 D/F#  
 FM7b5 Bm7 C9sus Bm7 Bbdim7 Am11 Ab13#11  
 G#m7 C7 Bm7 GM7 Em7 Em7/A  
 DM7 D6 To Coda ⊕ DM7 G/D D.C. al Coda  
**CODA**  
 ⊕ DM7 G/D *Rubato* Abm7b5 Db7#9(#5) Gm7 C7 Fm7 Bb7  
 EbM7 E7b5 A7#9 Dm7 Bdim7 Bb9 A7#5 Ab7#11  
 Gm7 C7 *Slowly* Bm7 GM7 Em7 G/A D

# HEEBIE JEBBIES

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By BOYD ATKINS

Moderato

*Eb Eb7 Ab Db7 Ab*

I've got the Hee - bies, I mean the Jee - bies, o - ver a dance  
I've got the Hee - bies, I mean the Jee - bies, talk 'bout a dance

*Bdim7 Eb7 Bb7 F#dim7 Eb7/G Ab F7*

called Hee - bie Jee - bies. I'm al see - most in - sane — o - ver  
the Hee - bie Jee - bies. You'll see girls and boys, — fa - ces

*Bb9 Eb7 Eb Eb7 Ab Db7 Ab*

that new strain. — It makes me shiv - er and makes me qui - ver just like a leaf  
lit with joys. — If you don't know it you ought to learn it. Don't feel so blue,

*Ab7 Db6 E7 Ab F7 Bb7 Eb7*

on Swa - nee Riv - er. Come on now — let's do that prance — called the Hee - bie Jee - bies  
some one will teach you. Come on now — let's do that prance — called the Hee - bie Jee - bies

*Ab C7 F7 Bb7 Eb7*

dance. Do you like it, it's the Hee - bie Jee - bies dance. Cause dance. —  
dance. You will like it, it's the Hee - bie Jee - bies

*1 Ab Adim 2 Ab Db7 Ab*

# HERE'S TO MY LADY

© 1951 (Renewed) EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.

Lyric by JOHNNY MERCER  
Music by RUBE BLOOM

Moderately slow

*EbM7 Fm7 Gm7 G7#5 Cm7 B7#9 Bbm7 Eb79#5 AbM9*

Here's To My La - dy, here's a toast to my la - dy and all that my

*Fm7 Abm6 Fm7b5 Bb7b9 EbM7 G7b9 Cm7 Fm7 Bb7*

la - dy means to me. — Like a hearth in the win - ter, a breeze in the

*EbM7 G7#5 Cm Cm#7 Cm7 F7 Bb7 Fm9 Bb7b9 EbM7 Bb7#5*

sum - mer, a spring to re - mem - ber is she. — Though the years may grow

*Eb9sus Eb7b9 AbM7 Bbm7 AbM9 Ab6 Cm Cm7 F9 Fm7b5*

cold - er as peo - ple grow old - er, it's should - er to should - er we'll be. —

*Bb9 Bb7b9 EbM7 Fm7 Gm7 G7#5 Cm Bbm7 AbM7 Abm6*

— But be it sun - shine or sha - dy, here's my love to may la - dy. I

*Gm7 Gb7 Fm7 Bb7b9*

pray, may she al - ways love me. —

*1 Eb Cm7 Fm7 Bb7#5 2 Eb Abm6 EbM7*



# HIDEAWAY

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By DAVID SANBORN

## Moderate Funk

The musical score is written in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). It consists of ten staves of music. The guitar part is indicated by chord symbols above the notes. The melodic line is written in a single treble clef.

**Staff 1:** Chords: Ab7sus, Ab7, Ab7sus, Ab7, Gb7sus, Gb7, Gb7sus, Gb7, Ab7sus, Ab7.

**Staff 2:** Chords: Ab7sus, Ab7, Gb7sus, Gb7, G7, Ab7sus, Ab7, B7.

**Staff 3:** Chords: Db7, E7, Eb7, Ab7sus, Ab7, B7, Db7.

**Staff 4:** Chords: Eb7, D7, Db7, E7, Ab7sus, Ab7, Db7/G Ab7/D.

**Staff 5:** Chords: Db7, C7, B7, Bb7, E7, F#7, Db7/G, Ab7sus.

**Staff 6:** Chords: Ab7, Db7, E7, Eb7, Ab7sus, Ab7.

**Staff 7:** Chords: Db7, Eb7, D7, Db7, E7, Ab7sus.

**Staff 8:** Chords: Ab7, Db7/G Ab7/D, Db7, C7, B7, Bb7, E7, A/E, E7.

**Staff 9:** Chords: A/E, E7, A/E, E7.

**Staff 10:** Chords: A/E, E7.

# HERE'S TO YOUR ILLUSIONS

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Words and Music by SAMMY FAIN  
and E.Y. HARBURG

**Slowly**

The musical score for "Here's to Your Illusions" is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The lyrics are: "Here's to all your dreams, Here's To Your Illusions. May they always lead you in to my arms. Here's to all your hopes and those sweet confusions that charm you in to seeing my charms. Here's to that trick of romance that beguiles with a smile or a glance. As long as you're in this trance, I stand a chance with you. So here's to 'love is blind,' Here's To Your Illusions. Stay enchanted, please, put my heart at ease for all the years to come." The score includes various chord symbols such as F, Gm7, C7, Bm7, E7, AM7, F#m7, Cm7, F7, BbM7, Em7b5, A7, Dm7, G7, C9, C9#5, Cm/Eb, D7, Bb6, and F6.

# HONEST I DO

Copyright © 1957 (Renewed) by Conrad Music, a division of Arc Music Corp.

By JIMMY REED  
and EWART G. ABNER, JR.

**Slowly**

The musical score for "Honest I Do" is written in 4/4 time with a key signature of one flat (Bb). It consists of two staves of music. The lyrics are: "Don't you know that I love you Hon-est I Do. I nev-er placed no one a-bove you. Please tell me you love me," The score includes chord symbols such as F, C7, G#dim7, Gm7, F, N.C., and Bb.

stop driv - ing me mad. — You're the sweet - est — lit - tle wom - an that I ev - er

had. Please tell me you love — me, — stop driv - ing me mad. —

When I woke — up this morn - ing nev - er felt — so bad.

### HOW ABOUT ME?

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Words and Music by  
 IRVING BERLIN

**Slowly**

It's o - ver, all o - ver, and soon some - bod - y else — will

make a fuss — a - bout you, but How — A - bout Me? —

It's o - ver, all o - ver, and soon some - bod - y else — will

tell his friends — a - bout you, but How — A - bout Me? — You'll find some -

bod - y new, — but what am I to do? — I'll still re -

mem - ber you — when you — have for - got - ten.

And may - be a ba - by will climb up - on your knee — and

put it's arms — a - bout you, but How — A - bout Me? —

# HOT TODDY

Copyright © 1953 (Renewed 1981) Valley Entertainment Enterprises, Inc.

Words and Music by HERB HENDLER  
and RALPH FLANAGAN

Moderately fast

Chord progression for "HOT TODDY":

Eb6/Bb Eb9 Eb6/Bb Eb9 AbM7 Ab6 AbM7 Ab6  
 Eb6/Bb Eb9 Eb6/Bb Eb9 AbM7 Ab6 AbM7 Ab6  
 Ab6/Eb Ab9 Ab6/Eb Ab9 DbM7 Db6 DbM7 Db6  
 C6/G C9 C6/G C9 C6 E9 Eb9  
 Eb6/Bb Eb9 Eb6/Bb Eb9 AbM7 Ab6 AbM7 Ab6  
 Eb6/Bb Eb9 Eb6/Bb Eb9 Eb6/Bb Eb9 Ab

# HOW ARE THINGS IN GLOCCA MORRA

from FINIAN'S RAINBOW

Copyright © 1946 by Chappell & Co.  
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Words by E.Y. HARBURG  
Music by BURTON LANE

Slowly

Chord progression for "HOW ARE THINGS IN GLOCCA MORRA":

FM7 Am7 D7#9 Gm7 C7  
 Gm7 C7 Gm7 C7 FM7 Gm7 C7sus  
 FM7 Am7 D7#9 Gm7 C7  
 Gm7 C7 Gm7 C7 Gm7 C7

How Are Things In Gloc-ca Mor - ra? \_\_\_\_\_ Is that lit - tle brook still leap - ing there? \_\_\_\_\_ Does it still run down to  
 Don - ny Cove, \_\_\_\_\_ through Kil - ly begs, \_\_\_\_\_ Kil - ker - ry and Kil - dare? \_\_\_\_\_ How Are Things In Gloc - ca  
 Mor - ra? \_\_\_\_\_ Is that wil - low tree still weep - ing there? \_\_\_\_\_ Does that lad - die with the  
 twink - lin' eye \_\_\_\_\_ come whist - lin' by \_\_\_\_\_ and does he walk a - way, sad and

Gm7 C7 FM7  
 dream - y there, not to see me there? So I  
 BbM7 C7 FM7 Gm7 C7 FM7  
 ask each weep - in' wil - low and each brook a - long the way, and each  
 BbM7 C7 Em7b5 A7 Am7 D7  
 lad that comes a whist - lin' Too - ra - lay, How Are  
 Gm7 C7 FM7  
 Things In Gloc - ca Mor - ra this fine day?

### HOW DEEP IS THE OCEAN (How High Is the Sky)

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Words and Music by  
 IRVING BERLIN

Slowly

Cm7 Dm7b5 G7 Cm7 Am7b5 D7  
 How much do I love you? I'll tell you no lie.  
 Gm7 Am7 D7 Gm7 C7 Fm7 Bb7  
 How Deep Is The O - cean, how high is the sky?  
 EbM7 Bbm7 Eb7 Ab7  
 How man - y times a day do I think of you?  
 Cm7b5 F7 Bb7 Dm7b5 G7  
 How man - y ros - es are sprink - led with dew?  
 Cm7 Dm7b5 G7 Cm7 Am7b5 D7  
 How far would I trav - el to be where you are?  
 Gm7 Am7b5 D7 Gm7 C7 Fm7 Bb7  
 How far is the jour - ney from here to a star?  
 EbM7 Gm7b5 C7 Fm7 Abm7 Db7  
 And if I ev - er lost you, how much would I cry?  
 EbM7 F7 Fm7 Bb7 EbM7  
 How Deep Is The O - cean, how high is the sky?

# HOW MY HEART SINGS

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Lyrics by ANNE ZINDARS  
Music by EARL ZINDARS

**Moderately**

How My Heart laugh - Sing - ing, when it's you like hold danc - me ing, and it's you like

tell fly - me ing that high - er this is than our the love clouds to can be. go. The You

songs that soar thru me com - pel me so com - plete - ly,

I must sur - ren - der to you and set free all the

joys that make my heart take wing,

all the love that makes my heart sing! It's like

**CODA**

do all this to me and much more than you know,

that's How My Heart Sings.

**Chords:** Em7, Am7, Dm7, G7b9, CM7, FM7, Bm7b5, Bb7#11, Am7, Abdim7, Am7/G, F#m7b5, EM7/B, Eb7/B, F#m7/B, B7b9, DM7/E, AM7/E, CM7/D, GM7/D, Em7/F#, B7#5, Am7/E, Abdim/E, Am7, D9, Ab7b9, Em7, Am9, Ab6/9, G7, C

# THE HUCKLEBUCK

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Lyrics by ROY ALFRED  
Music by ANDY GIBSON

**Slow Blues**

Here's a dance you should know when

the lights are down low, grab your ba - by

**Chords:** Eb6, Bb7, Eb6, Eb7, Ab6, Bb7, Eb6, Bb7

then go. Do The Huck - le - buck, do The Huck - le - buck,  
 if you don't know how to do it boy, you're out of luck! Push your part - ner out,  
 then you hunch your back, start a lit - tle move - ment in your sac - ro - il - i - ac.  
 Wig - gle like a snake, wad - dle like a duck. That's the way you do it when you  
 do The Huck - le - buck. (Spoken:) Hey! Not now I'll tell you when. do The Huck - le - buck.

**A HUNDRED YEARS FROM TODAY**  
 from LEW LESLIE'S BLACKBIRDS OF 1934

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Lyric by JOE YOUNG and NED WASHINGTON  
 Music by VICTOR YOUNG

**Slowly**

Don't save your kis - ses, just pass them a - round, you'll find my rea - son is  
 Why crave a pent - house that's fit for a queen, you're near - er hea - ven on  
 The moon is shin - ing and that's a good sign, cling to me clos - er and  
 log - ic - 'lly sound. Who's gon - na know that you passed them a - round, A  
 Moth - er Earth's green. If you had mil - lions, what would they all mean A  
 say you'll be mine. Re - mem - ber dar - ling, we won't see it shine A

Hun - dred Years From To - day. Hun - dred Years From To - day. So laugh and sing, make  
 love the thing, be hap - py while you may; there's al - ways one be - neath the sun that's  
 bound to make you feel that way.

**CODA**  
 day, A Hun - dred Years From To - day.

# HYPNOSIS

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Written by JOE LOVANO

N.C. A(no chord) N.C.

A(no chord) N.C. Bb(no chord) N.C.

Db(no chord) N.C. D(no chord) Db7b5 D7b5 F7b5

G7b5 C7b5 D7b5 E7b5 F7b5 A(no chord)

N.C. A(no chord) N.C. Bb(no chord)

Db(no chord) N.C. D(no chord)

# I AIN'T GOT NOTHIN' BUT THE BLUES

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Words by DON GEORGE  
 Music by DUKE ELLINGTON

Slow Blues

Fdim F Bb9

Ain't got the change of a nick - el, ain't got no bounce in my shoes,

D7 Db9 Gm7/C C7 F F7/Eb Fdim/D Bbm6/Db

ain't got no fan - cy to tick - le, I Ain't Got Noth - in' But The Blues.

F/C Ddim7 Bbm/Db Fdim F Bb9

Ain't got no cof - fee that's perk - in', ain't got no win - nings to lose,

D7 Db9 Gm7/C C7 F F7/Eb Fdim/D Bbm6/Db

ain't got a dream that is work - in', I Ain't Got Noth - in' But The Blues.



F A7 D7

When trum - pets flare up I keep my hair up, I just can't make it come down.

G9 G7b5/Db C7 D7 Db9

Be - lieve me, Pap - py, I can't get hap - py since my ev - er - lov - in' ba - by left town.

Fdim F Bb9

Ain't got no rest on my slum - bers, ain't got no feel - ings to bruise,

D7 Db9 Gm7/C C7

ain't got no tel - e - phone num - bers, I Ain't Got Noth - in' But The Blues.

C7

Ain't got the change of a nick - Blues.

2 F Bbm6 F6

## I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

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Words and Music by JIMMY McHUGH  
 and CLARENCE GASKILL

Moderately

F6 Fm6 C D7 G7

Your eyes of blue, your kiss - es too, I nev - er knew what they could do, I Can't Be - lieve That

CM7 Dm7 G7 C7#5 F6 Fm6 C

You're In Love With Me. You're tell - ing ev - 'ry - one I know, I'm on your mind each

D7 G7 C F9 C E7

place you go, they can't be - lieve that you're in love with me. I have al - ways

Em7 E7 A9 A7 D7 Dm7 D7

placed you far a - bove me, I just can't i - mag - ine that you

G9 G7#5 C7#5 F6 Fm6 C

love me. And af - ter all is said and done, to think that I'm the

D7 G7 G7#5 C F9 C

luck - y one, I Can't Be - lieve That You're In Love With Me.

# I AM IN LOVE

from CAN-CAN

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Words and Music by  
 COLE PORTER

Moderately

F F6 F7

I am de-ject-ed, I am de-pressed, yet res-sur-rect-ed

D7 Gm Gm6 Gm7

and sail-ing the crest. Why this e-la-tion mixed with de-fla-tion?

C7 C7b9 FM7 C+ F

What ex-pla-na-tion? I Am In Love! Such con-flict-ing ques-tions ride

F6 F9 Am7b5 D7 Gm

a-round in my brain. Should I or-der cy-a-nide or or-der cham-pagne?

Gm6 Gm7 Gm Gm7

Oh, what is this sud-den jolt? I feel like a fright-ened colt just hit by a thun-der-bolt;

C9#5 F Ab7 Db Ebm7 Ab7 DbM7

I Am In Love! I knew the odds were a-gainst me be-fore,

F#7 B C#m7 F#7 BM7 Bm7 E7 A

I had no flare for flam-ing de-sire. But since the gods

Bm7 E7 AM7 Am7 D9 G Db7#11 Gm7

gave me you to a-dore, I may lose, but I re-fuse to fight the fire!

C9#5 F F6 F Am7b5

So, come and en-light-en my days and nev-er de-part. You on-ly can bright-en the blaze

D7 Gm7 G9 Bdim7 F6/C Cm7 F7

that burns in my heart, for I am wild-ly in love with you and so in

BbM7 1 Bbm6 F 2 Bbm6 F

need of a stam-pede of love! I am de-pede of love!

# I GOT IT BAD AND THAT AIN'T GOOD

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Words by PAUL FRANCIS WEBSTER  
Music by DUKE ELLINGTON

Moderately

G6 G6/9 C9#11 Bm7 E7b9 Am7 D9sus C9#11 Bm7 E7b9 Am7 D7#5

The po-ets say that all who love are blind; But I'm in love and I know what time it is! The

G6/9 C9#11 Bm7 E7b9 Am7 D9sus D9 G

GoodBook says "Go seek and ye shall find." Well, I have sought and my what a climb it is! My

Dm7 G7#5 CM7 Am7 B7 E7

life is just like the weath-er, it chang-es with the hours; When he's near I'm fair and warm-er,

A7 Eb7 3 D7b9 G6/9 C9#11 G6/9

when he's gone I'm cloud-y with show-ers. In e-mo-tion, like the o-cean, it's ei-ther sink or swim when a

D6/A C13 B7b9 Em7 A13 D7sus D7 GM7 Em7 A7

wom-an loves a man like I love him. Nev-er treats me sweet and gen-tle the way he Like a lone-ly weep-ing wil-low lost in the

Am7 B7#5 E9 A7 D7b9 G Em7 Am7 D7b5 GM7

should; wood; I Got it Bad And That Ain't Good! My poor heart is I Got It Bad And That Ain't Good! And the things I

Em7 A7 Am7 B7#5 E9 A7 D7b9

sen-ti-men-tal not made of wood; I Got It Bad And That Ain't tell my pil-low no wom-an should; I Got It Bad And That Ain't

G Am7 Bbdim7 G/B CM7 Cm6

Good! But when the week-end's o-ver and tell Mon-day to rolls a- Good! Tho folks with good in-ten-tions tell me to save my

F7 GM7 F7 Bm7 E7 Am7 D7

roun', I end up like I a-start out, just cry-in' my heart out. tears, I'm glad I'm mad a-bout him, I can't live with-out him.

GM7 Em7 A7 Am7

He don't love me like I love him, no-bod-y could; I Got It Lord a-bove me make him love me the way he should; I Got It

B7#5 E9 A7 D7 1 G Em7 Am7 D7 2 G Cm6 G

Bad And That Ain't Good. Bad And That Ain't Good.

# I HEAR MUSIC

from the Paramount Picture **DANCING ON A DIME**

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Words by **FRANK LOESSER**  
Music by **BURTON LANE**

**Medium Swing**

Am7b5 D7#5 G9 C7 Am7b5 D7#5 G9 C7 F7 Bb

I Hear Mu - sic, — might - y fine mu - sic, — the mur - mur of a morn - ing  
Sure that's mu - sic, — might - y fine mu - sic, — the sing - ing of a spar - row

F7 Bb C7 F C7 F Cm7 F9 Cm7 F9

breeze up there, — the rat - tle of themilk - man on the stair. —  
in the sky, — the perk - ing of the cof - fee right near - by. — There's my fa - v'rite

Bb6 BbM7 Bb6 Bbm7 Eb9 Bbm7 Eb7 AbM7 Gm7 C7

mel - o - dy, You, my an - gel, phon - ing — me. —

Am7b5 D7#5 G9 C7 Am7b5 D7#5 G9 C7 F7 Bb F7 Bb

I Hear Mu - sic, — might - y fine mu - sic, — and an - y-time I think my world is wrong, — I

C7 F Gm7 C7 1 F Gm7 C7 2 F Gm7 Gb9 FM7

get me out of bed and sing — this song. — song. —

# I DIDN'T KNOW ABOUT YOU

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Words by **BOB RUSSELL**  
Music by **DUKE ELLINGTON**

**Moderately**

Gm7 C9 FM7 F6 Bb7 A7

I ran a - round — with my own lit - tle crowd, — the u - su - al laughs, — not

Cm6 D7 G9 G7 Gm7/C C7

of - ten but loud. — And in the world that I knew, — I Did - n't Know A - bout

FM7 Gm7 Am7 Eb7 D7 Gm7 C9 FM7 F6

You. — Chas - ing af - ter the ring — on the mer - ry - go - round, — just

Bb7 A7 Cm6/Eb D7 G9

tak - ing my fun — where it could be found, — and yet what else could I do? —

Gm7 Gm7/C C7b9 F6 Eb6 F6 Cm7 F7 Cm7 F9

— I Did - n't Know A - bout You. — Dar - ling, now I know I

Cm7 F9 Bb6 Eb9#11 Bbm7 Eb9

had the lone - li - est yes - ter - day, ev' - ry - day. In your arms I

Bbm9 Eb7 Ab6 G7 C7#5 Gm7 C9

know for once in my life I'm liv - ing. Had a good time — ev' - ry

FM7 F6 Bb7 A7 Cm6/Eb D7

time I went out, — ro - mance was a thing — I kid - ded a - bout. — How could I

G9 G7 Gm7 Gm7/C C7b9 F6

know a - bout love? — I Did - n't Know A - bout You. —

### I GET ALONG WITHOUT YOU VERY WELL (Except Sometimes)

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Copyrights Renewed 1965, 1966

Words and Music by HOAGY CARMICHAEL  
Inspired by a poem written by J.B. THOMPSON

*Slowly with expression*

BbM7 Db7 Cm7 F7 BbM7 Dbdim7 Cm7 F7

I Get A - long With - out You Ver - y Well, — of course I do, — ex - cept when  
I Get A - long With - out You Ver - y Well, — of course I do, — ex - cept per -

Cm7 F7 Cm7 F7

soft rains fall — and drip from leaves. Then I re - call the thrill of be - ing  
happens in spring. — But I should nev - er think of spring, for that would sure - ly

To Coda ⊕

Cm7 F7b9 BbM7 Dbdim7 Cm7 F7 Cm G7#5

shel - tered in your arms, — of course I do, — but I Get A - long With -  
break my heart in

Cm7 F7 BbM7 Bdim7 Cm7 F7 BbM7 Db7 Cm7 F7 BbM7 Dbdim7 Cm7

out You Ver - y Well, — I've for - got - ten you, just like I should, — of course I have, —

F7 Cm7 F7 Cm7 F7 Cm7 F7

— ex - cept to hear your name — or some - one's laugh that is the same, but I've for - got - ten

Cm7 Cm7/F F7b9 Bb Bb7 Eb6 Ebm6 BbM7

you just like I should. — What a guy! — What a fool am I —

Cm7 F7 BbM7 Bb7 Eb Eb7

to think my break - ing heart — could kid the moon; — What's in store? — Should I

D7 Gm Gm7 C9 Cm7 D.C. al Coda F9 CODA Bb

'phone once more? — No it's best that I stick to my tune. — two. —

# I LET A SONG GO OUT OF MY HEART

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Words and Music by DUKE ELLINGTON, HENRY NEMO, JOHN REDMOND and IRVING MILLS

Moderately

Eb Ab7 Eb Cm7 Gm7 C7 Gm7 C7 Ab6 Gm7 Fm7 F#dim7

I Let a Song Go Out Of My Heart, It was the sweet-est mel - o - dy, I know I lost heav-  
Since you and I have drift-ed a - part life does-n't mean a thing to me, Please come back sweet mu -

Eb/G Ab 1  
Eb Cm7 Fm7b5 Bb7 2  
Eb Abm6 Eb Eb/G F#dim7

- en 'Cause you were the song. know I was wrong. Am I too  
- sic. I

Fm7 Bb7 EbM7 Eb6 Dm7 G7 Cm7 Dbm7 Gb7

late to make a - mends. You know that we were meant to be more than just

B7 Bb9#5 Eb Ab7 Eb Cm7 Gm7 C7

friends, just friends. I Let A Song Go Out Of My Heart, Be - lieve me, dar-ling,

Gm7 C7 Ab6 Gm7 Fm7 F#dim7 Eb/G Ab Eb Bb7b9 1  
Eb6 Bb7b9 Bb7 2  
Eb6

when I say I won't know sweet mu - sic un - til you re-turn some day. day.

## I GOT YOU (I Feel Good)

Copyright © 1966 by Fort Knox Music Inc.  
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Words and Music by JAMES BROWN

Moderately

$\text{D7}$

Woh! I feel good. I knew that I would now. I feel  
Ah, sug - ar and spice I feel

G7 D7 A7

good. I knew that I would now. So good, so good,  
nice. Ah, sug - ar and spice. So nice, so nice,

To Coda

G7 1  
D9 2  
D9 N.C.

I Got You. Whoa! I feel nice.  
I Got You.

G7

When I hold you in my arms I

D7 G7

know that I can do no wrong. And when I hold you in my arms my

A7 D7

{ love won't do you no harm. - } And I feel \_\_\_\_\_ nice. \_\_\_\_\_ Ah, sug - ar and spice.  
 { love can't do me no harm. - }

G7 D7

I feel \_\_\_\_\_ nice. Ah, sug - ar and spice. \_\_\_\_\_

A7 G7 1 D9 2 D9 D.S. al Coda

CODA So nice, so nice, I Got - You. Whoa! I feel good -

D9 A7 G7 D9

So good, so good, 'cause I Got - You. So good,

A7 G7 D9

so good, 'cause I Got - You Hey!

### I GOTTA RIGHT TO SING THE BLUES

© 1932 (Renewed) WARNER BROS. INC. and S.A. MUSIC CO.

Words by TED KOEHLER  
 Music by HAROLD ARLEN

Moderately slow

Gm7 C7 Gm7 C7 Cm7 F7#5

I Got - ta Right To Sing The Blues, \_\_\_\_\_ I got - ta right to feel low down. \_\_\_\_\_ I got - ta

Fm7 Bb7 Fm7 Bb7 Dm7b5 G7 Gm7 C7

right to hang a - round, \_\_\_\_\_ down a - round the riv - er. \_\_\_\_\_ A cer - tain man in this old town \_\_\_\_\_

Gm7 C7 Cm9 F13 Cm9 F13 Bb F7 F7#5 Bb

\_\_\_\_\_ keeps drag - gin' my poor heart a - round, \_\_\_\_\_ all I see for me is

Cm7 C#dim7 F13 Bb Gm7 C7 Gm7 C7 Cm7 F7#5

mis - e - ry. I Got - ta Right To Sing The Blues, \_\_\_\_\_ I got - ta right to moan and sigh, \_\_\_\_\_

Fm7 Bb7 Fm7 Bb7 Dm7b5 G7

\_\_\_\_\_ I got - ta right to sit and cry \_\_\_\_\_ down a - round the riv - er. \_\_\_\_\_ I know the

Gm7 C7 Gm7 C7 Ebm#7

deep blue sea \_\_\_\_\_ will soon be call - ing me. \_\_\_\_\_ It must be

Gm7 C7 Cm7 Cm7b5 F7 Bb 1 F7#5 Bb7 2

love, say what you choose, I Got - ta Right To Sing The Blues. \_\_\_\_\_ I got - ta \_\_\_\_\_

# I KEEP GOING BACK TO JOE'S

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 Nashville, TN 37203

Words and Music by MARVIN FISHER  
 and JACK SEGAL

**Slow Blues**

CM9 Db9 D9 Eb9 AbM7 Dm7b5 DbM7

I Keep Go - in' Back To Joe's, to that ta - ble in the cor - ner, sip - pin' wine and star - in' at the  
 Go - in' Back To Joe's, but the man who plays pi - an - o, nev - er plays your fav - 'rite mel - o -

CM7 C9 FM7 Bb13 Em7 Am F#m7b5 B7b9

door. Our old wait - er knows we're through, still he sets a place for you, ev - 'ry - thing the way it was be -  
 dy. Joe keeps bus - y at the bar, nev - er asks me where you are, he was there when you walked out on

1 Em Eb dim7 Dm7 G7 2 EM7 FM7 F6 Em FM7 F Em

fore. I Keep me. Now I'll pray you'll walk back in and you'll say what fools we've been, and we'll

F#m7b5 B7b9 EM7 Dm7 G7 CM9 Db9 D9 Eb9

cel - e - brate a hap - py new be - gin - ning! Chanc - es are you'll nev - er show, but you'll know just where to find me,

AbM7 Dm7b5 DbM7 CM7 C9 FM7 Bb13 Em A9

ev - 'ry night un - til it's time to close. Just in case you miss me too, I'll be there to wel - come you,

D9 Dm7 G9 CM7 Db9 D9 D7#9 Db7#9 C7#9

that's why I Keep Go - in' Back To Joe's.

# I LEFT THIS SPACE FOR YOU

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Written by ARTURO SANDOVAL

Slowly Fm7 Dm11b5 G7#5 C7b9 Fm7 Fm#7 Fm6 3

Cm7 F7b9 Bbm9 Bbm9/Ab Gm7b5 Gm7b5/C C7b9 3

Dm7b5 G7#9(b13) 3 3 C7sus9

C7b9 F#7 3 Fm7 Dm11b5 G7#5 C7b9 F#7



Fm#7 Fm7 Fm6 Cm7b5 F7b9 B9 Bbm9 Bbm9/Ab

Gm7b5 C7#9 Dm9b5 3 G7b13 G7b9

Cm11b5 F7b9 Bbm9 Eb13b9 3 A7

AbM7(#9) Gm7b5/C 3 C7b9 F#7 Eb13b9 3 AbM7(#9)

# I MEAN YOU

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By THELONIOUS MONK and COLEMAN HAWKINS

Moderately

F6 Db7

D7 Gm7 C7sus

F6 1 2

Eb7 3 F6

Db7 3 C7 3

F6 Db7 D7

Gm7 C7sus F6 Eb7sus

Eb9

# I REMEMBER BIRD

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By LEONARD FEATHER

Moderately slow

He brought a new sound, and covered new ground, but then he  
 plac es, you'll hear Bird's trac es. De spite new  
 soon found good for tune nev er seems to bless the pi o neer. The things he  
 fac es, the things he gave we had to save un til to day. The leg end's  
 taught us, the joy he brought us, this mood has  
 grow ing, no way of know ing, how much is  
 caught us un til there's Bird to-day in ev 'ry note we hear. We can't for get him be cause his  
 ow ing. We owe him dues for ev 'ry blues we try to play. He'll live for ev er, that's why we're  
 soul's with us, we all re-mem-ber Bird through the years. In far off  
 we're still hear-ing the Bird, be-cause he's with us to-day.

# I REMEMBER YOU

from the Paramount Picture THE FLEET'S IN

Copyright © 1942 (Renewed 1969) by Paramount Music Corporation

Words by JOHNNY MERCER  
Music by VICTOR SCHERTZINGER

Moderately, not too fast, expressively

I Re-mem-ber You. You're the one who made my dreams come true a few kiss-es a-  
 go. I Re-mem-ber You. You're the one who said: "I love you, too." I  
 do. Did-n't you know? I re-mem-ber too a dis-tant bell  
 and stars that fell like rain, out of the blue. When my life is  
 through and the an-gels ask me to re-call the thrill of them all,  
 then I shall tell them I Re-mem-ber You. You.

# I THOUGHT ABOUT YOU

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Words by JOHNNY MERCER  
Music by JIMMY VAN HEUSEN

Moderately slow

FM7 Bb9#11 A7 D7b9 G9 Ab13 G9 Gm7

I took a trip on the train and I Thought A-bout You, I passed a shad-ow - y lane

Em7b5 A7 Dm7 Db7 Cm7 F7 BbM7 Bbm7 Eb13 FM7 Gm7

and I Thought A-bout You. Two or three cars parked un-der the stars, a wind - ing stream.

Am7 BbM7 Bm7b5 E7#5 E7 Bm7b5 E7#5 E7 Am7 Ab13 Gm7 C7

Moon shin - ing down on some lit - tle town and with each beam, same old dream.

FM7 Bb9#11 A7 D7b9 G9 Ab13 G9 Gm7

At ev - 'ry stop that we made, oh, I Thought A - bout You, but when I pulled down the shade,

Em7b5 A7 Dm7 Db7 Cm7 F7 BbM7 Bbm7 Eb13

then I real - ly felt blue. I peeked through the crack and looked at the track, the

FM7 Dm7 Dm7/C Bm7b5 Bb9#11 Am7 Ab7 Gm7 C7 F6

one go - ing back to you, and what did I do? I Thought A - bout You.

# IF I SHOULD LOSE YOU

from the Paramount Picture ROSE OF THE RANCHO

Copyright © 1935 (Renewed 1962) by Famous Music Corporation

Words and Music by LEO ROBIN  
and RALPH RAINGER

Moderately

F#dim7/G Gm Am7 D7#5 F#dim7/G Gm Fm7 Bb13 D/Eb Cm7

If I Should Lose You the stars would fall from the sky. If I Should Lose You

Fm7 Bb13 Bb9#5/Eb EbM7 Bb/D Cm9 F9 A/Bb Bb

the leaves would with - er and die. The birds in May - time would sing a mourn - ful re - frain

D7#9 D9sus D7b9 Gm7 C9 F9sus Eb13 D9b5 Ab9#11 F#dim7/G Gm Am7 D7#5

and I would wan - der a - round hat - ing the sound of rain. With you be - side me the rose would

F#dim7/G Gm Fm7 Bb13 D/Eb Cm7 Fm7 Bb13 Bb9#5/Eb EbM7 Bb/D

bloom in the snow. With you be - side me no winds of win - ter would blow. I gave you

Cm9 F9 A/Bb Bb D7b9 Gm7 C7 Gb7 Bb/F F7sus F7#5 Bb

my love and I was liv - ing a dream, but liv - ing would seem in vain if I lost you.

## I TOLD YA I LOVE YA NOW GET OUT

Copyright © 1947 (Renewed 1975) Criterion Music Corp.

By JOHN FRIGO, LOU CARTER  
and HERB ELLIS

Moderately

G9

I Told Ya I Love Ya, Now Get Out!

C9

I Told Ya I Love Ya, Now Get Out!

A9 Ab9 Bm7 Bbm7

Ev - 'ry-thing's cos - y and ev - 'ry-thing's gone, but let's cool it, hon - ey, time march - es on.

Am7 AbM7 G Am F

I Told Ya I Love Ya, Now Get Out! There may be

G9 Gm

times when I need ya, there's no doubt. Ba - by,

C9 A9

now you're some-thin' I can do with - out. Leave your num - ber and

Ab9 Bm7 Bbm7 Am Am7

go on home, but don't wait with sand - wick - es by the 'phone. I Told Ya I Love

AbM7 G G9

Ya, Now Get Out! Ba - by,

C F7 Eb7 D7 Eb7 D7

please leave me be. You want a pup - pet and there's no strings on me.

G9

Get hep, you can leave on the five - eight - een.

C9

Now don't go 'way say - in' I've been mean. 'Cause

A9 Ab9 Bm7 Bbm7

like an - y man I can change my ways, - and a 'round trip tick - et's good for six - ty days. -

Am7 AbM7 G | 1 A7#5 D9 Eb7 D9 || 2 G A7#5 D9 G F9 G6

I Told Ya I Love - Ya, Now Get Out! - I -

### I WATCHED HER WALK AWAY

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By RUSS FREEMAN

Moderate Jazz Rock

Eb(add9) Ab(add9) Bbsus Bb Eb(add9) AbM7 Cm7 Fm7 Fm6

G7/B Fm6/C Cm Bb Ab AbM9 Bb(add9)/D Eb Cm Bb Ab

Bb(add9)/D Eb Bb(add9)/D Eb/Ab Fm7 Ab/Bb G7/B Cm

Db Eb Ab(add9) | 1 Ab/Bb || 2 Ab/Bb G7/B

Cm(add9) Bb AbM9 Fm7/Bb Eb/G Ab Bb

Cm(add9) Bb AbM9 Fm7/Bb Gm7 Cm7 Fm7 Fm7/Bb

Eb(add9)/G AbM7 Cm11 Bb Eb(add9)/G AbM7 Fm7 Bbsus Bb

Eb(add9)/G Ab(add9) Ab/C Bbsus Bb Eb(add9)/G Ab(add9)

# I WISH I WERE IN LOVE AGAIN

from BABES IN ARMS

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Words by LORENZ HART  
 Music by RICHARD RODGERS

Brightly

GM7 Gdim7 GM7 Gdim7

The sleep - less nights, the dai - ly fights, the quick to - bog - gan when you reach the heights; I  
 fur - tive sigh, the black - ened eye, the words "I'll love you till the day I die," the

GM7 Gdim7 Bm7 Bbdim7 Am7 D7

miss the kiss - es and I miss the bites, I Wish I Were In Love A - gain! The  
 self de - cep - tion that be - lieves the lie, I Wish I Were In Love A - gain! When

GM7 Gdim7 GM7 Gdim7

brok - en dates, the end - less waits, the love - ly lov - ing and the hate - ful hates, the  
 love con - geals it soon re - veals the faint a - rom - a of per - form - ing seals, the

GM7 Gdim7 Am7 D7 GM7 Dm7 G7 CM7 F7

con - ver - sa - tion with the fly - ing plates, I Wish I Were In Love A - gain! No more  
 dou - ble cross - ing of a pair of heels, I Wish I Were In Love A - gain! No more

GM7 E7 Am7 D7 GM7 G7 CM7 F7 GM7 E7#5 A7

pain, no more strain. Now I'm sane, but I would rath - er be  
 care, no de - spair. I'm all there now, but I'd rath - er be

D7 GM7 Gdim7 GM7

ga - ga! The pulled out fur of cat and cur, the fine mis - mat - ing of a  
 punch - drunk! Be - lieve me sir, I much pre - fer the clas - sic bat - tle of a

Gdim7 GM7 Bm7 Em7 Am7 D7

him and her, I've learned my les - son, but I Wish I Were In Love A - gain! The  
 him and her, I don't like qui - et and I Wish I Were In Love A - gain! gain!

# I WISHED ON THE MOON

Copyright © 1934, 1935 (Renewed 1961, 1962) by Famous Music Corporation

Words and Music by DOROTHY PARKER  
 and RALPH RAINGER

Moderately

Cm7b5 F7 BbM7 Dm7 G7

I Wished On The Moon for some - thing I nev - er knew,

Cm7b5 F7 BbM7 Am7b5 D7

wished on the moon for more than I ev - er knew: a

G7 C7 F7 Bb7 EbM7 Ab7 Cm7 F7

sweet - er rose, a soft - er sky, an A - pril day that would not dance a

BbM7 Dm7 G7 Cm7b5 F7 BbM7 Dm7 G7

way. I begged of a star to throw me a beam or two,

Cm7b5 F7 BbM7 Am7b5 D7 G7 C7

wished on a star and asked for a dream or two. I looked for ev - 'ry

F7 Bb7 EbM7 Ab7 Cm7b5 F7 BbM7 Dm7 G7

love - li-ness, it all came true; I Wished On The Moon for you.

### IF YOU GO

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French Lyrics and Music by MICHEL EMER  
 English Lyrics by GEOFFREY PARSONS

**Passionately**

Cm Bb7 Ab

If You Go, if you love me no more, if I know  
 Si un jour tu bris - ais notre a - mour. Si un jour

D7 Fm6

that you want me no more, then the sun would lose its light, and  
 tu par - tais pour tou - jours, Tout som - bre - rait dans la nuit, Les

Cm Ab7 D7 Ab7 G7

day turn in - to night. Night with - out stars, deep night with - out stars.  
 ois - eaux dans leurs nids ne chan - ter - aient plus, leurs chants é - per - dus.

Ab7 G7 Cm Bb7 Ab

If You Go, if you leave me a - lone, if I know  
 Si un jour tu bris - ais notre a - mour, si un jour

D7 Fm6

you're no long - er my own, Win - ter would re - place the Spring, the  
 tu par - tais sans re - tour, Les fleurs per - draient leur per - fum, et

Cm Ab7 D7 Ab7 G7 Ab Ab7

birds no more would sing. This can - not be, stay here with me. My heart would  
 ce se - rait la fin de tou - te joie Reste av - ec moi, Crois-moi, c'est

D7 Ab7 G G7b9 Cm Ab7 G7 Cm

die, I know, if you should go. go.  
 vrai J'en mour - rais si tu par - tais. tais.

# IF WE MEET AGAIN, PART ONE

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By AL DI MEOLA

Freely

AbM7 EbM7 Cm11 Fsus/G GbM9 Ab6/9 3

BbM7 Gsus/A Ab7#11 DbM7 AbM7 BM7 F#M7

EM7 DM7 GM7 C#m9 Asus/F# BM7

Musical notation for 'IF WE MEET AGAIN, PART ONE' in 4/4 time. The piece is in B-flat major and features a variety of chords including AbM7, EbM7, Cm11, Fsus/G, GbM9, Ab6/9, BbM7, Gsus/A, Ab7#11, DbM7, AbM7, BM7, F#M7, EM7, DM7, GM7, C#m9, Asus/F#, and BM7. The melody includes several triplet markings.

# IF YOU NEVER COME TO ME (Inutil paisagem)

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Music by ANTONIO CARLOS JOBIM  
Portuguese Lyrics by ALOYSIO DE OLIVEIRA  
English Lyrics by RAY GILBERT

Moderately Slow Bossa Nova

CM7 BM13 BbM7b5 A7b9(#5) Dm11

There's no use of a moon-light glow or the peaks where

Fm7 Bb9 E13 E7#5 A9 A7b9

win - ter snows; What's the use of the waves that will break in the cool of the

D13#9 G13#9 C13 Fm7 CM7 Db9#11

eve - ning, what is the eve - ning? With - out you it's noth - ing.

CM7 BM13 BbM7b5 A7b9(#5) Dm11

It may be you will nev - er come If You Nev - er

Fm7 Bb9 E13 E7#5 A9 A7b9 D13#9

Come To Me; What's the use of my won - der - ful dreams and why would they need me,

G13#9 C13 Fm7 CM7

where would they lead me? With - out you, to no - where.

1 Db9#11 2

Musical notation for 'IF YOU NEVER COME TO ME' in 4/4 time. The piece is in C major and features a variety of chords including CM7, BM13, BbM7b5, A7b9(#5), Dm11, Fm7, CM7, Db9#11, G13#9, C13, Fm7, CM7, and Db9#11. The melody includes several triplet markings and a double bar line with first and second endings.



# I'LL BUILD A STAIRWAY TO PARADISE

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 and STEPHEN BALLENTINE MUSIC  
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Words by B.G. DeSYLVA and IRA GERSHWIN  
 Music by GEORGE GERSHWIN

Moderately

C G7 C7 G C C7

I'll Build A Stair - way To Par - a - dise with a new step ev - 'ry day!

F C7 F7 C/E E♭dim7 G7sus G7

I'm going to get there at an - y price, stand a - side I'm on my way! I've got the

C Ab7

blues and up a - bove it's so fair. Shoes! Go on and car - ry me there!

C G7#5 C7 C#dim D7 G7sus

I'll Build A Stair - way To Par - a - dise with a new step ev - 'ry day. day.

1 C F#dim7 G7 2 C Ab7 C

# I'M A FOOL TO WANT YOU

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 and Integrity Music Corporation

Words and Music by JACK WOLF,  
 JOEL HERRON and FRANK SINATRA

Moderately

Em E7b9 Am Am/C Bdim7 Am

I'm A Fool To Want you, — I'm A Fool To Want You, — to want a  
 hold you, — such a fool to hold you, — to seek a

Em C7 1 B7 B7b9

love that can't be true, a love that's there for oth - ers too. — I'm a fool to  
 kiss not mine a - lone to share a

2 Em B7 Em Am Am7 D9 D9#5 3 G

kiss the dev - il has known. Time and time a - gain I said I'd leave you, —

Am Am#7 Am7 D7 3 GM7 G6 F#m7b5

time and time a - gain I went a - way. — But then would come the

B7 Em Em7 C7

time when I would need you, — and once a - gain these words I'd have to

B7 B7b9 Em E7b9 Am Am/C Bdim7 Am

say: — I'm A Fool To Want You, — pit - y me, I need you. — I know it's

Em C7 Am 3 F#m B7 B7b9 Em

wrong, it must be wrong, but right or wrong, I can't get a - long — with-out you. —

# I'LL CLOSE MY EYES

© 1945 (Renewed 1973) COLGEMS-EMI MUSIC INC.

By BUDDY KAYE  
and BILLY REID

Moderately slow

Musical score for "I'll Close My Eyes" in G major, 4/4 time. The score consists of four staves of music with lyrics underneath. Chords are indicated above the notes. The first staff starts with a G chord and includes lyrics: "I'll Close My Eyes to ev-'ry-one thing but you, and when I". The second staff includes lyrics: "do I'll see you stand-ing there. I'll lock my heart to an-y". The third staff includes lyrics: "oth-er ca-ress, I'll nev-er say yes to a new love af-fair. I'll Close My". The fourth staff is the CODA, starting with a G chord and including lyrics: "when we're a-part, I'll Close My Eyes and see you with my heart."

# I'M ALL SMILES

from THE YEARLING

© 1964 (Renewed) HERBERT MARTIN and MICHAEL LEONARD  
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and EMANUEL MUSIC CORP.

Lyric by HERBERT MARTIN  
Music by MICHAEL LEONARD

Moderately

Musical score for "I'm All Smiles" in G major, 3/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The first staff includes lyrics: "I'm All Smiles, dar-lin', you'd be and". The second staff includes lyrics: "too through. But my if you cold knew, dar-lin', all of the". The third staff includes lyrics: "smiles were for you. warm to the touch of". The fourth staff includes lyrics: "you. Rain has-n't fall-en for days now, but rain-bows are". The fifth staff includes lyrics: "fill-in' the skies. My heart must have paint-ed those rain-bows, shin-ing be-fore my eyes. Can't you tell that I'm in".

C#7#9 B6/C C6 Am7 D9 Bm7 E9 C#m7

love, dar - lin', deep and true. \_\_\_\_\_ With

F#9 BM7 G#m7 Em7 A7 DM7

guess who, dar - lin': Some - one I'd die for, beg, steal, or

D7 F#/G GM7 E7/G# A7 A7/G F#m7 Bm7

lie for, eat hum - ble pie for, some - one to fly to the sun, moon and sky for,

Em7 A9sus A7/G F#7 3 Bm7 Em7 A9sus A7 D6

some - one to live for, to laugh with and cry for, and that some - one is you. \_\_\_\_\_

### I'M JUST A LUCKY SO AND SO

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Words by MACK DAVID  
Music by DUKE ELLINGTON

Very slow and rhythmical

G6 CM7 G6

As I walk down the street — seems ev - 'ry - one I meet — gives me a friend - ly hel - lo. —

Dm7 G7 C7 A7 Am7 D9 G6 E7#9 Am7 D7

I guess I'm Just A Luck - y So - And - So. \_\_\_\_\_

G6 CM7 G6 Dm7 G6

The birds in ev - 'ry tree — are all so neigh - bor - ly — they sing wher - ev - er I go. —

C7 A7 Am7 D9 G6 C7 G6 C9

I guess I'm Just A Luck - y So - And - So. \_\_\_\_\_ If you should ask me the a - mount

GM7 C9 GM7 F#m7b5 B7

in my bank ac - count, I'd have to con - fess — that I'm slip - pin'. — But that don't wor - ry me,

Em7 A7 Am7 D9 G6

con - fi - den - tial - ly, I've got a dream that's a pip - pin'. — And when the day is through —

CM7 G6 Dm7 G7 C7 A7

each night I hur - ry to — a home where love waits, I know. — I guess I'm

Am7 D9

Just A Luck - y So - And - So. \_\_\_\_\_

1 G6 E7#9 Am7 D7 2 G6

# I'M A DREAMER AREN'T WE ALL

Copyright © 1929 by Chappell & Co., Ray Henderson Music and Stephen Ballentine Music  
Copyright Renewed

Words and Music by B.G. DeSYLVA,  
LEW BROWN and RAY HENDERSON

**Moderately**

C B7 Bb7 A7 A7b9 Dm7

I'm A Dream - er, Aren't We All? — Just a dream - er, aren't we all? — In my

Dm7b5 C6 CM7 Am7 Eb+ D7 Fm6 G7 C

dreams each night, it seems my sweet - heart comes to call. — He's so charm - ing,

B7 Bb7 A7 A7b9 Dm7 Dm7b5 C6 B7

strong and tall, — it's a - larm - ing, how I fall. — { He's i - deal! But then he is - n't  
He's di - vine! But then he can't be

E7 Am7 D9 G7 Dm7 G7 1 C Ab7 Dm G7 2 C F7 C

real. } and I'm a fool! But aren't we all? — all? —

# I'M YOURS

from the Paramount Picture Short LEAVE IT TO LESTER

Copyright © 1930 (Renewed 1957) by Famous Music Corporation

Words by E.Y. HARBURG  
Music by JOHNNY GREEN

**Moderately**

Eb Edim7 Fm7 Bb7 Eb Gbdim7 Fm7 Bb7

Ask the sky a - bove and ask the earth be - low, why I'm so in love and why I love you so,  
When you went a - way you left a glow - ing spark, try - ing to be gay is whist - ling in the dark;

Eb Gbdim7 Fm7 Fm7b5 Bb7 1 Eb Fm7Bb7 2 Eb Bb7 Edim7 Fm Bb7#5

could - n't tell you tho' I try, dear, just why, dear, I'm Yours.  
I am on - ly what you make me, come take me, I'm Yours. How hap - py I would be to beg and

Eb Bb7 Bb7#5 EbM7 Fm Bb7#5 Eb Cm7 F13 Bb7

bor - row, or sor - row with you, e - ven tho' I knew to - mor - row you'd say we were through.

Eb Edim7 Fm7 Bb7 Eb Gbdim7 Fm7 Bb7

If we drift a - part, then I'll be lost a - lone, though you use my heart just for a step - ping stone.

Eb Gbdim7 Fm7 Fm7b5 Bb7 1 Eb Bb7#5 2 Eb

How can I help dream - ing of you? I love you, I'm Yours. Yours.

# I'M GONNA GO FISHIN'

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Copyright Renewed

Words and Music by DUKE ELLINGTON  
and PEGGY LEE

Moderately

Fm6 Eb7

Woke up this morn - in', want - ed to cry. \_\_\_\_  
I'm go - in' fish - in', that's what I'll do. \_\_\_\_  
Sweet talk - in' li - ar, spin me a yarn. \_\_\_\_

Fm6 Eb7

Then I re - mem - bered, yes I knew why. \_\_\_\_  
Think a - bout noth - in', not e - ven you. \_\_\_\_  
Tell me a sto - ry, big as a barn. \_\_\_\_

Db6 Ddim

He's a real good one for hav - in' his cake.  
Catch a real big one, a big speck - led trout,  
Gon - na stop list - 'nin', I won't hear you out.

Fm6

1, 2	3
Db9 C9 Fm6	Db9 C9 Fm6

I'm Gon - na Go Fish - in' or jump in the lake!  
snap - pin' in the wa - ter, I'll pull him on out!  
I'm Gon - na Go Fish - in' and catch me a trout!

# IMPRESSIONS

Copyright © 1974 JOWCOL MUSIC

By JOHN COLTRANE

Fast Swing

Dm7 Ebm7

Dm7 To Coda ⊕ D.C. al Coda

CODA

⊕ Dm7

## IN A SENTIMENTAL MOOD

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Words and Music by DUKE ELLINGTON, IRVING MILLS and MANNY KURTZ

*Slowly*

In A Sen - ti - men - tal Mood \_\_\_\_\_ I can see the stars come thru my room, \_\_\_\_\_ while your lov - ing at - ti - tude \_\_\_\_\_ is like a flame that lights the gloom. On the wings of ev - 'ry kiss \_\_\_\_\_ drifts a mel - o - dy so strange and sweet, \_\_\_\_\_ in this sen - ti - men - tal bliss \_\_\_\_\_ you make my par - a - dise com - plete.

Rose pet - als seem to fall, it's all like a dream to call you mine.

My heart's a light - er thing since you make this night a thing di - vine. In A Sen - ti - men - tal Mood \_\_\_\_\_ I'm with - in a world so heav - en - ly, \_\_\_\_\_ for I nev - er dreamt that you'd \_\_\_\_\_ be lov - ing sen - ti - men - tal me.

## IN LOVE IN VAIN

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Words by LEO ROBIN  
Music by JEROME KERN

*Slowly*

It's on - ly hu - man for an - y - one to want to be in love, but who wants to be In Love In Vain? \_\_\_\_\_ At night you hang a - round the house and eat your heart out, \_\_\_\_\_

G7 Cm Cm7 F7 Fm7 Bb7 Eb Cm7

and cry your eyes out and wrack your brain. You sit and wonder why

Fm7 Bb7 Eb Cm7 Fm7 Bb7 EbM7 AbM7 Bb7 Gm7b5

an - y - one as won - der - ful as  $\left\{ \begin{matrix} \text{he} \\ \text{she} \end{matrix} \right\}$  should cause you such mis - er - y and pain.

C7b9 Ab6 Abdim7 Eb/Bb Bbm7 Eb7

$\left\{ \begin{matrix} \text{I thought that I would be in heav - en, but I'm on - ly up a tree,} \\ \text{I thought that I'd have eas - y sail - ing but in - stead, I'm all at sea,} \end{matrix} \right\}$  'cause it's

Fm7 Bb7 

1
Eb6

 Fm7 Bb11 

2
Eb6

just my luck to be In Love In Vain. It's on - ly Vain.

**IN THE COOL, COOL, COOL OF THE EVENING**  
from the Paramount Picture **HERE COMES THE GROOM**

Copyright © 1951 (Renewed 1979) by Famous Music Corporation

Words by JOHNNY MERCER  
Music by HOAGY CARMICHAEL

Easy Swing F F#dim7 Gm7 C7

In The Cool Cool, Cool Of The Eve - nin' tell 'em I'll be there, - In The Cool, Cool, Cool Of The Eve - nin'

Gm7 C7b9 F6 C7 F Cm7 F7 BbM7

bet - ter save a chair. - When the par - ty's get - tin'a glow on, 'n' sing - in' fills the air, - In the

Eb7 F D7 Gm7 C7 F

shank 'o' the night, - when the do - in's are right, - you can tell 'em I'll be there. -

**IN THE LAND OF EPHEBUS**

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Written by JOE LOVANO

Moderately, with straight 8th notes

BbM7#11 D7#11 EbM7 G7 EbM7#11 D7 AbM7#11 BbM7#11

BbM7 D7#11 EbM7 G7 EM7#11 D7#11 AbM7#11 BbM7#11 BbM7 D7#11

EbM7 G7 EM7#11 D7#11 AbM7#11 BbM7#11 BbM7 D7#11 EbM7 G7 EM7#11 D7#11

AbM7#11 BbM7#11 BbM7 D7#11 EbM7 G7 EM7#11 D7#11 AbM7#11 BbM7#11

# IN THE WEE SMALL HOURS OF THE MORNING

© 1955 REDD EVANS MUSIC CO.  
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Words by BOB HILLIARD  
 Music by DAVID MANN

**Slowly**

CM7 C+ C6 C+ C C+

In The Wee Small Hours Of The Morn - ing, While the whole wide world is fast a -

Dm7 G9 Em7b5 A7 F#m7b5 B7

sleep, You lie a - wake and think a - bout the { girl, } And nev - er ev - er think of count - ing  
 { boy, }

Em7 G7 CM7 C+ C6 C+ CM7 Em7b5

sheep. When your lone - ly heart has learned its les - son You'd be { hers } if on - ly { she } would  
 { his } { he }

A7#5 A7 Dm7 D#dim7 C Gm6 A7 1 Dm7 G7b9

call. In the Wee Small Hours Of The Morn - ing, That's the time you miss { her } most of  
 { him }

C 2 Dm7 D7 G7b9 C

all. In The time you miss { her } most of all.  
 { him }

# IN WALKED BUD

Copyright © 1948 (Renewed) by Embassy Music Corporation

By THELONIOUS MONK

**Moderately**

Fm Fm#7 Fm7 Bb7 Eb7 Ab6 F7

Bbm7 Eb7 Ab6 1 Gm7b5 C7 2 Ab6 Fm7

Db7 Fm7 Db7

C7b9 Fm Fm#7 Fm7 Bb7 Eb7

Ab6 F7 Bbm7 Eb7 Ab6



# INSIDE

Copyright © 1993 Nivek Publishing (BMI)

Written by KEVIN EUBANKS

**Moderately**

Chords: D#m7b5, G#7b5, C#m7, F#7sus, F#7, Bm7, E11b9, Dm/A, A, E/G#

Chords: D#7#9(#5), A/E, E(add9), G#7/B#, C#m7, F#7/A#, B

Chords: E/G#, F#/A#, B, C#m7, D#m7, F7#9, F#/E, D#m11b5, E(add9)

Chords: C#m7, F#7sus, F#, B, F#/B, E/F#, Em, B, F#/B, E/F#, Em

Chords: AM7#11, G#7b9, C#m7, CM7#11, FM7#11

# THE INTREPID FOX

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By FREDDIE HUBBARD

**Moderately fast**

Chords: Cm7, N.C., Cm7, Dm7, Cm7

Chord: BM7#11

Chords: Bb7sus, A7sus, F#7sus, Eb7sus, C7sus, A7sus, F#7sus

Chords: F7sus, Fine, Bb7sus, Db7sus, Eb7sus, Bb7sus, Db7sus

Chords: Eb7sus, F7sus, Bb7sus, Db7sus, Eb7sus, F7sus, G7sus, A7sus, D.S. al Fine

## INSIDE OUT

Copyright © 1978 Bowery Music (BMI)

By RANDY BRECKER

## Moderate Rock

F7

F7#5

Db/Gb

Gm11

GbM7/Ab Bb/A

Ab/D

G/A

Gb/C

Bb7B(b5)

D(b5)/Db N.C.

F7

C7

E/C

Musical notation for 'INSIDE OUT' in 4/4 time, featuring a melody with triplets and various chords.

## INVITATION

Copyright © 1952, 1956 (Renewed 1980, 1984) Webster Music Co. and EMI Robbins Music Corp.

Words by PAUL FRANCIS WEBSTER  
Music by BRONISLAU KAPER

## Slowly

Cm7

You and your smile hold a strange In - vi - ta - tion. Some-how it seems we've shared our

F7

Bb7b9

Ebm7

dreams, but where? Time af - ter time in a room full of stran - gers, out of the

Ab7

Db7b9

C#m7

F#7#5(b9)

blue sud - den - ly you are there. Wher - ev - er I go you're the glow of temp -

Bm7

E7#5(b9)

Am9

Am7

ta - tion, glanc - ing my way in the gray of the dawn. And al - ways your eyes

D7#5(b9)

Gm7

Eb7b5

smile that strange In - vi - ta - tion. Then you are gone, where, oh, where have you

D7b9

G7#5

Cm7

gone? How long must I stay in a world of il - lu - sion, be where you

F7

Bb7b9

Ebm7

are, so near yet so far a - part. Hop - ing you'll say with a warm In - vi -

Cb9b5

F7b5

Bb7b9

Ebm#7

ta - tion, "Where have you been? Dar - ling come in, come in - to my heart."

Musical notation for 'INVITATION' in 4/4 time, featuring a melody with triplets and various chords.

© 1954 (Renewed 1982) BEECHWOOD MUSIC CORP.

By JOHN CARISI

Moderately  
Dm

Dm#5 Dm6 D7b9

Gm Gm#5 Gm6 A7b13 DM7 FM7

BbM7 A7 Dm F7 Bb7 A7

**IT DON'T MEAN A THING**  
(If It Ain't Got That Swing)  
from SOPHISTICATED LADIES

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Words and Music by DUKE ELLINGTON  
and IRVING MILLS

Fast Swing

Gm Gm/F# Gm/F Gm/E Eb7 D7 Gm6 C7

It Don't Mean A Thing if it ain't got that swing, \_ doo wah, \_ doo wah,

F7 Bb6 D7#5

doo wah, doo wah, doo wah, \_ doo wah, doo wah, doo wah. It

Gm Gm/F# Gm/F Gm/E Eb7 D7 Gm6 C7

Don't Mean A Thing, \_ all you got to do is sing, doo wah, \_ doo wah,

F7 Bb6 Fm7

doo wah, doo wah, doo wah, \_ doo wah, doo wah, doo wah. It makes no dif - f'rence if \_

Bb7 EbM7 Gm7 C7

\_ it's sweet or hot; \_ Just give that rhy - thm ev - 'ry - thing you

F7 D7 Gm Gm/F# Gm/F Gm/E Eb7 D7 Gm6

got. It Don't Mean A Thing if it ain't got that swing, \_

C7 F7 Bb6 Bb6

doo wah, \_ doo wah, doo wah, doo wah, doo wah, \_ doo wah, doo wah, doo wah.

# IS IT YOU?

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SYMPATHETIC MUSIC and MUSIC SALES CORP.

By LEE RITENOUR,  
ERIC TAGG and BILL CHAMPLIN

Moderate 2 beat

Some-one's just out - side knock - in' on my door; a  
 stran-ger some - bod - y un - known. Some-one's in my dreams,  
 Who's that deep in - side  
 me I'll get it off my mind. I'm ti - red of some -  
 sneak - in' round my heart? Are you  
 be - ing a lone. Some-one's tryin' to find  
 bod - y to love? Show me what you'll do  
 an eas - y way in side.  
 and tell me who you are.  
 Come on, I'm right here at home, right at home.  
 Hey, I'm read - y for love, for love.  
 Is It You? To Coda Is It You?  
 Is It You?  
 Is It You, you, you?  
 you? If it's you, come out in the  
 o - pen, you don't need to hide your love.  
 If it's you, you know I'm hop - in',

**Eb7 GbM7 Eb/F BbM7 Db/Eb AbM7**

'cause it's way too late to run a - way. Don't run

**Cb/Db GbM7 Cm11 D.S. al Coda**

a - way from love, my love. Is It You?

**CODA**

**Cm7 Dm7 Gm7**

**Cm7 D#m7 G#m7**

Is It You

**C#m7 D#m7**

knock - in' on my door? Is it my i -

**G#m7 C#m7 D#m7**

mag - i - na - tion? Is It You I can't

**G#m7 C#m7**

get off my mind? Is It

**D#m7 G#m7 C#m7 Repeat and Fade**

You, you, you?

**ISN'T IT ROMANTIC?**  
from the Paramount Picture LOVE ME TONIGHT

Copyright © 1932 (Renewed 1959) by Famous Music Corporation

Words by LORENZ HART  
Music by RICHARD RODGERS

**Easy Swing**

**Eb6 Cm7 Fm7 Bb11 B7b9 EbM7 Bb7#5 EbM7 Bb7**

Is - n't It Ro - man - tic? Mu - sic in the night, a dream that can be heard. Is - n't it Ro -  
man - tic? Mere - ly to be young on such a night as this? Is - n't It Ro -

**Eb6 Cm7 Fm7 Bb11 Bb7b9 EbM7 Gm7b5 C7b9 Fm7 Bb7 G7#5**

man - tic? Mov - ing shad - ows write the old - est mag - ic word. I hear the breez - es play - ing  
man - tic? Ev - 'ry note that's sung is like a lov - er's kiss. Sweet sym - bols in the moon - light

**1 Cm7 G7#5 Cm7 Eb7 Ab C7 Fm7 Bb7 Bdim7 Cm7 F7 Bbdim7 Bb7**

in the trees a - bove. While all the world is say - ing you were meant for love. Is - n't It Ro -

**2 Cm Cm7/Bb Am7b5 Abm6 Gm7 Gb7 Fm7 Bb7 Eb6**

Do you mean that I will fall in love per - chance? Is - n't it ro - mance?

## IT COULD HAPPEN TO YOU

from the Paramount Picture AND THE ANGELS SING

Copyright © 1944 (Renewed 1971) by Famous Music Corporation

Words by JOHNNY BURKE  
Music by JAMES VAN HEUSEN

Moderately

GM7 Bm7b5 E7b9 Am7 C#m7b5 F#7b9 Bm7 F13 Bm7b5 E7b9

Hide your heart from sight, lock your dreams at night, It Could Hap - pen To You. \_\_\_\_\_

Am7 F7 GM7 F#m7 B7 Em7 A7 Am7 Bm7 CM7 D7b9

Don't count stars or you might stum - ble, \_\_\_\_\_ some - one drops a sigh and down you tum - ble.

GM7 Bm7b5 E7b9 Am7 C#m7b5 F#7b9 Bm7 F13 Bm7b5 E7b9

Keep an eye on spring, run when church bells ring, It Could Hap - pen To You. \_\_\_\_\_

Am7 F13 G Bm7b5 E7 Am7 D7 GM7

All I did was won - der how your arms would be, and it hap - pened to me. \_\_\_\_\_

## IT'S A LOVELY DAY TODAY

from the Stage Production CALL ME MADAM

© Copyright 1950 by Irving Berlin  
Copyright Renewed

Words and Music by  
IRVING BERLIN

Moderately

BbM7 Bb7

It's A Love - ly Day To - day. \_\_\_\_\_ So what - ev - er you've got to do, \_\_\_\_\_ you've got a

EbM7 Ebm6 Bb/D Dbdim7 Cm7 F7 BbM7 Gm7 Cm7 F7

love - ly day to do it in, \_\_\_\_\_ that's true. \_\_\_\_\_ And I hope what - ev - er you've got to do is

Bb Bdim7 Cm7 F7 BbM7 D7b9 Gm7 C7 F7b9

some - thing that can be done by two. For I'd real - ly like to stay. \_\_\_\_\_ It's A

BbM7 Bb7 EbM7 Ebm6

Love - ly Day To - day. \_\_\_\_\_ And what - ev - er you've got to do, \_\_\_\_\_ I'd be so hap - py to be

Bb/D Dbdim7 Cm7 F7 BbM7 Gm7 Cm7 F7

do - ing it \_\_\_\_\_ with you. \_\_\_\_\_ But if you've got some - thing that must be done, and

Bb Bdim7 Cm7 F7 BbM7 D7b9 Gm7 Ab13 G7b9

it can on - ly be done by one, there is noth - ing more to say \_\_\_\_\_ ex -

1 Bb F7b9	2 Bb
--------------	---------

EbM7 Ebm#7 BbM7 C9 Cm7 F7

cept it's a love - ly day for say - ing it's a love - ly day. It's A day.

# IT ONLY HAPPENS WHEN I DANCE WITH YOU

from the Motion Picture Irving Berlin's EASTER PARADE

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Words and Music by  
IRVING BERLIN

Moderately

CM7 A7b9 Dm7 G7 CM7 A7b9

It On - ly Hap - pens When I Dance With You, — that trip to heav - en 'til the

Dm7b5 G7 FM7 Fm6 CM7

dance is through. — With no one else do the heav - ens seem quite so near. — Why does it

Em7 A7b9 Dm7 G7b9 CM7 A7b9 Dm7

hap - pen, dear, — on - ly with you? — Two cheeks to - geth - er can be so di - vine, —

G7 CM7 A7b9 Dm7b5 G7 FM7

— but on - ly when those cheeks are yours and mine. — I've danced with

Fm6 Em7b5 A7#5 Dm7 G7 C Em7

doz - ens of oth - ers the whole night through, but the thrill that comes with spring when an - y - thing could

A7 Dm7 G11 G7

hap - pen, that on - ly hap - pens with you. — you. —

1 C6 Am9 Dm7 G7 2 C6

# IT'S EASY TO REMEMBER

from the Paramount Picture MISSISSIPPI

Copyright © 1934, 1935 (Renewed 1961, 1962) by Famous Music Corporation

Words by LORENZ HART  
Music by RICHARD RODGERS

Slowly

Fm7 Bb7 EbM7 C7 Fm7 Bb7 EbM7 Bbm7 Eb7

Your sweet ex - pres - sion, — the smile you gave me, — the way you looked when we met. } It's  
whis - per: — "I'll al - ways love you," — I know it's o - ver and yet }

Abdim7AbM7 Db7 Ebdim7 EbM7 Fm7 Bb7

Eas - y To Re - mem - ber but so hard to for - get. — I hear you get. — So I must

Bbm7 Eb7 AbM7 Fm7 Bbm7 Eb7 AbM7 Abm7 Db9

dream — to have your hand ca - ress me, fin - gers press me tight. — I'd rath - er dream — than have that

Gbm7 Cm7b5 F7 Bb7 Fm7 Bb7 EbM7 C7

lone - ly feel - ing steal - ing through the night. — Each lit - tle mo - ment — is clear be - fore me, — and though it

Fm7 Bb7 EbM7 Bbm7 Eb7 Abdim7 AbM7 Db9 Ebdim7 EbM7 Fm7 Bb7 EbM7

brings me re - gret, It's Eas - y To Re - mem - ber, and so hard to for - get.

# IT'S YOU

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Written by DAVID SANBORN

**Medium Bossa/Funk**

Chords for the first staff: Bbm7 Eb7 Bbm7 Eb7

Chords for the second staff: AbM7 3 Db13#11 Fm7 Eb7#9#5

Chords for the third staff: Bbm7 Eb7 Bbm7 Eb7

Chords for the fourth staff: AbM7 3 Db13 Eb7#9 C13sus

Chords for the fifth staff: Em11

Chords for the sixth staff: Gm7 Db9#11

Chords for the seventh staff: Gbm7 3 B13 Gbm7 B13#11

Chords for the eighth staff: Gbm7 B13#11 Gbm7 F7b9 To Coda ⊕

**D.S. al Coda**

Chords: Bbm7 Eb7

**CODA**

Chords: Bbm7 Eb7 Bbm7 Eb7 Repeat and Fade

## IT'S YOU OR NO ONE from ROMANCE ON THE HIGH SEAS

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Words by SAMMY CAHN  
Music by JULE STYNE

**Slowly**

Chords for the first staff: Fm7 Bb7 Bb7b9 EbM7 Cm7 Fm7

Lyrics: It's You Or No One for me, I'm sure of this,

Chords for the second staff: Bb7 EbM7 Abm7 Db7 Gbm7

Lyrics: each time we kiss. Now and for - ev - er, and when for - ev - er's



Ebm7 BbM7 Gm7 C7 F7b9 BbM7 Bb7 Fm7

done, you'll find that you are still the one. Please don't say

Bb7 Bb7b9 EbM7 Cm7 Fm7 Bb7 Gm7b5

"No" to my plea, 'cause if you do, then I'm all through.

C7b9 Fm7 Db7 EbM7 Cm7 Abm7 Db7

There's this a - bout you, my world's an emp - ty world with - out you,

Gm7 Gb7 Fm7 Bb7b9

It's You Or No One for me.

1 Eb C7b9 Fm7 Bb7

2 Eb6

me.

### I'VE FOUND A NEW BABY (I Found A New Baby)

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Copyright Renewed

Words and Music by JACK PALMER  
and SPENCER WILLIAMS

Moderately  
N.C.

Cm7 Dm7b5 G7 Cm7 C7 F7

I've Found - A New Ba - by, I've found - a new girl, my fash - ion plate ba - by

Bb7 Eb6 Dm7b5 G7 Cm7 Dm7b5 G7 Cm7

has got me a - whirl. Her new - kind o' lov - in' done made me her slave,

C7 F7 Bb7 Eb6 G7

her sweet - tur - tle dov - in' is all that I crave. Sweet - est miss, with a

Cm7 F7

kiss, full o' bliss, can't re - sist some - how. Tells me lies, but she's wise, naugh - ty eyes mes - mer -

Bb7 Dm7b5 G7 Cm7 Dm7b5 G7 Cm7 C7

ize I vow, and how! I don't mean may - be, I just had to fall, I've Found - A New

F7 Bb7

Ba - by new ba - by that's all.

1 Eb6 Ab7 G7 N.C.

2 Eb6

I've Found - A New all.

Fast Brazilian feel

Am9 Cm9 Cm9#7

Cm9 Cm6/9 Cm6 Cm9 AM9 DbM9 Em9 Em9#7(#5)

Em9 Bb13#11 Am9

Ebm9 Ebm9#7 Ebm9 Ebm9#7 F#m9 Bb13b9 Eb7#9(#5) Ab7#11(#5)

Db7#9 Bbm11 Eb7#11 Abm11 Db7#11

Gm9 Gm9#5 Gm6/9 Gm9 Bbm9 Eb9 D7#9 Db9 C7#9 Fm9

Em9 Ebm9 Ab7#5 DbM9 GbM9 Am9 D7#9

Gm9 C7#9 Fm9 Bb13#11 Em9 Em9#7 Em9 Em9#7

FM7 Bbm7 DbM7/Eb Emb5 A7#5 Dm

To Coda ⊕

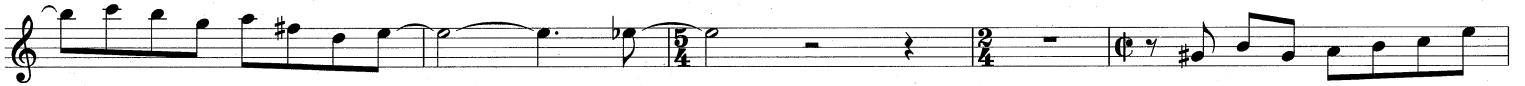
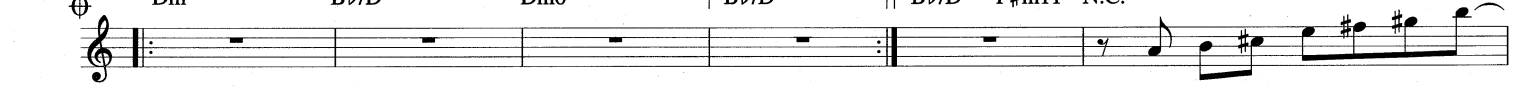
Bb/D Dm6 Bb/D Dm Bb/D Dm6 Bb/D N.C.

D.C. al Coda



CODA

Dm Bb/D Dm6 1 Bb/D 2 Bb/D F#m11 N.C.

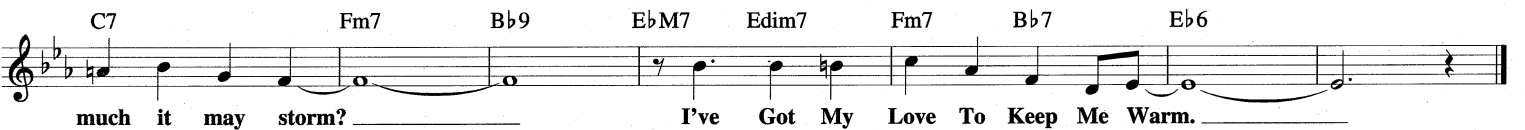
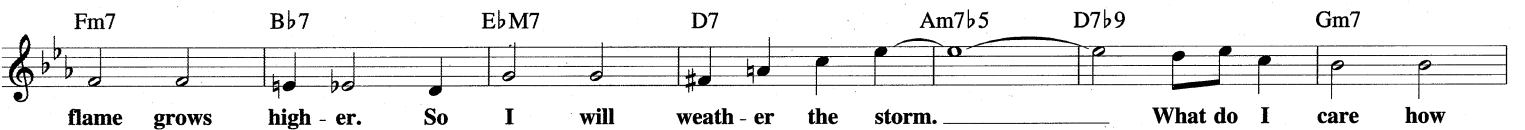
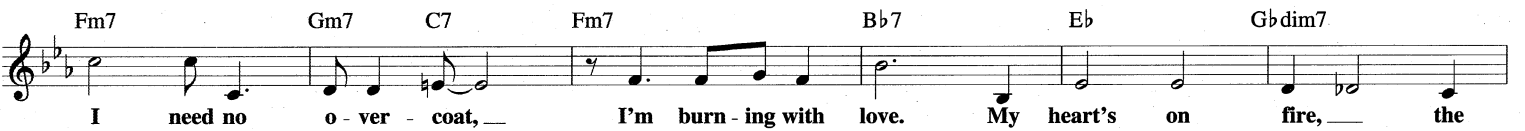
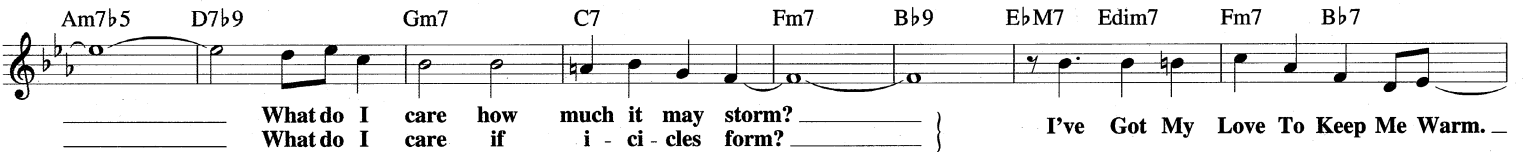
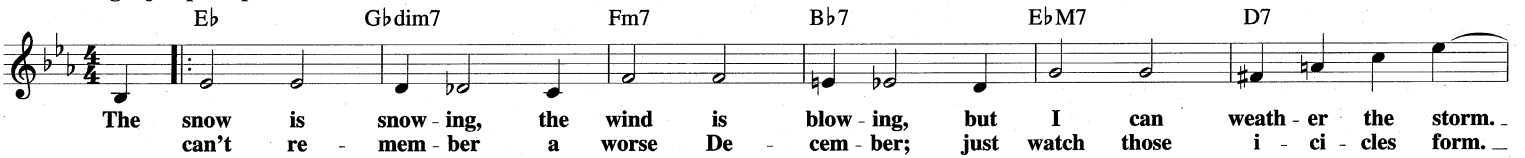


### I'VE GOT MY LOVE TO KEEP ME WARM from the 20th Century Fox Motion Picture ON THE AVENUE

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Words and Music by  
IRVING BERLIN

Bright jump tempo



# I'VE GOT THE WORLD ON A STRING

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Lyric by TED KOEHLER  
 Music by HAROLD ARLEN

Easy Swing

F Eb7 D7 Gm7 Bbm6 Am7 Bb7#11  
 I've Got The World On A String, — sit - tin' on a rain - bow, got the string a - round my fin -  
 song that I sing, — I can make the rain go, an - y - time I move my fin -

Am7 D7b9 Gm7 C7 Gm11 C9 1 F D7b9 G7 C7b9  
 - ger. What a world, what a — life, — I'm in love! I've got a  
 - ger. Luck - y me, can't you — see, — I'm in

2 F Eb7 F Em7 A13 A7#5 D11  
 love? — Life is a beau - ti - ful thing — as long as I hold the string, —

D9 G13 G7#5 Gm7 C7  
 I'd be a sil - ly so and so if I should ev - er let go. — I've Got The

F Eb7 D7 Gm7 Bbm6 Am7 Bb7#11  
 World On A String, — sit - tin' on a rain - bow, got the string a - round my fin -

Am7 D7b9 Gm7 C7 Gm11 C9 F6  
 - ger. What a world, what a — life, — I'm in love. —

# JOSIE AND ROSIE

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Written by JOE LOVANO

Fast Swing

Am7b5 D7b9 Gm7b5 C7b9 Fm7b5 Bb7b9 EbM7

Bbm7b5 Eb7b9 Abm7b5 Db7b9 F#m7b5

B7b9 EM7 Am7b5 D7b9

Gm7b5 C7b9 Fm7b5 Bb7b9 EbM7

# JITTERBUG WALTZ

Copyright © 1942 by Chappell & Co.  
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Music by THOMAS "FATS" WALLER

Moderately

Musical score for JITTERBUG WALTZ in 3/4 time, key of B-flat major. The score consists of seven staves of music. Chord symbols are placed above the notes: Eb6/9, Ab9, Bb7#5, Eb6/9, Gm7, C7, Gm7, C7, F9, Abm6, Db9#11, F7, Bb7, Gm7, C7, Fm7, Bb7, Fm7, Bb13, Eb6, Ab6, Eb6/9.

# JUST A GIGOLO

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Original German Text by JULIUS BRAMMER  
English Words by IRVING CAESAR  
Music by LEONELLO CASUCCI

Moderately

Musical score for JUST A GIGOLO in 4/4 time, key of G major. The score includes lyrics in English and German. Chord symbols are placed above the notes: G, GM7, G6, Bbdim7, Am7, D7, Am7, D7, D7#5, GM7, G7, F7, E7, Am7, F7, GM7, A7, Am7, D7, G6, G6.

Just A Gi-go-lo, ev-'ry-where I go, peo-ple know the part I'm play-ing.  
Schö-ner Gi-go-lo, ar-mer Gi-go-lo, den-ke nicht mehr an die Zei-ten.

Paid for ev-'ry dance, sell-ing each ro-mance, ev-'ry night some heart be-tray-ing.  
Wo du als Hu-sar, gold-ver-schnürt so-gar, koon-test durch die Stras-sen rei-ten!

There will come a day, youth will pass a-way, then what will they say a-bout me. When the  
U-ni-form pas-sée, Lieb-chen sagt: A-dieu! Schö-ne Welt, du gingst in Fran-sen! Wenn das

end comes I know they'll say, "Just A Gi-go-lo." As life goes on with-out me.  
Herz das auch bricht, zeig' ein Ja-chen-des Ge-sicht, man zahit und du musst tan-zen!

JULY

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By AL DI MEOLA

Moderately fast

Ab Db Eb Ab Db Eb Ab Eb Ab Db Eb Ab Db Eb Ab Eb

Ab Db Eb Ab Eb Ab Db Eb Ab Db Eb Ab

Ab Db Eb Ab Eb Ab Db Eb Ab Db Eb Ab Eb

Ab Db Eb Ab Eb Ab Db Eb Ab Db Eb Ab Eb

Ab Db Eb Ab Eb Ab Db Eb Ab Db Eb

Ab Db Eb Ab Eb Ab Db Eb

Ab C#m

Eb/Bb Ab/C Bbm/Db F/A Gb/Bb Ebm/Gb Db/F

Ab/C Fm/Ab Fm6

Db Gb

Ab Bbm7 Ab/C Db

Gb F/A E F# E

G#m F# 1-3 E

4 E/G# F#/A# E/B F#/C# Eb Ab Db Eb Ab

Play 4 times  
To Coda

Db Eb Ab Eb C F G C C F G C G

C F G C 3 C F G C G

C F G C C F G C G C F G

C 3 C F G C G Eb(no chord)

Ab(no chord) D(no chord) B(no chord) Eb(no chord) 3 Gb(no chord) F(no chord)

Eb Ab/C Bbm/Db Ab Eb Ab/C Db Ab/C Bbm Ab Bbm

Fm Gb(add2) Gb G Ab Play 4 times D.C. al Coda

CODA Bb Eb F Bb Bb Eb F Bb F

Bb Eb F Bb 3 Bb Eb F Bb F

Bb Eb F Bb Bb Eb F Bb F Bb Eb F

Bb 3 Bb Eb F Bb F Bb Eb F Bb

1-3 Bb Eb F Bb F 4 Bb Eb F Bb F Bb

# JUNE BUG

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Music by THOMAS TURRENTINE

**Medium Funk**

Musical notation for 'June Bug' in B-flat major, 4/4 time. The piece is marked 'Medium Funk'. The notation consists of five staves of music. Chord symbols are placed above the notes: Bb7, Eb7, Bb7, F7, Eb7 N.C., and Bb7.

# JUST ONE MORE CHANCE

Copyright © 1931 (Renewed 1958) by Famous Music Corporation

Words by SAM COSLOW  
Music by ARTHUR JOHNSTON

**Moderately slow**

Musical notation for 'Just One More Chance' in B-flat major, 4/4 time. The piece is marked 'Moderately slow'. The notation includes lyrics and chord symbols. Chord symbols are placed above the notes: FM7, F#dim7 Gm7, C7, Gm7, C7, Gm7, C7, Gm7, C7, FM7, Db7, Gm7, C7, FM7, F#dim7 Gm7, C7, Gm7, C7, Gm7, C7, Gm7, C7, FM7, Db7, C7#5, FM7, Cm7, F7, Bbm7, Bbm7, Eb7, FM7, Am7b5, D7, Gm7, Dm7, G7, Gm7, C7, FM7, F#dim7 Gm7, C7, Gm7, C7, Gm7, C7, F6, Db7, C7#5, FM7.

Just One More Chance, \_ to prove it's you a-lone I care for, each night I say a lit-tle  
 prayer for Just One More Chance. \_ Just one more night, \_ to taste the kiss-es that en-  
 chant me, I'd want no oth-ers if you'd grant me Just One More Chance. \_ I've learned the mean-ing of re-  
 pen-tance; Now you're the ju-ry at my trial. I know that I should serve my sen-tence;  
 Still I'm hop-ing all the while you'll give me Just one more word. \_ I said that I was glad to  
 start out; But now I'm back to cry my heart out for Just One More Chance. \_



# JUNE IN JANUARY

from the Paramount Picture **HERE IS MY HEART**

Copyright © 1934 (Renewed 1961) by Famous Music Corporation

Words and Music by **LEO ROBIN**  
and **RALPH RAINGER**

**Slowly**

It's June In Jan - u - ar - y be - cause I'm in love; it al - ways is  
 spring in my heart, with you in my arms. The snow is just white blos - soms that fall from a -  
 bove, and here is the rea - son my dear, your mag - i - cal charms. The night is cold  
 the trees are bare but I can feel the scent of ros - es in the air. It's June In  
 Jan - u - ar - y be - cause I'm in love, but on - ly be - cause I'm in love with you.

Chords: EbM7, C7, Fm7, Bb7, Gm7, C7, Fm7, Bb7#5, EbM7, C7, Fm7, Bb7, Bb7b9, EbM7, Dm7b5, G7, Cm7, Ab7, Cm7, Dm7b5, G7, Cm7, F7, Fm7, Bb7, EbM7, C7, Fm7, Bb7, Bb9, Eb6.

## JUST THE WAY WE PLANNED IT

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By **ERNIE WATTS**  
and **BOB LEATHERBARROW**

**Moderate Rock**

Chords: F#m7, Bm7, A, Em7, F#m7, Bm7, A, Em7, F#m7, Bm7, A, FM7/G, CM7, B7#9(#5), Em7, F#m7, Bm7, A, Em7, F#m7, Bm7, A, FM7/G, CM7, B7#9(#5), AbM7/Bb, G13b9, Bbm7/D, E/C, Bbm7/C, GM7/A, B7#9(#5), Em7, F#m7, Bm7, A, Em7, F#m7, Bm7, A, Em7, F#m7, Bm7, A, FM7/G, CM7.

# KEEPIN' OUT OF MISCHIEF NOW

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 and CHAPPELL & CO.

Lyric by ANDY RAZAF  
 Music by THOMAS "FATS" WALLER

Moderately

G7 C6 G7#5 C6 C/E Eb dim7

Keep - in' Out Of Mis - chief Now, real - ly am in love, and how! I'm through

G7/D G7 Em7b5 A7 Dm G7

play - in' with fire, — it's you whom I de - sire. — All the world can plain - ly see,

C6 G7#5 C6 C7 F6 Fm6 C C7 F#m7b5 Fm6

you're the on - ly one for me; I have told them in ad - vance, — they can't break up

C Eb dim G7 Em7 Gm6 A7 D7 G7 C

our ro - mance. — Liv - in' up to ev - 'ry vow, Keep - in' Out Of Mis - chief Now.

# LADY OF THE EVENING

from the 1922 Stage Production MUSIC BOX REVUE

© Copyright 1922 by Irving Berlin  
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Words and Music by  
 IRVING BERLIN

Moderately

F6 F+ F G9 G7b9 C7 Gm7 C7 FM7

Eve - ning, — La - dy Of The Eve - ning. — I can hear you call - ing me. —

Am7b5 D7 G9 G7 Dm7 G7

Call - ing — while the shades are fall - ing, — fall - ing o - ver land and

Gm7 C7 FM7 F7 Bbm6 Am7 Gm7 FM7

sea. — You can make the cares and trou - bles that fol - lowed me through the day

F7 Bbm6 FM7 Eb7 Am7b5 D7 Gm7

fold their tents just like the A - rabs and si - lent - ly steal a - way. Eve - ning, —

Bbm6 F/C Dm7 G7 C7b9

La - dy Of The Eve - ning, — I hear you call - ing me. —

1	F Abdim7 Gm7 C7
2	F

me. —

# KOGUN

Copyright © 1974 Toba Publisher Co.

By TOSHIKO AKIYOSHI

**Deliberately**

N.C. Em7

N.C. 1 Em7 N.C. 2 Em7

Detailed description: This block contains the musical notation for the piece 'KOGUN'. It is written in G major and 4/4 time. The tempo/style is 'Deliberately'. The notation consists of two systems of three staves each. The first system starts with a treble clef and a key signature of one sharp (F#). The first staff has a 'N.C.' (No Chords) marking above it. The second staff has an 'Em7' marking above it. The third staff has a triplet of eighth notes marked with a '3'. The second system starts with a treble clef and a key signature of one sharp. The first staff has a 'N.C.' marking above it. The second staff has a '1 Em7' marking above it. The third staff has a '2 Em7' marking above it and a triplet of eighth notes marked with a '3'.

# LADY SINGS THE BLUES

© Copyright 1956 by MCA - NORTHERN MUSIC COMPANY, INC.  
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Words and Music by HERBERT NICHOLS  
and BILLIE HOLIDAY

**Slow Blues**

Cm6 Ab7 Cm6 Cm7 CM7

La - dy Sings The Blues, she's got them bad, she feels so sad. Wants the world to  
La - dy Sings The Blues, she tells her side, noth-ing to hide. Now the world will

FM7 CM7 A7b9 1 Dm7 G13 2 Dm7 G13 C7

know what the blues are all a - bout. know just what the blues are all a - bout. The blues ain't noth-in' but a

3

pain in your heart. When you get a bad start, when you and your man have to part, she

D7 3

ain't gon - na just sit a - round and cry. She knows she won't die be - cause she

G7 Cm6 Ab7 Cm6 Cm7

loves him. La - dy Sings The Blues, she's tell - ing you she's got them bad.

CM7 FM7 C G7 Cm7 F9 G7#5 Cm6

Now the world will know, she's nev - er gon - na sing them no more, no more.

Detailed description: This block contains the musical notation and lyrics for 'LADY SINGS THE BLUES'. It is written in G major and 4/4 time. The tempo/style is 'Slow Blues'. The notation consists of six systems of three staves each. The first system has a treble clef and a key signature of one sharp. The first staff has a 'Cm6' marking above it. The second staff has an 'Ab7' marking above it. The third staff has a 'Cm6' marking above it. The first two staves of the second system have lyrics: 'La - dy Sings The Blues, she's got them bad, she feels so sad. Wants the world to'. The first staff of the third system has a 'FM7' marking above it. The second staff has a 'CM7' marking above it. The third staff has an 'A7b9' marking above it. The first two staves of the fourth system have lyrics: 'know what the blues are all a - bout. know just what the blues are all a - bout. The blues ain't noth-in' but a'. The first staff of the fifth system has a 'D7' marking above it. The second staff has a '3' marking above it. The first two staves of the sixth system have lyrics: 'pain in your heart. When you get a bad start, when you and your man have to part, she'. The first staff of the seventh system has a 'G7' marking above it. The second staff has a 'Cm6' marking above it. The third staff has an 'Ab7' marking above it. The first two staves of the eighth system have lyrics: 'ain't gon - na just sit a - round and cry. She knows she won't die be - cause she'. The first staff of the ninth system has a 'G7' marking above it. The second staff has a 'Cm6' marking above it. The third staff has a 'Cm7' marking above it. The first two staves of the tenth system have lyrics: 'loves him. La - dy Sings The Blues, she's tell - ing you she's got them bad.'. The first staff of the eleventh system has a 'CM7' marking above it. The second staff has a 'FM7' marking above it. The third staff has a 'C' marking above it. The first two staves of the twelfth system have lyrics: 'Now the world will know, she's nev - er gon - na sing them no more, no more.'. The first staff of the thirteenth system has a 'G7' marking above it. The second staff has a 'Cm7' marking above it. The third staff has an 'F9 G7#5' marking above it. The first two staves of the fourteenth system have lyrics: 'loves him. La - dy Sings The Blues, she's tell - ing you she's got them bad.'. The first staff of the fifteenth system has a 'Cm6' marking above it.

# THE LADY'S IN LOVE WITH YOU

from the Paramount Picture SOME LIKE IT HOT

Copyright © 1939 (Renewed 1966) by Paramount Music Corporation

Words by FRANK LOESSER  
Music by BURTON LANE

Rhythmically

A9 Am7 D7

If there's a gleam in her eye — each time she straight-ens your tie, — you'll know The

GM7 E7 Am7 D7 G6 D+ Bm7 E7 A9

La - dy's In Love — With You. If she can dress for a date — with - out that

Am7 D7 GM7 E7 Am7 D7 GM7

wait - ing you hate — it means The La - dy's In Love — With You. And when your

Dm7 G7 Dm7<sub>3</sub> G7 Dm7 G7 CM7

friends ask you o - ver to join their ta - ble — but she picks that far - a - way booth for

Cm7 F7 Am7 D7 A7 Am7 D7

two, well, sir, here's just how it stands, — you've got ro - mance on your hands — be - cause The

GM7 E7 Am7 D7<sub>b9</sub> 1 GM7 Bm7 E7<sub>b9</sub> 2 GM7

La - dy's In Love — With You. If there's a You. —

## LAZY

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Words and Music by  
IRVING BERLIN

Moderately

C6 C7 F6 Fm6 C6 F6

La - zy. — I want to be La - zy. — I long to be out in the sun — with no work —

C/E E7 Gm/Bb A7sus A7 Dm7 F#m7b5 B7

to be done, — un - der that awn - ing — they call the sky, — stretch - ing and yawn - ing —

Em7 Ebdim7 Dm7 G9 C Gm7 C7 F6

and let the world — go drift - ing by. — I wan - na peep through the deep — tan - gled wild - wood, —

Bb7 A7 A7b9 D9 D7 G7 C6 C7

count - ing sheep — 'til I sleep — like a child — would, — with a great big va - lise full of

F F#dim7 C/G Am7 D7 G7 1 C C/E D9 G7 2 C

books to read where it's peace - ful, while I'm kill - ing time — be - ing La - zy. — zy.

# LAST NIGHT WHEN WE WERE YOUNG

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Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

**Slowly**

GM7 C7 Bm7 E7 3 A7 Am7 D7 3

Last Night When We Were Young, love was a star, a song un - sung. Life was so

Dm7 G7 Cm7 F7 3 GM7 G#dim7 Am7 D7 GM7 C7

new, so real, so bright, a - ges a - go last night. To - day the world is

Bm7 E7 3 A7 Am7 D7 3 Dm7 G7

old, you flew a - way and time grew cold, where is that star that seemed so

Cm7 F7 3 GM7 G#dim7 Am7 D7 Dm7 Bm7b5 E7

bright, a - ges a - go last night? To think that spring had de - pend - ed on mere - ly

A7 Gm7 C7 C#dim7 Dm7 F7#5

this: a look, a kiss. To think that some - thing so splen - did could slip a -

Gm7 C7 3 Eb7 D7 GM7 C7 Bm7 E7

way in one lit - tle day - break. So now, let's rem - i - nisce and re - col -

FM7 Bm7b5 E7 A7 Cm7 F7 GM7

lect the sights and the kiss - es, the arms that clung when we were young last night.

# LET'S GET LOST

from the Paramount Picture HAPPY GO LUCKY

Copyright © 1942, 1943 (Renewed 1969, 1970) by Paramount Music Corporation

Words by FRANK LOESSER  
Music by JIMMY McHUGH

**Moderately**

EbM7 F#dim7 EbM7 3 F#dim7 Gm7b5 C7#5 Gm7b5 3 C7#5

Let's Get Lost, lost in each oth - er's arms, Let's Get Lost, let them send out a - larms.

Fm7 Bb7 EbM7 Am7b5 D7 Gm7 C7 F7 Fm7 Bb7

And though they'll think us rath - er rude, let's tell the world we're in that cra - zy mood.

EbM7 F#dim7 EbM7 3 F#dim7 Gm7b5 C7#5 Gm7b5 3 C7#5

Let's de - frost, in a rom - an - tic mist, let's get crossed off ev - 'ry bod - y's list.

Fm7 Bb7 EbM7 Ab7 G7 Cm7 F7 Fm7 Bb7 EbM7

To cel - e - brate this night we found each oth - er, mm, Let's Get Lost.

## LIVELY UP YOURSELF

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PolyGram International Publishing, Inc.

Words and Music by  
BOB MARLEY

## Bright Reggae Shuffle

Oh, Live - ly Up - Your - self and don't be no drag. Live - ly Up - Your - self, -  
reg-gae is an - oth - er bag. Live - ly Up - Your - self and don't say no. -  
Live - ly Up - Your - self 'cause I said so. - You, what you gon - na do? You  
rock so, you rock so, like you nev - er did be - fore. You dip so, you dip so  
till you dip through my door. - You skank so, you skank so, oh - yeah.  
You come so, you come so, come a - live to - day. - And Live - ly Up - Your - self -  
a - lot - a, a - lot - a, a - lot - a, a - lot - a. Live - ly Up - Your - self, - did you  
know, did you know? Live - ly Up - Your - self, - 'cause if you don't do it, ain't - no - bod - y  
gon - na do it for you. Live - ly Up - Your - self and don't be no, don't be no, don't be no,  
don't be no, no drag. What you got that I don't know? - I'm a - try - in' to  
won - der, won - der why you, won - der, won - der why you act so. And don't be no drag.  
Live - ly Up - Your - self, - for reg - gae is an - oth - er bag. You're gon - na

**CODA**

Live - ly Up \_\_\_ Your - self, \_\_\_ your wom - an in the morn - ing time, y'all. \_\_\_

Keep a Live - ly Up Your - self and when the eve - ning come and take ya, take ya, \_\_\_ take ya, \_\_\_ take ya. \_\_\_

Come on ba - by, I wan - na be live - ly my - self. \_\_\_ Come on babe, I wan - na be live -

ly my - self. \_\_\_ Live - ly Up \_\_\_ Your - self. \_\_\_

*Repeat ad lib.*

### LET'S FACE THE MUSIC AND DANCE

from the Motion Picture FOLLOW THE FLEET

© Copyright 1935, 1936 by Irving Berlin  
Copyright Renewed

Words and Music by  
IRVING BERLIN

**Moderately**

There may be trou - ble a - head. \_\_\_ But while there's moon - light and mu - sic and love and ro -

mance, \_\_\_ Let's Face The Mu - sic And Dance. \_\_\_ Be - fore the fid - dlers have

fled, \_\_\_ be - fore they ask us to pay the bill, \_\_\_ and while we still \_\_\_ have the chance, \_\_\_

Let's Face The Mu - sic And Dance. \_\_\_ Soon \_\_\_ we'll be with - out the moon, \_\_\_

hum - ming a dif - f'rent tune, \_\_\_ and then \_\_\_ there may be tear - drops to shed. \_\_\_

So while there's moon - light and mu - sic and love and ro - mance, \_\_\_ Let's Face The

Mu - sic And Dance, \_\_\_ dance. \_\_\_ Let's Face The Mu - sic And Dance. \_\_\_

# LINES AND SPACES

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Written by JOE LOVANO

**Moderately**

E♭dim7 D7 D♭m7 Bm7 B♭7 E♭m7

Am7b5 D7b9 Gm7 E♭m7 A♭m7 B♭dim7

C♭M7 E♭dim7 D7 D♭m7 Bm7

§ E♭dim7 D7 D♭m7 Bm7

B♭7 E♭m7 Am7b5 D7b9 Gm7 E♭m7 A♭m7

B♭dim7 C♭M7 E♭dim7 D7 D♭m7

Bm7 To Coda ⊕ Am7

D.S. al Coda

**CODA**

⊕ E♭dim7 D7 D♭m7 Bm7 Am7 Gm7



# LITTLE WHITE LIES

Copyright © 1930 (Renewed) by Donaldson Publishing Co.

Words and Music by  
WALTER DONALDSON

**Easy Swing**

GM7 Cm7 F7 GM7 Cm7 F7 Bm7 E7

The moon was all a - glow, and heav - en was in your eyes, the night - that you

Am7 D7 Am7 D7 GM7 Am7 D7 GM7 Cm7 F7

told me those Lit - tle White Lies. The stars all seem'd to know that you

GM7 Cm7 F7 Bm7 E7 Am7 D7 Am7 D7 GM7 C#m7b5 F#7

did - n't mean all those sighs, the night - that you told me those Lit - tle White Lies. I

Bm7 G#7 C#m7 F#7 Bm7 G#7 C#m7 Em7 A7 DM7 B7 Em7 A7

try, but there's no for - get - ting, when eve - ning ap - pears. I sigh, but there's no re - gret - ting,

DM7 Em7 A7 Am7 D7 GM7 Cm7 F7 GM7

in spite - of my tears. {The dev - il was in your heart, but heav - en was in your  
Who would - n't be - lieve those lips, who ev - er could doubt those

Cm7 F7 Bm7 E7 Am7 D7 Am7 D7

eyes, } the night - that you told me, those Lit - tle White Lies. The Lies.

eyes?

1 G Am7/D D7 2 G

# LOVE IS JUST AROUND THE CORNER

from the Paramount Picture HERE IS MY HEART

Copyright © 1934 (Renewed 1961) by Famous Music Corporation

Words and Music by LEO ROBIN  
and LEWIS E. GENSLER

**Easy Swing**

G7 C7 F G7 C7 F G7 C7

Love Is Just A-round The Cor - ner, an - y coz - y lit - tle cor - ner, Love Is Just A-round The  
I'm a sen - ti - men - tal mourn - er, and I could - n't be for - lorn - er when you keep me on a

F Am7b5 D7 G7 C7 1 F 2 F A7 Dm7 A7

Cor - ner when I'm a - round you. Cor - ner just wait - ing for you. Ve - nus de Mi - lo was not - ed for her

Dm7 G7 Gdim7 G7 Gdim7 G7 Gm7 C7

charms. But strict - ly be - tween us, you're cut - er than Ve - nus and what's more you've got arms. So

G7 C7 F G7 C7 F

let's go cud - dle in a cor - ner, an - y co - zy lit - tle cor - ner,

G7 C7 F Am7b5 D7 G7 C7 F

Love Is Just A-round The Cor - ner and I'm a - round you.

# LOOK TO THE SKY

Copyright © 1967, 1968 by Antonio Carlos Jobim  
Copyright Renewed

By ANTONIO CARLOS JOBIM

Moderately

Musical score for 'Look to the Sky' in 4/4 time, key of Bb major. The score consists of six staves of music. The first five staves are instrumental, featuring various chords and triplets. The sixth staff is a vocal line with lyrics. The score includes a 'To Coda' section and a 'CODA' section.

Chords: EbM7, Ebm7, Ab7, EbM7, Gm7, C7b9, Fm7, Abm7, Db7, Gm7, Gbdim, Fm7, Bb7#5, EbM7, Ebm7, Ab7, EbM7, Gm7, C7b9, Fm7, Abm7, Db7, GbM7, EM7#11, EbM7, Gm7, C7b9, Fm7, EM7#11, EbM7, EbM7, Abm7, Db7b9, GbM7, EM7#11, EbM7.

Lyrics:  
 Love Let - ters straight from your heart \_\_\_\_\_ keep us so near \_\_\_\_\_ while a - part, \_\_\_\_\_  
 I'm not a - lone \_\_\_\_\_ in the night \_\_\_\_\_ when I can have \_\_\_\_\_ all the love you write.  
 I mem - o - rize ev - 'ry line, \_\_\_\_\_ I kiss the name \_\_\_\_\_ that you sign. \_\_\_\_\_  
 And dar - ling, then I read a - gain right from the start Love Let - ters straight from your heart. \_\_\_\_\_

# LOVE LETTERS

Theme from the Paramount Picture LOVE LETTERS

Copyright © 1945 (Renewed 1972) by Famous Music Corporation

Words by EDWARD HEYMAN  
Music by VICTOR YOUNG

Gracefully  
GM7

Musical score for 'Love Letters' in 4/4 time, key of G major. The score consists of four staves of music with lyrics. The first staff is instrumental, and the following three staves are vocal lines. The score includes various chords and triplets.

Chords: GM7, Em7, Am7, Am7b5, D7, GM7, Em7, F#7, Bm7, E7, Am7, E7, Am7, D7b9, GM7, Em7, Am7, Am7b5, D7, GM7, G9, C, F7, G, Bbdim7b13, Am7, D7b9, G.

Lyrics:  
 Love Let - ters straight from your heart \_\_\_\_\_ keep us so near \_\_\_\_\_ while a - part, \_\_\_\_\_  
 I'm not a - lone \_\_\_\_\_ in the night \_\_\_\_\_ when I can have \_\_\_\_\_ all the love you write.  
 I mem - o - rize ev - 'ry line, \_\_\_\_\_ I kiss the name \_\_\_\_\_ that you sign. \_\_\_\_\_  
 And dar - ling, then I read a - gain right from the start Love Let - ters straight from your heart. \_\_\_\_\_

# LOVE IS THE SWEETEST THING

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 to Range Road Music Inc. and Quartet Music Inc.

Words and Music by  
**RAY NOBLE**

**Flowing**

D Bm7 Em7 A7 D Bm7 Em7 A7

Love Is \_\_\_\_\_ The Sweet - est Thing. What else on earth could ev - er bring  
 Love Is \_\_\_\_\_ the strang - est thing. No song of birds up - on \_\_\_\_\_ the wing

Am7 D7 GM7 C7 Bm7 E7 1 Em7 A7 2 A7 D

such hap - pi - ness to ev - 'ry-thing, as love's old sto - ry.  
 shall in our hearts more sweet - ly sing, than love's old sto - ry.

Bm7 F#m7 3 B7 Em7 A7 DM7 C#m7b5 F#7

What - ev - er heart may de - sire, what - ev - er fate may send, this is the tale that

Bm7 3 E7 3 Em7 A7 D Bm7 Em7 A7 D Bm7

nev - er will tire, this is the song with-out end. Love is \_\_\_\_\_ the great - est thing, the old - est,

Em7 A7 Am7 D7 GM7 C7 Bm7 E7 A7 D

yet the lat - est thing, I on - ly hope that fate \_ may bring love's sto - ry to you.

# A LOVELY WAY TO SPEND AN EVENING

Copyright © 1943 PolyGram International Publishing, Inc.  
 Copyright Renewed

Words by HAROLD ADAMSON  
 Music by JIMMY McHUGH

**Slowly**

BbM7 Gm7 C7 FM7 Dm7 Gm7 C7 3

This is A Love - ly Way \_\_\_\_\_ To Spend An Eve - ning. \_\_\_\_\_ Can't think of an - y - thing \_\_\_\_\_ I'd rath - er

FM7 Cm7 F7 BbM7 Gm7 C7 FM7 Dm7 Gm7

do. \_\_\_\_\_ This is A Love - ly Way \_\_\_\_\_ To Spend An Eve - ning. \_\_\_\_\_ Can't think of an - y - one \_\_\_\_\_  
 Love - ly Way \_\_\_\_\_ To Spend An Eve - ning. \_\_\_\_\_ I want to save all my nights \_\_\_\_\_

To Coda ⊕

C7 F Cm7 F7 BbM7 Eb7 Am7 Dm7 Gm7 C7 3 3 3 3

\_\_\_\_\_ as love - ly as you. \_\_\_\_\_ A cas - u - al stroll thru a gar - den, a kiss by a la - zy la -  
 \_\_\_\_\_ and spend them with you. \_\_\_\_\_

FM7 Em7b5 A7 Dm7 G7 C7 Cm7 F7 CODA F

\_\_\_\_\_ goon, \_\_\_\_\_ catch - ing a breath of moon - light \_\_\_\_\_ hum - ming our fav - 'rite tune. This is A \_\_\_\_\_  
 D.S. al Coda

# LOVE ME OR LEAVE ME

from LOVE ME OR LEAVE ME

Copyright © 1928 (Renewed) by Donaldson Publishing Co. and Gilbert Keyes Music Co.

Lyrics by GUS KAHN  
Music by WALTER DONALDSON

**Medium Swing**

Fm7 Gm7 C7 Fm7 Gm7 C7

Love Me Or Leave Me, and let me be lone - ly; You won't be - lieve me, and I love you on - ly. I'd  
might find the night-time, and right time for kiss - ing; But night-time is my time for just rem - i - nisc - ing, re -

AbM7 Fm7 Bbm7 Eb7 1 AbM7 Gm7b5 C7

rath - er be lone - ly, than hap - py with some - bod - y else. You  
gret - ting, in - stead of for - get - ting with some - bod - y else. \_

2 AbM7 Db7 AbM7 Cm7 F7

There'll be no one un - less that some - one is

Bbm F7b9 Bbm Bbm7 Eb7 Cm7 Bdim7

you, I in - tend to be in - de - pen - dent - ly blue.

Bbm7 C7b9 Fm7 Gm7 C7 Fm7

I want your love, but I don't want to bor - row, to have it to - day, and to

Gm7 C7 AbM7 Fm7 Bbm7 Eb7 Ab

give back to - mor - row; For my love is your love, there's no love for no - bod - y else! \_

# LOVER

from the Paramount Picture LOVE ME TONIGHT

Copyright © 1932, 1933 (Renewed 1959, 1960) by Famous Music Corporation

Words by LORENZ HART  
Music by RICHARD RODGERS

**Brightly**

CM7 F#m7 B7 Fm7 Bb7 Em7 A7

Lov - er, when I'm near you and I hear you speak my name,

Ebm7 Ab7 Dm7 G7 CM7 A7 Dm7 G7

soft - ly in my ear, you breathe a flame.

CM7 F#m7 B7 Fm7 Bb7 Em7 A7

Lov - er, when we're danc - ing keep on glanc - ing in my eyes,

Ebm7 Ab7 Dm7 G7 CM7 F7 CM7 F#m7b5 B7

till love's own en-tranc - ing mu - sic dies.

EM7 C#m7 F#m7 B7 EM7 C#m7 F#m7 B7

All of my fu - ture is in you. Your ev - 'ry plan I de - sign.

GM7 Em7 Am7 D7 Dm7 G7

Prom - ise you'll al - ways con - tin - ue to be mine.

CM7 F#m7 B7 Fm7 Bb7 Em7 A7

Lov - er, please be ten - der, when your ten - der fears de - part,

Ebm7 Ab7 Dm7 G7 CM7

lov - er, I sur - ren - der to my heart.

LIGIA

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Published by Corcovado Music Corp.

Words and Music by  
ANTONIO CARLOS JOBIM

Moderate Latin

C#m9 F#7#5 D#m9

Eu nun - ca son hei com vo - cê, nun - ca fui ao cin - e - ma, não gos - to de  
nun - ca quis tê - la ao meu la - do. Num fim de se - ma na. Um cho - pe ge -

(Instrumental Solo)

Ddim C#m9b5 F#7sus(add13) F#7(add13) D#9sus

sam - ba não vou a I - pane - ma, não gos - to de chu - va nem gos - to de sol.  
la - do em Co - pa - ca - ba - na. An - dar pe - la pra - ia a - té o Le - blon.

D#7sus(b9) EM7 Fdim BM7

E quan - do eu lhe te - le - fo - nei. Des - li - guei foi en - ga - no. O seu nome eu não  
E quan - do eu me a - paix - o - nei. Não pass - ou de ilu - são. O seu no - me ras -  
(Solo Ends) E quan - do vo ce - me en - volver. Nos seus bra - cos se - re - nos. Eu vou me ren

G#m9 E#m9 A#7(add13) A#7b13

sei. Es - que - ci no pi - a - no. As bo - ba - gens de amor. Que eu ir - ia di  
guei. Fiz um sam - ba - can - câ - o. Das men - ti - ras de amor. Que a - pren - di com vo -  
der. Mas seus ol - hos mor - e - nos. Me me - tem mais medo. Que um rai - o de

D#M9 G#7#5 C#m9 C9sus

zer. Não, Li - gia, Li - gia, Eu  
cê, E, Li - gia, Li - gia,  
sol, Li - gia, Li - gia, Li - gia.

1,2 3  
BM7

# LAST RESORT

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Written by RON CARTER

Moderately

B $\flat$  Bdim7 F/C <sup>3</sup> D7#9 G7b9 C7 F F7b5/B

B $\flat$  Bdim7 F/C <sup>3</sup> D7 G7 <sup>3</sup> C7

1 F 2 F Em7b5 A7

Dm <sup>3</sup> D7 G7 AbM7

Db7 B7 B $\flat$  Bdim7 F/C <sup>3</sup> D7#9 G7b9

C7 F F7b5/B B $\flat$  Bdim7

F/C <sup>3</sup> D7 G7 <sup>3</sup> C7 F

Detailed description: This block contains the musical notation for the piece 'Last Resort'. It consists of seven staves of music in a 4/4 time signature with a key signature of two flats (Bb and Eb). The tempo is marked 'Moderately'. The notation includes various chords such as Bb, Bdim7, F/C, D7#9, G7b9, C7, F, F7b5/B, Dm, D7, G7, AbM7, Db7, B7, Bb, Em7b5, A7, and EbM7. There are also triplets and first/second endings indicated.

# LATE LAMENT

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By PAUL DESMOND

Slowly

Fm7 Gm7 C7 Fm7b5 Abm7 Bb7sus Bb7b9

Ebm7 Ab7 Fm7 G7 Ebm7 Ab7 Gm7b5 C7

Fm7 Gm7 C7 Fm7b5 Abm7 Bb7sus Bb7b9

Ebm7 Ab7 Fm7 Bb7 Ebm7 Ab7 Db6 Gm7b5

Gbm7 B7 Abm7 Db7 Gbm7 Cb7 EM7

Detailed description: This block contains the musical notation for the piece 'Late Lament'. It consists of five staves of music in a 4/4 time signature with a key signature of three flats (Bb, Eb, and Ab). The tempo is marked 'Slowly'. The notation includes various chords such as Fm7, Gm7, C7, Fm7b5, Abm7, Bb7sus, Bb7b9, Ebm7, Ab7, Gm7b5, Db6, Gbm7, B7, and EM7. There are also triplets and first/second endings indicated.

Em7 A7 Gbm7 B7 Em7 A7 Gm7b5 C7

Fm7 Gm7 C7 Fm7b5 Abm7

Bb7sus Bb7b9 Ebm7 Ab7 Fm7 Bb7 **To Coda** ⊕

Ebm7 Ab7 Db6 Gm7b5 C7 **D.C. al Coda**

**CODA** ⊕ Gm7b5 C7

Fm7b5 Bb7 Ebm7b5 Ab7 Dbm11

# LIVIN'

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Written by KEVIN EUBANKS

**Moderately**

E7#9 BbM7#11 D7#9 AbM7#11

1 C9 2 C9 Am11 B7#9

CM7#11(no3rd) C#7#9 F#m11 Bm11/E C#m11/E **To Coda** ⊕

Dm7 8 E7#9 Eb7#9 Am11 C#7#9 B7#9

Em7 Ebm7 *play 3 times* F/G F/A G/B Am11

B7#9 CM7#11(no3rd) A/C# F#m11 E/F **D.S. al Coda (with repeat)**

**CODA Freely** ⊕ Dm7 F#m7 EM7 A/E

# LONELY GIRL

from the Paramount Motion Picture HARLOW

Copyright © 1965 (Renewed 1993) by Famous Music Corporation

Words by RAY EVANS and JAY LIVINGSTON  
Music by NEAL HEFTI

**Slow Bossa Nova**

Chords: Fm, D♭M7, Gm7♭5, Cm7, B♭m6, Cm7, D♭, G7♯9, C7, D♭M7, B♭m7, E♭9, A♭M7, B♭m6, Cm7, Fm, Edim7, E♭m7, A♭7♭9, D♭, B♭m7, E♭m7, A♭7♭9, D♭, Gm7♭5, C7♭9, Fm, D♭M7, G7♯9, Cm7, Fm, Fm, D♭M7, Gm7♭5, Cm7, B♭m6, Cm7, Fm.

# LADY BIRD

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By TADD DAMERON

**Moderately**

Chords: CM7, Fm7, B♭7, CM7, B♭m7, E♭7, A♭M7, Am7, D7, Dm7, G7, CM7, E♭M7, A♭M7, D♭M7, CM7.



# LAMENT

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By J.J. JOHNSON

**Slowly**  
Fm Ebm7 Ab7 DbM7 Gm7 C7 F

Am7b5 D7 Gm7 Em7b5 A7 **To Coda** ⊕ Dm C7 Bbm6 Am7 Dm7 Gm7

Em7b5 A7 Dm Ebm7 Ab7 DbM7 Gm7b5 **D.C. al Coda** C7#9

**CODA** ⊕ Dm C7 Bbm7 Am7 Dm7 Bm7b5 Bbm7 3 Eb7

F Dm7 Db7 C7 F

# LAURIE

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Music by BILL EVANS

**Moderately slow**  
BbM7 E7b9 E7#9(#5) Am(add9) Am Am#7 Am9 D7b9(#5) Gm9b5 C7#9(#5)

Cm(add9) Cm Cm#7 Cm9 F7#9(#5) Fm9 Bb7b9(#5) Ebm9 Ab7#9(#5)

1 Dm7b5 Db9sus Db9 C9sus C9 B9 2 Gm11 Gm11 G#m11

Am11 Am11 Bbm11 Bm11 Bm11 Cm11 C#m11 C#dim7 Cm7b5 F7#9(#5) **To Coda** ⊕

Bb13sus Ab13sus Gb13sus F13sus **D.C. al Coda** F13 **CODA** ⊕ Bb13sus

# LA FIESTA

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By CHICK COREA

Moderately, in 1

The musical score for "La Fiesta" is written in a single melodic line on a grand staff. It begins in the key of E major (one sharp) and 3/4 time. The tempo is marked "Moderately, in 1". The score consists of 11 staves of music. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff begins with a double bar line and a key signature change to two sharps (D major). The score includes various musical notations such as slurs, ties, and triplets. Chord symbols are placed above the staff to indicate harmonic accompaniment. The piece concludes with a double bar line and a key signature change to one sharp (F#).

Chord symbols throughout the score include: E, F, G, F, E, F, G, F, E, E7, F6, G, F, E, AM7, Bm7/A, AM7, Bm7/A, AM7, Bm7/A, AM7, C#7, DM7, D#dim7, AM7/E, Fdim7, F#m7, B7, E7, C#7, DM7, C#m7, F#7, B7, E7, AM7, C#7, DM7, D#dim7, AM7/E, Fdim7, F#m7, B7, E7, AM7, C#7, DM7, C#m7, F#7, Bm7, E7, AM7, Bm7/A, AM7, Dm/A, Em/A, F/A, G, F, E, and F.

The score ends with the instruction "D.S. al Coda (with repeats)" and a Coda symbol.

## CODA

⊕ AM7 Bm7/A AM7

Bm7/A AM7 Bm7/A

AM7 DM13#11 N.C. A

## LIKE A LOVER

(O Cantador)

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Music by DORY CAYMMI and NELSON MOTA  
English Lyric by ALAN BERGMAN and MARILYN BERGMAN

## Medium Bossa Nova

CM7 G7sus CM7 D/C

Like A Lov-er, the morn - ing sun — slow - ly ris - es and kiss - es you — a - wake —  
Like A Lov-er, the riv - er wind — sighs and rip - ples its fin - gers through your hair —

Bm7 Em7 A13sus A9 DM7 G13 G7#5

Your smile is soft — and drow - sy as you let it play — up - on — your face —  
Up - on your cheek - it lin - gers, nev - er hav - ing known — a sweet - er place —

FM7 G/F CM7 G7sus

Oh, how I dream — I might be like the morn - ing sun — to you —  
Oh, how I dream — I might be like the riv - er wind — to you —

CM7 G7sus CM7 Fm6/C CM7 D/C

How I en - vy a cup that knows your lips, — Let it be me, —

Bm7 B7b9 Em7 F#m7b5

my love, — And a ta - ble that feels your fin - ger - tips, — Let it be me, —

B13 3 B7#5 Em7 Am7 Gm7 D(add9)/F#

Let me be your love, — Bring an end to the end - less days — and nights — with - out you —

G7sus CM7 G7sus CM7 D/C

Like A Lov-er, the vel - vet moon — shares your pil - low and watch - es while you sleep —

Bm7 Em7 A13sus A9 DM7 G13 G7#5

Its light ar - rives — on tip - toe, gen - tly tak - ing you — in its — em - brace —

FM7 G/F CM7 G7sus CM7 G7sus

Oh, how I dream — I might be like the vel - vet moon — to you —

# LAZY RIVER

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Words and Music by HOAGY CARMICHAEL  
and SIDNEY ARODIN

Moderately slow

D7
Db7 C7 F#dim G7
G Ab9 G9

Up a La - zy Riv - er by the old mill - run, That la - zy, la - zy riv - er in the noon - day sun,

C7
C6 Db7 C7 F C7 Bdim F

Lin - ger in the shade of a kind old tree; Throw a-way your trou - bles, dream a dream with me —

D7
Db7 C7 F#dim G7
G Ab9 G9

Up a La - zy Riv - er where the rob - in's song A - wakes a bright new morn - ing, We can loaf a - long,

Bb
Bdim F E7 Eb6 D7 G9 C7

Blue skies up a - bove, ev - 'ry - one's in love, Up a La - zy Riv - er, how

F E7 D7 G9 C7
1 F Bb6 F
2 F6

hap - py you can be. Up a La - zy Riv - er with me. me.

## LISTEN HERE

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Words and Music by  
DAVE FRISHBERG

Moderately slow

DbM7
GbM7
DbM7
GbM7
Cm7
F7

When you're still, do you hear one small voice, crys - tal clear, say - ing, "Lis - ten Here, my friend, Lis - ten

Cm7
F7#5
DbM7
GbM7
DbM7
GbM7
Cm7
F7

Here"? Well, that voice is your own, and it speaks to you a - lone, "You can count on me," it says, "So Lis - ten

BbM7
EbM7
Bb7sus
EbM7
Bb7sus
Eb
G7#5

Here." This is you, this is real, this is tru - ly the way you

Cm9
G/B
Gb/Bb
F7/A
DbM7/Ab
Gm7b5
FM7
C13

feel. You can run, You can hide, oh, but some time, some place, we

FM7 C13 Dm7b5 Db9#11 Cm7 F7#5 DbM7 GbM7

each of us wind up face to face with that lit - tle voice in - side. So we hope and we yearn, and we

DbM7 GbM7 Cm7 F7 Cm F7#5

live and some - times learn from the lit - tle voice that whis - pers crys - tal clear. And we

DbM7 GbM7 DbM7 GbM7 Cm7 F7

each hear the call, 'cause it's call - ing to us all "Fol - low me," it says, "Nev - er

Dm7b5 G7b5 GbM7 BM7b5 BbM7 EbM7 BbM7

fear, Lis - ten Here, old friend, Lis - ten Here, dum - my, Lis - ten Here."

### LEMON DROP

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Composed by  
GEORGE WALLINGTON

Moderately fast

Bb E7 Eb Edim7 Dm7 G7b9 Cm7 F7

Bb E7 Eb Db dim Cm F7 Bb B7

Bb E7 Eb Edim7 Dm7 G7b9 Cm7 F7

Bb E7 Eb Db dim Cm7 F7 Bb Bb7

Am7 D7/A G7 Gm7 C7/G

F7 Bb E7 Eb Edim7 Dm7 G7b9

Cm7 F7 Bb E7 Eb Db dim Cm7 F7 Bb

# LITTLE SHOES

Copyright © 1986 Little Shoes Music (ASCAP)

By MIKE STERN

Moderately slow

F7sus

# LITTLE SUNFLOWER

Copyright © 1972 by HUBTONES MUSIC CO.

By FREDDIE HUBBARD

Medium Latin

Dm7

Musical notation for 'Little Sunflower' in 4/4 time, featuring a melody line with various chords and repeat signs. The chords include Dm7, EbM7, and DM7. The piece is marked 'Medium Latin'.

# LOVE LIES

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Words and Music by CARL SIGMAN,  
 RALPH FREED and JOSEPH MEYER

Moderately

Musical notation for 'Love Lies' in 4/4 time, featuring a melody line with lyrics and various chords. The chords include Eb6, Edim7, Fm7, Bb7, Eb7, Ab, D7/A, D7b5/Ab, G7sus, G7, Ab6, Adim7, Eb, Gbdim7, Fm7, F+, Bb7, D7#5, D7, G7#5, G7, C7, F9, Bb7#5, Eb/Bb, C9, C7#5, F9, F7, Fm7/Bb, Bb9, Bb7b9, Eb, Ab6, Ab7, Eb6.

Love Tell me how you thrill each time we meet when and  
 Lies me how I sweep you off your feet.  
 I know though I don't believe a dear but when you  
 say that I am, oh how I love to hear you. word,  
 they're the sweet - est Love Lies that I have ev - er heard.

# LITTLE WALTZ

Copyright © 1977 RETRAC PRODUCTIONS, INC.

Written by RON CARTER

Moderately slow

Musical score for 'Little Waltz' in 3/4 time, key of F major. The score consists of six staves of music. Chord progressions are indicated above the notes. The first staff has chords: Fm, C7/E, Ebm7, DbM7, G7, C7. The second staff has: Fm, C7, Fm, C7/E, Ebm7, DbM7, G7. The third staff has: C7, Fm, C7, Fm (triplets), Fm, Fm, C7/E, Fm/Eb, Dm7b5, G7 (triplets). The fourth staff has: C7, F7, Bbm7, Eb7, Ab. The fifth staff has: G7, C7, F, C7/E, Ebm7, DbM7. The sixth staff has: G7, C7, F.

# LYDIA

Copyright © 1971 DeJohnette Music

By JACK DeJOHNETTE

Slowly

Musical score for 'Lydia' in 4/4 time, key of F major. The score consists of five staves of music. Chord progressions are indicated above the notes. The first staff has chords: Am9, Em7, FM13. The second staff has: G, A7, B7, Eb7, Ab. The third staff has: Gbm7, EM7. The fourth staff has: Eb, Db, Ab, Gb, EM7. The fifth staff has: Db/Ab, Cm/G, Bm/F#, E7#9, Am9, Em7, FM13.



# LOVE YOU MADLY

By DUKE ELLINGTON

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c/o Music Sales Corporation and Famous Music Corporation

Moderately

F6 Dm7 G7/B C/Bb A7 D7 G7 C13

Love You Mad - ly right or wrong. Sounds like the lyr - ic of a song, but

Cm7/F F13 BbM7 Bm7b5 F/C C13 E7#9 F6 Dm7

since it's so I thought you ought to know, I love you, Love You Mad - ly. Bet - ter fish are

G7/B C/Bb A7 D7 G7 C13 Cm7/F F13 BbM7 Bm7b5

in the sea is not the the - o - ry for me and that's for sure just like I said be - fore, "I

F/C C13 E7#9 F6 Bdim7 Cm7 F9

love you, Love You Mad - ly." If you could see the hap - py you and me I

BbM7 F+ Bb6 Dm7 G9 Dm7 G9 C9 Ddim7/C Cdim7

dream a - bout so proud - ly, you'd know the breath of spring that makes me sing my love song so loud -

C7b9 F6 Dm7 G7/B C/Bb A7 D7 G7 C13

ly. Good things come to those who wait, so just re - lax and wait for fate to

Cm7/F F13 BbM7 Bm7b5 F/C C13 E7#9 <sup>1</sup> F6 <sup>2</sup> F6

let me see the day you'll say to me, "I love you, Love You Mad - ly!" Love - ly!"

# MISSION: IMPOSSIBLE THEME

from the Paramount Television Series MISSION: IMPOSSIBLE

by LALO SCHIFRIN

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Moderately, with drive

Gm7

Gm7

Bbm Cm Gm7 Fm F#m Gm7

Cm7

Gm7 Dsus Ebsus Fsus Dsus Bb/Ab Eb/Db

# MAKE BELIEVE

from SHOW BOAT

Copyright © 1927 PolyGram International Publishing, Inc.  
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Lyrics by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Moderately slow

G7 G9 G7#5 C

We could Make Be - lieve I love you, on - ly Make Be - lieve that you love

CM7 F#dim7 G7 Dm7 G Dm7 G7 C

me. Oth - ers find peace of mind in pre - tend - ing. Could - n't you, could - n't

D7 G7 C#dim G7 G9

I? Could - n't we Make Be - lieve our lips are blend - ing

G7#5 C6 C D7 F6

in a phan - tom kiss, or two, or three? Might as well Make Be -

F#dim7 C C#dim7 G7 C

lieve I love you, for to tell the truth, I do.

# MAKIN' WHOOPEE!

from WHOOPEE!

Copyright © 1928 (Renewed) by Donaldson Publishing Co. and Gilbert Keyes Music Co.

Lyrics by GUS KAHN  
Music by WALTER DONALDSON

F F#dim7 Gm7 C7 FM7 Cm7 F7

An - oth - er bride, an - oth - er June, an - oth - er sun - ny hon - ey -  
shoes, a lot of rice, the groom is ner - vous he an - swers  
dish - es and ba - by clothes, he's so am - bi - tious he e - ven

To Coda ⊕

BbM7 Eb7 FM7 D7 Db9 C9 F Dm7

moon, An - oth - er sea - son, an - oth - er rea - son for Mak - in' Whoop - ee!  
twice. It's real - ly kill - ing that he's so  
sews. But don't for - get folks that's what you

Gm7 C7 Db9 C9 F Bb7 F Am7b5 D7b9

A lot of will - ing to make whoop - ee! Pic - ture a lit - tle

Gm7 Bbm7 Eb7 FM7 Am7b5 D7b9 Gm7

love nest down where the ros - es cling; Pic - ture the same sweet love nest,

D.S. al Coda

Bbm7 Eb7 Am7D7 Gm7 C7

think what a year can bring. He's wash - ing

CODA ⊕

Db9 C9 F Bb F6

get folks for Mak - in' Whoop - ee!

# MAKE A LIST (Make a Wish)

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Written by ART PEPPER

### Moderate Latin

C13 Bb13 C13 Bb13 C13

Bb13 C13 Bb13 C13 Bb13 C13

Bb13 C13 Bb13 1 C13 Bb13 2 C13 Bb13

C13 Bb13 C13 Bb13 C13 Bb13 C13 Bb13

C13 Bb13 C13 Bb13 C13

Bb13 C13 Bb13 C13 Bb13 C13 Bb13

**Repeat and Fade**

# MANTECA

Copyright © 1948 (Renewed) by Music Sales Corporation (ASCAP) and Luciano Pozo Gonzales Publishing Designee

By DIZZY GILLESPIE, WALTER "GIL" FULLER and LUCIANO POZO GONZALES

### Moderate Latin beat

Bb7

Ab7 Db7 Gb7 F7 Abm7 Db7b9

Gbm7 Cm7b5 F7b5 Bb7 Eb9 A7 AbM7 Abm7

Db7#9 Gbm7 F#m7b5 B7 Fm7b5 Bb7b9 Cm7b5 F7b9

Bb7

Ab7 Db7 Gb7 F7

## ME AND MY BABY

Music © 1960 by Ecaroh Music, Inc.  
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Words © 1996 by Ecaroh Music, Inc.

Words and Music by  
HORACE SILVER

Medium Two-Beat tempo

Musical score for 'Me and My Baby' in B-flat major, 4/4 time. The score consists of three staves of music. The first staff begins with a key signature of two flats and a common time signature. The second staff continues the melody with various chords and triplets. The third staff features a first ending and a second ending, both marked with a '3' for a triplet. Chords are indicated above the notes.

## Intro (Male)

I've been puttin' it together day by day.  
I've finally worked it out.

## Chorus (Male)

I got plans,  
I really got some plans  
For Me And My Baby.  
A brand new Cadillac.  
And I don't mean maybe.  
They won't take it back  
From Me And My Baby.

She's my spouse.  
I'm gonna buy a house  
For Me And My Baby.  
Way out in Malibu.  
And I don't mean maybe.  
Plenty money too.  
For Me And My Baby.

If I work  
And stash a bit away  
For Me And My Baby.  
Now there will come a day  
And I don't mean maybe.  
No more dues to pay.  
For Me And My Baby.

## SHOUT CHORUS (Male &amp; Female)

(To be sung twice)

We're strivin' to live the good life.  
There's nothin' that we can't do.  
We've got our plans in full view.  
We're gonna come in on cue.  
We're not about to sub-due.  
We're gonna see it on through.

## TAG ENDING (Male &amp; Female)

We will get to crackin'  
So there's nothin' lackin'.  
We will start attackin'  
Send out doubts a-packin'.  
We will keep on backin'  
All the plans that we have  
Carefully worked out  
For Me And My Baby.

## FOLLOWED BY CHORUS (Female)

He's my man  
I'm doin' all I can  
For me and my baby.  
He sure can count on me.  
And I don't mean maybe.  
Perfect harmony  
For Me And My Baby.

There's no doubt  
That things will all work out  
For Me And My Baby.  
Our dreams will all come true.  
And I don't mean maybe.  
No more feelin' blue  
For Me And My Baby.

Wait and see.  
There'll be a family.  
For Me And My Baby.  
We've planned it carefully.  
And I don't mean maybe.  
Blessings they will be  
For Me And My Baby.

AFTER SHOUT CHORUS GO BACK  
TO INTRO AND SING THROUGH  
THEN TAKE TAG ENDING OUT

## MONA LISA

from the Paramount Picture CAPTAIN CAREY, U.S.A.

Copyright © 1949 (Renewed 1976) by Famous Music Corporation

Words and Music by JAY LIVINGSTON  
and RAY EVANS

Slowly

Musical score for 'Mona Lisa' in B-flat major, 4/4 time. The score is marked 'Slowly'. It consists of three staves of music with lyrics underneath. The first staff begins with a key signature of two flats and a common time signature. The second staff continues the melody with various chords and triplets. The third staff features a first ending and a second ending, both marked with a '3' for a triplet. Chords are indicated above the notes.

Abm
Eb
Bb7
EbM7
Eb7

dreams have been brought to your door - step. They just lie there, and they die there. Are you

Ab
Adim7
Eb/Bb
Fm7
Bb7
1 Eb6
2 Eb6

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

### MAPUTO

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By MARCUS MILLER

Moderately slow Rock

Bb
F/A
Gm7
Dm7
Gm7
F7sus

Bb
F/A
Gm7
Dm7
Gm7

EbM7
Gm
EbM7

Gm7
Cm7
Gm7
Bb7
EbM7
Gm7

Dm7
Gm
F7sus
Bb
F/A
Gm7
Dm7

Gm7
F7sus
Bb
F/A
Gm7
Dm7
Gm
Gm7

EbM7
Gm
Eb
Gm

Cm7
Gm7
Bb7
EbM7
Gm7
Dm7

Gm7
Dm
Gm
Dm7
Gm
1 Dm7
2

# MOROCCO

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By RUSS FREEMAN

Moderately fast

Bb/D F/Bb Bb/G F/Bb C Bb F/C Bb F/D C Bb/D F/Bb Bb/G A7/C#

Dm7 C/E Bb/F F/D F/Bb C Bb/D F/Bb Bb/G F/Bb C Bb

F/C Bb F/D C Bb/D F/Bb Bb/G A7/C# Dm7 C/E Bb/F F/Bb C

Bb(add2) C Bb/D C/E F/A Bb C Bb/D C/E FM9 **To Coda** ⊕

C/A F/Bb C11 Bb/D C/E FM9 F/A BbM7 A7/C# Dm7

A7 Dm C6 Am F Bb C Bb(add2)/D F <sup>1</sup> C/E Bb(add2) Bb/D

C Bb(add2)/D F C/E Bb(add2) Bb/D C

<sup>2</sup> C/E Bb(add2) Bb/D C Bb(add2)/D F C/E

Bb(add2) Bb/D C Dm Am7 Dm Am7

Dm Am7 Dm Am7 DbM7 Eb/Db DbM7 Eb/Db DbM7 Eb/Db DbM7 Eb/Db

Repeat ad lib.

Fm Cm7 Fm Cm7 Fm Cm7 Fm Cm7 C#m7 Dm C/E C/G Dm/F C#s2/G C F/A

Bb/G Bb/♭/Bb C/E F Dm7 F/A BbM7 A/C# Dm7 C/E F **D.C. al Coda** F#dim7 Gm7

CODA

Chords for CODA: C, F/Bb, C11, Bb/D, C/E, FM9, F/A, BbM7, A7/C#, Dm7, A7, Dm, C6, Am, F, Bb, C, Bb(add2)/D, F, C/E, Bb(add2), Bb/D, C, Bb(add2)/D, F, C/E, Bb(add2), Bb/D, C.

**MOOD INDIGO**  
from **SOPHISTICATED LADIES**

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Words and Music by **DUKE ELLINGTON, IRVING MILLS and ALBANY BIGARD**

Moderately slow

Chords for main song: AbM7, Bb7, Bbm7, Eb7#5, AbM7, Bb7, E7, Bm7, E7, Eb7, AbM7, Ebm7, Ab7, DbM7, Gb7, AbM7, Bb7, Bbm7, Eb7#5, AbM7, Bbm7, Eb7, AbM7, Bb7, Bbm7, Eb7, AbM7, Ab7, Db7, E7, Eb7, AbM7, Bb7, Bbm7, Eb7, AbM7.

Lyrics:  
 You ain't been blue, — no, no, no, you ain't been blue, —  
 till you've had — that Mood In - di - go. That feel - in' goes — steal-in' down to my  
 shoes, while I sit and sigh: — "Go 'long, blues." Al- ways get that  
 Mood In - di - go, — since my ba - by said good - bye. In the eve - nin'  
 when lights are low, — I'm so lone - some I could cry, 'cause there's no - bod - y who  
 cares a - bout me. — I'm just a soul who's blu - er than blue — can be,  
 when I get that Mood In - di - go, — I could lay me down and die.

# DAYS OF WINE AND ROSES

© 1962 WARNER BROS. INC. (Renewed)

Lyric by JOHNNY MERCER  
Music by HENRY MANCINI

**Moderately**

The Days Of Wine And Ros - es laugh and run a - way  
 like a child at play, through the mead - ow - land to -  
 ward a clos - ing door, a door marked "Nev - er - more," that  
 was - n't there be - fore. The lone - ly night dis -  
 clos - es just a pass - ing breeze filled with  
 mem - o - ries of the gold - en smile that in - tro - duced me  
 to the Days Of Wine And Ro - ses and  
 you. The you.

Chords: FM7, Eb7, D7b5(b9), D9, Gm7, Bbm, Eb7, Am7, Dm7, Gm7, C7, Em7b5, A7b9, Dm7, G7, Gm7, C7, FM7, Eb7, D7b5(b9), D9, Gm7, Bbm, Eb7, Am7, Dm7, Bm7b5, Bb7, Am7, Dm7, Gm7, C7, 1 F6, Gm7, C7, 2 F, Gm7/C, FM9.

# MR. BIG FALLS HIS J.G. HAND

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Written by ART PEPPER

**Medium Blues**

Chords: G7, C7, G7, D7, C7, 1 G7, 2 G7.



# MY ATTORNEY BERNIE

© 1983 Swiftwater Music

Words and Music by  
DAVE FRISHBERG

## Medium Samba

Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G

I'm im - pressed with My At - tor - ney Bern - ie, I'm im -  
touch with My At - tor - ney Bern - ie, In a  
mire My At - tor - ney Bern - ie, I ad -

Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G C#dim7 N.C. Fm7

pressed with his in - flu - en - tial friends. He's got ver - y big con - nec -  
clutch he can speed right to the scene. And if I'm locked up in the jail -  
mire an - y guy who knows his stuff. Sure we blew a cou - ple ven -

Bb9 Ebm7 Ab9 DbM7

- tions, so I fol - low his di - rec - tions, Bern - ie knows his way a - round -  
with just one phone call for my bail, he says to call his club col - lect -  
- tures with the coun - ter - feit de - ben - tures, but you win a few, you lose -

Gbm9 Cm7 F7b9 Am7 D7 G7

- and so I al - ways do what Bern - ie rec - om - mends. I am  
or deal di - rect - ly with his an - swer - ing mach - ine. When I  
a few, like Bern - ie says, you keep on hang - in' tough. Thanks to

Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G

blessed with My At - tor - ney Bern - ie, I'm im - pressed with the  
dine with My At - tor - ney Bern - ie, He buys wine from the  
you My At - tor - ney Bern - ie, Thanks to you, I'm con -

Dm7b5 Dm7b5/G C#dim7 N.C. Fm7 Bb9

way he runs the store. He's got Dodg - er sea - son box - es, and an  
rare im - port - ed rack. That's cause Bern - ie is a pur - ist, not your  
sid - ered well - to - do. Sure, I made out like a ban - dit, just ex -

Ebm7 Ab9 DbM7 Gbm9

of - fice full of fox - es. It's a - maz - ing all the dif - f'rent things your  
pol - y - es - ter tour - ist. Bern - ie waves the glass a - round a - while, then  
act - ly like you planned it. But, like Mur - ray, my ac - count - ant told me

Cm7 F7b9 Ab9#11 G9 N.C. F9sus Bbm7

av' - rage guy might need a law - yer for. } Bern - ie tells me what to do,  
takes a sip, and al - ways sends it back. }  
yes - ter - day, I owe it all to you. }

N.C. D9sus GM7 N.C. F9sus Bbm7 N.C.

Bern - ie lays it on the line. Bern - ie says we sue, we sue, Bern - ie says we

D9sus D7#5 Gm Fm9 Bb13 Eb D7#9 Gm Fm9 Bb13

sign, we sign...

Eb D7#9 G(add9) N.C. Eb D7b9 N.C. Gm6

I'm in on the dot - ted line.  
I ad -

# MR. GONE

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Music by JOSEF ZAWINUL

Medium Swing/Shuffle  
N.C.

The musical score for 'MR. GONE' is written in treble clef with a common time signature. It consists of six staves of music. The first staff begins with a treble clef and a common time signature. The second staff ends with a 'To Coda' symbol. The third staff includes first and second endings. The fourth staff has chord markings: G7#9(#5), Db9 G13 Ab13, C9 Bb9 Ab9, and F7sus(add3). The fifth staff has chord markings: G7#9(#5), Db9 G13 Ab13, C9 Ab9 F7sus(add3), Ab6, and G13 Ab13. The sixth staff has chord markings: C+, Ab6, Cb, Db, Cb, N.C., and ends with a 'D.C. al Coda' symbol. The CODA section is marked with a circled cross and includes chord markings: N.C., Gsus, Esus Eb7sus, Gsus Bb7sus Gsus, and Bb7sus F7sus.

# MAIDEN VOYAGE

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Music by HERBIE HANCOCK

Moderately

The musical score for 'MAIDEN VOYAGE' is written in treble clef with a 4/4 time signature. It consists of four staves of music. The first staff has chord markings: D7sus and F7sus. The second staff includes first and second endings and a chord marking: Eb7sus. The third staff has chord markings: Db7sus and D7sus. The fourth staff has a chord marking: F7sus.

(I'm Afraid)  
**THE MASQUERADE IS OVER**

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Words by HERB MAGIDSON  
 Music by ALLIE WRUBEL

Slowly EbM7 Dm7b5 G7 3 Cm7 F7 Bbm7 Eb7 AbM7

Your eyes don't shine \_\_\_\_\_ like they used to shine and the thrill is

Gm7 C7 3 F7 Fm7 Bb7 EbM7 Bbm7 Eb7

gone \_\_\_\_\_ when your lips meet mine. I'm a - fraid \_\_\_\_\_ The Mas - quer - ade Is

AbM7 Abm7 Db7 EbM7 C7 Fm7

O - ver and so is love, \_\_\_\_\_ and so is love. \_\_\_\_\_

Bb7 EbM7 Dm7b5 G7 3 Cm7 F7 Bbm7 Eb7

\_\_\_\_\_ Your words don't mean \_\_\_\_\_ what they used to mean. They were

AbM7 Gm7 C7 3 F7 Fm7 Bb7 EbM7

once in - spired, \_\_\_\_\_ now they're just rou - tine. I'm a - fraid \_\_\_\_\_ The Mas - quer -

Bbm7 Eb7 AbM7 Abm7 Db7 Gm7 C7 Fm7 Bb7

ade Is O - ver and so is love, \_\_\_\_\_ and so is

EbM7 Gm7 C7 Fm7 Bb7 EbM7 Cm7 Fm7 Bb7

love. \_\_\_\_\_ I guess I'll have to play Pag - liac - ci and get my - self a clown's dis -

EbM7 Am7 D7 GM7 Cm7 F7 3 Fm7 Bb7

guise, and learn to laugh like Pag - liac - ci with tears \_\_\_\_\_ in my eyes. You

EbM7 Dm7b5 G7 3 Cm7 F7 Bbm7 Eb7 AbM7

look the same, \_\_\_\_\_ you're a lot the same, but my heart says,

Gm7 C7 3 F7 Fm7 Bb7 EbM7 Bbm7 Eb7

"No, \_\_\_\_\_ no, you're not the same." I'm a - fraid \_\_\_\_\_ The Mas - quer - ade Is

AbM7 Abm7 Db7 Gm7 C7 Fm7 Bb7 EbM7

O - ver and so is love, \_\_\_\_\_ and so is love. \_\_\_\_\_

# MORNIN'

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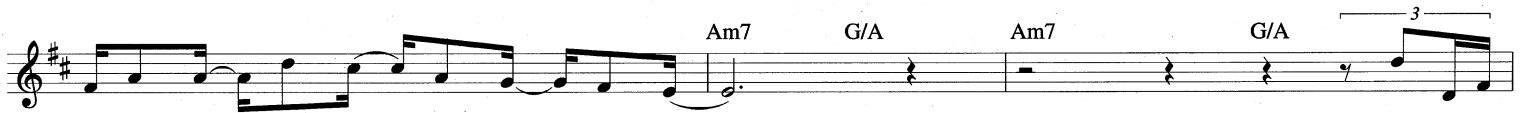
Words and Music by AL JARREAU,  
 JAY GRAYDON and DAVID FOSTER

Moderate R & B Shuffle

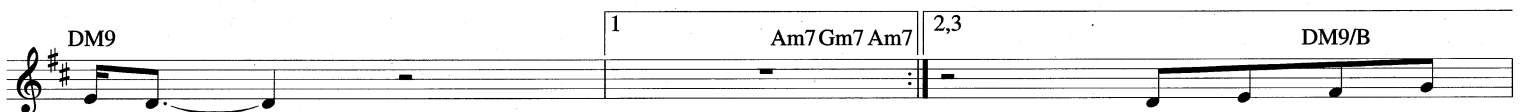
DM9



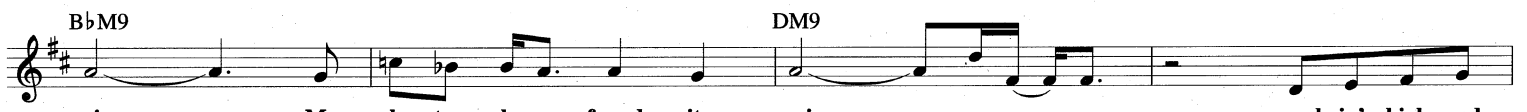
Morn-in' Mis - ter Ra - di - o. Morn-in' lit - tle Cher - i - os. Morn-in' Sis - ter Or - i - ole.  
 Morn-in' Mis - ter Shoe - shine man. Shine 'em bright in white and tan. My ba - by said she loves me and



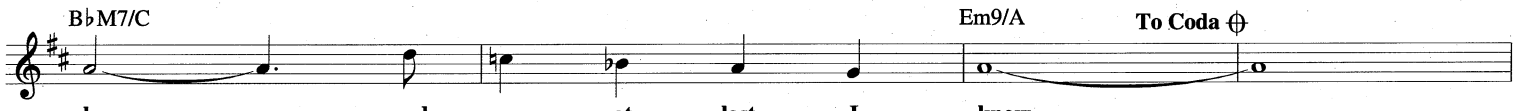
Did I tell you ev - 'ry - thing is fine in my  
 need I tell you that ev - 'ry - thing here is just fine, in my



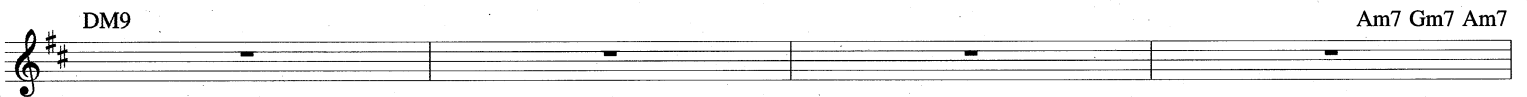
mind? 'Scuse me if I  
 mind?



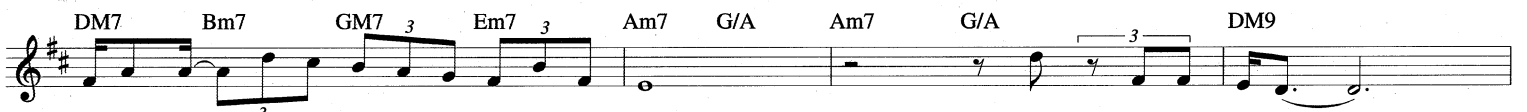
sing. My heart has found its wings; search-in' high and



low, and now at last I know.



Morn-in' Mis - ter Gold - en Gate. I should walk but I can't wait, I can't wait to set it straight.



I was shak - in' but now I am mak-in' it fine here in my mind.



My heart will soar with love that's rare and real.



My smil - ing face will feel ev - 'ry cloud.

C#m7 D#m7 G#m7 C#13 C#9b13 F#M9

Then high-er still, be-yond the blue, un-til

D#m7 G#m7 A#m7 BM9

I know I can, like an-y man reach out my hand and

B/C# C# B/C# C# DM9

touch the face of God.

D.C. al Coda  
(no repeats)  
Am7 Gm7 Am7

CODA

Ebm9

Morn-in' Mis-ter Ra-di-o. Morn-in' lit-tle Cher-i-os.

Cm7 AbM7 Fm7 Bbm7 Ab/Bb

Morn-in' Sis-ter Or-i-ole. Did I tell you that ev-ry-thing here is just fine,

Bbm7 Ab/Bb EbM9

ooh, in my mind?

Repeat ad lib. and Fade  
Bbm7 Abm7 Bbm7

MOMENT'S NOTICE

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By JOHN COLTRANE

Quickly Em7 A7 Fm7 Bb7 EbM7 Abm7 Db7 Dm7 G7

Ebm7 Ab7 DbM7#11 Dm7 G7 Cm7 B7b9 Bbm7 Eb7 AbM7

1 Abm7 Db7 Gm7 C7b13 Abm7 Db7 Gb6 Fm7 Bb7

2 Gm7 C7#9 Fm7 Bb7 Eb6/9 Fm7 Gm7

Fm7 Eb6/9 Fm7 Gm7 Fm7 Eb

## MAMBO A LA SAVOY

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Music and Lyric by WALTER "GIL" FULLER  
Spanish Lyric by FRANK GRILLO (MACHITO)

Moderately

Db Ebm7 Fm7 F#m7

Here's the lat - est dance cre - a - tion, it's not a fad but a real

B7 Fm7 Em7 Ebm7 3 Ab7

sen - sa - tion; Lat - ins do it, you can do it too.

Db Ebm7

It was start - ed by a La - tin who

Fm7 F#m7 B7 Fm7 Em7

brought the dance to all Man - hat - tan, and he called it

Ebm7 Ab7 Db Abm7

Mam - bo A La Sa - voy. When the band plays clav -

Db9 Gbm7

es and rhy - thm, you start danc - ing by hyp - no - tism.

Gbm7 B7 EM7

And you feel a new sen - sa - tion, it's the mam - bo with

Ebm7 Ab9 Dbm7 Ebm7

syn - co - pation. If you want some eas - y les - sons, just

Fm7 F#m7 B7 Fm7 Em7

ask a Lat - in from Man - hat - tan and he'll teach you to

Ebm7 Ab7 Db

Mam - bo A La Sa - voy.

# MAS QUE NADA

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Words and Music by  
 JORGE BEN

Moderately bright

Am D7

Ooo, when your eyes meet mine.  
 Ooo, I could lose my mind.  
 ô a - ri - á rai - ô

Am 1 2

To Coda

Pow! Pow! Pow!  
 Ow! Ow! Ow!  
 ô - bá, ô - bá, ô - ba. Ow! bá.

Em7 Am G7 Em7

It's a feeling that begins to grow an' grow an' grow in - side  
 Mas Que Nada sai da mi - nha fren - te que eu que - ro pa -

Am G7 Em7 Am

me 'til I feel like I'm gon - na ex - plode. Oh, this is  
 sar, Pois o sam - ba es - tá a - ni - ma do, O que

E7 Am

what you do to me! Are your lips say - ing things  
 eu que - ro e sam - bar. Es - se sam - ba Que é mix -

G7 Em7 Am

that you feel in your heart? If your heart is beat - ing  
 to de ma - ra - ca - tú E sam - ba de pre - to

Dm G7 Em7 Am G7

mad - ly, Then let the mu - sic start. Hold me, hold -  
 vel - lho, Sam - ba de pre - to tú. Mas Que Na -

Am G7 Am

me! It's heav - en ooo it's heav - en when you hold me; I  
 da, Um sam - ba co - mo es - se ta - o le - gal, Vo -

G7 Am E7

want you night and day. Ooo I want you here to stay.  
 cê nao vai que - rer que eu che - gue no fi - nal.

Am D.C. al Coda

CODA Am

Ow!  
 bá!

# LAURA

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 WARNER BROS. PUBLICATIONS U.S. INC. (Print)

Lyric by JOHNNY MERCER  
 Music by DAVID RAKSIN

**Slowly**

Am7 D7b9 GM7  
 Lau - ra is the face in the mist - y light,  
 Gm7 C7b9 FM7 Fm7  
 foot - steps that you hear down the hall. The laugh  
 Abm6 EbM7 Am7b5 D7b5(b9)  
 that floats on a sum - mer night, that you can nev - er quite  
 D9b5 D7 Bm7 E7b9 Am7 D7b9  
 re - call. And you see Lau - ra on the train that is  
 GM7 Gm7 C7b9  
 pass - ing thru, those eyes, how fa - mil - iar they  
 FM7 Fm7 Abm6 CM7  
 seem. She gave your ver - y first kiss to you,  
 D7 D7b9 D7#5(b9) G9 C6  
 that was Lau - ra but she's on - ly a dream.

# MANOIR DE MES REVES (Django's Castle)

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By DJANGO REINHARDT

**Moderately**

Eb Bb7b9 EbM7 Bb7b9 Eb Bb7b9 Eb9 Eb7b9 Ab Ebdim EbM7  
 Eb F9 F7 B9 Bb9 Eb Bb7b9 EbM7 Bb7b9  
 Eb Bb7b9 Eb9 Eb7b9 Ab F9  
 B9 Bb9  
 1 Eb B9 B7 B9 EbM7 Bb7b9 2 EbM7



# MIMOSA

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By GEORGE BENSON

## Light Funk

Chord annotations for the first staff: Gm9b5, C7#5(#9), Fm11

Chord annotations for the second staff: Fm6/9, D7#9, Db6/9, Gm7b5, C7#9, Fm9

Chord annotations for the third staff: Fm6, D7#9, DbM9, DbM9b5, Fm9, Fm9/Eb

Chord annotations for the fourth staff: Dm9b5, Db6/9(#11), Gb6/9, Gm7b5, C7#5(#9), Fm9, FM9

Chord annotations for the fifth staff: Fm9, FM9, FM9, Fm9

Chord annotations for the sixth staff: Fm6/9, DbM9, C13sus, C7#5(#9), Fm9

Chord annotations for the seventh staff: Bb13, Abm7, Db9, Gm7, C9, FM9

Chord annotations for the eighth staff: Dm7, Gm7, C11, Bb13(#11), A13, A7#9(b13)

Chord annotations for the ninth staff: Dm7, F#dim7, Gm7, Gm7/C, DbM7, FM9

Chord annotations for the tenth staff: Fm9, FM9, N.C., D.S. al Coda, N.C.

Chord annotations for the CODA: Fm9, FM9, Fm9, FM9, Repeat and Fade

# MANDY MAKE UP YOUR MIND

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 8 Music Square West, Nashville, TN 37203

Words and Music by GRANT CLARKE,  
 ROY TURK, GEORGE MEYER and ARTHUR JOHNSTON

Moderately

G C7 G C7 G

Wed - din' bells are dan - dy, Man - dy Make Up Your Mind;

E7 A7/E B7b9/D# A7/E B7b9/D# A7/E A7

preach - er man is han - dy, Man - dy, eas - y to find.

D7 Ddim7 D/A D7 D/A D7

March - ing down the isle, your style will make 'em all stare

Bm7 G/B Bbdim7 Am7

with a lit - tle black - eyed Su - san stuck in your hair.

D7 G C7 G C7 G

Gee, but you're the can - dy, Man - dy, won't you de - cide;

A7/E B7b9/D# A7/E B7b9/D# A7/E A7

ev - 'ry thing is dan - dy, Man - dy, once you're a bride.

G7 C7 F7 E7 A7

In a year or two, there may be three of a kind;

A7/E Cm#7 D7 G C7 G

lis - ten to me Man - dy, Make Up Your Mind.

# MR. LUCKY

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Lyrics by JAY LIVINGSTON and RAY EVANS  
Music by HENRY MANCINI

Moderately Slow

D13 Dm9 G7#5

They call us luck - y, you and I. Luck - y

Cm7 F7 F7#5 BbM9

girl, luck - y, guy. When you

Am7 D9b5 D9 Bm7 Em7 Em7/D

take my hand or touch my cheek I know I'm

Cm7 Cm7/Bb Am7 D7 Dm7 G7 N.C.

on a life - time luck - y streak. A luck - y

D13 Dm7 G9#5 Cm7

rain - bow lights the sky when we kiss,

F7 F7#5 BbM9 E9#5 EbM7

when we sigh. { He: They say I'm luck - y,  
She: They say you're luck - y,

D9 Bm7 Bb9 Am9

Mis - ter Luck - y guy and but you're dar - the  
Mis - ter Luck - y guy ling,

Am7/D 1 G6/9 N.C. 2 G6/9

rea - son am why. } They call us why.  
so am I. I.

# MR. JELLY-LORD

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By FERDINAND "JELLY ROLL" MORTON

Moderately

Chords and markings for the first staff: Eb6, Edim7, Bb/F, G7, C7, F7, Bb6, F7, Bb, Dbdim7

Chords and markings for the second staff: F7/C, F7#5 Bb, Dbdim7, F7/C, F7#5 Bb7, Eb, 3

Chords and markings for the third staff: C7, F7, Bb, Dbdim7, F7/C, F7#5 Bb7

Chords and markings for the fourth staff: Eb, Edim7, Bb/F, G7, C7, F7, 3

Chords and markings for the fifth staff: Bb, Edim7, Bb7, Eb, Edim7

Chords and markings for the sixth staff: Bb7/F, Bb7, Eb, N.C., Eb6, Edim, Bb7

Chords and markings for the seventh staff: Eb, Bb7#5, Eb, Ab, Adim7, Eb/Bb, G7, C7, 3

Chords and markings for the eighth staff: F7, Bb7, Eb6, N.C., Bb7/F, Bb7, 3

Chords and markings for the ninth staff: Eb, Ab, Adim7, Eb/Bb, G7, C7, F7, Bb7

Chords and markings for the tenth staff: E Bb13, Eb6, N.C., B7, Bb7, Eb7, 3

# MR. WONDERFUL

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Words and Music by JERRY BOCK,  
 LARRY HOLOFCENER and GEORGE DAVID WEISS

Moderately

CM7 Am7 Dm7 G7

Why this feel - ing? Why this glow? Why the  
 trem - bling when you speak? Why this

CM7 D7 G7 Dm E7 Am7

thrill when you say "Hel - lo"? It's a strange and ten - der  
 joy when you touch my cheek? I must tell you what my

D7 CM7 A7b9 1 Dm7

mag - ic you do. } Mis - ter Won - der - ful, that's  
 heart knows is true:

Bb7 G7 2 Dm7 G7 C Fm6 C

you! Why this Won - der - ful, that's you! And why this

Gm7 C7 Fm7 Am7 D7

long - ing to know your charms; to spend for - ev - er here in your

G7 CM7 Am7 Dm7 G7

arms! Oh! There's much more I could say, but the

CM7 D7 G7 Dm E7 Am7

words keep slip - ping a - way. And I'm left with on - ly

D7 CM7 Bb7 A7 Dm7 G7 CM7

one point of view: Mis - ter Won - der - ful, that's you!

Em7 D#m7 Dm7 G7 CM7 Em7 Bb7 A7 Dm7 D#dim7

One more thing, then I'm through; Mis - ter Won - der - ful. Mis - ter

C6/E A7 Dm9 F#7 G7 C Fm6 C

Won - der - ful, Mis - ter Won - der - ful, I love you!

# THE MOOCH

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By DUKE ELLINGTON  
and IRVING MILLS

### Slow Drag

Cm B7b9 C#7#11

1 Cm Dm7b5/C 2 Cm

Ab7#11 B7 Cm Dm7b5 Ab7#11

B7 Bb7 Bb7#5 Eb Bb9 Eb Bb9

Eb Ebm#7 Eb6/Bb Bbm7 Eb9 Ab6 Db9

Eb Ebm#7 Eb6/Bb Dbdim7 Fm7 Bb7 Fm7 Bb7 Eb Bb9

Eb G7 Cm C#7#11 Cm C#7#11 Cm

B7b9 C#7#11

1 Cm Dm7b5/C 2 Cm Dm7b5/C Cm Fm6

# MOON RIVER

from the Paramount Picture **BREAKFAST AT TIFFANY'S**

Copyright © 1961 (Renewed 1989) by Famous Music Corporation

Words by **JOHNNY MERCER**  
Music by **HENRY MANCINI**

Slowly

CM7                      Am7                      F7#11                      C/E                      F7#11

Moon Riv - er, wid - er than a mile, I'm cross - in' you in

C/E                      Bm7b5                      E7                      Am7                      C7/G

style some day. Old dream - mak - er, you

FM7                      Bb9#11                      Am                      Am7/G                      F#m7b5                      B7

heart - break - er, wher - ev - er you're go - in', I'm

Em7                      A7                      Dm7                      G9                      CM7                      Am7                      F7#11

go - in' your way. Two drift - ers, off to see the

C/E                      F7#11                      C/E                      Bm7b5                      E7

world. There's such a lot of world to see. We're

Am7                      Am/G                      F#m7b5                      F13                      C/E                      F7#11

af - ter the same rain - bow's end, wait - in' 'round the

C/E                      F7#11                      C/E                      Am7                      Dm7

bend, my Huck - le - ber - ry friend, Moon Riv - er

G9                      1 CM7                      2 AbM7                      DbM7                      CM7

and me. me.

# MACK THE KNIFE

from THE THREEPENNY OPERA

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 and EDWARD and JOSEPHINE DAVIS, as Executors of the ESTATE OF MARC BLITZSTEIN

Music by KURT WEILL  
 English Words by MARC BLITZSTEIN  
 Original German Words by BERT BRECHT

Moderately

Oh, the shark has pret - ty teeth, dear and he shows them  
 pearl - y white. Just a jack - knife has Mac -  
 heath, dear and he keeps it out of sight.  
 When the shark bites with his teeth, dear scar - let  
 bil - lows start to spread. Fan - cy gloves, though  
 wears Mac - heath, dear so there's not a trace of  
 red. On the side Mil - walk Sun - day morn - ing  
 lies a bod draw - y ooz - ing his life; some one's  
 af - ter draw - ing out his cash; and Mac -  
 sneak heath ing spends 'round like the cor sail - ner. Is the some one  
 heath spends like a sail - or. Did our boy do  
 Mack The Knife? From a tug boat by the  
 some - thing rash? Su - key Taw - dry, Jen - ny  
 riv - er a ce - ment bag's drop - ping down;  
 Div - er, Pol - ly Peach - um, Lu - cy Brown,  
 the ce - ment's just for on the weight, dear. Bet you that  
 oh, the line forms on the right, dear now that  
 Mack - ie's back in town. Lou - ie  
 Mack - ie's back in town.



# MORE I CANNOT WISH YOU

from GUYS AND DOLLS

© 1949, 1950 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

**Slowly**

CM7 G11 CM7 G11 CM7 G11 CM7 C7

Vel - vet I can wish you for the col - lar of your coat, and  
Mu - sic I can wish you, mer - ry mu - sic while you're young. And

FM7 G7 G7#5 CM7 A7b9 Dm7 G7 CM7 G11

for - tune smil - ing all a - long your way. } But More I Can - not  
wis - dom when your hair has turned to gray.

CM7 G11 CM7 G11 E+ E7 Am7 F Em7 To Coda ⊕

Wish You than to wish you find your love. Your own true love this

Dm7 G7 CM7 G11 CM7 G11 Cm7 G11

day. Man - sions I can wish you, sev - en foot - men all in

CM7 C7 FM7 G7 G7#5 CM7 A7b9 Dm7 G7

red and call - ing cards u - pon a sil - ver tray. But

CM7 G11 CM7 G11 CM G11 E+ E7 Am7 F

More I Can - not Wish You than to wish you find your love, your own true

Em7 Am7 Am7/G D7 Am7 D7 G6

love, this day. Stand - ing there gaz - ing at you,

Bm7 E7 Am7 D7 G C G D7

full of the bloom of youth. Stand - ing there

Am7 D7 G A7b9 Dm7 Gm7

gaz - ing at you with the sheep's eye and the

D.C. al Coda CODA

Dm7 G7 ⊕ Am7 Dm7 Gm7

lick - er - ish tooth. day. With the sheep's eye and the

Dm7 G7 CM7 Am7 Em7 Dm7 G7 C

lick - er - ish tooth and the strong arms to car - ry you a - way.

# MOON OVER MIAMI

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Lyric by EDGAR LESLIE  
Music by JOE BURKE

Slowly

Musical score for "Moon Over Miami" in G major, 4/4 time. The score includes a vocal line and a piano accompaniment line. The key signature has one sharp (F#). The tempo is marked "Slowly".

**Chords:** D7, G, GM7, G#dim7, Am7, D7, G7, C, Cm6, G, F#7, Bm, Em, Bm, Bb9, Bm, F#7, Bm, F#7, Bm, Em, Bm, Gm6, D7, Eb7, Am7, D7, GM7, G#dim7, Am7, D7, G7, C, Cm6, G.

**Lyrics:**  
 Moon O - ver Mi - a - mi, Shine on my love and me, So we can stroll be - side the  
 Moon O - ver Mi - a - mi, Shine on as we be - gin, a dream or two that may come  
 roll of the roll - ing sea. in. Hark to the song of the smil - ing trou - ba - dours,  
 true, When the tide comes Hark to the throb - bing gui - tars hear how the waves of - fer thun - der - ous ap - plause,  
 Hark to the throb - bing gui - tars hear how the waves of - fer thun - der - ous ap - plause,  
 Af - ter each song to the stars. Moon O - ver Mi - a - mi, You know we're wait - ing  
 for, a lit - tle love, a lit - tle kiss on Mi - a - mi shore.

# MOONLIGHT BECOMES YOU

from the Paramount Picture ROAD TO MOROCCO

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Words by JOHNNY BURKE  
Music by JAMES VAN HEUSEN

Slowly with expression

Musical score for "Moonlight Becomes You" in F major, 4/4 time. The score includes a vocal line and a piano accompaniment line. The key signature has one flat (Bb). The tempo is marked "Slowly with expression".

**Chords:** FM7, F#dim7, Gm7, C7, FM7, E7, F7, BbM7, Eb7, Am7, D7, Gm7, C7, FM7, F#dim7, Gm7, C7, FM7, E7, F7, BbM7, Eb7, Am7, D7, Gm7, C7, F, Cm7, F7, BbM7, Cm7, F7, BbM7.

**Lyrics:**  
 Moon - light Be - comes You, it goes with your hair. You cer - tain - ly know the  
 right thing to wear. Moon - light Be - comes You, I'm  
 thrilled at the sight, and I could get so ro - man - tic to - night.  
 You're all dressed up to go dream - ing, now don't tell me I'm wrong, And



## LULLABY OF BIRDLAND

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d/b/a LONGITUDE MUSIC CO.

Words by GEORGE DAVID WEISS  
Music by GEORGE SHEARING

**Moderately**

Em C#m7b5 F#7b9 B7b9 Em7 Am7 D9  
Lul - la - by Of Bird - land that's what I al - ways hear when you sigh.

GM7 Em7 Am7 D7b9 GM7 F#m7b5 B7  
Nev - er in my word land could there be ways to re - veal, in a phrase, how I feel!

Em C#m7b5 F#7b9 B7b9 Em7 Am7 D9  
Have you ev - er heard two tur - tle doves bill and coo when they love?

GM7 Em7 Am7 D7b9 GM7 D7 GM7  
That's the kind of mag - ic mu - sic we make with our lips when we kiss!

E9 E7b9 Am7 D9 D7b9 GM7  
And there's a weep - y old wil - low, he real - ly knows how to cry.

E9 E7b9 Am7 D9 D7b9 GM7 B7  
That's how I'd cry in my pil - low if you should tell me fare - well and good - bye.

Em C#m7b5 F#7b9 B7b9 Em7 Am7 D9  
Lul - la - by Of Bird - land whis - per low, kiss me sweet and we'll go

GM7 Em7 Am7 D7b9 1 GM7  
fly - in' high in Bird - land, high in the sky up a - bove all be - cause

F#m7b5 B7 2 GM7 Am7 D9 GM7 C9 Am7 Ab9 G6/9  
we're in love. all be - cause we're in love.

## MORNING DANCE

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By JAY BECKENSTEIN

**Medium Samba/Funk**

§ F F/A Bbm7 Eb7 F F/A  
BbM7 C9sus F F/A Bbm7 Eb7

1 Dm7 G7sus G7 C13sus 2 Dm7 G7

C13sus EbM9#11 Dm7 Gm7 C9sus F

Em7b5 Eb7b5 Dm7 G7sus G7 C9sus C7 EbM9#11

Dm7 Gm7 C9sus F Em7b5 Eb7b5 Dm7

G7 To Coda ⊕ C9sus D.S. al Coda

CODA ⊕ C9sus C#9sus

F# F#/A# Bm7 E7 Repeat and Fade

### MY BABY JUST CARES FOR ME

Copyright © 1930 (Renewed) by Donaldson Publishing Co. and Gilbert Keyes Music Co.

Lyrics by GUS KAHN  
Music by WALTER DONALDSON

Medium Swing

GM7 To Coda ⊕

My ba - by don't care for shows, my ba - by don't care for clothes,  
My ba - by don't care for rings, or oth - er ex - pen - sive things,

GM7/B Bbdim7 Am7 D7 Am7 B7

My Ba - by Just Cares For Me! My ba - by don't care for

Em7 A7 D7 D.C. al Coda

furs and la - ces, my ba - by don't care for high - toned pla - ces.

CODA ⊕ E7b9 E7 Am7

she's sen - si - ble as can be.

F#7 Bm7 E7 Am7 A7 D7 G

My ba - by don't care who knows it, My Ba - by Just Cares For Me!

# MOST GENTLEMEN DON'T LIKE LOVE

from LEAVE IT TO ME!

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Words and Music by  
COLE PORTER

Moderately slow

CM7 G11 G7#5 E7 A7 D7 Ab13 G13 C A7b9 Dm7 G7b9

1. Most Gen - tle - men Don't Like Love, — they just like — to kick it a - round. —  
2. - 4. (See additional lyrics)

CM7 G11 G7#5 E7 A7 D7 Ab13 G13 C Fm6

Most gen - tle - men can't take love, — 'cause most gen - tle - men can't be pro - found. —

C E7b9(b13) Am7 B7b5 E7b9 A13

As Mad - am Sapph - o — in some son - net said: — “A slap and a tick - le is

Ab13 G7 CM7 G11 G7#5 E7

all that the fick - le male ev - er has in his head.” For Most Gen - tle - men Don't Like Love. —

A7 Dm7 G7 Dm7 G7 Am7 D7 Dm7b5 G7

I've been in love — so I know what I'm talk - ing of; — And oh, to my woe — I have found —

Em7b5 A7b9 D7 Ab13 G13

they just like — to kick it a - round. —

1 - 3 C A7b9 Dm7 G7b9 4 C6

Additional Lyrics

- 2. Most Gentlemen Don't Like Love,  
They just like to kick it around,  
Most Gentlemen Don't Like Love,  
'Cause most gentlemen can't be profound.  
So just remember when you get that glance,  
A romp and a quickie  
Is all little Dickie means  
When he mentions romance,  
For Most Gentlemen Don't Like Love,  
They just like to kick it around.
- 3. Most Gentlemen Don't Like Love,  
They just like to kick it around,  
Most Gentlemen Don't Like Love,  
'Cause most gentlemen can't be profound.  
In ev'ry land, children, they're all the same,  
A pounce in the clover  
And then when it's over  
“So long and what is your name?”  
'Cause Most Gentlemen Don't Like Love,  
They just like to kick it around.
- 4. Most Gentlemen Don't Like Love,  
They just like to kick it around,  
Most Gentlemen Don't Like Love,  
'Cause most gentlemen can't be profound.  
So if your boy friend, some fine night,  
Should say he'll love you forever  
And part from you never,  
Just push him out of the hay, (way)  
'Cause Most Gentlemen Don't Like Love,  
They just like to kick it around.

# MY HEART STOOD STILL

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately slow

FM7 Abdim7 Gm7 C7 FM7 Cm7 F7 BbM7 Eb7 Am7 D7

I took one look at you, that's all I meant to do, and then } My  
My feet could step and walk, my lips could move and talk, and yet }

Gm7 C7 1 Am7 D7 Gm7 C7 2 FM7 Bb7 FM7 Fm7

Heart Stood Still! Still! Though not a sin - gle word was

B $\flat$ 7 Db7 C7 Dm7 $\flat$ 5 G7

spo - ken, I could tell you knew, that un - felt clasp of hands told me so

Db7 C7 FM7 A $\flat$ dim7 Gm7 C7 FM7 Cm7 F7

well you knew. I nev - er lived at all, un - til the

B $\flat$ M7 Eb7 Am7 A $\flat$ dim7 Gm7 C7 FM7

thrill of that mo - ment when My Heart Stood Still.

**MOUNTAIN GREENERY**  
from the Broadway Musical THE GARRICK GAITIES

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

C Am7 Dm7 G7 C Am7 Dm7 G7 C

In a Moun - tain Green - er - y, where God paints the scen - er - y, just two

Am7 D7 G7 Dm7 G7 C Am7 Dm7 G7

cra - zy peo - ple to - geth - er; } While you love your lov - er, let  
How we love love se - ques - ter - ing

C Am7 Dm7 G7 C Am7 D7

blue skies be your cov - er - let, when it rains, we'll laugh at the  
where no pests are pest - er - ing, no, dear, ma - ma holds us in

Gm7 C7 F6

weath - er. And if you're good I'll search for wood,  
teth - er! Mos - qui - tos here won't bite you, dear;

Fm6 Am11 D7 Dm7 G7

so you can cook while I stand look - ing.  
I'll let them sting me on the fin - ger.

C Am7 Dm7 G7 C Am7 Dm7 G7

Beans We could get find no keen - er re - cep - tion from in a bean - er - y,  
could find no clean - er re - treat from life's ma - chin - er - y,

C Am7 D7 G7 1 C Dm7 G7 2 C

bles than our Moun - tain Green - er - y home!  
our Moun - tain Green - er - y home!

# MY GIRL

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Words and Music by WILLIAM "SMOKEY" ROBINSON  
and RONALD WHITE

Slowly



I've got sun - shine on a cloud - y day; When it's cold out - side, I've got the month of May. I guess you say, what can make me feel this way? My Girl, talk - ing 'bout My Girl. I've got so much hon - ey, the bees en - vy me; I've got a sweet - er song than the birds in the tree. Well, I guess you say, what can make me feel this way? My Girl, talk - ing 'bout My Girl. I don't need no mon - ey, for - tune or fame. I've got all the rich - es, ba - by, one man can claim. Well, I guess you say, what can make me feel this way? My Girl, talk - ing 'bout My Girl. I've got sun - shine on a cloud - y day with My Girl; I've ev - en got the month of May with My Girl. Talk - ing 'bout, talk - ing 'bout, My Girl. Woo! My Girl. That's all I can talk a - bout, is My Girl.



# MY OLD FLAME

from the Paramount Picture BELLE OF THE NINETIES

Copyright © 1934 (Renewed 1961) by Famous Music Corporation

Words and Music by ARTHUR JOHNSTON  
and SAM COSLOW

**Slowly**

FM7 Adim7 D7b9 Gm7 Bbm7 C7  
My Old Flame, I can't ev - en think of his name, but it's

FM7 Bbm7 Eb7 AbM7 Db7 3 Gm7 C7  
fun - ny now and then, how my thoughts go flash - ing back a - gain to My Old Flame.

FM7 Am7b5 D7b9 Gm7 Bbm7 C7  
My Old Flame, my new lov - ers all seem so tame, for I

FM7 Bbm7 Eb7 AbM7 Db7 3 Gm7 C7 FM7 Bbm7 Eb7  
have - n't met a gent so mag - ni - fi - cent or el - e - gant as My Old Flame.

AbM7 Bbm7 Eb7 Gb7 F7 Bb7  
I've met so man - y who had fas - ci - na - tin' ways, a fas - ci - na - tin' gaze in their eyes.

Bbm7 Eb7 Gm7b5 C7 Fm7 Dm7 G7 Gm7 C7  
Some who took me up to the skies, but their at - tempts at love were on - ly im - i - ta - tions of

FM7 Am7b5 D7b9 Gm7 Bbm7 C7  
My Old Flame, I can't ev - en think of his name. But I'll

FM7 Bbm7 Eb7 AbM7 Db7 3 Gm7 C7#5 FM7  
nev - er be the same, un - til I dis - cov - er what be - came of My Old Flame.

# MY SILENT LOVE

Copyright © 1932 (Renewed 1959) by Famous Music Corporation

Words by EDWARD HEYMAN  
Music by DANA SUESSE

**Moderately**

*E♭M7 B♭7#5 E♭M7 Gm7b5 C7b9 Fm7*

I reach for you like I'd reach for a star, wor-ship-ping you from a - far,

*Db7 B♭7 Gm7 C7 Fm7 B♭7 E♭M7 B♭7#5*

liv - ing with My Si - lent Love. I'm like a flame dy - ing out in the

*E♭M7 Gm7b5 C7b9 Fm7 Db7 B♭7 E♭M7*

rain, on - ly the ash - es re - main, smould - 'ring like My Si - lent Love.

*B♭m7 E♭7 A♭M7 Db7 E♭M7 B♭m7 E♭7 A♭M7*

How I long to tell all the things I have planned. Still, it's

*Db7 F7 Fm7 B♭7 E♭M7 B♭7#5*

wrong to tell, you would not un - der - stand. You'll go a - long nev - er dream - ing I

*E♭M7 Gm7b5 C7b9 Fm7 Db7 B♭7 E♭M7*

care, lov - ing some - bod - y some - where, leav - ing me My Si - lent Love.

# MY IDEAL

Copyright © 1930 (Renewed 1957) by Famous Music Corporation

Words by LEO ROBIN  
Music by RICHARD A. WHITING  
and NEWELL CHASE

**Slowly**

*E♭M7 C7 Fm7 Db7 C7 F7*

Will I ev - er find the  $\begin{cases} \text{girl} \\ \text{boy} \end{cases}$  in my mind, - the one who is My I - deal?

*Fm7 B♭7 Dm7b5 G7#5 Cm7 F7 F#m7 B7 Fm7 B♭7*

May - be  $\begin{cases} \text{she's} \\ \text{he's} \end{cases}$  a dream and yet  $\begin{cases} \text{she} \\ \text{he} \end{cases}$  might be just a - round the cor - ner wait - ing for me.

*E♭M7 C7 Fm7 Db7 C7 F7*

Will I rec - og - nize a light in  $\begin{cases} \text{her} \\ \text{his} \end{cases}$  eyes - that no oth - er eyes re - veal, } or

*Fm7 A♭m7 Db7 E♭M7 D7 Db7 C7 Fm7 B♭7 E♭M7*

will I pass  $\begin{cases} \text{her} \\ \text{him} \end{cases}$  by and nev - er e - ven know that  $\begin{cases} \text{she} \\ \text{he} \end{cases}$  is My I - deal. } al -

tho'  $\begin{cases} \text{she} \\ \text{he} \end{cases}$  may be late, I trust in fate and so I wait for My I - deal.

# NAIMA (Niema)

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By JOHN COLTRANE

Moderately slow

Bbm7/Eb Ebm7 AM7/Eb GM7#5/Eb AbM7/Eb BM7/Bb Bb13b9 BM7/Bb

Bb13b9 DM7#5/Bb BM7/Bb AbM7/Bb Gb13/Eb Bbm7/Eb

To Coda ⊕ D.C. al Coda CODA ⊕

Ebm7 AM7/Eb GM7#5/Eb AbM7/Eb AbM7/Eb AM7/Eb GM7/Eb

AbM7/Eb AM7/Eb GM7#5/Eb AbM7/Eb GM7/Eb AbM7 DbM7 AbM7 DbM7 AbM7 DbM7 AbM7

# NATURE BOY

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Words and Music by  
EDEN AHBEZ

Slowly Em Am6 Em Am6

There was a boy. A ver - y strange, en - chant - ed boy; They say he wan - dered

Em Am6 Em Am6

ver - y far, ver - y far, o - ver land and sea. A lit - tle shy

Em F#7b9

and sad of eye, but ver - y wise was

B7b9 Em Am6 Em

he. And then one day, one mag - ic day, he passed my way,

Am6 Em Am6 Em Am6

and as we spoke of man - y things, fools and kings, this he said to me: "The

Em F#7b9 B7b9

great - est thing you'll ev - er learn is just to love and be loved in re -

Em F#m7b5 B7 2 F#7b9 B7b9 Em

turn. there just to love and be loved in re - turn."

# THE NEARNESS OF YOU

from the Paramount Picture ROMANCE IN THE DARK

Copyright © 1937, 1940 (Renewed 1964, 1967) by Famous Music Corporation

Words by NED WASHINGTON  
Music by HOAGY CARMICHAEL

Slowly

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. Trills and triplets are indicated with '3' and a bracket. The lyrics are: "It's not the pale moon that ex - cites me, that thrills and de - lights me. Oh, no, it's just The Near - ness Of You. It is - n't your sweet con - ver - sa - tion that brings this sen - sa - tion. Oh, no, it's just The Near - ness Of You. When you're in my arms and I feel you so close to me all my wild - est dreams come true. I need no soft lights to en - chant me if you'll on - ly grant me the right to hold you ev - er so tight and to feel in the night The Near - ness Of You."

Chord symbols: EbM7, Bbm7, Eb7, AbM7, Abdim7, Gm7, C7, Fm7, Bb7, Gm7, C7, Fm7, Bb7, EbM7, Bbm7, Eb7, AbM7, Abdim7, Gm7, C7, Fm7, Bb7, EbM7, Ab7, EbM7, Fm7, Bb7, Eb7, Bbm7, Eb7, AbM7, Am7b5, D7, Gm7, C7, F7, Fm7, Bb7, EbM7, Bbm7, Eb7, AbM7, Abdim7, Gm7, C7, Fm7, Bb7, Gm7b5, C7, Fm7, Bb7, EbM7.

# NEARLY

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Written by RON CARTER

Moderately slow

Musical notation for the piece 'NEARLY' in G major, 4/4 time. The score consists of three staves of music. The first staff begins with a G7 chord and features a triplet of eighth notes. The second staff includes chords C7, E♭M7 C(b9)/A, and another triplet. The third staff includes chords Bm9 Am9/B, G7, and E♭m/F.

# NEVER LET ME GO

from the Paramount Picture THE SCARLET HOUR

Copyright © 1956 (Renewed 1984) by Famous Music Corporation

Words and Music by JAY LIVINGSTON and RAY EVANS

Moderately slow

Musical notation for the song 'NEVER LET ME GO' in B♭ major, 4/4 time. The score includes lyrics and various chords. The lyrics are: "Nev - er Let Me Go! Love me much too much! If you let me go life would lose its touch! What would I be with - out you? There's no place for me with - out you! Nev - er Let Me Go! I'd be so lost if you went a - way. There'd be a thou - sand hours in the day with - out you, I know! Be - cause of one ca - ress my world was o - ver - turned at the ver - y start, all my bridg - es burned by my flam - ing heart! You'd nev - er leave me, would you? You could - n't hurt me, could you? Nev - er Let Me Go! Nev - er Let Me Go! Go!". The chords include Gm7, C7b9, Fm7, Bb7b9, EbM7, D7, DbM7, C7, Cm7, F7b9, Bbm#7, AbM7, G7#5(b9), CM7, Dm7, Em7, A7#5, D7b9, Gm7, C7b9, Fm7, Bb7b9, EbM7, D7, Gm7, C9, Cm7, F7b9, Bb6, A7#5, D7b9, Bb6.

# NEW ORLEANS BLUES

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By FERDINAND "JELLY ROLL" MORTON

The musical score for "New Orleans Blues" is written in 12/8 time and consists of 12 staves. The key signature is B-flat major (two flats). The score includes various chords and melodic lines. The chords are: Bb, Bb7, Eb, Eb7, F7, Bb, Bb7, Dbdim, F7, Bb, Eb, Eb7, Bb, Bb7, Eb, F7, Bb, F7, Bb, Bb7, Eb, Eb7, Bb, F7, Bb.

# YOU GOTTA PAY THE BAND

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Words and Music by  
ABBEY LINCOLN

Medium Swing, half-time feel

E7sus E7 AM7 E7b9 E7 AM7 F#7 Bm7 E7b9

Oh, it real-ly is-n't eas-y just to let the good times roll. Ev-'ry-thing is meas-ured at a

AM7 Bm7 E7 AM7 Bm7 AM7 F#7 Bm7

cost. Ev-'ry-bod-y liv-ing pays their share of dues, and some-times what you

E7 AM7 A6 DM7 D#dim7 E6 F7 F#m7 Bm7

think you got you lost. So, ring a ding ding do your thing, but re-

F#7 Bm7 E7 AM7 A6 G#m7

mem-ber dar-ling, when you give a dance. You Got-ta Pay The Band,

C#7 F#m7 F#m7/E Bm7 E7 Bm

the band that played your song the whole night through. When you give a dance

G/B Bm6 G/B E7 AM7

it's bet-ter if you plan to pay the pip-er what the pip-er's due.

A6 F#7b9 Bm7

The moves were free and eas-y as we danced a-cross the floor. The We

The mu-sic brought the mag-ic and we found each oth-er's arms. We

F7 Bm7 E7 A AM7

turns and the ex-chang-es be-ing what the mu-sic's for. But, when the ball is o-

danced un-til the morn-ing, and we knew each oth-er's charms. But, when the par-ty's o-

A7 DM7 B7 Bm7 E7

ver and the rev-el-ry is done, You Got-ta Pay The Band that played your

ver and the peo-ple are all gone, You Got-ta Pay The Band that played your

1 AM7 F#7#9 FM7 E7b9 2 AM7 F#7#9 Bm7 E7 AM7 D/A AM7

song. song. You Got-ta Pay The Band that played your song.

# THE NEXT TIME IT HAPPENS

from PIPE DREAM

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Brightly

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of 14 staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "The Next Time It Happens I'll be wise enough to know not to trust my eyesight when my eyes begin to glow. The next time I'm in love with any one like you, my heart will sing no love song till I know the words are true. 'The Next Time It Happens,' what a foolish thing to say! Who expects a miracle to happen every day? It is n't in the cards as far as I can see that a thing so beautiful and wonderful could happen more than once to me." The score includes a first ending and a second ending for the final phrase.

C CM7 C Am7  
The Next Time It Happens I'll be wise enough to

Dm7 G7 Dm7 G11 Dm7 G11  
know not to trust my eyesight when my

Dm7 G7#5 CM7 Gm7 C7 FM7 F#dim7  
eyes begin to glow. The next time I'm in

Em7 Am7 Dm7 G7#5 CM7 C6  
love with any one like you, my

GM7 Bm7 Em7 Am7 D7  
heart will sing no love song till I know the words are

G7 Dm7 G7 C CM7  
true. "The Next Time It Happens," what a

C Am7 Dm7 G7 Dm7 G11  
foolish thing to say! Who expects a

Dm7 G11 Dm7 G7#5 C9 Gm7 C7  
miracle to happen every day? It

F F#dim7 Em7 Am7 Dm7 G7  
is n't in the cards as far as I can

CM7 C7 F6 Bm7b5 E7 Am7 D9  
see that a thing so beautiful and wonderful could

C CM7 Dm7 G7 CM7  
happen more than once to me.

Dm7 G7 2 CM7  
me.



# NIGHT TRAIN

Copyright © 1952 (Renewed) by Embassy Music Corporation (BMI)

Words by OSCAR WASHINGTON  
and LEWIS C. SIMPKINS  
Music by JIMMY FORREST

Slow Blues tempo

B $\flat$  B $\flat$ 13

Night \_\_\_\_\_ Train \_\_\_\_\_ that took my ba - by so far a - way, -  
 Night \_\_\_\_\_ Train, \_\_\_\_\_ your whis - tle tore my poor heart in two. -  
 Night \_\_\_\_\_ Train, \_\_\_\_\_ please bring my ba - by back home to me. -

E $\flat$ 7 B $\flat$  B $\flat$ 13

Night \_\_\_\_\_ Train \_\_\_\_\_ that took my ba - by so far a - way, -  
 Night \_\_\_\_\_ Train, \_\_\_\_\_ your whis - tle tore my poor heart in two. -  
 Night \_\_\_\_\_ Train, \_\_\_\_\_ please bring my ba - by back home to me. -

F7 E $\flat$ 7 B $\flat$  To Coda ⊕ B $\flat$ 6 Fine

tell \_\_\_\_\_ her \_\_\_\_\_ I love her more and more ev - 'ry day. \_\_\_\_\_ My  
 She's \_\_\_\_\_ gone, \_\_\_\_\_ and I don't know what I'm gon - na do! \_\_\_\_\_  
 She's \_\_\_\_\_ gone, \_\_\_\_\_ the blues she left just won't set me free. \_\_\_\_\_

B $\flat$ 7 E $\flat$ 7 B $\flat$ 6 B $\flat$ 13

moth - er said I'd lose her if I ev - er did a - buse her, should have lis - tened. My

E $\flat$ 7 B $\flat$ 6

moth - er said I'd lose her if I ev - er did a - buse her, should have lis - tened. Now

E $\flat$ 7 B $\flat$ 6 D.C. al Coda

I have learned my les - son, my sweet ba - by was a bless - in', should have lis - tened.

CODA ⊕ B $\flat$ 6 B $\flat$  E $\flat$ m B $\flat$ 7

It's blue \_\_\_\_\_ Mon - day morn - ing, \_\_\_\_\_ she left me last \_\_\_\_\_ Sat - ur - day

E $\flat$  E $\flat$ 9 B $\flat$ 7

night. Now it's blue \_\_\_\_\_ Mon - day morn - ing, \_\_\_\_\_ she left me last \_\_\_\_\_ Sat - ur - day

E $\flat$  E $\flat$ 7 B $\flat$  D.C. al Fine  
F13

night. Ev - 'ry time \_\_\_\_\_ I hear trains blow \_\_\_\_\_ I get the blues, \_\_\_\_\_ can't sleep at night.

# NICE PANTS

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By BENNY GREEN

Moderately slow Blues

Musical score for 'Nice Pants' in 4/4 time, key of Bb major. The score consists of seven staves of music. Chord progressions are indicated above the notes. The first staff starts with Fm7, Bb7, and Fm7. The second staff has Bb7, Fm7, and Bb7. The third staff has Eb, Ab/Eb, Eb, N.C., Ab7, and Adim. The fourth staff has N.C., Ab7, and Adim. The fifth staff has N.C., Eb, A13, Ab7, Adim, and Eb/Bb G7/B Cm7. The sixth staff has F7, Bb7, Eb, A13, Ab7, Adim, and Eb/Bb G7/B Cm7. The seventh staff has two endings: the first ending has F7, Bb7, and N.C.; the second ending has F7, Bb7, and Eb. Trills and triplets are marked throughout the score.

# THE NIGHT HAS A THOUSAND EYES

Theme from the Paramount Picture THE NIGHT HAS A THOUSAND EYES

Copyright © 1948 (Renewed 1975) by Paramount Music Corporation

Words by BUDDY BERNIER  
Music by JERRY BRAININ

Moderately

Musical score for 'The Night Has a Thousand Eyes' in 2/4 time, key of G major. The score consists of two staves of music with lyrics underneath. Chord progressions are indicated above the notes. The first staff has GM7, Am7, and D7. The second staff has GM7, Am7, D7, and Dm7. The lyrics are: "Don't whis - per things to me you don't mean, for my ro - mance may have called in the past words deep down in - side can be seen by the night. The words love for you will be ev - er - last - ing and bright. As Night bright".

G7b9 CM7 F7 GM7 D7

Has A Thou - sand Eyes and it knows a truth - ful heart from one that  
 as the star - lit skies and this won - d'rous night that has a thou - sand

1 2  
 G Am7 D7 Cm7 F7#5 Bbm7

lies. Tho' I've lived my life walk - ing thru a dream.  
 eyes. Tho' I've lived my life walk - ing thru a dream.

Bbm7 Eb7#5 AbM7

For I knew that I would find this mo - ment su - preme. A

Am7 D7sus GM7 Em7 Am7 D7

night of bliss and ten - der sighs and the smil - ing down of a thou - sand

GM7 Am7 D7 G

eyes. The Night Has A Thou - sand Eyes.

### NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

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Words and Music by  
 JIMMIE COX

Moderately

F A7 D7 Gm D7 Gm Bb Bdim7

No - bod - y Knows You When You're Down And Out, In your pock - et,

F Eb7 D7 G9 C7 F A7

not one pen - ny And your friends you have - n't an - y. And soon as you get on your

D7 Gm D7 Gm D7 Gm Bb Bdim7

feet a - gain, Ev - 'ry - bod - y is your long lost friend. It's might - y strange, with -

F Eb7 D7 G9 G7b5 C7

out a doubt, But no - bod - y wants you when you're down and out

G9 1 2  
 Db9 C9 F6 C7#5 Db9 C9 F6

No - bod - y wants you when you're down and out. down and out.

## NOBODY'S HEART

from BY JUPITER

Copyright © 1942 by Chappell & Co.  
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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately slow

FM7 Gm7 C7 FM7 Cm7 F7 B♭M7 Eb7 Gm7 C7  
 No - bod - y's Heart be - longs to me, heigh - ho! Who cares!

F Gm7 C7 FM7 Cm7 F7 B♭m7 Eb7 Dm7 G7 Abdim7 Am7 D7  
 No - bod - y writes his songs to me, no one be - longs to me, that's the

Gm7 C7 FM7 Gm7 C7 Fm7 B♭7  
 least of my cares. I may be sad at times, and dis - in -

CM7 Gm7 C7 Fm7 B♭7 CM7  
 clined to play, but it's not bad at times, to go your own sweet way. —

Gm7 C7 FM7 Gm7 C7 FM7 Cm7 F7 B♭M7 Eb7 Dm7 G7 Abdim7  
 No - bod - y's arms be - long to me, no arms feel strong to me.

Am7 D7 Gm7 C7 Am7 Abdim7 Gm7 C7 FM7 D7  
 I ad - mire the moon, as a moon, just a moon, No - bod - y's Heart be -

Gm7 C7 1  
FM7 Gm7 C7 2  
FM7  
 longs to me to - day. day.

## NORWEGIAN WOOD

(This Bird Has Flown)

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Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Moderately

E Bm7 E Bm7 E Bm7 E Bm7  
 I once had a girl, or should I say she once had me.

E Bm7 E Bm7 E Bm7 E Bm7  
 She showed me her room, is - n't it good Nor - we - gian Wood. She She  
 (End instrumental)

Em Em#5 Em6 Em7 A9 Em7 A9 Em7

asked me to stay and she told me to sit any - y - where, so  
told me she worked in the morn - ing and start - ed to laugh, I

Em Em#5 Em6 Em7 F#m7 B7

I looked a - round and I no - ticed there was - n't a chair.  
told her I did - n't and crawled off to sleep in the bath.

E Bm7 E Bm7 E Bm7 E Bm7

I sat on a rug, bid - ing my time, drink - ing her wine.  
And when I a - woke I was a - lone, this bird had flown.

E Bm7 E Bm7 E Bm7 A E

We talked un - til two and then she said, "It's time for bed."  
So I lit a fire, is - n't it good Nor - we - gian Wood.

**NOW IT CAN BE TOLD**  
from ALEXANDER'S RAGTIME BAND

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Copyright Renewed

Words and Music by  
IRVING BERLIN

Slowly

D/Eb EbM7 D/Eb Eb6 D/Eb Bb6 Eb6/Bb

Now It Can Be Told, \_\_\_\_\_ told in all its glo - ry. \_\_\_\_\_ Now that we have met, the

Fm/Eb Eb D7/Bb Eb/Bb Ebdim EbM7 Eb7 AbM7 Db7

world may know the sen - ti - men - tal sto - ry. \_\_\_\_\_ The great - est ro - mance they

Gm7 F#dim7 Fm7 Bb7 Bb7#5 G7#5 C9

ev - er knew \_\_\_\_\_ is wait - ing to \_\_\_\_\_ un - fold. \_\_\_\_\_

F7#5 Bb9 D/Eb EbM7 D/Eb Eb6

Now It Can Be Told \_\_\_\_\_ as an in - spi - ra - tion. \_\_\_\_\_

D/Eb Bb6 Eb6/Bb Fm/Eb Eb D/Bb Eb/Bb Ebdim Eb7

Ev - 'ry oth - er tale of "Boy meets Girl" is just an im - i - ta - tion. \_\_\_\_\_

AbM7 Db7 Gm7 GM7b5 C7#5(b9) F9

The great love sto - ry has nev - er been told be - fore, but now, \_\_\_\_\_

Bb7 Bb7b9

1	Eb	Cm7	Fm7	Bb7
2	Eb	Abm6	EbM7	

Now It Can Be Told. \_\_\_\_\_ Told. \_\_\_\_\_

# NUAGES

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By DJANGO REINHARDT  
and JACQUES LARUE

**Slowly**

Musical score for 'NUAGES' in G major, 4/4 time, marked 'Slowly'. The score consists of six staves of music with various chords indicated above the notes. The chords are: Bbm7 Eb7 Am7b5 D7b9 GM7 Am7 Bm7 Bbm7 Eb7, Am7b5 D7b9 GM7 F#m7b5 B7 Em7, A7 Am7 D7 Bbm7 Eb7 Am7b5 D7b9, GM7 Ebm7 Ab7 Dm7b5 G7b9 CM7, Cm7 F7 Cm7 F7 GM7 Am7 Bm7, Bbm7 Eb7 Am7b5 D7b9 GM7.

## O MORRO NÃO TEM VEZ (Favela)

(Somewhere in the Hills)

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Words and Music by ANTONIO CARLOS JOBIM  
and VINICIUS DE MORAES

**Medium Bossa Nova**

Musical score for 'O MORRO NÃO TEM VEZ' in G major, 4/4 time, marked 'Medium Bossa Nova'. The score includes lyrics in Portuguese and English. The chords are: A13 G13 A13 G13 A13 G13 A13#9, A7#5 Dm7 G13 C#m7 C7 F6 E7, Am7 Em7 Am7 A7#5 A7 Dm7 Am7 Dm7 Am7, Dm7 Am7 F7#9 E7#9 D7#9 D.S. al Coda CODA Am7 Am9.

O Mor - ro Não Tem Vez É o que e - le fez já foi de mais  
um é dois, é três É cem, é mil a ba tu - car

Mas o - lhem bem vo - cês Quan - do de - rem vez ao mor - ro To - da a  
O Mor - ro Não Tem Vez Mas se de - rem vez ao mor - ro To - da a

To Coda ⊕  
cida - de vai can - tar Mor - ro pe - de pas - sa - gem Mor - ro quer se mo - strar  
cida - de vai can - tar

A - bram a - las promor - ro Tam - bo - rim vai fa - lar É

# OFF MINOR

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By THELONIOUS MONK

**Moderately**

Musical score for 'Off Minor' in G minor, 4/4 time. The score consists of five staves of music. Chord progressions are indicated above the notes: Gm, C#7, F#7, Bm7, Bb7, EbM7, D7, Gm, Bb13b9(b5), D13b9(b5), DbM7, D7, Bbm7, Eb7b5, Bm7, E13b9, Em7, A9sus, A7, D13b9(b5), Gm, C#7, F#7, Bm7, Bb7, EbM7, D7, Gm, Bb13b9(b5), D13b9(b5).

# ON BROADWAY

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Words and Music by BARRY MANN, CYNTHIA WEIL, MIKE STOLLER and JERRY LEIBER

**Moderately**

Musical score for 'On Broadway' in F major, 4/4 time. The score includes lyrics and chord progressions. Chords are: F, Eb, F, Eb, F, Eb, F, Eb, F, Eb, F, Bb, Ab, Bb, Ab, Bb, Ab, Bb, C, F, Eb, F, Eb, F, Eb, F, Eb, F, Eb, F.

They say the ne - on lights are bright - } On Broad - way; \_\_\_\_\_  
 They say the wom - en treat you fine \_\_\_\_\_  
 They say that I won't last too long \_\_\_\_\_

They say there's al - ways mag - ic in \_\_\_\_\_ the air; \_\_\_\_\_  
 But look - in' at them just gives me \_\_\_\_\_ the blues. \_\_\_\_\_  
 I'll catch a Grey-hound bus for home, \_\_\_\_\_ they say. \_\_\_\_\_

But when you're walk - in' down the street \_\_\_\_\_ and you ain't had e - nough to eat, \_\_\_\_\_  
 'Cause how ya gon - na make some time \_\_\_\_\_ when all you got is one thin dime, \_\_\_\_\_  
 But they're dead wrong, I know they are. \_\_\_\_\_ 'Cause I can play this here gui - tar, \_\_\_\_\_

the glit - ter rubs right off and you're no - where. \_\_\_\_\_  
 and one thin dime won't e - ven shine \_\_\_\_\_ your shoes. \_\_\_\_\_  
 and I won't quit fill

I'm a star \_\_\_\_\_ On Broad - way. \_\_\_\_\_

# ONCE I LOVED (Amor Em Paz) (Love in Peace)

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English lyrics Copyright © 1965 Ipanema Music Corp.  
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Music by ANTONIO CARLOS JOBIM  
Portuguese Lyrics by VINICIUS DE MORAES  
English Lyrics by RAY GILBERT

**Medium Bossa Nova**

Gm7 C7#5 FM7 F#dim7 Gm7

Once I Loved, and I gave so much love to this  
Then one day, from my in - fi - nite sad - ness you

G#dim7 Am7 Am7/G Fm7 Bb7#5

love, you were the world to me. Once I cried  
came and brought me love a - gain. Now I know

Ebm7 Em7b5 A7b9 DM7

at the thought I was fool - ish and proud and let you say good - bye.  
that no mat - ter what - ev - er be - falls I'll nev - er

D7b9 DM7 G7 CM7 F7

let you go, I will hold you close, make you stay.

Bbm7 Bdim7 Bbm6 Am6

Be - cause love is the sad - dest thing when it goes a - way.

Ab7b5 G7 Gm7 A7b9 Dm6

be - cause love is the sad - dest thing when it goes a - way.

# ONE FINGER SNAP

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By HERBIE HANCOCK

**Moderately**

Gm7 Bbm7

Ebm7

Gm7b5 C7b9 Fm7b5

Bb7b9 EbM7 Dm7b5 G7b9



**ONE FOR MY BABY**  
 (And One More for the Road)  
 from the Motion Picture THE SKY'S THE LIMIT

© 1943 (Renewed) HARWIN MUSIC CO.

Lyric by JOHNNY MERCER  
Music by HAROLD ARLEN

*Slowly*

It's quar - ter to three, — there's no one in the place ex - cept you and me. — So

set 'em up, Joe, — I've got a lit - tle sto - ry you ought - ta know. — We're

drink - ing, my friend, — to the end — of a brief ep - i - sode, — make it

One For My Ba - by and one more for the road. — I got the rou - tine, — so

drop an - oth - er nick - el in the ma - chine. — I'm feel - in' so bad, — I wish you'd make the mu - sic

dream - y and sad. — Could tell you a lot, — but you've got — to be true to your code, —

— make it One For My Ba - by and one more for the road. — You'd

nev - er know it, but bud - dy, I'm a kind of po - et and I've got - ta lot - ta things to say. — And when I'm gloom - y you

sim - ply got - ta lis - ten to me un - til it's talked a - way. — Well, that's how it goes — and

Joe, I know you're get - ting anx - ious to close. — So, thanks for the cheer, — I hope you did - n't mind my

bend - ing your ear. — This torch that I've found — must be drown - ed or it soon might ex - plose, —

— make it One For My Ba - by and one more for the road. —

### ON GREEN DOLPHIN STREET

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 WARNER BROS. PUBLICATIONS U.S. INC. (Print)

Lyrics by NED WASHINGTON  
 Music by BRONISLAU KAPER

Moderate Latin

CM7      Cm7      D7/C

Lov - er,      one love - ly day.      Love came,

Db/C      Cm7      Dm7

— plan - ning to stay.      Green Dol - phin

G7      G7#5(b9)      CM7      Fm7

Street sup - plied the set - ting,      the set - ting for

Bb7      Bb7#5(b9)      EbM7      G7      CM7

nights be - yond for - get - ting.      And through these      mo - ments a -

CM7      D7/C      Db/C      CM7

part,      mem - 'ries      live in my heart.

Dm7      Dm/C      Bm7b5      E7b9      Am7      Am/G      F#m7b5      B7

When I re - call the love I found on,      I could kiss the

Em7      A7      Dm7      G7      1 CM7      Dm7      G7      2 CM7

ground On Green Dol - phin Street.      Street.

### ON THE BORDER

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By ERNIE WATTS

Moderate Latin

C7sus      Eb7sus

C7sus      Eb7sus      Db7sus

To Coda ⊕

D.C. al Coda

CODA ⊕

## THE ONE I LOVE

(Belongs to Somebody Else)

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Words by GUS KAHN  
 Music by ISHAM JONES

**Moderately**

The One I Love be - longs to some-bod - y else, she means her ten - der  
 songs for some-bod - y else. And e - ven when I have my arms a -  
 round her, I know her thoughts are strong for some-bod - y else. The  
 hands I hold be - long to some-bod - y else, I'll bet they're not so  
 cold to some-bod - y else. It's tough to be a - lone on the shelf, it's  
 worse to fall in love by your - self, The One I Love be - longs to some-bod - y else.

# ORIGINAL RAYS

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By MICHAEL BRECKER, DON GROLNICK and MICHAEL STERN

**Moderate Funk**

Musical score for 'Original Rays' in 4/4 time, key of Bb. The score consists of seven staves of music. The first six staves are the main body of the piece, and the seventh is the coda. Chord progressions are indicated above the notes. The piece ends with a double bar line and a 'D.C. al Coda' instruction.

Chord progressions for the main body of the piece:

- Staff 1: F, F/D, F/Bb, Bm7b5, C7sus
- Staff 2: A7/C#, Dm7, Am7, Gm7, Am7, Bb, C7sus, F/Eb, Dm7
- Staff 3: C7sus, Bb2, Gm7, AbM7, Am7, BbM7, C7sus, A7/C#, Dm7, C/E
- Staff 4: F, F/D, F/Bb, Bm7b5, C7sus, A7/C#, Dm7, Am7
- Staff 5: Gm7, Am7, Bb, C7sus, F/Eb, Dm7, C7sus, Bb2, To Coda
- Staff 6: Gm7, AbM7, Am7, BbM7, C7sus, A7/C#, Dm7, C/E, F (N.C.), D.C. al Coda

CODA:

- Staff 7: Gm7, Bb7b13(#9), Eb9sus, Db/Cb, Bbm7, Gm9, Gm9/C, F(no chord)

# PASSION DANCE

Copyright © 1974 Aisha Music Company

By McCOY TYNER

**Moderately fast**

Musical score for 'Passion Dance' in 4/4 time, key of Bb. The score consists of four staves of music. The first staff starts with an F7sus chord. The second staff has first and second endings. The third staff has a Bb pedal instruction. The fourth staff ends with a C7#11 chord.

Chord progressions:

- Staff 1: F7sus
- Staff 2: 1, 2
- Staff 3: Bb pedal
- Staff 4: C7#11

# OUT OF NOWHERE

from the Paramount Picture DUDE RANCH

Copyright © 1931 (Renewed 1958) by Famous Music Corporation

Words by EDWARD HEYMAN  
Music by JOHNNY GREEN

Moderately

GM7 Bbm7 Eb7 GM7

You came to me \_\_\_\_\_ from Out Of No - where, \_\_\_\_\_ you took my heart \_\_\_\_\_

Bm7 E7 Am7 Dm7b5 E7

\_\_\_\_\_ and found it free. \_\_\_\_\_ Won - der - ful dreams, - won - der - ful schemes - from

Am7 Eb7 3 Am7

no - where made ev - 'ry hour sweet as a flow - er for me. \_\_\_\_\_

D7 GM7 Bbm7 Eb7

\_\_\_\_\_ If you should go \_\_\_\_\_ back to your no - where, \_\_\_\_\_

GM7 Bm7 E7

leav - ing me with \_\_\_\_\_ a mem - o - ry, \_\_\_\_\_

Am7 Bm7b5 3 E7 3 Am7 F7#11

I'll al - ways wait \_\_\_\_\_ for your re - turn Out Of No - where;

Bm7 Bb Am7 D7 GM7

hop - ing you'll bring your love to me. \_\_\_\_\_

# PARKING LOT BLUES

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By RAY BROWN

Moderately

G13 D7#9 G13 B7

C9 G13 F#13 F13/B E7#9 Am7

G13 D7#9 1 G13 D7#9 2 G13

# PASSION FLOWER

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Words by MILTON RASKIN  
Music by BILLY STRAYHORN

F#9b5 F9b5 F#9b5 F9b5 E(#9) Eb#9 D9 D7b9 G6/9 F#9b5 Fine

F9b5 F#9b5 F9b5 F#9b5 F9b5 E(#9) Eb#9 D9 D7b9 G6/9

DbM7 Cm7b9 B7b5 Bb7b9 A9b5 Ab7 Ab6 Db Db6 Bb7#11 Eb7 Ab7b5 Db7

D.C. al Fine

# PEACE

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Words and Music by  
HORACE SILVER

Am7b5 Ab7

There's a place that I know where the  
go seed find peace of mind late, let my  
find peace of mind grows like a  
your

Gm7 C7b9 BM7 Cm7b5 F7#9

syc - a - mores grow and daf - fo - dils have their  
mind med - i - tate on i - ev - ery - thing to be  
big yel - low rose can with - er and come un -  
wor - ries be - hind, don't say that it can't be

BbM7 Bm7 E7

fun. done. done. done. Where the cares of the day seem to  
done. If I search deep in - side, let my  
done. But that sweet smell in' thing will be  
With a new point of view life's true

AM7 F#m7 Ebm7b5 Ab7#9

slow - ly fade a way in the glow of the eve - ning  
con - science be my guide, then the an - swers are sure to  
blos - som - in' next spring with the kiss of the the mid - day  
mean - in' comes to you, and the free - dom you seek is

DbM7 C7#9 B7#9

1-3 BbM7 4 BbM7

sun. come. sun. won. Peace when the day is done If I  
Don't have to wor - ry be none. Life's sweet  
Liv - in' have just be gun. When you  
Peace is for ev - 'ry - ry - one.

# PENTHOUSE SERENADE

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Words and Music by WILL JASON  
 and VAL BURTON

Moderately

**CM7** **Eb dim7** **Dm7** **G7**  
 Pic - ture a pent-house way up in the sky, with hing - es on chim - neys for stars to go by, a  
**Dm7** **G7** **Dm7** **G7** **CM7** **Eb dim7** **Dm7** **G7**  
 sweet slice of heav - en for just you and I when we're a - lone. From  
**CM7** **Eb dim7** **Dm7** **G7**  
 all of so - ci - e - ty we'll stay a - loof, and live in pro - pri - e - ty there on the roof, two  
**Dm7** **G7** **Dm** **G7** **CM7** **F7** **CM7** **Dm7** **C# dim7**  
 heav - en - ly her - mits we will be in truth when we're a - lone. We'll see life's mad  
**Dm7** **G7** **CM7** **E7** **Am7** **D7**  
 pat - tern as we view old Man - hat - tan, then we can thank our  
**G7** **CM7**  
 luck - y stars that we're liv - ing as we are. In our lit - tle pent-house, we'll  
**Eb dim7** **Dm7** **G7** **Dm7** **G7**  
 al - ways con - trive to keep love and ro - mance for - ev - er a - live, in view of the Hud - son just  
**Dm7** **G7** **CM7** **F7** **1** **CM7** **C# dim7** **G7** **2** **CM7**  
 o - ver the Drive, when we're a - lone. Just lone.

## PEOPLE IN ME

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Words and Music by  
ABBEY LINCOLN

Moderately fast

D A7 Em7

Some say the world is cold and that it's hard to find a friend, — but ev - 'ry time we're

A7 D A13 D A7

down and out some - bod - y takes us in. — Some - times some - bod - y's wick - ed, and some - times some - bod - y's

Em7 A7 G/A F#m/B C#dim D A13

true, but there will al - ways be some - bod - y stick - in' with you — and

D A7

me. Be - cause the peo - ple we know — are the peo - ple who say —

♩ A7

1. I got some In - dian in me, I got some I - rish in me, I got some  
2. - 7. (See additional lyrics)

To Coda ⊕

G/A F#m/B C#dim D A7

Ha - wai - ian blood, — I got some Peo - ple In Me. — I got some Peo - ple In Me.

I got some Peo - ple In Me. I got the whole of Af - ri - can — us

G/A F#m/B C#dim D D.S. al Coda (last time)

turn - in' in me. — I've got some

CODA ⊕ G/A F#m/B C#dim D

turn - in' in me. —

Additional Lyrics

2. I got some Chinese in me,  
Some German in me,  
I got some Japanese blood,  
And blood from Vietnamese,

I got Some People In Me,  
I Got Some People In Me,  
I got the whole of Asianus  
Turning in me,

3. I got some Jewish in me,  
Some Arab in me,  
I am Mexican rose,  
I got some Russian in me,

I Got Some People In Me,  
I Got some people in me,  
I got the whole of Europaeus  
Turning in me,

4. I got some lessons in me,  
I got some learning in me,  
I got whatever people know right now,  
Inside of me,

I got some children in me,  
I got some children in me,  
I got the whole of Americanus  
Turning in me,

5. I got some Guinee in me,  
Some Ghana in me,  
Some Zairewah blood,  
I Got Some People In Me,

Dahomey in me,  
Uganda in me,  
Some Algerian blood,  
I Got Some People In Me,

6. I got some French blood in me,  
Sierra Leone in me,  
Mozambique in me,  
Some Egyptian blood,  
I Got Some People In Me,

7. I Got Some People In Me,  
I Got Some People In Me,  
I got the whole wide world...  
(he hit me - she hit me - he hit me -  
you started it - take your hands off of me -  
you must be crazy - na na na na na)  
...Turning in me.



# PERFIDIA

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Words and Music by  
ALBERTO DOMINGUEZ

## Moderate Latin

C Am7 Dm7 G7 C Am7 Dm7 G7

To you, my heart cries out, "Per - fi - di - a," For I found you, the  
Mu - jer, si pue - des tú con Dios ha - blar, pre - gún - la - le si

C Am7 Dm7 Dm6 B7b5/D# E Dm7 G9 G7 C Am

love of my life, in some - bod - y else - 's arms; Your eyes  
yo al - gu - na vez te he de - ja - do de a - do - rar. ¿el mar,

Dm7 G7 C Am7 Dm7 G7 C Am7

are ech - o - ing "Per - fi - di - a," For - get - ful of our prom - ise of love, you're  
es - pe - jo de mi co - ra - zón, las ve - ces que me ha vis - to llo - rar la

Dm7 Dm6 B7b5/D# E B7 E Dm7 E Dm Dm6

shar - ing an - oth - er's charms. With a sad la - ment, my dreams have fad - ed  
per - fi - dia de tu a - mor. Te he bus - ca - do don - de quie - ra que yo

Dm7 Dm6 E F7 E7 Dm Dm6

like a bro - ken mel - o - dy; While the gods of love look down and laugh at  
voy y no te pue - do ha - llar. ¿Pa - ra qué quie - ro o - tros be - sos si tus

G7 E B7b5 E Dm7 Fm6 G7 C Am7

what ro - man - tic fools we mor - tals be; And now  
lá - bios no me quie - ren ya be - sar? Y tú.

Dm7 G7 C Am7 Dm7 G7 C Am7

I know my love was not for you, And so I'll take it back with a sigh, per -  
¿Quién sa - be por don - de an da - rás, ¿quién sa - be qué a - ven - tu - ra ten - drás, qué

Dm7 G9

1	C	Am7	Dm7	G7
2	C	Ab9	C6/9	

fid - i - ous one, good - bye. To bye.  
le - jos - es - tás de mí! Mu - mí.

# PERI'S SCOPE

TRO - © Copyright 1965 (Renewed 1993) and 1975 Folkways Music Publishers, Inc., New York, NY

Music by BILL EVANS

**Moderately fast**

Chords: Dm7 G7 CM7 Am7 Dm7 G7 CM7 Am7 Dm7 G7 CM7 E7 F6 G7 Em7 Am7 Dm7 G7 C9sus C9 FM7 B7 Bb7#5 A7#5 Dm7 G7 Em7 Am7 Dm7 G7 Em7b5 A7#5

To Coda ⊕ Dm7 Dm7/E F6 G13sus CM7 N.C. D.C. al Coda

CODA ⊕ F6 G13 CM9

# PHOEBE'S SAMBA

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By BENNY GREEN

$\text{♩} = 136$

Chords: Fm7 Bbm7 Eb7 AbM7 Eb/Db Cm7 Gb7 F7 F7b13 Bbm7 Cm7 Dbm7 Gb13 C9#11 BM7 EM7 Bbm7 A7 AbM7 C7#9(b13) Fm7 Bbm7 Eb7 AbM7 C/D Cm7 Gb7 F7 F7b13 Bbm7 Cm7 DbM7 Cm7 F7b13 Bbm7 Cm7 Bm7 D/E F7b13 Bbm7 Cm7 DbM7 Eb/G Eb/C Fm F/A Bbm7 C7 Fm C7#9(b13) Fm

# THE PLACE TO BE

Copyright © 1994 Benny Green Music (BMI)

By BENNY GREEN

**Moderately slow**

Chords: F, Bb7, A7, Dm, F/C, F7, E7#9(b13), A7#9, D7#9(b13), G13, Db9#11, C7, Bb, F/A, Gm7, F, Bb7, A7, Dm, F/C, A7/C#, Dm, Bdim(addE), Bdim, F6/C, D7b9(b13), G7b9, Bb/C, F, Bb/F, F Bb/F, 1 F, C7, 2 F, F7, 3 Bb7, F7, D7, 3 G7, C7, G7, C7, F, Bb, A7, Dm, F/C, A7/C#, Dm, Bdim(addE), Bdim, F6/C, D7b9(b13), G7b9, Bb/C, F, Bb/F, F Bb/F, F, E/B, E7/B, F/C, D7#9(b13), G7b9, Bb/C, F, F6, Eb/Bb, Bb Bb/F, F Eb/Bb, Bb Bb/F, F, F6, 8va

# PLEASE

from the Paramount Picture THE BIG BROADCAST OF 1933

Copyright © 1932 (Renewed 1959) by Famous Music Corporation

Words by LEO ROBIN  
Music by RALPH RAINGER

Moderately slow

CM7 B7 E7#5 E7 A7

Please lend your lit - tle ear to my pleas. Lend a ray of cheer to my

Dm7 Bb7 G7 CM7 Dm7 G7 CM7

pleas. Tell me that you love me too. Please

B7 E7#5 E7 A7 Dm7

let me hold you tight in my arms, I could find de-light in your charms

Bb7 G7 CM7 F7 CM7 C#dim7 Dm7 G7

ev - 'ry night my whole life through. Your eyes re - veal that you have the

CM7 C#dim7 Dm7 G7 CM7 C#dim7 Dm7 G7

soul of { an the an nic - est gel, white man as I've snow; met; } but how long must I play the

CM7 Cm7 F7 GM7 D7 Dm7 G7#5 CM7

role of { a a gloom tear - y ful Ro - me - o? Ju - li - et? } Oh! Please

B7 E7#5 E7 A7 Dm7

say you're not in-tend - ing to tease, speed the hap - py end - ing and Please

Bb7 G7

1 CM7 Am7 Dm7 G7 2 C

tell me that you love me too. too.

# PLEASE SEND ME SOMEONE TO LOVE

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Words and Music by  
PERCY MAYFIELD

Moderately slow

Hea-ven, please send to all man-kind, un-der-stand-ing and peace of

To Coda  
mind. But, if it's not ask-ing too much, Please Send Me Some-one To Love.

Show all the world how to get a-long, peace will en-ter when

hate is gone. But, if it's not ask-ing too much, Please Send Me Some-one To Love. I lay a-

wake nights and pon-der world trou-bles. My an-swer is al-ways the same. That un-

less men put an end to all of this, hate will put the world in a flame, what a shame. Just be-

cause I'm in mis-er-y I'm not beg-ging for no sym-pa-thy. But, if it's

not ask-ing too much, Please Send Me Some-one To Love. Hea-ven,

CODA  
not ask-ing too much, Please Send Me Some-one To Love. Hm - m - mm.

# POTATO HEAD BLUES

By LOUIS ARMSTRONG

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Moderately

§ F6 F7 B<sup>b</sup> Gm D7 G7  
 G7 C7 To Coda ⊕ F Ddim  
 G9 C7 F9 F7 B<sup>b</sup>  
 Gm7 Ddim F<sup>3</sup> F7 D7 G7 C7 F  
 F6 Ddim F6 F+ Gm  
 G7 C7 F6 Fdim F6 F7  
 B<sup>b</sup>6 B<sup>b</sup>7 G7 C Dm G7 C7 **D.S. al Coda**

## CODA

⊕ F B<sup>b</sup> Ddim F Bdim Gm7 C7 F7 B<sup>b</sup>  
 B<sup>b</sup>6 B<sup>b</sup>m Bdim F F7 D7  
 G7 Gm7 C7+ F C7+ F

# PURE IMAGINATION

from the film WILLY WONKA AND THE CHOCOLATE FACTORY

Copyright © 1970, 1971 Taradam Music, Inc.

Words and Music by LESLIE BRICUSSE  
and ANTHONY NEWLEY

Moderately slow

Chords: Fm11, Fm11/Bb, EbM7, Fm7, F#dim, EbM7/G, Cm7, Fm9, Fm9/Bb, Ebdim7, EbM7, Fm11, Fm11/Bb, EbM7, Fm7, F#dim, EbM7/G, Cm7, Fm9, Fm9/Bb, GM7, AbM7, Gm7, C7b9, Fm9, Fm9/Bb, EbM7, Am7b5, D7, Gm7, C13, F9, Bb7, Ab/Bb, Bb7b5, Fm7/Bb, Fm11, Fm11/Bb, EbM7, Fm7, F#dim, Gm7, Cm7, Fm9, Fm9/Bb, GM7, Bbm7, Bb7, Eb, Fm9/Bb, Bbm7, Bb7, Eb, AbM7, EbM7

Come with me and you'll be in a world of Pure I - mag - i -  
find in your mind there's a world of end - less fas - ci -  
na - tion! Take a look and you'll see in - to your i - mag - i - na - tion!  
na - tion. No more fun place to be than in your i - mag - i - na - tion!  
We'll be - gin with a spin, trav - 'ling in the world of my cre -  
You can dream an - y dream, you can sa - your ev - 'ry sit - u -  
a - tion! What we'll see will de - fy ex - pla - na - tion!  
a - tion! Life in there's a sen - sa - tional sen - sa - tion!  
If you want to view par - a - dise, sim - ply look a - round and  
If you want to see mag - ic lands, close your eyes and you will  
view it! An - y - thing you want to, do it! Want to change the world? There's  
see one! Wan - na be a dream - er? Be one! An - y - time you please and  
noth - ing to it! There is no life I know to com -  
please save me one! There is no place to go to com -  
pare with Pure I - mag - i - na - tion! Liv - ing there, you'll be free if you  
pare with your i - mag - i - na - tion! So go there to be free if you  
tru - ly wish to be! You will  
wish to be!

# POOR BUTTERFLY

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Words by JOHN L. GOLDEN  
Music by RAYMOND HUBBELL

Moderately slow

Bbm7 Eb7 AbM7  
 Poor But - ter - fly, 'neath the blos - soms wait - ing, Poor But - ter -  
 C7#5 F7 Bbm7 Eb7  
 fly for she loved him so. The mo - ments pass in - to hours, the hours -  
 Gm7b5 C7#5 Fm7 Bb7 Bbm7  
 pass in - to years, and as she smiles through her tears, she mur - murs low,  
 Eb7 Bbm7 Eb7 AbM7 C7#5  
 "The moon and I know that he be faith - ful. I'm sure he come  
 F7 Bbm7 Dbm7 Gb7  
 to me bye and bye. But if he don't come back, then I nev - er  
 AbM7 Cm7 F7 Bbm7 Eb7 Ab  
 sigh or cry, I just mus' die." Poor - But - ter - fly.

# PRELUDE TO A KISS

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Words by IRVING GORDON and IRVING MILLS  
Music by DUKE ELLINGTON

Slowly

D7 G7 Gm7 C7 FM7 3 B7 Bb7 A7 Dm7  
 If you hear a song in blue like a flow - er cry - ing for the dew,  
 Dm7 3 G7 3 CM7 Ebdim7 Dm7 G7b9 CM7  
 that was my heart ser - e - nad - ing you, my Pre - lude To A Kiss.  
 D7 G7 Gm7 C7 FM7 3 B7 Bb7 A7 Dm7  
 If you hear a song the grows - from my ten - der sen - ti - men - tal woes,



Dm7 G7 CM7 Eb dim7 Dm7 G7 CM7 F#7b5 B7  
 that was my heart try - ing to com - pose — a Pre - lude To — A Kiss. —  
 EM7 C#m7 F#m7 B7 EM7 Gdim7 F#m7 B7  
 Though it's just a sim - ple mel - o - dy with noth - ing fan - cy, noth - ing much,  
 EM7 C#m7 F#m7 B7 Em7 A7 Dm7 Ebm7 Em7 A7b9  
 you could turn it to a sym - phon - y, a Schu - bert tune — with a Gersh - win touch. Oh,  
 D7 G7 Gm7 C7 FM7 B7 Bb7 A7 Dm7  
 how my love song gen - tly cries — for the ten - der - ness with - in your eyes, — my  
 Dm7 G7 CM7 Eb dim7 Dm7 G7 CM7  
 love is a pre - lude that nev - er dies, — a Pre - lude To — A Kiss. —

### PURPLE ORCHIDS

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By AL DI MEOLA

Moderately slow

C#m7 F#m7  
 D#7 G#m7 C#m7  
 F#m7  
 D#7  
 G#m7 EM7 AM7  
 D#7 G#m7 EM7

# PRETEND

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Words and Music by LEW DOUGLAS,  
CLIFF PARMAN and FRANK LaVERE

Moderately slow

CM7 C6 Dm7 G7

Pre-tend you're hap - py when you're blue. It is - n't ver - y hard to do,

Dm7 G7 Dm7 G7 Dm7 G7 G9#5 C CM7 C6 G7

and you'll find hap - pi-ness with-out an end, when - ev - er you Pre-tend. Re-mem-ber, an - y-one can

CM7 C6 Dm7 G7 Dm7 G7 Dm7

dream, and noth - ing's bad as it may seem. The lit - tle things you have - n't

G7 Dm7 G7 C6 Em7

got, could be a lot, if you'd Pre-tend. You'll find a love you can share,

F6 F#dim7 C6 G7#5 C6 Am6 F#m7b5

one you can call all your own. Just close your eyes, { she'll he'll } be there.

B7 Em7 Ebdim7 G7/D G11 G7#5 CM7

You'll nev - er be a - lone, And if you sing this mel - o - dy,

C6 Dm7 G7 Dm7 G7 Dm7 G7 Dm7

you'll be pre-tend - ing, just like me. The world is mine, it can be yours, my friend, so

G7

1	C	Ab7	G7
2	C	Fm6	C

why don't you Pre-tend. Pre-tend you're hap - py when you're tend.

# P.S. I LOVE YOU

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Words by JOHNNY MERCER  
 Music by GORDON JENKINS

Moderately

E $\flat$  Gm7 C7 Fm7 B $\flat$ 7 Gm7 $\flat$ 5 C7

Dear, I thought I'd drop a line, the weath-er's cool, the folks are fine.

F7 B $\flat$ 7 E $\flat$ 6 F7 Fm7 B $\flat$ 7

I'm in bed each night at nine, P. S. I Love You.

E $\flat$  Gm7 C7 Fm7 B $\flat$ 7 Gm7 $\flat$ 5 C7

Yes-ter-day we had some rain, but all in all I can't com-plain.

F7 B $\flat$ 7 E $\flat$ 6 D $\flat$ 7 E $\flat$ M7 E $\flat$ 6 E $\flat$ 7 B $\flat$ m7

Was it dust-y on the train? P. S. I Love You. { Write to the Browns just as I do my best to o -

E $\flat$ 7 B $\flat$ m7 E $\flat$ 7 A $\flat$ M7

soon as you're a-ble, they came a-round to call. bey all your wish-es, I put a sign up Think! But

F7 Cm7 F7 Cm7 B $\flat$ 7 C+ F7 B $\flat$ 7

I burned a hole in the din-ing room ta-ble, and let me see, I guess that's all. I got-ta buy us a new set of dish-es, or wash the ones, piled in the sink!

E $\flat$  Gm7 C7 Fm7 B $\flat$ 7 Gm7 $\flat$ 5 C7

Noth-ing else for me to say, and so I'll close, but by the way, Noth-ing else to tell you dear, ex-cept each day seems like a year.

F7 B $\flat$ 7 E $\flat$ 6 D $\flat$ 7

1	2
E $\flat$ M7 E $\flat$ Fm7 B $\flat$ 7	E $\flat$ M7 E $\flat$ 6

ev-'ry-bod-y's think-ing of you. Ev-'ry night I'm think-ing of you, P. S. I Love You. Love You.

# THE RAINBOW CONNECTION

from THE MUPPET MOVIE

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8 Music Square West, Nashville, TN 37203

By PAUL WILLIAMS  
and KENNETH L. ASCHER

Flowing Waltz tempo

GM7 Em7 Am7 C/D D

Why are there so man - y songs a - bout rain - bows, and  
Who said that ev - 'ry wish would be heard and an - swered when  
Have you been half a - sleep, and have you heard and heard voic - es?

GM7 Em7 C C/D D7 GM7

what's on the oth - er side? Rain - bows are  
wished on the morn - ing my star? Some - bod y the  
I've heard them calling my name. Is this the

Em7 Am7 C/D D GM7

vi - sions, but on - ly il - lu - sions, And rain - bows have  
thought of that, and some - one be - lieved it; it; The Look what might it's  
sweet sound that calls the young sail - ors? The voice might be

Em7 CM7

noth - ing to so hide. So we've been a - told, and some  
done and the same. far. What's we've so heard it too man - y  
one and the same.

Bm7

choose to be - lieve it; I know they're wrong; wait and  
keeps us star - gaz - ing, And what do we think we s'posed might  
times to ig - nore it. It's some - thing that I'm s'posed to

D/E E9 Am7 D C/D Bm7

see. } Some - day we'll find it, The Rain - bow Con -  
see? }  
be. }

E7 Am7 D7 To Coda ⊕ G C/G

nec - tion; The lov - ers, the dream - ers and me.

G C/G 2 G D/F# Em7

me. All of us un - der its

G/D C G/B C/D D7 D.C. al Coda

spell; we know that it's prob - a - bly mag - ic.

CODA

G D/F# Em7 G/D

me. La da da dee da da do la

CM7 D7sus D7 G

la da da da de da do.

# RE: PERSON I KNEW

TRO - © Copyright 1962 (Renewed) and 1975 Folkways Music Publishers, Inc., New York, NY

Music by BILL EVANS

**Moderately**

The score for 'RE: PERSON I KNEW' is written in 4/4 time and consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Moderately'. The first staff contains the following chords: C6/9, C+(add9), F#+/C, BbM7/C, and Fm7/C. The second staff continues with Cm(add9), Fm#7/C, Cm(add9), and Fm7/C. The third staff includes BbM7#5/C, Fm#7/C, BbM7/C, Fm7/C, Db/C, and D.C. al Coda. The fourth staff is the CODA, starting with Fm#7/C, BbM7/C, Fm9/C, Db/C, and ending with an 8va note. There are several triplet markings throughout the piece.

# RED CLAY

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By FREDDIE HUBBARD

**Moderate Latin**

The score for 'RED CLAY' is written in 4/4 time with a key signature of three flats (Bbb). The tempo is marked 'Moderate Latin'. The first staff contains the following chords: Ebm11, Dbm11, E9sus, F#9sus, Ab9sus, Bb7sus, and Ebm11. The second staff includes Dbm11, E9sus, F#9sus, and a first ending section with Ab9sus and Bb7sus. The third staff continues with E9sus, F#9sus, Ab9sus, Bb7sus, Ebm11, Dbm11, E9sus, F#9sus, Ab9sus, and Bb7sus. The fourth staff includes Ebm11, Dbm11, E9sus, F#9sus, Ab9sus, Bb7sus, and Ebm11. The fifth staff is marked 'To Coda' and contains Dbm11, E9sus, F#9sus, Ab9sus, and Bb7sus. The sixth staff is the CODA, starting with E9sus, F#9sus, Ab9sus, Bb7sus, and ending with Ebm11. There are repeat markings and first/second ending brackets in the second and fifth staves.

# A REMARK YOU MADE

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Music by JOSEF ZAWINUL

Slowly

**EbM7** **Bb9sus** **Eb** **Eb/D** **Eb/C** **Eb/Bb** **AbM7 D13b9** **G13**

**Cm** **Ab/C** **G/B** **Cm7/Bb** **F/A** **Bb/Ab** **Gm7** **Cm** **Ab/C** **G/B**

**EbM7** **Fm11** **Ab/Eb** **Bb/D** **G/B** **Cm** **Cm7/Bb**

**Ab** **G7sus** **Cm11** **EbM7** **DbM7** **Bb9sus** **EbM7**

**Bb9sus** **Ab/C** **Bb/D** **Ab/Eb** **Gm7** **Cm** **Cm/Bb** **Ab** **Bb/Ab** **G7b9**

**Cm** **Ab/C** **Gm7** **Cm** **C/Bb** **Ab6/9** **F/A** **Bb9sus** **Eb** **Bb/D** **Cm7** **Cm7/Bb**

**Ab** **Ab/G** **Fm7** **Fm7/Bb** **EbM7** **B9sus** **Bb9sus**

**EbM7** **Cm** **Ab/C** **Bb/C** **Cm** **Ab6** **Bb9sus**

**Eb** **Eb/D** **Eb/C** **Eb/Bb** **Ab** **Gb/Bb** **G7b9** **G7b9**

**Cm7** **Ab6** **Gm7** **Fm7** **Fm7/Bb** **Fm7/Eb** **Eb** **Eb/D** **Eb/C** **Eb/Bb** **AbM7** **G7b9**

**Bb9sus** **AbM7** **Gm7** **Cm7** **Ab** **Fm7** **Gm7** **Cm7** **Ab** **Ab6**

**Ab/Eb** **Bb/D** **Cm** **Fm7** **Cm** **Fm7** **Cm** **Fm7** **Cm** **Fm7** **Gm7** **Cm7**

**Db6/9** **Eb6/9** **Repeat ad lib.** **Db6/9** **Cm** **Ab/C**

**G/B** **Cm7/Bb** **F/A** **Bb/Ab** **Gm7** **Cm** **Ab/C** **Play 3 times** **G/B** **Cm7/Bb** **F/A** **Bb/Ab** **Gm7** **Cm** **Db6/9**

# REMIND ME

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Words and Music by DOROTHY FIELDS  
and JEROME KERN

Moderately

Re - mind Me not to find you so at - trac - tive, Re -  
mind Me not to men - tion that I love you. Re -

mind Me that the world is full of men. When I start to  
mind Me to be sor - ry that we met. Al - though I a -

miss you, to touch your hand, to kiss you, Re - mind Me to count to ten!  
dore you, Re - mind Me to ig - nore you, you're one thing I will re - gret!

I had a feel - ing when I met you you'd drive me cra - zy, if I'd let you,  
So when your charm be - gins to blind me, I'll sim - ply tie my hands be - hind me.

But all my ef - forts to for - get you Re - mind Me, I'm in love a - gain. I get my  
Don't let me kiss you, please Re - mind Me, un - less, my dar - ling you for -

heart well in hand, and I'm cer - tain that I can take you or leave you a - lone. Then you "Be -

gin that Be - guine" a - gain, and boom! I give in a - gain. I have a will - made of

steel, my friend, but when it seems a - bout to bend, Re -

CODA  
get.

# REMEMBER

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Words and Music by  
IRVING BERLIN

Moderately

B♭M7 Eb7#11 Dm7 G7

Re - mem - ber the night, the night you said "I

Gm7 C7b9 FM7 Cm7 F7 B♭M7

love you," Re - mem - ber? Re - mem - ber you

Eb7#11 Dm7 G7 Gm7 C7b9

vowed by all the stars a - bove you, Re -

FM7 Cm7 F7 B♭M7 Cm7 F7 B♭M7

mem - ber? Re - mem - ber we found a lone - ly

Eb7 Am7 D7 Gm7 A7#5

spot, and af - ter I learned to care a - lot, you

B♭M7 Eb7 Dm7 G9 Gm7

prom - ised that you'd for - get me not. But you for -

C7

got to Re - mem - ber.

1 FM7 Cm7 F7 2 FM7

Re - mem - ber.

# RESEMBLANCE

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Written by EDDIE PALMIERI

Fast Latin

Em A7 D Gm7 C F#m7b5 B7 N.C.

Em Eb+ Eb D Db C B7

Em11

F#7 B♭(no5th) Eb7 Ab D F#7 B♭(no5th) Eb7 Ab7



Gb7 F#11b5(b9) B7b9 Em A7

D GM7 C F#m7b5 B7 N.C.

Em Eb+ Eb D Db C B7 Em11

**RIDIN' HIGH**  
from RED, HOT AND BLUE!

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Words and Music by  
**COLE PORTER**

Moderately fast

CM7 C7 Gdim7 G7 CM7 C7

Life's great, \_ life's grand, \_ fu - ture \_  
Some - one \_ I love, \_ mad for \_  
ring bells, \_ sing songs, \_ blow horns. \_

Gdim7 G7 Bm7b5 E7 Am7 Dm7 G7

all planned. \_ No more \_ clouds in the sky,  
my love, \_ so long, \_ Jo - nah, \_ good - bye.  
beat gongs, \_ our love \_ nev - er \_ will die.

CM7 To Coda ⊕ A7

1 Dm7 G7 CM7 2 Dm7 G7

how'm I \_ rid - in? \_ I'm Rid - in' High. \_  
How'm I \_ rid - in? \_ I'm Rid - in' High. \_  
How'm I \_

C Fm7 Bb7 EbM7 Cm7 Fm7 Bb7 EbM7

Float - ing \_ on a star - lit ceil - ing,

Cm7 Fm7 Bb7 Gm7b5 C7

dot - ing \_ on the cards I'm deal - ing, gloat - ing, \_

Fm7 B7 G7

be - cause I'm feel - ing so hap - hap - hap - py. I'm slap hap - py.

D.S. al Coda

So

CODA ⊕ A7 Ab7 G7 C

rid - in? \_ I'm Rid - in' High. \_

# RIFFTIDE

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By COLEMAN HAWKINS  
and STEVE GRAHAM

Moderately

§  
 Gm7 F  
 Gm7 F  
 Gm7 F  
 Gm7 F  
 Gm7 F  
 G7 C7  
 Db7 Gm7 F  
 Gm7 F To Coda ⊕  
 C  
 F 1

2 D.S. al Coda

### CODA

⊕ Gm7 F N.C.

# RITMO DE LA NOCHE

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By AL DI MEOLA

**Moderate Bossa Nova**

The score is written in G major (one sharp) and 4/4 time. It begins with a 'Moderate Bossa Nova' tempo marking. The first system contains a repeat sign followed by chords Bm7, F#7, A7, and E7sus. The second system features Em7, DM7, GM7, and A. The third system includes DM7, Bm7, and F#7b9. The fourth system is marked 'To Coda' and contains F#, Bm7, F#7b9, and Bm7. The fifth system has two first endings (1 and 2) with 'N.C.' (No Chord) markings and a Bm7 chord. The sixth system contains A, G, and A chords. The seventh system features Bm7, F#m7, and D. The eighth system includes F#7b9, F#m7, and Bm7. The ninth system has F#7b9, Bm7, F#7b9, and a first ending with Bm. The final system shows a second ending (2) with 'N.C.' and 'D.S. al Coda' markings, followed by a 'CODA' section with 'N.C.' and a Coda symbol.

Chords: Bm7, F#7, A7, E7sus, Em7, DM7, GM7, A, DM7, Bm7, F#7b9, F#, Bm7, F#7b9, Bm7, 1 N.C., 2 N.C., Bm7, A, G, A, Bm7, F#m7, D, F#7b9, Bm7, F#7b9, 1 Bm, 2 N.C., D.S. al Coda, CODA N.C.

## RIGHT AS THE RAIN from BLOOMER GIRL

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Words by E.Y. HARBURG  
Music by HAROLD ARLEN

**Slowly**

Musical score for "Right As The Rain" in 4/4 time, key of B-flat major. The score consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Right As The Rain that falls from a - bove; so real, so right, is our love. It came like the spring that breaks thru the snow. I can't say what it may bring, I on - ly know, I on - ly know it's right to be - lieve what ev - er gave your eyes this glow, what ev - er gave my heart this song can't be wrong. It's Right As The Rain that falls from a - bove and fills the world with the bloom of our love." The score includes various chord symbols such as BbM7, Cm7, F7, Gm7, and Ab7. There are also triplets and fermatas indicated.

## RING DEM BELLS

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Words and Music by DUKE ELLINGTON  
and IRVING MILLS

**Moderately**

Musical score for "Ring Dem Bells" in 4/4 time, key of G major. The score consists of three staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Good time train is leav - in', Ring Dem Bells. Ain't no time for griev - in', Ring Dem Bells. Got my round - trip tick - et, I'm read - y to ride." The score includes various chord symbols such as CM7, D7, G7, and Bb7.

CM7 Dm7 G7 CM7  
 to that land of hon - ey, Ring Dem Bells. —

CM7 D7  
 I'm a one man wom - an, Ring Dem Bells. —

Dm7 G7 CM7  
 Go - in' bride and groom - in', Ring Dem Bells. —

CM7 Gm7 C7 FM7 Bb7  
 Filled with wild e - la - tion, it's eas - y to tell —

CM7 Dm7 G7 CM7  
 love's our des - ti - na - tion, Ring Dem Bells. —

### RIVERBOAT SHUFFLE

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Words and Music by HOAGY CARMICHAEL, MITCHELL PARISH,  
 IRVING MILLS and DICK VOYNOW

Moderately

F E F FM9 F#M9 FM7 C9 C7 F E F  
 Good peo-ple, you're in - vit - ed to - night to the Riv - er - boat Shuf - fle! Good peo-ple,

FM9 F#M9 FM7 C9 C7 F7 Fm7 F9 F Fm7 F9  
 we got rhy - thm to - night at the Riv - er - boat Shuf - fle! They tell me that slide - pipe toot - er is

Bb B Bbdim Cdim G7 Gm7 G7  
 grand, best in Loo - si - an - na; So bring your freight - er, come and al - li - gat - or that

C7 F E F FM9 F#M9 FM7 C9 C7  
 band. Mis - ter Hawk - ins on the ten - or! Good peo - ple, you'll hear Mil - en - berg Joys in a

F7  
 spe - cial orch - es - tra - tion! E - ven Mam - ma Din - ah will be there to strut — for the

Bb F9 Bb Bbm F Bbm6 F7  
 boys in a room full of noise. She'll teach you to shuf - fle it right, so, bring your

Edim Eb7 D7 G7 C7 B7 Gm7 C+ F F7 Bb7 F  
 ba - by. I'll be see - in' you at the Riv - er - boat Shuf - fle to - night! —

# ROCKIN' IN RHYTHM

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By DUKE ELLINGTON, IRVING MILLS  
and HARRY CARNEY

Rather lively

The musical score is written in treble clef with a key signature of one flat (Bb). It begins with a tempo marking of "Rather lively". The first staff has a C chord above it. The second staff has Cdim7, Ddim7/C, and C chords. The third staff has F, G7, and C chords. The fourth staff has F, G7, C, Am7, and C/G chords. The fifth staff has C, G7, C, Am7, and G chords. The sixth staff has G7 To Coda and C chords. The seventh staff has C/G, Cm6/G, F7b5, F, F7, C/G, Cm6/G, Adim7/G, G7, and Adim7 Ab7 chords. The eighth staff has C/G, F#dim7, F7, Ab/F#, Cm/G, Fm/Ab, Ab7, G7, and C chords. The ninth staff has C, E7, Am, E, Am, E, Am, E, Am, E chords. The tenth staff has Am, E, Am, G#dim7, Am, E, Am, G#dim7 chords. The eleventh staff has Am, G#dim7, Am, E, Am, E chords. The twelfth staff has Am, E, Am, G#dim7, Am, E, Am, G#dim7 chords. The thirteenth staff has Am, G#dim7, Am, F7, F#7#9, G7 chords. The final staff is the CODA section with a C chord.

# ST. LOUIS BLUES

from BIRTH OF THE BLUES

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Words and Music by  
W. C. HANDY

Slow Blues tempo

G7 C7 G7 C7

I hate to see de ev'-nin' sun go down, hate to see de ev'-nin' sun go  
Been to de Gyp-sy to get ma for-tune tole, to de Gyp-sy done got my for-tune  
You ought to see dat stove pipe brown of mine, lak he owns de Di-on' Jo-seph

G7 D7 G7

down, 'Cause my ba-by, he done lef' dis town. Feel-in' to-mor-row  
tole, 'Cause I'm most wile 'bout ma jel-ly roll. Gyp-sy done tole-me,  
line. He'd make a cross-eyed o' man go stone blind. Black-er than mid-night,

C7 G7 C7 G7

lak I feel to-day, feel to-mor-row lak I feel to-day.  
"Don't you wear no black," yes, she done tole me, "Don't you wear no black."  
teeth lack flags of truce, black-est man in de whole St. Louis.

D7 G7 Gm Cm

I'll pack my trunk, make ma get a-way, St. Lou-is wom-an wid her di-a-mon'  
Go to St. Lou-is, you can win him back. Help me to Cai-ro, make St. Louis by ma  
Black-er de berry sweet-er is the juice. A-bout a crap game he knows a pow'ful

D7 G D7 Gm7

rings, pulls dat man roun' by her a-pron strings, 'Twant for pow-der  
self, git to Cai-ro, find ma ole friend Jeff. Gwine to pin ma  
lot, but when worktime-comes he's-on de dot. Gwine to ask him

Cm7 C#dim7 D7 Gm7 A7

an' for store bought hair de man I love would not gone no-where.  
self close to his side, if ah flag his train, I sho' can ride.  
for a cold ten spot. What it takes to git it, he's cer-tain-ly got.

D7 G C G C

Got de St. Lou-is Blues jes' as blue as ah can be,  
I loves dat man lak a school-boy loves his pie,  
A black-head-ed gal make a freight train jump the track.

G C G7 C6 C7 G C G C G C G

dat man got a heart lak a rock cast in the sea. Or  
lak a Ken-tuck-y Col-nel loves his mint an' rye. I'll  
Said a black-head-ed gal make a freight train jump the track. But a

D D7 1, 2 G 3 G

else he wouldn't have gone so far from me. (Spoken) Dog-gone it!  
love ma ba-by till the day ah die.  
long tall gal makes a preach-er ball the jack.

# ROCKER (Rock Salt)

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By GERRY MULLIGAN

Dm7 D♭m7 Cm7 F7/B B♭ Bdim Cm7 F♯m7 B7  
 Dm7 D♭m7 Cm7 F7/B Dm7 E♭m7 Em7 1 E♭m7  
 2 To Coda ⊕ E♭m7 Dm7 D♭m7 Cm7 F7♯5(b9) Em7 F♯m7 G♯m7 Gm7 D/F♯  
 FM7 Em7 F♯m7 G♯m7 Gm7 D/F♯ E♭7♯9♯11  
 Dm7 Em7 F G7 Em7 A7 F♯m7 Fdim7 Em7  
 A7 D/F♯ Gm7 G♯m7 Gm7 F♯m7 Fm7 Em7  
 D.C. al Coda (take 2nd ending) A7  
 CODA ⊕ Dm7 D♭m7 C7 F7♯5(b9) F7 B♭9♯11

# SAMBA CANTINA

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By PAUL DESMOND

Medium Bossa Nova  
 Gm7♭5 C7♯9 Fm7  
 B♭m7 E♭7 A♭M7 Gm7♭5  
 C7♯9 Fm7 Dm7♭5 G7



Chord progression for the first system: C7, Gm7b5, C7#9, Fm7, Bbm7, Eb7, Cm7, F7, Bbm7, Gm7b5, C7, Fm7, Bb7/D, Bbm6/Db, C7sus, C7, Fm7.

### SAY IT ISN'T SO

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Words and Music by  
 IRVING BERLIN

Moderately

Chord progression for the vocal line: Bbm7, B7, Bbm7, Gm7, C7, Cm7, F7, F#m7, B7, Bbm7, G7, Cm7, F7, Dm7, G7, Cm7, F7, Bbm7, B7, Bbm7, Gm7, Fm7, Bb7, EbM7, Ab7, Bbm7, G7, Cm7, F7, Bbm7.

Lyrics:  
 Say It Is - n't So, Say It Is - n't So.  
 Ev - 'ry - one is say - ing you don't love me, Say It Is - n't So.  
 E - 'ry - where I go, ev - 'ry - one I know  
 whis - pers that you're grow - ing tired of me, Say It Is - n't So.  
 Peo - ple say that you found some - bod - y new,  
 and it won't be long be - fore you leave me, say it is - n't true.  
 Say that ev - 'ry - thing is still o - kay, that's all I want to know, and what they're  
 say - ing, Say It Is - n't So.

# SEARCHING, FINDING

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By JOHN PATITUCCI

**Moderately**

Em C#m7 F#7 B7 3 Abm7#5 FM7

Em C#m7 C7 3 Bb7 F#m F 3 Em C#m7 F Ab/Bb A/B

Em C#m7 F#7 B7 3 Em11 7

# SEGMENT

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By CHARLIE PARKER

**Quickly**

Bbm Cm F7 Bbm Cm F7 Bbm

F7b9 Bbm F7#9 Bbm Cm F7

Bbm Cm F7 Bbm F7b9 Bbm

Bbm Fm 3 Bb7 Ebm

Ab7 Db 3 F7b9

Bbm Cm F7 Bbm Cm F7

Bbm F7b9 1 Bbm F7b9 2 Bbm

# SEÑOR CARLOS

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By McCOY TYNER

## Moderate Latin Funk

Fm Db Eb Fm F7sus

DbM7 Bb7sus Bb7 DbM7 Cm7 Fm F7sus

N.C. C Db/C Fm/C C

Db/C Db/G C/G C N.C. C Db/C Fm/C C

Db/C Db/Eb Eb/G C N.C. DbM7#11 Csus N.C.

Fm Db Eb Fm

F7sus DbM7 Bb7sus Bb7 DbM7 Cm7 Fm

F7sus Fine (drum fill)

N.C.

1 2 D.C. al Fine

# SEEMS LIKE OLD TIMES

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Lyric and Music by JOHN JACOB LOEB  
 and CARMEN LOMBARDO

**Moderately**

Seems Like Old Times, hav - ing you to walk with, Seems Like Old Times,  
 Old Old Times, din - ner dates and flow - ers, just like old times,  
 hav - ing you to talk with, And it's still a thrill just to have my arms a -  
 stay - ing up for hours, — Mak - ing dreams come true, do - ing things we used to  
 1  
 D7 G7 C7 N.C.  
 round you, Still the thrill that it was the day I found you. Seems Like  
 2  
 D7#5 D7 G9 C7 F Bb7 F  
 do, Seems Like Old Times, — be - ing here with you.

# SERENGETI WALK (Slippin' in the Back Door)

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Words and Music by DAVE GRUSIN,  
 LOUIE JOHNSON and HARVEY MASON

**Medium Funk**

Gm7  
 Play 4 times BbM9/C AbM9#11/Bb  
 GbM13#11/Ab FM7/G EM9/F# EbM9/F  
 Db/Eb CbM7/Db Csus Dsus  
 F5 G5 Gm7  
 1-3 4 F5 G5

# SEÑOR MOUSE

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By CHICK COREA

Moderate Latin

The main musical score consists of ten staves of music in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Moderate Latin'. The score includes various musical notations such as eighth and sixteenth notes, rests, and triplets. Chord symbols are placed above the staff lines, including Ab, Ab7, Db, Dbm, Ab, Ddim, Eb7, Ab, G7, Cm, F#7, Bm, B7, Em, C, Bm, Abm, Bm, B7, Em, C, N.C., C, N.C., C, N.C., and N.C. The score also features first and second endings, indicated by '1' and '2' in boxes. A double bar line with repeat dots is used to denote a section that repeats.

To Coda ⊕

A single staff of music leading to the Coda section, ending with a double bar line and a Coda symbol (⊕).

CODA

The Coda section begins with a Coda symbol (⊕) and the instruction 'Play 1st time only'. It features a key signature change to two sharps (F# and C#). The notation includes a half note, a quarter note, and a triplet of eighth notes. Chord symbols F#sus/Ab and F#sus are present. First and second endings are marked with '1' and '2' in boxes.

D.S. al Coda

A staff of music following the Coda section, starting with the instruction 'D.S. al Coda' and a Coda symbol (⊕). The key signature remains two sharps. The notation includes quarter and eighth notes.

A staff of music featuring a triplet of eighth notes. The notation includes quarter and eighth notes.

The final staff of music, ending with a double bar line. It features a triplet of eighth notes and a final chord symbol 'F#sus'.

## SHAKER SONG

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By JAY BECKENSTEIN

## Medium Samba

§ CM7 FM7 CM7 FM7  
 1. The fool screams, "No more." — He grabs his shirt and hits the door. — What she  
 2.-4. (See additional lyrics)

CM7 FM7 CM7 FM7  
 needs from him he ig - nores, — it's a bore, oh it's a bore, oh it's a bore, oh it's a bore, oh it's a...

AbM7/Bb EbM7 GbM7/Ab DbM7  
 Blast the rad - i - o, — the hits just come — and go. — Black out what he

AbM7/Bb EbM7 G9sus 1,3 2,4  
 knows that he — has blown, — that he has blown. — 2. The —

FM7 E7#9 Am7 Gm7 C9sus  
 He can shake the blues, — but you know he still can get con - fused, — it seems like

FM7 G9sus CM7 C13sus C9  
 such a waste, — 'cause he can't shake her, — shake — her. —

FM7 E7#9 Am7 Gm7 C9sus  
 He can shake his tail, — but you know his moves are get - ting stale, — he's on the make, but

FM7 G9sus To Coda ⊕ CM7 C6 F/G G9  
 oh, his heart — can't fake. — He can't shake her, — shake her, he can't

CM7 C6 F/G G9 CM7 C6 F/G G9  
 shake her, — no, — he can't shake her.

CM7 C6 F/G D.S. al Coda (with repeats) CODA CM7 G9sus Repeat and Fade

shake her, — shake her, he can't

Additional Lyrics

2. The night hangs its head  
As the fool crawls into bed,  
Still his hungry heart begs to be fed  
All the words she once, that she said, that she said,  
So then he grabs his Chevrolet  
In one more attempt to get away  
But thoughts of all the crimes of passion lay,  
Lay in his way.
3. Romance falls like rain  
But all the motives are insane  
Every time that he plays the game he feels the pain,  
He feels the pain, who is to blame, who is to blame, who is to blame?  
And then he finds a joint that's jive,  
Guys are spinning girls like 45's,  
All of the live bait sinks for his lines,  
They are so high.
4. He knows he is beat  
As his heart puts on the heat,  
Run from the street that don't even fit his feet,  
Don't fit his feet, now he can see, now he can really see, now he can...  
Tell him where's a telephone,  
He can beg to let the fool come home,  
He tells her that his life's a drag alone,  
Can't be alone.

**THE SHADOW OF YOUR SMILE**  
Love Theme from THE SANDPIPER

© 1965, 1993 Marissa Music and EMI Miller Catalog  
Moderately

Lyric by PAUL FRANCIS WEBSTER  
Music by JOHNNY MANDEL

The Shad - ow Of Your Smile when you are gone will col - or all my  
dreams and light the dawn. Look in - to my eyes my  
love and see all the love - ly things you are to  
me. Our wist - ful lit - tle star was far too high,  
a tear-drop kissed your lips and so did I. Now when I re -  
mem - ber spring, all the joy that love can bring, I will be re - mem - ber - ing  
The Shad - ow Of Your Smile. The Shad - ow Of Your Smile.

# A SHIP WITHOUT A SAIL

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Words by LORENZ HART  
 Music by RICHARD RODGERS

Moderately slow

B♭m7 Eb7 A♭M7 Fm7 B♭7 EbM7 B♭m7 Eb7 A♭M7 Fm7 B♭7 EbM7 A♭M7 G7

All a - lone, all at sea! Why does no - bod - y care for me, when there's no love to

Cm7 Db7 EbM7 Gm7♭5 C7 Fm7 B♭7 Fm7 B♭7

hold \_\_\_ my love? Why is my heart so frail, like A Ship With - out A

E♭M7 Gm7 C7 Fm7 B♭7 Fm7 B♭7 E♭6 Gm7 C7

Sail? Out on the o - cean, sail - ors can use a chart; I'm on the

Fm7 B♭7 Fm7 B♭7 E♭M7 G7 B♭m7 Eb7 A♭M7 Fm7 B♭7 EbM7

o - cean guid - ed by just a lone - ly heart. Still a - lone, still at sea!

B♭m7 Eb7 A♭M7 Fm7 B♭7 EbM7 A♭M7 G7 Cm7 Db7

Still there's no one to care for me when there's no hand to hold \_\_\_ my hand.

E♭M7 Gm7♭5 C7 Fm7 B♭7 Fm7 B♭7 E♭6

Life is a love - less tale for A Ship With - out A Sail.

# SILVER HOLLOW

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By JACK DeJOHNETTE

Moderately Bm11

1 A7sus

Bm11

2 GM7

3



CODA

### SILHOUETTE

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By KENNY G

Moderately slow

## SIMPLE SAMBA

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By JAMES S. HALL

**Quickly**     $\% \text{ CM7}$

$\text{Bm7b5}$      $\text{E7}$      $\text{Am7}$      $\text{D7}$

$\text{Gm7}$      $\text{C7}$      $\text{FM7}$      $\text{Dm7b5}$      $\text{AM7}$

$\text{DM7}$      $\text{C\#m7b5}$      $\text{F\#7}$      $\text{Bm7}$      $\text{E7}$

$\text{Am7}$      $\text{D7}$      $\text{G\#m7b5}$      $\text{Gm7}$      $\text{F\#m7}$      $\text{Bm7}$

$\text{Fm7}$      $\text{Bb7}$      $\text{Bbm7}$      $\text{Eb7}$

$\text{AbM7}$      $\text{Fm7b5}$      $\text{CM7}$

$\text{FM7}$      $\text{Fm7}$      $\text{Bb7}$      $\text{EbM7}$

$\text{EbM7}$      $\text{Ab7}$      $\text{DbM7}$

$\text{Gb9\#11}$      $\text{Fm7}$      $\text{Bb9sus}$

$\text{Bb13}$      $\text{EbM7}$      $\text{Dm7b5}$      $\text{G7}$      $\text{Cm7}$

$\text{F7}$      $\text{Bbm7}$      $\text{Eb7}$      $\text{Am7b5}$      $\text{Abm7}$      $\text{Gm7}$

$\text{C7b9}$      $\text{Fm9b5}$      $\text{Bb7b9(\#5)}$      $\text{Eb6/9}$

**Ebm9**

**Ab(nochord)**

**Dbm9**

**Gb(nochord)** **To Coda ⊕** **D.S. al Coda**

**CODA** **E9b5** **N.C.** **Eb**

### A SLEEPIN' BEE from HOUSE OF FLOWERS

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Lyric by TRUMAN CAPOTE and HAROLD ARLEN  
Music by HAROLD ARLEN

**Moderately**

**AbM7 Eb9sus AbM7 Eb9sus AbM7 D9#11 DbM7 Gb13 AbM7 Db7 C7 F7b9**

When a bee lies sleep - in' in the palm o' your hand, you're be - witch'd and deep in love's long

**Bbm7 E9b5 Eb9 Db9 C13 C7#5 F7b9 Bb13 Bb9#5 Eb13 Ab13 Ab7#5**

look'd af - ter land. Where you'll see a sun - up sky with a morn - in' new, and where the days go

**Db7 Bbm7 Cm7 Db6 Ddim7 Eb9sus Eb9 AbM7 Eb9sus AbM7 Eb9sus**

laugh - in' by as love comes a - call - in' on you. Sleep on, Bee, don't wak - en, can't be -

**AbM7 D9#11 DbM7 Gb13 AbM7 Db7 C7 F7b9 Bbm7 E9b5 Eb9 Db9**

lieve what just passed. He's mine for the tak - in'. I'm so hap - py at last.

**C13 C7#5 F7b9 Bb13 Eb9sus Eb7b9 AbM7 DbM7 C7 F7**

May - be I dreams, but he seems sweet gold - en as a crown, A Sleep - in' Bee done told me, I'll

**Bb9 Eb13 C7 F7b9 Bb9 Bb9#5 Eb13sus Eb7 Ab6**

walks with my feet off the groun' when my one true love I has foun'.

# THE SINGLE PETAL OF A ROSE

from QUEEN'S SUITE

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By DUKE ELLINGTON

Freely

DbM7 Gbm7

DbM7 Ebm7 Ab7

DbM7 Gbm7

Eb7 DM7 BM7 DbM7 BM7 DbM7

DbM7 Gbm7

DbM7 Ebm7 Ab7

DbM7 Gbm7

Eb7 DM7 BM7 DbM7 BM7 DbM7

Bbm Bbm#5 Bbm6 Ab7

Bbm Bbm#5 Bbm6 Ab7 D7

DbM7 Gbm7

DbM7 Ebm7 Ab7

DbM7 Gbm7

Eb7 DM7 BM7 DbM7 BM7 DbM7

### SIPPIN' AT BELLS

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By MILES DAVIS

Moderately  $\text{\textcircled{S}}$  FM7 Bb7 FM7 Gbm7 Cb7

BbM7 Bbm7 Eb7 Am7 Abm7

Gm7 C7 To Coda  $\text{\textcircled{F}}$  F Gm7 Gb7 D.S. al Coda

CODA  $\text{\textcircled{F}}$  F6

### SO EASY

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By TADD DAMERON  
and ARTIE SHAW

Eb6

Ab7 Eb6 Gm7 Gdim

Fm7 Cdim Fm7 E7 Eb6 Eb7 Fm7 Bb7b9 Eb6

# SLAUGHTER ON TENTH AVENUE

from ON YOUR TOES

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By RICHARD RODGERS

**Slowly** N.C. **Lively** Bb7 G6/9

C9 F FM7 Dm7 BbM7 A7 DM7

Bb7 G6/9 Bb7 G9

G6/9 C9 F FM7 Dm7 Bb BbM7 Gm7

FM7 Bb F7 Bb F7 D A7 D A7 **Slower** D E7 D E7 F#7 E7 F#7 E7 F#7

Bm7 G A7 D A7 Bb7 B7 C7 D E7 D E7 F#7 E7 F#7 E7 F#7

Bm7 G A7 D E7 A7 D7 G7b5 D D7 G7 **Rhythmically** C G7 C G7 C

B7 C Dm7 C B7 C F C B7 C Dm7 C CM9 F C C6

Db C CM7 Bb C B7 C Dm7 C B7 C F C

B7 C Dm7 C B Am Am6 B+ Em7 Bm7 Am6 B7 E7 A9

D9 G Am7b5 A7 **Slower** D E7 D E7 F#7 E7 F#7 E7 F#7 Bm7 G A7 D

A7 Bb7 B7 C7 D E7 D E7 F#7 E7 F#7 E7 F#7 Bm7 G A7 D

E7 A9 D7 Bbm6 C9 B7#5 E7b5 A9 D Am7 F7

Fine

Am7 F7 Am7 F Em7 Dm7 F6

1 E+ E7 2 E7 Am6 N.C.

Am6 A7 Bb N.C. D.S. al Fine

**SO IN LOVE**  
from KISS ME, KATE

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Words and Music by  
COLE PORTER

**Moderately**

Fm Gm11 C7b9 Fm11 B9#11 Bbm9 Eb9sus Eb7b9

Strange, dear, but true, dear. When I'm close to you, dear, the stars fill the

AbM7 Ab7 Db6 G7b9 C9sus C7b9 Fm Gm11 C7b9 Fm11

sky, So In Love with you am I, E - ven with - out you, my arms fold

Bbm9 Eb9sus Gb13 AbM7 Eb7 Db/Eb Eb7 Ab Bbm7

a - bout you. You know, dar - ling, why, So In Love with you am I.

Bdim7 Ab/C Bbm7 Eb7 AbM7 Fm7 Bbm7 Eb7 Ab6 Bbm7

In love with the right mys - te - ri - ous, the night when you first were there, in love with my

Eb7b9 AbM7 Gm11 C7#5 Fm7 Dm7b5 G7 C9sus C7b9 Fm Gm11

joy de - lir - i - ous when I knew that you could care, So taunt me and hurt me,

C7b9 Fm11 B9#11 Bbm9 Eb9sus Eb7 Cm7b5 F7b9 Bbm7

de - ceive me, de - sert me. I'm yours 'til I die, So In Love,

Dbm AbM7 Abm E9sus E9 Bbm7 Eb7b9 Ab6

So In Love, So In Love with you, my love am I.

## SMILE FROM A STRANGER

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By AL DI MEOLA

Moderately slow

A6/9(no3rd) F#m9 C#m11  
 Bm9 E(sus2)  
 A6/9(no3rd) F#m9 C#m11  
 Bm9 E(sus2)  
 A6/9(no3rd) F#m9  
 C#m11 Bm9  
 E(sus2) C#m9 G#7  
 Bm7 C#m7  
 Fm7 Bbm7 Ebm7 Ab(add2)/C  
 AbM7(add2)/C Fm7 Bbm7  
 Ebm7 Bb(add2)  
 Gm7 Cm7



Fm7 3 Bb(add2)/D C(add2)/E

GM7 Bm9 CM7 Am7 3 C#m9

F#9

F#9b5(b13) D.C. and Fade

# SO YOU SAY

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By JOHN SCOFIELD

Moderately

F Bb G7/B C7 A7b9/C# Dm7

1 Gm7/C C7 2 Gm7/C C7 AbM9

Ab/Gb Db7/F Db7 EM7

C#m7 Bbm7b5 B(add9) C7#5

F Bb G7/B C7 A7b9/C# Dm7

C7sus DbM7#11/C Db7sus/C C7#9

## SOFT LIGHTS AND SWEET MUSIC

from the Stage Production FACE THE MUSIC

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Words and Music by  
IRVING BERLIN

**Moderately**

F7 D7 G7 Bm7b5 Bb7 F

Soft Lights — And Sweet Mu - sic and you in — my arms. — Soft lights and

F#dim C7 Gm7/D Ebdim C7/E C7 C7#5 F6 Gm7 G#dim F/A

sweet mel - o - dy — will bring you clo - ser to me. —

F7 D7 G7 Bm7b5 Bb7 F

Cho - pin — and pale moon-light re - veal all — your charms. — So give me

Dm7 G7 C7

1 F Abdim Gm7 C7 2 F

vel - vet lights and sweet mu - sic and you in — my arms. — arms. —

## SOFTLY AS IN A MORNING SUNRISE

from THE NEW MOON

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Administered by Williamson Music

Lyric by OSCAR HAMMERSTEIN II  
Music by SIGMUND ROMBERG

**Moderately**

Cm7 Dm7b5 G7 Cm7 Dm7b5 G7 Cm7 Dm7b5 G7

Soft - ly, As In A Morn - ing Sun - rise, the light of love comes steal - ing in - to a new born

Cm7 Dm7b5 G7 Cm7 Dm7b5 G7 Cm7 Dm7b5 G7 Cm7

day. Oh, flam - ing with all the glow of sun - rise, a burn - ing kiss is steal - ing

Dm7b5 G7 Cm7 Fm7 Bb7 EbM7 C7b9

the vow that all be - tray. For the pas - sions that thrill love, and lift you high to heav - en, —

Fm7 F#dim7 G7 Dm7b5 G7 Cm7

— are the pas - sions that kill love, and let you fall to hell! So ends each sto - ry, soft - ly,

Dm7b5 G7 Cm7 Dm7b5 G7 Cm7 Dm7b5 G7 Cm7

as in an eve - ning sun - set, the light that gave you glo - ry will take it all a - way. —

# SOME SKUNK FUNK

Copyright © 1975 Bowery Music (BMI)

By RANDY BRECKER

## Moderate Rock

N.C. C7#9 Db7#9 D7#9 C7#9

Gm7

G/Db Db

Gb(b9)/Db A/Db D7#9 Gm7

G/Db Eb/Db Db Eb/Db Db

G/Db Eb/Db Db Eb/Db Db

A7/Db Db/A D7#9 Eb7#9

B7#9 C7#9 Fm7 C/F Fm7

C/F Fm7 C/F N.C.

C7#9 Db7#9 D7#9 C7#9

# SOLEA

Copyright © 1960 (Renewed 1988) BOPPER SPOCK SUNS MUSIC

Written by GIL EVANS

Freely

Musical score for SOLEA, featuring a single melodic line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The score consists of eight staves of music. Chord markings above the staff include: A7b9sus, N.C., A7b9sus, A7b9(b13), A7b9sus, A9sus, A7b9sus, and A. The music includes various rhythmic patterns, including triplets and slurs.

## SOMEBODY LOVES ME from SHE LOVES ME

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Words by B.G. DeSYLVA and BALLARD MACDONALD  
Music by GEORGE GERSHWIN  
French Version by EMELIA RENAUD

Moderately

Musical score for SOMEBODY LOVES ME, featuring a single melodic line in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The score consists of three staves of music with lyrics underneath. Chord markings above the staff include: EbM7, Fm7, Bb7, EbM7, Ab7, EbM7, B7, Bb7, EbM7, Fm7, Bb7, EbM7, Fm7, Bb7, EbM7, Am7b5, and D7. The lyrics are: "Some - bod - y Loves Me, I won - der who, I won - der who she can be. Some - bod - y Loves Me, I wish I knew,"

Gm7 Eb7 D7 Gm7 C7

Fm who can she be wor - ries me. — Fm7 For ev - 'ry

girl who pas - ses me I shout, "Hey, may - be

Cm7 F7 Fm7 Bb7

you were meant to be my lov - ing ba - by."

Ebm7 Fm7 Bb7 EbM7 Ab7

Some - bod - y Loves Me, I won - der who,

Gm7 C7 Fm7 Bb7 EbM7

may - be it's you.

### SOMETHING I DREAMED LAST NIGHT

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Copyright Renewed

Words and Music by SAMMY FAIN,  
HERBERT MAGIDSON and JACK YELLEN

Slowly

Dm Dm#7 Dm7 G7 Gm7 C7 Em7b5 A7

I can't be - lieve that you're not here with me, to have a laugh or share a tear with me.

Dm7 G7 Bb7#11 A7 3 Dm7 G7 CM7 Em7b5 A7

It's all so wrong, it can't be right! — It must have been Some - thing — I Dreamed Last Night.

Dm Dm#7 Dm7 G7 Gm7 C7 Em7b5 A7

To nev - er see your fun - ny face a - gain! To nev - er thrill to your em - brace a - gain!

Dm7 G7 Bb7#11 A7 3 Dm7 G7 CM7 Bbm7 Eb7

Oh, it's so wrong, it can't be right! — It must have been Some - thing — I Dreamed Last Night.

AbM7 Bbm7 3 Bdim7 Cm7 3 Bdim7 Bbm7 Eb7

Those mid - night sup - pers for two, our "corn - y" du - ets at dawn,

AbM7 Am7 3 D7 GM7 Gm7 C7

those cra - zy mo - ments with you, don't tell me that they are gone!

Dm Dm#7 Dm7 G7 Gm7 C7 Em7b5 A7

To nev - er look in - to those eyes a - gain! The sun just might as well not rise a - gain!

Dm7 G7 Bb7#11 A7 3 Dm7 G7 CM7

Oh, no, no, no! It can't be right! — It must have been Some - thing — I Dreamed Last Night!

# SOMEWHERE ALONG THE WAY

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and Music Sales Corporation (ASCAP)

Words by SAMMY GALLOP  
Music by KURT ADAMS

**Slowly**

The musical score for "Somewhere Along the Way" is written in a single system with ten staves. The key signature is B-flat major (two flats). The tempo is marked "Slowly". The score includes a vocal line with lyrics and a piano accompaniment line with chords. The lyrics are: "I used to walk with you a - long the av - en - ue, our hearts were care - free and gay. How could I know I'd lose you, Some - where A - long The Way. The friends we used to know, would al - ways smile, 'Hel - lo.' No love like our love, they'd say. Then love slipped thru our fin - gers, Some - where A - long The Way. I should for - get, but with the lone - li - ness of night, I start re - mem - ber - ing ev - 'ry - thing. You're gone, and yet there's still a feel - ing deep in - side that you will al - ways be, part of me. So now I look for you a - long the av - en - ue, and as I wan - der I pray that some - day soon I'll find you, Some - where A - long The Way. Some - where A - long The Way." The piano accompaniment features chords such as Eb/G, G7#5, AbM7, Bb7, Gm7b5, C7#5, F7, Fm7, Bb7, EbM7, Bb7, Eb/G, F7, Fm7, Bb7, Eb6, GM7, Em7, Am7, D7, Bm7, E7b9, Am7, D7, GM7, Em7, Am7, D7, GM7, Bb7, Eb, G7, AbM7, Bb7, Gm7b5, C7#5, F7, Fm7, Bb7, Eb, Bb7, Fm7, Bb7, Eb6, and DbM7/Gb. There are two endings for the final phrase, marked with '1' and '2'.

# SONG FOR LORRAINE

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By JAY BECKENSTEIN

**Samba**

The musical score for "Song for Lorraine" is written in a single system with three staves. The key signature is B-flat major (two flats). The tempo is marked "Samba". The score includes a piano accompaniment line with chords. The chords are: FM7, Gb/C, Ab(add9), Fm7, Bb7, Eb, Bb7, FM9, and DbM7/Gb. There are two endings for the first phrase, marked with '1' and '2'.

1 2 Dm9 G7b9(#5) CM9

Dm9 G7b9(#5) CM9 Dm9 G7b9(#5)

CM9 F7#9(#5) To Coda ⊕ BbM7 GbM7#11

D.S. al Coda

CODA ⊕ BbM7 GbM7 Repeat and Fade

**THE SONG IS ENDED**  
(But the Melody Lingers On)

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Words and Music by  
IRVING BERLIN

Moderately

Eb Bb7#5 Bbm9 Eb9 Ab 3 Db9 Cm7 3 Gb13

The Song \_\_\_\_\_ Is End - ed, but the mel - o - dy lin - gers on. You and the song are

F7 Bb7 Bb7#5 Eb Bb13sus Eb Bb7#5 Bbm9 Eb9

gone, but the mel - o - dy lin - gers on. \_\_\_\_\_ The night \_\_\_\_\_ was splen - did and the

Ab 3 Db9 Cm7 3 Gb13 F7 Bb7 Bb7#5 Eb

mel - o - dy seemed to say, "Sum - mer will pass a - way: take your hap - pi - ness while you may."

Gm Em7b5 Am7b5 D7

There 'neath the light of the moon \_\_\_\_\_ we sang a love song that

Gm7 C7 Fm Bb7 Eb Bb7#5 Bbm9 Eb9 AbM7 3

end - ed too soon. \_\_\_\_\_ The moon \_\_\_\_\_ de - scend - ed, and I found with the break of

Abm6 Gm7 3 Cm7 F7 Bb7 Bb7#5 1 Eb 2 Eb

dawn, you and the song had gone. But the mel - o - dy lin - gers on. \_\_\_\_\_ The on.

# SONG FROM M\*A\*S\*H

(Suicide Is Painless)

© 1970 WB MUSIC CORP.

Words and Music by MIKE ALTMAN  
and JOHNNY MANDEL

**Moderately**

1. Through ear - ly morn - ing fog I see vis - ions of the things to be: the  
2. - 6. (See additional lyrics)

pains that are with - held for me. I re - a - lize and I can see  
that su - i - cide is pain - less, it brings on man - y chang -  
es, and I can take or leave it if I please. 2. I  
And you can do the same thing if you  
please.

*Additional Lyrics*

2. I try to find a way to make  
All our little joys relate  
Without that ever-present hate  
But now I know that it's too late.
3. The game of life is hard to play,  
I'm going to lose it anyway,  
The losing card I'll someday lay,  
So this is all I have to say.
4. The only way to win is cheat  
And lay it down before I'm beat,  
And to another give a seat  
For that's the only painless feat.
5. The sword of time will pierce our skins,  
It doesn't hurt when it begins  
But as it works it's way on in,  
The pain grows stronger, watch it grin.
6. A brave man once requested me  
To answer questions that are key,  
Is it to be or not to be  
And I replied; "Oh, why ask me."

# SONG FOR STRAYHORN

Copyright © 1973 by MULLIGAN PUBLISHING CO., INC.

By GERRY MULLIGAN

**Moderately**

DM7 Em7/D DM7 Em7/D DM7

Am7 3 D(addE) Asus 2 D(addE) Ab7

GM7 G6#11 F#m7 D/F# FM7 F6 Em7 C/E



**To Coda** ⊕

FM7 F6 F#m7 B7 EM7 Bb7 Em7/A A7

DM7 Em7/D DM7 Em7/D DM7

Am7 3 DM7 Am7 3 DM7 Em7/A **D.S. al Coda**

**CODA** ⊕

Em7/A A7 DM7

Em7/D DM7 Em7/D DM7 Am7 3

DM7 Am7 3 DM7 Am7 3

D Em7/A *Play 7 times* DM7

### SONGBIRD

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By KENNY G

**Slowly**

Am(add9) G(add9) Am(add9)

G(add9) Am(add9) G(add9)

Am(add9) G(add9) Am7 Bm7

**To Coda** ⊕ **D.C. al Coda**

CM7 Bm7 3 Am7 Bm7 E7sus Am7 E7sus

**CODA** ⊕

Am7 Bm7 CM7 Bm7 Am7 Bm7 E7sus

Am7 Bm7 CM7 Bm7 Am7 Bm7 E7sus **Repeat and Fade**

## STABLEMATES

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By BENNY GOLSON

**Moderately**

Em7 A7 Ebm7 Ab7 DbM7 C7#5 Abm7

Db7 Gbm7 Gm7b5 C7 Fm7 Bb7#9(#5) N.C.

Ebm7 Ab7#5 DbM7 Fm7 Gb13

G7#5 C7 B7 Bb7 A7 Ab7 N.C.

Em7 A7 Ebm7 Ab7 DbM7 C7#5 Abm7 Db7 Gbm7

Gm7b5 C7 Fm7 Bb7#9(#5) N.C. Ebm7 Ab7#5 DbM7

### SOPHISTICATED LADY

from SOPHISTICATED LADIES

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Words and Music by DUKE ELLINGTON,  
IRVING MILLS and MITCHELL PARISH

**Moderately**

Bbm7 Gb7 F7 E7 Eb7 AbM7 Ab7 G7 Gb7 F7

They say \_\_\_\_\_ in - to your ear - ly life ro - mance came, \_\_\_\_\_ and in this heart of yours burned a

Bb7 Bbm7 Eb7 AbM7 Cm7b5 F7b9 Bbm7

flame, \_\_\_\_\_ a flame that flick - ered one day and died a - way. Then, \_\_\_\_\_ with dis - il -

Gb7 F7 E7 Eb7 AbM7 Ab7 G7 Gb7 F7 Bb7

lu - sion deep in your eyes, \_\_\_\_\_ you learned that fools in love soon grow wise. \_\_\_\_\_ The years have

To Coda ⊕

FM7 F6 F#m7 B7 EM7 Bb7 Em7/A A7

DM7 Em7/D DM7 Em7/D DM7

Am7 3 DM7 Am7 3 DM7 Em7/A D.S. al Coda

**CODA** ⊕

Em7/A A7 DM7

Em7/D DM7 Em7/D DM7 Am7 3

DM7 Am7 3 DM7 Am7 3

D Em7/A *Play 7 times* DM7

### SONGBIRD

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By KENNY G

**Slowly**

Am(add9) G(add9) Am(add9)

G(add9) Am(add9) G(add9)

Am(add9) G(add9) Am7 Bm7

CM7 Bm7 3 Am7 Bm7 E7sus Am7 E7sus

**To Coda** ⊕ **D.C. al Coda**

**CODA** ⊕

Am7 Bm7 CM7 Bm7 Am7 Bm7 E7sus

Am7 Bm7 CM7 Bm7 Am7 Bm7 E7sus **Repeat and Fade**

## STABLEMATES

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By BENNY GOLSON

**Moderately**

Em7 A7 Ebm7 Ab7 DbM7 C7#5 Abm7

Db7 Gbm7 Gm7b5 C7 Fm7 Bb7#9(#5) N.C.

Ebm7 Ab7#5 DbM7 Fm7 Gb13

G7#5 C7 B7 Bb7 A7 Ab7 N.C.

Em7 A7 Ebm7 Ab7 DbM7 C7#5 Abm7 Db7 Gbm7

Gm7b5 C7 Fm7 Bb7#9(#5) N.C. Ebm7 Ab7#5 DbM7

### SOPHISTICATED LADY

from SOPHISTICATED LADIES

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Words and Music by DUKE ELLINGTON,  
IRVING MILLS and MITCHELL PARISH

**Moderately**

Bbm7 Gb7 F7 E7 Eb7 AbM7 Ab7 G7 Gb7 F7

They say \_\_\_\_\_ in - to your ear - ly life ro - mance came, \_\_\_\_\_ and in this heart of yours burned a

Bb7 Bbm7 Eb7 AbM7 Cm7b5 F7b9 Bbm7

flame, \_\_\_\_\_ a flame that flick - ered one day and died a - way. Then, \_\_\_\_\_ with dis - il -

Gb7 F7 Eb7 AbM7 Ab7 G7 Gb7 F7 Bb7

lu - sion deep in your eyes, \_\_\_\_\_ you learned that fools in love soon grow wise. \_\_\_\_\_ The years have

Bbm7 Eb7 AbM7 Am7b5 D7 GM7 Em7 Am7 D7 GM7 G#dim7

changed you, some-how; I see you now. Smok-ing, drink-ing, nev-er think-ing of to-mor-row,

Am7 D7b9 GM7 Em7 Am7 D7 GM7 Bdim7 Cm7

non-cha-lant. Dia-monds shin-ing, danc-ing, din-ing with some man in a res-tau-rant,

Bbm7 Eb7 Cm7b5 F7b9 Bbm7 Gb7 F7 E7 Eb7 AbM7

is that all you real-ly want? No, So-phis-ti-cat-ed La-dy, I know, you miss the

Ab7 G7 Gb7 F7 Bb7 Bbm7 Eb7

love you lost long a-go, and when no-bod-y is nigh you cry. They cry.

1 Ab6 Cm7b5 F7b9 2 Ab6

### STAIRWAY TO THE STARS

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Words by MITCHELL PARISH  
 Music by MATT MALNECK and FRANK SIGNORELLI

Slowly

CM7 G7#5 Gm7 C9 FM7 Bb13 Bb7#11

Let's build a Stair-way To The Stars, and climb that Stair-way To The Stars,

Am7 D7 Dm7 G7#5 CM7 A7b9 Dm7 G7 CM7 G7#5

with love be-side us to fill the night with a song. We'll hear the

Gm7 C9 FM7 Bb13 Bb7#11 Am7 D7

sound of vi-o-lins out yon-der where the blue be-gins, the moon will guide us as

Dm7 G7 CM7 F#m7b5 B7 Em7 Am7

we go drift-ing a-long. Can't we sail a-way on a la-zy dai-sy pet-al,

Em7 A7 Dm7 Gm7

o-ver the rim of the hill? Can't we sail a-way on a lit-tle dream and set-tle

Dm7 G7 CM7 G7#5 Gm7 C9 FM7

high on the crest of a thrill! Let's build a Stair-way To The Stars, a love-ly

Bb13 Bb7#11 Am7 D7 Dm7 G7#5

Stair-way To The Stars. It would be heav-en to climb to heav-en with you. you.

1 C A7#5 Dm7 G7 2 C Fm6 C6

# SOMEONE TO LIGHT UP MY LIFE

(Se Todos Fossem Iguais a Voce)

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English Lyric by GENE LEES  
 Original Text by VINICIUS DE MORAES  
 Music by ANTONIO CARLOS JOBIM

**Medium Samba**

AM7 G#m7b5 C#7b9 F#m#7 B9 Em#7 A9

Where shall I look for the love to re - place you?

DM7 C#m7b5 F#7b9 Bm7 E9

Some one To Light Up My Life.

E13 E9#5 AM7 F#m7

Some - one with strange lit - tle ways, eyes like a blue au - tumn haze,

D#m7b5 G#13 G#7#5 C#m7 Am6

Some - one with your laugh - ing style and a smile that I know will keep

GM7/B E7 AM7 G#m7b5 C#7b9 F#m#7 B9

haunt - ing me end - less - ly. Some - times in stars or the swift flight of

Em#7 A9 DM7 C#m7b5 F#7#9 DM7

sea - birds I catch a mo - ment of you.

D#m7b5 Dm6 A/C#

That's why I walk all a - lone, search - ing for

C13sus C13 B7 E9sus

some - thing un - known, search - ing for some - thing or Some - one To

E7b9 AM7

Light Up My Life.

# STARDREAMS

Copyright © 1941 by Chappell & Co.  
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Words and Music by CHARLES SPIVAK,  
SONNY BURKE and SYLVIA DEE

Moderately slow

Am7 D7 Am7b5 F7 Ab7 G Eb7 Am7 1 A7 Ab7

You come in Star-dreams to bring me our dreams and then we share a thrill a  
mine in Star-dreams as ev-'ry star beams; our love is all you're

G E7 Eb9b5 D7 2 A7 D7 G Ab

gain, a - gain. You're think - ing of. Once a - gain the moon wan - ders past, - you

Abdim7 Bbm7 Eb9 Eb7b9 Ab

kiss me at last, - and all of my cares - take flight. - Then you hold me

A Adim7 Bm7 E9 E7b9 Eb9b5 D+ Bm

close for a - while; - I see your sweet smile. - Two hearts beat as one - to - night. But I

Am7 D7 Am7b5 F7 Ab7 G Eb7 Am7 A7 D7 G

lose my Star-dreams, they're gone as dawn beams. I sigh - as Star-dreams say good - bye. -

# STELLA BY STARLIGHT

from the Paramount Picture THE UNINVITED

Copyright © 1946 (Renewed 1973, 1974) by Famous Music Corporation

Words by NED WASHINGTON  
Music by VICTOR YOUNG

Moderately

Em7b5 A7b9 Cm7 F7 Fm7 Bb7 EbM7 Ab7

The song - a rob - in sings - through years - of end - less springs; - The

BbM7 Em7b5 A7b9 Dm7 Bbm7 Eb7 Fm7 Em7b5 A7 Am7b5 D7b9

mur-mur of a brook at e - ven-tide - that rip - ples by a nook where two lov - ers hide; - A

G7#5 Cm7 3 Ab7 BbM7

great - sym-phon - ic theme, - that's Stel - la By Star - light - and not a dream. - (Boy:) My  
(Girl:) He's

Em7b5 A7b9 Dm7b5 G7b9 Cm7b5 F7b9 BbM7

heart - and I a - gree - she's ev - 'ry - thing - on earth to me. -  
all - of these and more - he's ev - 'ry - thing - that you'd a - dore. -

# STAR DUST

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Words by MITCHELL PARISH  
Music by HOAGY CARMICHAEL

Moderately slow

DbM7 Gb9#11 F7b9 Bb7

And now the pur - ple dusk of twi - light time steals a - cross the mea - dows of my heart.

Ebm7 Ab7 Fm7 Bbm7 Gm7 C7 Ebm7 Ab7

High up in the sky the lit - tle stars climb, al - ways re - mind - ing me that we're a - part.

DbM7 Gb9#11 F7b9 Bb7

You wan - dered down the lane and far a - way, leav - ing me a song that will not die.

Ebm7 Ab7 Fm7 Bbm7 Ebm7 Ab7 DbM7 Db7#5

Love is now the Star Dust of yes - ter - day, the mu - sic of the years gone by. Some - times I

GbM7 Gbm#7 F#m7 B7 DbM7

won - der why I spend the lone - ly night dream - ing of a song. The mel - o - dy

Fm7 Bb7 Ebm7 Bb7 Ebm7 Ab7

haunts my rev - er - ie, and I am once a - gain with you, when our love was new,

Ebm7 Ab7 DbM7 Ebm7 Edim7 Fm7 Bbm7 Eb9

and each kiss an in - spir - a - tion. But that was long a - go, now

Bbm7 Eb7 Ab7 Ebm7 Ab7 Db7 GbM7

my con - so - la - tion is in the Star Dust of a song. Be - side a gar - den

Gbm#7 F#m7 B7 DbM7 Fm7 Bb7

wall, when stars are bright, you are in my arms. The night - in - gale tells his fair - y tale

Ebm7 Bb7 Ebm7 F#m7 B13 DbM7 Bbm7

of par - a - dise where ros - es grew. Though I dream in vain, in my heart it will re -

Fm7 Bb7 Ebm7 Ab7 DbM7

main: my Star Dust mel - o - dy, the mem - o - ry of love's re - frain.



# STEPPIN' OUT WITH MY BABY

from the Motion Picture Irving Berlin's EASTER PARADE

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Words and Music by  
IRVING BERLIN

**Medium Jump**

Dm Dm/C Gm/Bb A7 Dm Dm/C Gm/Bb A7 Dm Dm/C

Step-pin' Out — With My Ba - by. Can't go wrong — 'cause I'm in right. — It's for sure, —

Gm/Bb Em7b5 Dm Dm/F Gm6 Bb7 A7 Dm6 Dm Dm/C Gm/Bb A7

not for may - be, that I'm all dressed up to - night. — Step-pin' out — with my hon - ey,

Dm Dm/C Gm/Bb A7 Dm Dm/C Gm/Bb Em7b5 Dm

can't be bad — to feel so good. — Nev-er felt — quite so sun - ny. And I keep on

Bb7 A7 Dm6 D DM7 D6 DM7

knock - in' wood, — there'll be smooth sail - in' 'cause I'm trim - min' my sails. — (Girl version) } In my  
With a

D DM7 D6 D Em7 Em7b5 A7 Dm Dm/C

top hat — and my white tie — and my tails — } Step-pin' Out —  
bright shine — on my shoes and — on my nails — }

Gm/Bb A7 Dm Dm/C Gm/Bb A7 Dm Dm/C

With My Ba - by. Can't go wrong — 'cause I'm in right. — Ask me when —

Gm/Bb Em7b5 D/F# Fdim7

1	Em7	Eb7	D6
---	-----	-----	----

2	Em7	Eb7	D6
---	-----	-----	----

will the day — be, the big day may be to - night. — be to - night. —

# STILL WARM

Copyright © 1986 Scoway Music

By JOHN SCOFIELD

Moderately

E/G Ab6/9 Am FM7sus D/F# G7sus(add6) E/G Ab6/9

Am FM7sus D/F# G7sus(add6) C/Ab F#sus/A Bm7#5 E/C D/C

Fm6/C G/Bb E13sus Dm7#5 Db9#11 Bb7b5 Am7

AbM7#5 E/G Ab6/9 Am Am/B C C/D C/E F

G F/A G/B C C/D C/E F D#/F G7sus

The musical score for 'Still Warm' is written in 4/4 time and consists of six staves of music. The key signature has one flat (Bb). The tempo is marked 'Moderately'. The score includes various chords such as E/G, Ab6/9, Am, FM7sus, D/F#, G7sus(add6), Fm6/C, G/Bb, E13sus, Dm7#5, Db9#11, Bb7b5, Am7, AbM7#5, Am/B, C, C/D, C/E, F, G, F/A, G/B, and D#/F. The melody is primarily in the treble clef, with some bass clef lines in the lower staves.

# STOLEN MOMENTS

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Words and Music by  
 OLIVER NELSON

Moderately slow

Cm7 Cm6 Cm7 Cm6

Fm7 Fm6 Cm7 Cm6

Dm D#m Em Fm F#m Fm Em Ebm Dm7

D#dim7 C/E Fm Cm To Coda ⊕ D.C. al Coda G7#5

CODA ⊕ G7#5 Cm7 G7#5 F7sus Cm9

The musical score for 'Stolen Moments' is written in 4/4 time and consists of five staves of music. The key signature has two flats (Bb, Eb). The tempo is marked 'Moderately slow'. The score includes various chords such as Cm7, Cm6, Fm7, Fm6, Dm, D#m, Em, Fm, F#m, Ebm, Dm7, D#dim7, C/E, Fm, Cm, G7#5, F7sus, and Cm9. The score includes a Coda section and a 'D.C. al Coda' instruction. The melody is primarily in the treble clef.

# STEREOPHONIC

Copyright © 1954 (Renewed) by Embassy Music Corporation (BMI)

By ERNEST B. WILKINS

Moderately

Musical score for 'STEREOPHONIC' in C minor, 4/4 time. The score consists of four staves of music. Above the staves are the following chords: Cm, Db9b5, Cm, Bbm9, Eb9, AbM9, Ab6, Dm7b5, G7, Cm. The first staff has a first ending bracket over the first two measures. The second staff has a second ending bracket over the last two measures. The third staff has a first ending bracket over the first two measures. The fourth staff has a first ending bracket over the first two measures.

# STORY OF MY FATHER

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Words and Music by  
ABBEY LINCOLN

Moderately

Musical score for 'STORY OF MY FATHER' in G major, 4/4 time. The score consists of four staves of music with lyrics underneath. Above the staves are the following chords: GM7, G6, D7, Am7, D7, G, GM7, G7, C, Am7, D7, G, E7b9, Am7, D7, G, D7, G6, 1-8, E7, Am7, D7, G6, D7, G6, E7, Am7, D7, G6, Bb13, EbM9, Ab6/9, G(add9).

Do we kill our - selves on pur - pose? Is de - struc - tion all our own? Are we dy - ing for a  
rea - son? Is our leav - ing on our own? Are the peo - ple su - i - ci - dal? Did we come this far to  
die? Of our - selves are we to per - ish for this use - less, worth - less lie? 1. My fa - ther had a  
king - dom, my fa - ther wore a crown. They said he was an aw - ful man, he tried to live it  
down. My spir - it of my moth - er, Lord, the crown was hand - ed down.

### Additional Lyrics

2. My father built us houses,  
And he kept his folks inside,  
His images were stolen,  
And his beauty was denied,
3. My brothers are unhappy,  
My sisters they are too,  
My mother prays for glory,  
And my father stands accused,
4. My father, yes my father,  
A brace and skillful man,  
He fed and served his people,  
With the magic of his hand,
5. My father, yes my father,  
His soul was sorely tried,  
'Cause his images were stolen,  
And his beauty was denied,
6. Sometimes the river's calling  
Sometimes the shadows fall,  
That's when he's like a mountain,  
Rising master over all,
7. This Story Of My Father,  
Is the one I tell and give,  
It's the power and the glory,  
Of the life I make and live,
8. My father has a kingdom,  
My father wears a crown,  
And he lives within the people,  
In the lives he handed down.
9. My father has a kingdom,  
My father wears a crown,  
And through the spirit of my mother, Lord,  
The crown was handed down.

# STRAIGHT LIFE

Copyright © 1957 Contemporary Music  
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Written by ART PEPPER

**Very Fast**

Chord progression for "Straight Life":

EbM7 Ebm#7 Ebm6  
 Bbm9 Bb6 G9 G7  
 1 C9 Cm7 F9  
 Bb6 Gbm7 Fm6 Bb7b9  
 2 Cm7 Ddim Cm7 Ebm6  
 Bb6 D7b9 Gm7 Bbdim  
 Bb6 Dm7 Dbm7 Cm7 F13 B7 Bb6

The musical notation for "Straight Life" is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of seven staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together in groups of three or six. Chord changes are indicated by letters above the staff. The piece concludes with a double bar line.

# STRAPHANGIN'

Copyright © 1981 Grand Street Music (BMI)

By MICHAEL BRECKER

**Moderate Funk**

Chord progression for "Straphangin'":

Db Eb F G Db Eb D5(add9) Db Eb F Ab/D  
 Db Eb D+ D5 Db Eb F G Db Eb D5(add9)  
 Gb/Ab Ab/Cbb/Db To Coda 1 Db Eb D5(add9) 2 Db Eb D5(add9)  
 F/Eb F/A G5/Bb A+ D5(add9) F/Eb F/A G5/Bb A+ EbM7#11

The musical notation for "Straphangin'" 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 treble clef and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together in groups of three or six. Chord changes are indicated by letters above the staff. The piece concludes with a double bar line.

D+/B B+/G# Ab+/E F/Eb F/A G5/Bb A+ D5(add9)

F/Eb F/A G5/Bb Bb/C F A+ D.S. al Coda

CODA Db Eb D5(add9) F C

F C F C C#dim Dm7 Bb F C

F C F C C#dim Dm7 Bb F

### STROLLIN'

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Words © 1994 by Ecaroh Music, Inc.

Words and Music by  
HORACE SILVER

Moderately

DbM7 Em7 A7 Ebm7 Ab7

I saw her Stroll in' down the prom e-nade.  
She turned and smiled at me to my sur-prise.

DbM7 Abm7 Db7 Gm7 C7

I took one look and I said, "Oh, my God."  
I la-ter found out she had great big eyes. Please help  
It all

1 Fm7 Bb7#5(#9) Ebm7 Ab7

me to win her. She's all that I need.

DbM7 Bbm7 Eb7b5 D7#9

Dear Lord a-bove me please help me suc-ceed.

2 Fm7 Bbm7 Eb7b5 F#m7 B7

goes to prove that your dreams can come true, don't you see.

To Coda ⊕ Fm7 Bb7 Ebm7 Ab7b9 Db Fm7 Ebm7 Ab7b9 Db D.C. al Coda

I'm just as hap-py as I can be. She's Stroll-in' a-long with me.

CODA ⊕ Db Gb7b5 Fm7 Bb7#9 Ebm7 Ab7b9 DbM7b5

be. Sweet-ie and me, ba-by makes three, Stroll-in'.

## SUDDENLY IT'S SPRING

from the Paramount Motion Picture **LADY IN THE DARK**

Copyright © 1943 (Renewed 1970) by Famous Music Corporation

Words by JOHNNY BURKE  
Music by JAMES VAN HEUSEN

Moderately

Musical score for "Suddenly It's Spring" in 4/4 time, key of B-flat major. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The first staff has a first ending bracket over the final two measures. The second staff has a second ending bracket over the final two measures. The piece concludes with a double bar line.

Why is my heart danc - ing? Im - ag - ine danc - ing! You look at me and  
Why do you keep sigh - ing? Not sad, just sigh - ing. I'm

Sud - den - ly It's Spring. young and free and Sud - den - ly It's

Spring. High on a hill - top love is call - ing.

Some - one should wish me, hap - py fall - ing. No more be - ing lone - ly; Can

I be lone - ly? You look at me and Sud - den - ly It's Spring.

## SUN

Copyright © 1995 Nivek Publishing (BMI)

Written by KEVIN EUBANKS

Moderately

Musical score for "Sun" in 4/4 time, key of D major. The score consists of five staves of music. It includes first and second endings, a section marked "Fine", and a section marked "D.S. al Fine (with repeats)". Chord symbols are placed above the notes.

Fine N.C. Em11 F#m11 Em11

F#m11 1-3 Em11 4 Am11

Cm11 3 Bm11 Am11 3

D.S. al Fine (with repeats)

D+/B B+/G# Ab+/E F/Eb F/A G5/Bb A+ D5(add9)

F/Eb F/A G5/Bb Bb/C F A+ D.S. al Coda

CODA Db Eb D5(add9) F C

F C F C C#dim Dm7 Bb F C

F C F C C#dim Dm7 Bb F

**STROLLIN'**

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 Words © 1994 by Ecaroh Music, Inc.

Words and Music by  
**HORACE SILVER**

**Moderately**

DbM7 Em7 A7 Ebm7 Ab7

I saw her Stroll - in' down the prom e - nade. —  
 She turned and smiled — at me to my sur - prise. —

DbM7 Abm7 Db7 Gm7 C7

I took one look — and I she said, "Oh, my God." — Please help —  
 I la - ter found — out she had great big eyes. — It all —

1 Fm7 Bb7#5(#9) Ebm7 Ab7

me to win her. — She's all that I need. —

DbM7 Bbm7 Eb7b5 D7#9

Dear Lord a - bove — me — please help — me suc - ceed. —

2 Fm7 Bbm7 Eb7b5 F#m7 B7

— goes to prove that — your dreams — can come true, — don't — you see.

To Coda ⊕

Fm7 Bb7 Ebm7 Ab7b9 Db Fm7 Ebm7 Ab7b9 Db D.C. al Coda

I'm just as hap - py as I can be. She's Stroll - in' a - long with me.

CODA ⊕

Db Gb7b5 Fm7 Bb7#9 Ebm7 Ab7b9 DbM7b5

be. Sweet - ie and me, ba - by makes three, Stroll - in'. —

# SUDDENLY IT'S SPRING

from the Paramount Motion Picture LADY IN THE DARK

Copyright © 1943 (Renewed 1970) by Famous Music Corporation

Words by JOHNNY BURKE  
Music by JAMES VAN HEUSEN

Moderately

Musical score for "Suddenly It's Spring" in 4/4 time, key of B-flat major. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The first staff has a first ending bracket over the final two measures. The second staff has a second ending bracket over the final two measures. The piece concludes with a double bar line.

Chord symbols: Cm7, D7, Gm7, C7, C#dim, Cm7, F9, BbM7, Dm7b5, G7, DM7, Bm7, Em7, A7#5, DM7, Cm7, F7, Fm7, Bb9, EbM7, B7, Bb9, EbM7, Dm7, G7, Cm7, F7, Bb7, G7, Cm7, D7, Gm7, C7, C#dim, Cm7, F9, Bb6.

Lyrics:  
 Why is my heart danc - ing? Im - ag - ine danc - ing! You look at me and  
 Why do you keep sigh - ing? Not sad, just sigh - ing. I'm  
 Sud - den - ly It's Spring. young and free and Sud - den - ly It's  
 Spring. High on a hill - top love is call - ing.  
 Some - one should wish me, hap - py fall - ing. No more be - ing lone - ly; Can  
 I be lone - ly? You look at me and Sud - den - ly It's Spring.

# SUN

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Written by KEVIN EUBANKS

Moderately

Musical score for "Sun" in 4/4 time, key of D major. The score consists of five staves of music. The first staff has a first ending bracket over measures 1-3 and a second ending bracket over measure 4. The second staff has a first ending bracket over measures 1-3 and a second ending bracket over measure 4. The piece concludes with a double bar line.

Chord symbols: Em11, F#m11, Em11, F#m11, Em11, F#m11, Am11, Cm11, Bm11, CM9#11, Fine, N.C., Em11, F#m11, Em11, F#m11, Am11, Cm11, Bm11, Am11.

Lyrics:  
 Fine N.C. Em11 F#m11 Em11  
 D.S. al Fine (with repeats)



# SWAY (Quien Sera)

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English Words and Music by NORMAN GIMBEL  
Spanish Words by PABLO BELTRAN RUIZ

Moderately

F#dim B7 F#dim B7 Em

When ma - rim - ba rhy - thms start to play, dance with me, make me Sway. \_

C9#11 C9 B9 C9#11 C9 B7b9 Em6 B7b9 Em6

Like the la - zy o - cean hugs the shore, hold me close, Sway me more. \_

N.C. F#dim B7 F#dim B7 Em

Like a flow - er bend - ing in the breeze, bend with me, Sway with ease. \_

C9#11 C9 B9 C9#11 C9 B7b9 Em6 B7b9 Em6

When we dance you have a way with me, stay with me, Sway with me. \_

G6 Bbdim D7 G

Oth - er dan - cers may be on the floor, dear, but my eyes will see on - ly you. \_

B7 D#dim B7 Em C9 B7b9

On - ly you have that ma - gic tech - nique, when we Sway I grow weak.

Em N.C. F#dim B7 F#dim B7 Em

I can hear the sound of vi - o - lins, long be - fore it be - gins. \_

C9#11 C9 B9 C9#11 C9 B7b9 Em6 B7b9 Em6

Make me thrill as on - ly you know how, Sway me smooth, Sway me now. \_

N.C. Em6 B7b9 Em6 C B7 Em6

When ma - rim - ba rhy - thms Sway me now. \_ Sway me smooth, Sway me now. \_

# SUNDAY IN NEW YORK

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Words and Music by  
PETER NERO

Moderately

Em7 A7 Em7 A7 Em7 A7 Em7 A7

New York on Sun - day, big cit - y tak - ing a nap! —  
If you've got trou - bles, just take them out for a walk. —  
Two hearts stop beat - ing, you're both too breath-less to speak! —

Dm7 G7 To Coda ⊕ Dm7 G7 Bm7 E7

Slow down, it's Sun - day! — Life's a ball, — let it fall right in your lap!  
They'll burst like bub - bles — in the fun — of a Sun - day In New  
Love smiles her

2 AM7 A6 Dm7 G9 C6 CM7 C6

York! You can spend time — with-out spend - ing a dime watch-ing peo - ple watch peo - ple pass! —

Em7 A7 Dm7 G9 CM7 C7

— Lat - er you pause, — and in one — of the stores there's that face — next to yours — in the glass! —

D.C. al Coda Bm7 E9 CODA ⊕ Dm7 G7 Bm7 E7 C#m7b5 F#7

— greet - ing, — then the dream — that has seen you thru the week

Bm7 E7b9 A6 A9

comes true on Sun - day In New York! —

# SURF RIDE

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Written by ART PEPPER

Very fast

C6 F9 F#dim C6/G F#7

F7 F#dim C6/G F7 Em7 A7b9

Dm7 G7#5(b9) C9 Dm7 G7#5(b9)

2 **Bb9** **Abm7** **Db7** **Gbm7** **Gbm7** **Cb7**

**Em7** **A7** **Dm7** **G7b9**

**Cm7** **To Coda** **F7** **CODA** **Cm7** **F7** **Bb9#11**

*rit.*

### TAKE A WALK

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By MICHAEL BRECKER

**Blues Swing** **F5** **Eb5** **F5** **Eb5** **F5** **Eb5**

**F5** **B13** **Bb5** **Ab5** **Bb5** **Gb7**

**F5** **Eb5** **F5** **Eb5** **C5** **B5**

**Bb5** **Ab5** **F5** **Eb5** **F** **Gb/C**

**F5** **Eb5** **F5** **Eb5** **F5** **B13**

**Bb5** **Ab5** **Bb5** **Gb7** **F5** **Eb5**

**F5** **Db5** **C5** **B5** **Bb5** **A5**

**F5** **Eb5** **Gb/C** **F7**

**Play 3 times**

# SWING 41

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By DJANGO REINHARDT

**Swing**  
G6 C6 C#dim7

**G** **D7** **G** **C7**

**G** **C7** **G** **G#dim**

**Am7** **D7** **G6** **C**

**C#dim7** **D7** **G6**

# TANGERINE

from the Paramount Picture THE FLEET'S IN

Copyright © 1942 (Renewed 1969) by Famous Music Corporation

Words by JOHNNY MERCER  
Music by VICTOR SCHERTZINGER

**Easy Swing**

Gm7 C7 FM7 Am7 Abdim7 Gm7 C7 Gm7 C7

Tan - ger - ine, she is all they claim with her eyes of night and lips as bright as

FM7 Am7 D7 Gm7 C7 FM7 Bm7b5 E7b9 AM7 F#m7

flame. Tan - ger - ine, when she danc - es by sen - or - i - tas stare and

Bm7 E9 A7 D7 Gm7 C7 FM7 Am7 Abdim7

ca - bal - le - ros sigh. And I've seen toasts to Tan - ger - ine raised in

Gm7 C7 Gm7 C7 A7#5 D9 Gm7 Gm/F Em7b5 A7

ev - 'ry bar a - cross the Ar - gen - tine. Yes, she has them all on the run, but her

Dm7 G7#11 Gm7 C7 F6

heart be - longs to just one. Her heart be - longs to Tan - ger - ine.

### TEACH ME TONIGHT

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Words by SAMMY CAHN  
 Music by GENE DePAUL

Moderately slow

Ebm7 Ab13 Gm7 C7#5 Fm7 Bb7

Did you say, "I've got a lot to learn? Well, don't think I'm try - ing not to learn.

Gm7b5 C7#5 Fm7 Bb11 Bb7b9 EbM7 C7b9 Fm7 Bb7 Bb7#5

Since this is the per - fect spot to learn, Teach Me To - night. Start - ing with the "A, B,

Ebm7 Ab13 Gm7 C7#5 Fm7 Bb7 Gm7b5 C7#5

C" of it, right down to the "X, Y, Z" of it, help me solve the mys - ter -

Fm7 Bb11 Bb7b9 Eb6 Ab7 EbM7 Gm7 Gbm7 Fm7 Bb7 EbM7 C7b9

y of it, Teach Me To - night. The sky's a black-board high a - bove you. If a

Fm7 Bb7 Bb7#5 EbM7 Cm7 Am7b5 D7b9 Gm7 C7 Cm7 F9

shoot - ing star goes by, I'll use that star to write I love you a thou - sand times a - cross the

Fm7 Bb7 Bb7#5 EbM7 Ab13 Gm7 C7#5 Fm7 Bb7

sky. One thing is - n't ver - y clear, my love. Should the teach - er stand so near, my love?

Gm7b5 C7#5 Fm7 Bb11 Bb7b9

1	Eb6 C7b5 Fm7 Bb7 Bb7#5
2	Eb6

Grad - u - a - tion's al - most here, my love. Teach Me To - night. Did you say, "I've got a night.

# TAKE FIVE

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By PAUL DESMOND

**Moderately fast**

Chord progression for TAKE FIVE:

Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7  
 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7  
 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm  
 Cb Abm6 Bbm7 Ebm7 Abm7 Db7  
 Gbm7 Cb Abm6 Bbm7 Ebm7  
 Abm7 Db7 Fm7 Bb7 Ebm Bbm7 Ebm Bbm7 Ebm7 Bbm7  
 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm

# TAKE TEN

© 1963 (Renewed) Desmond Music Company

By PAUL DESMOND

**Moderately**

Chord progression for TAKE TEN:

Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13  
 Dm7 G13 Dm7 G13 Dm7 G13 1 Dm7 G13 2 Dm7 G13  
 Bbm7 Eb9 AbM7 F7 Bbm7 Eb9 Bbm7  
 Gm7 C9 FM7 D7 Gm7 C9 Em7 A7

Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13  
 Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13  
 Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13  
**CODA**  
 Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13  
 Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13

To Coda ⊕ D.C. al Coda (Take 2nd ending)

# TANGA

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Music by JOHN "DIZZY" GILLESPIE

Moderate Latin beat

FM7 Bb9 FM7 Am7 D7b9  
 Gm7 Eb9 Gm7 C7sus F D7b9 Gm7 C7b9  
 FM7 Bb9 FM7 Am7 D7b9  
 Gm7 Eb9 Gm7 C7sus F Gm7 G#dim F/A  
 Bbm7 Eb7 Ab F7#5/B Bbm7 Eb7  
 Am7 D7b9 GM7 Bb7#11 Am7 D7b9 Gm7 C7b9  
 F Bb13 FM7 Am7 D7#9  
 Gm9 Eb9 Gm7 C7sus F

# TELL ME A BEDTIME STORY

Copyright © 1973 by Hancock Music Co.

By HERBIE HANCOCK

**Moderately**

The musical score for 'Tell Me a Bedtime Story' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderately'. The score consists of eight staves of music. The first staff begins with a repeat sign and a key signature change to one sharp. Chord symbols are placed above the notes: GM7#11, F#m7, GM7#11, and F#m7. The second staff continues with CM7#11, BM7, GM7, EM7, CM7, BM7, GM7, EM7, and CM7. The third staff features B9sus, B9#5, EM7, E7#9, Eb7#9, DM7, and C#7#9. The fourth staff has CM7#11, BM7, GM7, EM7, CM7, BM7, GM7, EM7, and CM7. The fifth staff includes B7sus, A7sus, G#m7, Em7, and Dbm7. The sixth staff shows Ebm7, Em7, F#m7, and GM7#11. The seventh staff contains F#m7, Em7, A7, and DM7. The eighth staff concludes with CM7, BM7, GM7, EM7, CM7, BM7, GM7, and CM7, with a 'To Coda' symbol and 'D.S. al Coda' instruction. A 'CODA' section follows, marked 'Play 3 times', with chord symbols CM7, BM7, GM7, EM7, CM7, BM7, GM7, EM7, and CM7.

# THERE'S A MINGUS AMONK US

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By RANDY BRECKER

**Fast Swing**

The musical score for 'There's a Mingus Amonk Us' is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The tempo is marked 'Fast Swing'. The score consists of two staves of music. The first staff begins with a key signature change to two flats and features chord symbols Dbm9 and F7b5. The second staff continues with FM7, Dbm9, and Fm7.



Bb7b9(b5) Eb7sus Eb7 Ab7sus Ab7 DbM7

G7b5 Eb sus Eb7 A7sus A7 Am9/E

1 A7sus A7b5 2 A7sus A7b5 Ab(Bass) C(Bass)

Bb(Bass) Db5/D D7#11

DbM9 F7#11

## THINGS AIN'T WHAT THEY USED TO BE

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By MERCER ELLINGTON

Moderately

Eb7

Got so wear-y of be-in' noth-in', felt so drear-y just do-in' noth-  
 No use be-in' a doubt-in' Thom-as, no ig-nor-in' that ros-y prom-

in'; did-n't care ev-er get-tin' noth-in', felt so low. Now my eyes on the far ho-ri-  
 ise; now I know there's a hap-py sto-ry yet to come. It's the dawn of the day of glo-

To Coda ⊕

Fm7 Bb7 Eb7 Fm7 Bb7

zon can see a glow an-noun-cin' Things Ain't What They Used To Be. Look at that  
 ry: mil-len-ni-um. I tell you Things Ain't What They Used To Be.

Eb7

ar-my fight-in' to be free. It does-n't bar me! Shows me how to go with my

Ab7 Eb7 Fm7

head up; eyes ain't look-in' low. Don't feel fed up, that's how come I see a vic-to-ry; be-

D.C. al Coda

Bb7 Eb7 Fm7 Bb7

lieve me Things Ain't What They Used To Be.

CODA

⊕ Eb7

# THANKS FOR THE MEMORY

from the Paramount Picture BIG BROADCAST OF 1938

Copyright © 1937 (Renewed 1964) by Paramount Music Corporation)

Words and Music by LEO ROBIN  
and RALPH RAINGER

**Moderately**

The musical score is written in a single melodic line on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Moderately'. The score consists of 12 lines of music, each with corresponding lyrics and chord symbols above the staff. The lyrics are: 'Thanks For The Mem - o - ry of can - dle-light and wine, - cas - tles on the Rhine, - the Thanks For The Mem - o - ry of sen - ti-men-tal verse, - noth - ing in my purse, - and Par - the-non and mo - ments on the Hud - son Riv - er Line. - How love - ly it was! Thanks For The chuck - les when the preach - er said, "For bet - ter or for worse." - How love - ly it was! Thanks For The Mem - o - ry of rain - y af - ter - noons, - swing - y Har-lem tunes, - and mo - tor trips and burn - ing lips and Mem - o - ry of lin - ge-rie with lace, - Pils - ner by the case, - and how I jumped the day you trumped my burn - ing toast and prunes. - How love - ly it was! Man - y's the time that we one and on - ly ace. - How love - ly it was! We said good - bye with a feast - ed and man - y's the time that we fast - ed. Oh, well, it was swell while it high - ball; and then I got as "high" as a stee - ple. But we were in - tel - li - gent last - ed; we did have fun and no harm done. And Thanks For The Mem - o - ry of peo - ple; no tears, no fuss, Hur - ray for us. So Thanks For The Mem - o - ry and sun - burns at the shore, - nights in Sing - a - pore. - You might have been a head - ache but you strict - ly en - tre - nous, - dar - ling, how are you? - And how are all the lit - tle dreams that nev - er were a bore, - so thank you so much. nev - er did come true? - Awf - 'ly glad I met you, chee - ri - o and too-dle - oo and thank you so much!

Chord symbols: Gm7, C9, FM7, F#dim7, C7, F6, D7, Gm7, C7, FM7, F#dim7, C7, F6, D7, Gm7, Bbm7, Eb7, AbM7, Adim7, CM7, Am7, Dm7, G9, Gm7, C7#5, Gm7, C7, FM7, F#dim7, C7, F6, D7, Gm7, D7, Gm7, D7, C7, F6, D7b9, Abdim7, Am7, Abm7, Db7, Gm7, C9, F6.

# THAT OLD BLACK MAGIC

from the Paramount Picture STAR SPANGLED RHYTHM

Copyright © 1942 (Renewed 1969) by Famous Music Corporation

Words by JOHNNY MERCER  
Music by HAROLD ARLEN

Easy Swing

*E♭M7* *Fm7*

That Old Black Mag - ic has me in its spell. — That Old Black Mag - ic that you weave so well. —

*B♭7* *Fm7* *B♭7* *Fm7* *B♭7* *Fm7* *B♭7*

— Those i - cy fin - gers up and down my spine. — The same old witch - craft when your

*Gm7* *C7* *Fm7* *B♭7* *E♭M7*

eyes meet mine. — The same old tin - gle that I feel in - side, — and then that el -

*D♭7* *Fm7* *B♭7* *Gm7* *F#dim7*

- e - va - tor starts its ride, — and down and down — I go, 'round and 'round — I go

*Fm7* *D♭7* *E♭M7* *Ab7* *G7* *Cm7* *Ab7#11*

like a leaf — that's caught in the tide. — I should stay a - way — but what can I do? —

*Dm7b5* *G7* *C7* *Fm7*

— I hear your name — and I'm a - flame, — a - flame with such a burn - ing de -

*Abm7* *D♭7* *Abm7* *D♭7* *Gm7* *C7* *Fm7* *B♭7* *E♭M7*

sire — that on - ly your kiss — can put out the fire. — For you're the lov -

*B♭m7* *E♭7* *B♭m7* *E♭7*

- er I have wait - ed for, — the mate that fate — had me cre - at - ed for. — And

*Abm7* *D♭7* *Fm7* *B♭7* *Gm7*

ev - 'ry — time — your lips meet mine, — dar - ling, down and down — I go 'round and 'round —

*F#dim7* *Fm7* *Abm7* *D♭7* *Fm7*

— I go in a spin, — lov - ing the spin I'm — in — un - der That Old Black Mag -

*B♭7sus* 1  
*E♭6* *Fm7* *B♭7* 2  
*E♭6*

- ic called love! — That love!

## THAT'S RIGHT

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By BENNY GREEN

**Moderately**

Fm E7#5 A7#5(#9) Abm9 GbM9 C13b9(#11) Fm7 A7#9 D7#9 Bbm9 Eb9 A13b9 D7#5(b9) Db9  
 C7#9 B9b5 Bb7 G13#9 C7#9 Bb/F Fm Fm7 E7#5 A7#5 Abm9  
 GbM9 C13b9(#11) Fm7 A7#9 D7#9 Bbm9 Eb9 A13b9 D7#5 Db9 C7#9 Eb9 Ab9  
 G13 C7#9 Bb/F Fm GbM9 G7 Ab7 Db9  
 G7 C7#5 F Gm7 F/A Bb7 A7 Ab7 Db7  
 D7 G7 Gm11 C7 Gb7#11 Fm E7#5 A7#5(#9) Abm9 GbM9 C13b9(#11) Fm7  
 A7#9 D7#9 Bbm9 Eb9 A13b9 D7#5(b9) Db9 C7#9 B9b5 Bb7 G13#9 C7#9 Bb/F  
 Fm B9b5 C7#5(#9) Db9 C7#9 Eb9 Ab9 **To Coda** G13#9 C7#9 Bb/F Fm **D.S. al Coda**  
**CODA** G13#9 C7#9 Fm7 E7 Ebm7 D7 Dbm7 Gb13 **Rubato** Gb13#11 Fm6/9(add11)

# THINGS TO COME

Copyright © 1948 (Renewed) by Music Sales Corp. (ASCAP)

By DIZZY GILLESPIE and GIL FULLER

## Fast Bop

Chords: Fm7, Gdim7, Fm7/A $\flat$ , Gdim7, Fm7, Gm7 $\flat$ 5, C7, Fm7, Gdim7, Fm7/A $\flat$ , Gdim7, Fm7, Gm7 $\flat$ 5, C7, Fm9, B $\flat$ 7 $\flat$ 9, E $\flat$ M7, E $\flat$ m9, A $\flat$ 7 $\flat$ 9, D $\flat$ M7, Gm7 $\flat$ 5, C7, Fm7, Gdim7, Fm7/A $\flat$ , Gdim7, Fm7, Gm7 $\flat$ 5, C7, Fm7, Gdim7, Fm7/A $\flat$ , Gdim7, Fm7.

# THE THIRD PLANE

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Written by RON CARTER

## Moderately

Chords: B $\flat$ M7, Am7, D7, Gm, C7, F7 $\sharp$ 5, B $\sharp$ M7, E $\flat$ , Edim7, B $\flat$ /F, G7, C7, F7, B $\flat$ M7.

# THIS IS ALL I ASK

(Beautiful Girls Walk a Little Slower)

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Words and Music by  
GORDON JENKINS

Moderately

F Dm7 Gm7 C7 Gm7 C7 F F/A

As I ap-proach the prime of my life, I find I have the time of my life learn-ing to en-

Abdim7 C7 Gm7 Bbm7 Eb7 A7#5 D7b9

joy at my leis-ure all the sim-ple pleas-ures. And so I hap-pi-ly con-cede, This Is All I

Gm7 C7b9 F6 D7b9 Gm7 C7 FM7 D7b9

Ask, this is all I need. (Boy) Beau-ti-ful girls men walk a lit-tle slow-er when you speak a lit-tle soft-er when you

Gm7 C7b9 F6 FM7 Dm7 Gm7 C7#5 FM7

walk speak by to me. } Lin-ger-ing sun-sets stay a lit-tle long-er with the lone-ly

Bm7b5 E7 Am7 E7b5 Am7 D7

sea. Chil-dren ev-'ry-where, when you shoot at bad men, shoot at me. Take me

G7 C7 C7#5 C7 FM7

to that strange, en-chant-ed land grown-ups sel-dom un-der-stand. Wan-der-ing rain-bows

D7b9 Gm7 C7b9 F6 FM7 Dm7 Gm7 C7#5

leave a bit of col-or for my heart to own, stars in the sky make my wish come true be-fore the

FM7 A7b9 Bb6 Bm7b5 E7 Am7

night has flown. And let the mu-sic play as long as there's a song to

D7#5 Gm7 C9

1	2
F6 D7b9 Gm7 C7	F6

sing, and I will stay young-er than spring. (Girl) Soft-spok-en spring.

# THIS YEAR'S KISSES

from the 20th Century Fox Motion Picture ON THE AVENUE

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Words and Music by  
IRVING BERLIN

**Slowly**  
CM7 Em7 A7 Dm7 G7 Dm7 G7 CM7 Dm7 G7

This year's crop of kiss - es don't seem as sweet \_ to me. \_\_\_\_\_

CM7 Em7 A7 Dm7 G7 Dm7 G7 CM7 Gm7 C7

This year's crop just miss - es what kiss - es used \_ to be. \_\_\_\_\_

FM7 Fm7 Bb7 CM7

This year's new ro - mance \_ does - n't seem to have a chance, \_ e - ven helped by

D7 Dm7 G7 CM7 Em7 A7 Dm7 G7

Mis - ter Moon \_ a - bove. \_\_\_\_\_ This year's crop of kiss - es is not for me, \_

Dm7 G7 Em7b5 A7 Dm7 G7 1  
CM7 Eb dim Dm7 G7 2  
C6

\_ for I'm still wear - ing last \_ year's love. \_\_\_\_\_ love. \_\_\_\_\_

# THREE LITTLE WORDS

from the Motion Picture CHECK AND DOUBLE CHECK

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Lyric by BERT KALMAR  
Music by HARRY RUBY

**Moderately fast**  
CM7 Ebm7 Ab9 Dm7 G7 Dm7 G7

Three Lit - tle Words, \_\_\_\_\_ oh, what I'd give for that won - der - ful phrase. \_\_\_\_\_ To hear those

CM7 Ebm7 Ab9 Dm7 G7 Dm7 G7

Three Lit - tle Words, \_\_\_\_\_ that's all I'd live for the rest of my days. \_\_\_\_\_ And what I

Gm7 C9sus C7 FM7 Bb7 A7 Ab7 G7

feel in my heart \_ they tell sin - cere - ly, no oth - er words \_ can tell it half so clear - ly.

CM7 Ebm7 Ab9 Dm7 G7 C6

Three Lit - tle Words, \_\_\_\_\_ eight lit - tle let - ters which sim - ply mean, "I \_\_\_\_\_ love you."

# THIS MASQUERADE

Copyright © 1972, 1973 by Embassy Music Corporation and Stuck On Music

Words and Music by  
LEON RUSSELL

Moderately slow

Fm Fm#7 Fm7 Bb9  
 Are we real - ly hap - py here — with this lone - ly game we play, —  
 Thoughts of leav - ing dis - ap - pear — ev - 'ry time I see your eyes —

Fm7 Db9 Gm7 C7#5 Fm  
 Look - ing for words — to say? — Search - ing but not find -  
 no mat - ter how hard — I try. — To un - der - stand the rea -

Fm#7 Fm7 Bb9  
 - ing sons un - der we - stand car - ing an - y way, — } we're lost —  
 sons that we car - ry on this way, — }

Db7 C7#5 To Coda ⊕ Fm7 Em7 A7 Ebm7  
 — in a mas quer - ade. — Both a - fraid to say —

Ab7b9 DbM7 Bb7b9 Ebm7  
 — we're just — too far — a way — from be - ing close to - geth -

Ab7b9 DbM7 Dm7  
 - er from the start. — We tried to talk — it o -

G7#5 CM7 Gm7  
 - ver, but the words — got in — the way. — We're lost — in - side —

G13 C9sus Gb13b5 D.C. al Coda CODA  
 — this lone - ly game — we play. —

Fm7 Bb13

# TIME WAS

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English Words by S.K. RUSSELL  
Music by MIGUEL PRADO

Moderately

G Bm Am7 D7 GM7 G7 CM7 Cm6  
 Time Was when we had fun on the school - yard swings; when we ex - changed grad - u -

G/B Gdim/Bb Am7 D7 G6 E7 Am7 D7 G Bm  
 a - tion rings one love - ly yes - ter - day. — Time Was



Am7 D7 GM7 G7 CM7 Cm6 G/B Gdim/Bb

when we wrote love let - ters in the sand, or lin - gered o - ver our "cof - fee and,"

Am7 D7 D7b9 G6 CM7 G6 F#7#9 B Bdim

dream - ing the time a - way. Pic - nics and hay - rides and

C#m7 F#7 B6 Cdim C#m7 F#7 D Cm6/Eb

mid - win - ter sleigh rides and nev - er a - part. Hikes in the coun - try and

Em11 A7 Am7 D7 D7b9

there's more than one tree on which I've a place in your heart.

G Bm Am7 D7 GM7 G7 CM7 Cm6

Dar - ling, ev - 'ry to - mor - row will be com - plete, If all our mo - ments are

G/B Gdim/Bb Am7 D7 D7b9 1 G6 Em7 A7 D9 2 G6

half as sweet as all our time was then. then.

### TILL THE CLOUDS ROLL BY

from OH BOY!

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Words by P.G. WODEHOUSE  
Music by JEROME KERN

Moderately

Ebm7 C7b9 Fm7 Bb7 Eb6 Fm11 Bb7

Oh, the rain comes a pit - ter, pat - ter, and I'd like to be safe in

Ebm7 Bbm7 Eb7 AbM7 Fm7 Bb9 Eb Cm7 Fm7

bed. Skies are weep - ing, while the world is sleep - ing, trou - ble heap - ing on

F9 Fm7 Bb7 EbM7 C7b9 Fm7 Bb7 Eb6

our head. It is vain to re - main and chat - ter, and to

Fm11 Bb7 EbM7 Bbm7 Eb7 AbM7 Fm7 Bb9 Eb Db13

wait for a clear - er sky. Hel - ter skel - ter I must fly for shel - ter

C7b9 F7 Bb7 1 Eb6 Fm7 Bb7 2 Eb

Till The Clouds Roll By. Oh, the By.

# TO EACH HIS OWN

from the Paramount Picture THE CONVERSATION

Copyright © 1946 (Renewed 1973) by Paramount Music Corporation

Words and Music by JAY LIVINGSTON and RAY EVANS

**Broadly**

A rose must re - main with the sun and the rain or its love - ly prom - ise won't come for good is a song if the words just don't be - long and a dream must be a dream for true. To Each His Own, To Each His Own, and my own is you. What for me there's two. No good a - lone, To Each His Own, you. If a flame is to grow there must be a glow, to o - pen each door there's a key. I need you, I know I can't let you go, your touch means too much to me. Two lips must in - sist on two more to be kissed or they'll nev - er know what love can do. To Each His Own, I've found my own one and on - ly you.

## TOKU-DO

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By BUSTER WILLIAMS

**Moderately**

To Coda ⊕ D.C. al Coda  
CODA

## TOO CLOSE FOR COMFORT

from the Musical MR. WONDERFUL

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The Songwriters Guild Of America

Words and Music by JERRY BOCK,  
LARRY HOLOFCENER and GEORGE WEISS

### Moderately

C6 Cm7 F9 Em7b5 A7 Dm7b5 G7b9 CM7

Be wise, be smart, be - have my heart, don't up - set you cart when she's so close. \_

Dm7 G13 C6 Cm7 F9 Em7b5 A7 Dm7b5 G7b9

Be soft, be sweet, but be dis - creet. Don't go off your beat. She's Too

CM7 Gm7 C7#5 F6 F7 Fm6 G7b9 C Gm7 C7 F6 F7

Close For Com - fort. Too close, Too \_ Close For Com-fort, please not a - gain. \_ Too close, too \_

Fm6 G7b9 Ab13 Dm7 G7 C6 Cm7 F9 Em7b5 A7

\_ close to know just when to say, "when." \_ Be firm, be fair, be sure, be - ware, on your

Dm7b5 G7b9 CM7 Gm7 C7#5 F6 F7 Fm6 G7b9

guard, take care while there's such temp - ta - tion. One thing leads \_ to an-oth - er,

CM6 D7 Ab9 G9 Ab7 G7b9 Cm7

too late to \_ run for cov - er. She's much Too \_ Close For Com - fort now! \_\_\_\_\_

## TOPSY

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Written by EDGAR BATTLE  
and EDDIE DURHAM

### Up-tempo Swing

Ebm Cb7 Bb7 Ebm Cb7 Bb7 Ebm Cb7 Bb7 Ebm Cb7 Bb7

Abm Fb7 Eb7 Abm Ebm Cb7 Bb7 Ebm

Eb7 Ab7 Db7 Gb7 Cb7 Bb7

Ebm Cb7 Bb7 Ebm Cb7 Bb7 Ebm Cb7 Bb7 Ebm

# TOURIST IN PARADISE

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By RUSS FREEMAN

## Moderate Jazz Rock

♩♩

C11 Cm7 EbM7 Dm7 Gm11

C11 Cm7 EbM7 Cm7 Gm11

AbM7 Bb11 C11 Cm7 F/C

To Coda II ⊕ ⊕

EbM7 F11 F Gm F EbM7 F

Dm7 EbM7 Cm7 F Gsus G EbM7 F Dm7 EbM7

Cm7 BbM7 Ab Bb Cm Bb/D Eb Gm F Bb/D Eb

F Gm F/A Bb Cm Bb F/A Gm F

1 EbM7 Dm7#5 Cm Bb

To Coda I ⊕

2 EbM7 Bb9(add2) Db6 Cm7 Bb11 Absus2 Absus2/G Bbsus/F G#m9

3 EM7 D#m7 G#m9 EM7 D#m7

G#m9 EM7 D#m7 G#m9

EM7 D#m7 C11 Cm7 EbM7 Dm7

Gm9 C11 Cm7

*EbM7* *Dm7* *Gm9*

*AbM7* *Bb* *C11* *Cm7* *F/Bb* *EbM7* *F11* *F* **D.S. al Coda I**

**CODA I**

*Gm9* *EbM7* *Dm7* *Gm9* *EbM7* *Dm7*

**D.S.S. al Coda II**

*Gm9* *EbM7* *Dm7* *Gm9* *EbM7* *Dm7*

**CODA II**

*EbM7* *F* *Dm7* *EbM7* *Cm7* *F* *Gsus 3* *G*

**Repeat and Fade**

*EbM7* *F* *Dm7* *EbM7* *Cm7* *Fsus* *F*

# TWO OF A MIND

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By PAUL DESMOND

**Quickly**

*Eb6* *Cm7* *Fm7* *Bb7* *Eb6* *Cm7* *Fm7* *Bb7* *Eb6*

*Fm7* *Bb7* *Gm7* *C7* *Fm7* *Bb7*

*Gm7* *Cm7* *Am7b5* *D7* *Gm7* *C7*

*Fm7* *Bb7* *Eb6* *Cm7* *Fm7* *Bb7* *Eb6* *Cm7* *Fm7* *Bb7* *Eb6*

*Bbm7* *Eb7* *Ab6* *Am7b5* *D7*

*Gm7* *C7* *Fm7* *Bb7*

# TRISTE

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By ANTONIO CARLOS JOBIM

B $\flat$  B $\flat$ M7 G $\flat$ M7 B7 B $\flat$  B $\flat$ M7

Sad is to live in sol - i - tude far from your tran - quil al - ti - tude.

Dm7 G7 $\flat$ 9 Cm7 Am7 D7 Gm7 A7 $\sharp$ 5

Sad is to know that no one ev - er can live on a dream that nev -

DM7 Em7 A7 Dm7 G7 Cm7 F7

er can be, will nev - er be. Dream - er a - wake, wake up and see.

B $\flat$  B $\flat$ M7 B $\flat$ m7 E $\flat$ 7 B $\flat$  B $\flat$ M7

Your beau - ty is an aer - o - plane so high, my heart can't bear the strain.

Fm7 B $\flat$ 7 E $\flat$ M7 A $\flat$ 7 Dm7 Gm7

A heart that stops when you pass by on - ly to cause me pain.

C7 Cm7 F7 B $\flat$ m7 E $\flat$ 7 B $\flat$ m7 E $\flat$ 7 B $\flat$ m7 E $\flat$ 7 B $\flat$ m7 E $\flat$ 7

Sad is to live in sol - i - tude.

# ULTRAFOX

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By DJANGO REINHARDT

Moderately

F F7 B $\flat$  B $\flat$ m F F7 B $\flat$  B $\flat$ m6 F F $\sharp$ dim7 Gm7 C7

A7 D7 G7 C7 F F7 B $\flat$  B $\flat$ m6 F F7 B $\flat$  B $\flat$ m6 F F $\sharp$ dim7

Gm9 C7 F6 Bm7 E7 Am7 A $\sharp$ dim7 Bm7 B $\sharp$ dim7 A A $\sharp$ dim

Bm7 G7 Cm7 C $\sharp$ dim7 Dm7 D $\sharp$ dim7 C6 D $\flat$ 7 C7 F F7

B $\flat$  B $\flat$ m6 F F7 B $\flat$  B $\flat$ m6 F F $\sharp$ dim7 Gm7 C7 $\sharp$ 5 F B $\flat$ m6 F6

# THE VERY THOUGHT OF YOU

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 effective April 16, 1990 to Range Road Music Inc. and Quartet Music Inc.

Words and Music by  
**RAY NOBLE**

With a slow, easy swing

Ab Ab6 AbM7 Bbm7

The Ver - y Thought Of You, and I for - get to do the lit - tle or - di - nar - y

Bdim7 Cm7 F7 Bb7 Bbm7 Eb7 Gm7b5 C7 Fm7 Fm/Eb

things that ev - 'ry - one ought to do. I'm liv - ing in a kind of day - dream, I'm hap - py as a

Dm7b5 G7b9 Cm7 F7 Bb7 Bbm7 Eb7 Ab

king, and fool - ish tho' it may seem, to me that's ev - 'ry - thing. The mere i - dea of you

Ab6 AbM7 Bbm7 Bdim7 Cm7 F7

the long - ing here for you, You'll nev - er know how slow the mo - ments go 'til I'm

Bb7 Bbm7 Eb7 Gm7b5 C7 Fm7 Fm/Eb Ddim7 G7

near to you. I see your face in ev - 'ry flow - er; your eyes in stars a - bove, It's just the

Cm7 F7 Bbm7 Eb7 1 Ab6 Bbm7 Eb7 2 Ab6

thought of you, The Ver - y Thought Of You, my love. The Ver - y love.

# WALK DON'T RUN

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Words and Music by  
**JOHNNY SMITH**

Moderately

Am7 F E+ E7 Am7 F Em Dm C G7 C

E7 Am7 F E+ E7 Am7 F Em Dm C G7

C N.C. C Am

F E Am E Am7 F E+ E7

Am7 F Em Dm C G7 C C6 1 C 2 C

## TOO LATE NOW

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Words by ALAN JAY LERNER  
Music by BURTON LANE

Slowly

CM7 Am7 Dm7 G11 CM7 Am7 Dm7 G7

Too Late Now to for - get your smile, the way we cling when we've danced a - while.

CM7 Am7 F#m7b5 B7#5 Em7 Eb7 Dm7 G7 CM7 Am7

Too Late Now to for - get and go on to some - one new. Too Late Now to for -

Dm7 G11 CM7 Am7 Dm7 G7 CM7 Am7

get you voice, the way one word makes my heart re - joice. Too Late Now to i -

F#m7b5 B7#5 Em7 A7b9 Dm7 G7 CM7 Bm7 E7 Am6

mag - ine my - self a - way from you. All the things we've done to - geth - er

Bm7 E7 Am6 Am7 D7#5 Gm6 Am7 D7

I re - live when we're a - part. All the ten - der fun to - geth - er stays on in my

Dm7 G7 CM7 Am7 Dm7 G11 CM7 Am7 Dm7 G7

heart. How could I ev - er close the door, and be the same as I was be - fore?

CM7 Am7 F#m7b5 B7#5 Em7 A7b9 Dm7 G7b9

Dar - ling, no, no, I can't an - y - more, it's Too Late Now. \_\_\_\_\_ Now. \_\_\_\_\_

1 C Am7 Dm7 G7 2 C6

## VISA

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By CHARLIE PARKER

Quickly ♩ = 200

C7 F7 C7 C7#5

F7 C7 A7

Dm G C7

1 G7 2 G7



# UNLESS IT'S YOU

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Lyric by MORGAN AMES  
Music by JOHNNY MANDEL

Lyrically

C6/9 F/G G13 C6/9 F/G G7b9

I won - der why \_\_\_\_\_ I've loved so few; \_\_\_\_\_ I guess I'm

BbM7/C C7 Bb/C C7b9 FM7 C13b9 FM9 Dm7 Fm DbM7/F Fm6 Fm7

shy, \_\_\_\_\_ I'm just like you. And so I try \_\_\_\_\_ to turn a -

E13 Bb13b5 A13 Bbdim Bm7 E7b5(b9) Am9 D7#5 F6/G G13 F/G G7b9 G13b9

way, \_\_\_\_\_ though you're the sky to me, the joy to me, the day. At times I

C6/9 F/G G13 C6/9 F/G G7b9 BbM7/C C7 Bb/C C7b9

stray \_\_\_\_\_ and think I'm free, \_\_\_\_\_ then in your way \_\_\_\_\_ you reach for

FM7 C13b9 FM9 Dm7 Fm6 DbM7/F Fm6 Fm7 E13 Bb13b5 A13 A7b9

me. You know I'll stay, \_\_\_\_\_ I al - ways do, \_\_\_\_\_ for what is

D13 Ab13b5 F6/G G7b9

1	2
C6/9 F/G G7b9 G13b9	C6/9

love to me \_\_\_\_\_ Un - less It's You? I won - der You? \_\_\_\_\_

# WATERMELON MAN

Copyright © 1973 by Hancock Music Co.

By HERBIE HANCOCK

Jazz-Rock

C7 F7 C7

G7 F7 G7 F7

G7 F7 G7 C7

# WALTZ NEW

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By JAMES S. HALL

**Moderately**  
B $\flat$ 6 D7#9 E $\flat$ M7 G7#5 Cm7 G7#5

Cm7 F7 Dm7 C#dim Cm7 F7

Dm7 D $\flat$ m7 G $\flat$ 7 C $\flat$ M7 Cm7 F7 B $\flat$ 6 D7#5

E $\flat$ M7 G7#5 Cm7 G7#5 C7 F7

Fm9 B $\flat$ 13 E $\flat$ M7 A7 Dm7 G7 Cm7 F7

To Coda ⊕ D.C. al Coda  
B $\flat$ M7 Cm7 F7

CODA  
B $\flat$  E $\flat$  B $\flat$ /D Cm7(no5th)

B $\flat$ sus B $\flat$  D7 E $\flat$ 6 Em7 $\flat$ 5 F $\flat$ sus F B $\flat$

# WAVE

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Words and Music by  
ANTONIO CARLOS JOBIM

**Medium Bossa Nova**  
DM7 B $\flat$ dim7 Am7 D7 $\flat$ 9 GM7

So close your eyes, for that's a love-ly way to be. A - ware of things your heart a - lone -

Gm6 F#13 F#7#5 B9sus B7 $\flat$ 9 E9

was meant to see. The fun - da - men - tal lone - li - ness goes when - ev - er

B $\flat$ 7 A7 Dm7 G7 Dm7 G7 DM7 B $\flat$ dim7

two can dream a dream to - geth - er. You can't de - ny, don't try to fight the ris - ing sea -

Am7 D7 $\flat$ 9 GM7 Gm6 F#13 F#7#5

Don't fight the moon, the stars a - bove and don't fight me.

B9sus B7b9 E9sus E9 Bb7 A7 Dm7 G7

The fun - da - men - tal lone - li - ness goes - when - ev - er two can dream a dream to - geth - er.

Dm7 G7 Gm7 C9/Bb Am7 Bb9sus

When I saw you first the time was half past three, when your eyes met

Bb9/Ab Gm7 A7b9(#5) DM7 Bbdim7 Am7

mine it was e - ter - ni - ty. By now we know the Wave is on its way to be.

D7b9 GM7 Gm6 F#13 F#7#5 B9sus B7b9

Just catch the Wave, don't be a - fraid of lov - ing me. The fun - da - men - tal lone -

E9sus E9 Bb7 A7 Dm7 G7 Dm7 G7 Dm7

li - ness goes - when - ev - er two can dream a dream to - geth - er.

## WE'LL BE TOGETHER AGAIN

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Lyric by FRANKIE LAINE  
Music by CARL FISCHER

Moderately slow

G13 C6 Ab9 Dm7 G7 Am7 D9#11

No tears, no fears, re - mem - ber there's al - ways to - mor - row. So

Bbm9 Eb7 AbM7 DbM7 Dm7b5 Ab9 G13 C6 Ab9

what if we have to part, We'll Be To - geth - er A - gain. Your kiss, your

Dm7 G7 Am Am7 D9#11 Bbm9 Eb7

smile, are mem - 'ries I'll treas - ure for - ev - er. So try think - ing with your

AbM7 DbM7 Dm7b5 G13 C6 Ab9 G7#5 Cm6

heart, We'll Be To - geth - er A - gain. Times when I know you'll be lone - some, -

Ab9 G7#5 Cm6 Ab6 G7 Gb13 F7

times when I know you'll be sad; Don't let temp - ta - tion sur - round you, -

Dm7b5 Ab13 G7 C6 Ab9 Dm7 G7 Am7

don't let the blues make you bad. Some day, some way, we both have a life - time be -

D9#11 Bbm9 Eb7 AbM7 DbM7 Dm7b5 G13 Cm6

fore us. For part - ing is not good - bye, We'll Be To - geth - er A - gain.

# WENDY

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By PAUL DESMOND

Moderately

Musical score for 'Wendy' in B-flat major, 4/4 time. The score consists of seven staves of music. The first staff begins with a repeat sign and a key signature change to B-flat major. Chord symbols are placed above the notes: EbM7, C7sus, C7, Fm7, Bb7, and Gm7. The second staff continues with C7, Abm7, Db7, Gm7, and Gbdim7b13. The third staff features Fm7, Dm7, G7#5, Cm7, F7, and Bb7sus. The fourth staff has Bb7, EbM7, C7sus, C7, Fm7, and Bb7. The fifth staff includes Gm7, C7, Abm7, and Db7. The sixth staff contains EbM7, Am7, D7, G7sus, G7, C7, and Fm7. The seventh staff concludes with Bb7sus, Bb7, BM7, and a first ending (1) EM7, followed by a second ending (2) EM7 and Eb.

# WE THREE BLUES

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By FRANK MORGAN

Slow Blues

Musical score for 'We Three Blues' in B-flat major, 4/4 time. The score consists of three staves of music. The first staff starts with a key signature change to B-flat major and includes a C7 chord. The second staff features F#dim7 and C7 chords, with a triplet of eighth notes. The third staff begins with Gm7 and C7 chords, followed by two triplet markings over eighth notes.

F7 F#dim7

C7 B7 Bb7 A7

Dm7 G7

C7

### WEST COAST BLUES

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By JOHN L. "WES" MONTGOMERY

Moderately

Bb7 Ab7

Bb7 Bm7 E7 Eb7

Bb7

F7 Eb7

Bb7

BbM7 Abm7 Db7 Gbm7 B7sus B7

BbM7 Abm7 Db7 Gbm7 B7sus B7 Bbm9#11

1 2

# TWO DEGREES EAST, THREE DEGREES WEST

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By JOHN LEWIS

**Moderately**

Musical notation for the instrumental introduction of 'Two Degrees East, Three Degrees West'. It consists of two staves of music in 4/4 time, featuring a key signature of one flat (Bb). The melody is primarily eighth and quarter notes. Chord symbols C7, F7, and G7 are placed above the staff. The piece ends with a double bar line.

## WHAT IS THERE TO SAY from THE ZIEGFELD FOLLIES OF 1934

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Words and Music by VERNON DUKE  
and E.Y. HARBURG

Musical notation for the vocal line of 'What Is There To Say'. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are written below the notes. Chord symbols are placed above the staff. The piece concludes with a double bar line.

What Is There To Say and what is there to do? The dream I've been seek - ing has,  
 prac - ti - c'ly speak - ing, come true. What Is There To Say and  
 how will I pull through? I knew in a mo - ment, con - tent - ment and home meant just  
 you. You are so lov - a - ble, so live - a - ble, your  
 beau - ty is just un - for - giv - a - ble, you're made to mar - vel at and  
 words to that ef - fect. So, What Is There To Say and what is there to  
 do? My heart's in a dead - lock, I'd e - ven face wed - lock with you.

# WHEN SUNNY GETS BLUE

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Lyric by JACK SEGAL  
 Music by MARVIN FISHER

Slow Blues tempo

Gm7 C7sus C7 Bbm7 Eb9 FM7 Gm7

When Sun - ny Gets Blue, her eyes get gray and cloud - y. Then the rain be - gins to

Am7 D9 Bm7b5 Bbm7 Eb9 Am7 Abm7 Db9 Gm7 C13 Bb13

fall. Pit - ter pat - ter, pit - ter pat - ter, love is gone so what can mat - ter? No sweet lov - er man comes to

A13 A7b13 D9 D7b9 Gm7 C7sus C7 Bbm7 Eb9 FM7 Gm7

call. When Sun - ny Gets Blue, she breathes a sigh of sad - ness, like the wind that stirs the

Am7 D9 Bm7b5 Bbm7 Eb9 Am7 Abm7 Db9 Gm7 C13 Bb13

trees. Wind that sets the leaves to sway - in', like some vi - o - lins are play - in' weird and haunt - ing mel - o -

Em7 A7b9 DM7 Em7 F#m7 B7b9 Em7 A9 A7b9

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

DM7 Dm7 G13 G7b13 CM7 Am7 FM7 Dm7 G7b5

name. Since that sad af - fair, she's lost her smile, changed her style. Some - how she's not the

Gm7 C9 Gm7 C7sus C7 Bm7 Eb9 FM7 Gm7

same. But mem - 'ries will fade, and pret - ty dreams will rise up where her oth - er dream fell

Am7 D9 Bm7b5 Bbm7 Eb9 Am7 Abm7 Db9 Gm7 C7#5

through. Hur - ry new love, hur - ry here to kiss a - way each lone - ly tear, and hold her near When Sun - ny Gets

F6/9 C7#5(#9) F6/9 C7#5(#9) Gm7 C7#5 Gb9 F6/9

Blue. Hold her near When Sun - ny Gets Blue.

# WHAT DO YOU SEE

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By ERNIE WATTS  
and RIQUE PANTOJA

**Slowly**

The musical score for 'WHAT DO YOU SEE' is written in treble clef, 4/4 time, with a key signature of one sharp (F#). It consists of eight staves of music. The first staff begins with a 'Slowly' tempo marking and a G2 chord. The melody features several triplet rhythms. Chords are indicated above the staff, including CM7/G, F#m7b5, B7b9, E#m7, A7sus, CM7, Bm7#5, Am7, Am7/G, FM7#11, Am7, and D7sus. The second staff continues with G2, CM7/G3, F#m7b5, B7b9, Em7, and A7sus. The third staff includes AM7, Bm7#5, FM7, Db7#9, CM7, Bm7#5, Bbm7, and F#7. The fourth staff has FM7, Dm7, Gm7, C7sus, C/Bb, Am7#5, Bbm7, Em7, A7sus, and A/G. The fifth staff contains DM7, Bm7, Em7, A7sus, Bb7sus, Ebm7, and Ab7sus. The sixth staff starts with GM7, CM7#11, Em7, and a 9-measure rest. The seventh staff includes CM7, B7#9, Em7, and CM7#11. The piece concludes with a 'Repeat and Fade' instruction.

# WHAT WILL I TELL MY HEART

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Words and Music by IRVING GORDON,  
PETE TINTURIN and JACK LAWRENCE

**Very slowly**

The musical score for 'WHAT WILL I TELL MY HEART' is written in treble clef, 4/4 time, with a key signature of two flats (Bb). It begins with a 'Very slowly' tempo marking and a Bbm7 chord. The melody is simple and features a 9-measure rest. Lyrics are written below the notes. Chords are indicated above the staff, including Bbm7, Fm7, Bb7, Eb6, Cm7b5, Bb/F, G7, Cm7, F7, F7#5, Bbm7, Cm7, and F7b9. The score concludes with a 'To Coda' marking and a Coda symbol.

I'll try to ex-plain \_\_\_\_\_ to friends, dear, \_\_\_\_\_ the  
 eas-y to say \_\_\_\_\_ to stran-gers \_\_\_\_\_ that  
 could say you'll soon \_\_\_\_\_ be back, dear; \_\_\_\_\_ to

rea-son we two \_\_\_\_\_ are a-part; \_\_\_\_\_ I know what to tell \_\_\_\_\_ our  
 we played a game \_\_\_\_\_ from the start, \_\_\_\_\_ it's eas-y to lie \_\_\_\_\_ to  
 fool the whole town \_\_\_\_\_ may be smart. \_\_\_\_\_ I'll tell them you'll soon \_\_\_\_\_ be

friends, dear, \_\_\_\_\_ but What Will I Tell \_\_\_\_\_ My Heart? \_\_\_\_\_ It's  
 stran-gers, \_\_\_\_\_ but but  
 back, dear, \_\_\_\_\_ but



2

Cm7 F7 Bb Fm7

What Will I Tell My Heart? When I smile to hide all the

Bb7#5 Eb6 Bb7#5 Eb6

tears in - side, what an ache it will bring; then I'll

Gm7 C7#5 F9

wan - der home to a tel - e - phone that for - got how to

F9#5 D.S. al Coda

ring. I

CODA

Cm7 F7 Bb

What Will I Tell My Heart?\_

### WHEN THE SUN COMES OUT

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Lyric by TED KOEHLER  
Music by HAROLD ARLEN

Moderately slow

F7 F#dim7 G7#5 F7 F#dim7 Dm7 G7 Gm7 C7b9

When The Sun Comes Out and that rain stops beat - in' on my win - dow pane; When The Sun Comes  
storm broke out and my man walked off and left me in the rain. Though he's gone I

1 2

FM7 Bb7 Em7 A7b9 Dm7 G7#5 Em7 A7b9

Out there'll be blue - birds 'round my door sing - in' like they did be - fore that ol' stay a - way for good, I'd stop  
doubt. If he'll

Dm7 G7#5 CM7 F7#11 Em7 Am7 Gm7

liv - in' if he should. Love is fun - ny, it's not al - ways peach - es, cream, and hon - ey.

Em7b5 A7#5 Dm7 G7 CM7 Dm7 G7

Just when ev - 'ry - thing looked bright and sun - ny, sud - den - ly the cy - clone came. I'll

Dm7 G7#5 F7 F#dim7 Dm7 G7#5 F7 F#dim7

nev - er be the same 'til that sun comes out and that rain stops beat - in' on my win - dow

Dm7 G7 Gm7 C7b9 FM7 Bb7 Em7 A7b9 Dm7 G7#5

pane; If my heart holds out let it rain and let it pour, it may not be long be - fore there's a

CM7 E7b9 Am7 Fm7 Bb7 E7#5 A9 D7 Dm7 G7b9 C6

knock - in' at my door, then you'll know the one I loved walked in When The Sun Comes Out.

## WHOLEY EARTH

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Words and Music by  
ABBEY LINCOLN

**Moderately fast** (♩ = 3♩)

Oh the Whol-ey Earth's a mu - ral, seen from way up high, ab - stract - ed nat - 'ral  
where the folks in - hab it have a geometric grace, circled, squared, some - times

bas - re - lief, wit - nessed from the sky. Clouds that cast a sin - gle shad - ow; drift - ing,  
triangled, ruled with lines and space. Wa - ter - ways and crag - gy moun - tains seem - ing -

mov - ing on the ground, cre - a - ting an il - lu - sion as the world goes  
ly re - veal a plan, just as if some - bod - y drew it with a great big giant

'round. \_\_\_\_\_ Plac - es Life's a rep - i - ti - tion, it's an  
hand. \_\_\_\_\_ Gen - er - a - tions gen - er - a - ting  
Peo - ple live be - fore us leave a

ac - tion of re - peat, act of do - ing, act of say - ing some - thing bit - ter, some - thing sweet. Acts of  
bring the people here in mass, liv - ing in a world of ev - 'ry - bod - y sec - ond class. Form - ing  
mem - o - ry be - hind, ac - tions done ac - tions writ - ten, acts im - pressed up on our minds. Form - ing

life that keep oc - cur - ring  
mov - ing in a cir - cle, ghosts ap - pear - ing through the sound, wav - ing at us from a dis - tance, 'cause the whole wide world is  
mov - ing in a cir - cle,

round, and round, and round, and round. Yes, the whole wide world is round.

## WHY WAS I BORN?

from SWEET ADELINÉ

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Lyrics by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

**Moderately**

Why Was I Born? Why am I liv - ing? What do I get? What am I  
giv - ing? Why do I want a thing I dare - n't hope for? What can I hope for?

I wish I knew. Why do I try to draw you near me?

Why do I cry? You nev - er hear me. I'm a poor fool, but what can I  
do? Why Was I Born to love you?

(There'll Be Blue Birds Over)  
**THE WHITE CLIFFS OF DOVER**

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Words by NAT BURTON  
Music by WALTER KENT

Slowly

There'll be blue - birds o - ver The White Cliffs Of Do - ver to - mor - row, just you wait and see. There'll be love and laugh - ter and peace e - ver af - ter, to - mor - row, when the world is free. The shep - herd will tend his sheep, the val - ley will bloom a - gain. And Jim - my will go to sleep in his own lit - tle room a - gain. There'll be blue - birds o - ver The White Cliffs Of Do - ver to - mor - row, just you wait and see. There'll be see.

**WHY DON'T YOU DO RIGHT**  
(Get Me Some Money, Too!)

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By JOE McCOY

Moderately

You had plen - ty mon - ey nine - teen twen - 'y two, you let oth - er peo - ple make a fool of you. Why Don't You Do Right, like some oth - er men do? Get out of here and get me some mon - ey too. Yo' sit - tin' down - won'd'ring what it's all a - bout, if you ain't got no mon - ey they will put you out. Why Don't You Do Right, like some oth - er men do? Get out of here and get me some mon - ey too. If you had pre - pared - twen - ty years a - go, you would - n't be wan - d'ring now from do' to do'. Why Don't You Do Right, like some oth - er men do? Get out of here and get me some mon - ey too.

## WHAT'LL I DO?

from MUSIC BOX REVUE OF 1924

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Words and Music by  
 IRVING BERLIN

Moderately

What-'ll I Do when you are far a - way and I am blue, What-'ll I  
 Do? What-'ll I Do when I am won - d'ring who is kiss - ing  
 you, What-'ll I Do? What-'ll I Do with just a pho - to - graph to  
 tell my trou - bles to? When I'm a - lone with on - ly dreams of  
 you that won't come true, What-'ll I Do? What-'ll I Do?

## THE WIND

Copyright © 1964 (Renewed 1992) Encore Music (ASCAP)

Music by RUSSELL FREEMAN  
 Lyrics by JERRY GLADSTONE

Slowly

The Wind is cold. I turn up my col - lar in vain. The night is still, the  
 wind's on - ly whirl - ing in my brain. "You fool, you fool." I hear a mourn - ful sigh. "Don't you  
 know your love has gone for - ev - er, — why did you ev - er — say good - bye?" And so { she's } gone, a  
 mem - 'ry has tak - en { her } place. These emp - ty arms are hold - ing a ghost in their em -

AbM7 Ab+ Ab6 Am11 D7 G13 G7#5b9 Gm7b5 C7 Fm7 Fm7/Eb

brace. I'm all a-lone, I know it's o-ver now and yet, there's a

Dm11b5 Db9 Cm7 Cm7/Bb Ab9sus Ab7 G9sus G7b9 Cm

cold wind al-ways to re-mind me, — of the things I can't for-get.

Fm7(add4) Bb9 EbM9 Eb6 Fm7 Bb7#5 EbM9 Eb7b9 Eb6 Abm7 Db7b9

Gbm7 Abm7 Bbm7 Cm7b5 Bm7 G/B Am7 D7/A G7sus G9 G7

**D.S. al Coda** **CODA** N.C. DbM7b5 Cm

The get.

## WINDOWS

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By CHICK COREA

**Medium Jazz Waltz**

Bm7 G#m7b5

G#m7b5 C#7 F#m7

D9sus EM7#11

EM7#11

Ab7 A7 Ab7 A7 Ab7 A7

Ab7 A7 Ab7 EM7 D#m7 C#m7 C#m7/B

Bbm7b5 Bbm7/Ab Eb7/G Eb7 Abm Abm7/Gb

Db7/F Db7 EM7 D#m7 C#m7 C9#11

# WINTERSONG

© 1957 (Renewed) Desmond Music Company

By PAUL DESMOND

**Slowly**

The musical score for 'Wintersong' is written in 4/4 time with a key signature of three flats (B-flat major). It consists of eight staves of music. The first staff begins with the tempo marking 'Slowly'. The score includes various chords such as EbM7, Cm7, Fm7, Bb7, EbM7, Cm7, F7, and E7. There are several triplet markings (indicated by a '3' over a group of notes) throughout the piece. The melody is primarily in the right hand, with some accompaniment in the left hand.

# WITHOUT A SONG

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 WB Music Corp. and LSQ Music Co.

Words by WILLIAM ROSE and EDWARD ELISCU  
 Music by VINCENT YOUMANS

**Brightly**

The musical score for 'Without a Song' is written in 4/4 time with a key signature of three flats (B-flat major). It consists of two staves of music. The first staff includes the lyrics: "With-out A Song, the day would nev-er end; With-out A Song, the road would". The second staff includes the lyrics: "nev-er bend. When things go wrong, a man ain't got a friend With-out A Song." The score includes chords such as EbM7, Bbm7, Eb7, AbM7, Db7, EbM7, Bbm7, Eb7, AbM7, Db7, EbM7, Gm7, F#dim7, Fm7, Bb7, and EbM7. The melody is primarily in the right hand, with some accompaniment in the left hand.

Cm7 Fm7 Bb7 EbM7 Bbm7 Eb7 AbM7 Db7 EbM7

That field of corn would nev - er see a plow, — that field of corn

Bbm7 Eb7 AbM7 Db7 EbM7 Gm7 F#dim7 Fm7 Bb7

would be de - sert - ed now. — A man is born, but he's no good no - how, — With - out A

EbM7 Ab7 EbM7 Bbm7 Eb7 AbM7 Gm7 C7 Fm7 Bb7

Song. — I got my trou - bles and woe, but sure as I know the Jor - dan will roll. —

EbM7 Gm7 Am7b5 D7 Gm7 F#dim7 Fm7 Bb7 EbM7 Bbm7 Eb7

I'll get a - long as long as a song is strong in my soul. — I'll nev - er know what makes the

AbM7 Db7 EbM7 Bbm7 Eb7 AbM7 Db7 EbM7

rain to fall, — I'll nev - er know what makes the grass so tall. — I on - ly know

Gm7 F#dim Fm7 Bb7 EbM7 Cm7 Fm7 EbM7

there ain't no love at all, — With - out A Song. —

### YOU'RE BLASÉ from BOW BELLS

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Words by BRUCE SIEVIER  
Music by ORD HAMILTON

Moderately slow

FM7 Abdim7 Gm7 F#dim7 Gm7 F#dim7

You're deep, — just like a cha - sm, — you've no — en - thu - si - a - sm! — You're  
day — is one of lei - sure — in which — you search — for pleas - ure. — You're

Gm7 C7 C9 1 Am7 D7b9 Gm7 C7 2 FM7 Bb7 FM7

tired — and un - in - spired. You're Bla - sé! — Your  
bored — when you're a - dored. You're Bla - sé! — While

Cm7 F7 Bbm7 Eb7 Cm7 F7 Bbm7 Eb7 Am7 Abdim7

reach - ing for the moon and the stars up in the sky, — the sim - ple things of nor - mal life are

Gm7 C7 FM7 Abdim7 Gm7 F#dim7

slow - ly pass - ing by. You sleep, — the sun is shin - ing; — You wake, — it's time — for

Gm7 F#dim7 Gm7 C7 FM7

din - ing. — There's noth - ing new for you to do, — You're Bla - sé! —

# YOU'RE EVERYTHING

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Lyric by NEVILLE POTTER  
Music by CHICK COREA

## Medium Samba

AM7 Abm6 GM7 F#7 Em7  
In my life, noth - ing seems so right

GM7 G#9sus Gm7 F#m7 Fm7  
as to be with you. And when I'm with you I

Bb9 Em7 A7 DM7 Dm7  
al - ways sing, You're Ev - 'ry - thing. And as

AM7 Abm6 GM7 F#7 Bm  
time goes by, float - ing like a bird

EbM7/Bb AM7#5 G#7 G13 F#7#9(#5)  
am I. E - ven song birds seem all to

F9 E7b9 AM7 Em7 AM7 FM7#5  
sing, You're Ev - 'ry - thing. Oh,

EM7 D#7 G#m C#m7  
days are so much fun for those who know that in love all life's a

G#m G7#9 G7b9(#5) CM7 B7#9(#5) Em7  
game, and as we go, danc - ing through the

A7 DM7 Dm7 AM7 Abm6  
sun in love. And as time goes by,

GM7 F#7 Bm EbM7/Bb AM7#5  
float - ing like a bird am I.

G#7 G13 F#7#9(#5) F9  
E - ven song birds I know all sing,

E7b9 AM7 Em7 To Coda ⊕ AM7 Em7 D.C. al Coda  
You're Ev - 'ry - thing.

**CODA**  
⊕ AM7 Em7 Repeat ad lib. AM7 Em7 AM7 Em7

AM7 Em7 AM7 Em11  
⊕



**WIVES AND LOVERS**  
(Hey, Little Girl)  
from the Paramount Picture **WIVES AND LOVERS**

Copyright © 1963 (Renewed 1991) by Famous Music Corporation.

Words by HAL DAVID  
Music by BURT BACHARACH

Moderately fast

Fm7 Bb7

Hey, lit - tle girl, comb your hair, fix your make - up, soon he will o - pen the door. \_\_\_\_\_  
Day af - ter day there are girls at the of - fice and men will al - ways be men. \_\_\_\_\_

Gm7 C9

Don't think be - cause there's a ring on your fin - ger you need - n't try an - y - more. \_\_\_\_\_ For  
Don't send him off with your hair still in curl - ers, you may not see him a - gain, \_\_\_\_\_ for

Cm7 F7b9 Am7b5 D7 EbM7

wives should al - ways be lov - ers too. Run to his arms \_\_\_\_\_ the mo - ment  
wives should al - ways be lov - ers too. Run to his arms \_\_\_\_\_ the mo - ment

Am7 D7 DbM7 Gm7 C7

he \_\_\_\_\_ comes home to you. I'm warn - ing you. \_\_\_\_\_  
he \_\_\_\_\_ comes home to you. He's al - most here. \_\_\_\_\_

Fm7 Bb9 Eb6 Edim

Hey, lit - tle girl, bet - ter wear some - thing pret - ty, some - thing you'd wear to go to the cit - y. And

Fm7 Bb9 EbM7 C7b9

dim all the lights, pour the wine, start the mu - sic, time to get read - y for love. \_\_\_\_\_ Oh,

Fm7 Bb7 Fm7 Bb9 Fm7 Bb9 Eb6

time to get read - y, time to get read - y, time to get read - y for love. \_\_\_\_\_

# WOODYN' YOU

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By DIZZY GILLESPIE

**Fast Bop**

Musical notation for 'Fast Bop' in 4/4 time, key of B-flat major. The piece consists of four staves of music. Chord progressions are indicated above the notes. The first staff has chords: Gm7b5, C7#9(#5), Fm7b5, Bb7#9(#5), Ebm7b5, Ab7#9(#5). The second staff has chords: DbM7, Abm7, Db7, Abm7, Db7, Abm7, Db7, GbM7. The third staff has chords: Bbm7, Eb7, Bbm7, Eb7, Bbm7, Eb7, AbM7, Gm7b5, C7#9(#5). The fourth staff has chords: Fm7b5, Bb7#9(#5), Ebm7b5, Ab7#9(#5), DbM7.

# YOU'RE NEARER from TOO MANY GIRLS

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Words by LORENZ HART  
Music by RICHARD RODGERS

**Slowly**

Musical notation for 'YOU'RE NEARER' in 4/4 time, key of B-flat major. The piece consists of six staves of music with lyrics. Chord progressions are indicated above the notes. The lyrics are: You're Near - er than my head is to my pil - low, near - er than the wind is to the wil - low. Dear - er than the rain is to the earth be - low, prec - ious as the sun to the things that grow. You're Near - er than the i - vy to the wall is, near - er than the win - ter to the fall is. Leave me, but when you're a way you'll know You're Near - er for I love you so.

# YOU'RE DRIVING ME CRAZY! (What Did I Do?)

Copyright © 1930 (Renewed) by Donaldson Publishing Co.

Words and Music by  
WALTER DONALDSON

**Slowly**

FM7 Am7 D7 Gm7 C7 Gm7 C7 FM7  
 You! You're Driv-ing Me Cra - zy. What did I do? What did I do?

Gm7 C7 FM7 Am7 D7 Gm7 C7 G7  
 My tears for you make ev - 'ry-thing ha - zy, cloud-ing the skies

C7 FM7 Bm7b5 E7 AM7 F#m7 Bm7 E7 AM7 F#m7  
 of blue. How true were the friends who were near me, to cheer me, be-lieve me, they knew.

Bm7 E7 AM7 F#m7 Bm7 E7 A7 D7 Gm7 C7  
 But you were the kind who would hurt me, de - sert me, when I need-ed you! Yes!

FM7 Am7 D7 Gm7 C7 G7 C7 FM7  
 You! You're Driv-ing Me Cra - zy! What did I do to you?

# YOU'RE MINE YOU

Copyright © 1933 (Renewed 1960) by Famous Music Corporation

Words by EDWARD HEYMAN  
Music by JOHN W. GREEN

**Slowly**

Cm7 F7 Cm7 F7 Cm7 F7 Dm7 Db dim7 Cm7  
 You're Mine, You! You be-long to me, you! I will nev - er free you, you're here with

F7 BbM7 G7 Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7 Dm7 Db dim7  
 me to stay. You're Mine, You. You are mine com-plete - ly, love me strong or sweet - ly,

Cm7 F7 BbM7 Eb7 Dm7 G7 Cm7 F7 BbM7 Gm7 Cm7 F7 BbM7  
 I need you night and day. Arm in arm, hand in hand, we will be found to - geth - er.

Dm7 G7 CM7 Cm7b5 F7 Dm7 G7 Cm7 F7 Cm7 F7  
 Heart to heart, lips to lips, we're chained and bound to - geth - er. I own you,

Cm7 F7 Dm7 Db dim7 Cm7 F7 BbM7  
 I don't need to buy love, you're a slave to my love. In ev - 'ry way, you're mine.

## YOU ARE TOO BEAUTIFUL

from HALLELUJAH, I'M A BUM

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Words by LORENZ HART  
Music by RICHARD RODGERS

**Slowly, with expression**

The musical score for "You Are Too Beautiful" is written in 4/4 time with a key signature of one sharp (F#). The tempo and expression are marked "Slowly, with expression". The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "You Are Too Beau-ti-ful, my dear, to be true, and I am a fool for beau-ty. You Are Too Beau-ti-ful for one man a-lone, for one luck-y fool to be with, Fooled by a feel-ing that be-cause I had found you, I could have bound you, too. see. with. Love does not stand shar-ing, not if one cares. Have you been com-par-ing my ev-'ry kiss with theirs? If on the oth-er hand I'm faith-ful to you, it's not through a sense of du-ty. You Are Too Beau-ti-ful and I am a fool for beau-ty."

## YOU COULDN'T BE CUTER

from JOY OF LIVING

Copyright © 1938 PolyGram International Publishing, Inc.  
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Lyric by DOROTHY FIELDS  
Music by JEROME KERN

**Moderately**

The musical score for "You Couldn't Be Cuter" is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked "Moderately". The score consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "You Could-n't Be Cut-er, plus that you could-n't be smart-er, plus that in-tel-li-gent face, you have a dis-grace-ful charm for me. You could-n't be keen-er, you look so fresh from the clean-er, you are the lit-tle grand slam I'll bring to my fam-i-ly. My ma will show you an al-bum of me that-'ll bore you to tears! And"

C6 Cm6 Cm7 Cm6 G Eb9 Am7sus D7

you'll at - tract all the rel - a - tives we have dodged for years and years. And

GM7 G6

what - 'll they tell me? — Ex - act - ly what - 'll they tell me? — They'll say you

G Em7 Am7 D7 Bm7 Em7 CM7 Am7

could - n't be nic - er, could - n't be sweet - er, could - n't be bet - ter, could - n't be smooth - er,

D Bm7 Am7 D7 1 G6 Am7 D9 2 G6

could - n't be cut - er, ba - by, than you are! — You are! —

**YOU BROUGHT A NEW KIND OF LOVE TO ME**  
from the Paramount Picture THE BIG POND

Copyright © 1930 (Renewed 1957) by Famous Music Corporation

Words and Music by SAMMY FAIN,  
IRVING KAHAL and PIERRE NORMAN

Moderately

Bbm7 Eb7 AbM7 G7 Gb7 F7

If the night-in - gales — could sing like you, — they'd sing much sweet - er than they do, — for

Bb7 3 Bbm7 Eb7 AbM7 Db7 Cm7 F7 Bbm7 Eb7

you've brought a new kind of love to me. — If the sand-man brought — me dreams of you, — I'd

AbM7 G7 Gb7 F7 Bb7 3 Bbm7 Eb7 Ab6

want to sleep my whole life through, — for you've brought a new kind of love to me. — I know that

Fm7 Edim7 Ebm7 Ab7 DbM7 Gdim7 C7 Fm7 Bb7

I'm the slave, you're the queen, but still you can un - der - stand that un - der - neath it all,

Bbm7 Eb7 Bbm7 Eb7

you're a maid and I am on - ly a man. I would work and slave — the whole day through — if

AbM7 G7 Gb7 F7 Bb7 3 Bbm7 Eb7 Ab6

I could hur - ry home to you, — for you've brought a new kind of love to me. —

# YOU DON'T KNOW WHAT LOVE IS

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Words and Music by DON RAYE  
and GENE DePAUL

Slowly

The musical score for "You Don't Know What Love Is" is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked "Slowly". The score consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "You Don't Know What Love Is, un - til you've learned the mean - ing of the blues. Un - til you've loved a love you've had to lose, You Don't Know What Love Is. You don't know how lips hurt, un - til you've kissed and had to pay the cost. Un - til you've flipped your heart and you have lost, You Don't Know What Love Is. Do you know how a lost heart fears the thought of rem - i - nisc - ing? And how lips that taste of tears lose their taste for kiss - ing? You don't know how hearts burn for love that can - not live, yet nev - er dies. Un - til you've faced each dawn with sleep - less eyes, You Don't Know What Love Is. You Love Is." The score ends with a double bar line and a repeat sign.

# YOU'VE MADE ME SO VERY HAPPY

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Words and Music by BERRY GORDY, FRANK E. WILSON,  
BRENDA HOLLOWAY and PATRICE HOLLOWAY

Moderately slow

The musical score for "You've Made Me So Very Happy" is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked "Moderately slow". The score consists of two staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I lost at love be - fore. Gave up amd closed the door, But you said try The oth - ers were un - true, but when it came to you, I'd spend my whole just once more. I chose you for the one. Now I'm hav - ing so much fun. life with you. 'Cause you came and took con - trol, you - touched my ver - y soul." The score ends with a double bar line.

Am7 Bm7 Am7/D

You treat - ed me so kind, I'm a - bout to blow my mind. } You Made Me So  
 You al - ways showed me that lov - ing you was where it's at. }

GM7 Bm7/E

Ver - y Hap - py; I'm so glad you came in - to my life.

F C G

I love you so much, it seems that you're e - ven in my dreams. I hear you call - ing me.

F Em7/A Am7/D

I'm so in love with you. All I ev - er want to do is thank you, ba - by, thank you, thank you ba - by.

GM7 Bm7/E

You made me so ver - y hap - py, I'm so glad you came in - to my life.

Repeat and Fade

**YOU LEAVE ME BREATHLESS**  
 from the Paramount Motion Picture COCONUT GROVE

Copyright © 1938 (Renewed 1967) by Famous Music Corporation

Words by RALPH FREED  
 Music by FREDERICK K. HOLLANDER

Moderately

Gm7b5 C7 A7b9 Dm7 G9

You Leave Me Breath - less, you heav - en - ly thing. You look so

F F#dim7 C7 C7#5 F6 F#dim7 Gm7b5

won - der - ful, you're like a breath of spring. You have me speech - less, I'm

C7 A7b9 Dm7 G9 F F#dim7 C7 C7b9

just like the birds, I'm filled with mel - o - dy, but at a loss for

F6 Eb9 F6 Db7 Gm7b5 C7 F6

words. That lit - tle grin of yours, that fun - ny chin of yours, does so much to my heart.

Db7 Gm7b5 Gm7

Oh! Give your lips to me, for, dar - ling, that would be the fi - nal touch to my heart.

C7 F#dim7 Gm7b5 C7 C#dim7 Dm7 G9

You Leave Me Breath - less, that's all I can say. I can't say

F F#dim7 C7 C7b9 1 F6 F#dim7 2 F6 Bbm6 F6

more, be - cause you take my breath a - way. You Leave Me way.

# YOU TOOK ADVANTAGE OF ME

from PRESENT ARMS

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Words by LORENZ HART  
 Music by RICHARD RODGERS

**Medium Swing**

*E♭M7 Edim7 Fm7 B♭7 Gm7 F#dim7 Fm7 B♭7*

I'm a sent - i - ment - al sap, that's all. What's the use of try - ing not to fall? I  
 I'm just like an ap - ple on a bough and you're gon - na shake me down some - how. So

*B♭m7 Eb7 AbM7 D♭7 Gm7 C7 Fm7 B♭7* 1 *E♭M7 Fm7 B♭7*

have no will, You've made your kill 'cause You Took Ad - van - tage Of Me!  
 what's the use, you've cooked my goose 'cause You Took Ad - van - tage Of

2 *E♭M7 Dm7b5 G7 Cm7 Am7b5 D7 G7 C7 F7 B♭7*

Me! I'm so hot and both - ered that I don't know my el - bow from my  
*E♭M7 Dm7b5 G7 Cm7 Am7b5 D7 G7 C7 F7 B♭7*

ear; I suf - fer some - thing aw - ful each time you go and much worse when you're  
*Gm7 C7 Fm7 B♭7 EbM7 Edim7 Fm7 B♭7 Gm7 F#dim7*

near. Here am I with all my bridg - es burned, just a babe in arms where  
*Fm7 B♭7 B♭m7 Eb7 AbM7 D♭7 Gm7 C7 Fm7 B♭7 Eb6*

you're con - cerned. So lock the doors and call me yours, 'cause You Took Ad - van - tage Of Me!

# YOU'VE CHANGED

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Words and Music by BILL CAREY  
 and CARL FISCHER

*Slowly E♭M7 Eb D7 D7#5 D7 Gm7b5*

You've Changed, the spar - kle in your eyes is gone, your  
 Changed, your kis - ses now are so bla - sé, you're  
 Changed, you're not the an - gel I once knew, no

*C7 C7#5 F9 To Coda B9 B♭9 Eb6 Cm* 1

smile is just a care - less yawn, you're break - ing my heart, You've Changed.  
 bored with me in ev - 'ry way, I  
 need to tell me that we're through, it's

*Fm7 B♭7 B♭7#5 B9 B♭9 Eb7 B♭m7 Eb7* 2

You've can't un - der - stand, You've Changed. You've for -  
*AbM7 Abm7 Gm7 B♭m7 Eb7*

got - ten the words "I love you," each mem - o - ry that we've shared. You ig -  
*AbM7 Abm7 Abm6 Gm7 G♭7*

nore ev - 'ry star a - bove you, I can't re - a - lize you ev - er cared.  
 D.C. al Coda

*Fm11 B♭7#5 CODA B9 B♭9 B♭7b9 Eb6 Abm7 Abm7*

You've all o - ver now, You've Changed.



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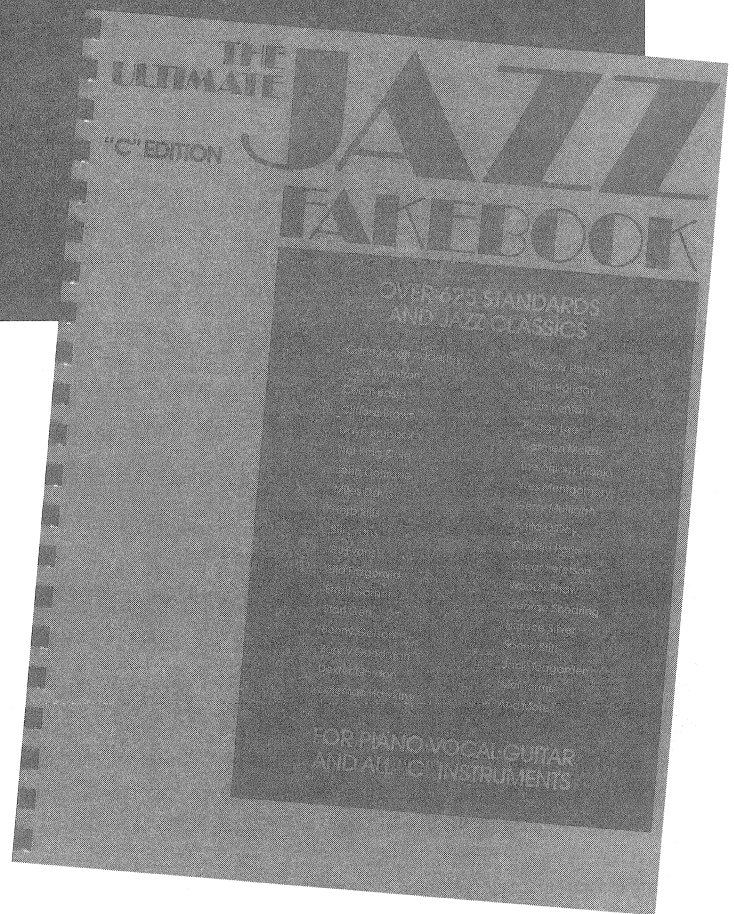
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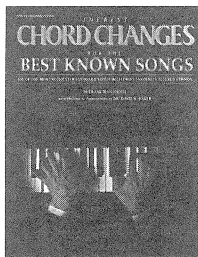
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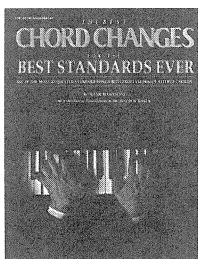


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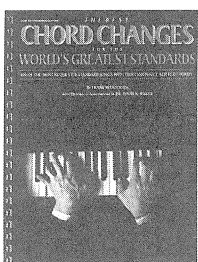


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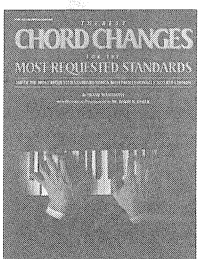
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